CHAIN OF EVENTS | RANDY ZEEGERS
BOOKLET, PUBLIC REALM, STUDIO TRANSVAAL, THE HAGUE
Personal Data:

Name: Randy Dinusha Zeegers
Email address: randyzeegers@hotmail.com
Telephone number: 0629271759
Student number: 1313932

Studio:

Program code MSc3: AR3Am130^G1-A (studio), AR3Am260 (research methods lectures);
Program code MSc4: AR4Am100^G1-A;
Tutors: ir. Klaske Havik, dr. ir. Susanne Komossa, Nicola Marzot,
        dr. Ir. Jan Engels;
Examinator: ir. Daan Vitner;
Professional advisors: Cooperation with Staedion, The Hague, ir. Pauline van Dijk
                    DSO, The Hague
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This studio researches the term public realm both theoretical and practical. Specially focused on the actual urban conditions of the “Krachtwijk” Transvaal, The Hague. The studio is searching for a new public realm, programmes, urban and/or local strategies for Transvaal. Transvaal is now being restructured, and together with “client” Staedion our research themes will give answers for the problems that Transvaal has. The themes are for instance; living, working, safety, public spaces and use. There are eight different themes of research one can approach the problems in Transvaal. The topics of the themes are related to the different problems in the area on different levels.

Our research theme for the MSc3 was: public-private-collective space in relation to housing typologies. The research was an important foundation through the whole process. Together with the essay.

For this theme Staedion is interested in the relation between different housing typologies, the program brief and the use of public space. The aim is to develop strategies and new programs to meet the different social, political and economic problems and needs in the area.

Out of the on-site fieldwork that our group did during the MSc3 and from information and analysis from other sources we developed different tools in order to deal with these different issues. With the theme we tried to investigate the contemporary relations between public private and collective. Nowadays the borders between these notions are not clearly defined anymore, there are many overlaps between public and private. Are aim therefore was to analyze these different notions on different scales, from ‘city to house’.

What is also interesting about Transvaal is the amount of different cultures that are living there. The most representatives groups are people from Turkey, people from Suriname, people from Morocco and people from the Netherlands. Because of these different cultures we introduce four different characters which represent these four most important groups. From here onward we try to look through there eyes how they experience everyday life and how they use the public space. This resulted in four different movies. We used this experimental method next to the first approach which was more a morphological one. It give new insight in the use of the space and the physical and social borders. The research and the stated disconnections have been very important for my further development of my design.
Problem statement:

General research question:

Which requirements have to be met in the program brief in order to facilitate a good public domain for various user groups?

Question:

How do I solve the 5 disconnections, stated in the competition brief, into an urban strategy for Transvaal, where I can implement a design for a public program related to the theme Cultural mall?

Sub-questions:

- How can my design contribute to improve the existing lifestyles and introduce different new lifestyles in the area?
- How do I break the disconnections mentioned in the competition brief?
- How does the urban strategy influences the city of The Hague?
- What will the new program add to the area?
- How do I represent the main characteristics of my design?
Transvaal:

Transvaal is a neighbourhood in the Hague. The area is in the south-west of the centre and the physical borders are the Loosduinsekade, the Heemstraat, the Hoefkade and the La Reyweg. The area was built in the period of 1900 till 1935. Most of the dwellings were meant for the lower and middle class workers. These inhabitants went to the city during the industrial revolution. Most of the dwellings were of bad quality. Especially the northern part of the area was badly maintained, a lot of middle class workers moved out because of this and the were substituted by lower class workers. At the beginning of the eighties the area was becoming an unsafe place because of criminality, drug abuse and auto theft.

