THE PALACE AND THE BIG BOX

An urban intervention for the fringe belt of The Hague

P5 Report
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Preface
This report marks the end of my graduation project and my time as a student at the Faculty of Architecture of the Technical University of Delft. My graduation project is a combined project of the two Master tracks Architecture and Urbanism on which I have been working for the last two years.

Acknowledgements
I want to thank my tutors who have assisted, inspired and challenged me during this long process.

How to read the report
This P5 booklet is built up of four main sections. Firstly the framework introduces the subject, problem statement, research question and methodology. The second part contains all the research and analysis. The third discusses the final outcome of the research: the architectural and urban design proposals and the final section consists of a reflection on my graduation project.
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I. FRAMEWORK

I. Framework
Renewal of the urban renewal
Study & Project area
Problem field & Problem statement
Research question
Methodology
The Hague, in green the 19th and early 20th-century extension neighbourhoods.
This graduation project was conducted within the design studio ‘Renewal of the Urban Renewal’. This studio was part of a larger research programme that was carried out by the Architecture Faculty of the TU Delft and De Nijl Architects in cooperation with the KEI organisation and with funding of the Netherlands Architecture Fund. This research programme defines the larger problem field in which my own problem statement and design project are positioned. Since I am graduating in both Architecture and Urbanism, I am particularly interested in the intermediate scale that is addressed in this design studio. It operates on the scale where the disciplines of architecture and urbanism meet and overlap and it discusses the role of both professions.

The ‘Renewal of the Urban Renewal’ research programme focuses on urban areas that were redeveloped in the 1970s and 1980s in five mayor cities in the Randstad (Amsterdam, Leiden, The Hague, Rotterdam, Dordrecht). These inner city urban renewal areas are located in the 19th and early 20th century extension neighbourhoods. They are characterised by their position on the edge of the historical city centre and by the presence of infrastructural networks and secondary train stations in or near these neighbourhoods.

In the 1970s and 1980s the renewal was mainly focused on ‘building for the neighbourhood’. This resulted in a drastically restructuring of these neighbourhoods. During this period, the main focus was on the renewal of housing, reducing the density of these neighbourhoods, solving traffic and parking problems and adding residential compounds and small green spaces. As a result of these interventions, the 19th century urban fabric of these neighbourhoods was drastically restructured. Although these neighbourhoods have been renewed in the 70s and 80s they are still problematic. The selected research locations are all part of the 1997 Revitalising Policy for Major Cities (GSB) and in 2007 the former Ministry of Housing, Neighbourhoods and Integration labelled these neighbourhoods as part of the 40 most problematic in the Netherlands: the so-called krachtwijken.

The design studio was aimed at defining new assignments for the regeneration of these inner city renewal neighbourhoods. This goal is closely related to the changing urbanism profession which is moving from large scale area development towards small scale interventions that start from the present social and physical conditions of the location. In this new approach the focal point is shifted from housing towards public space, services and infrastructural networks. The goal is to generate proposals that focus on strategic selection of locations for city institutions and neighbourhood services as an instrument for urban regeneration.
STUDY AREA

Study area
Within the large research programme, my graduation project focuses on the city of The Hague. The study area is located South West of the historic city centre of The Hague and consists of the Laak harbours, the area around the Moerwijk station and the two neighbourhoods Schilderswijk and Transvaalkwartier. The area is intersected by large infrastructural networks such as railways, tramlines and the Laak canal. Within this study I selected a location for a strategic intervention.

Strategic Project
“Strategic interventions draw on the energy of large scale developments and processes to provide existing features with new context and meaning”

For me as a graduate student in both Urbanism and Architecture, the essence of strategic projects lies in the fact that they are specific, pin pointed interventions that operate on an intermediate scale. They establish relations with both the Small (building) and Large (city/region) scale level. From this belief I think that in order to increase the potentials for both the Schilderswijk and Transvaalkwartier it is important that new strategic interventions focus on the relationship between these neighbourhoods and the city of The Hague. From the urban analysis the case of the Haagse Markt emerged as an strategic location for a new intervention.

The Haagse Markt
The Haagse Markt is a semi permanent urban market that is strategically located in between the Schilderswijk and Transvaalkwartier along the tram 11 line. With its 530 stalls it is the largest urban market of the Netherlands and by far the largest urban programme located within the study area. It attracts about 25,000-30,000 visitors on opening days (mon. wed. fri. sat.). It occupies an area of about 21,000m2. Besides a place for daily purchases it acts as a social meeting place for visitors from the surrounding neighbourhoods. At the same time, the market also has the potential to attract visitors from other parts of The Hague.
08 ▶ Structuur-schema Schilderswijk, 1979

09 ▶ Aerial photo of neighborhood reconstruction

10 ▶ Wijkplan Transvaal, 2001

11 ▶ Bare land as result of reconstruction of Transvaal
The case of the Haagse Markt poses various spatial issues on different scale levels. In this part I will discuss the problem statement according to the Small: the Haagse Markt, Medium: the Neighbourhood and Large: the City of The Hague.

Former Urban Renewal
Both the Schilderswijk and Transvaalkwartier were part of mayor renewal projects in the last decades. These transformations have had a large influence on the contemporary appearance of the these neighbourhoods. The plans for the renewal of the Schilderswijk started in 1968 with the sanitation plan from grey to green which was followed in 1979 by the Structuurschets Schilderswijk. In Transvaal the large scale renewal started 30 years later with the Wijkplan Transvaal (2001), which is currently in its last phase. The renewal that took place in both neighbourhoods is characterised by an approach that remained within the borders of the neighbourhood. The renewal of the housing formed the main instrument. Despite all these renewal projects, both neighbourhoods became part of the 1997 Revitalising Policy for Major Cities (GSB) and were in 2007 appointed as two of the 40 most problematic neighbourhoods in The Netherlands, the so-called krachtwijken.

