

RESEARCH BY DESIGN JOURNAL

PUBLIC TAKEOVER

Building a Common Ground through Public Infrastructure

P5

Muge Elmas

05.07.2024

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GRADUATION PLAN

Personal Information

Name	Muge Elmas
Student Number	5807700

Studio

Name / Theme	Public Building Graduation Studio 2023-24 The Vertical Campus I A Public Hub of the Future in The Hague	
Main mentor	Paul Kuitenbrouwer	Project Design
Second mentor	Piero Medici	Technical Building Design
Third mentor	Gosia Gołąbek	Theory & Delineation
Argumentation of choice of the studio	The divergent life paths between my brother and me, shaped by distinct environments, have sparked my academic interest. While he thrived in a small town, becoming a beloved community figure, my upbringing in a gated city community led to different sociological and psychological developments. My enlightenment on the interaction between individuals and their spatial environments, however, manifested during my academic pursuits at TU Delft, particularly within the framework of my MSc1 public building design studio. It was in this scholarly context that I probed more deeply into the symbiotic relationship between people and the spaces they inhabit. By designing a hybrid building for my graduation project, I hope to contribute to a deeper understanding of the relationship between space and human behavior. Such multifarious spatial configurations possess the transformative capacity to significantly influence public domain, thereby unlocking novel possibilities for personal development and communal engagement. My academic pursuits are directed towards further exploration of this realm, where I aim to elucidate the connections between space and social, economic, and psychological factors. I aspire to unravel how individuals perceive, navigate, and engage with their surroundings, providing valuable insights into the ways architecture can enrich our overall well-being.	

Graduation project

Title of the graduation project	Public Takeover
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Goal

Location	The Hague, The Netherlands Central Station District
The posed problem,	Among the rich diversity we have, a paradox emerges – while our streets echo with diverse stories, we, at times, cocoon ourselves in individual bubbles, marking everyone as ‘other.’ The Hague possesses a quality of life that is alluring, attracting residents due to its plentiful businesses and university campuses. Additionally, it serves as the seat of governance, making it particularly appealing to a diverse range of individuals. However, whether the Hague can accommodate the rich diversity effectively still needs to be answered. The Central Station District exhibits a heterogeneous demographic profile, drawing in a varied cohort of inhabitants. The locale is characterized by the coexistence of both governmental and private sector employees, alongside the academic robustness emanating from the Leiden University campus and the Hogeschool Inholland, rendering it an optimal hub for scholarly activities. The presence of high schools, primary schools, and vocational institutions contributes to the generational diversity within the student populace. This demographic diversity manifests itself in the composition of the resident community within the neighborhoods. Despite the inclusivity of this environment, the escalating rental costs have sparked grievances among employees, constraining their residential options within the district. Notwithstanding these challenges, certain accessibility endures, particularly for those seeking affordable housing, with limited availability earmarked for students. This juxtaposition of senior citizens and students imparts a distinctive charac

ter to the Central Station District, reflecting an interaction of socioeconomic factors and contributing to its multifaceted and inclusive fabric. The research initiative commenced with interviews involving these diverse user groups, revealing a prevailing sense of residing within isolated domains, leading to a detachment from the broader community. Despite spending considerable time in the district, a lack of social interaction was evident for each user group. An IT professional working in an office in Bezuidenhoutseweg Street expressed his desire for a swift return home after work, indicating a diminished inclination to actively engage with the surrounding environment. This sentiment poses a challenge to the business centers, municipal, and ministerial buildings in The Hague's urban landscape, hindering the development of an organic society. The issue of social separation emerges as a noteworthy concern, impacting the overall well-being of residents. Interviews formed the basis for an exploration into why individuals struggle to transcend their social domains and participate actively.

Further research focused on the green border, spanning from the Bellevue complex to the UNICEF building on Bezuidenhoutseweg Street. Quantitative data from the municipality revealed that 21% of the land was municipally owned, 5% state-owned, and the remainder privately owned. Ministries along Bezuidenhoutseweg, such as Agriculture, Nature and Food Quality, Economics, Education, Culture, and Science, exhibited limited public access, contributing to a perceived lack of openness. Instances of police intervention that were observed, such as repelling a woman protesting in front of an entrance, highlighted the challenges of public engagement. Despite their public service roles, these power structures failed to establish themselves as communal spaces. One private sector employee admitted avoiding university-associated spaces, perceiving them as "exclusively for students". These findings showed that every building has a power influence on users on different levels, and the prevalence of these power structures in the neighborhood created an environment where individuals simply

research questions and

design assignment in which these results

executed their tasks without an active push to engage with the community or environment.

The urban fabric of The Hague grapples with a significant densification challenge, earning it the distinction of being the most densely populated city in the Netherlands. As the city contends with growing housing demand, accommodating the requisite infrastructure and social amenities and preserving adequate green spaces for residents pose considerable challenges. In light of these considerations and the studio brief for public building graduation studio, the integration of hybrid structures and high-rise buildings emerges as a viable solution for The Hague's urban landscape. The identified issues, including the lack of openness in power clusters and citizens' limited engagement with the environment, underscore the necessity for densification and hybridization, prompting the formulation of the following research questions:

- What kind of an urban setting can set people to initiate discovery in the existing rigid urban tissue?
- How does the act of discovery contribute to building connections and relationships within one's community and neighborhood?
- By what means can a vertical public hub encourage citizens to move beyond passive reactions towards the environment, fostering a more active and engaged community within its surroundings?

The green border stands in need of a 'public takeover,' a transformation from its rigid and submissive urban setting into a more open and less formal version of itself. As articulated by Richard Sennett (2016) in his essay on the public realm, the infusion of anonymity and impersonality is crucial for individual development, offering an opportunity to alleviate pressures related to conformity and fixed social roles. In the dynamic realm of discussions and debates with strang

ers, the exchange of ideas becomes paramount, particularly in a democratic government where shared assumptions and interests may not always align. This transformation calls for territories with diminished power influences to go beyond traditional social hierarchies. Stavros Stavrides (2010) refers to such spaces as ‘thresholds’ in his work ‘Towards the City of Thresholds,’ conceptualizing them as arenas for encounter, exchange, and recognition. These threshold spaces, introduced into urban scenes by people, become dynamic places in constant evolution, demanding negotiation. In essence, they transform into potential theaters for displays of human interaction. Active engagement in social actions empowers individuals to initiate encounters with otherness, fostering the potential transformation of space through these interactions. The amalgamation of ‘individual and other’ within these thresholds holds the power to exceed stereotypes and fixed hierarchies among diverse entities, contributing to the cultivation of a diverse and multifaceted urban culture.

To execute this vision, Green Border requires informal spaces, or in Sennett’s terms, ‘a space that is not over-determined,’ possessing adaptive capacity and environmental vitality. As said by Herman Hertzberger (1999), the identity of what is created should evolve through usage, not be fixed from the outset. Creations need to be offerings, capable of eliciting specific reactions tailored to diverse situations over time. Polyvalence, or that broader efficacy, should be a defining characteristic—not just neutrality and flexibility, which make them non-specific. Corroborating this notion, while conducting research on the Green Border, numerous alternative uses of space were observed in the pedestrian streets of Bezuidenhoutseweg and in the Haagse Bos forest—considered ‘less determined’ spaces in the formal urban tissue. Hence, to cater to the demands of The Hague’s intensifying urban landscape, a vertical design proposal accommodating diverse people and activities that combines the frequent utilization of undetermined spaces. The outcome is a legitimate public space that is frank, democratic, and has the potential to inspire innovative approaches to occupying and utilizing its open areas.

Process

Method description

In the process of creating a new urban narrative for Green Border, the methodology incorporates both quantitative and qualitative dimensions. Qualitative research, manifested through observations and interviews, builds a solid base of identified issues. Concurrently, quantitative analysis delves into the numerical landscape of the neighborhood and its residents. Aiming to address the formulated research questions, the proposal adopts a research-by-design approach. Sketching, collaging, and assembling serve as the tools guiding an exploration through existing urban concepts and speculative design states. This visual and concrete discovery acts as the origin for a design manifesto, embodying the project’s aspirations. Through the examination of literature and case studies, a systematic exploration unfolds to understand how these design speculations may materialize into a concrete proposal. The synthesis of this examination with design-based research forms structures a process of design drafts, and revisions. This methodical process provides a spectrum of ideas and concepts, encapsulating the essence of a more accessible and democratic urban vision for The Hague.

Literature and general practical preference

Architecture and Anarchism: Building Without Authority. 2021. London: Antepavilion in association with Paul Holberton Publishing.

Augé, Marc, and Marc Augé. *Non-Places: Introduction to an Anthropology of Supermodernity*. Reprint. London: Verso, 2000.

Fernández Per Aurora Javier Mozas Javier Arpa and a+t architecture publishers. 2014. *This Is Hybrid: An Analysis of Mixed-Use Buildings*. Vitoria-Gasteiz Spain: A+t architecture.

Fossey, Steve. “Bites of Passage: Thresholds, Permeability and Hand-Fed Food for Thought.” *Body, Space & Technology* 18, no. 1 (March 12, 2019): 215. <https://doi.org/10.16995/bst.310>.

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Land, Ray, Julie Rattray, and Peter Vivian. "Learning in the Liminal Space: A Semiotic Approach to Threshold Concepts." *Higher Education* 67, no. 2 (February 2014): 199–217. <https://doi.org/10.1007/s10734-013-9705-x>.

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Parkinson, John R. "How Is Space Public? Implications for Spatial Policy and Democracy." *Environment and Planning C: Government and Policy* 31, no. 4 (August 2013): 682–99. <https://doi.org/10.1068/c11226r>.

Sennett, Richard. "The Public Realm", 2016, Quant, www.richardsennett.com/site/senn/templates/general2.aspx?pageid=16&cc=gb

Stavrides, Stavros. *Towards the City of Thresholds*. Trento: Professionaldreamers, 2010.

Vivian, Bradford. "The Threshold of the Self." *Philosophy and Rhetoric* 33, no. 4 (2000): 303–18. <https://doi.org/10.1353/par.2000.0029>.

Case studies:

3XN- Church + Wellesley- Toronto, Canada

Alison Brooks Architects- Exeter College Cohen Quad- Oxford, UK-2020

Aristide Antonas- Transformable Vertical Village- Athens, Greece- "Paper Architecture"

Chamberlin, Powell and Bon- Barbican Centre- London, UK- 1964-1982

Grafton Architects- Marshall Building- London, UK- 2022

Hawkins/ Brown- Beecroft Building- Oxford, UK- 2018

Hawkins/ Brown – Bartlett School of Architecture- London, UK- 2016

John McAslan + Partners- King's Cross Station extension- London, UK- 2012

Rogers Stirk Harbour + Partners- LSE Centre Building- London, UK- 2019

Sweeny & Co Architects Inc.- Queen Richmond Centre West- Toronto, Ontario- 2015

William Wilkins- UCL Historic Campus- London, UK- 1827

Time Planning

P2: Schematic Design

Phase 1: Post P2- *Week 3.1*

In Phase 1, the feedback from P2 will be thoroughly examined to clarify the design strategies intended for assessment and to progress the schematic design to a formalized design proposal. The completion of this phase is scheduled within one week, concluding on 3.1.

Phase 2: Transitioning from Conceptual Design to a Concrete Design Proposal- *Week 3.2- P3*

In this phase, dedicated efforts will be directed towards transforming the schematic design proposal into a comprehensive design proposal. Technical drawings will be meticulously crafted, and various design elements will be carefully considered. The deliverables of this phase include detailed floor plans, sections, and elevations. Concurrently, the narrative of the building will be revisited to ensure coherence. This phase extends until the P3 Presentation.

P3: Design Proposal

Phase 3: Refining and Concluding the Design Proposal

During this phase, a comprehensive exploration of technical aspects will take place. Rigorous consideration will be given to the selection of materials and technical components, aligning closely with sustainable design principles. The project will be developed with a strong emphasis on technical precision. This phase is anticipated to conclude prior to P4.

P4: Final Design Proposal

Phase 4: Preparation for Presentation

The current materials will be prepared and reorganized in preparation for the P5 presentation. Additionally, a presentation model will be constructed

Project Abstract

In the heart of The Hague, a city known for its blend of political significance and cultural diversity, lies a paradox wrapped in its urban fabric. The Central Station District, bustling with a melange of government employees, academics, and a vibrant student population, ironically plays host to a silent narrative of isolation amidst its diversity. This research peeks behind the urban curtains of this district, revealing how its inhabitants, despite their proximity, dwell in social silos, disconnected from the pulse of their community.

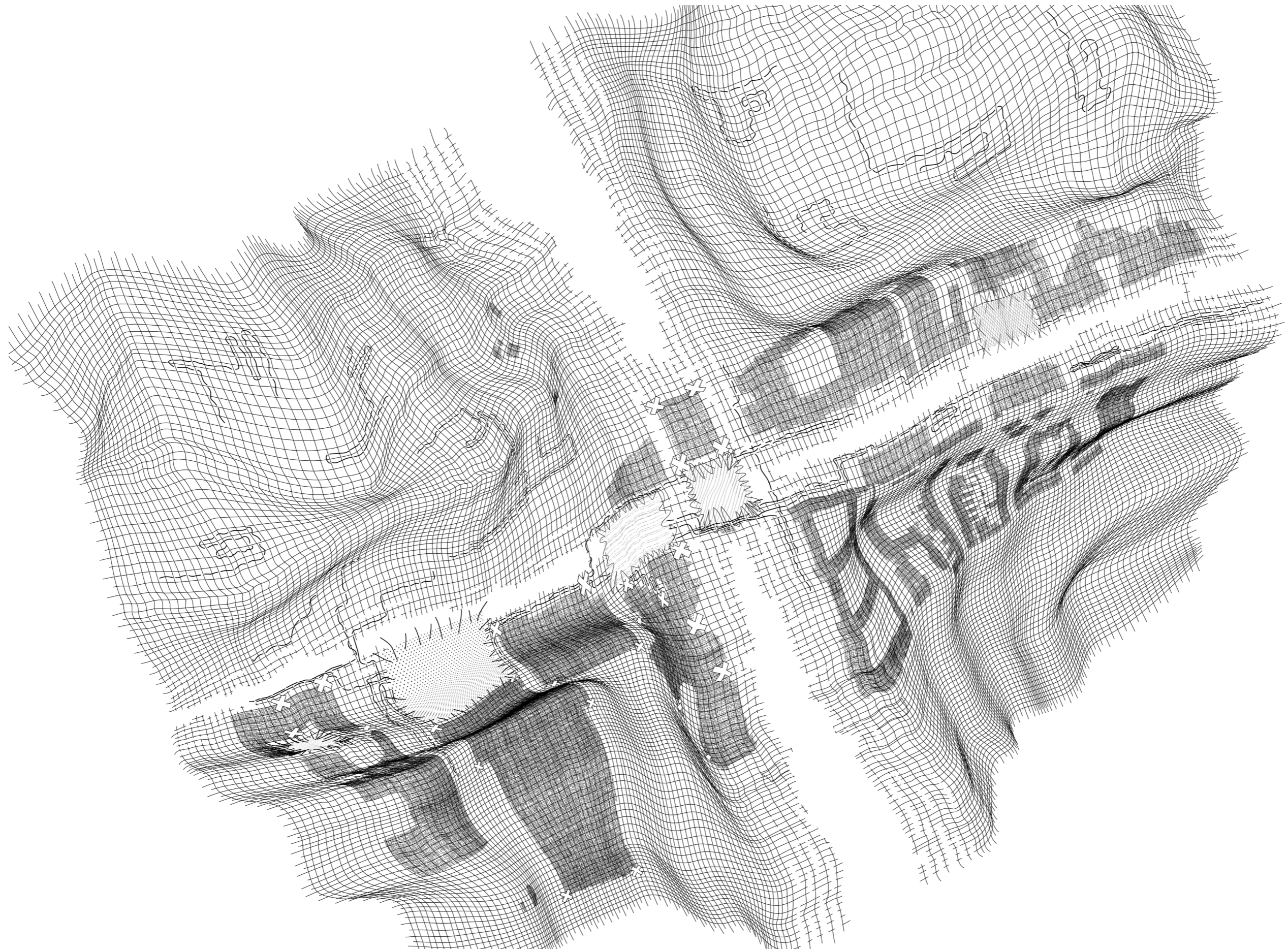
The project focuses on reimagining the Green Border area, stretching from the Bellevue complex to the UNICEF building on Bezuidenhoutseweg Street as a canvas for urban reinvention. Drawing inspiration from the enlightening works of Richard Sennett and Stavros Stavrides, the design proposal aims to create of 'threshold spaces' - dynamic arenas that defy conventional social hierarchies and ignite the spark of human connection within the Green Border. These spaces are not just physical locales, but melting pots of interaction, where the daily grind gives way to the magic of spontaneous encounters.

The methodological heartbeat of this venture is a fusion of qualitative insights, gleaned from interviews and observations, with the empirical rigor of quantitative data. This dual approach forges a path towards a vertical public hub that is more than just a structure; it's a living, breathing embodiment of Herman Hertzberger's vision of adaptive, evolving spaces. The design narrative is aiming to stitch together the urban tapestry of The Hague into a more inclusive, engaging, and connected community fabric.

In essence, this project is not just a blueprint for urban design; it's a manifesto for social transformation. It's an invitation to the residents of The Hague to step out of their bubbles, to explore, to engage, and to construct a richer, more vibrant urban life. This is a vision of a city where the architecture speaks not just to the skyline, but to the soul of its community.



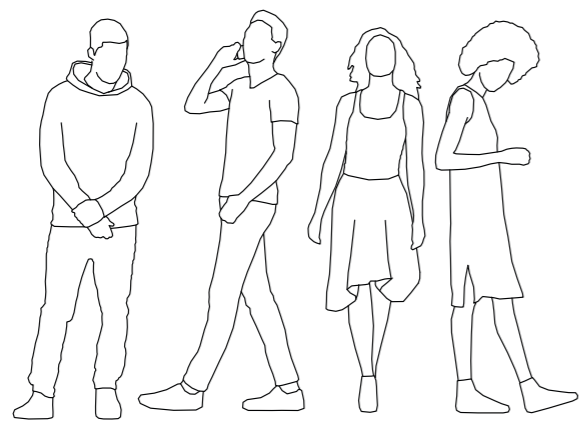
PROCESS DOCUMENTATION



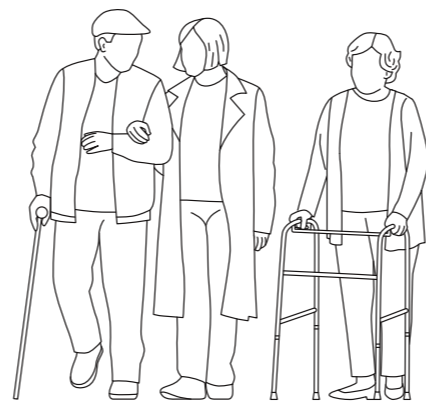
assignment 1: psycho-geographical map

USER PAIN POINTS

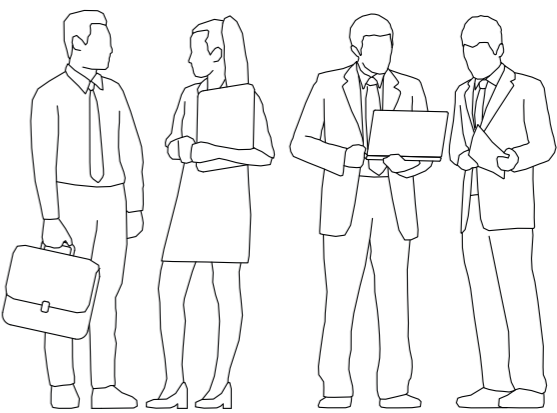
Students



Senior citizens



Employees



Financial situation & housing



- lack of accommodation close to the centre
- high rents
- high living costs

Lack of mobility



- quality and accessibility of public transport
- no nice areas for walks

Financial situation & housing



- Finding accommodation close to the central station area is challenging due to high rents and the limited amount of apartments

Amount & variety of studying spaces



- lack of collaborative spaces, outdoor study spaces, spaces for concentration and relaxation
- no space to share “life skills“

Too much free time



- Amount of free time grows significantly after retiring
- Children have moved out

Running out of time



- extended work hours
- long commuting times
- no functions for families in area

Isolation



- disciplinary isolation due to lack of interdisciplinarity
- personal isolation due to reduced amount of interaction
- urban isolation due to missing connection with the surrounding city

Isolation



- lack of gathering spaces
- lots of time at home
- distance from friends and families

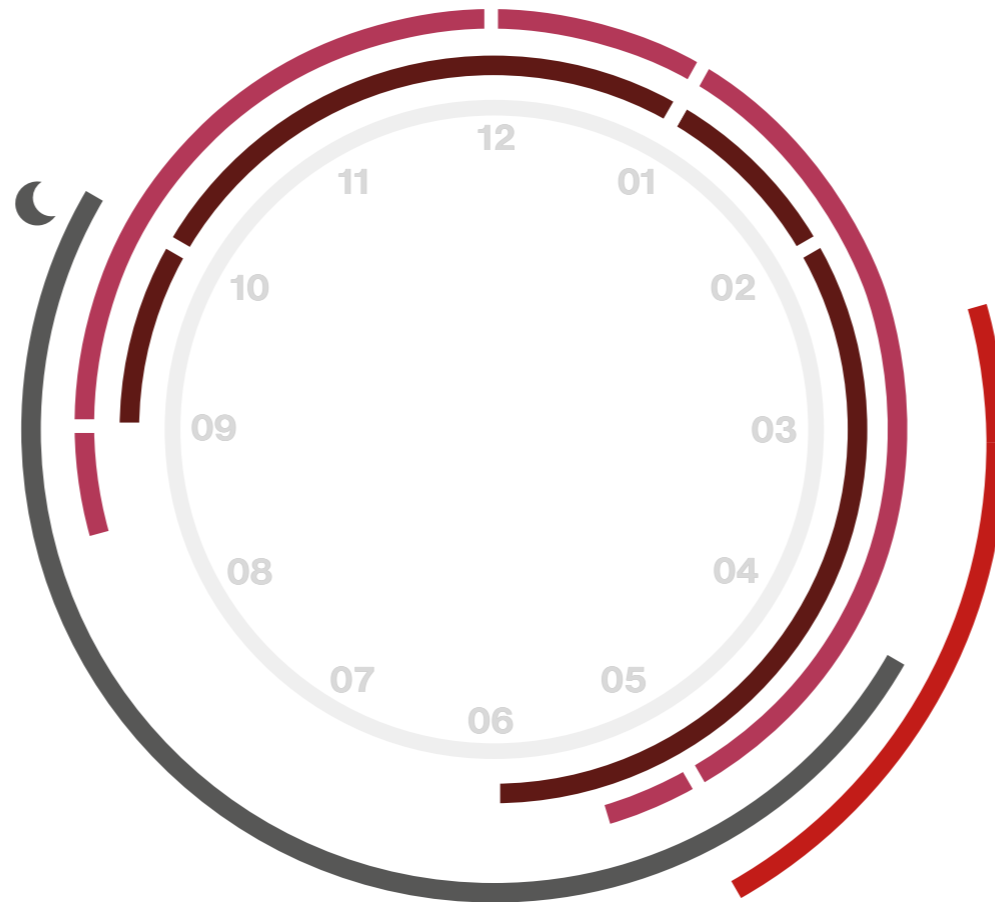
Feeling Trapped in the Corporate Bubble



- social circle restricted to business
- long working hours
- only exposed to spaces of working environment

Although the different user groups strive for more interaction, they are having difficulties getting out of their “bubble”.

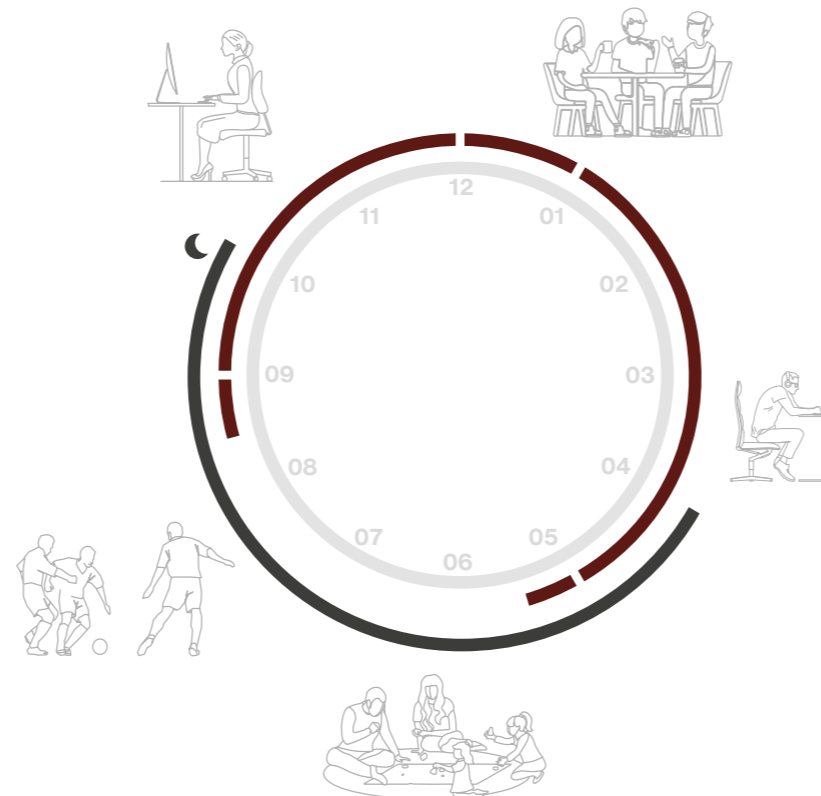
Combined User Group Routine



Student Routine

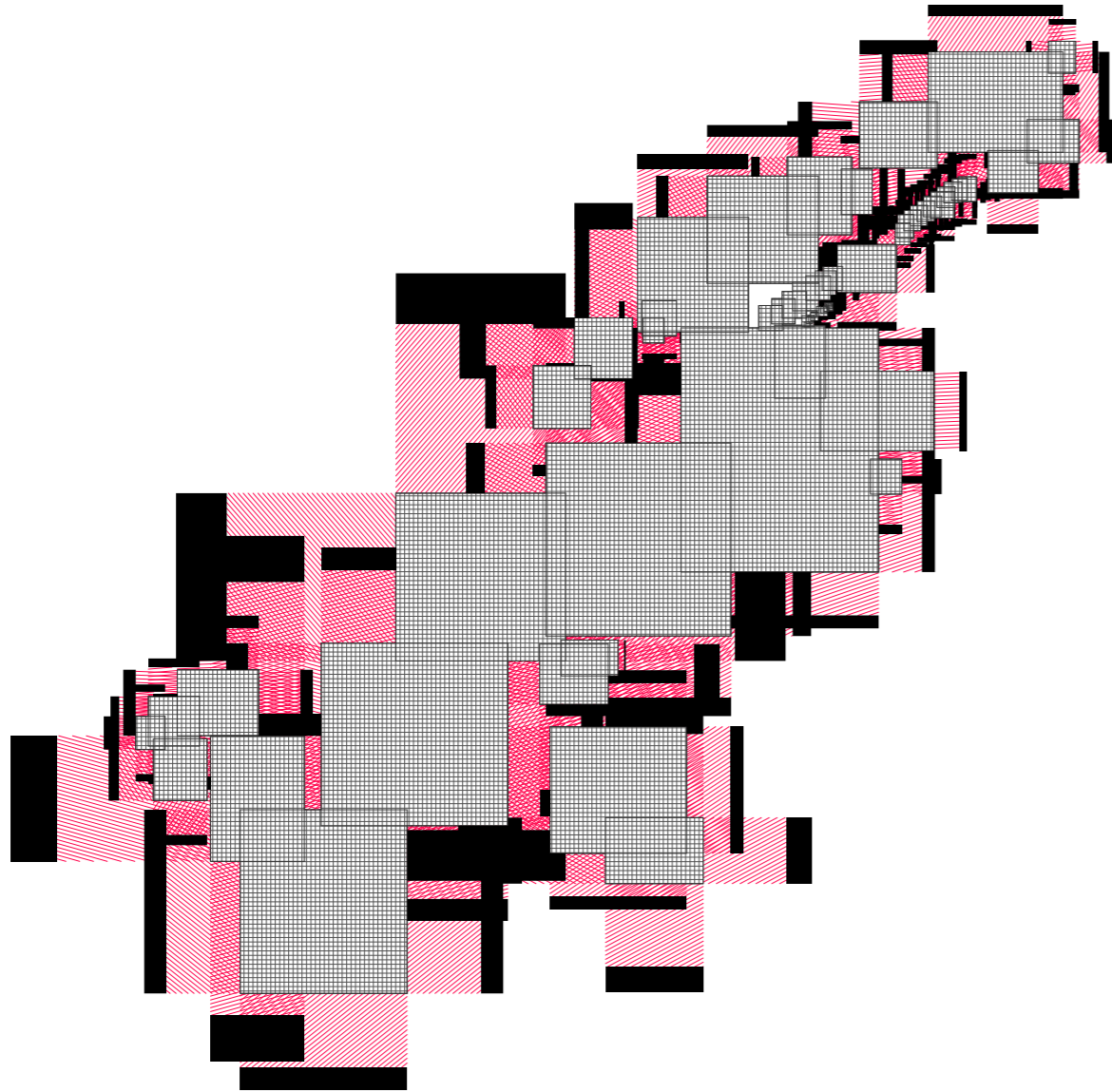


Workers Routine

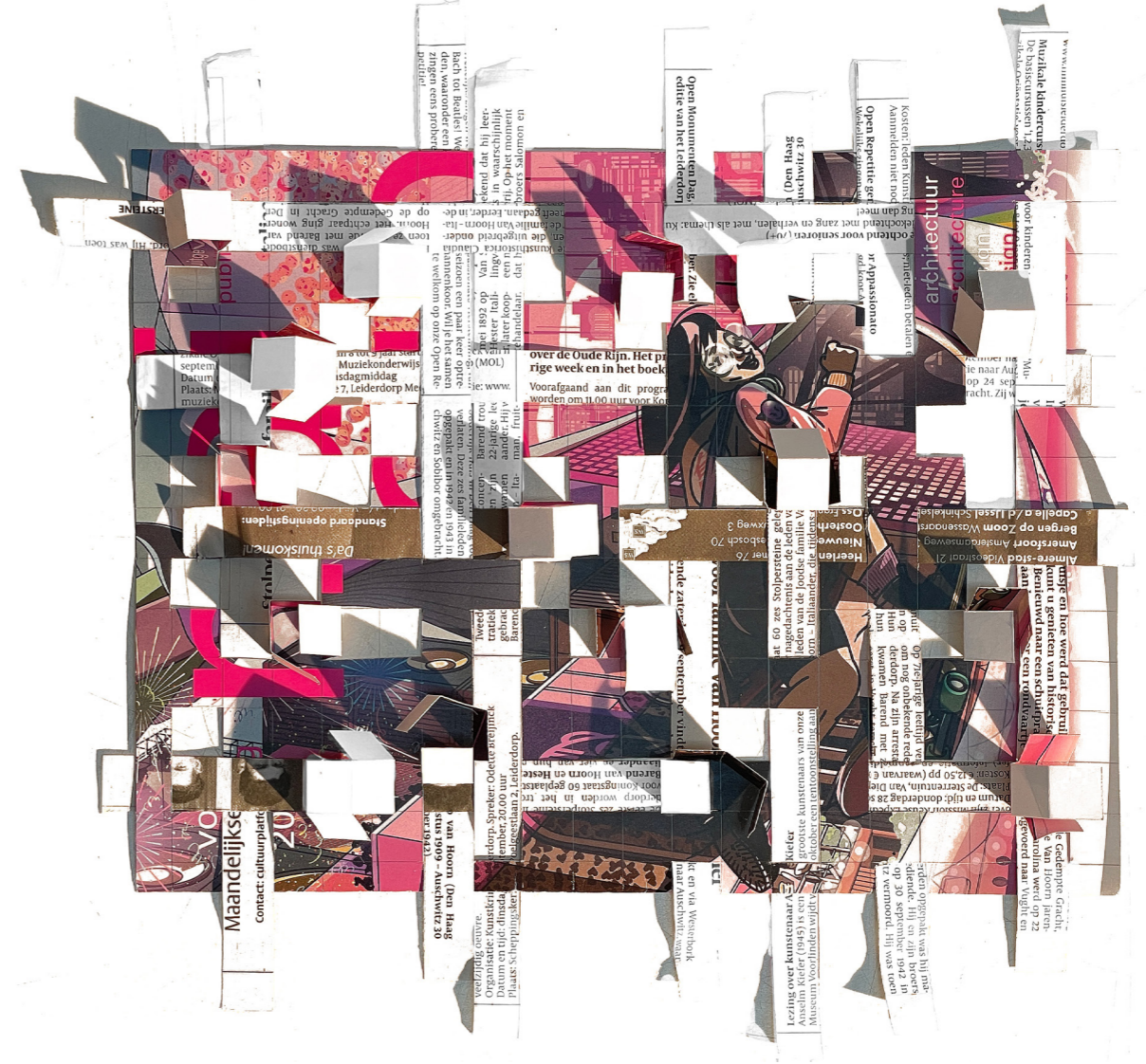






Eldery Routine

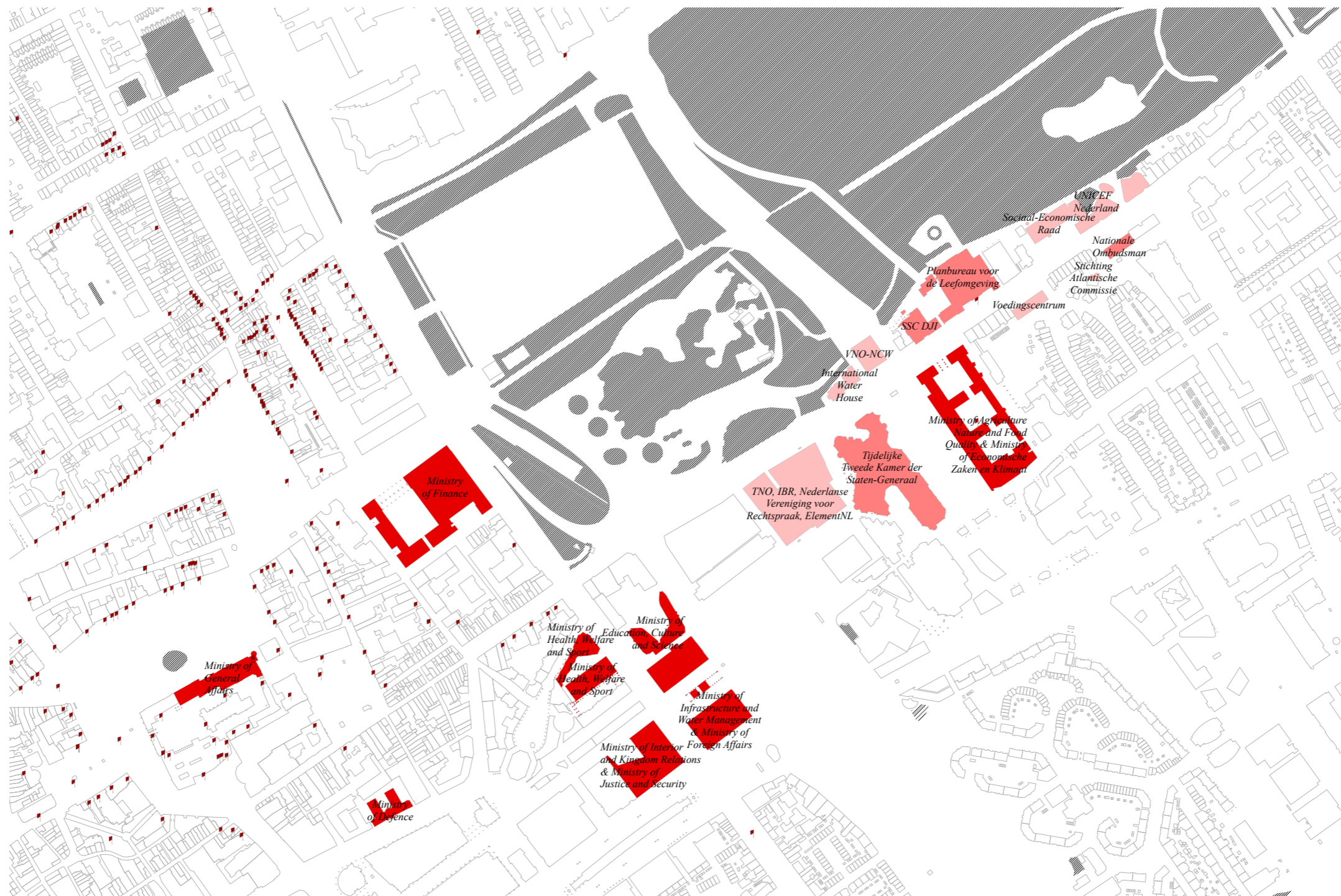




-  **Volume**
Abstracted roof surface of the buildings in the Green Border
-  **Cutting**
Projected facade surface of the buildings of the Green Border
-  **Fabric**
Public urban spaces in front of the different buildings
-  **Overlapping**
New patterns through the overlapping of roof, facade and urban space