At the end of the eighties the municipality of the Hague started a city renewal plan and Transvaal was the first area which was being renewed. A large amount of the buildings were being replaced and a lot of building were renovated (Paul Kruygerlaan, Steinlaan and the Loosduinsekade). The character of the neighbourhood changed drastically from a workers area to a multicultural neighbourhood. The area has 14.019 inhabitants (1 januari 2008) and consist of a big variety of ethnicities. 90% of the inhabitants are foreign and the largest representative groups in the area have a Turkish, Moroccan and Suriname background. The offer of dwellings is uniform, there is not much variety. Transvaal is one of the most densely populated areas in the Hague. Transvaal has a high mobility, which means that every year a lot of dwellings (30%) change from owner, most inhabitants move outside of Transvaal. This phenomenon has a negative effect on the social cohesion in the area. The city council is trying to restructure the area and trying to cope with these issues. One of the things they are doing is to widen the offer of different kind of dwellings to attract middle class and higher class people to the area. Also there improving the squares, parks and playgrounds.

In 2007 Transvaal got the ‘stamp’ from the government as one of 40 ‘krachtwijken’ or freely translated ‘problem neighbourhoods’. The next step was the introduction of a neighbourhood plan, which included a future proposal of how the area should look like in 10 years. The area should have a strong social cohesion, a multifaceted facility level and a flourishing neighborhood economy, with the hart in the multicultural shopping area. In march 2008 the city council presented a master plan introducing the improvement of the Paul Kruygerlaan to an exclusive Hindu shopping street. Also the upgrading of industrial area and introducing a Bollywood cinema on that location. This cinema should be the largest provider of Bollywood movies in the Netherlands.
PLAN BERLAGE:

- INTERNATIONAL CITY AT SEA, “WERELDSTAD AAN ZEE”
- WIDE AXES
- RAILWAY ALONG TRANSVAAL (LINE 11 ZONE)
- **HSL LINE**  
  SCHIPHOL-ANTWERP.

- **RANDSTADRAIL**  
  LIGHT-RAIL SYSTEM, USING AS MUCH AS POSSIBLE THE EXISTING INFRASTRUCTURAL NETWORK. (POSSIBILITY FOR CONNECTION WITH ROTTERDAM ?)
MSc 3 Research:

With the theme public-private-collective space in relation to housing typologies we tried to investigate the contemporary relations between public private and collective. Nowadays the borders between these notions is not clearly defined anymore, there are many overlaps between public and private. Our aim therefore is to analyze these different notions on different scales, from ‘city to house’.

From the MSc3 research we concluded that there are five disconnections in Transvaal:

- No reference point (monotone building typology);
- Hard Transition (Tram 11 zone is experienced as a border);
- Safety;
- No suitable activity;
- Negative image.

These disconnections are the starting point for the strategies, which are needed in Transvaal to give a solution to the above mentioned problems. By testing events coming from the conclusions from our movies we try to trigger or activate certain public spaces in the area. These events are tested in our own invented “machine”.

The Machine contains the following testing methods:

- SWOT-analyses (Strengths, Weakness, Opportunities, Threats);
- Diagram of influence on daily life of 4 lifestyles;
- Timeline comparison before and after intervention;
- Map comparison before and after intervention.

This analyse forms then the proposal for scenario’s for a new buildings with specific programs for the area.

With combining the two scenarios of shopping and cultural which are aimed to change the image of Transvaal, the “cultural mall” came out. These events (programs) extracted from previous analysis, placed on three problem areas in Transvaal. To form different strategies we developed a competition.

The objective of the competition is to improve the image of Transvaal by breaking the disconnections such as not having a reference point, safety and hard transitions. The objective considers both morphological and social aspects. The resulting strategies form then the proposals for designing a new public building with specific programs for the area. The program relates again to the machine.
Lifestyles:

This morphological research gives an inside in the current situation in Transvaal, but doesn’t explain the problems within it. From here onward we tried to look through the eyes of 4 most representative social groups of the typical “Transvaler”; How they experience everyday life (movies) and how they use the public space. We used this lifestyle method next to the first approach. In the document entitled by ‘Woonbeleving Transvaal’ (Life perception Transvaal) made by ‘The Smart Agent Company’ in 2009, the inhabitants are divided into 4 groups with varied experiences: blue, yellow, green and the red world. Each of these groups presents a certain character. We use this division as our starting point for the investigation. With the knowledge of the demographic data’s of Transvaal - by the municipality of The Hague – and the four life perceptions, we created four characters. These four characters symbolize the main stereotypes of the inhabitants within Transvaal. The main users of Transvaal and its public domain are included in these four characters. Although others have an impact on the street scene, we don’t visualize them because they are too varied or for example only weekly present at the market. We introduced four different people who represent the four most important lifestyles in Transvaal:

- Youssef: a Turkish boy, 8 years old, pupil and lives in a household of 4, a ‘little rebel’;
- Fatima: an Indian woman, 38 years old, married, unemployed and mother of three children, a ‘proud Hindu’;
- Mies: a Dutch woman, 67 years old, widow and retired, a concerned Transvaalster’;
- Stanley: a Suriname male, 31 years old, employed works outside of Transvaal and married, a ‘career man’.

By investigating the 4 lifestyles and the way they use the public space we gain useful knowledge towards our intervention proposal in the area. We followed these lifestyles and recorded their typical daily routes in Transvaal. This resulted in a set of four movies, which clearly visualize the different lifestyles within Transvaal experience the public space. The idea behind the movies is to show more an ‘emotional’ or subjective side of the use of space. This analysis is being used next to our objective or ‘formal’ analysis.

The final design focuses very specific on these lifestyles and new lifestyles that will come into the area.
The 3 peaks in the combined Timeline visualize the increased evening activities in Transvaal after the introduction of the event of the Bollywood Cinema.
Now the area for Youssaf is just the Wijkstra. After the insertion of the program it will be the cultural centre and the Wijkstra.

For Fatima, public transport and the Wijkstra are important. The insertion of the cultural centre will give an identity to the area. Also a place for leisure.

For Stanley only the public transport is important in the area. With the cultural centre, he has an activity which involves him more with Transvaal.

For Mies the public transport and the Wijkstra are important elements just like Fatima. The cultural centre will give more an identity to the area.
Line 11 zone:

After the group process I decided to focus on an urban intervention for the Line 11 zone barrier (Holland Spoor-Scheveningen) to repair the disconnections. Also on the larger scale of the structure of the city The Hague and his history. The Line 11 zone restructures/stitches Transvaal with the Schilderswijk by a lower landscape for the cars and trams. Connected by other (program) platform. It creates a chain of events that support the public life (and introduces new lifestyles) for Transvaal and the city. The main events are: station, market hall, park, pop stage/cultural centre. The programs are specifically chosen concerning Transvaal, the Transvaler, relation towards the city and introducing new lifestyles into the area. From there on I choose to further work out the pop stage/cultural centre.
- **HTM LINES**
  PART OF A NETWORK CITY.

- **MAIN INFRASTRUCTURAL LINES**
  CROSSING TRANSVAAL
- FAST CONNECTION BETWEEN SCHEVENINGEN HAVEN-HOLLAND SPOOR
- POSSIBILITY FOR NEW LINE OF RANDSTADRAIL
- POSSIBILITY FOR CONNECTION WITH TRAMLINE 21, 22
DISCONNECTIONS

- CROSS CONNECTIONS
- TRAM 11, HARD TRANSITION
- MANY CARS
- SAFETY

Bron Masterplan Lijn 11 Zone
PATCHWORK

- CONNECTING MULTICULTURAL AREA’S
- MORE (NEW) TRAVELERS
- TRANSVAAL AS A CENTRE
- CREATING A REFERENCE POINT
CHAIN OF EVENTS

- SUPPORTING THE PUBLIC LIFE
- BREAKING THE BARRIER
- REPAIRING THE DISCONNECTIONS
- SPINE FOR TRANSVAAL AND THE SCHILDERSWIJK, LINKING
- 24HRS ACTIVITIES CLUSTERED TOGETHER
- OONTINUITY
- FOCUSING ON COMPETITION THEME: CULTURAL MALL
- ETALAGE FOR TRANSVAAL
- LARGE FLEXIBLE PLATFORMS
- MORE SPACE FOR BIKES AND PEDESTRIANS
- IMPROVING ACCESSIBILITY OF INFRASTRUCTURE
LAS VEGAS/ TRANSVAAL STRIP