S: The Haagse Markt
Despite the existing qualities and potentials, the current situation of the Haagse Market deals with specific spatial problems. First of all it acts as a mono-functional urban island. It is permanently situated on a 21.000m² enclosed plot which is part of the public domain only during the four days that the market is open. The other days the market changes from a hotspot to an abandoned and desolate non-place. This isolated position is, besides its enclosure, mainly caused by its poor spatial integration. Since the market is situated along the Tram 11 line, it is only accessible from the side of the Transvaalkwartier, turning its back towards the Schilderswijk. The public domain around the market area which needs to accommodate and streamline the large numbers of visitors is dominated by motorised traffic, thus leaving hardly any space for pedestrian flows. Besides its isolated position and mono-functional character, the overall physical appearance and spatial layout of the terrain is poor and the market stalls are in a dilapidated state.

Besides the physical problems, the vitality of the market is an issue. The diversity of the goods that are offered on the market is decreasing. Together with a number of legislative and organisational problems this has resulted in dropping of the visitor rates. However, these problems are not specific for only the Haagse Markt. According to the CVAH (Centrale Vereniging Ambulante Handel), the urban market is losing its competitiveness due to competition of cheap and large supermarkets and a lack of diversity in supply and ethnicity. Despite these problems the HBD (Hoofd Bedrijfschap Detailhandel) notices a few trends that offer potentials for the contemporary urban market. Where the market used to be a place where you could do efficient shopping, in the future the focus will change to the market as a leisure trip where the fun factor plays an important role. The market becomes a kind of inner city event. Furthermore the renewed interest from mostly the higher middle class for biological and specialised products creates potential for the urban market.
M: fragmented neighbourhoods
Due to the extensive renewal during the last decades of the 20th century the urban fabric and internal structure of the neighbourhoods has changed drastically. As a result of the ‘verbloemkoring’, the neighbourhoods have become introverted and spatially isolated from the rest of the city. On a social and economical level this area has also become isolated from the rest of The Hague. A connection to the metropolitan scale seems to be missing. The Haagse markt has the potential to establish these relationships with the rest of the city. It is well connected to the Hobbemastraat and the Hoefkade, which are the main east west axes in these neighbourhoods. On the scale of the neighbourhood itself the Haagse Markt is positioned strategically in between the Schilderswijk and Transvaalkwartier.

This strip of the The Hague’s fringe belt is formed by the tram 11 zone. This zone can be characterised as a chain of individual urban islands. Unlike the Schilderswijk and Transvaalkwartier this zone has not been renewed yet. Since the developments in this zone are situated with their backs to the tram line it acts as a spatial barrier between the two neighbourhoods. The planned upgrade of the tram 11 line to the Randstadrail network will provide this central zone with a more prominent position in the public transport network of The Hague. This increases the need for the renewal of this area.

L: Dual City
The city of The Hague is characterised by a dichotomy on both the economic, social and the spatial level between the area north and south of the city centre. This division is expressed in well known contradictions between the sand and the peat grounds, the rich and poor, International and Multicultural or as it is best known in The Hague, between the Hagenaren and the Hagenezen. In respect to the Haagse Markt it is interesting to approach this dichotomy from the perspective of the morphological structure of The Hague. The tram 11 zone is part of the inner city’s fringe belt. This belt runs south and west of the historic city centre and consists of multiple (former) industrial and infrastructural areas. This morphological zone acts on the one hand as a hiatus and on the other barrier between city centre and the surrounding extension neighbourhoods. At the same time it offers space for large scale urban programmes that function on the scale of the city.

When we compare this fringe belt to the north side of The Hague, a parallel can be drawn with the extensive park structure. This park structure also contains large urban institutions that are representative for the ‘International’ part of The Hague, like the Peace Palace, the Gemeente Museum and the New International Criminal Court. Where the fringe belt acts as a hiatus, the park belt forms a binding element between the adjacent neighbourhoods. Although the fringe belt has a complete different character compared to the park structure and its spatial qualities are less obvious, it has the same potential to act as a dynamic zone and dilatation between the different neighbourhoods in the study area.

Main research question
How can the renewal of the Haagse Markt be used as an instrument to redefine and strengthen the mutual spatial relationship between the Schilderswijk and Transvaalkwartier and between the study area and the city as a whole?
This chapter deals with the methods that I used to formulate an answer to my research question. The methodology is divided in three fields of research which are related to the different courses in the curriculum: Urban Analysis (AR3AU020), Theoretical studies (AR3UA010 + ARUA022) and design studies (AR3UA035).

Induction
The research and design process of my graduation project can be characterised as inductive research. Instead of extensive preliminary research in order to define a possible assignment, the project departs from the present condition by selecting a concrete assignment. This assignment forms the backdrop from which the larger context were researched and analysed. This resulted in a focussed research into relevant themes related to the assignment at hand.

Urban Analysis
The goal of the urban analysis was to reveal the characteristics of the project site and to discover the problems and opportunities. The analysis is more than a mere documentation of facts. It acts as an 'biographical description' of a place as Secchi called it. In doing so, he tried to combine the objective operation of description with the more subjective construction of a narrative of a place. As a result of this he goes beyond a mere description of what exists and tries to define a logic for new developments and a motive for a project. The biographical description deals with revealing a relevant context for the assignment at hand. The analysis is structured according to three scale levels: L (city), M (intermediate) and S (project site). Within these scale levels different layers were analysed.

Theoretical Studies
The theoretical context was explored in a review paper. The goal of this literature review was to position the design project in the larger context of academic research. This review paper focusses on the Urban Project Theory put forward by Manuel de Solà-Morales Rubio (1939-2012) at the end of the 1980s. This period is interesting because it dealt with a paradigm shift within the urbanism profession from the modernist planning tradition to an urban design approach. Currently there is also a paradigm shift taking place from the master plan tradition to a new legitimate basis for urban planning which is still being defined. The paper reviews the relevance of Morales’s theory for the contemporary situation. Also desk research into literature and documents was carried out to explore the themes that are relevant for the assignment.

Design Studies
The whole graduation project can be regarded as a 'research by design' project. This means that the answer to the problem statement is formulated and constructed by means of generating design proposals. These proposals are based on input resulting from the analysis and other research that was conducted within the design studio. By making propositions, the potentials and possibilities of the site are explored and visualised. After the assessment of different variants the proposal can be further defined, leading to a final design for both architecture and urbanism.
2. Analysis & Research

Urban analysis:
- L: Dual City
- M: Fragmented Neighbourhood
- S: Urban Island

Theoretical research: Review paper
Dual City: urban centralities

Dual City: two city images

Dual City: two morphological belts

Dual City: Sand vs. Peat
This first part of my research focuses on the possible relations between the case of the Haagse Markt and the city scale. The main issue was how these relations could be established and what the position of the Haagse Markt is within the city of The Hague? Both topics are examined on two levels: the physical level, looking at the hardware of the city composed out of the infrastructural network and morphological structures and second on a psychological level, taking into account the images of the city. These images form a wider framework in which future interventions can be positioned.