-  **Fabric**
Abstracted urban space
-  **Cutting & folding**
Cutted and folded urban fabric opening up new spaces
-  **Weaving**
Open spaces allow for weaving in new appropriations
-  **Open spaces**
Folding of the existing fabric results in emergence of new spaces



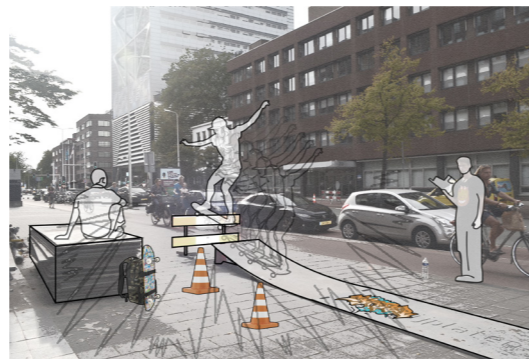
LEGEND

ADMIN. BOUNADRIES & LANDSCAPE ORGANIZATIONS

—	Buildings	■	Ministerial Buildings
—	Trees	■	Governmental - Advisory & Operational
///	Forrest	■	NonGovernmental - Advisory & Operational
///	Grass		



pd assignment 4 | power



HOW MUCH AGENCY PEOPLE HAVE OVER THE ENVIRONMENT THEY LIVE IN?

design is a production of an historically determined subject
 non design is the product of a social subject, the subject which produces ideology.

we design according to that

or we design according to that

Public take over

what does it mean? → It means a space open to interpretation.
 what how

how → by using a space in a way that it is not supposed to use

if you don't set limits a lot

pull depth of decoding

"latent" "dominant"



Search meaning

urban strategy

node



present

informal

search for new things

create new ideologies

places with more semantic volume

"decoding"

It's meaning signified

de-sign

Condenser

Shifters

signification

sign

linking signifiers

public spaces

signifying capacity

the object

the world

the image

sign

signifier

the law of unconscious

history

present

non design

delirious

Conscious

Choric

sign

choir

sign

sign

sign

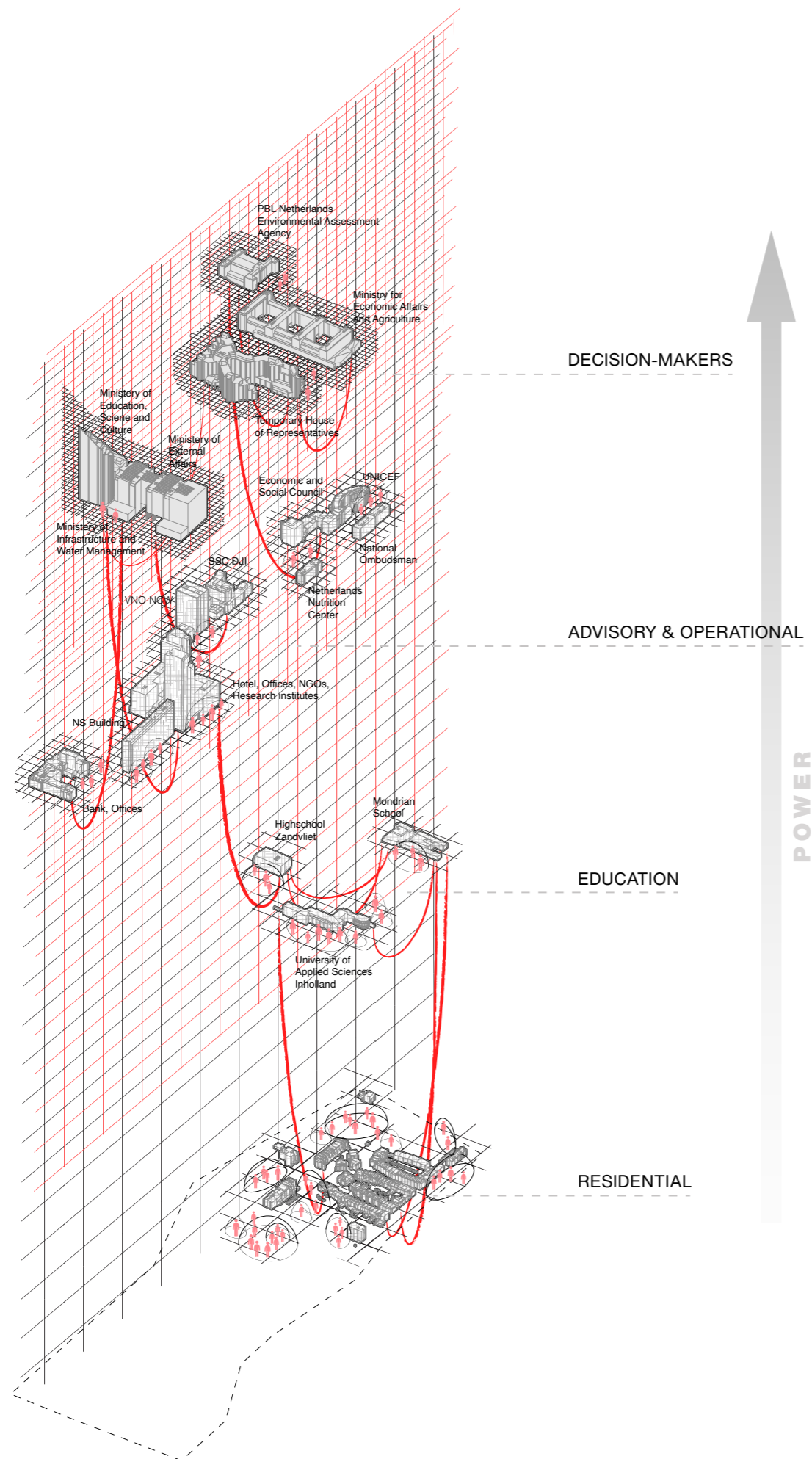
sign

sign

sign

sign

sign



OBSERVATION

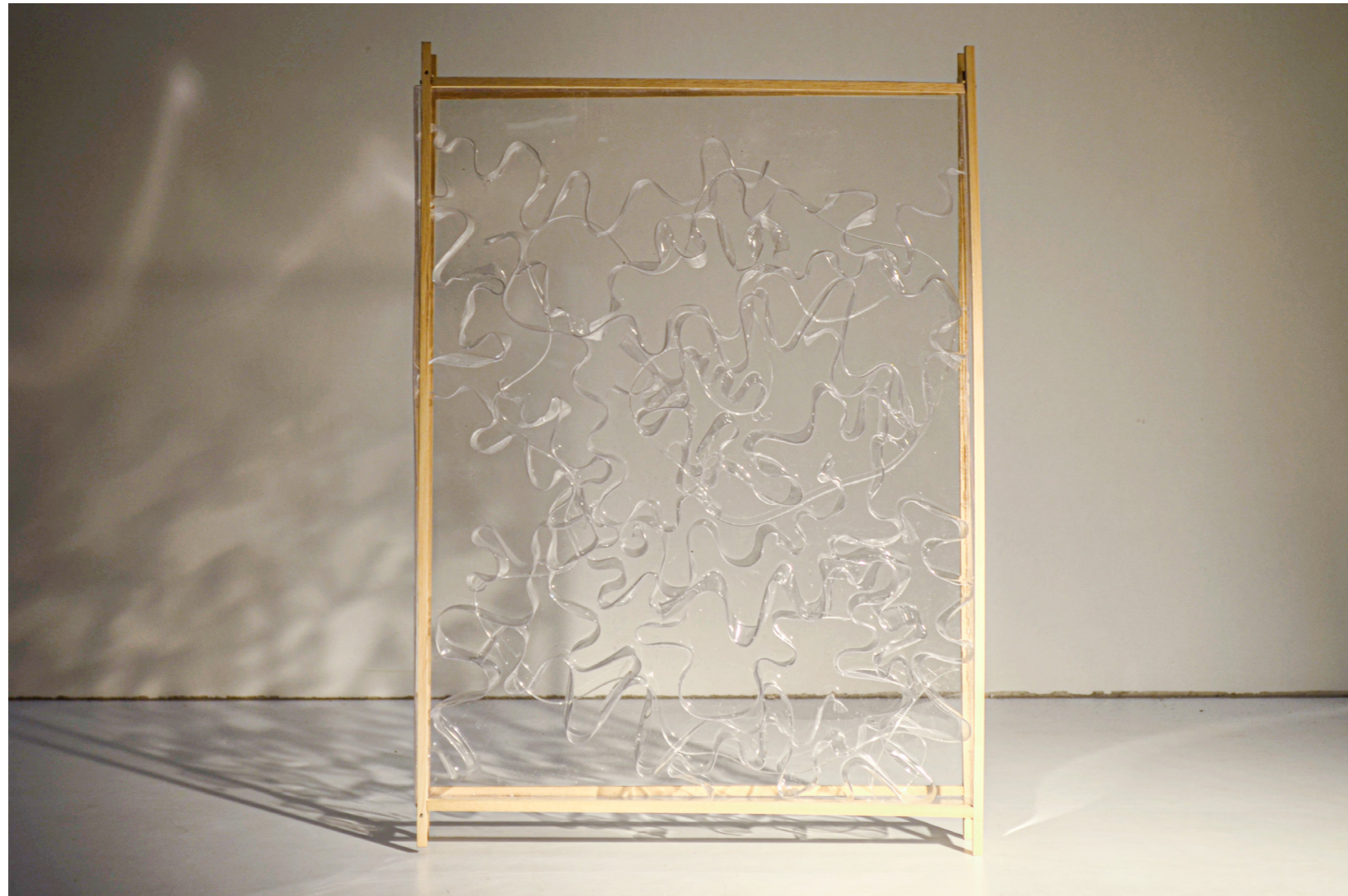
There is almost no publicly accessible space within the Green Border except the park and the Central Station, which makes the BZHW a transit axis.

QUESTION

What if we break up the „power clusters“ and make them accessible to the general public?

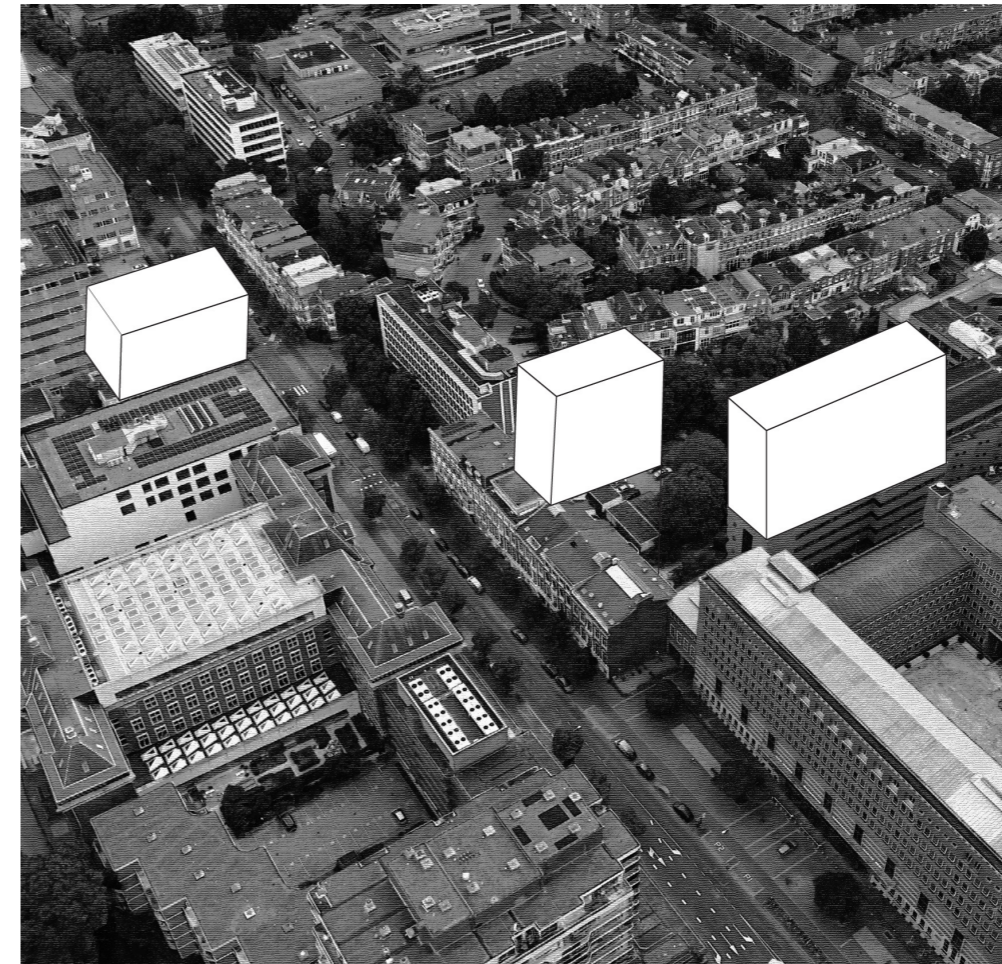
VISION: BZHW

- from anonymous, impersonal transit axis to personal final destination of social interaction



In this assignment, I explored bending acrylic with a heat gun, discovering that it increases surface complexity and connection opportunities. My design aims for multiplicity and rich semantic layers, creating a dynamic, interconnected architectural space.

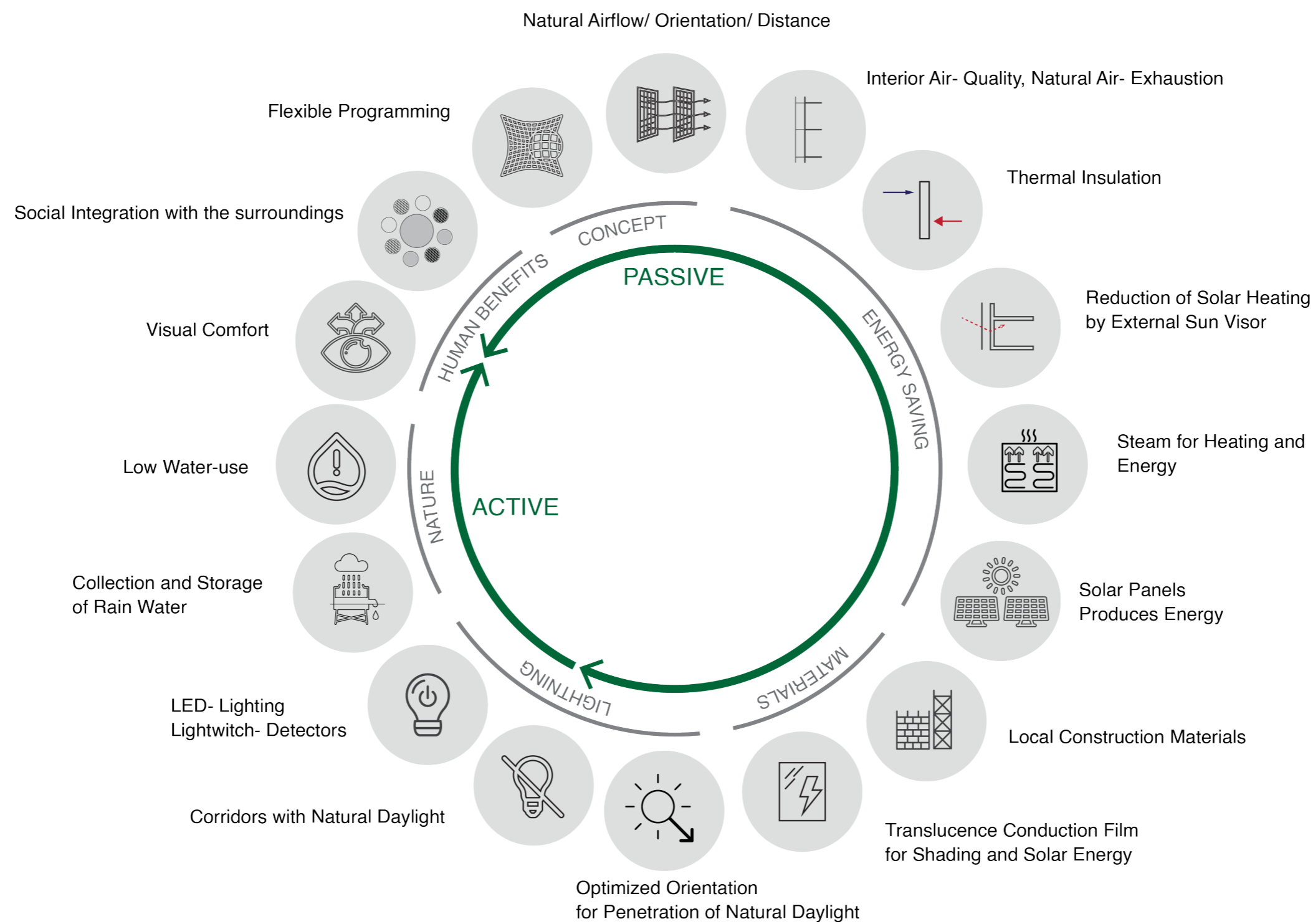
assignment 4: performative conceptual model



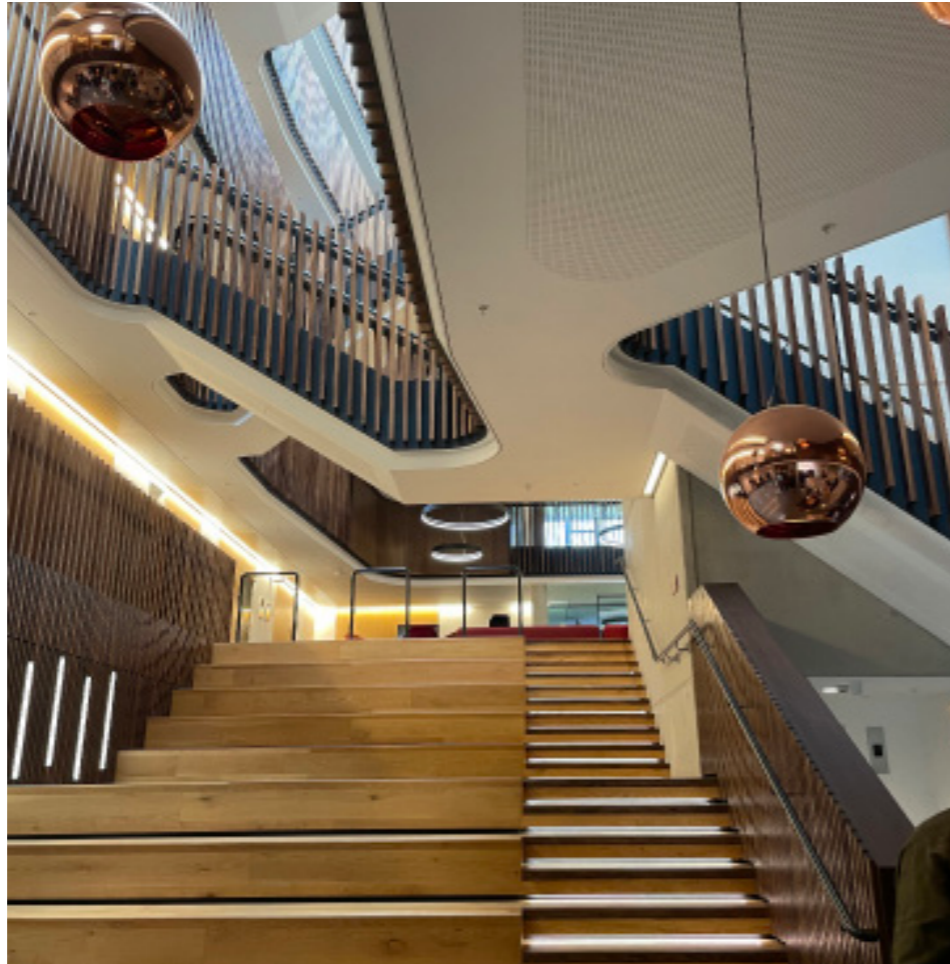
assignment 5: collage & montage



Assignment 6: Sustainability Diagram



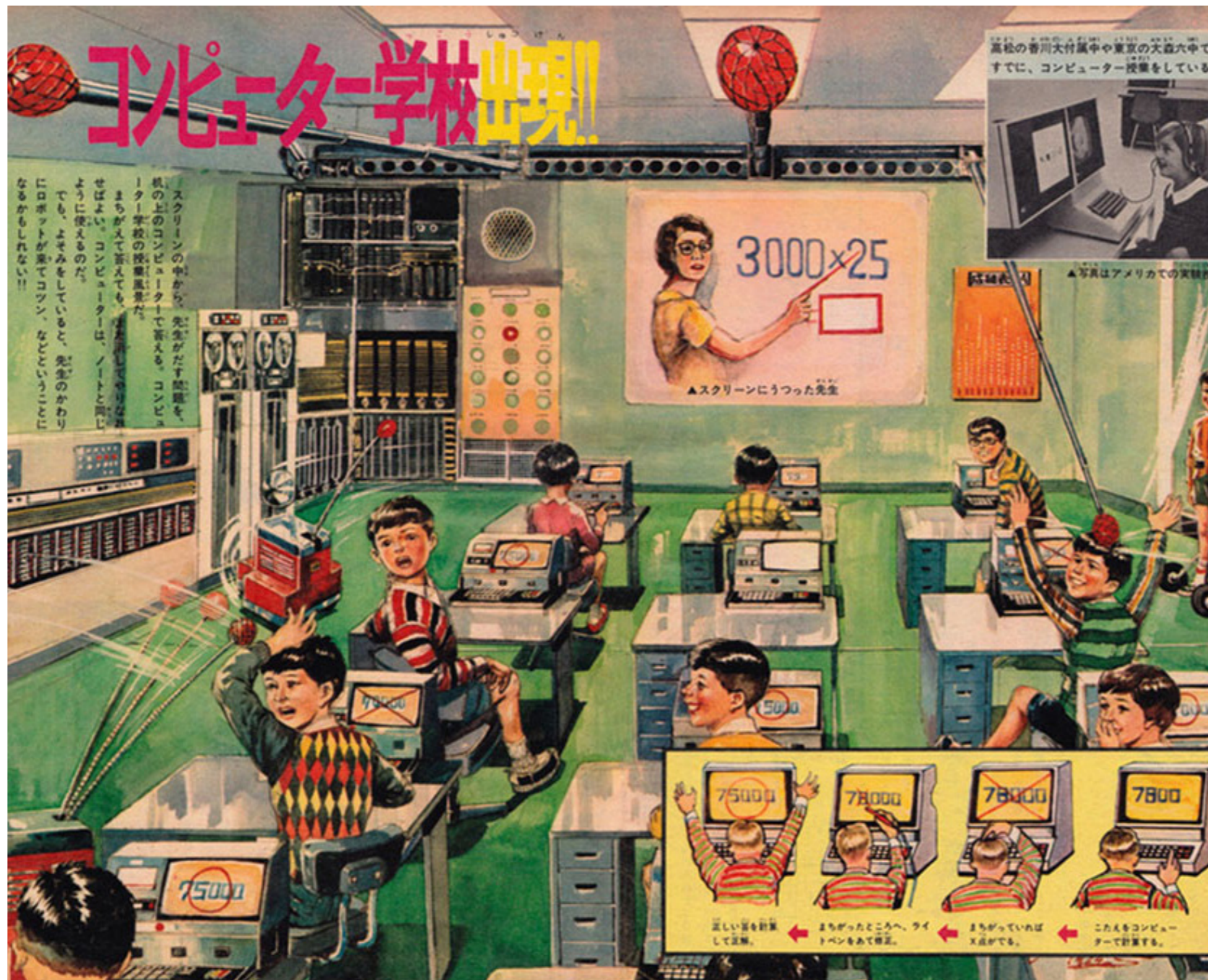
London Excursion Takeaways



The Beecroft Building in Oxford, UK, stands out for its innovative integration of architecture with the surrounding landscape and its ability to maintain a visual flow between its floors. Our exploration of this structure during the excursion was both delightful and captivating, fostering a shared sense of wonder and excitement among everyone in our group.



INTEGRATED DESIGN PROPOSAL

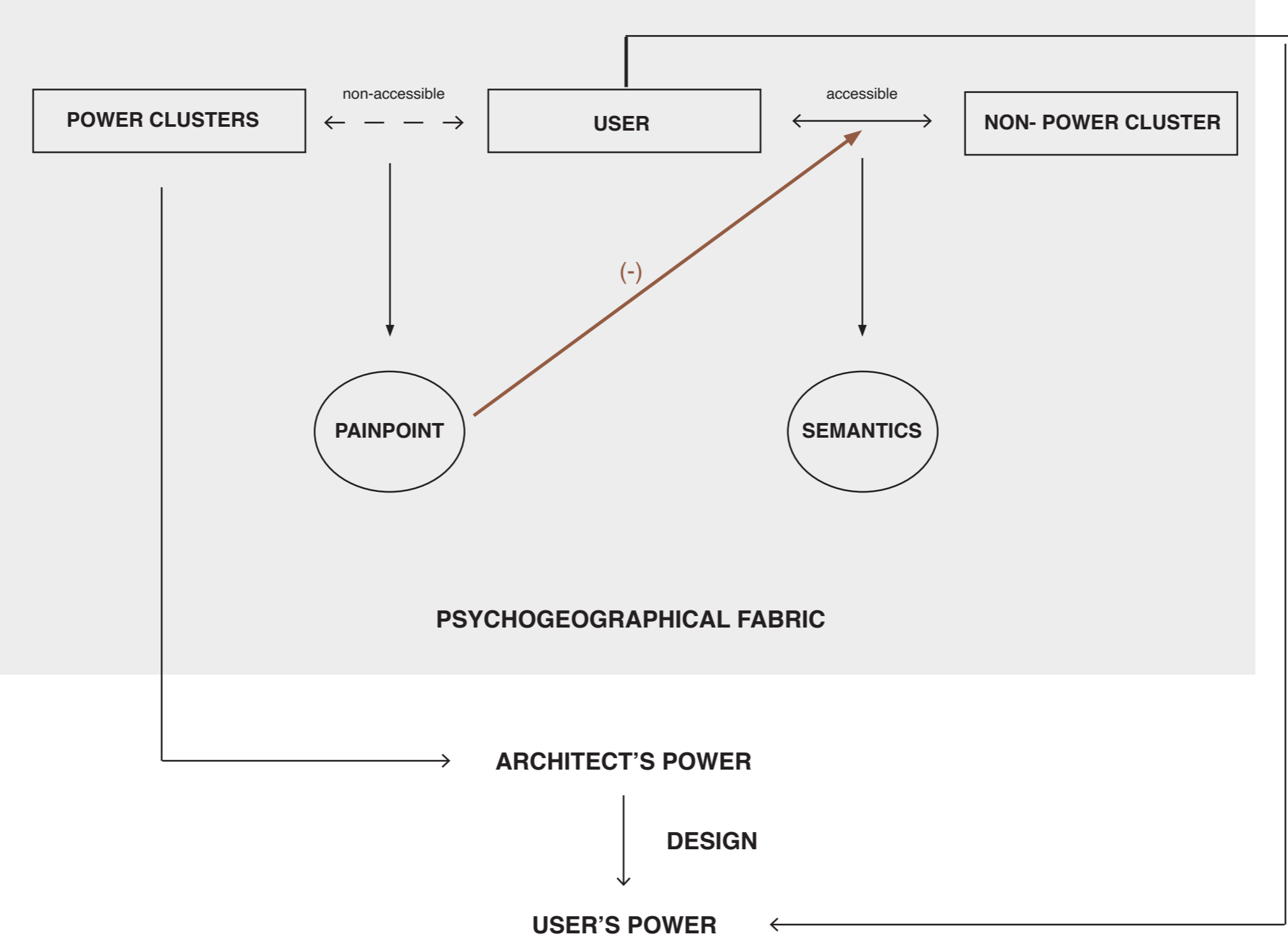


The vintage Japanese cartoon's portrayal of future classrooms, dominated by vast computers, appears irrelevant in today's perspective. We now inhabit a reality where technology, having shed its bulky physical constraints, integrates seamlessly into our environments, allowing for learning landscapes that are not fixed in place but fluid and ubiquitous.

The classroom of the future defies our predefined schemas, revealing that our spatial and temporal constructs are but a meshwork of the present's perpetual unfolding. There exists neither a distant future to be preconceived nor a past to be reconstructed; there is only the continuous creation of space that resonates with our present experiences. As architects, we are called to engage with this fluid reality, designing spaces not as static entities but as dynamic assemblages that evolve with the flows of desires and the intensities of the moment.

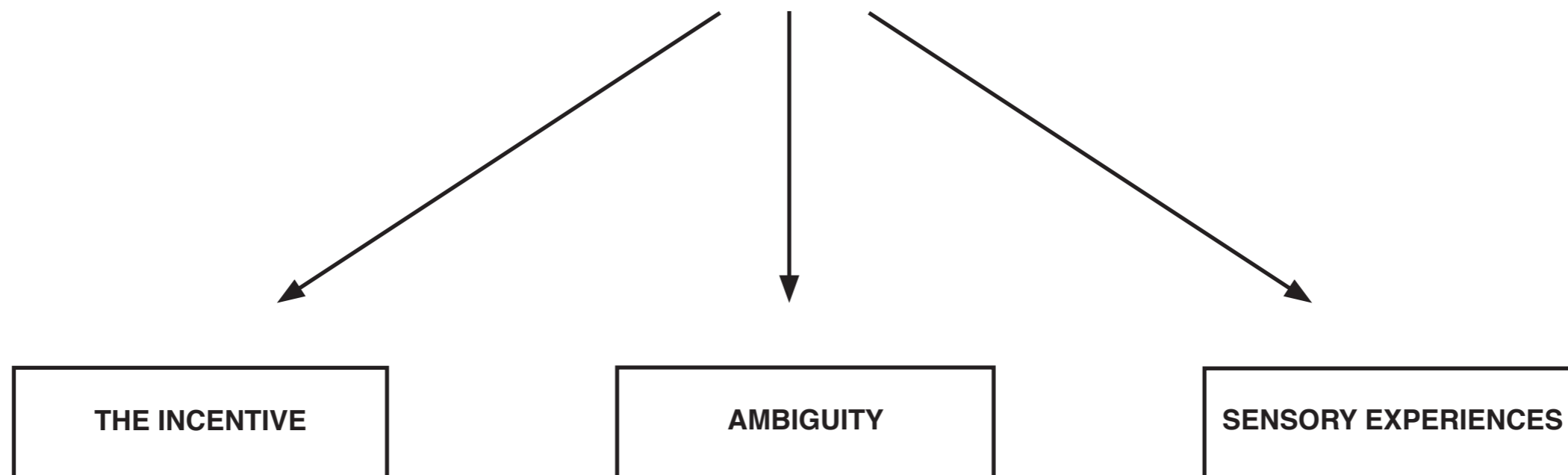
CAMPUS OF THE FUTURE (!)

GREEN BORDER



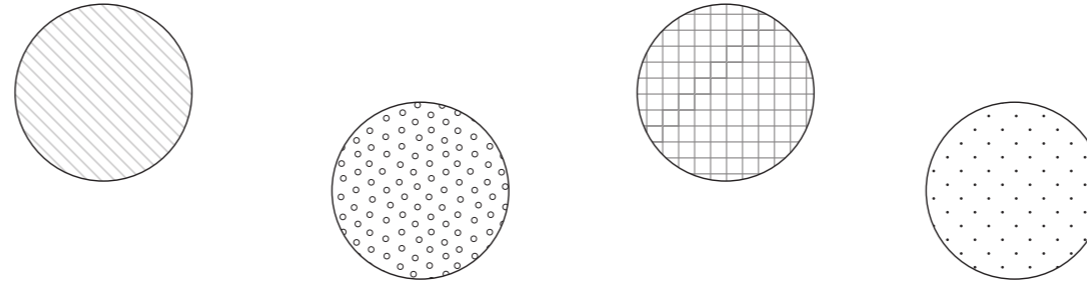
“EXPLORE” TO TAKEOVER

RQ: HOW CAN A DESIGN PROVOKE ITS USER TO EXPLORE?