- SPECIFIC FUNCTIONS RELATED TO TRANSVAAL
- INFRASTRUCTURE AS THE CONNECTOR
- 24HRS ACTIVITY
- TUNNEL/LOWER LANDSCAPE (STRIP) AS ORGANIZING ELEMENT

REFERENCES
INTRODUCING NEW LIFESTYLES INTO THE AREA

24HRS ACTIVITY

AREA LIVELY DURING EVENING

INTERACTION BETWEEN LIFESTYLES (DIFFERENT USERS, STATION/PODIUM)
“The actual public domain demands a new approach to the relationship between architecture and use.”

We should not over-program the city, the city needs “a sense of unprogrammed”. The user is not stimulated to give multiple interpretations to the space. The public space is too much regulated by rules and the user is not stimulated to be open for the unexpected.

“The transition zones strengthen the collection of enclaves... The city is experienced as an inarticulate patchwork connected by infrastructure..... everything is disconnected by infrastructure. Infrastructure could be more than just only being a transition zone.... to reconnect the city with its users.

The experience of architecture forms itself between these two mirrors: those of ideal space and of real space; the “inbetween”. The in-between is a leftover space, a space for the unexpected and the unpredictable, in which movements and events take place.
Essay:

For my graduation project I’ve written an essay of 3000 words and next to the final design for a public building for Transvaal. The subject of the essay is the ‘in-between’. It explains the paradox between the real and ideal space, architecture and use/everyday life. I stated the actual public domain demands a new approach to the relationship between architecture and use. We use public spaces only as transition zones that strengthen the collection of enclaves. The city is experienced as an inarticulate patchwork connected by infrastructure. Therefore “The city needs a sense of the unprogrammed”. People are not challenged to create their own way into unexpected turns in the public space. Sources that I used for the essay are on page 49.
The essay forms the background for the concept of my design together with the competition brief (disconnections).
My essay treats different case studies related to this theme. The design is another case study for the essay. I see the transition zone of Line 11 as the major unclear in-between space that needs to be redefined to experience the real space. This space creates then an overlap between the different social realms. The lifestyles are stimulated for the unexpected and to give their own interpretations to the space.

The inbetween space defines the building on different ways:

- Meander, different views
- Connecting the different programs
- Climate control and installations
- Routing and backstage
- Exchange between lifestyles
- Unexpected events
- Box within a box
- Buffer between city/programs
- Connection with sunken tram level
- Construction
- Meeting place for the different lifestyles

Because of different caves inside the building light will shine trough during the day and at night the building shows activity.
There is a nice contrast between the underground world of the sunken tram-level.
These chasm’s around the inbetween space give direction to the space and will lead the visitors trough the building.
Openings and vista’s make sure that there are new relations between the different spaces. You are the actor and spectator, and you will get an idea of the spaces within.
AN EVENT IS AN INDETERMINATE SET OF UNEXPECTED OUTCOMES.
(SOURCE EVENT CITIES 2)

TSCHUMI DEFINES 5 DEVICES AS THE GENERATORS OF EVENTS, AS CONDENSERS OF THE CITY.
Podium:

The Line 11 zone is focusing on all type of users and the Podium focuses on specific type of users. The combination of these two worlds makes it a meeting place between different realms. Also the connection between the underworld and upper-world is an important concept for the building.

The podium has activities during the day and in the evening/night. In combination with the tram-station, remains the area lively, safe and attractive. It will attract new people into the building.

Three podiums are merged into the “Pearl” that are connected with service programs.

- **Theatre;** this middle sized stage has place for 700 people. And will be used for theatre shows, music shows, dance-groups, lectures and as a cinema. The feeling of the underground, intimacy, theatrical and the contrast with the urbanity of the station are revived.
- **Popstage;** accommodates for dance shows, that are moving out of the city centre. Like the Asta, the Tempel, the band-culture of The Hague and modern music groups of Transvaal.
- **The informal stage;** This space will be used for fashion shows, restaurant, expositions, cultural activities concerning Transvaal, smaller music shows. This space is multifunctional. And here you have a view on the Theatre.