City Image: International - Multicultural

“The image is a way to take into account the collective imagination in a search for shared goals regarding the city’s transformation... they establish a framework for active and generic policies and show ways to integrate long-rooted images within new contemporary possibilities.”

The city of The Hague can be described according to two different psychological images: The International City of Peace and Law and the Multicultural City. These images are part of the urban agenda formulated in the municipality’s structure vision for the city. Interesting is, that these two city images are the result of the process of globalisation that has influenced most western cities since the second half of the 20th century. Although the images are part of the same process, they can be divided in specific types of globalisation. The International City is related to institutional globalisation and the Multicultural City is the result of worldwide migration. In order to relate to these different images, it is necessary to visualise how they are positioned in the city’s physical structure. All images have a physical and spatial representation that solidifies their psychological identity within the urban fabric of The Hague. This representation is formed by specific and generic programmes, buildings and objects, festivals and events and the inhabitants themselves. By mapping these elements, a rough indication of the position of these images was analysed.

The International City
Programme layer: embassies, NGOs, International educational facilities and International organisations.
Icons: Peace Palace, International Criminal Court (ICC)
Social layer: western ethnicities above the The Hague average

The Multicultural City
Programme layer: mosques, migrant churches and foreign restaurants
Icons: Haagse Markt, China town
Social layer: non western ethnicities above the The Hague average

The final analysis map shows that the study area is clearly defined by the image of the Multicultural city. It also shows a striking segregation between the different images. The two images are located on opposite sides of the historical city centre. In this respect the old city acts as a transition zone between them. The Haagse Markt is clearly related to the image of the Multicultural City and acts as a icon of this image. This status makes it an important element within the study area.
Two Belts: The Park belt in the north and the fringe belt in the south of The Hague.
Besides establishing connections and relations between the different images an
city image on its own can also form a framework to attract or position new urban
developments. In the current spatial planning policy of the Hague the image of the
International City forms a frameworks for the realisation of large prestigious projects.
The new International Criminal Court, The Europol Headquarters and the World
Forum Masterplan are examples of these. In the Multicultural City these projects
remain largely absent.

Morphology: Parkbelt – Fringe belt
In contrast to the city images, The Hague’s urban fabric forms a second, more spatial
and concrete level of connection between the local and the city scale. In most spatial
analyses of The Hague the grid is always mentioned as the organising structure of
the city. This grid consists of historical long lines that run over the sandy grounds
more or less parallel to the coastline (Laan v. Meerdervoort and Loosduinsekade).
Perpendicular to these lines new connections were made to connect the different
historic centres (Scheveningen, The Hague, Voorburg and Rijswijk). Although the grid
can be recognised in the map of The Hague you do not notice it when you are in the
city, like you would in Barcelona or New York. Since the grid is a uniform structure
without hierarchy it does not organise the differences between north and south.

In addition to the grid, two other morphological structures can be distinguished within
the urban fabric of The Hague. Both the park belt north and the fringe belt south of
the city centre form a morphological entity of another order between the surrounding
neighbourhoods. These two belts constitute the spatial translation of the The Hague
dichotomy. Although the park structure in the north and the fringe belt in the south
are quite different in their spatial appearance and quality, they both perform similar
functions within the city. They act as dynamic buffer zones within the urban fabric. Both
belts house institutional buildings and urban facilities which attract not only visitors
from its direct surroundings but also from the whole city and region.

Park belt
The Park structure north of the centre of The Hague consist of a network of different
parks: Zorgvliet, Westbroek park, Scheveningse bosjes, Duinbos, Oostduin, Haagse Bos
and the Malieveld. The relation with these parks and green spaces determine the spatial
quality of the neighbourhoods in the northern part of the Hague. They form the lungs
of this part of the city. Besides open spaces they also form a structure in which large
urban programmes are accommodated. Examples of these programmes are: the Peace
Forum Convention Centre, Europol headquarters, the Ministry of Infrastructure and
Environment (I&M) and the new building for the ICC. This landscape structure acts
as carrier of urban dynamics and spatial quality and is largely used for recreational
purposes.
Map of The Hague by Goor from 1909 in which the new railways form the edge of the city.
**Fringe belt**

The Haagse Markt is located in the so-called 'fringe belt' of the Hague. A fringe belt is the result of a hiatus between different stages of urban development. The morphological concept of the fringe belt was first recognised by Louis in 1936 in a

[14] analysis of the city of Berlin. The fringe belt separates old and new developments from each other and act as boundary zones between historically and morphologically distinct housing areas. Fringe belts often have a lower density and an industrial character. They are characterised by their peripheral condition: a great variety of plot shapes and sizes, the presence of institutional buildings of monumental architectural note, the absence of housing and a sparse road network. Like the park belt, the fringe belt also accommodates different large urban programmes which constitute a link between the local and the urban. The fringe belt contains among others the Holland Spoor Station, the Haagse Hogeschool, a new complex for the Mondriaan ROC, the Megastores shoppingmall and the Haagse Markt.

In the Case of The Hague this urban fringe belt originated in an angle shaped zone south and west of the city centre. It consists of a set of industrial areas and harbours situated along the railway tracks. In the early 18th century the whole study area consisted of only meadows and peat lands. Only the Hoefkade, the river Laak and the Moerweg/Langelaak were already present. In 1847 the railway to Rotterdam was planned followed by the railway to Gouda (1870) and the steam tram to Scheveningen (1886). Later on these infrastructural networks were complemented with the Laak harbours and the Laak canal in 1924. These features formed a framework that was filled in by large industrial and urban programmes such as hospitals, gasworks and slaughterhouses. After the post-war extensions and the annexation of large pieces of land from the neighbouring municipalities of Rijswijk and Voorburg, the fringe belt became embedded in the urban fabric of The Hague. Consequently the peripheral condition was captured within the city's fabric and became and inner city phenomena.