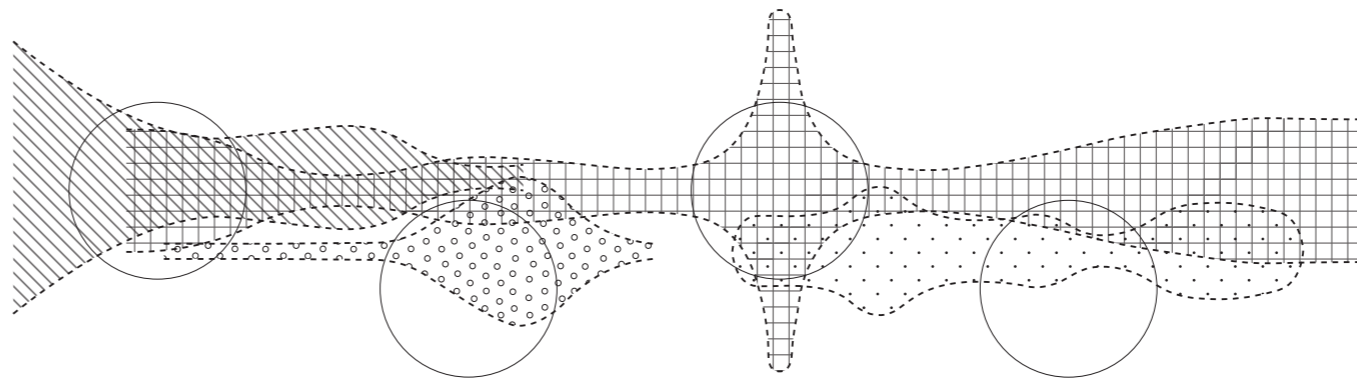
THE INCENTIVE

programme



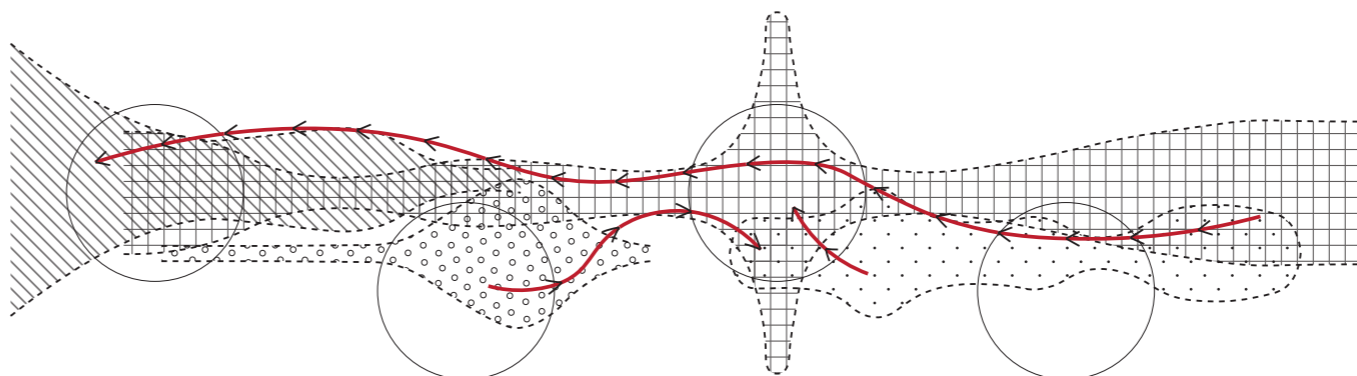
AMBIGUITY

state of transition

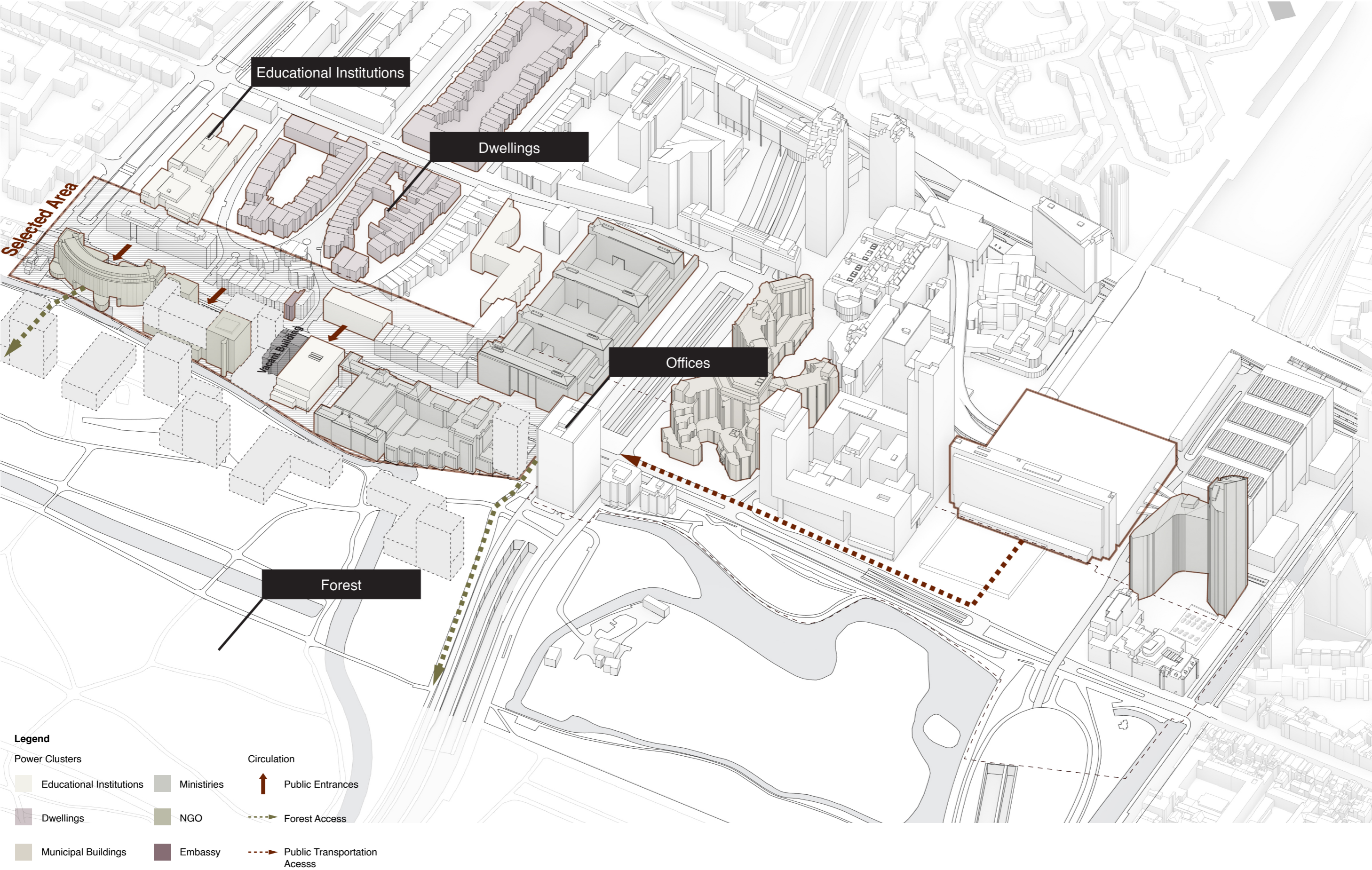


SENSORY EXPERIENCES

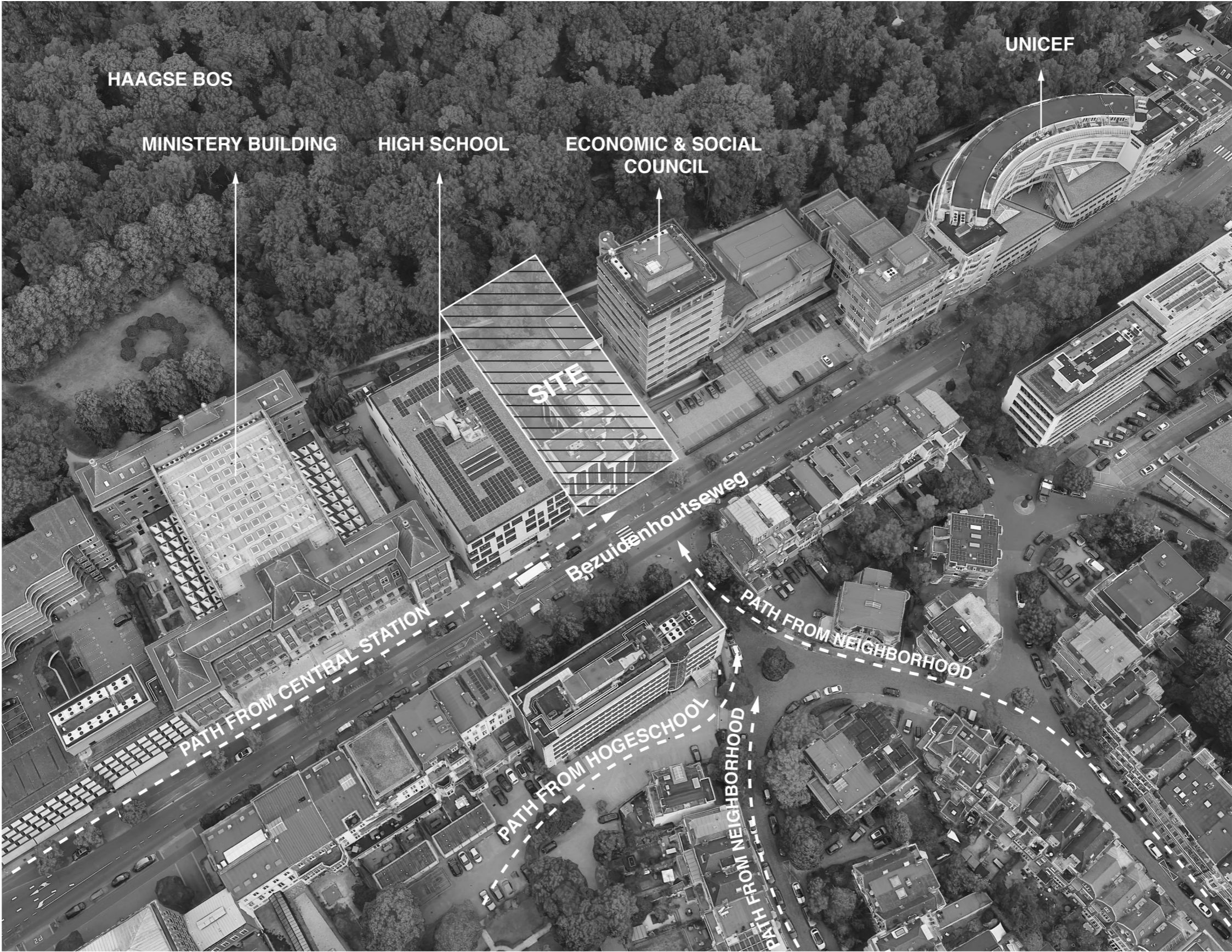
the flow



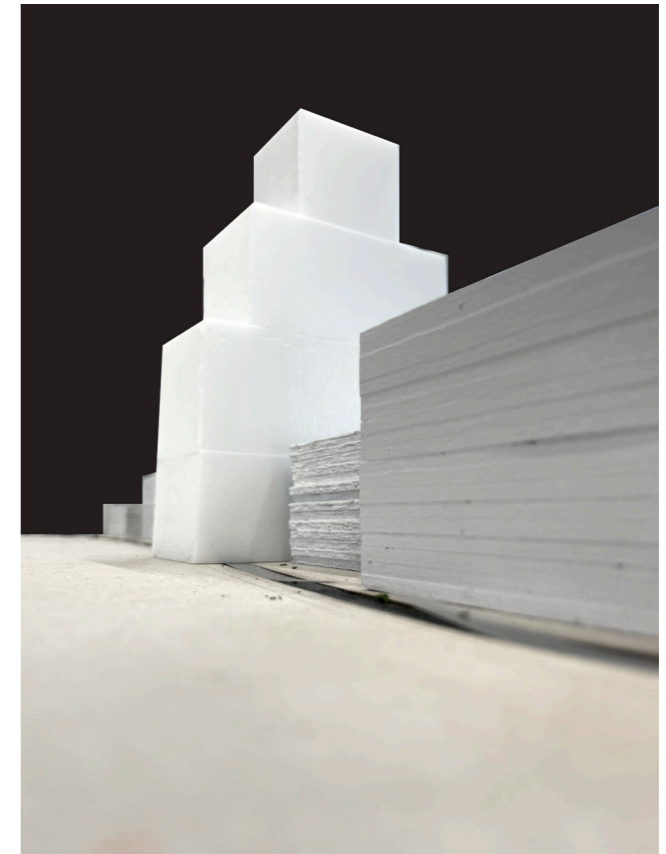
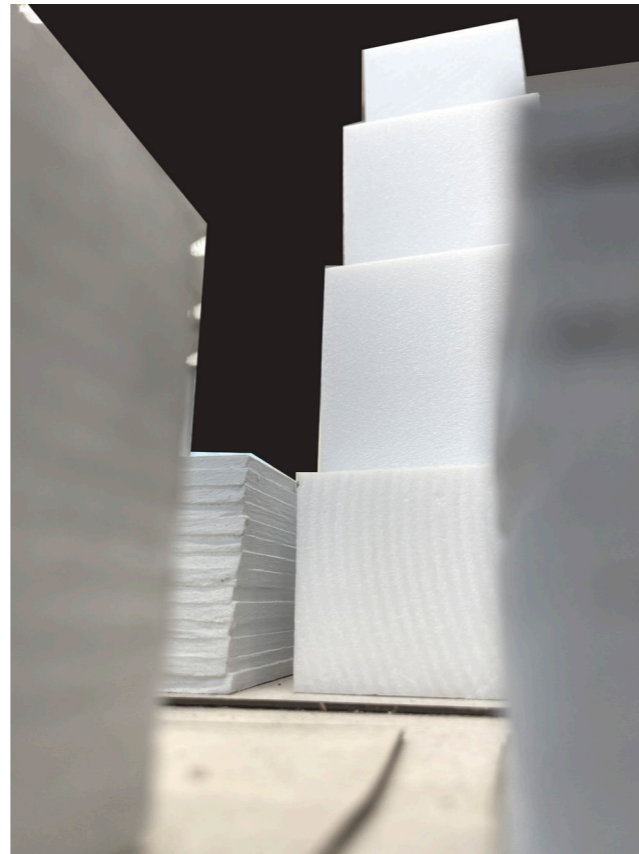
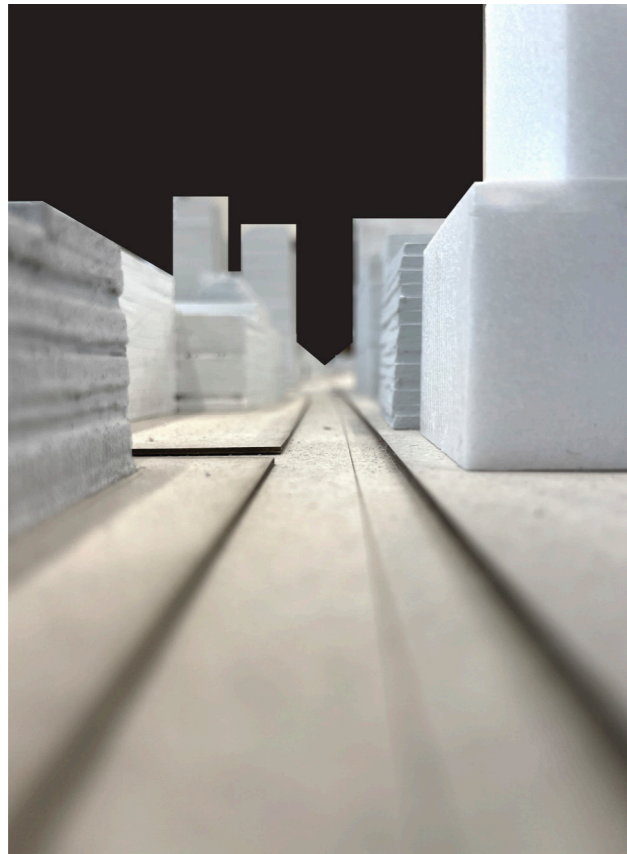
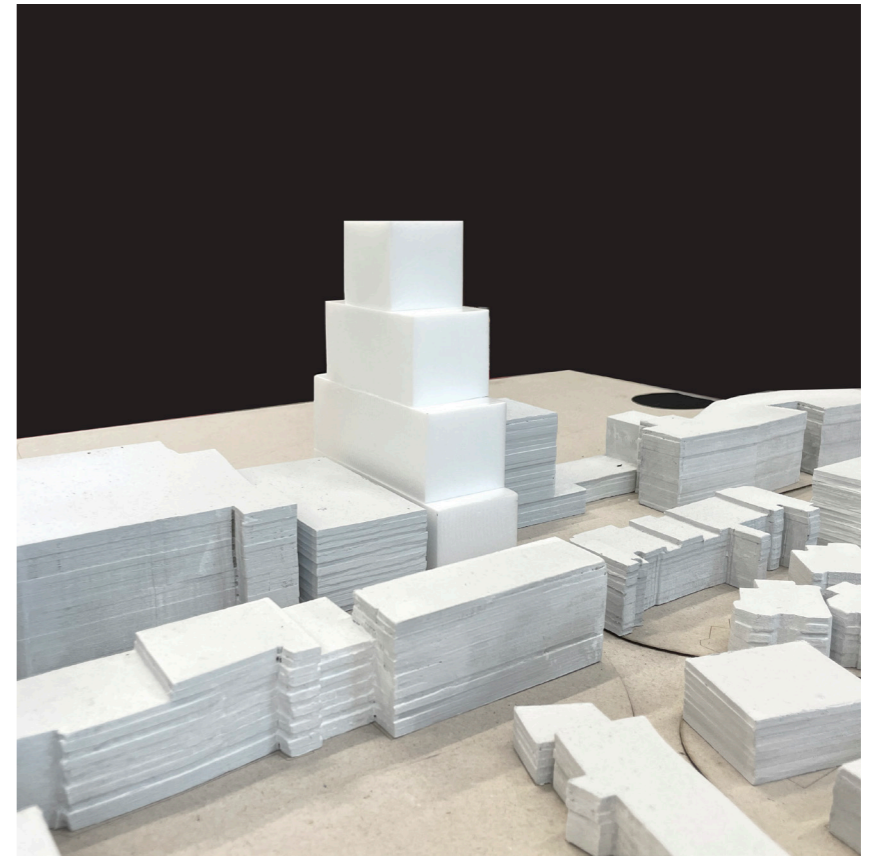
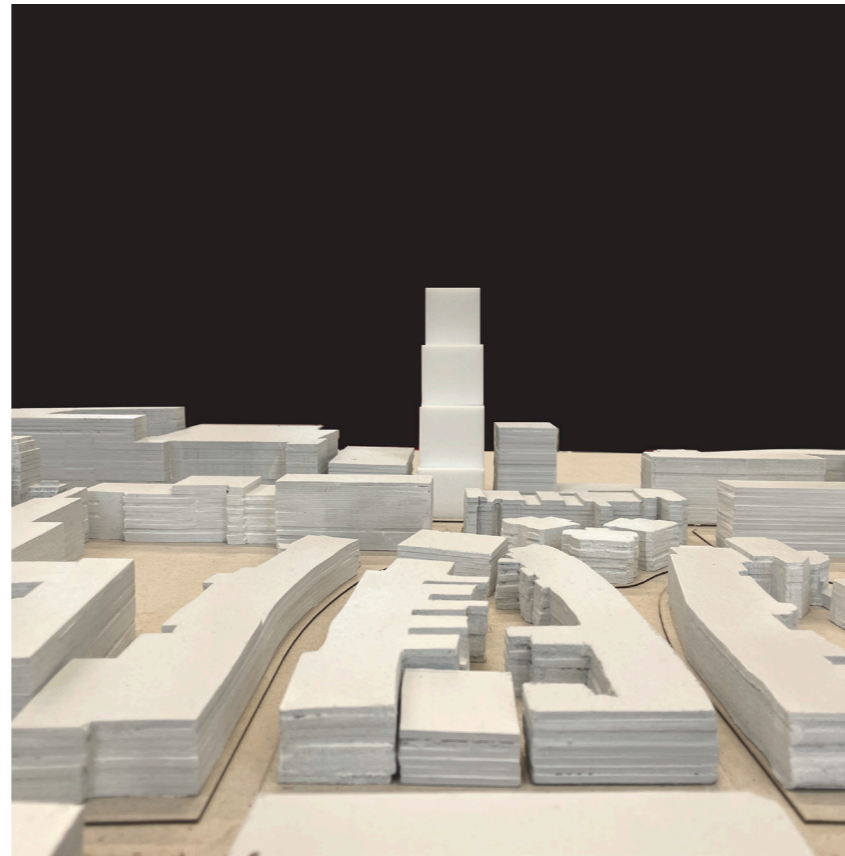
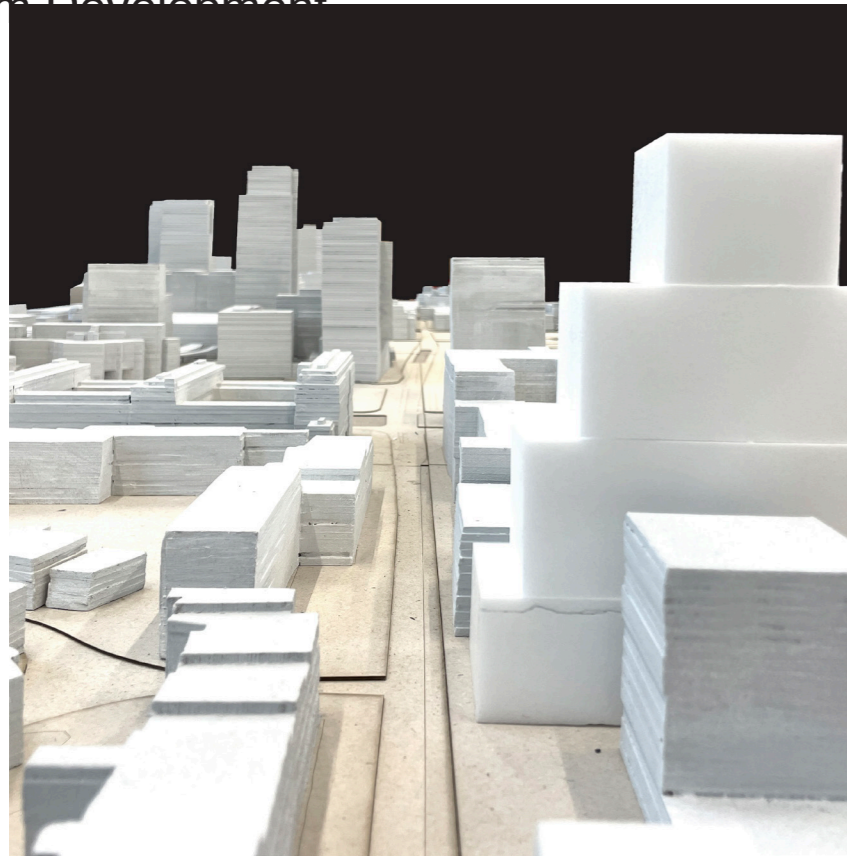
Site Selection



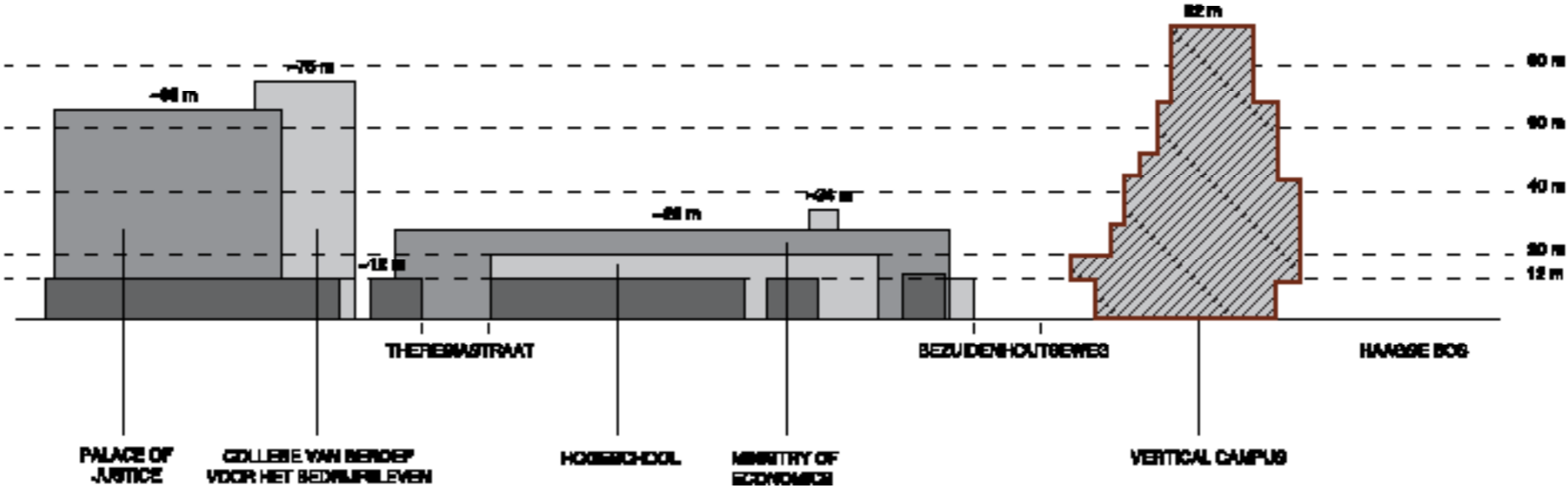
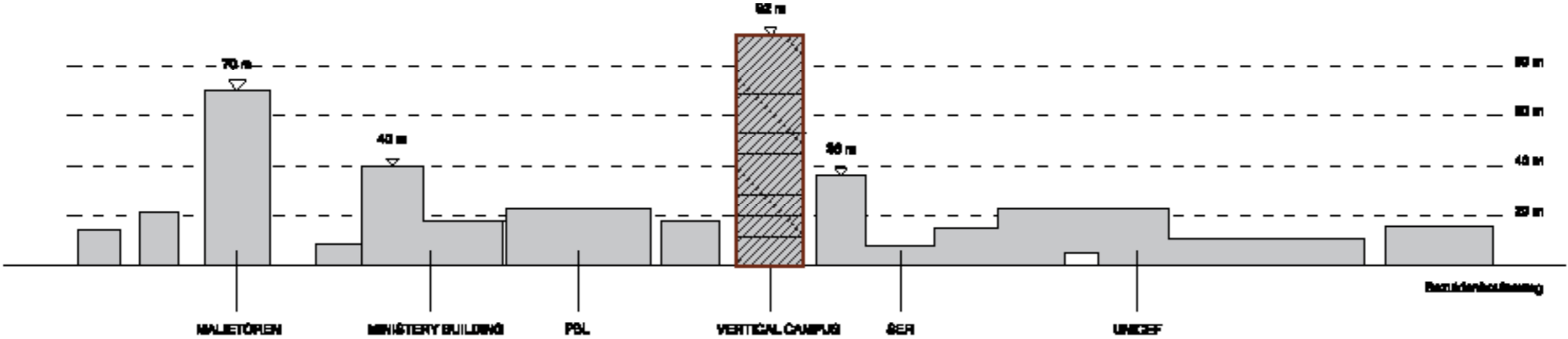
Site Selection

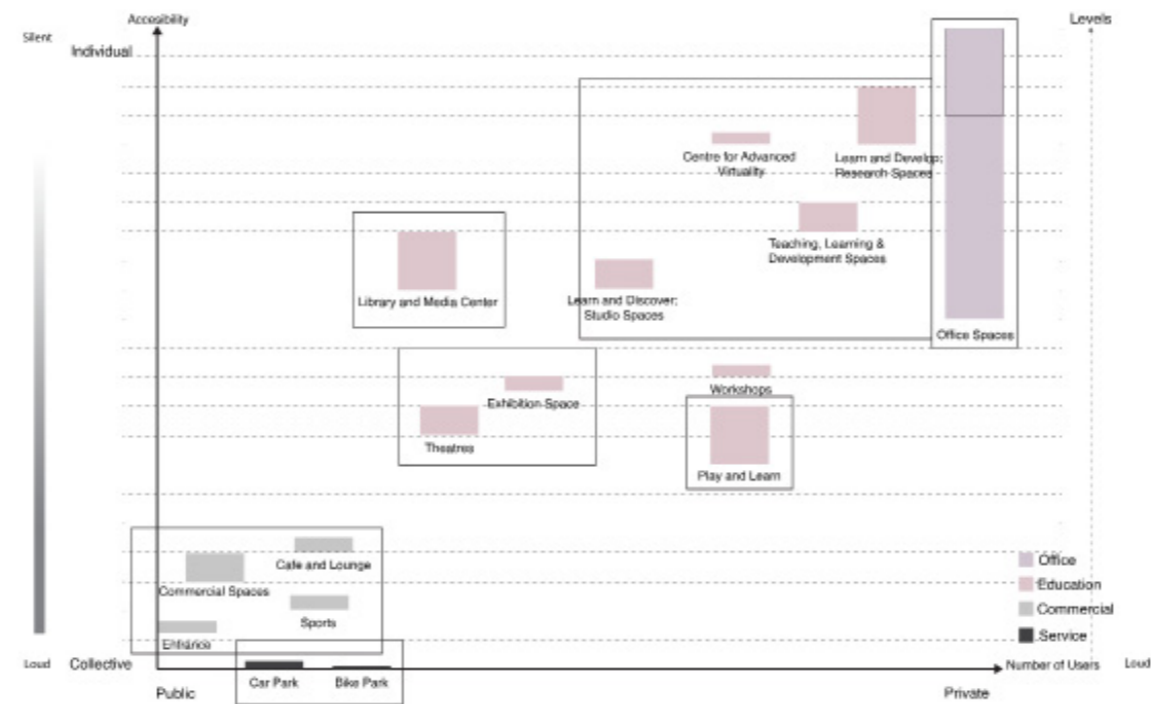
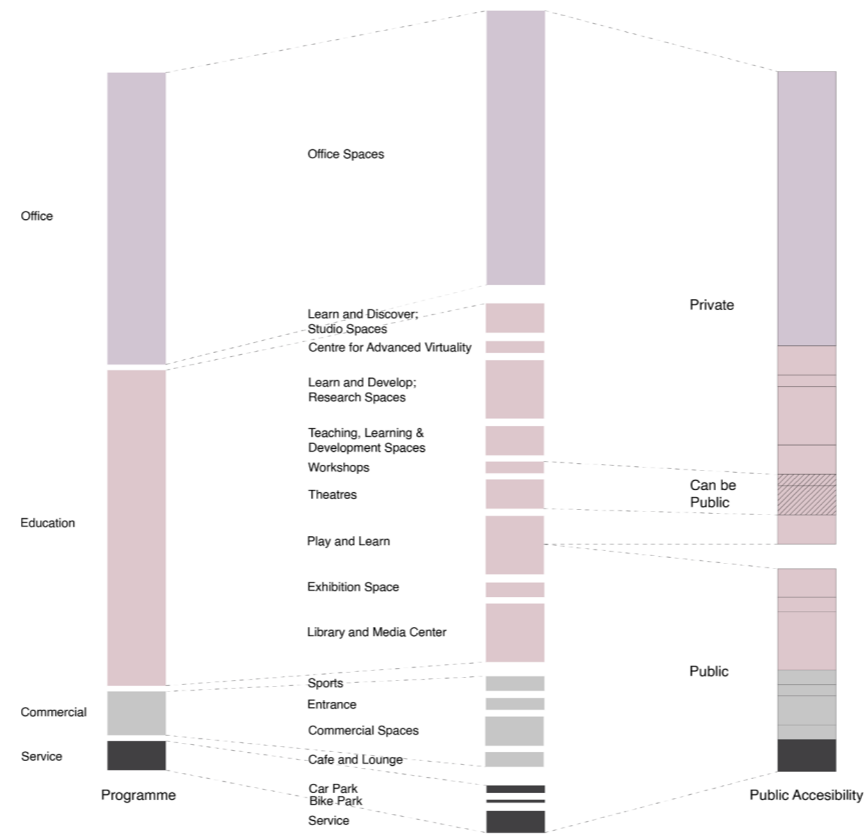


Form Development

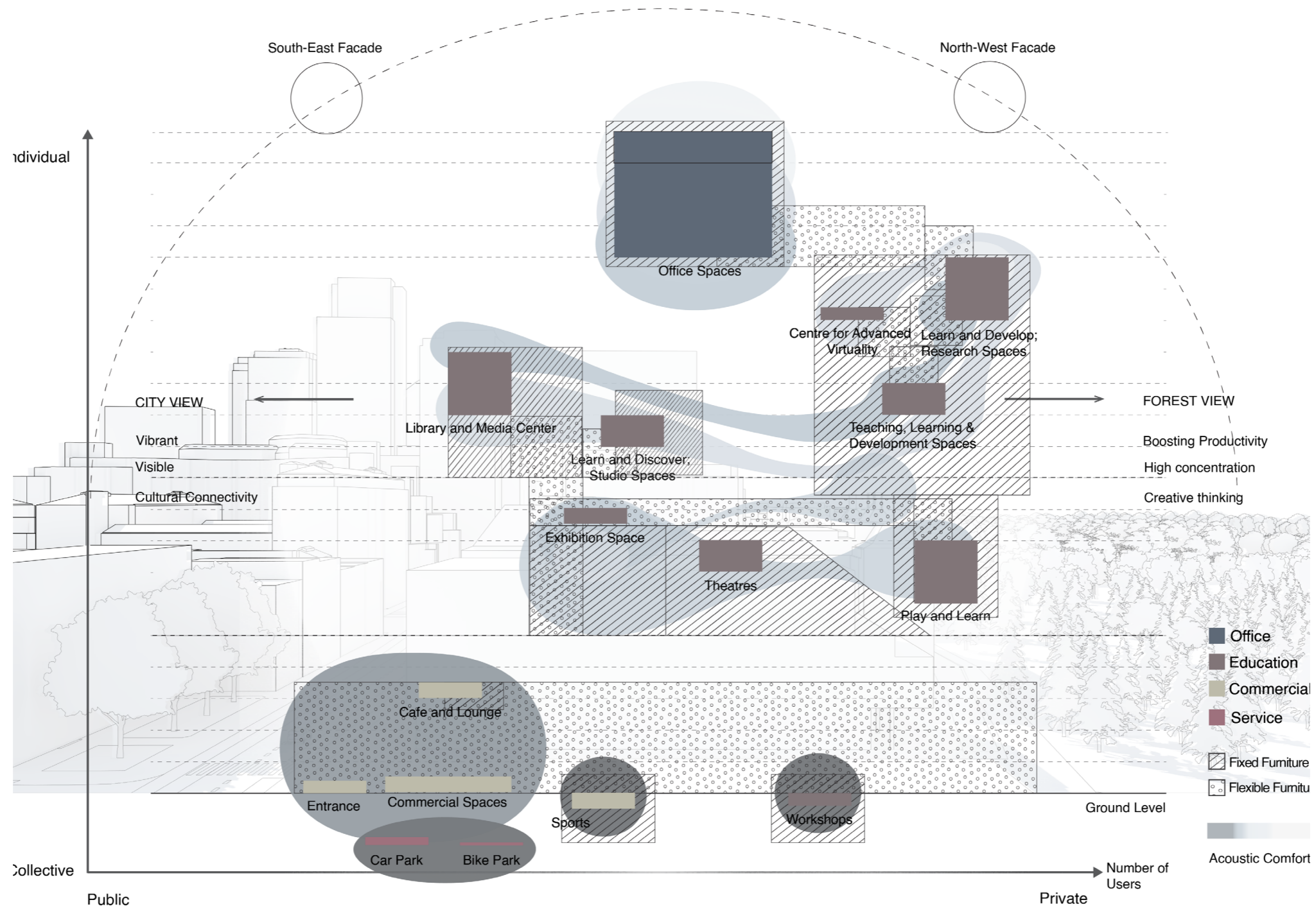


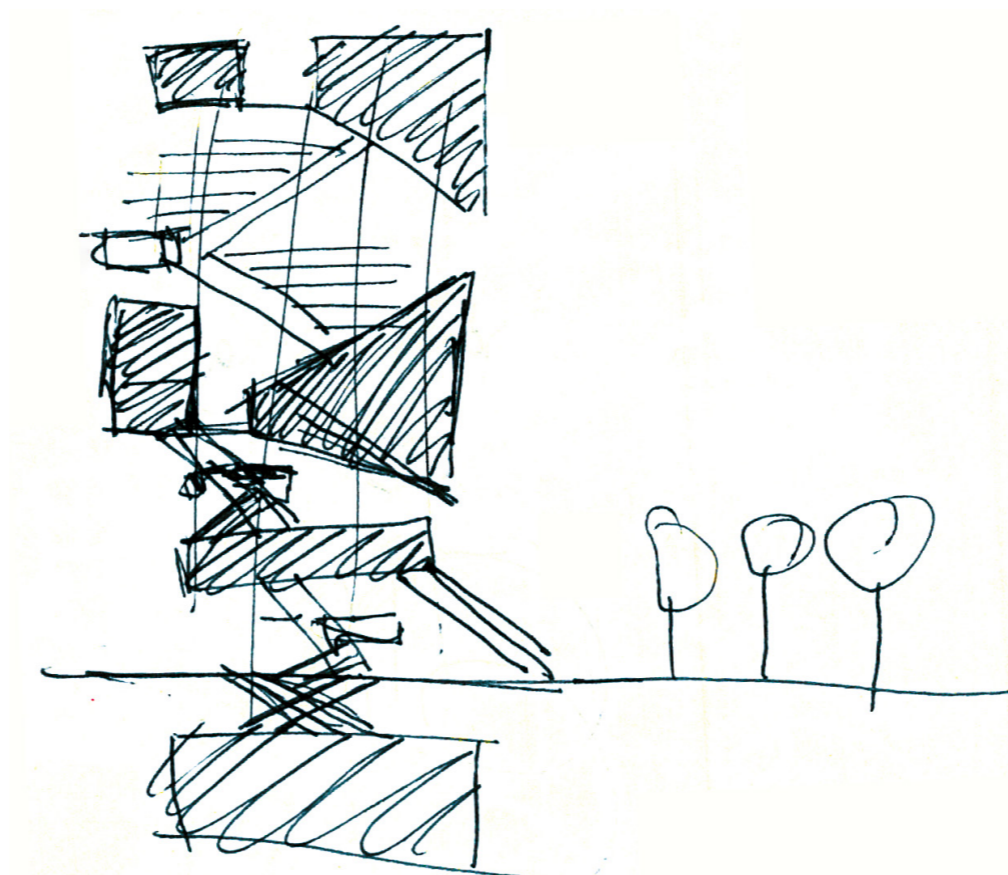
Urban Silhouette



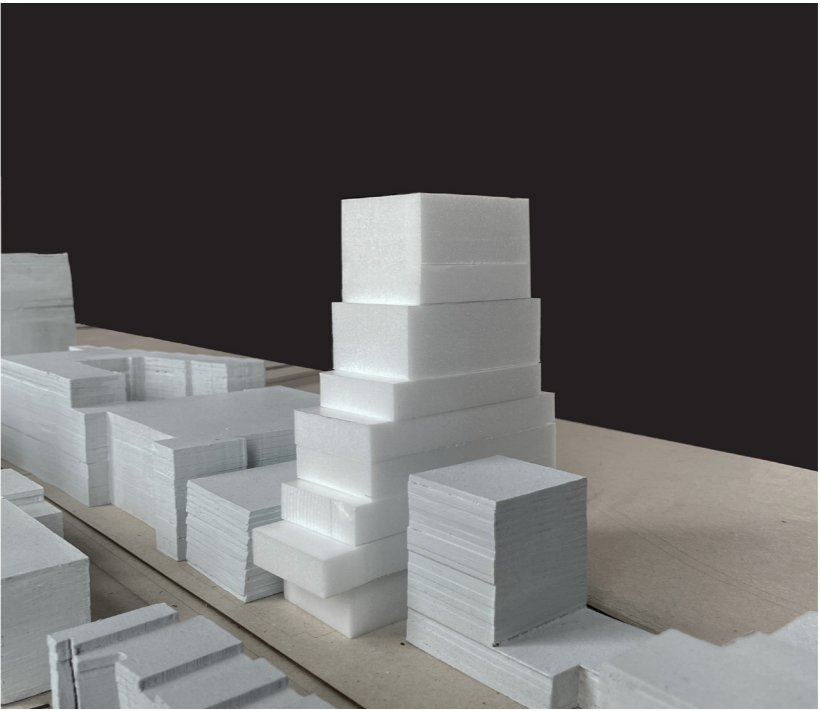
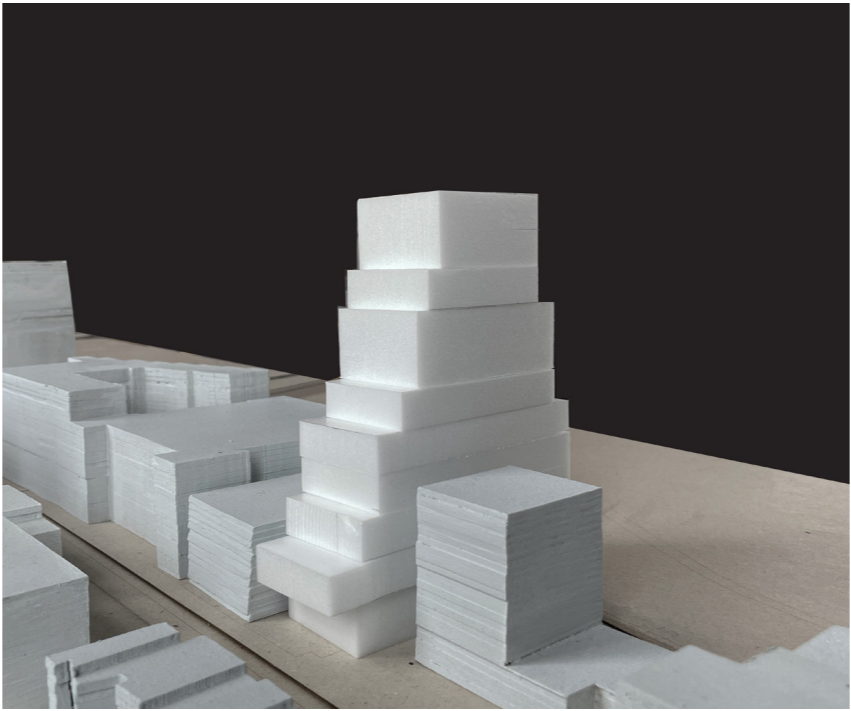
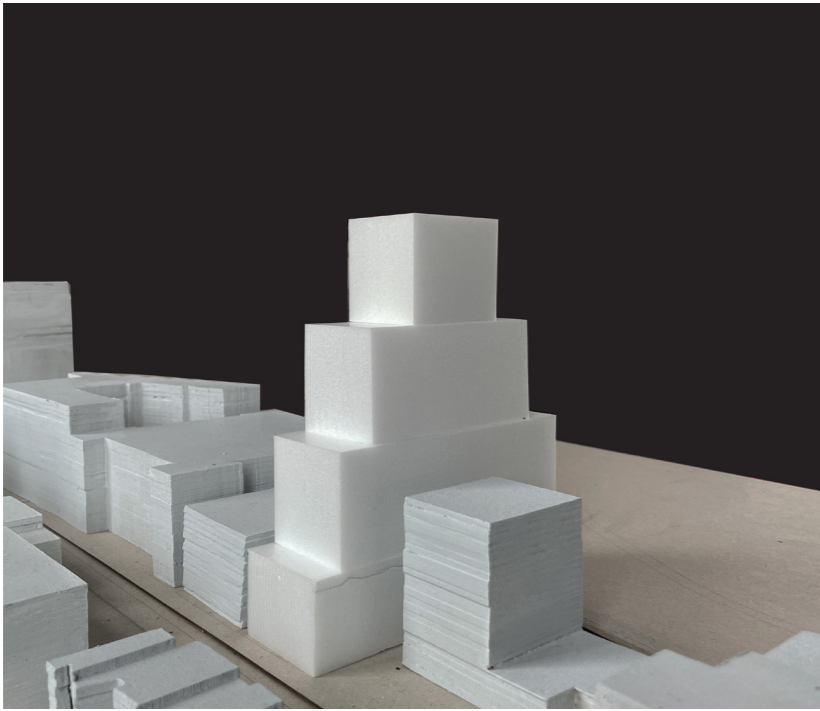