The ring of ateliers, service, offices and waiting rooms are situated around the “Pearl”. Art studio’s are situated to gain work light from the north. Music ateliers have an irregular form for improvement of the acoustics. And inside the dance studio’s the dancer can really draw himself back.

For the ordering of the programs have I used the Lifestyles and there new scenario’s. For instance the timeline of Stanley, the blue group, will get a new evening activity. When he goes to work in the morning he can place his bike in the bike-storage and take the tram line 11. When he comes back from work with the tram he can put his jacket in the cloakroom, buy a ticket for the pop stage and wait for his friends at the bar. He and his friend will eat something at the restaurant and enjoy the artist playing. Afterwards he can get his bike and cycle back home.

Materials flow into each other. The wooden skin of the Pearl in contrast with the sober urban brute of the sprayed concrete of the station and the studio’s. The Pearl has a warm, soft accessible appearance.

To visualize the spacial and material qualities I was inspired by the method of the watercolors of Architect Steven Holl. During the whole process did I made watercolor sketches of the building and the interior.

The building is situated at the Delftselaan, the former Karwei area. The Southern entrance has a gradual transition from the Wijkpark and market. Also the connection with the shopping-street Paul Krugerlaan is strengthened. It’s an entrance for the “Transvaler”. Also related by the research of the different lifestyles. From this entrance you have a view on the exposition, tram and the people at the bar. By a sunken semi-hidden level the visitor has an entrance for the terrace and the parking garage.

From the outside people can see shadows of the people inside the building. Because of the filtering of the lines of the glass façade. This also protects the inside for direct sunlight.

The Northern entrance is much more urban. There is a possibility for quick changing of platforms and to change to tram 6. The traveler gets a good overview and can change platforms by escalators. Here you have also a view on what happens above you and the inbetween spaces.
The most important section is worked out to a scale 1:100. Here you see the three stages above each other, the studio and the tram-level. Divided by the in-between space.

The construction of the stages are a box within a box because of the acoustic aspects. The large spans are realized by steel trusses with a height of 1.5 meters. Supported by IPE 400 profiles that are acoustic and fire proof coated.

The façade construction is separated from the stage construction to avoid contact sounds. On the other side there is a stiff A-construction, realized by the in-between wall and the columns supporting the cantilever. The cantilever is a very light steel construction. The heavy spans of the floor of the tram level are realized by TT-floors.

The floors are made of floating topfloors, steel-concrete floors supported by steel longeron's. Inside this floor you can easily hide your installations. Underlayment plates are constructed on a waterproof skeleton construction. It’s finished of with a layer of sprayed concrete. This is also a box within a box construction.

The skylights are made of aluminum profiles supported by IPE’s 100. All of the installations are managed by the inbetween wall. At level -1 are the air treatment installations and at level -2 the heating systems. For the kitchen and the toilets are separated installations. The import and export of air is managed by the inbetween wall connected with the outside air.

For the Theatre is the air imported under the chairs and by an air stream exported in the stage. If there is for instance a show with a lot of smoke this can be easily exported without overwhelming the whole space with smoke.

The dynamic public domain is so complex and layered it cannot be solved that easily. The building has proved to be a good case study for the essay that I wrote. Architecture is accessory to solve all the problems related to the contemporary public domain. It can only create new possibilities if it focuses on local interventions. It’s up to the user to transform it into an active lively public domain.

The in-between space has been forgotten and overpowered by our discontinuity. But especially the in-between space can form the chain between architecture and use. All the layers of the public domain are related to and interact with each other in the in-between space. The in-between space is not clearly defined, divers and open for the unpredictable to improve the public domain.
Sources:


- Tom Avermaete, Klaske Havik, Hans Teerds (eds.), OASE 77 *Into the Open; Accommodating the public*, NAI Publishers, 2008