Whereas the quality of the park structure is determined by its uniform green character and recreational quality, the fringe belt's quality is formed by its dynamic and laissez faire character. The quality and power of these dynamics are the result of a lack of coherent planning and a focus on independent individual developments. This resulted in a diverse cityscape with large contrasts and a wide supply of different urban programmes. Although the fringe belt offers a lot of potential for the surrounding neighbourhoods, it is left largely unused in the current situation. Due to the infrastructural networks and the poor local connections the fringe belt currently acts above all as a barrier instead of a connector. Therefore it is important to improve the spatial relationship between this dynamic zone and the problem neighbourhoods in order to provide Schilderswijk and Transvaalkwartier with a new meaningful relationship to the city scale.

**Comparison**

As mentioned earlier, on first sight both the park belt and the fringe belt seem to have more differences than similarities. In this part the differences are examined according to five common themes.
Comparison between the fringe belt and the park belt

**MORPHOLOGY**
- Programmed
- Designed

**OPEN SPACE**
- Void
- Public space

**EDGES**
- Integration by Confrontation
- Integration by Harmonisation

**MONUMENTS**
- Big Box
- Palace

**GENIUS LOCI**
- Cultivated landscape-Infrastructure
- Natural landscape - Public Space
Urban fabric: programmed vs designed
The urban fabric of both belts were developed in different manners. The park belt was constructed as a continuous landscape and most of the buildings were designed in relation to this landscape. This resulted in a more homogeneous fabric. The fringe belt on the other hand is the result of a process of pragmatic industrial planning in which the built objects are mostly constructed according to their internal logics, following the path of least resistance.

Edges: integration by confrontation vs integration by harmonisation
Rejecting the fringe belt’s layout because it lacks spatial integration will not provide an understanding of its condition. Nor will it provide a foundation for future planning strategies for this particular area. It would only show us that there is nothing constructive to be found and that we will have to introduce an alien approach in order to reconstruct it. Since there are urban elements present and functioning, we should acknowledge the fringe belt’s layout as integrated and analyse the mode its integration. For the fringe belt this can best be described as integration by confrontation opposed to the generally more favoured mode of integration by harmonisation applied to the park belt.

Monuments: Big Box vs Palace
Both the park belt and fringe belt have their own architectural monuments. Where the palace typology forms the main representative of the park belt, the big box is the constituent typology of the fringe belt’s architectural domain. Or, in other words, the big box is the fringe belt’s Palace. While the palace breathes nostalgia and acts as a reminder of the past, the Big Box is its no-nonsense equivalent, unintentionally representing the present reality. Here, monumentality is not an additional layer, but produced from the logic of the building itself.

Open space: public space vs empty void
In both belts a difference in the attitude towards open space can be distinguished. While the ubiquitous open area in the park belt is recognised as an intrinsic quality within the city, the less available open space in the fringe belt is often seen as a hole or a gap. Instead of valuing the quality of emptiness, these voids are often seen as potential spaces for new urban development. Due to the poor spatial qualities of these often deserted areas, their value and potential remains hidden or unseen. In their search of the new public domain Hajer & Reijndorp emphasise the importance of these peripheral areas as places where this new public domain occurs. They refer to these spaces as ‘Liminal Spaces’, of which the market place is a classical example. In respect to the laissez-faire character; these open space can be of great importance for temporary urban developments.

Genius loci: cultivated landscape vs natural landscape
Another distinct difference between the park belt and the fringe belt is the landscape on which it is developed. The park belt can be understood as the conquering of a natural landscape by man, whereas the fringe belt was founded on an already cultivated piece of land. The flat and orthogonal organised peat land formed a pragmatic surface which could easily be altered. Unlike the surrounding neighbourhoods the characteristic peat structure of longitudinal narrow plots was not maintained in the fringe belt. Instead, it is mainly characterised by a history of tabula rasa.
22 ▼ Past renewal: Public space pockets in relation to the urban network

20 ▼ Past renewal: building blocks that have been renewed (red)

21 ▼ Past renewal: Public space pockets in the Neighbourhood

18 ▼ Past renewal: situation around 1960

19 ▼ Past renewal: current situation
Historic city axes

Urban Islands

Layered analysis of the Tram 11 zone

Tram network

Urban fabric
1907 extension plan for The Hague by Berlage including the extended Afwateringskanaal.
M: Fragmented Neighbourhoods
The part of the urban fringe belt between the Schilderswijk and Transvaal can be characterised as a necklace of small specialised urban islands. This chain is formed by the green zone along the Fruitweg, the Haagse Markt, Wijkpark Transvaal and the Uitenhage business area. These islands are fill-ins of the zone of land along the former steam tram line that used to run from The Hague HS to Scheveningen. The wide zone along the tram line was part of Berlage’s 1907 extension plan for The Hague. It was designed as an extension of the Afwateringskanaal to the Laak harbour. Although this canal was never built, the distinctive wide profile that should accommodate it was realised. Consequently it became a large hiatus within the continuous urban fabric of the surrounding neighbourhoods. Although the tram 11 acts as connector on the city scale, on the local scale, it forms a physical barrier between the two neighbourhoods. Because the steam tram line was the first element present in the area the later developments have adapted to this line by turning their backs to it. The only connections crossing the tram rails are the historical long lines located between the islands. Local connections crossing the urban islands are missing. Its strategic location provides this part of the fringe belt with the potential to act as an central public zone in the heart of the Schilderswijk and Transvaalkwartier. In contrast to these neighbourhoods, this zone has not been renewed yet and is up for improvement.

Public space: absence of a metropolitan scale
Although the Schilderswijk and Transvaalkwartier are located just south of the city centre, this central urban position is not tangible in these neighbourhoods. The public open space within Transvaal and the Schilderswijk is characterised by small neighbourhood squares, parks and public gardens scattered throughout these neighbourhoods. These public pockets are located within the neighbourhoods and are disconnected from the urban network. They have the character of collective living rooms and meeting places for the local population. The public activities are hidden from the urban stage. In contrast to the neighbourhood space, the Haagse Markt is very well connected to the urban network. It has the potential to introduce and strengthen the urban scale within the neighbourhoods.