Programme Cluster

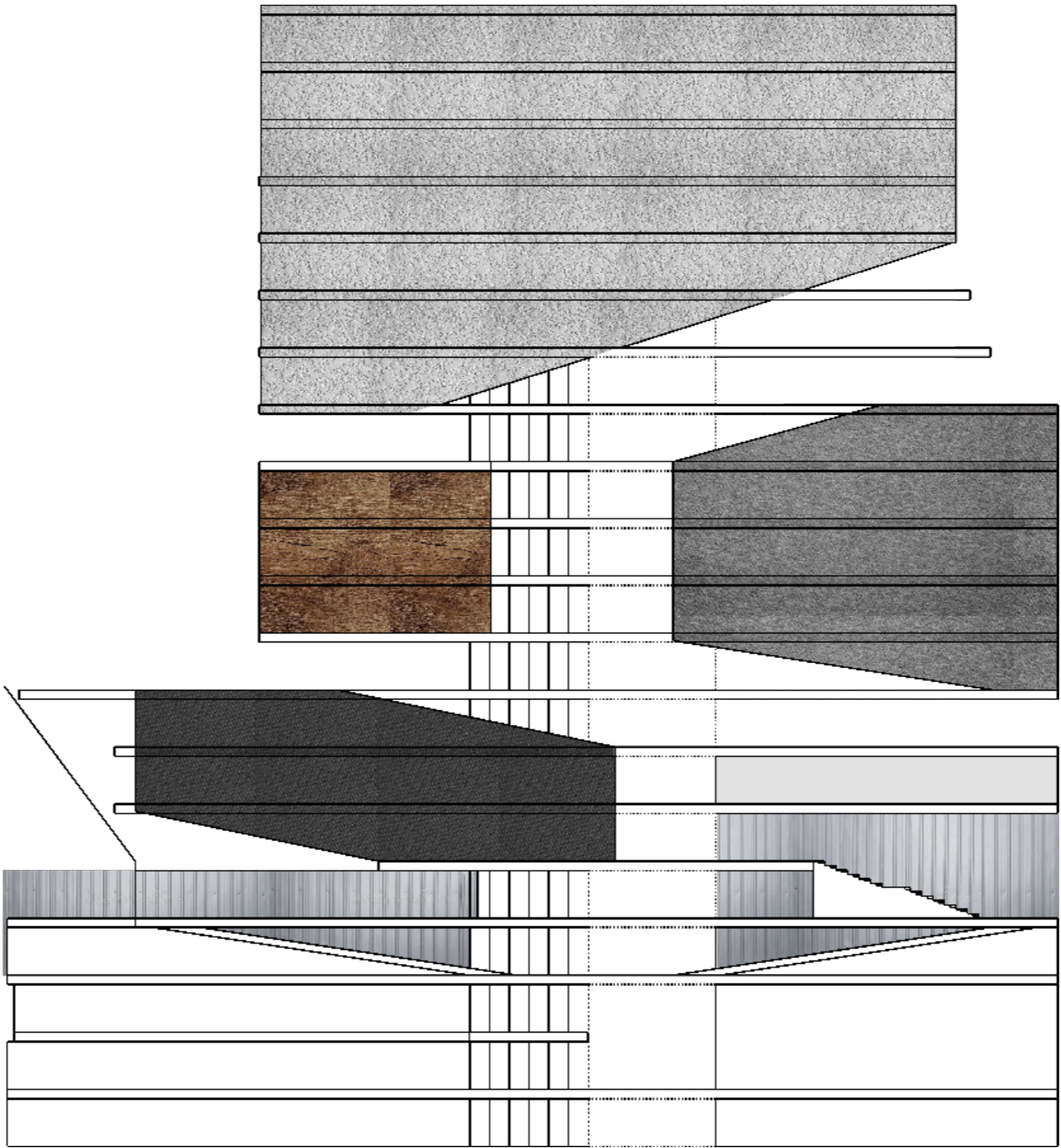




Form Development

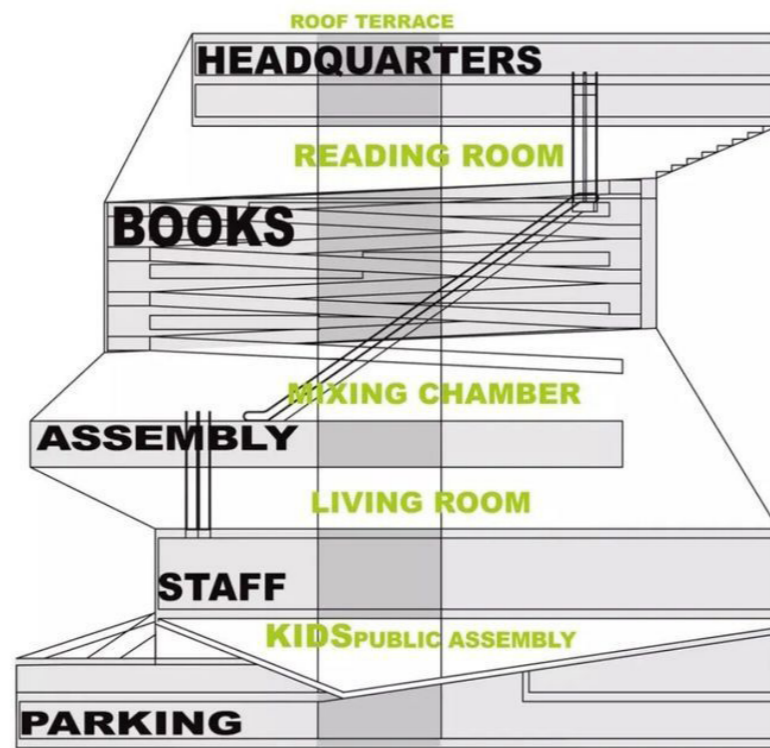


SHIFT THE DISCOURSE: FAVOR ATMOSPHERIC COHESION OVER PROGRAMMATIC STRUCTURING



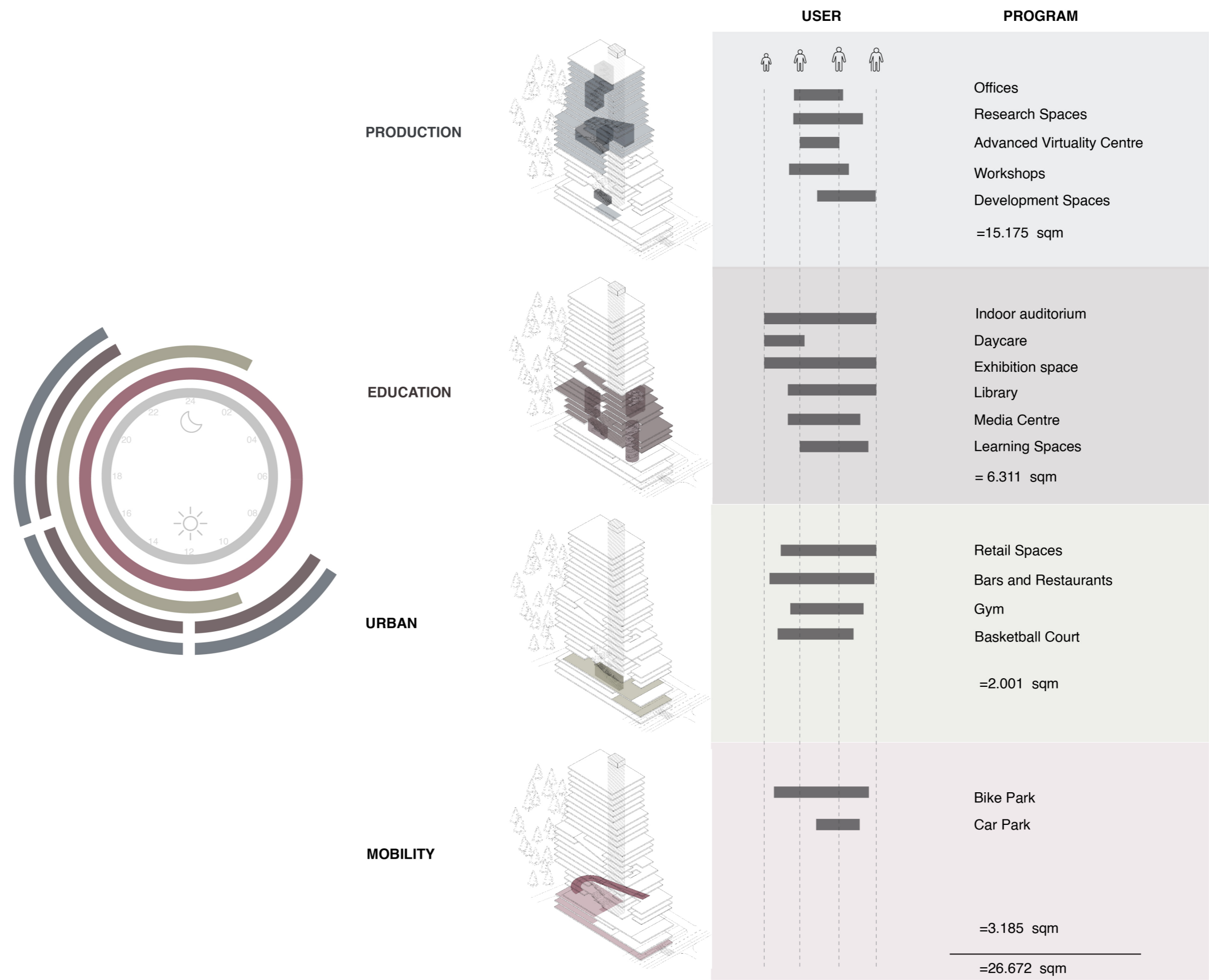
“THEMATIC” SECTION

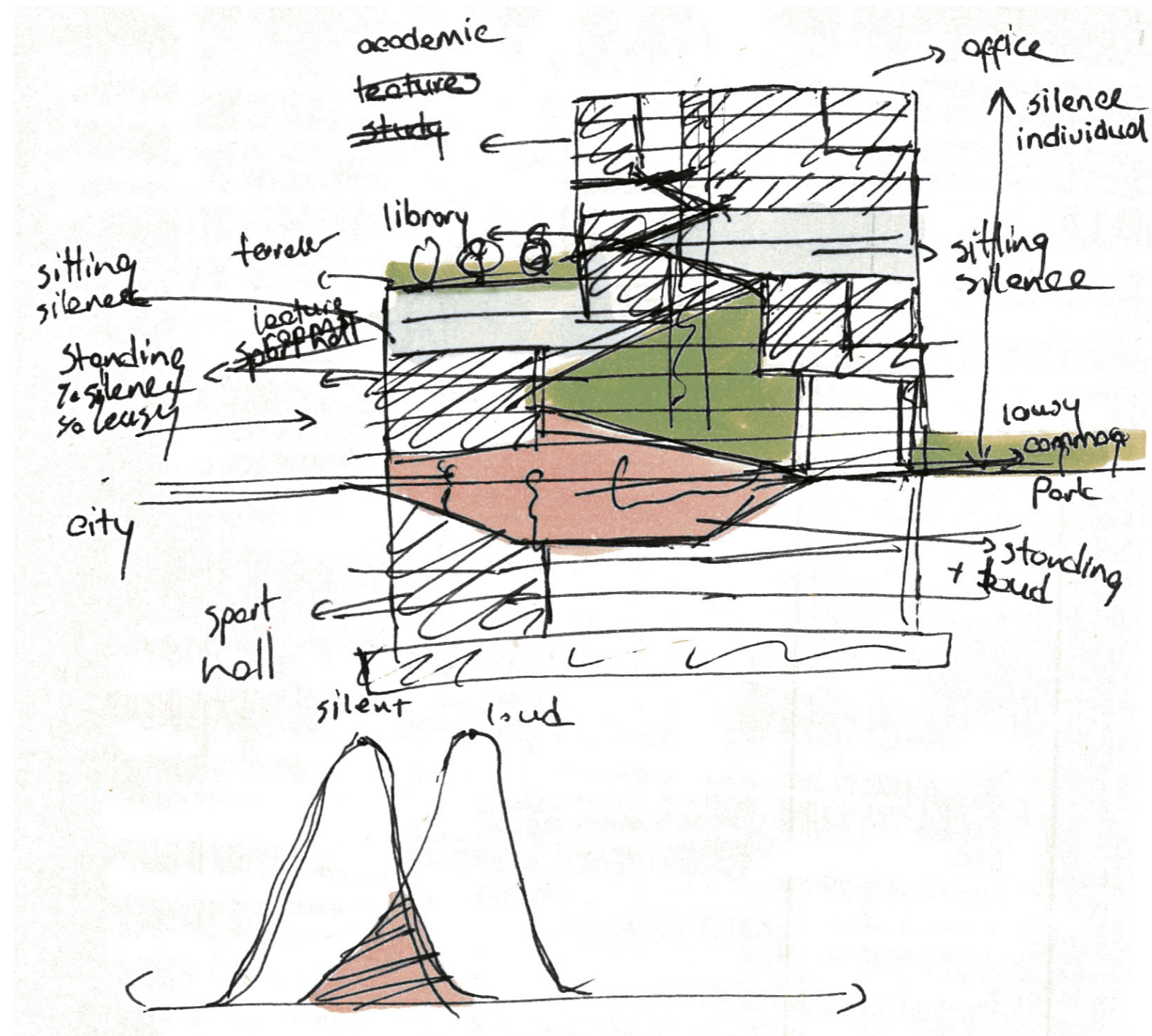
Seattle Central Library / OMA + LMN



Instead of segmenting the building's program into distinct sections, the designers introduced 'themes' for each level. These themes are interspersed with 'fixed' program areas, creating flexible spaces that can be adapted to a variety of uses.

Function Diagram

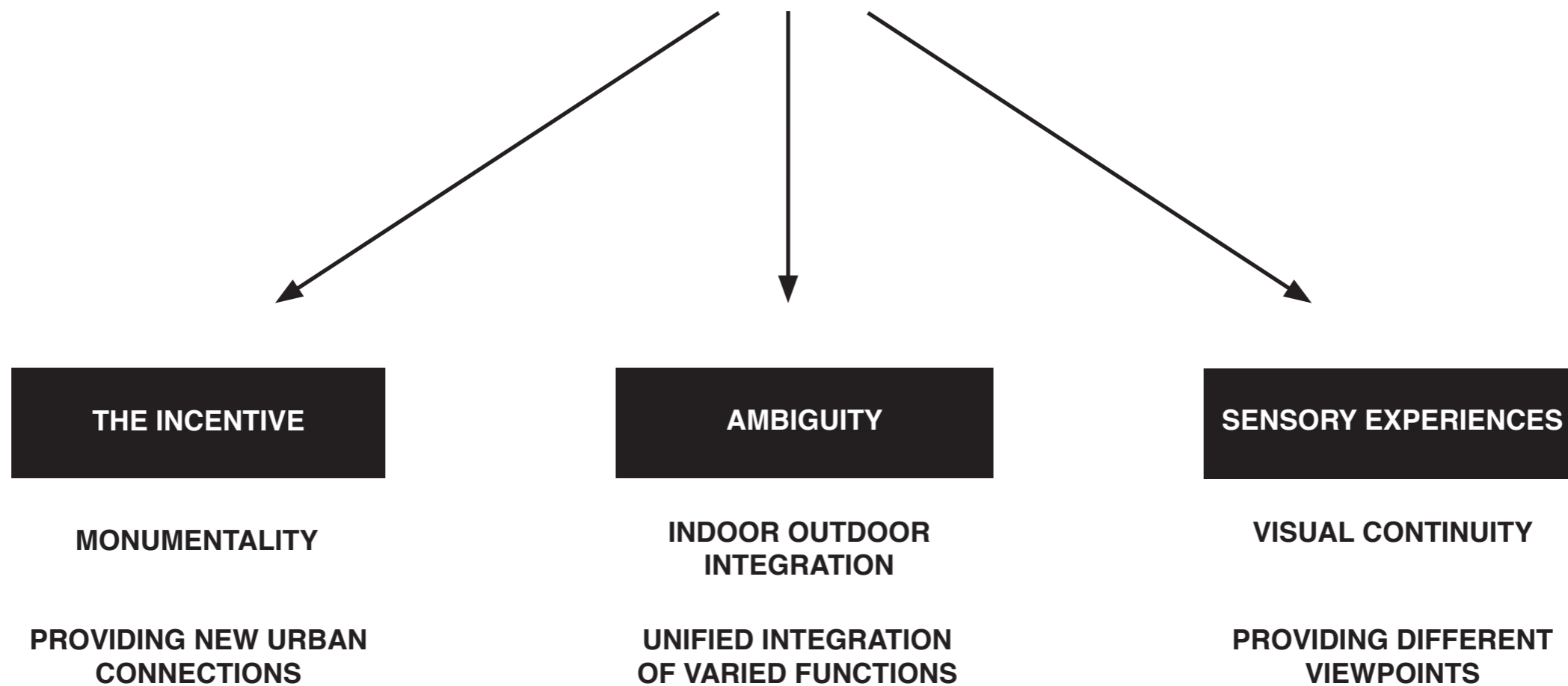




... I entered the building to run some errands. I walked to the
ground basement layer. I bought the ribbons I needed however I
spent time looking through the new bags that have just arrived.
The coffee kiosk on the upper floor caught my eye. Shopping
always makes me hungry I went upstairs to get a coffee and a
muffin. I sat on the stairs watching the ~~scenic view~~ ^{tranquil beauty} of Hoagie Bay
thoughts while watching the ~~scenic view~~ ^{tranquil beauty} of Hoagie Bay.
Everything was so peaceful and beautiful with cloudy and rainy weather.
When I decided to read stay here more and read the book I have brought
with me. Meanwhile a group of people were climbing the stairs. I heard
that they were here ~~for~~ to listen Donna Haraway. I did not know that
she would have a seminar here. I followed them to find out where
the seminar is. I climb up two floors and reach to the foyer. I approach
to one of the staff members and asked whether I can attend or not.
They said It is a free event but tickets are limited and all the seats
are reserved. ~~I thanked them~~ But they said she will be having another
seminar next month. I thanked them and noted the event date on my
calendar. I realized I needed to go back home to finish my gift
wrapping and left...

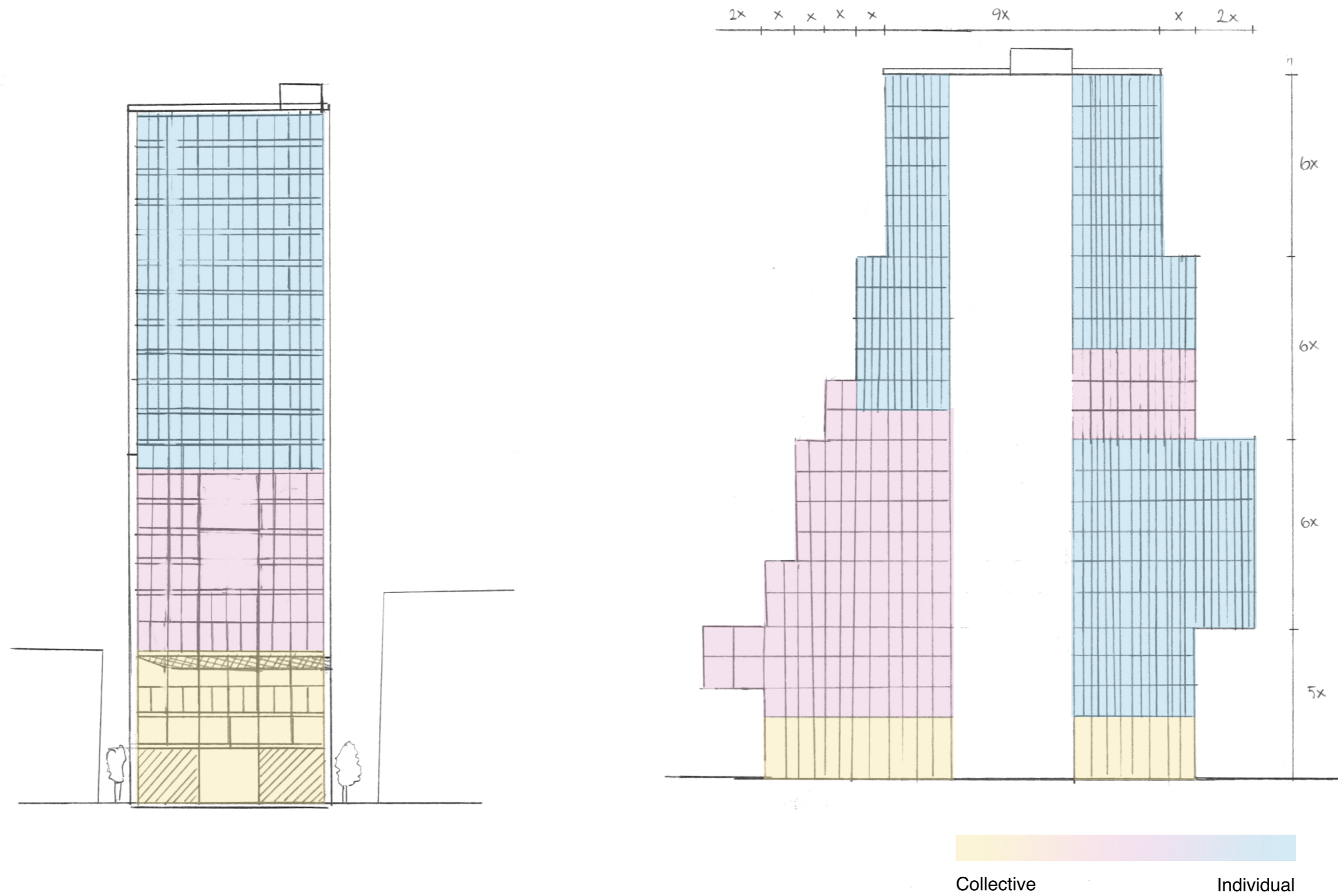
“EXPLORE” TO TAKEOVER

RQ: HOW CAN A DESIGN PROVOKE ITS USER TO EXPLORE?





FACADE



In the proposal, window sizes reflect the hidden complexities within. They're smaller for private spaces and larger for communal ones, adapting to the rhythms of life inside.

Computation path of the sun for:

Bezuidenhoutseweg 50, 2594 AW 's-Gravenhage

21.Dec.202412:00 UTC+1LIVE

Solar data for the selected location

Dawn:08:08:04

Sunrise:08:48:40

Culmination:12:41:00

Sunset:16:33:18

Dusk:17:13:54

Daylight duration:7h44m38s

Distance [km]:147,164,701

Altitude:14.01°

Azimuth:170.32°

Shadow length [m]:4.01

at an object level [m]:1

Geodata for the selected location

Height:5m

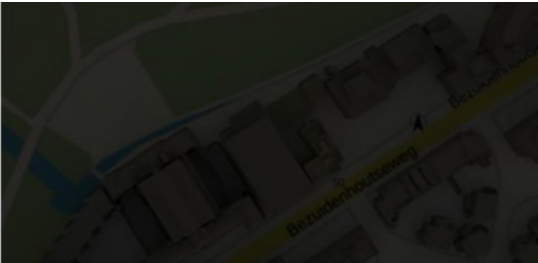
Set Lat/Lon

Lat: N 52°5'7.43"52.08540°

Lng: E 4°19'46.12"4.32948°

UTM: 31U 591094 5771370

TZ: Europe/Amsterdam CET



21-dec-9:00 uur (bestaande situatie situatie)



21-dec-10:00 uur (bestaande situatie situatie)



21-dec-11:00 uur (bestaande situatie situatie)



21-dec-12:00 uur (bestaande situatie situatie)



21-dec-13:00 uur (bestaande situatie situatie)



21-dec-14:00 uur (bestaande situatie situatie)



21-dec-15:00 uur (bestaande situatie situatie)



21-dec-16:00 uur (bestaande situatie situatie)



21-jun-10:00 uur (bestaande situatie situatie)



21-jun-11:00 uur (bestaande situatie situatie)



21-jun-12:00 uur (bestaande situatie situatie)



21-jun-13:00 uur (bestaande situatie situatie)



21-jun-14:00 uur (bestaande situatie situatie)



21-jun-15:00 uur (bestaande situatie situatie)



21-jun-16:00 uur (bestaande situatie situatie)



21-jun-17:00 uur (bestaande situatie situatie)

Computation path of the sun for:

Bezuidenhoutseweg 50, 2594 AW 's-Gravenhage

21.Jun.202412:00 UTC+2LIVE

Solar data for the selected location

Dawn:04:32:53

Sunrise:05:21:30

Culmination:13:44:36

Sunset:22:07:40

Dusk:22:56:17

Daylight duration:16h46m10s

Distance [km]:152,031,634

Altitude:55.09°

Azimuth:135.07°

Shadow length [m]:0.70

at an object level [m]:1

Geodata for the selected location

Height:5m

Set Lat/Lon

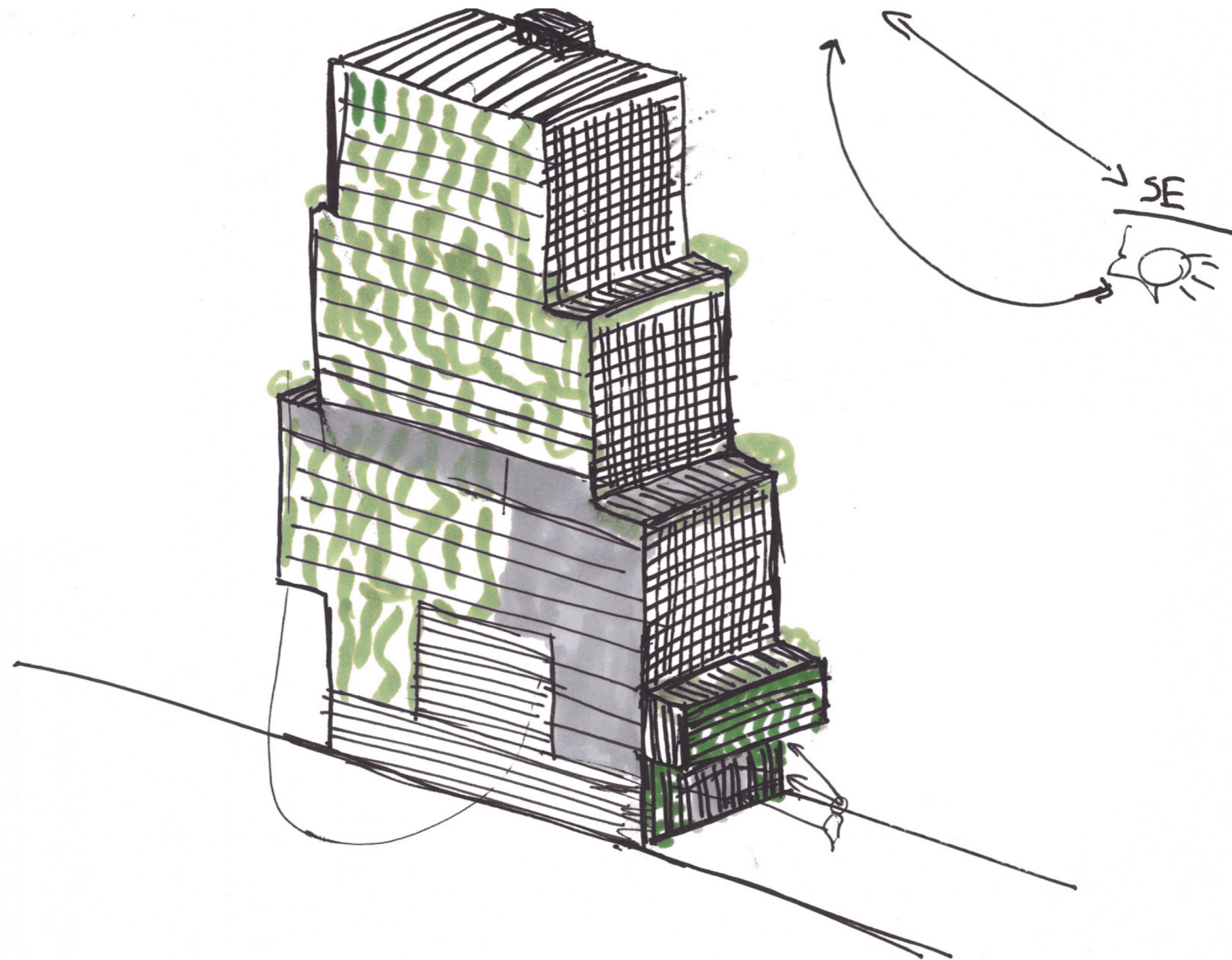
Lat: N 52°5'7.43"52.08540°

Lng: E 4°19'46.12"4.32948°

UTM: 31U 591094 5771370

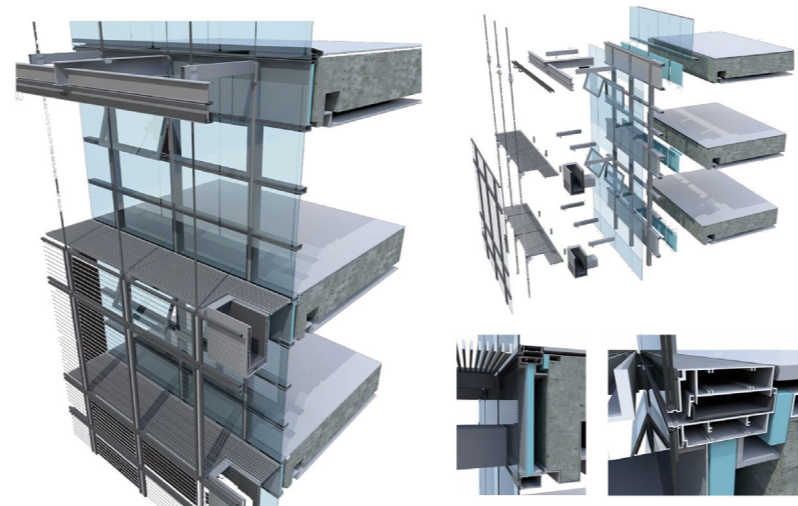
TZ: Europe/Amsterdam DST CEST

SOLAR RADIATION

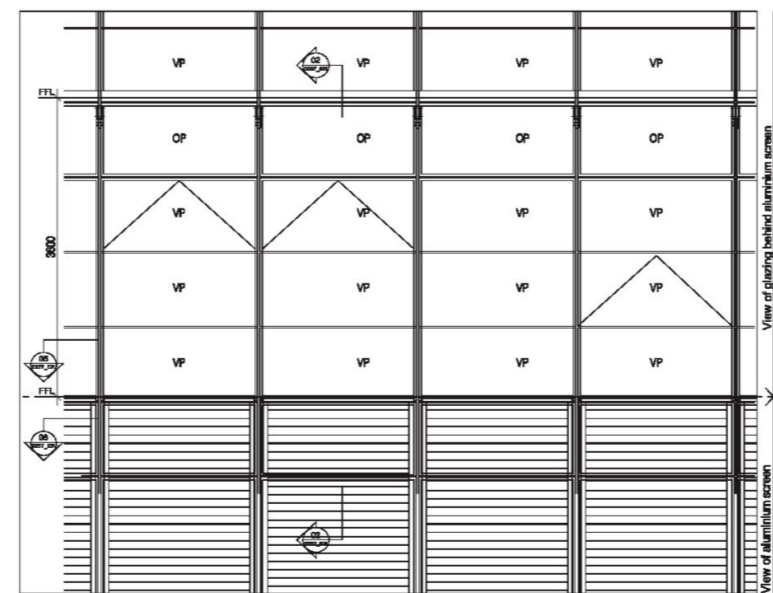


The sketch illustrates an exploration of integrating greenery into the facade design. On the shared southeast and northwest facades, greenery adorns the terraces, fostering a communal ambiance. Conversely, on the solitary southwest and northeast facades, vertical greenery is employed, enhancing privacy while adding a touch of natural tranquility.

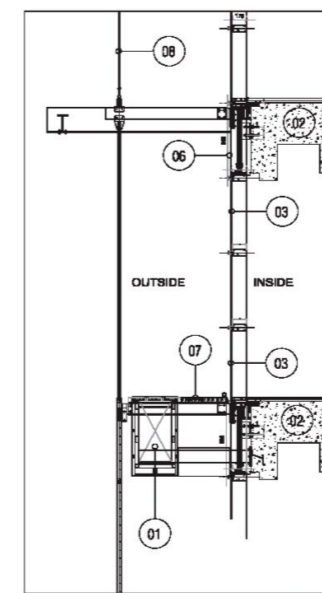
Le Nouvel KLCC Kuala Lumpur, Malaysia



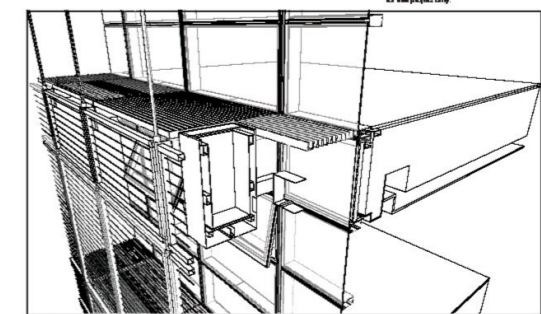
- Unique placement of plant boxes.
- Stainless steel cables to support creeping plant.
- Plants acts as sun shading.



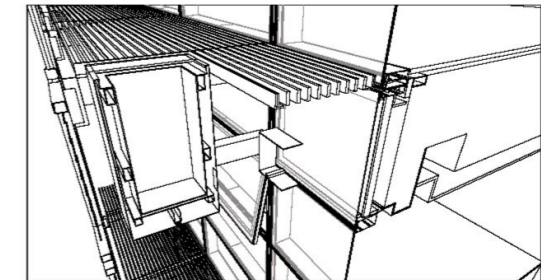
01 Partial Elevation
Aluminium Glazed Wall
1:50



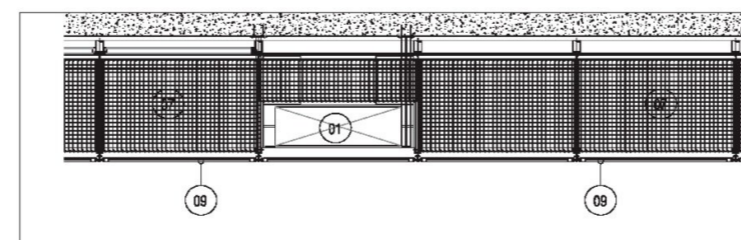
02 Vertical Section
Aluminium Glazed Wall
1:50



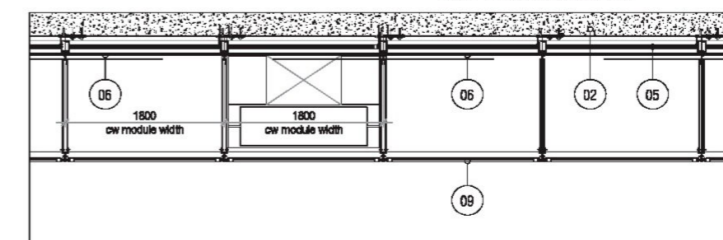
03 3D View
Aluminium Glazed Wall
1:50



04 3D View
Aluminium Glazed Wall
1:50



05 Horizontal Section
Aluminium Glazed Wall
1:50

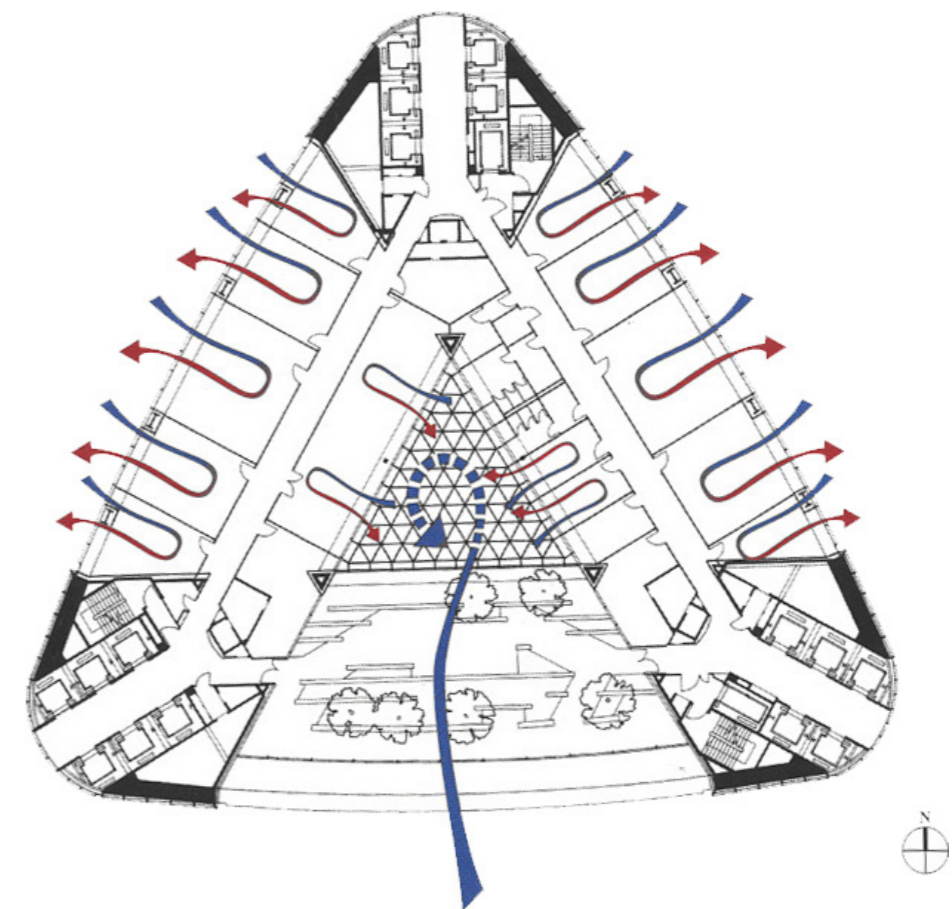
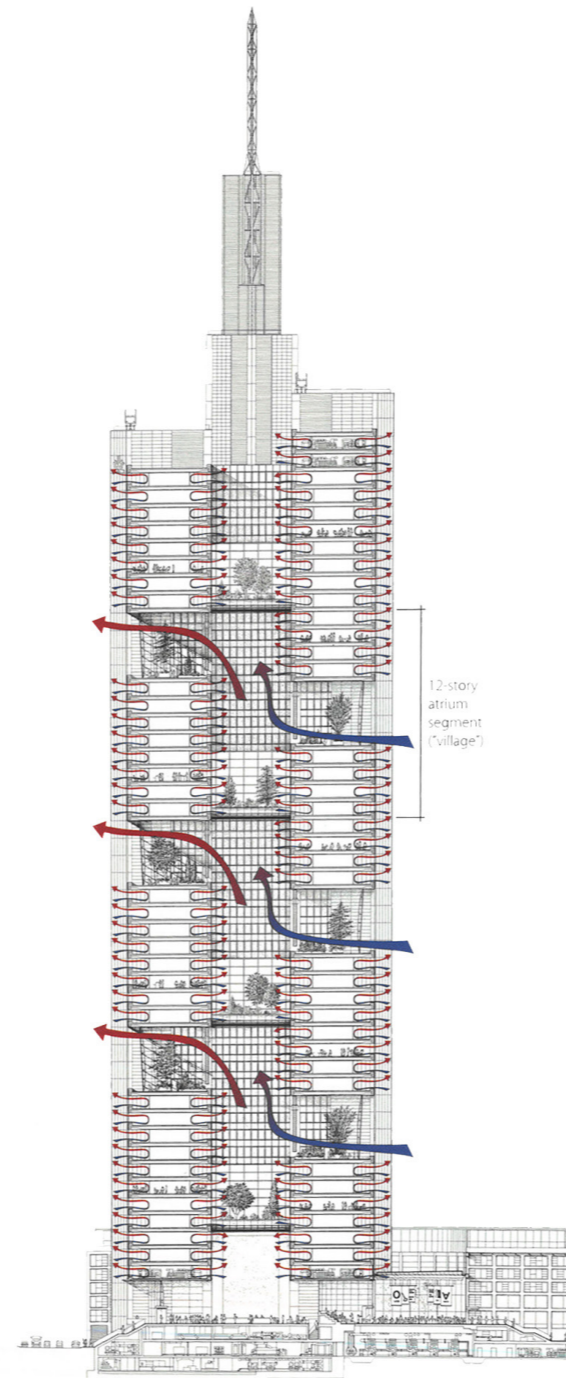


06 Horizontal Section
Aluminium Glazed Wall
1:50

- KEY
- OP OPAQUE PANEL
 - VP VISION PANEL
 - 01 Planter box
 - 02 Corrosion steel by others
 - 03 Laminated glass vision panel
 - 04 3mm thick aluminium cladding
 - 05 Aluminium insulated thermal insulation
 - 06 Laminated glass opaque panel
 - 07 Aluminium grating walking platform
 - 08 Aluminium C&S
 - 09 Stainless steel cable
 - 10 Operable window

Facade Supported Green Walls

Commerzbank
Frankfurt, Germany



CASE STUDY VENTILATION



Gothenburg University Library- Cobe
Gothenburg, Germany



Church + Wellesley- 3XN
Toronto, Canada



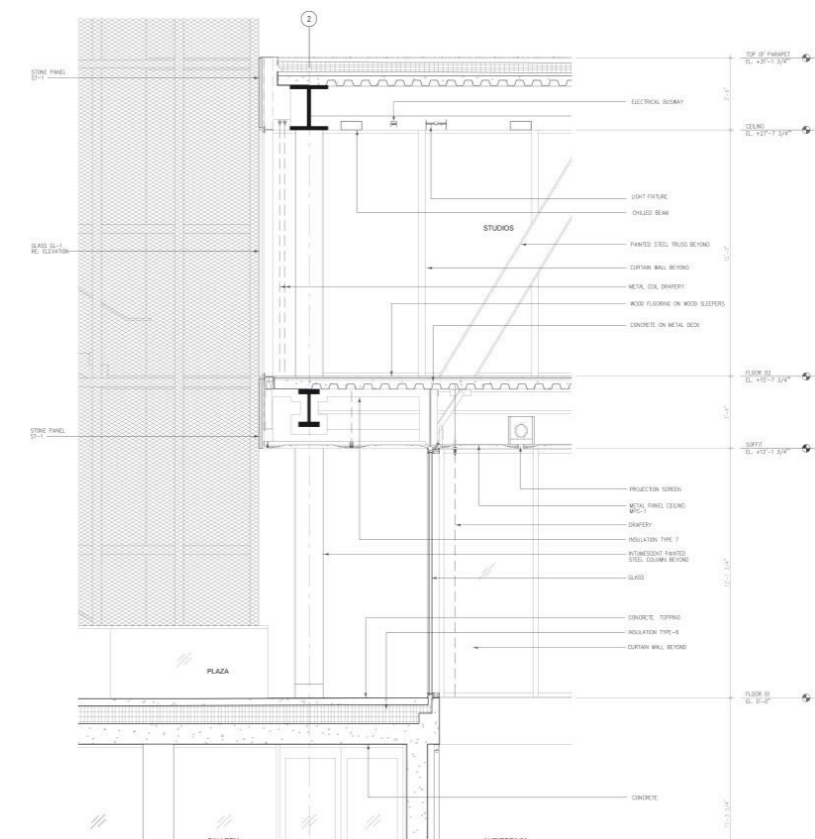
EDA - Kengo Kuma
Paris, France

FACADE - CASE STUDY



FACADE - CASE STUDY

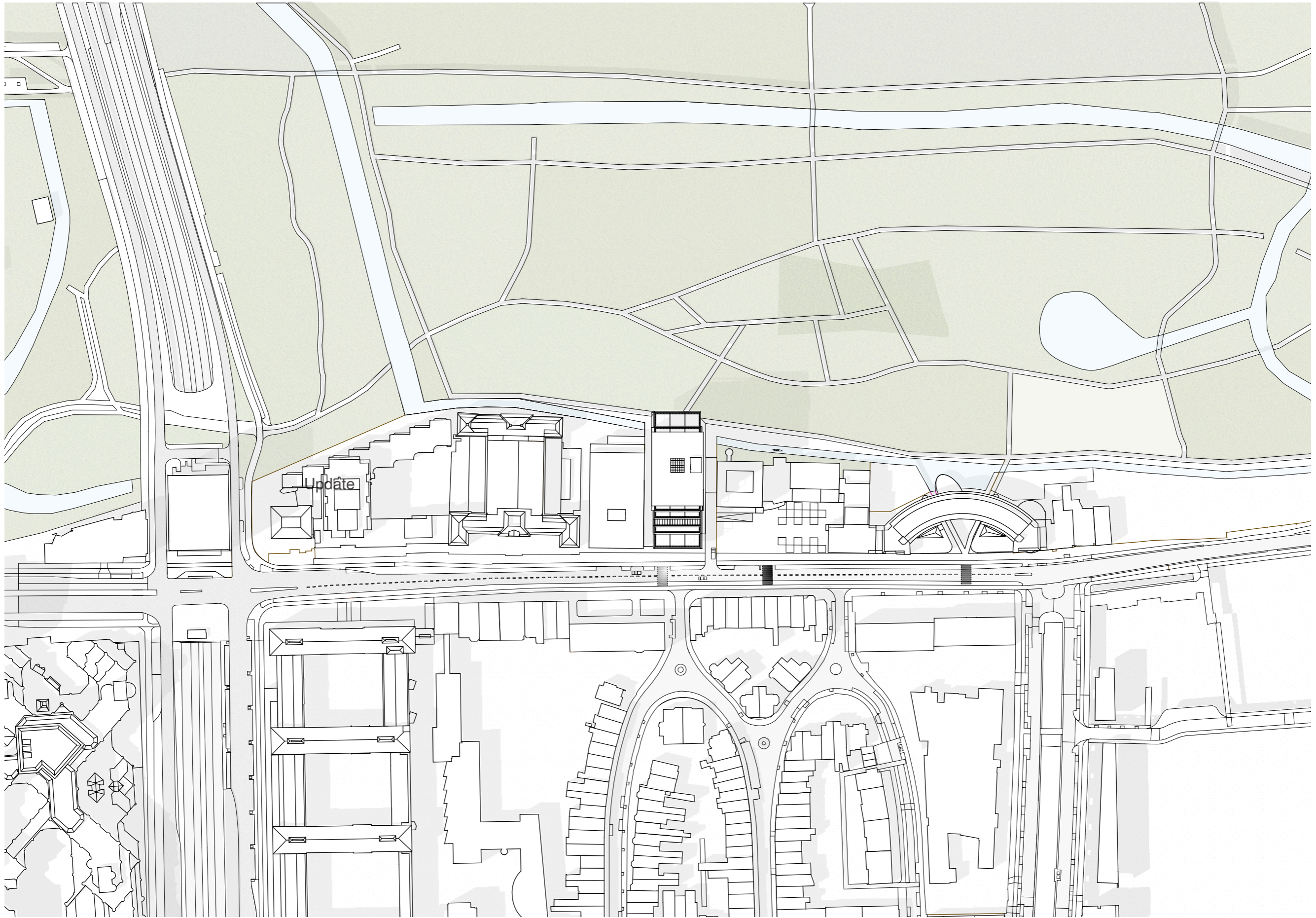
THE BUILDING'S DESIGN AIMS TO UTILIZE TRUSS SYSTEMS TO ACCOMMODATE CANTILEVERED SECTIONS AND TO SUPPORT LARGE OPENINGS



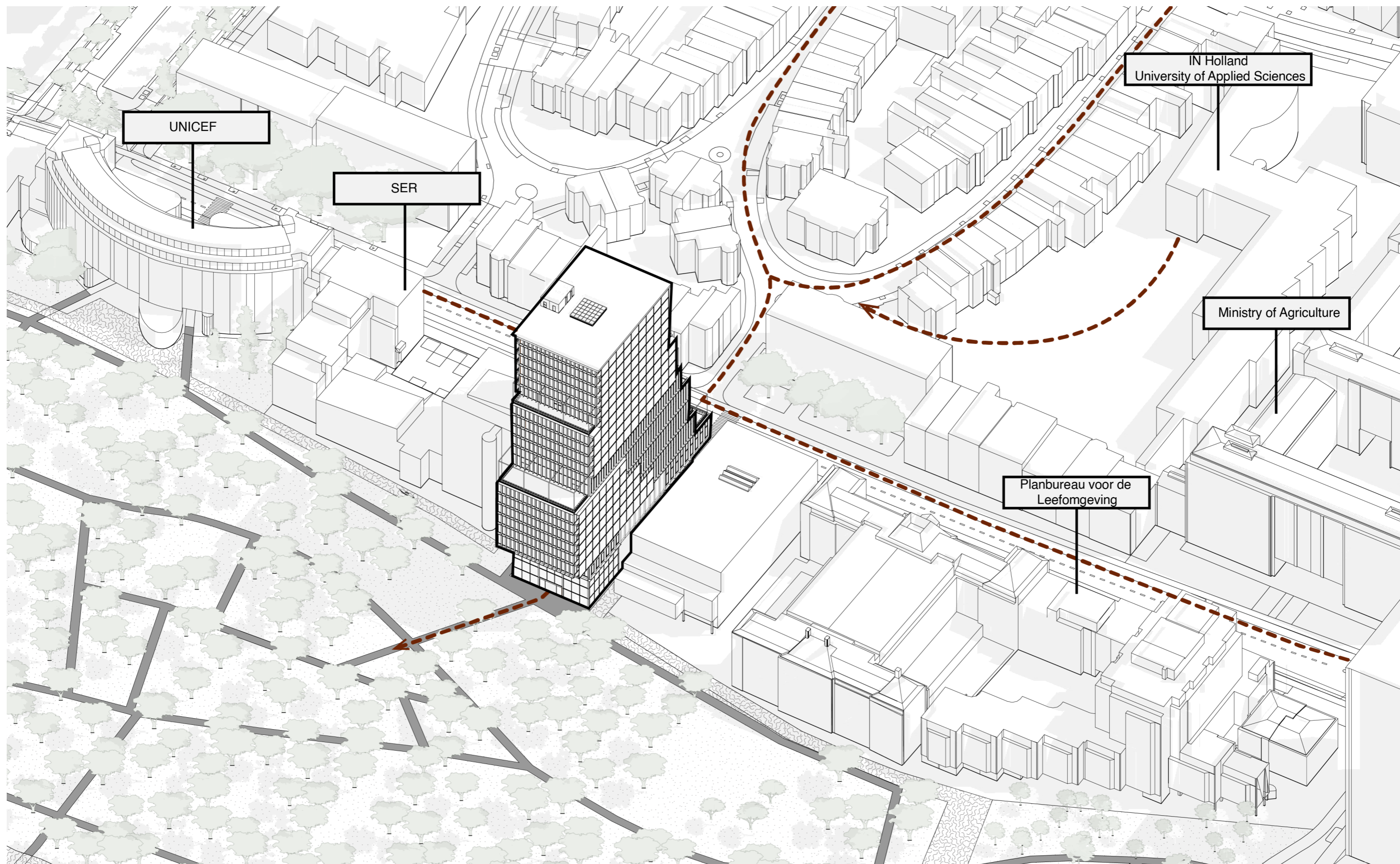
Milstein Hall- OMA
United States - Ithaca

STRUCTURE - CASE STUDY

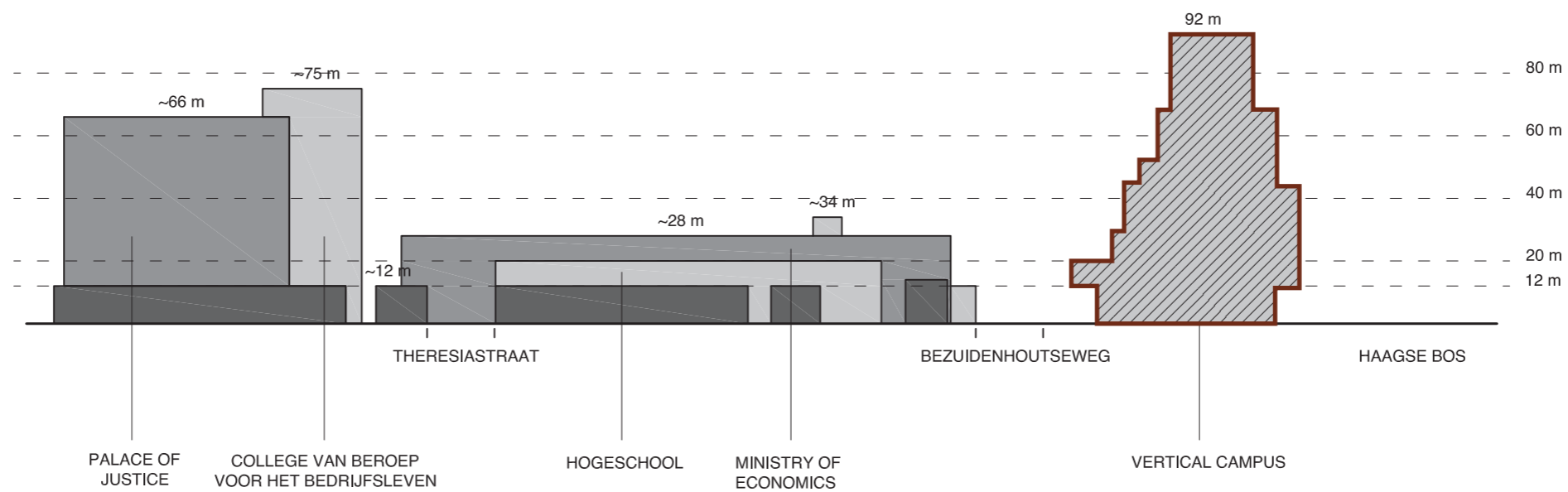
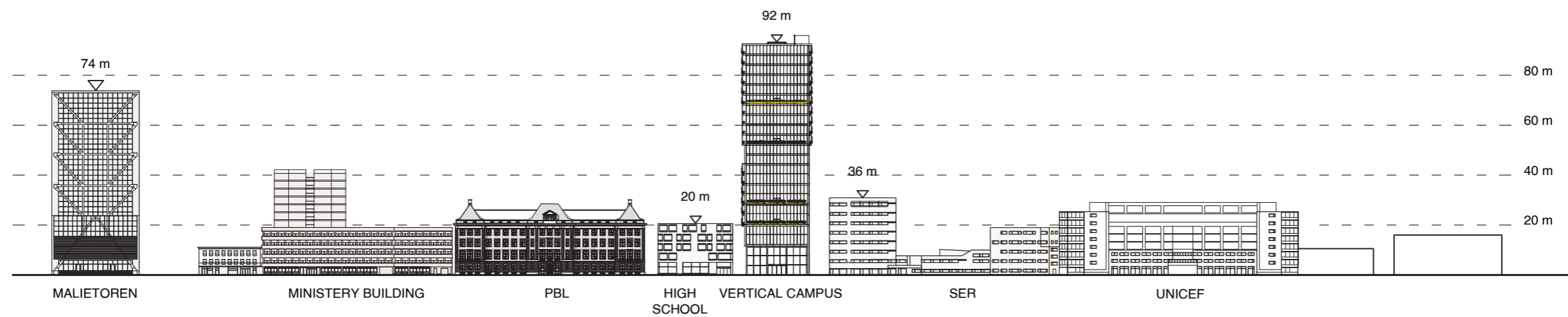
FINAL DESIGN



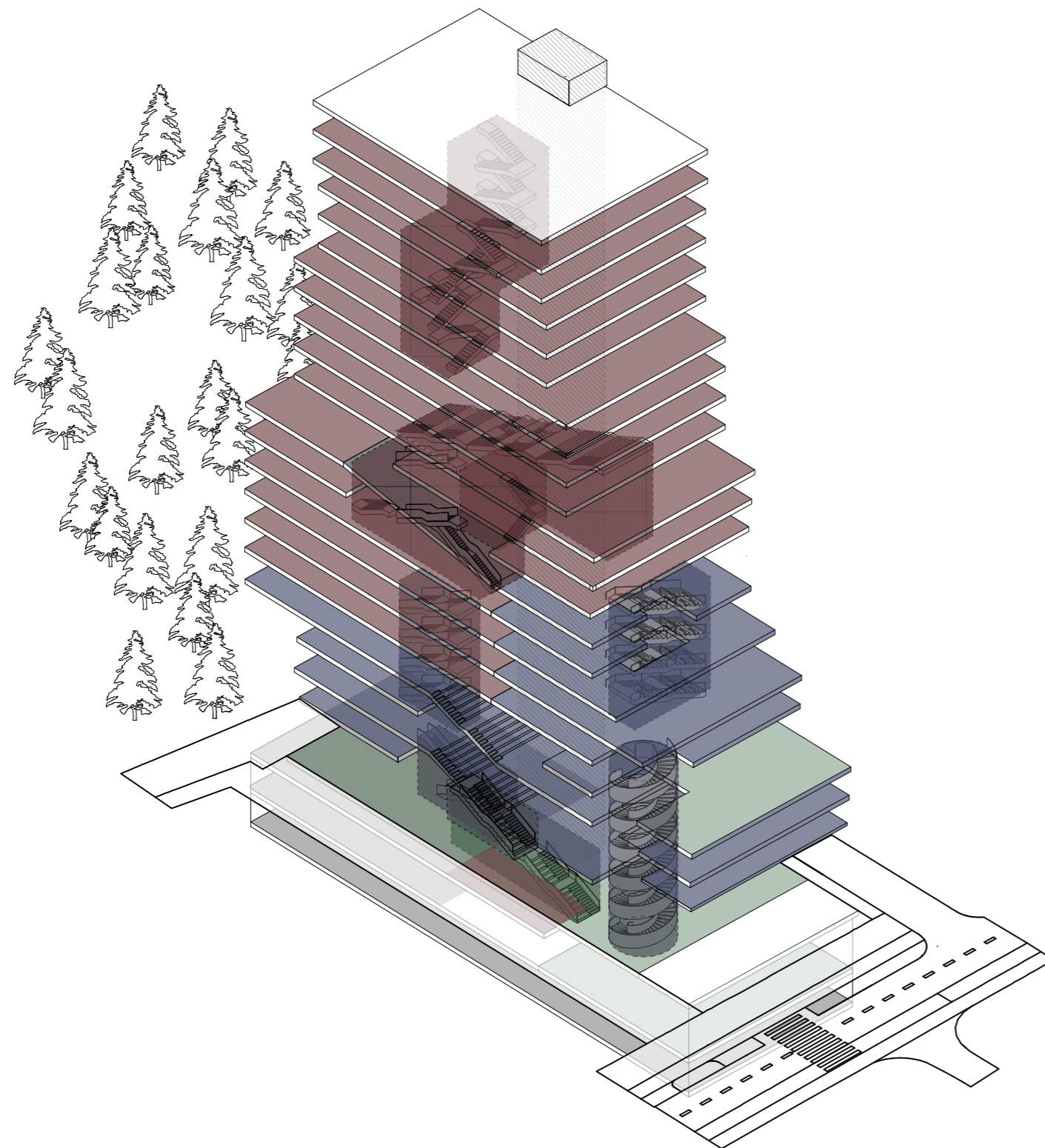
Master Plan







Urban Silhouette



CLUSTER DISTRIBUTION

PROGRAM

PRODUCTION

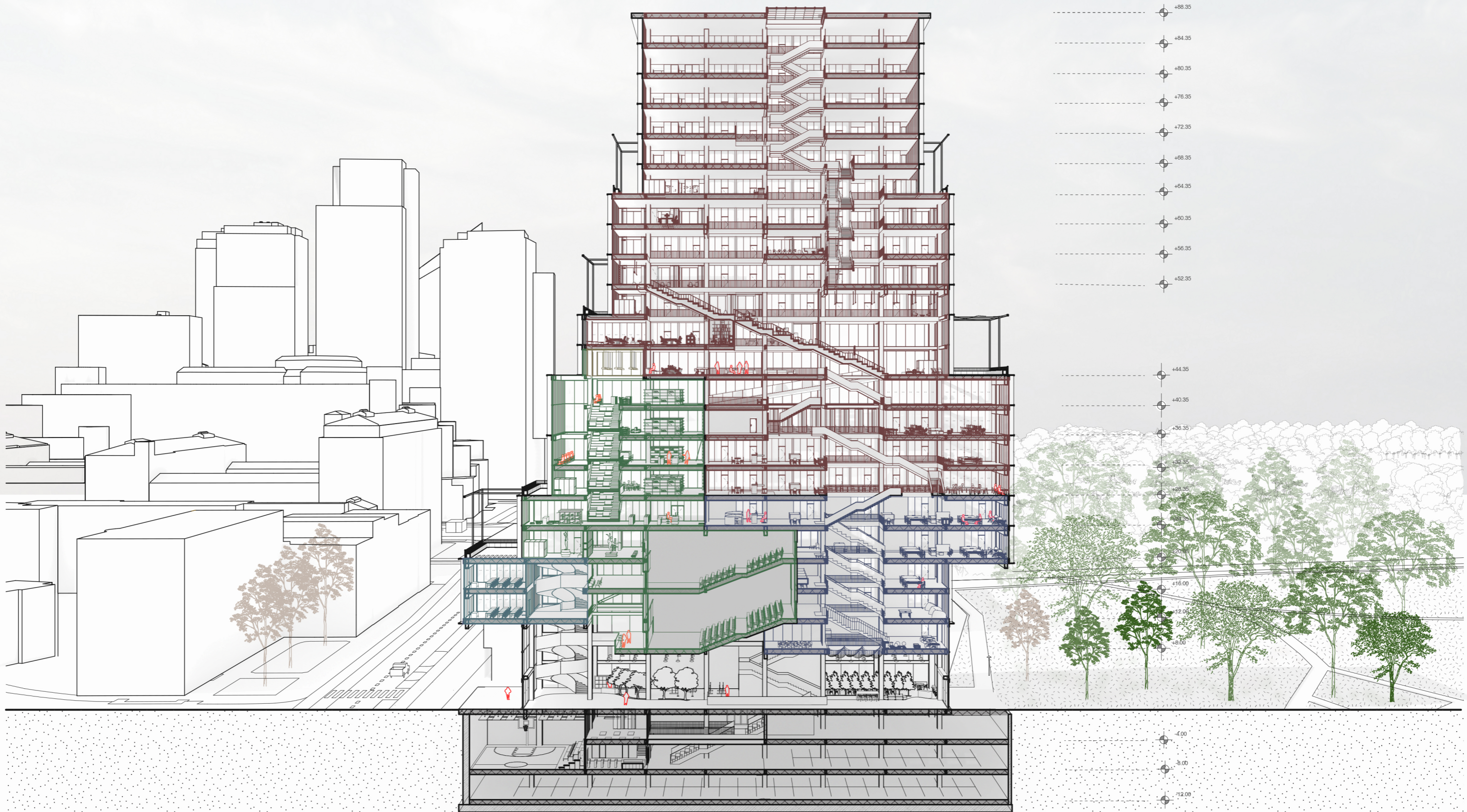
Offices
 Research Spaces
 Advanced Virtuality Centre
 Workshops
 Development Spaces
 =15.175 sqm

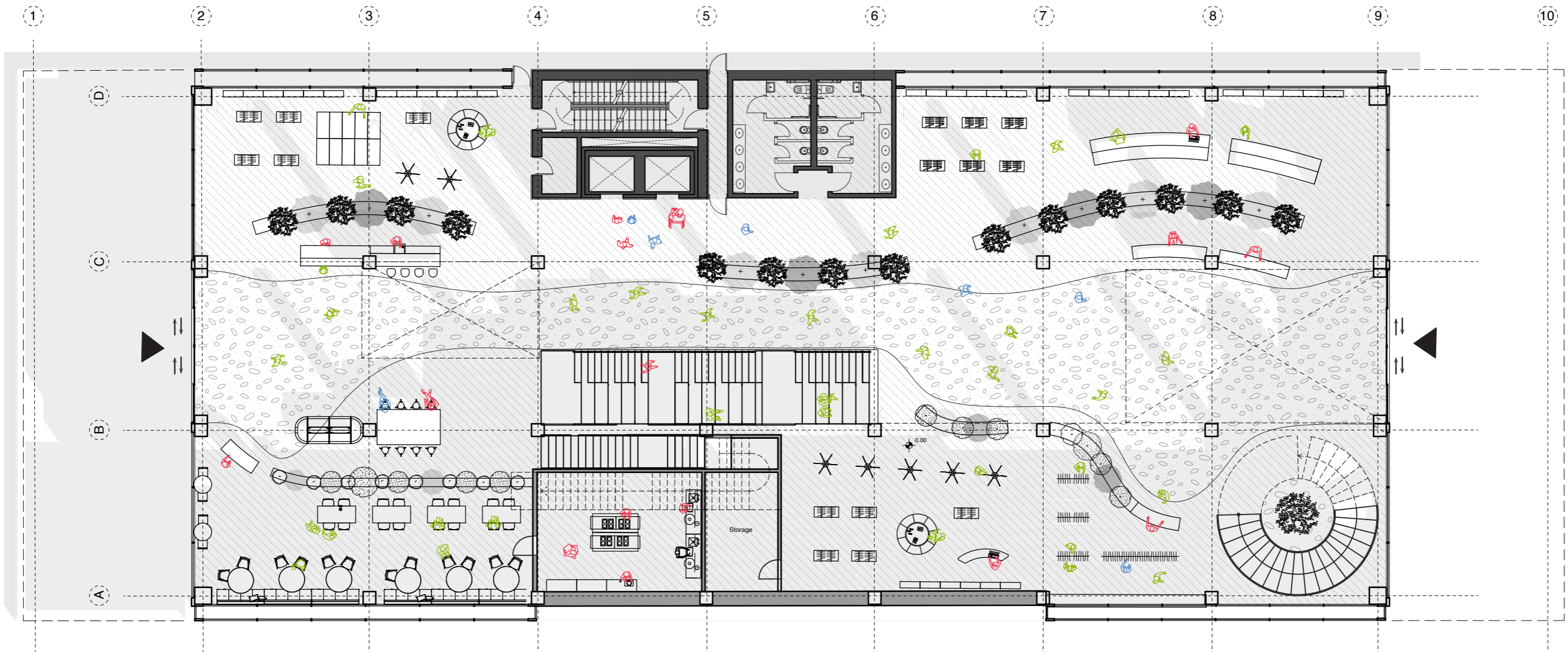
EDUCATION

Indoor auditorium
 Daycare
 Exhibition space
 Library
 Media Centre
 Learning Spaces
 = 6.311 sqm

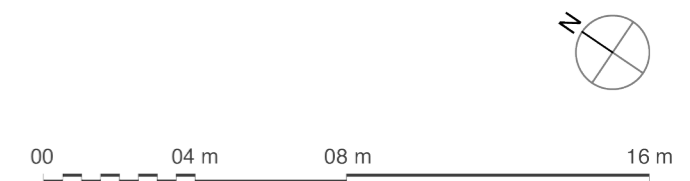
URBAN

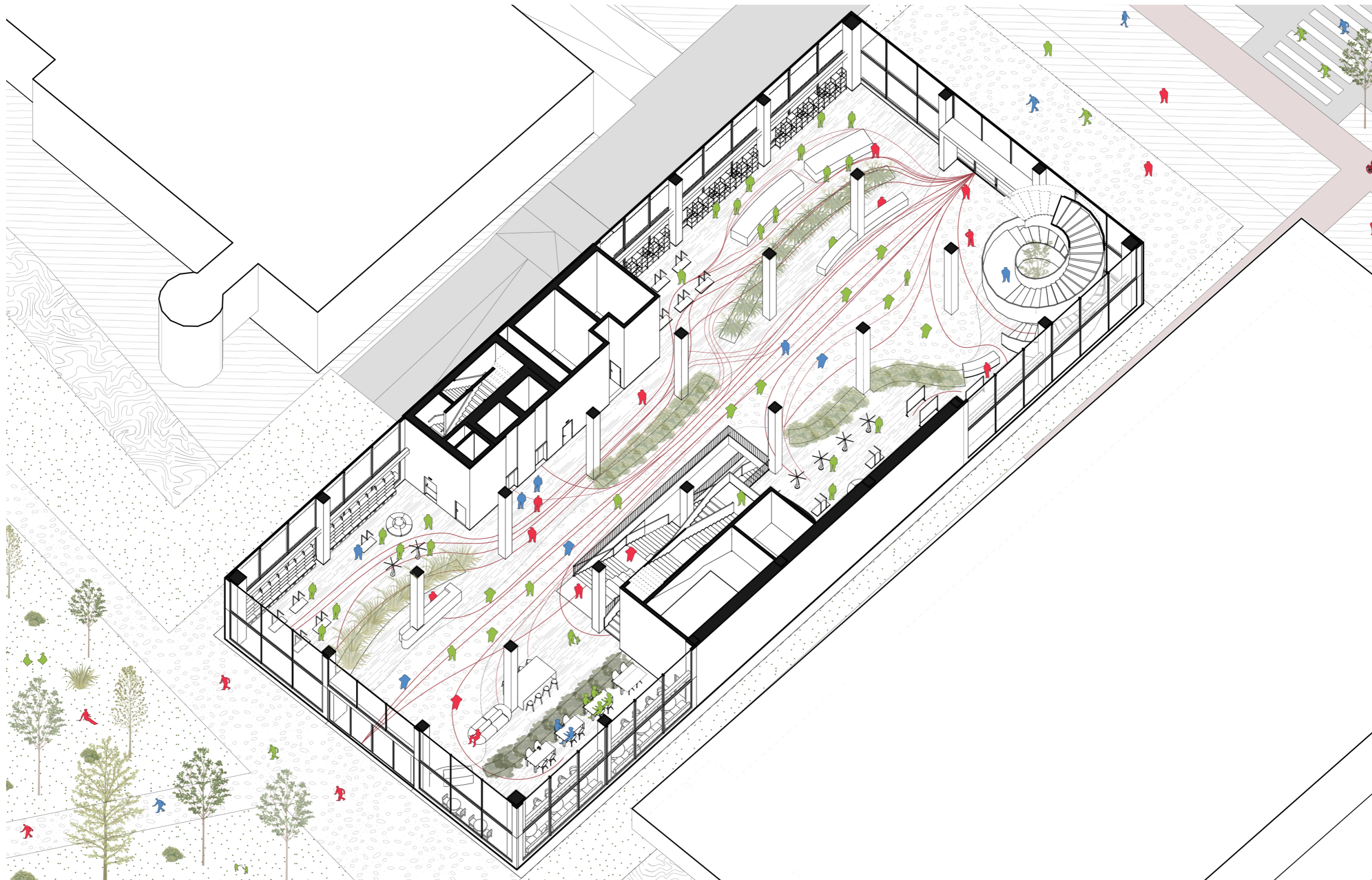
Retail Spaces
 Bars and Restaurants
 Gym
 Basketball Court
 =2.001 sqm