S: Urban Island
The area of the Haagse Markt is approximately 21,000m² and measures 493 meters in length and is between 48-51 meters wide. It is positioned between the Heemstraat on the Schilderswijk side and the Herman Costerstraat on the Transvaalkwartier side. The total width of the urban space between the two neighbourhoods is slightly tapered from the Hobbemaplein in the north (93m) towards the Hoflandplein in the south (87m). The total area in between the Schilderswijk, Transvaalkwartier, Hoflandplein and Hobbemaplein measures about 42,000m². As a reminiscent of the uncompleted canal extension, the area is characterised by its typical longitudinal dimensions. Therefore the spatial identity of this urban space is ambiguous and could be seen as either a wide lane or as a long narrow square. Both ends of the area are closed off by two identical buildings that face outwards instead of towards to market area.

The Schilderswijk and Transvaalkwartier are characterised by a morphological structure perpendicular to one and another. This results in two different urban façades adjacent to the market area (fig). The Schilderswijk side consists of eight short housing blocks whereas the Transvaalkwartier side is formed by three long housing blocks.
OPEN
36 hrs / week (21%)

CLOSED
132 hrs / week (79%)
History
Before the market was located at its current location the area used to be an empty sandy plane. During that period this area was used by the local population for all kinds of activities. It functioned as an everyday playground for children and a place where large groups of people gathered when the water froze up during winter time. This urban quality was lost when in 1939 the Haagse Markt was moved from the city centre to its current location at what used to be the edge of the city. In the old situation the market was integrated in the fabric of the city, consisting of several day and week markets spread throughout the area around the Prinsengracht. Many street names still refer to this past: the Grote Markt, Grote Marktstraat, Kalverenmarkt, Korte and Lange Beestenmarkt, Varkenmarkt, Visbanken and the Dagelijkse Groenmarkt. However, its growing dimensions caused enormous problems for everyday traffic. This was the reason that the Haagse Markt was moved from the city centre towards the urban fringe. By relocating the market it changed into a mono functional urban island. One of the advantages of this island character was that the market had a permanent location. This permanent character has been strengthened ever since. Two buildings were erected at either end. Later the wooden stalls were permanently anchored to the ground, and replaced by steel and polyester ones in the 70s.

On/off location
Due to its island character, the Market area acts as an on/off location. An on/off location is characterised by a large contrast between the moment it is intensively used and when it is not being used. The Haagse Markt can also be characterised such an on/off location. Because it is opened only four days a week (Monday, Wednesday, Friday and Saturday) from 8 a.m. to 5 p.m. the area of the market is only used 21% of the week. Because of its mono functional character, the urban space cannot be used outside the opening hours of the market and is thus left practically unused for the other 79% of the time. During this period the market makes a deserted and desolate impression.

Accessibility
The Haagse Markt has eleven entrances. Two at both ends of the market and seven on the Herman Costerstraat side. On the Schilderswijk side no entrance is possible because of the tram line. The tram bars passage from that side and causes a 500m long barrier. The entrances near the tram stops act as the main entrances to the market.

Public space/traffic
One of the main issues concerning the market is the lack of public space around it. The market acts as a sponge, absorbing and releasing more than 25,000 people per day. The public space surrounding the market is of great importance for these multitudes to enter and leave the market. In the current situation the area around the market is mainly characterised and used for traffic and parking. The area for pedestrians is limited, as shown in the street section (fig). The area is clearly divided in independent spatial domains: the Herman Costerstraat (11.5m), the market area (48-50m), the tram tracks (8m) and the Heemstraat (19.5m).

Programmes
The market is one of the main economic centralities in the study area. It is well connected to other economic centres like the Hobbeimastraat which is a main shopping street and the Hoefkade along which different small shops are located. It is striking that, although the market attracts many visitors and potential customers, there
Current situation of the Haagse Markt
Two opposed neighbourhoods
Economic activity in the buildings surrounding the Haagse Markt.

Scale comparison: ltr: Grote Markt, Delft 120 x 57; Haagse Markt, Den Haag 450 x 90; Lange Voorhout, Den Haag 370 x 40-98; Maleboon, Utrecht 755 x 55; Binnenrotte, Rotterdam 500 x 65-120; Malieveld, Den Haag 340 x 210.

1. Restaurant Kebab Abril
2. Cafe Cockuran
3. The Foodcourt
4. Meydan
5. Broodjeszaak
6. Dicle Snack Doner
7. KFC
8. Eethuis Ali Baba
9. Bar La Foret
10. Eetcafe Marktzicht
11. Mogadishu
12. Cityburger

13. Hans Haarmode
14. Atena Money Transfer
15. Chiroz Fashion
16. Eric Haircut
17. Foto Studio S.P. Royal
18. Kapsalon Harold
19. Prestige Drukkerij/Licht reclame
20. Me Gorgeous Cosmetics/Hair
21. Change moneytransfer
22. Foto Murat
23. OR Shop/Western Union
24. Juwelier ’t Gouden Juweel
25. Western Union
26. AF telecom / ORtel
27. Fotowinkel
28. Topgoud
29. Dunya Meubelen
30. Soman juweliers
31. Administratie kantoor Bira tax
32. Nagelstudio
33. Moneygra,
34. Kleding reparatie Sena
35. De financiele alliantie
36. Kapsalon Anji
37. Mohabbatein tours
38. Cool Colours
39. Lale reizen
40. Tulip makelaardij
41. Alrahme reisbureau

13. Firat Bakker
14. Surinaamse Markt
15. Intermoda
16. Manlaram mode
17. Angel Mode
18. Slagerij Bismilla
19. Herman Mode
20. Surinaamse Markt
21. Moonflash Kindermode
22. China trading Toko
23. Slijterij ’t Vosje
24. Bakkerij/supermarkt Fatih Firini
25. Tropische winkel
26. Toko Djaïs
27. Supermarkt Middelandse Zee
28. Lidl
29. Poolse Slijterij

1. Politie Bureau
2. Huisarts/Apotheek
3. Bibliotheek
is hardly any economic activity located in the housing blocks on the Schilderswijk and Transvaalkwartier side. Most of the surrounding economic activity is concentrated at both ends of the market, around the Hobbemaplein and Hoflandplein.