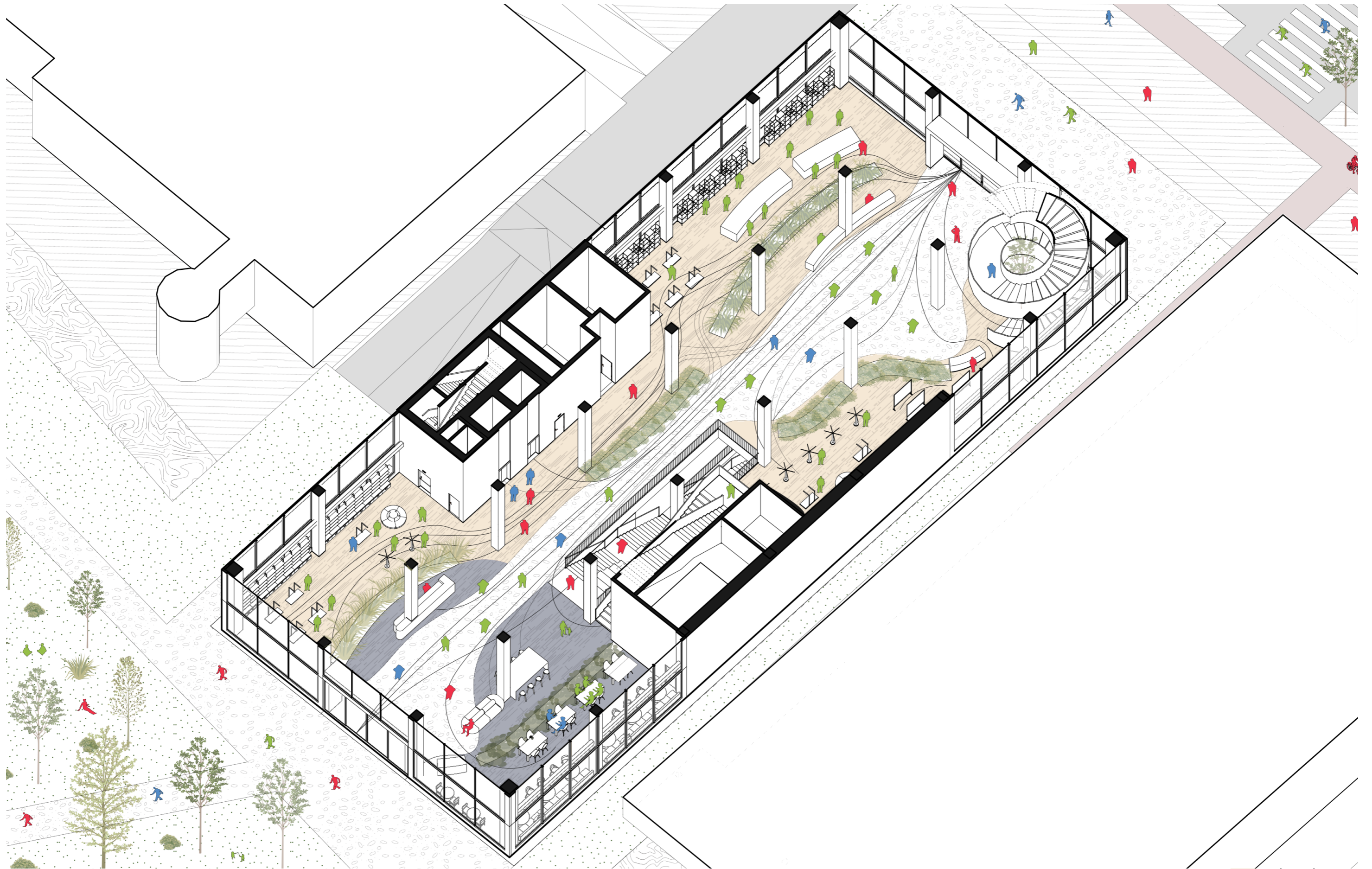


Ground Floor Plan





incentive: flow of desires



ambiguity: liminality

shopping
eating/ drinking

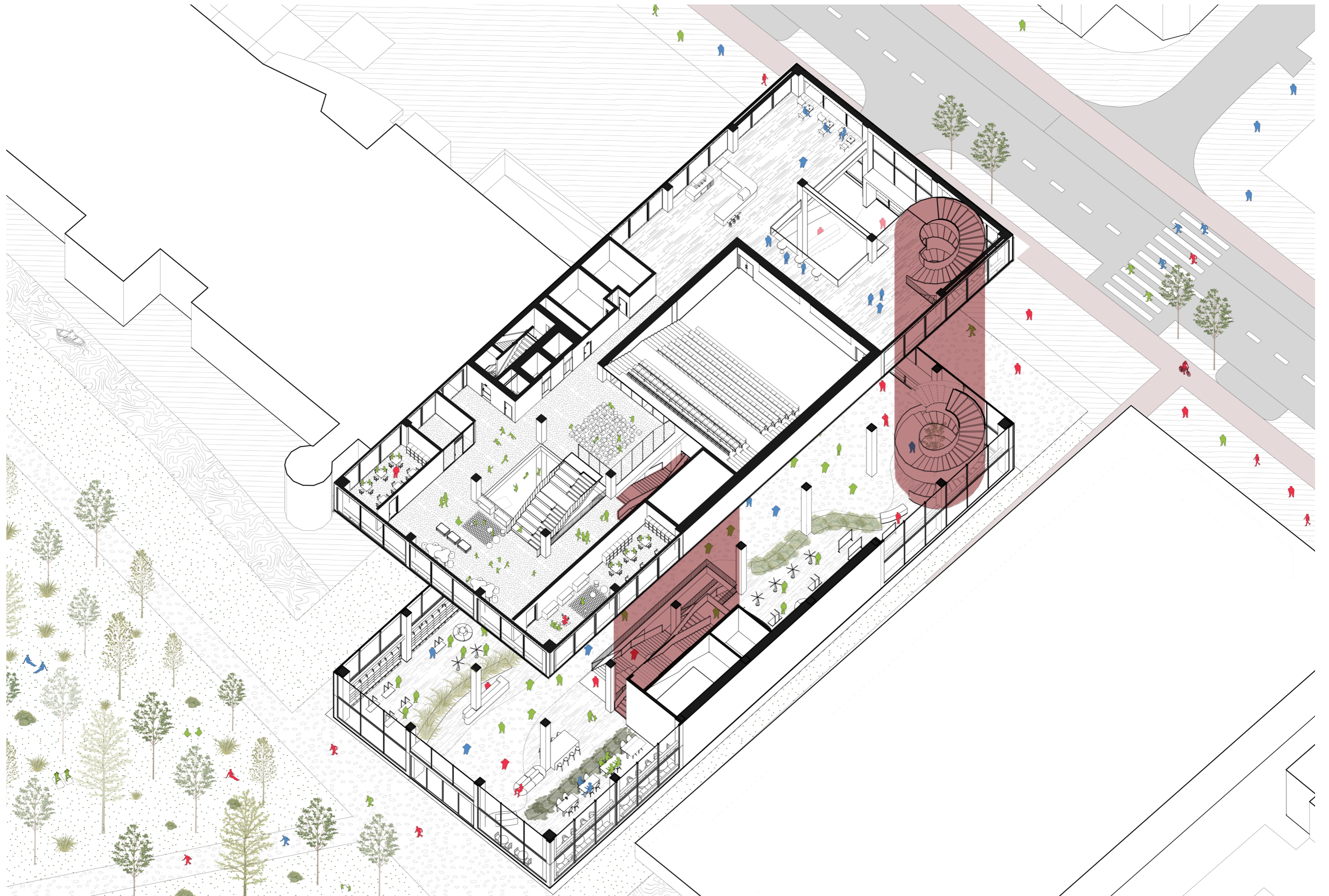


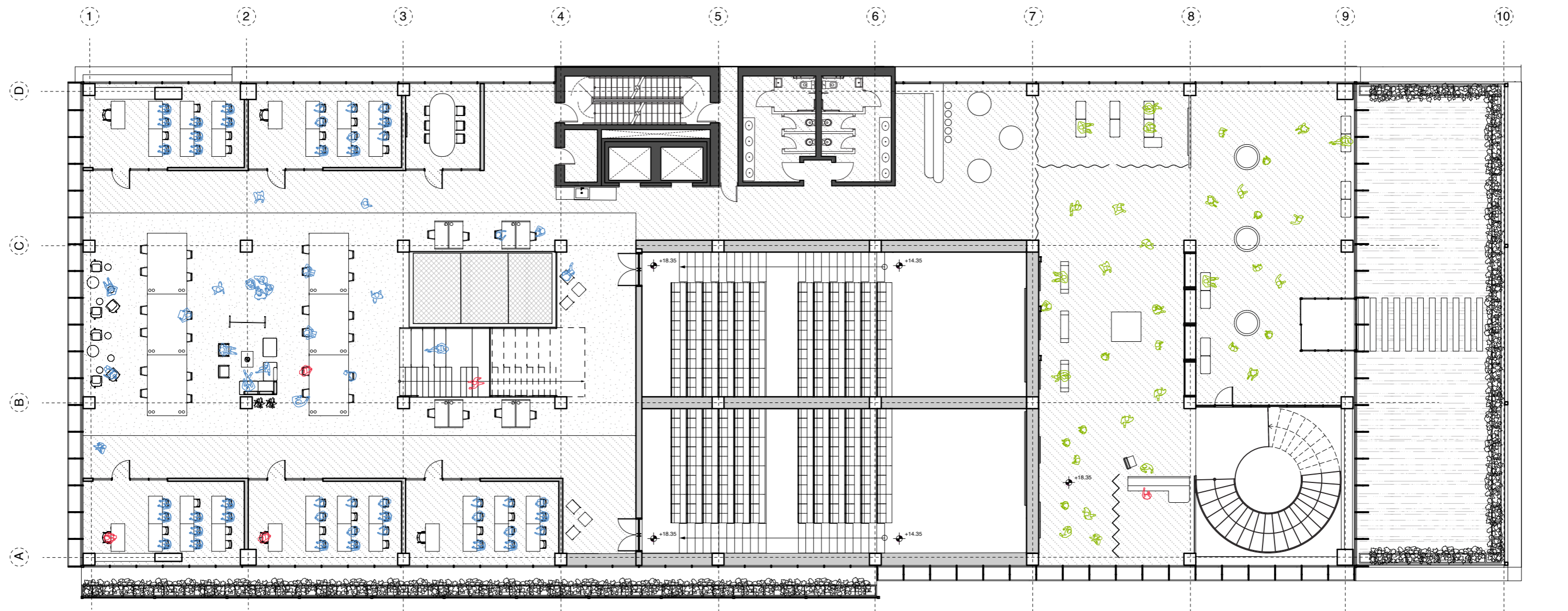
sensory experiences: emergence



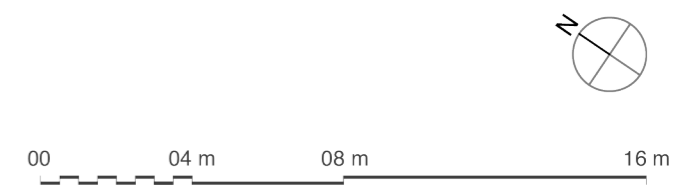
exploration: the new flows





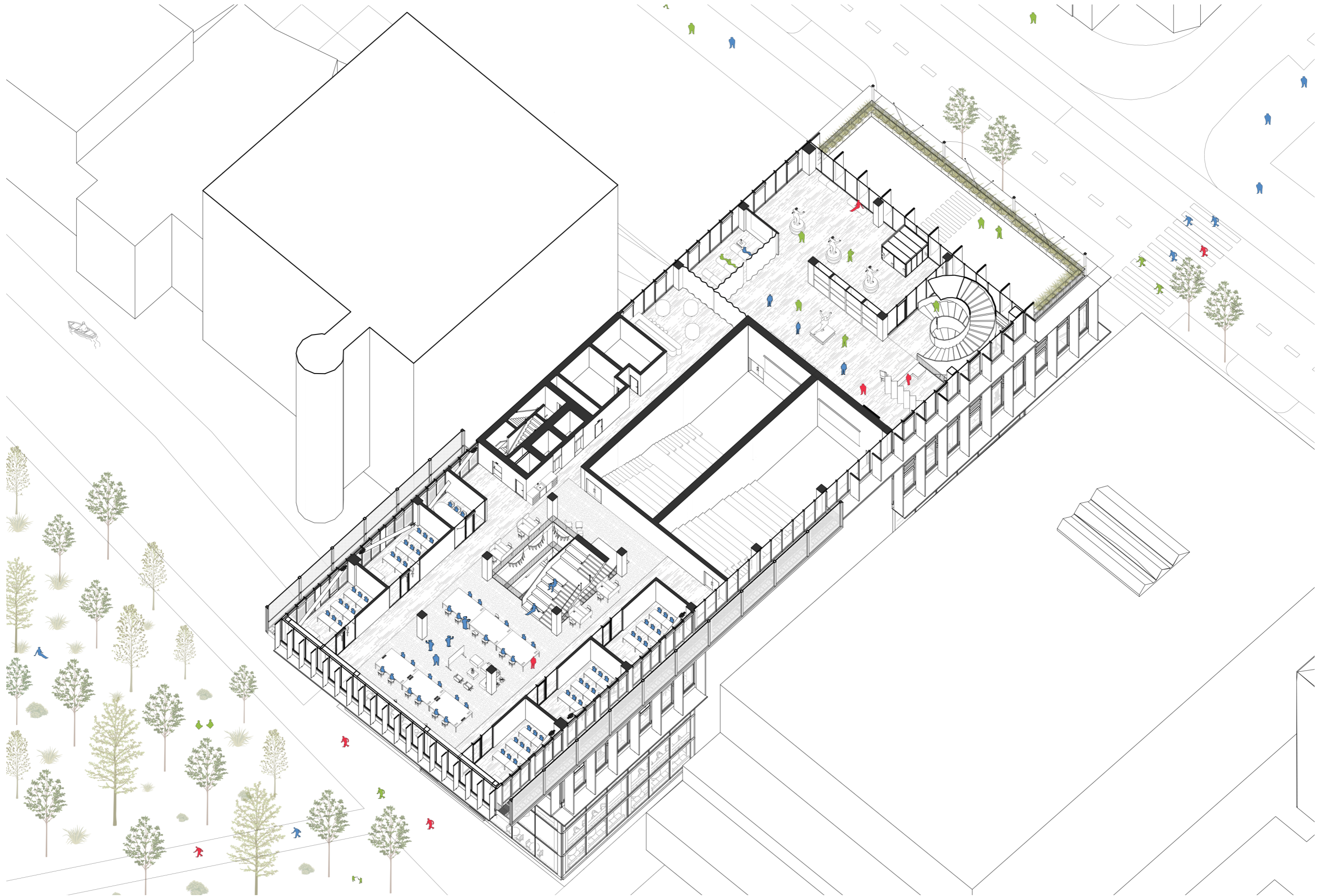


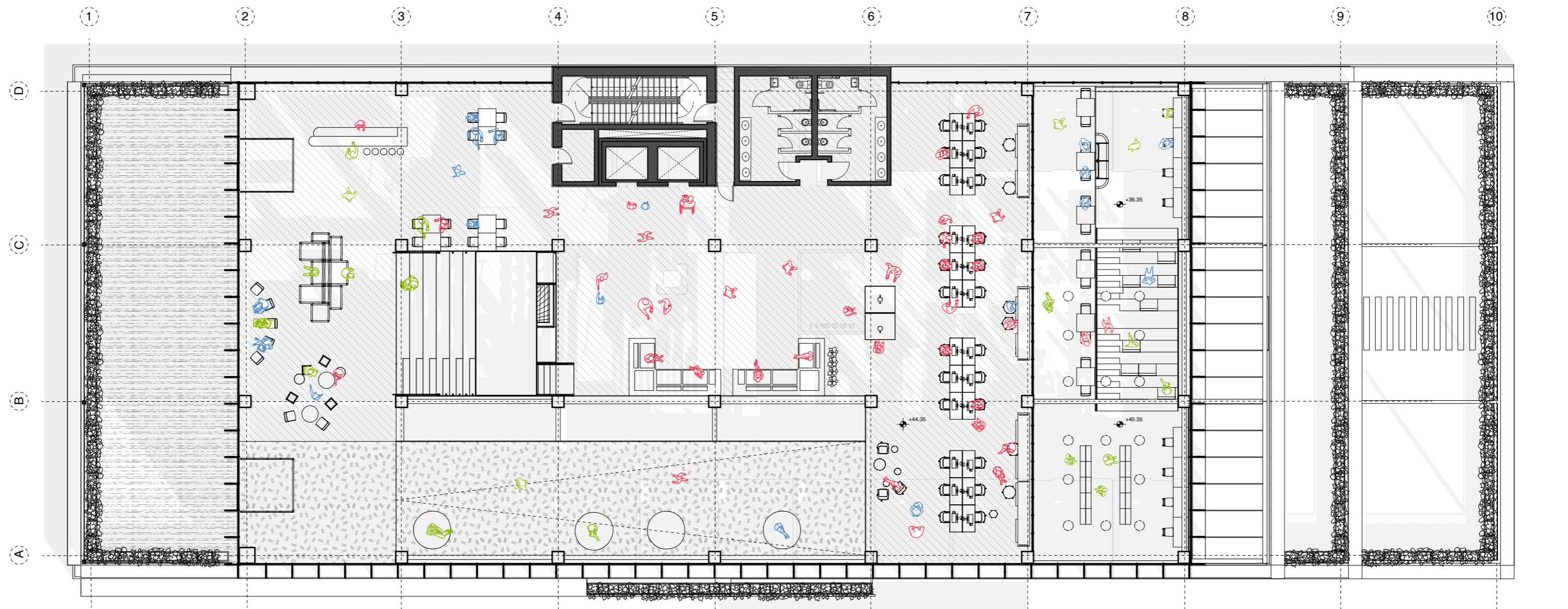
+19.40 Floor Plan



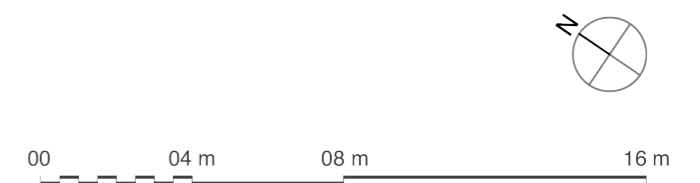


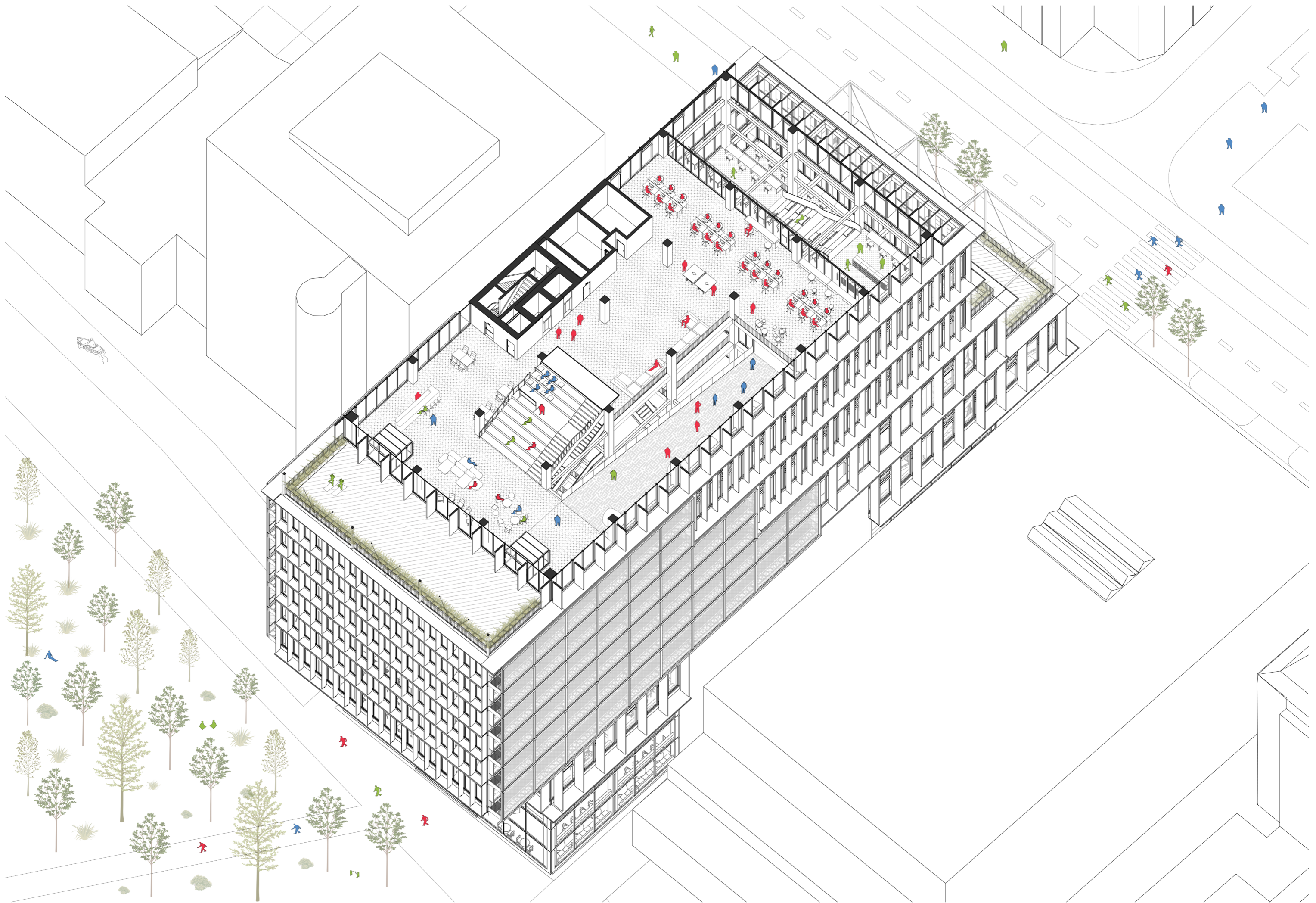






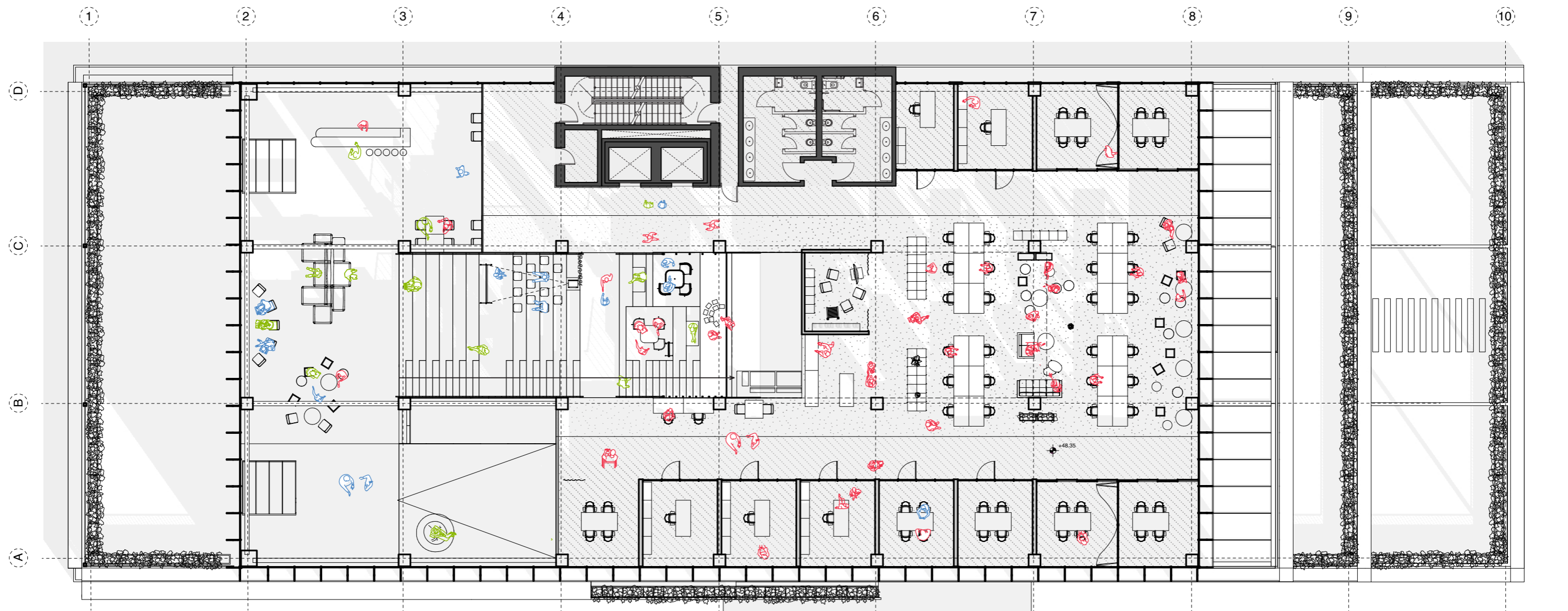
+48.35 Floor Plan



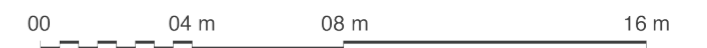






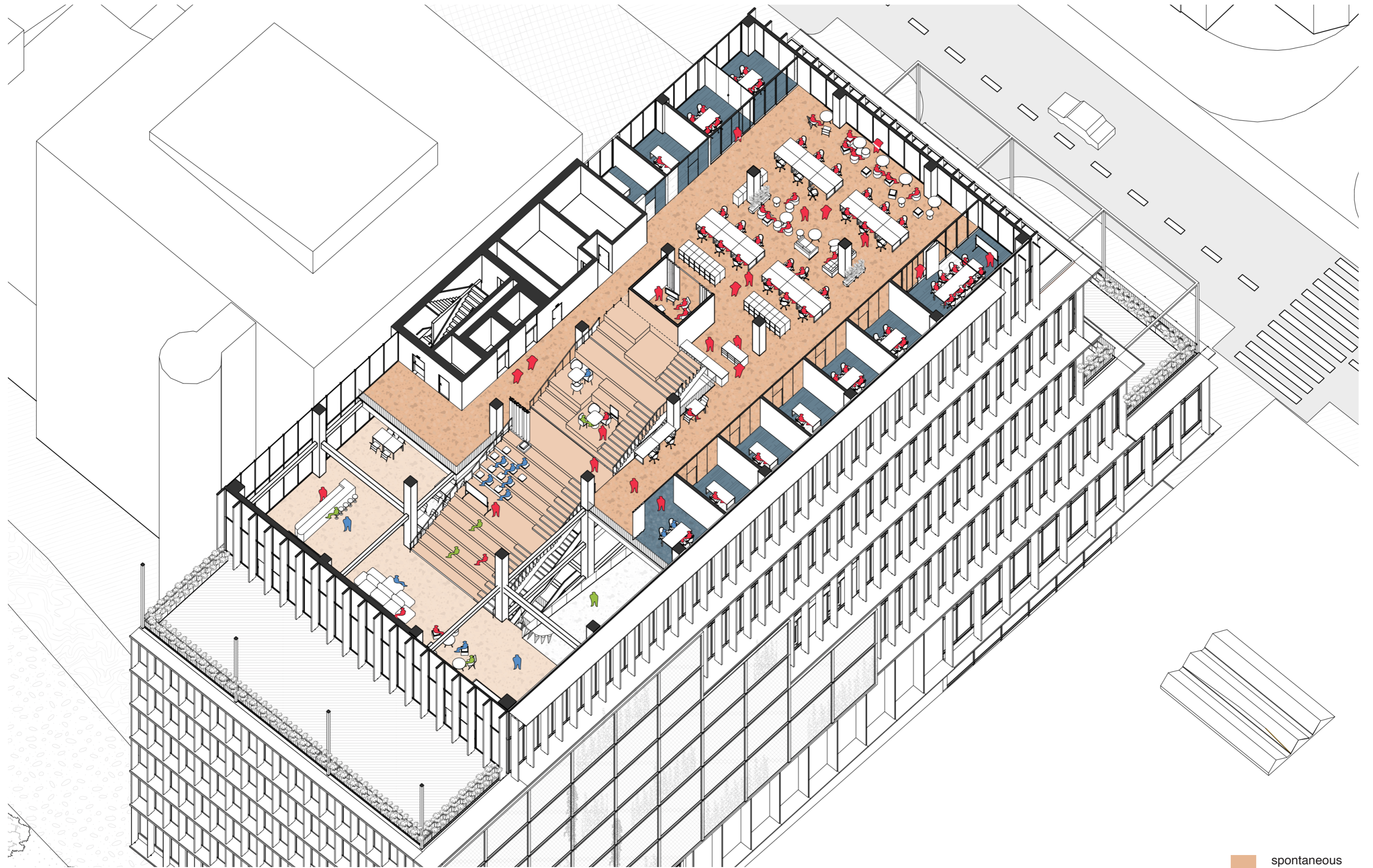


+48.35 Floor Plan





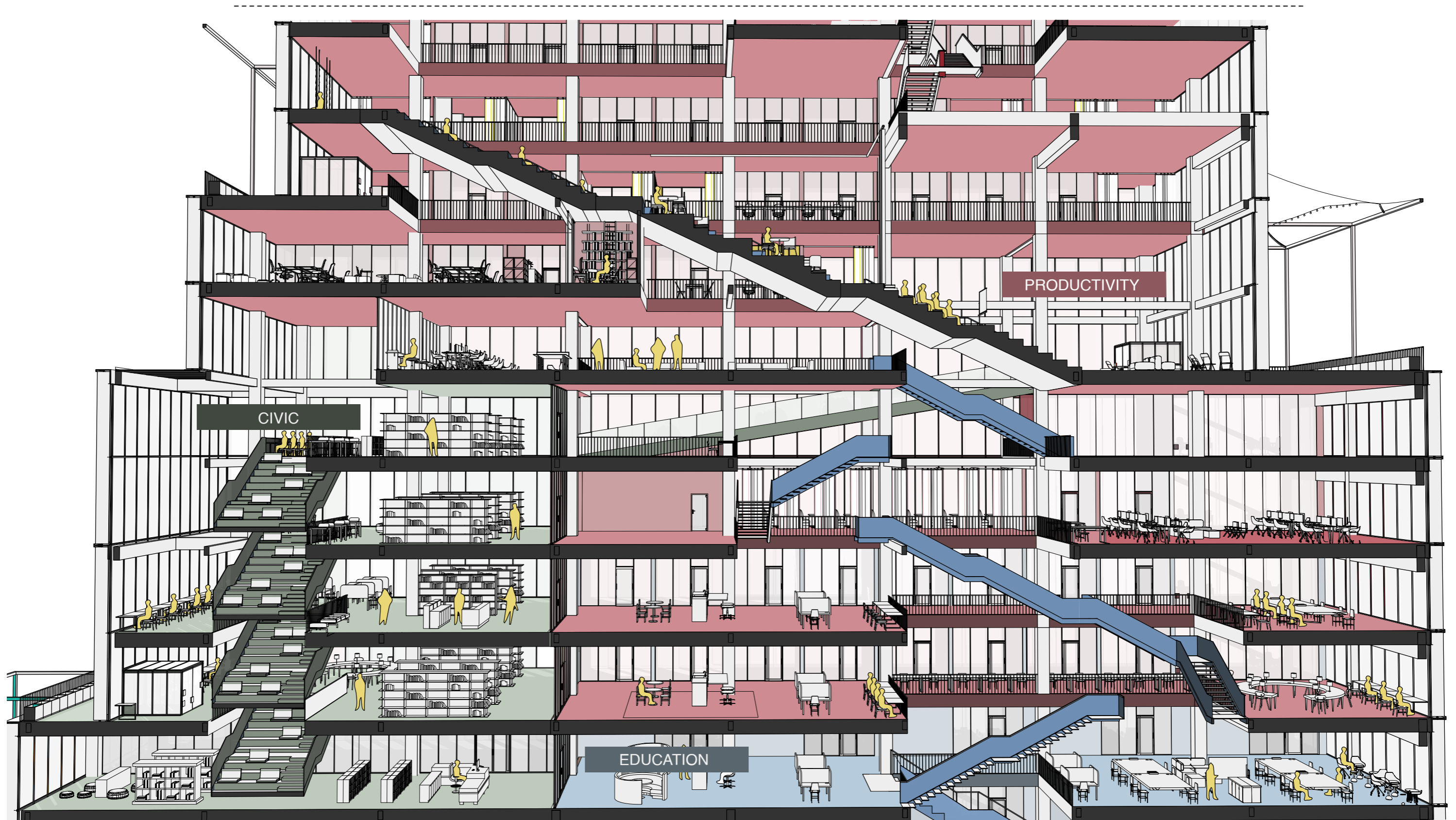


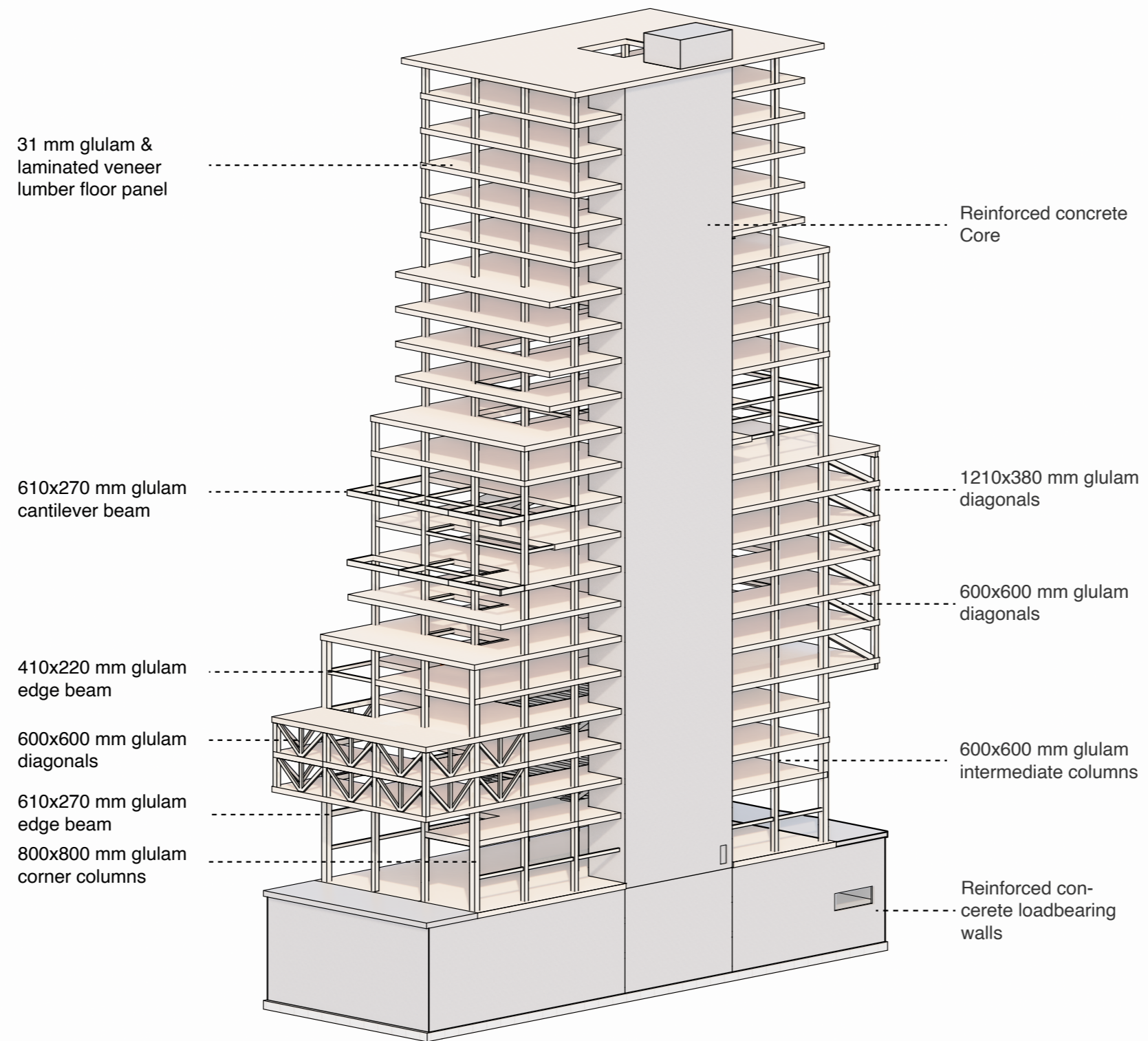


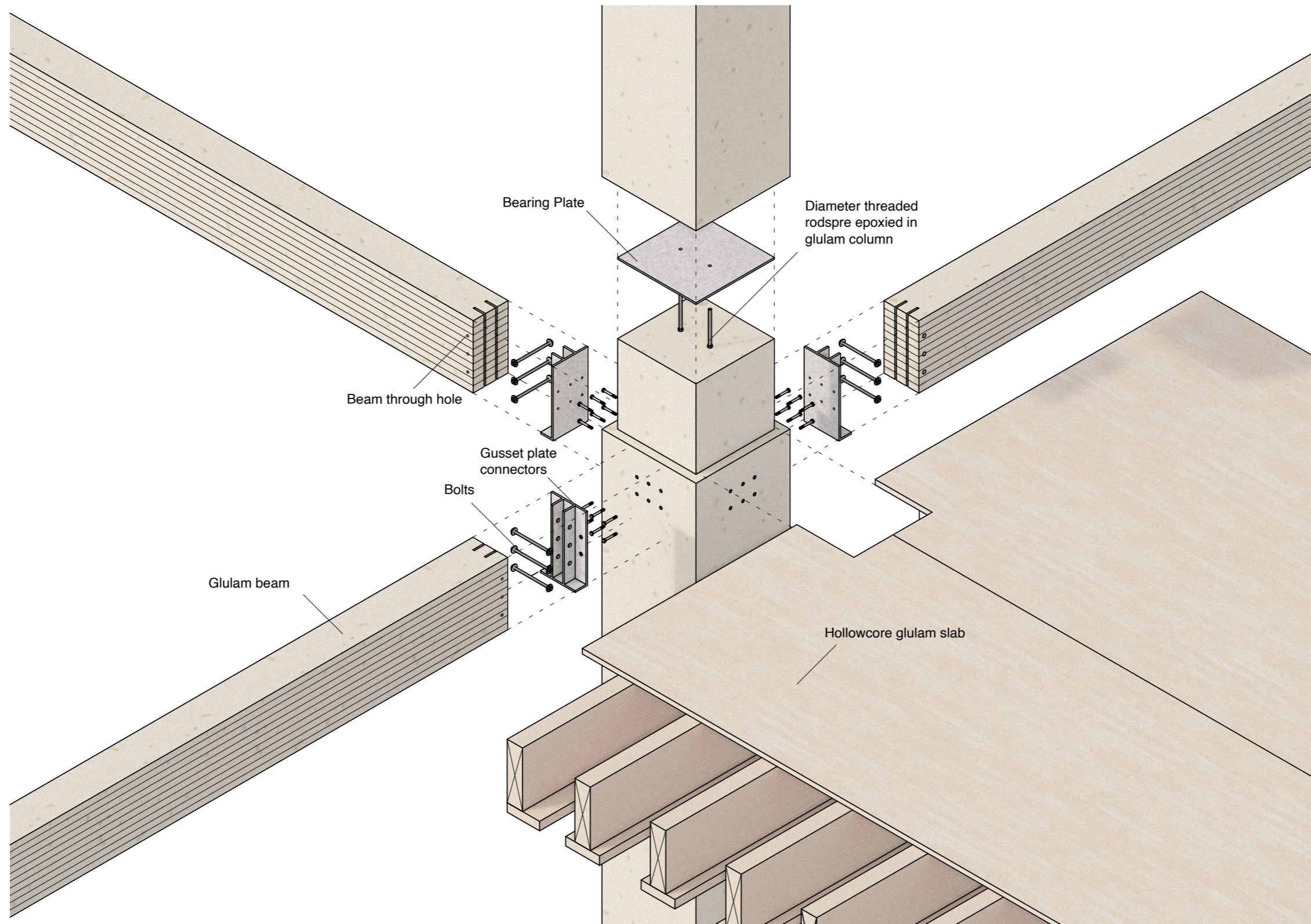