**Public transport**

The Haagse Markt is well connected to public transport. There are three tram lines: trams 11 (The Hague HS - Scheveningen) and 12 (The Hague HS – Duindorp) stop at both ends of the market and tram 6 (Leidschendam - Leyenburg) stops at the Hobbemaplein. There are also three bus lines in the area: The 25 (Grote Markt - Vrederust) and the N4 night bus stop at the Hobbemaplein and bus 130 (Grote Markt – Delft station) stops at the Hoflandplein. The main problem concerning the public transport is the layout of the stops. In particular the tram stops at both ends of the market, which are narrow and isolated from the rest of the public space. The stops are only accessible from one side, leading directly to the busy Hoefkade and Hobbemaplein.
The Urban Project revisited
A review of an urban design approach

Abstract
This paper aims to review the Urban Project Theory as put forward by Manuel De Sola-Morales at the end of the 1980s and to reflect on its contemporary value as an urban design approach. Currently the urban planning discipline finds itself in a period of transition between two governing paradigms. On the one hand, the old market-driven paradigm resulting from years of economic and financial growth. On the other hand, a new paradigm is currently evolving and is searching for a new legitimate foundation for the urban planning discipline. During the 1970s and 1980s the urban planning discipline found itself in a comparable situation. In this period a new urban design approach emerged in the southern parts of Europe which proliferated throughout the rest of Western Europe and Northern America. This period can be understood as a reaction to the Modernist planning paradigm which came into crisis since the postwar urban growth came to a halt. Although anti-modernist critiques during this period are ubiquitous, Morales represents a school of thought that distinguished itself from other critics by looking for and theorising a new way of intervening in the contemporary city from a designers point of perspective. In the end, the paper concludes that although both periods of disciplinary crisis resulted from different developments, a number of similarities can be found.

Keywords: urban project; urban design; urban architecture; urban planning; Manuel de Sola-Morales
Introduction

In his essay ‘Another modern tradition’, first published in 1987, Manual De Sola-Morales discusses his theory of the Urban Project as a mode of intervening in the contemporary city. His position can be placed within a wider ongoing debate about the role of urban design within the discipline of urban planning. Although multiple views and positions have been adopted within this debate, Morales’s point of view is interesting because of two aspects. Firstly, it represents a period during which the urban project was related to a larger strategic framework turning it into a successful urban planning instrument and secondly it is an attempt to theorise the urban project from designers’ point of perspective, searching for a link between theory and practice. This is a rare position considering that urban design is not often regarded as a founding element of planning theory.

The theory put forward regarding the urban project can be understood as a reaction towards an urbanism disciplinary crisis. As De Meulder points out, the resulting shift towards urban design “premised upon a fundamental rethinking of the discipline of urbanism following the crisis of modernist planning methods in the post-war welfare state”. De Sola-Morales was one of the proponents of the so-called Barcelona School which became a guiding example for many other western European and Northern American cities. His position represents a broader field of urban planners and designers whom became influential during the 1980s and 1990s. This eventually led to what in Anglo-Saxon countries would become known as an urban renaissance. Different scholars have referred to his theory in relation to the contemporary debate about the urban planning and design discipline.

Today a break can be recognised between a market driven planning regime of master plans that has been declared obsolete by many players in the field of urbanism. Meanwhile a new approach is still evolving and has yet to find its mature form. Since Morales’s theory was equally developed during a period of transition between two different urban planning paradigms, that of Modernism and what has often been referred to as Post Modernism or Late Modernism, a review of ideas could be relevant. Furthermore it will provide an insight into why this new urban planning approach became so successful.

The aim of this paper is to review the theory of the urban project as defined by Sola-Morales and its contemporary value as a urban design and planning approach. The paper consist out of three parts. First Morales’s theory and its origin will be reviewed. Second, the proliferation of the urban design paradigm during the 1980s and 1990s will be discussed together with the critiques that followed. Finally the relevance of Morales’ theory for the contemporary debate will be examined.
Another modern tradition

Crisis of the modernist tradition
The modernist urban planning followed a period of immense urban growth during the 1950s-1970s. During this postwar period the main goal of the modernist approach, following the ideas formulated in CIAMs Athens Charter of 1933, was to provide sufficient qualitative dwellings. Consequently housing formed the main instrument for the modernist urban planning discipline. As Meyer points out, the modern practice was largely based on scientific urban planning in which research, planning and design were closely related in order to establish an explicit relationship between the city’s functional and spatial development. In the period when the urban growth – fuelling the modernist planning tradition – came to a halt (1970s-1980s), the functionalist approach was no longer adequate and architects and planners began to look for alternatives.

In contrast to the modern tradition which used the concept of rupture to form a new way of city planning, Morales consciously placed his urban project theory within a tradition of the urban planning discipline, which he refers to as “another modern tradition”. This distinguishes him from other antagonists who chose a frontal approach towards modernism or merely accepted it as a given. Morales describes his urban project as an infill of a theoretical gap between the architecture of buildings and city planning. According to him, this dichotomy occurred as a result of the CIAM’s focus on the city as a whole, deducting it to general rules and principals. Consequently their architecture was erected according to these abstract rules and thereby ignored the reality of the city. He states: “My aim is to re-examine the origins of the present theoretical vacuum in order to find a foundation for new practices, and to analyse the conceptual break that functionalism has brought about in city planning from a more up-to-date and practical viewpoint than that of the critics who have merely taken it as a pretext.”

Typo-morphology
Morales’s theory was part of a larger debate on the discipline of urban planning that had developed during the 1960s and 1980s in mainly the South of Europe. This reaction towards the functionalist planning concepts was referred to as typo-morphological. Although different approaches within this paradigm were adopted by various people, a number common principals can be determined.

The city fragment
First of all the city was no longer described according to generalising and all encompassing schemes but rather as a collection of intrinsic urban parts or fragments. This line of thought was first developed in Italy by Gustavo Giovannoni during the time when the “functionalist city-machine was at the height of its popularity”. Instead of creating ideal models that could replace the 19th century city like the modern movement did, Giovannoni acknowledged the importance of the historic city and conceived it as an organism consisting of a collection of interconnected parts. This line of thought was later further theorised by Rossi in his seminal work ‘the architecture of the city’ in which he stressed the importance of constituent facts. This alternative view towards the existing city resulted in a renewed appreciation of the historic city centres. The approach was not aimed at abstracting the city’s complexity but focussed on analysing it thoroughly and using it as starting point for new urban projects.
Urban Architecture

The Italian urban project was primarily approached from an architectural perspective\textsuperscript{34}. In order to bridge the gap between urbanism and architecture a new intermediate scale was adopted. As Menghini points out, these new projects were often conceived as Macro Buildings on a territorial scale\textsuperscript{35}. Although the Italian investigations into urban architecture resulted in many new analytical and theoretical instruments, it hardly transcended the academic and experimental domain\textsuperscript{36}. Like in the Italian urban project, Morales also adopted the intermediate scale as his main modus operandi. The intermediate scale was not so much defined in absolute measurements but dealt with the scale “at which the public space is experienced”\textsuperscript{37}. The urban project adopted this intermediate position in order to reconcile the global dimension of the plan with its contiguous urban context\textsuperscript{38}.

Strategic dimension

In contrast to its more theoretical Italian counterpart, the Spanish urban project was provided with a more practical aura\textsuperscript{39}. A strategic and critical vision of possible change was added to the more autonomous Italian interpretations of urban forms\textsuperscript{40}. Here the focus shifted from an urban (macro) architecture towards an architectural approach of the urban elements, like streets squares and parks. The recovering of these traditional public spaces was to play an essential role in the new urban renewal strategies\textsuperscript{41}. The functionalist economic and social objectives as such were replaced by urban design that focussed on assigning urban forms to the factor’s which produced these objectives. Or in other words, the urban project searched for its legitimation outside the realm of these functional objectives\textsuperscript{42}. Morales defined this new urban design discipline as followed: “Urban design means taking the geography of a given city, with its demands and suggestions, as a starting point, and introducing elements of language with the architecture to give form to the site. Urban design means bearing in mind the complexity of the work to be carried out rather than a rational simplification of the urban structure. Moreover it means working in an inductive manner, generalizing what is particular, strategic, local and generative”\textsuperscript{43}.

Catalytic power

One of the main characteristics of this urban project paradigm is the intended catalytic dimension of the plan. In fact, the sequence of the planning process was inverted. The approach of the planning discipline shifted from regulating and managing urban growth via planning towards generating urban and economic growth by means of urban interventions\textsuperscript{44}. The plan was no longer the result of planning but acted by means of their imaginative power as the trigger of the planning process. Or as Gospodini puts it: “While for centuries the quality of the urban environment has been an outcome of economic growth of cities, nowadays the quality of urban space has become a prerequisite for the economic development of cities; and urban design has undertaken an enhanced new role as a means of economic development”\textsuperscript{46}.

Five points

In his definition of the urban project Morales ultimately summarizes his theory in five characteristics an urban project should contain: “1. territorial effects outside their area of intervention; 2. complex and interdependent character of the contents; superseding of mono-functionality (park, road, typology, etc.); mixture of uses, users, temporal rates, and visual orientations; 3. intermediate scale, to be completed within a limited time scale of a few years; 4. voluntarily assumed commitment to adopt an urban architecture, independently of the architecture of the buildings; 5. a significant public component in investments and in collective uses of the program.”\textsuperscript{47}
A Critique

Although the urban design approach propagated by Morales successfully proliferated throughout Western Europe and Northern America during the end of the 20th century, it also became the subject of several critiques. In this chapter the development of the urban project theory during the end of the 20th century will be reviewed focussing on the critiques it suffered. Although there is a multitude of different critiques with each its specific focus, this paper largely identifies two types of criticism. These two groups will be referred to as on the one hand critiques dealing with the beautification of the city and on the other hand the critiques focussing on the branding of the city. Both groups can be linked to two different types of approach towards the urban project. This distinction follows Monclus's review of the Barcelona Model in which he describes two different types of the urban project related either to qualitative urban planning, or strategic urban planning. The first came up during the early 1980s and involves the recovering of existing public spaces and the latter consists of strategic urban projects of a much larger scale which proliferated mainly during the 90s. The underlying attitudes of these approaches can be referred to as either considering the city as a ‘work of art’, based on the idea that the physical identity of the city can be culturally interesting, or considering the city as ‘cultural capital’ based on the idea that different programmes which the city has to offer like art, sport and tourism can be culturally interesting.

Beautification, and the notion of place(lessness)

One of the main characteristics of the typo-morphological urban design movement was the cultural significance that was assigned to the physical elements that make up our cities. Morales argues that: "Designing the place is the fundamental method for what we call urban projects". Although he claims to reject an a priori formal template, D’hooghe points out that Morales’s theory is infect based on its own a priori conception that form itself has the potential to provide structure for urban growth. He continues by stating that for Morales “Forms, Patterns and continuities of the urban fabric become prime referents for the formation of the project”.

It is this aspect of his approach dealing with the form of urban elements in order to define the place that became point of discussion. In his extensive review of contemporary critiques regarding public space, Carmona refers to this as the critiques addressing ‘invented space’. This critique deals mainly with the perceived loss of authenticity and the growth of placelessness as a result of over-design and wide spread adoption of similar designs (idem). Also Meyer raises the question whether a real renewal of public space is taking place or that this renewal is just a beautification aimed at reinforcing the city’s corporate identity.

City branding: the city as cultural capital

Wherein qualitative urban planning cultural meaning was assigned to the urban place, materials and forms, this cultural aspect was in strategic urban planning replaced by large cultural led programmes, like museums and recreational facilities. During the 1980s and 1990s this cultural aspect of the city’s renewal became a political issue. The imaginative power which fired the success of the urban projects in many Western European cities soon became a beloved instrument of the authorities to brand their cities globally. As such branding became one of the main goals of the contemporary urbanism discipline.