spontaneous
learning

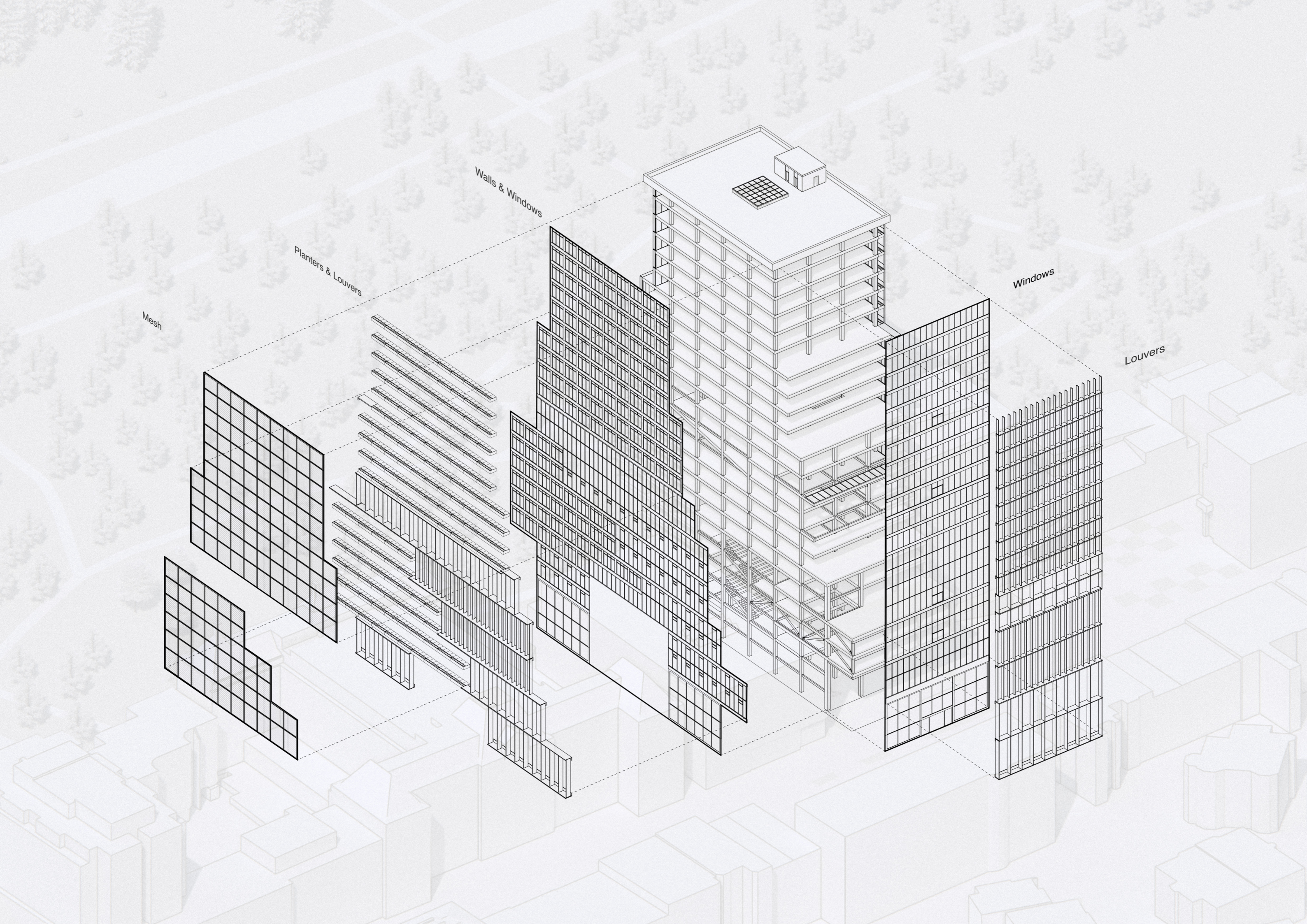
predictable learn-
ing











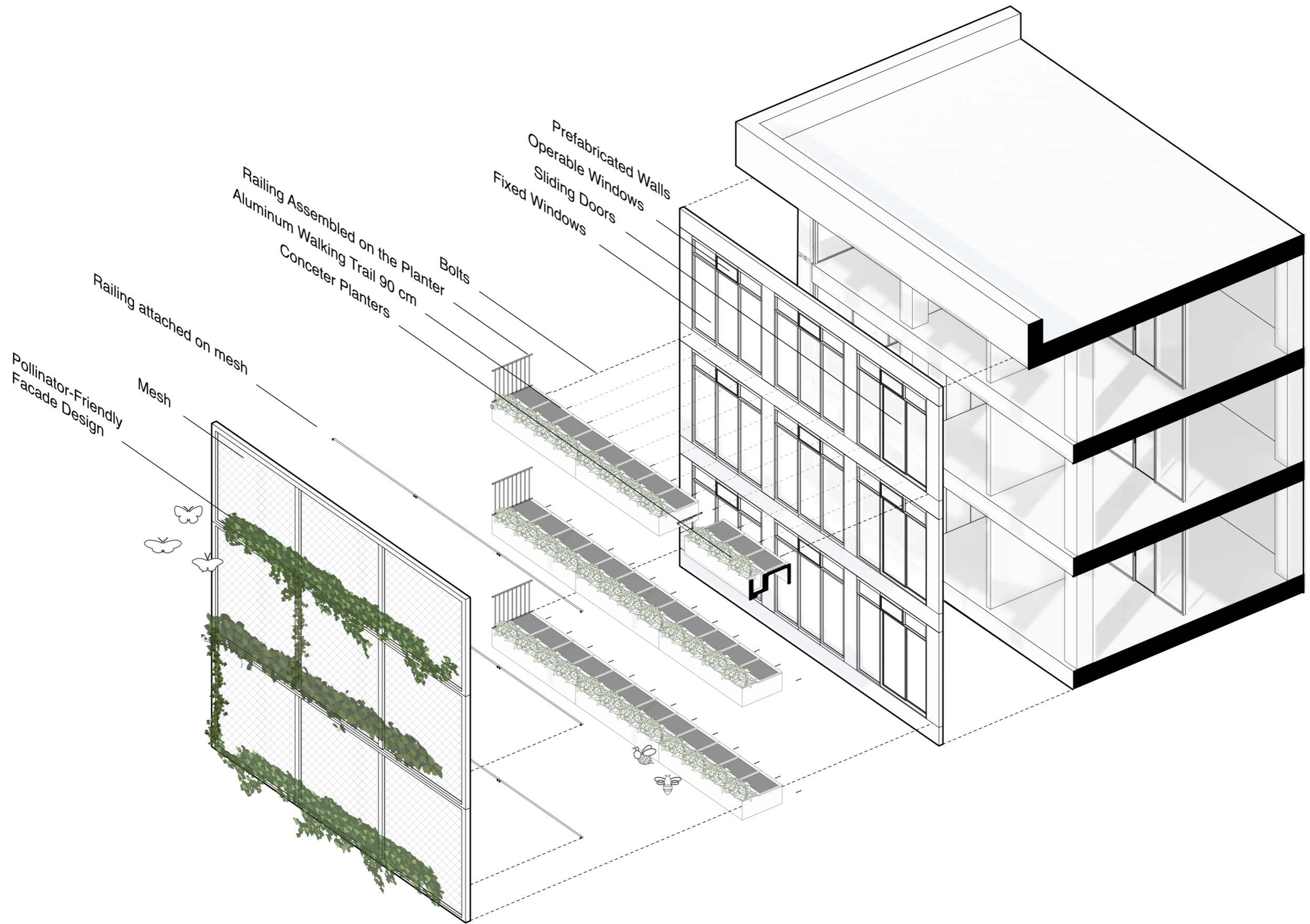
Walls & Windows

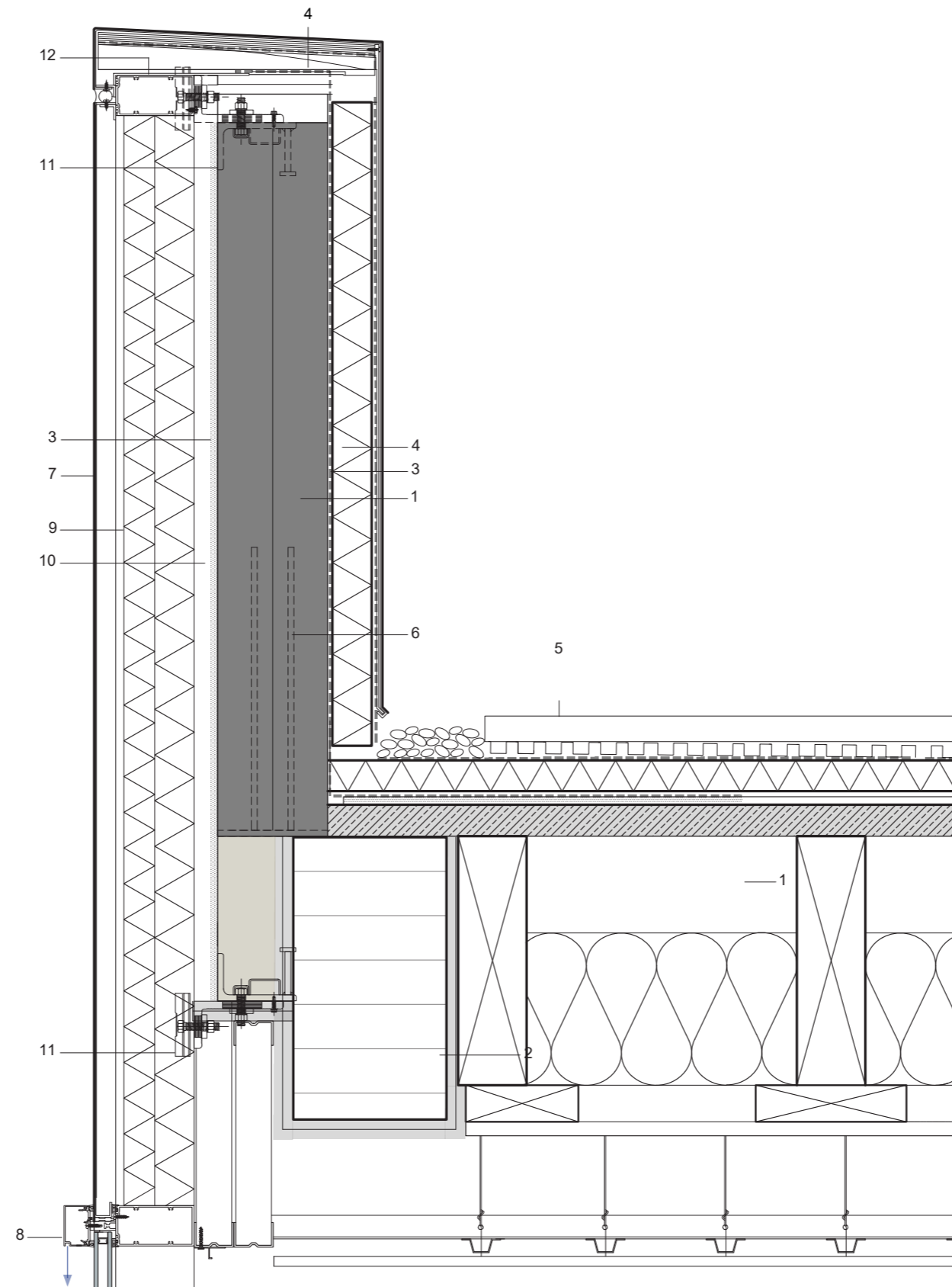
Planters & Louvers

Mesh

Windows

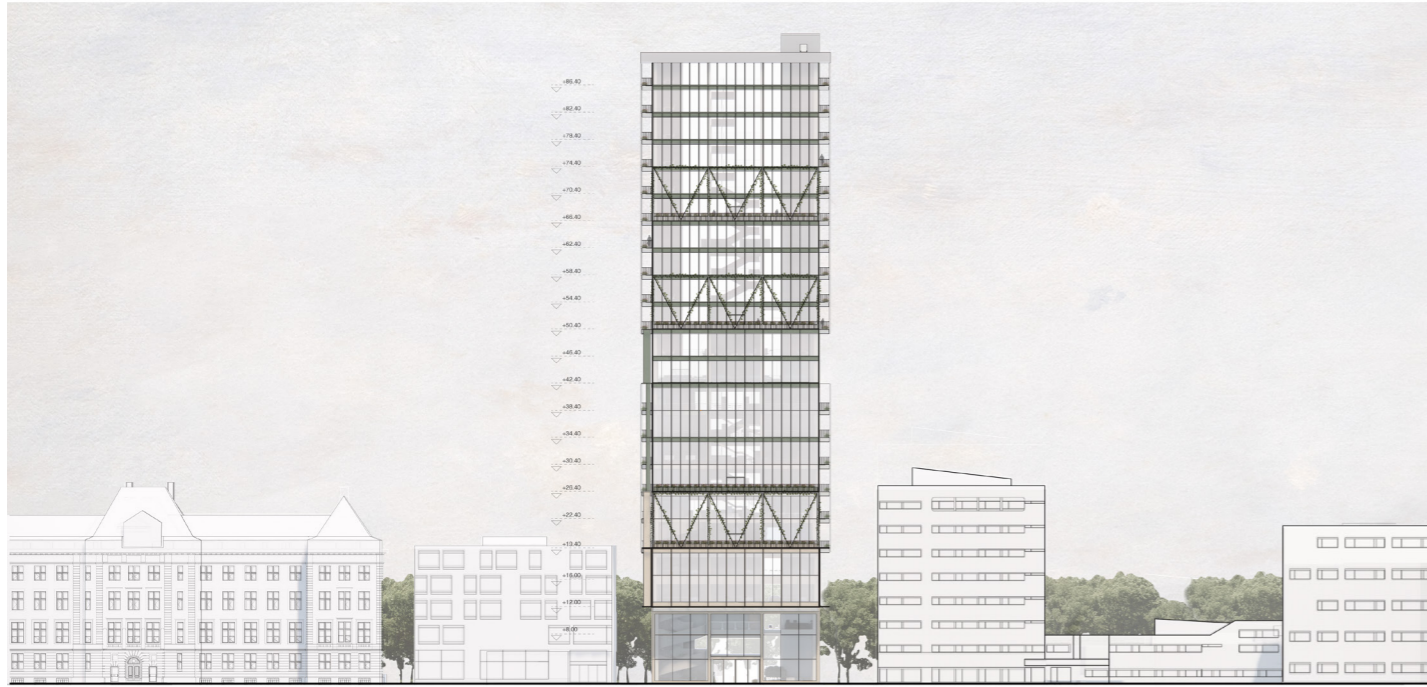
Louvers





ROOF VERTICAL SECTION





Southeast Facade



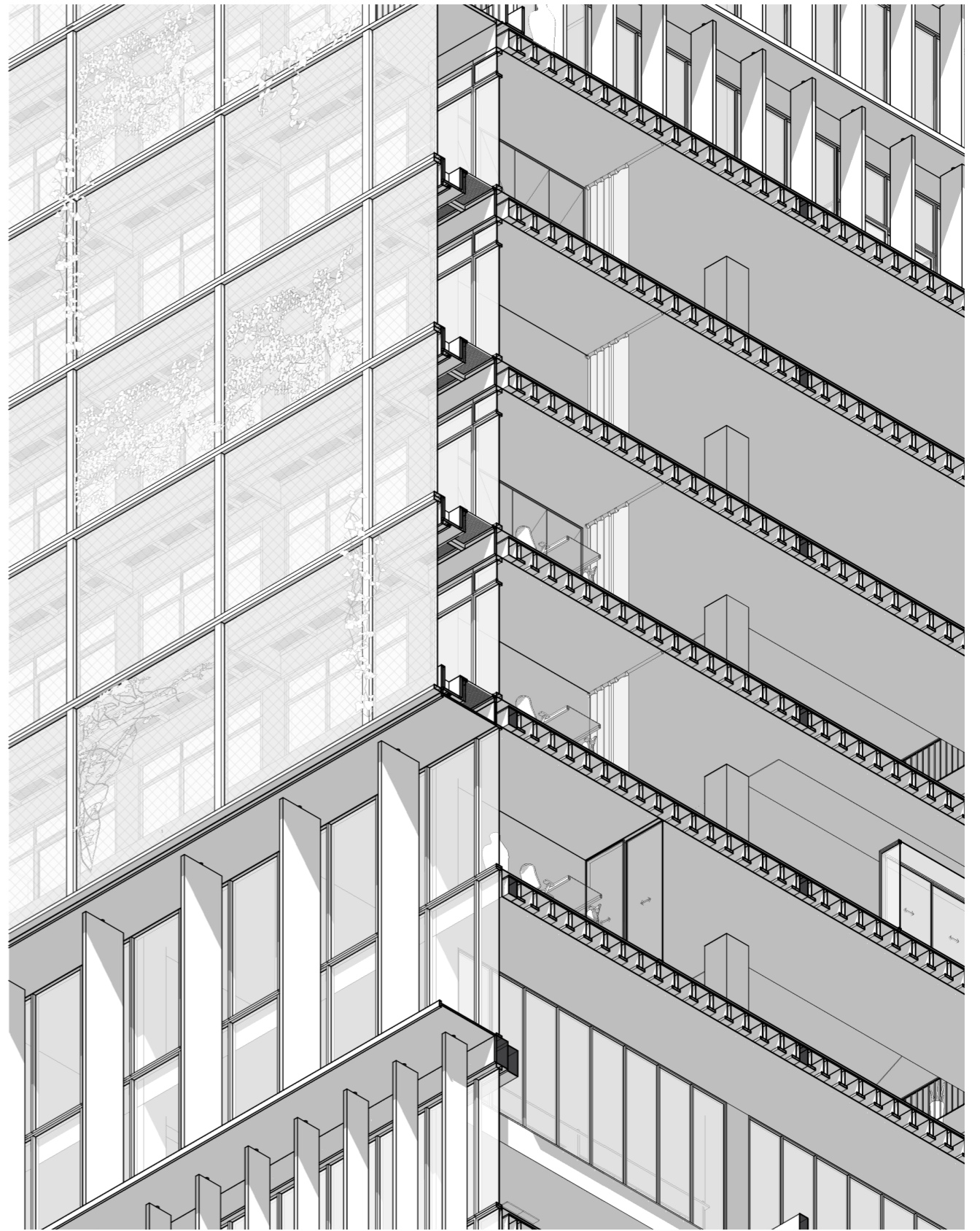
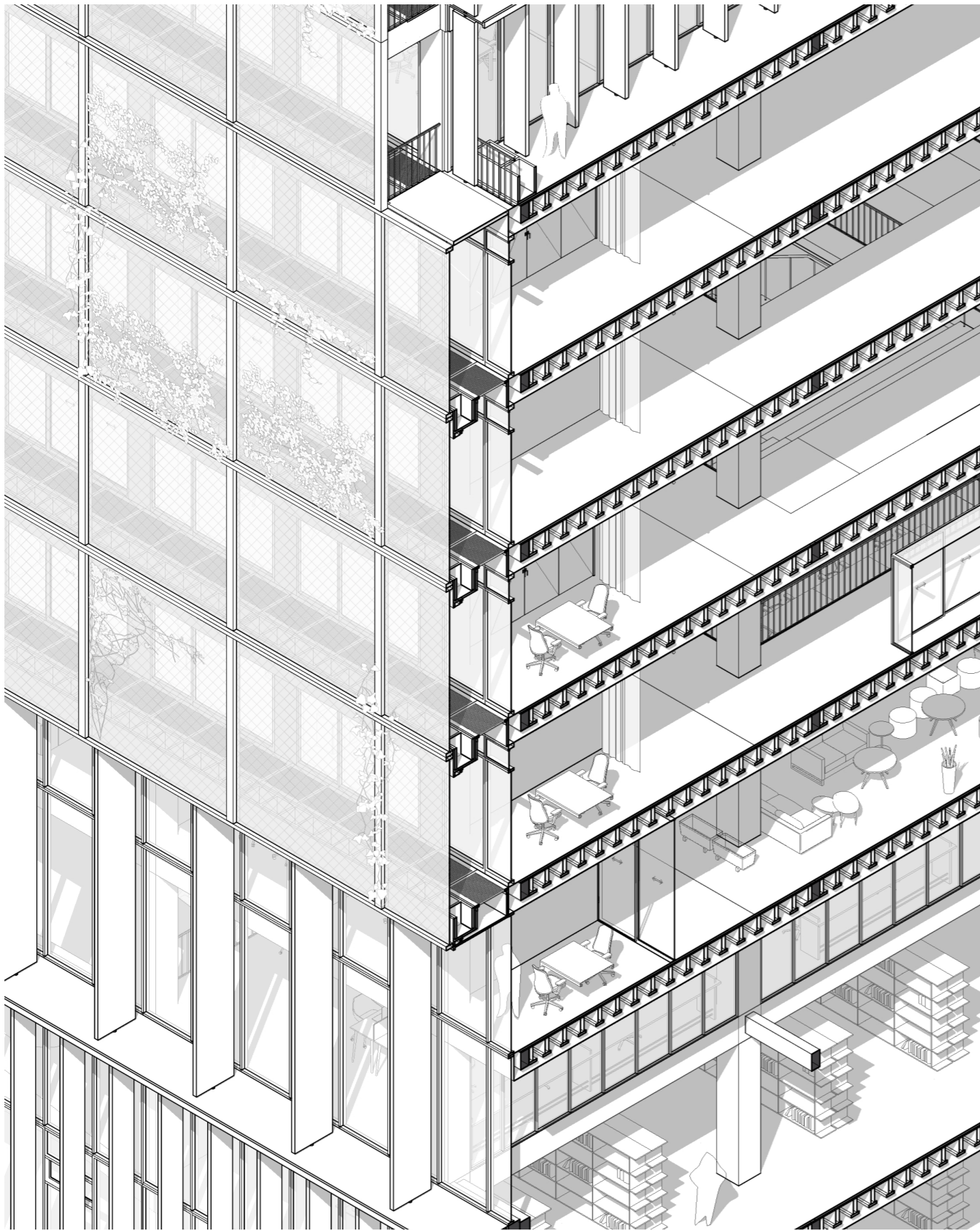
Southwest Facade

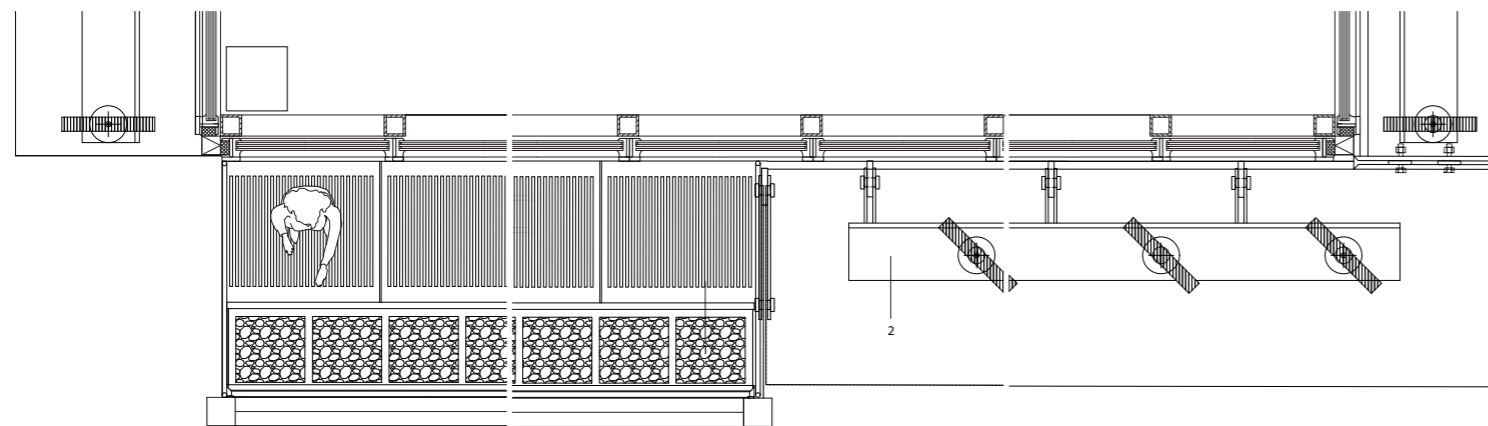
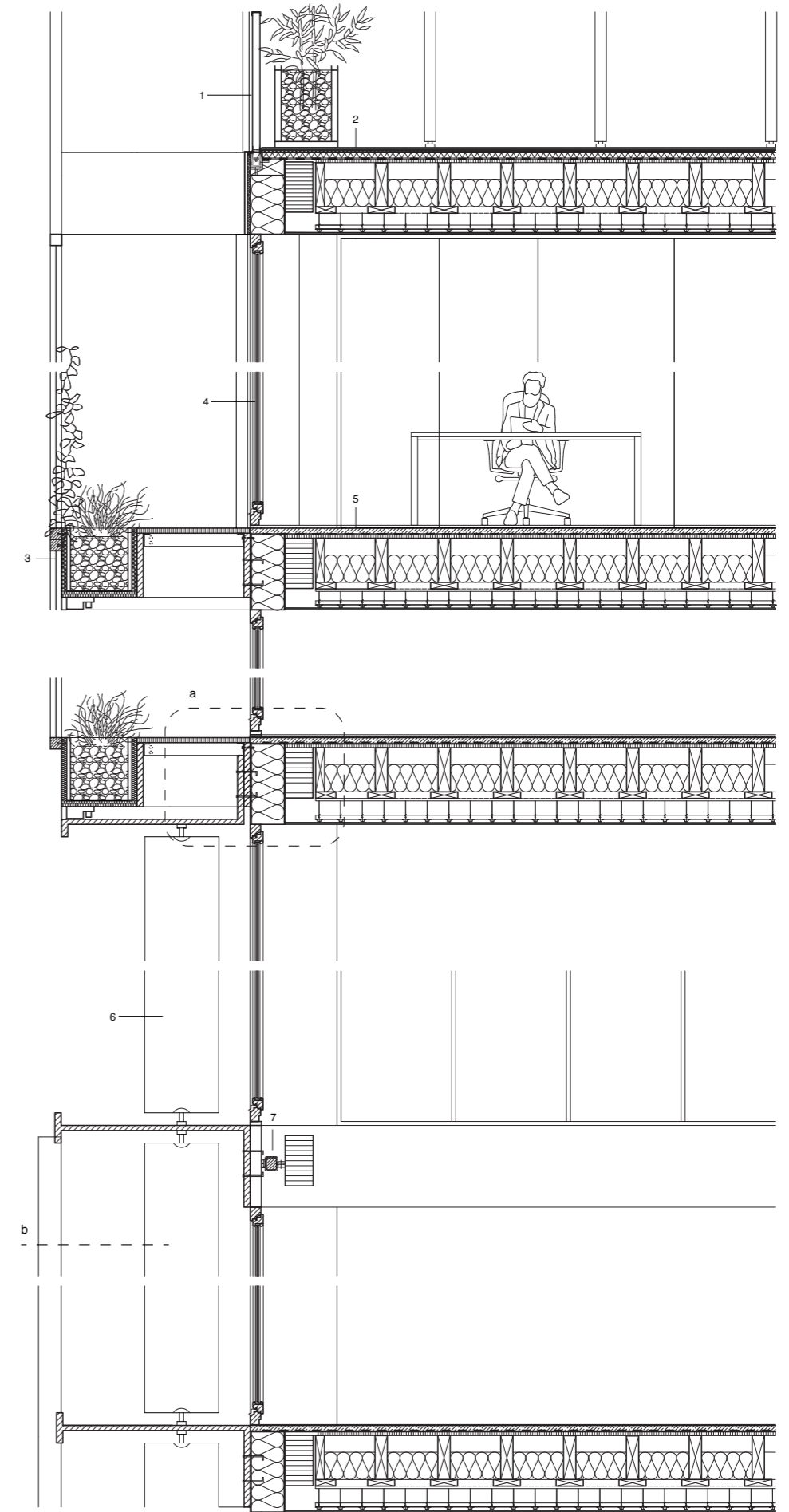


Northwest Facade



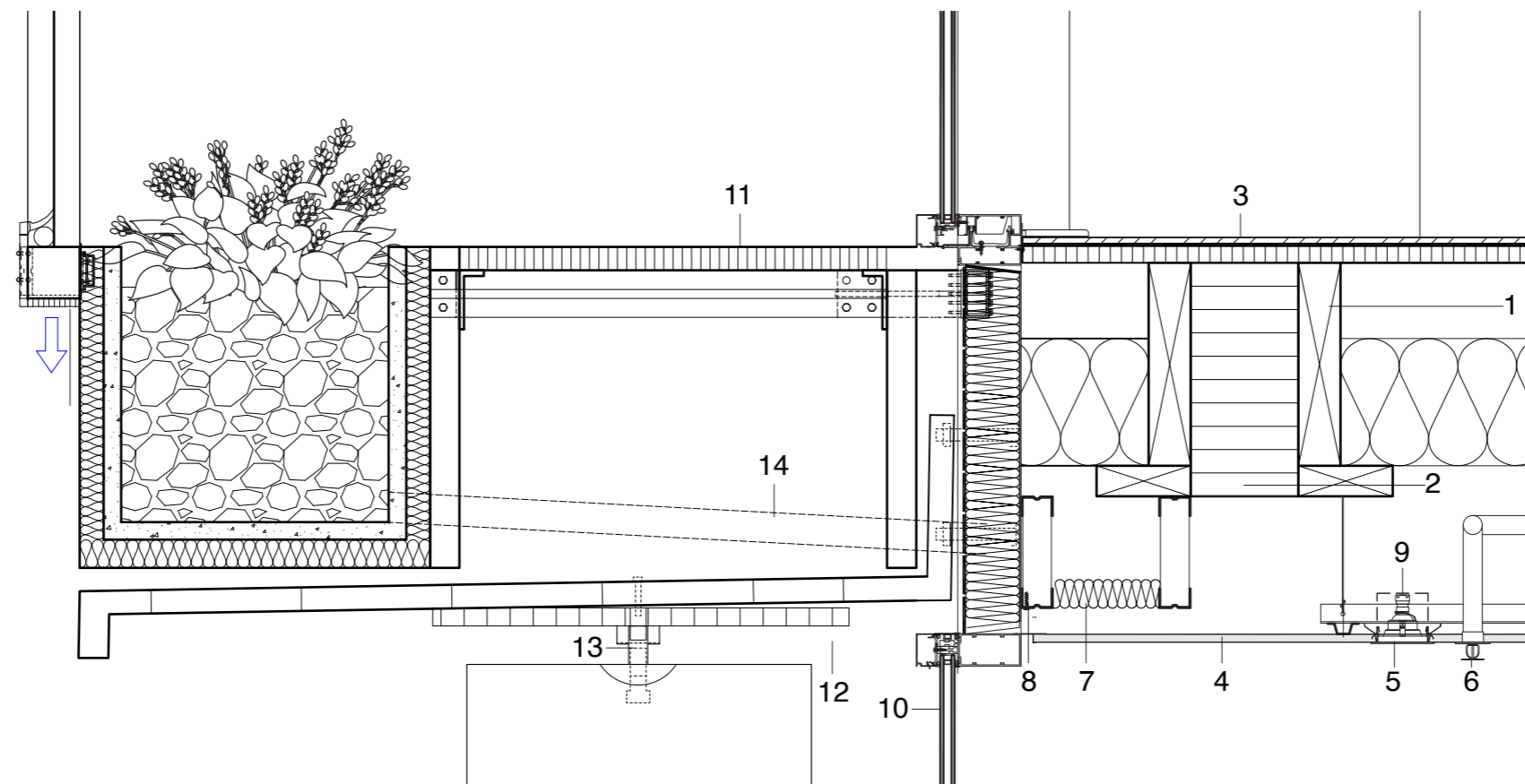
Northeast Facade

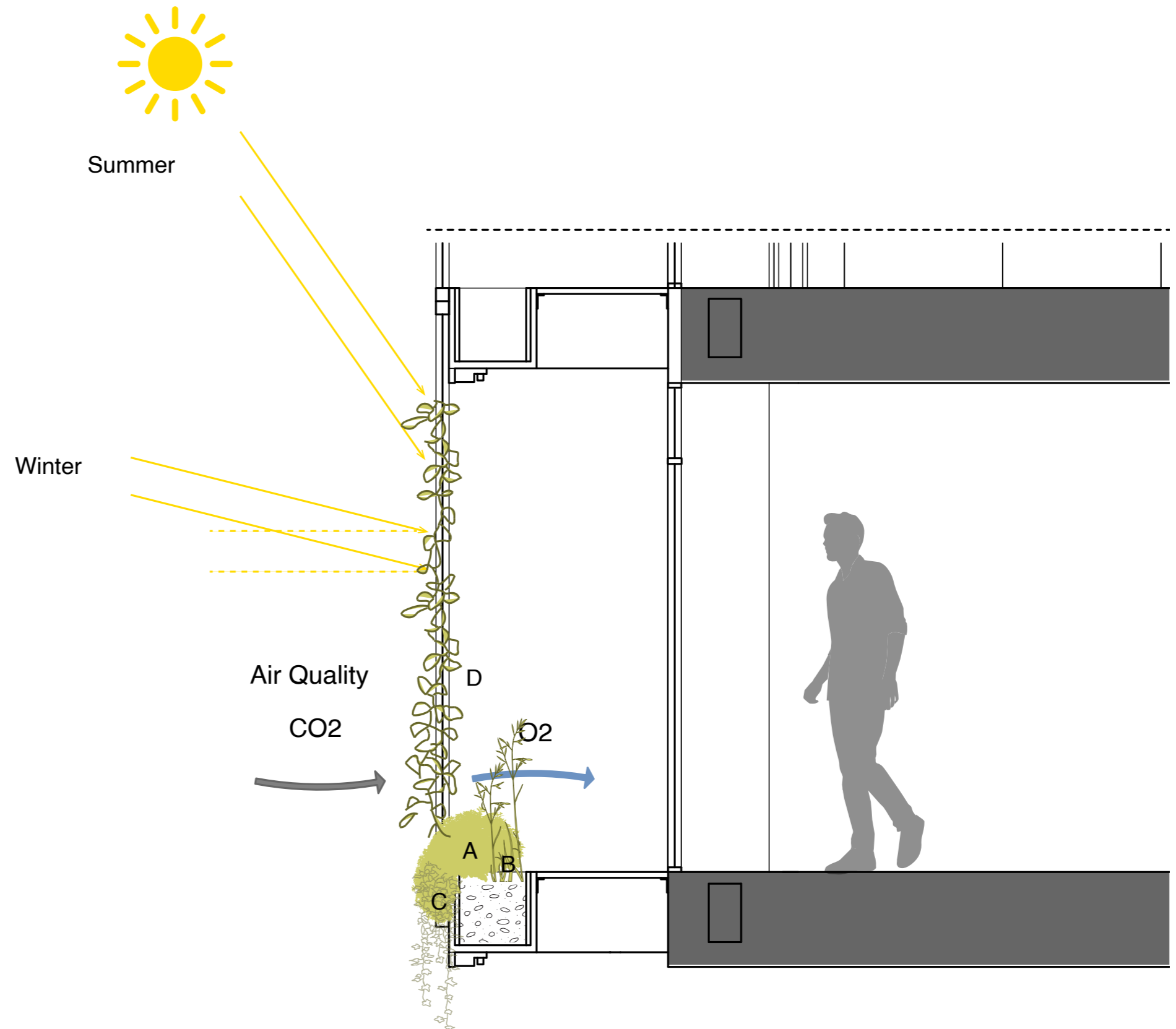




facade horizontal section

facade vertical section





A Primary Planting

The most visually dominant plant from inside the building and exterior views.

B Ground Cover

To fill in any visual void behind the primary planting - visible to interior only

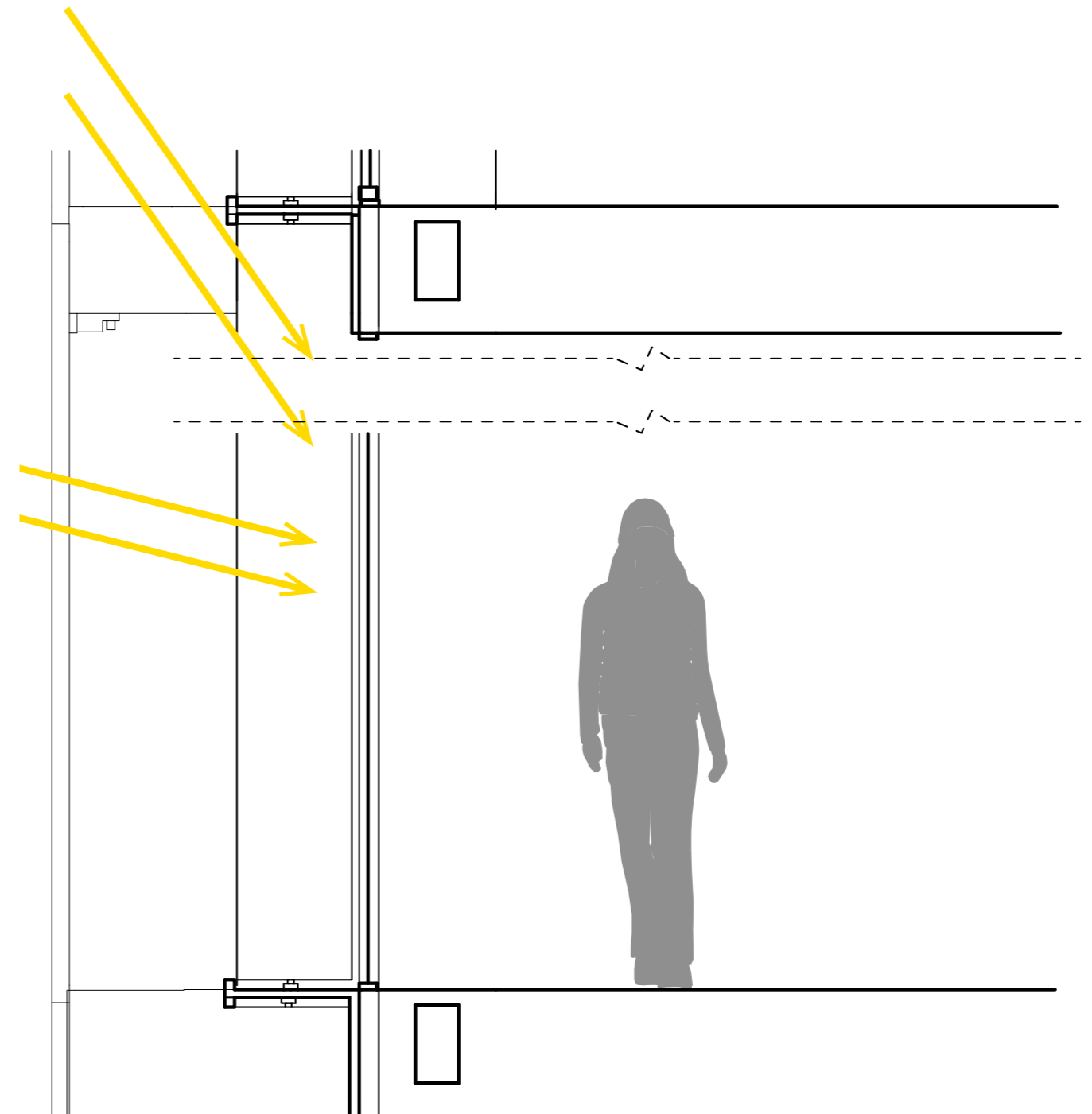
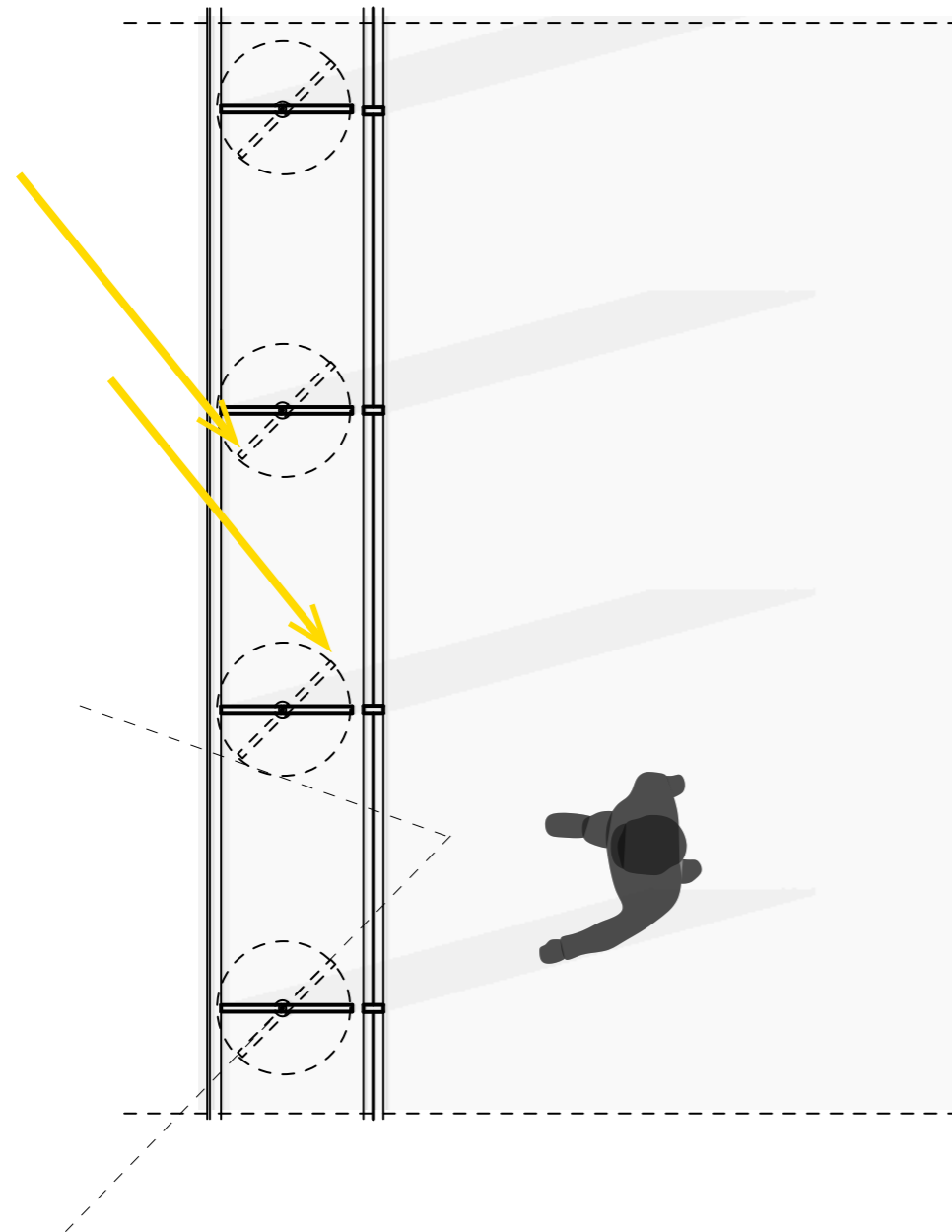
C Cascade Plant

Used to extend vertical character of the facade.

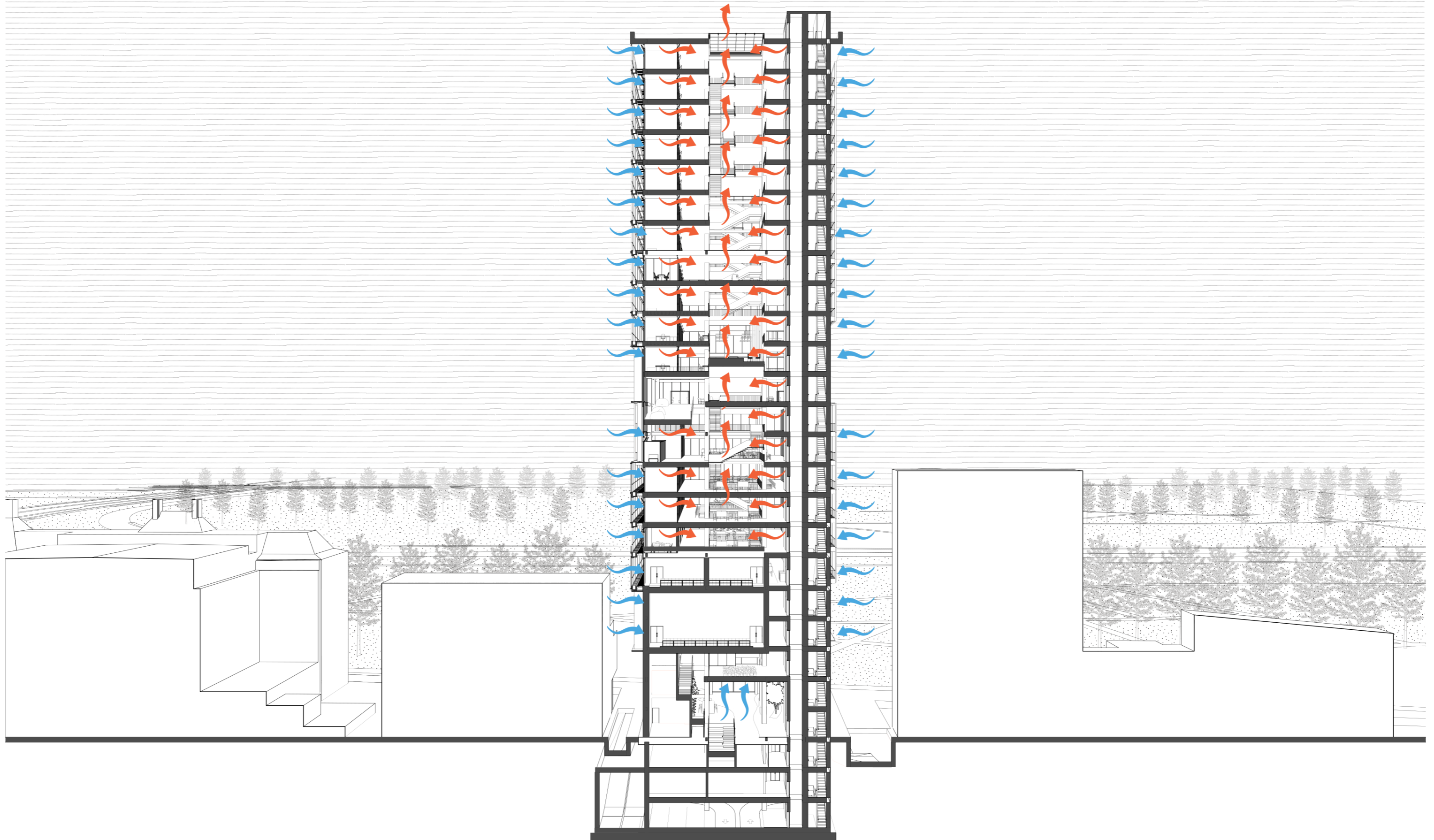
D Climber

Used to create vertical landscape

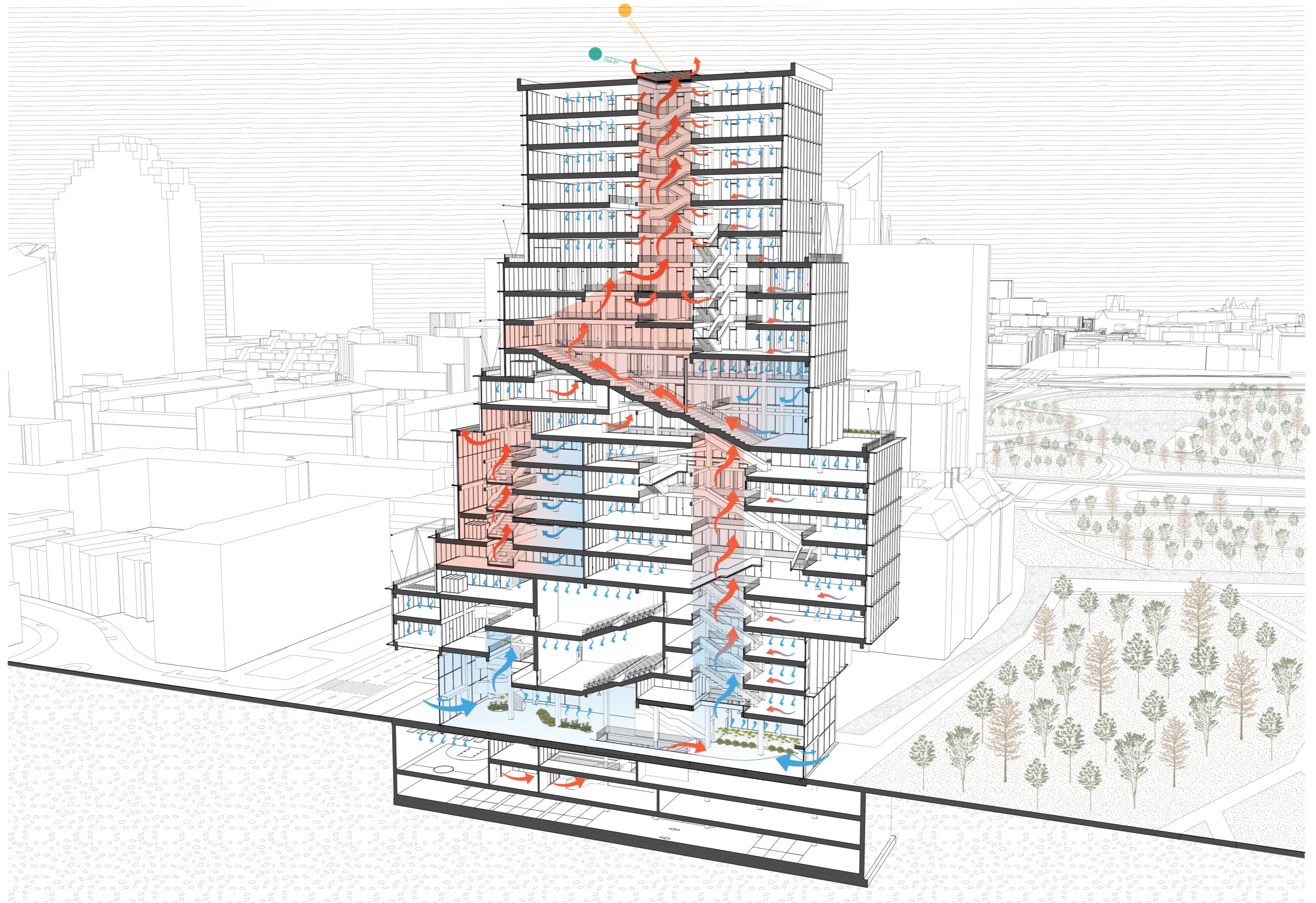
PLANT TYPES



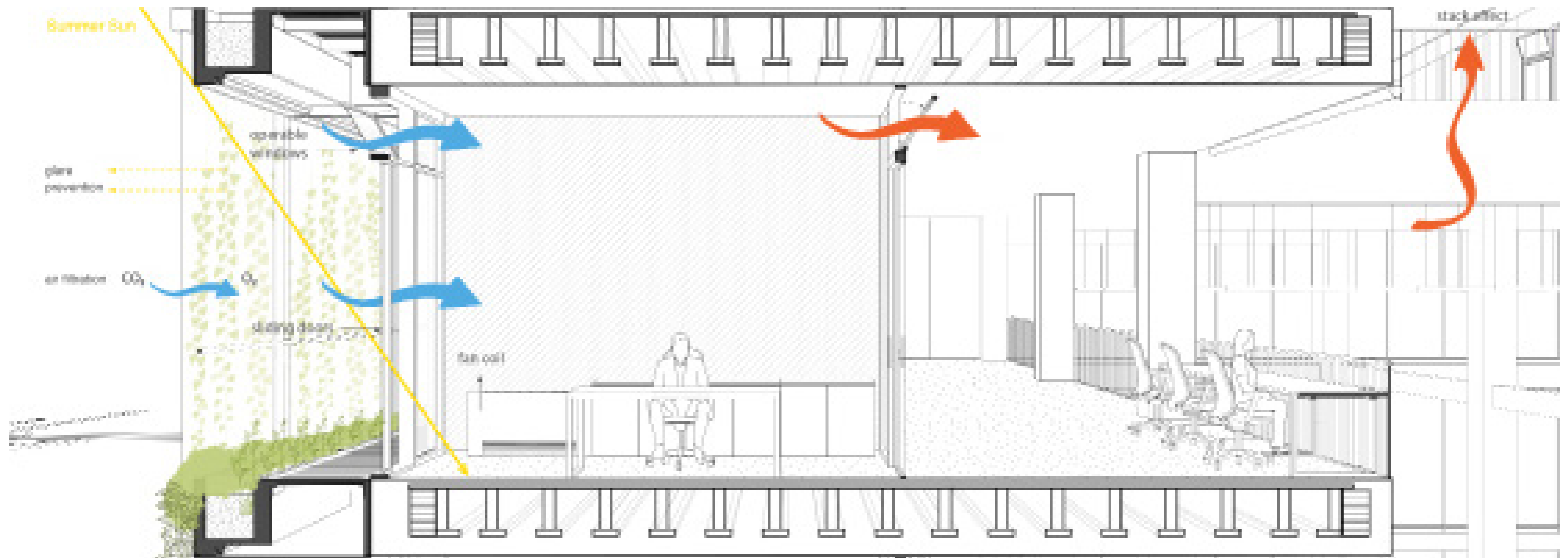
LOUVER



NATURAL VENTILATION PERSPECTIVE SECTION

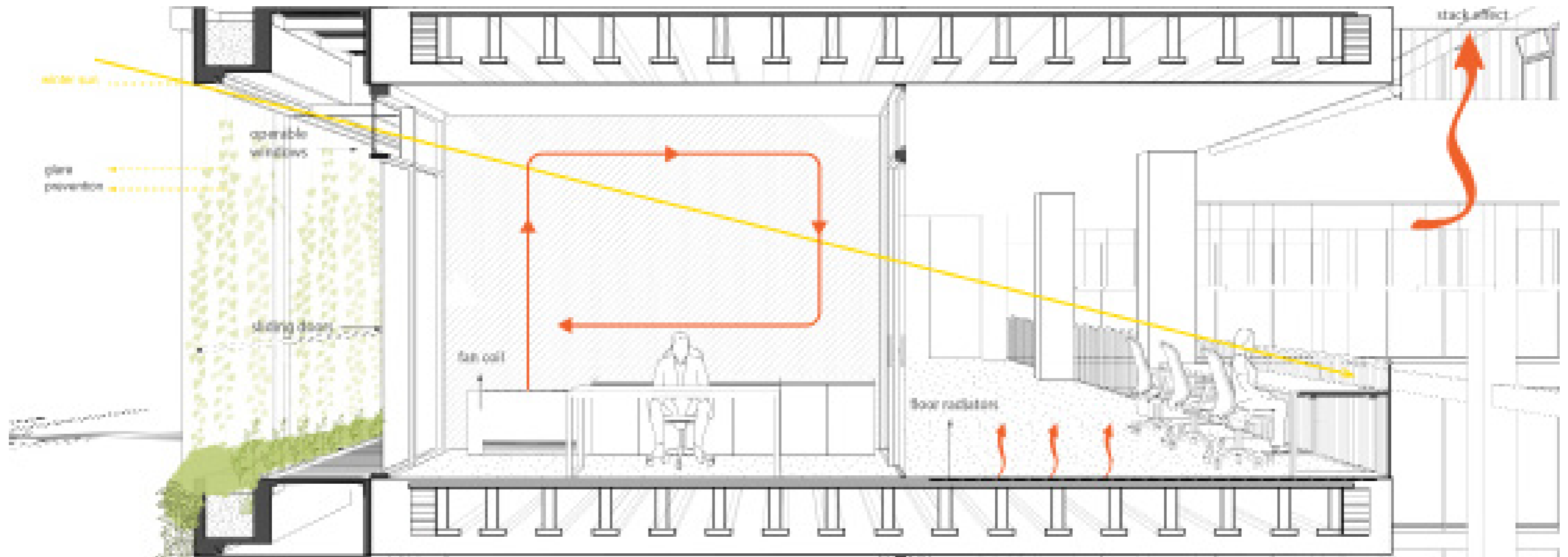


CLIMATIC PERSPECTIVE SECTION



- | | |
|------------------|-----------|
| Sliding Doors | - Open |
| Windows | - Open |
| Roof Ventilation | - Open |
| Fan Coils | - Cooling |

summer passive ventilation



- | | |
|------------------|-----------|
| Sliding Doors | - Close |
| Windows | - Close |
| Roof Ventilation | - Closed |
| Fan Coils | - Heating |

winter active heating systems







REFLECTION

Reflection

1. What is the relation between your graduation topic, the studio topic, your master track, and your master programme?

My graduation project, which centers on the transformation of the Green Border, harmoniously aligns with the objectives of both my master track in Architecture and the overarching theme of the Public Building Graduation Studio. The studio's current exploration into the Vertical Campus for higher education institutions resonates with my project's emphasis on reshaping urban spaces, albeit in a distinct context. While the studio concentrates on innovative building types that are hybrid, resilient, and futureproof emerging from the needs of urban densification, my project tackles the reinvention of an existing urban area—the Green Border.

My project advocates for a 'public takeover' of the Green Border, emphasizing the infusion of impersonality and autonomy, and the creation of undefined spaces as dynamic spaces for encounter and exchange. This vision aligns perfectly with the studio's pursuit of multiplicity, addressing the pressing need for adaptable and future-proof spaces within the evolving urban tapestry.

From the project's standpoint, truly future-proof designs grant individuals the spatial autonomy they require, allowing them to choose their own territories and set their boundaries. Theoretically, this freedom exists everywhere, but due to the abundance of power clusters, the Green Border presents unique challenges with accessibility, making this autonomy less apparent in the urban landscape. My design intentionally facilitates this freedom and presents a framework to encourage active participation in shaping one's own space.

Moreover, allowing every stakeholder to choose their preferred spaces in the design necessitates a learning process on how to coexist and share these environments effectively. This aspect fits together with another critical studio objec-

tive: fostering lifelong learning by bringing diverse groups together in shared spaces. This not only enhances communal living but also enriches the individual's experience within the public domain, making every interaction an opportunity for personal and collective growth.

Additionally, the interdisciplinary nature of the MSc AUBS program is well-reflected in my project's approach. By integrating insights from social dynamics, environmental concerns, and architectural design, my project contributes to the broader academic discourse on the multifaceted relationships between urban spaces, societal needs, and architectural innovation.

In summary, my graduation project serves as a practical application of the theories and principles learned in my master track, aligning with the studio's exploration of multiplicity in design, and contributing to the interdisciplinary character of the MSc AUBS program. It represents a thoughtful response to the challenges presented by urban densification, reflecting the broader goals of my academic journey within the architecture discipline.

2. How did your research influence your design/recommendations and how did the design/recommendations influence your research?

The project began with extensive qualitative and quantitative research that fundamentally shaped my design process and influenced the narrative. Observing daily life at Central Station, I quickly realized how space could become a playground of interaction or a tableau of indifference. For instance, consider a hypothetical barrier intended to deter bicycles from parking. When someone uses it as an impromptu bench, they're not just grabbing a seat; they're flipping the script on its intended purpose, transforming an ordinary object into a stage for personal expression. This act of creative rebellion exemplifies "engagement" in this context: individuals commandeering their environment in unexpected

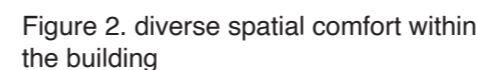
Interviews with local residents added depth to these findings, uncovering a significant disengagement. Despite spending considerable time in the area, residents felt disconnected. This led to a deeper inquiry into why there was such a disconnect in a frequently visited space. Our research pointed to a culprit: a high concentration of government buildings that, despite their public facades, remained largely inaccessible. This inaccessibility emerged as a significant barrier, stifling public engagement and narrative development in the area. Entrances existed, but they did not welcome; they were open, yet uninviting. This exploration not only shed light on the importance of physical and emotional accessibility in urban spaces but also underscored the need for spaces that invite, not just permit, public interaction.

- Incentive: What draws people in? It could be the functional lure of a library, the culinary pull of a restaurant, or the social buzz of a club. Recognizing and amplifying these incentives could transform spaces into hubs of activity.
- Ambiguity: This involves a blending of functions—a café might also host a ceramic painting workshop, creating a

- **Sensory Experiences:** Our senses guide us. The tantalizing smell of coffee or the visual spectacle of a crowd can steer our paths and shape our experiences. Crafting spaces that appeal to the senses can magnetically draw people into and through an environment.

As I applied my theoretical framework, I formulated a design manifesto to guide my efforts. However, the question of how to actualize these principles remained unanswered until the design phase. It became clear to me during the design process just how context-dependent the solutions were. While I continued to adhere to my trio of principles, the true method of application lay in maximizing social, visual, acoustic, and ergonomic comfort within the space. (see figure 2) By diversifying the comfort levels within the building, I was able to create a space that offered different experiences to its users. With this design, visitors seeking a quiet study environment are presented with options: they can opt for a serene room equipped with chairs, tables, and books, or they can choose a semi-silent space furnished with bean bags overlooking the forest. The decision-making process and the manner in which the space is utilized hinge on each individual's incentive.

By integrating spatial comfort with my design theory, I arrived at a comprehensive solution to the core research question: “How can a design provoke its user to explore?”.



3. How do you assess the value of your way of working (your approach, your used methods, used methodology)?

In the context of my thesis, the methodological approach employed is a dynamic amalgamation of Research by Design that includes both qualitative and quantitative elements. This methodology assessment aims to highlight how the selected methods significantly influenced the research outcomes and the overall project's effectiveness.

The project began with qualitative research methodologies, including in-depth interviews and observational studies with residents and professionals in The Hague's Central Station District. This initial phase was crucial in capturing the different experiences of isolation and social dynamics within the urban setting. The insights garnered from these interactions provided a foundational understanding necessary for shaping the subsequent design phases. Not only did these insights inform the theoretical framework, but they also ensured that the design interventions proposed were directly responsive to the actual needs and challenges identified on the ground. For instance, psychological impressions gathered during site visits were methodically mapped to create a psychogeographical map, applying the Research by Design method to visually represent the emotional landscapes of the area. (see figure 3) Additionally, I utilized techniques like collages to manipulate site perceptions, allowing me to explore new relational possibilities within the space. (see figure 4) These techniques, such as modeling assemblages and creating collages, were used not merely to express ideas but to actively explore and discover new ones. This approach helped make the design process more dynamic and responsive to the site's characteristics.

Quantitative data analysis complemented the qualitative research, involving the examination of municipal data to delineate the spatial and ownership distributions within the district. This analysis was pivotal in identifying specific ar-

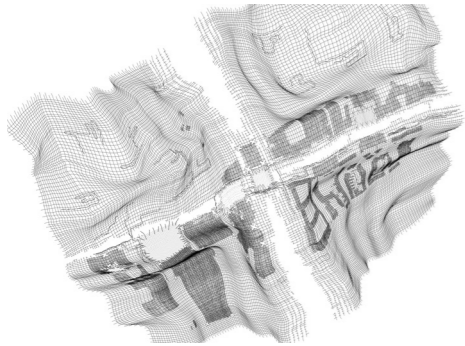


Figure 3. psychogeographical map



Figure 4. collage to discover new relations on the site

reas where public access was restricted, thereby guiding the design strategies toward enhancing accessibility and public engagement in these spaces. The quantitative research solidified the project's basis by providing empirical evidence that supported the necessity for the proposed design interventions.

Before designing, I turned to numerous case studies for guidance. Initially, I focused on those aligned with design principles that I had defined after analyzing the research data: incentive, ambiguity, and sensory experiences. However, it was the guidance of my tutor, Nathalie de Vries, that refined my approach. Nathalie stressed the importance of thorough analysis, urging me to review the distinctions of each case study to understand their underlying mechanisms. For instance, achieving ambiguity on a wide floor plan required different tactics than on a narrow one—insights I hadn't fully grasped before Natalie's guidance. I revisited the case studies with fresh eyes, extracting valuable insights to enhance my design process.

Following the data collection phases, the project transitioned into an iterative design process. Initial design concepts were developed and continuously refined through a series of prototypes and models. This iterative cycle was instrumental in testing the viability and effectiveness of design solutions, allowing for adjustments based on feedback and evolving project insights. The prototypes served not only as tools for visualization but also as mechanisms for engagement, enabling clearer communication.

Crucial to this methodology was the constant integration of feedback throughout the design journey. The iterative nature of Research by Design enabled the seamless incorporation of new insights and responses as the project unfolded. My project design tutor, Paul Kuitenbrouwer, played a crucial role by sharing his expertise and case studies, which greatly enhanced my design process. Beyond that, his encouragement during our sessions was a true mental boost. Despite

my occasional doubts about the progress of my design each week, Paul's reassuring words made me feel at ease. His support fostered an environment where I felt comfortable exploring alternative approaches and learning from any design missteps along the way. This encouragement was instrumental in keeping me motivated and resilient throughout the design process. The guidance from my theory tutor, Gosia Golabek, was equally indispensable. As she reviewed my design theory and methodology, her insightful input helped solidify my theoretical framework. Moreover, the case studies she provided played a crucial role in shaping a distinctive visual and spatial identity for my design theory. Her persistent questioning of every design decision served as a constant reminder of the theoretical foundation upon which my design was built—a critical aspect that can easily fade into the background over the course of a year-long design process. Working alongside Paul and Gosia, I gained invaluable insights into the importance of effective idea presentation and the significance of meticulously crafting project deliverables. Through countless iterations of my presentation with them, my research framework became more robust and well-defined.

Moreover, I must acknowledge the invaluable support of my building technology design tutor, Piero Medici. His encouragement to embrace innovative technical details empowered me to overcome challenges and pursue ambitious ideas. Whenever I felt hesitant due to the perceived complexity of a concept, Piero reminded me that true innovation stems from creativity and vision. This mindset shift enabled me to craft a design that not only remained grounded in reality but also reflected my creative vision. With each cycle of feedback and revision, the project progressed closer to realizing a design that not only met practical requirements but also resonated deeply with the needs of the community.

Briefly, this methodological approach effectively bridged theoretical research with practical application, resulting in a robust design proposal that addressed complex issues of

urban densification and both physical and emotional inaccessibility, ultimately combatting detachment from our built environments.

4. What is the relevance of your graduation work in the larger social, professional, and scientific framework?

My graduation project adopts a comprehensive approach by initially addressing the issue of inaccessibility and emphasizing the relationship between a declining inclination to engage with one's surroundings. This investigation integrates social, psychological, and political perspectives, extending their impact into the spatial dimension. This holistic problem-solving approach underscores the importance of designing not only for physical needs but also for the complex social dynamics that shape human behavior and well-being.

The project analyses the intersection between social dynamics and spatial design, positioning itself as a prospective model for both social and psychological studies. It vividly demonstrates the transformative role a building can play as a catalyst, fostering meaningful conversations within a neighbourhood. Emphasizing the pivotal role of the 'user autonomy' in design, it prompts a discussion on the ontology of public spaces, highlighting the significance of people's engagement with the spaces they inhabit. The project seeks to decode the dynamics of how a space becomes truly public, emphasizing the collaborative and participatory aspects that enhance its democratic character.

Moreover, the project addresses the challenge of densification in a heavily populated neighborhood, aiming to set an example of how existing buildings, in harmony with their context, can contribute to enhancing the overall quality of the neighborhood. The design endeavors to exemplify how buildings can play a role in enriching the narrative of a community.

Finally, the project explores the creation of a public space

open to interpretation, acknowledging that enhanced human autonomy allows for the recognition of patterns and newly established relationships. The design strives to exhaust the possibilities, representing, in a modest and sincere manner, the vibrancy of this distinctive locale. In essence, it contributes to the ongoing exploration of designing public spaces with enduring significance.

5. How do you assess the value of the transferability of your project results?

The project is molded specifically to the environment of The Hague Central Station. I firmly believe that even if the project were located in a different part of The Hague, the proposed design would vary. The decision to incorporate a high-rise building, for instance, is directly tied to the dense urban setting of The Hague Central Station area. Similarly, the presence of numerous ministries and embassies along the Green Border underscores the accessibility issues that form the cornerstone of my design narrative. Thus, the challenges addressed in this project are unique to this particular location. However, there's a line of thinking rooted in empirical data and logical reasoning that suggests this project's principles can be applied elsewhere, provided similar challenges exist. The theoretical framework developed for this project addresses the central issues of The Hague Central Station area, but it also offers a structured approach that can be adapted for other locations facing comparable challenges.

Also, the project's application of research by design contributes significantly to both academic knowledge and practical urban development strategies. It demonstrates how design can be used as a research tool to explore complex urban issues and develop innovative solutions that are both functional and beneficial to the community. The findings and methodologies from this project can serve as valuable references for future research and projects in similar urban contexts.

In essence, this project not only provides a solution for The Hague Central Station area but also offers a well-structured guide for any project aiming to prioritize human autonomy within their buildings and seeking innovative ways to achieve it.

6. In what ways did your personal experiences and observations in urban environments influence your approach and solutions in the graduation project?

I've come to realize that the design process begins long before any formal research is conducted. It's deeply rooted in who we are—as individuals, our identities mold our perspectives and priorities, shaping what we choose to focus on and what we identify as problems. My fascination with public spaces led me to this studio. I was eager to unravel the complex dance between our environments and our routines, between how we shape our surroundings and how they, in turn, shape us.

Before joining this studio, I took a course on Public Building Perception, Composition, and Identity, which was eye-opening. We all navigate through unique perceptions and interpretations, each anchored to our distinct realities. Reflecting on my own childhood, I saw prison not as confinement but as freedom. Barred from reading, watching cartoons, or indulging in simple pleasures until I earned my place in prestigious educational institutions, I paradoxically viewed physical boundaries as liberating, unlike the intangible social and mental boundaries that constrained me. This experience brings to light a profound question: Is it really possible to design an ideal? Can one person's utopia be another's dystopia? This paradox pushed me to scrutinize the very essence of architectural design: If our desires, movements, and perceptions are influenced by layers beyond our control—some of them invisible—how can we, as architects, truly hope to create genuine solutions? Are we even addressing the right problems?

When a design is constructed, it slips beyond the architect's control—that's the moment it truly begins to live. My philosophical studies in my first master's year broadened my view further, particularly regarding technology's role in our lives. We define a private space as a room enclosed by four solid walls, but what of a room full of people, where isolation is achieved through noise-canceling headphones? Such barriers suggest a threshold, a gatekeeper to personal interaction, and it is actually a boundary that a person can set themselves without needing any physical accompanier. This realization rocked the very foundations of my understanding of architecture. I had always thought it was about setting boundaries, yet often, these boundaries are not once again in our control.

In a world where technology enables greater autonomy in public spaces, can a building still encourage public interaction, or indeed, achieve any significant purpose? This dilemma precipitated what I've come to regard as the 'death of the architect.' As our tools evolve, encouraging further withdrawal into autonomy, the traditional role of the building as a stage for public life seems increasingly unstable. How can we, as architects, design meaningful public spaces when the very definition of 'public' is being continually reshaped right beneath our feet?

This existential crisis in architectural discourse was my starting point in this graduation studio. It spurred me to observe, to decode people's routines, movements, and desires. This exploration led to the identification of an accessibility issue in the area, rooted in both physical and mental boundaries. My design proposal aimed to address these challenges in a deliberately undefined manner, as Richard Sennett suggested—was a real puzzle. How does one design something that is intentionally not over-designed? I am content with my design theory, which integrates spatial comfort elements with my foundational trio of design guides: incentive, ambiguity, and sensory experiences. This strategy led to the creation of what I call a 'space palette,'

allowing users to choose from different environmental qualities, thus adapting the space to their individual needs while still retaining a subtly manipulative design. This strategy not only adapts to the individual's preferences but also aligns with the studio's goal of creating multiplicity with its future-proof design. In essence, my design doesn't dictate how spaces should be used; it simply provides the backdrop for comfort and interaction, which will remain relevant regardless of future technological advancements or shifts in user behavior—like using a VR headset to establish sharper personal boundaries in a public setting. Although I am pleased with this solution, I acknowledge that it represents just one possibility in the vast spectrum of architectural solutions. As I progress in my architectural career, I remain dedicated to discovering and testing even more innovative alternatives.

7. What is the ethical responsibility of urban designers and architects in shaping the future of urban living, especially in culturally and economically diverse settings?

I have caught on that the influence of architecture on the future is far from unilateral; it's a complex relationship of social, economic, and, yes—predominantly capitalist—forces. The notion of a distant, preconceived future or a past awaiting reconstruction seems increasingly obsolete. Instead, what we have is a continuous creation of space that coexists with our present experiences. Today is where the pen meets paper, and the narrative of our environment is being drafted by the very people who inhabit it.

Winston Churchill once said, "We shape our buildings; thereafter they shape us." This statement charges architecture with a formidable power—a power that, in reality, it does not possess. In my view, it is the technology that molds us, transforming our behaviors and, in turn, prompting us to adapt our environments to these new ways of being. Thus, the role of the architect is less about exerting control and more about interpreting and mapping these transformations

onto the landscape of human history.

In this context, the responsibilities of architects seem to pivot more towards environmental stewardship than sculpting the human experience. Moreover, it is becoming clear that we ought to prioritize the environmental impact of our creations more thoughtfully. Personally, sustainability wasn't always at the forefront of my interests. However, I'm now keen to explore how more sustainable solutions can be integrated into our designs. While I do not see this becoming my singular passion, it's a path that I am increasingly committed to exploring, recognizing that our planet may well depend on it.