Carmona identifies this group of critiques as dealing with the theme of “Consumption space”. According to him, these critiques deal with the concept of the globalisation
of the public domain in which “economic phenomena cross over to society and culture”\textsuperscript{59}. During this period Municipalities and national governments started to present themselves as businesses. Consequently the urban projects became their products which than could be measured according to their economical success\textsuperscript{60}. Punter points out that during this period “the urban design as public policy is tending to be driven by the imperatives of the entrepreneurial city and by urban competitiveness strategies, as cities respond to globalization and neoliberalism” which consequently is “most visibly expressed by flagship property regeneration projects, iconic buildings and spectacular spaces, events and festivals”\textsuperscript{61}. The Barcelona Olympics of 1992 are a key example of this strategy, which provided the Barcelona urban projects with extra momentum\textsuperscript{62}. During the 1990s this approach, in which Flagship projects and events play a key role, became a popular tool for urban regeneration. Within this process the ideological conception of place put forward by Morales was replaced by a mere commercial goal. According to Gunder, the contemporary urban design discipline has largely become a result of neoliberalism. He states that: “it effectively mirrors its values of reification and facade, the superficial, the surface, in commodification of the built environment for the achievement of capital accumulation under competitive globalisation”\textsuperscript{63}.

Due to the programmatic and time uncertainty of the urban projects, the urban and architectural appearance are maintained undefined and are replaced by terminology concerning spatial quality which are made operative in the form of spatial frames, reference images and image quality plans\textsuperscript{64}. What distinguishes the strategic urban project from the contemporary master plan is its feasibility, which is linked to the intermediate scale and medium term perspective in which it is realised\textsuperscript{65}.

**Contemporary value of urban project**

Like in the 1970s and 1980s we find ourselves in a period of transition when regarding to the urban planning discipline. In this chapter I will compare the current situation to that of the period in which Morales created his theory in order to distinguish possible similarities and to determine the contemporary value of the urban project theory. First two general commonalities are distinguished after which the contemporary value of Morales his principle points are reviewed more in depth.

First of all, both shifts in paradigm could be understood as a critique to a certain level of abstraction within the urban planning schemes. Morales criticised the modernist models, with which they abstracted their understanding of the city, as the basis for new interventions. He pleas for induction rather than reduction\textsuperscript{66}. In the current situation this abstraction took place from a more commercial perspective. The grand vision became the leading principle which often lacked a physical reality.

Secondly, both transition periods dealt with a change of driving force behind the urban projects. The modernist period perpetuated on the increasing request for housing after the war, dealing with large expansions of the city. During the last decades of the 20th century the urban projects were often based on large public investments in the public space. The public funds were later accompanied by flagship events and cultural programmes to act as trigger for future development and which revealed the urban landscape’s potency as a profitable commodity.

When reviewing the five points Morales posed as the basis for the urban project there are a few remarks that can be made in relation to the contemporary situation. Herein especially the last three of his five points are worth reviewing.
Point 3 and 4: the intermediate scale
Actually both Morales’s points about the intermediate scale and about the willingness to adopt a discipline other than that of architecture and urban planning could be considered relevant today. They both deal with the intermediate. On the one hand intermediate in terms of physical scale and on the other hand intermediate as a common ground between different design disciplines formulated by Morales as Urban Architecture. This position can be related to the contemporary debate about the position of Urban Design as a discipline within the large field of urban planning. In her dissertation about reweaving the urbanism mobility and architecture, Calabrese emphasises the need to built a common ground between planning and design disciplines and consequently argues that the issue of scale is crucial in this matter. In line with Morales who tried to bridge a disciplinary gap between architecture and planning by introducing his urban architecture, nowadays a gap has to be bridged in order to reconcile the local initiatives with the regional and global strategies. Within this dichotomy, urban design can play in important role. De Meulder defines this role of urban design as “a tool for negotiation towards a workable synthesis of conflicting realities”. In that respect the position of Palermo & Ponzinin is also relevant. They consider that “the problem lies in reconsidering the managing of the urban architecture project not as an expression of a finished order, but as an experiment to explore and interpret the potential for development of an inhabited and plural context”. They emphasize the importance not to consider urban design as finite plans but as a point of departure from which future plans can be developed.

Point 5: public investments
As outlined in the beginning of this chapter; the driving force behind the urban projects changed during the end of the 20th century. Therefore Morales notion of the the significant public investments as basis for the urban project loses relevance in the contemporary situation. Palermo and Ponzini emphasize the fact that today due to strategic uncertainty and lack of public resources, the politic and administrative powers can no longer play the main actors. Therefore another financial basis for the urban project has to be determined.

Conclusions
This paper aimed to review the urban project theory as brought forward by Manuel de Sola-Morales at the end of the 1980s. It has presented an overview of its origin and extracted the main principals that lay at the basis of these new concepts. Within the in broader debate about the urban design discipline two types of critique concerning Morales’s theory are distinguished. On the one hand critiques that focus on the aspect of beautification and on the other hand those that focus on the branding of the city. When comparing the modernist disciplinary crisis that resulted in the Urban renaissance during the 1980s and the contemporary financial crisis two similarities can be distinguished. Firstly both paradigm shifts can be understood as a reaction of critique towards a certain amount of abstraction within the Urban planning discipline. Secondly both paradigm shifts resulted from a change of economical driving force behind the realisation of the urban project. With regard to the five principle points Morales posed two notions that can be considered noteworthy in relation to the contemporary paradigm shift. First that of the intermediate, both in terms of the discipline and the physical dimension of the project and secondly that of the public investments as driving force behind the project.
The review of the urban project theory of Morales presented in this paper is an attempt to reflect on a tradition that aims to link urban planning theory with the urban design practice of that time. Further investigation into the contemporary urban design practice and their plans is necessary in order to establish the link between new urban design paradigms and the existing theoretical body of knowledge dealing with urban design as a discipline within Urban Planning. In this light emphasis should be put on Morales’ notion of building on existing tradition instead of using the concept of rupture in order to formulate a theoretical basis for the contemporary urban design discipline.
3. Intervention

Hypothesis
Intervention A+U
Architectural Design
Urban Design
Hypothesis: one urban space

Urban space as intermediate

Local connections
In this chapter my proposal for the area of the Haagse Markt will be explained and elaborated. First the hypothesis which acted as a point of departure will be introduced, after which the final project will discussed according to the two disciplines of urbanism and architecture.

**A+U Hypothesis: Open space**

Besides solving the specific local spatial problems of the Haagse Markt area the (re)positioning of this site as a intrinsic part of the fringe belt forms the basis of my urban intervention. Therefore the project is developed in close relation to the characteristics of this morphological zone. Firstly the intervention is not conceived as part of a larger master plan for the whole fringe belt but rather as an smaller independent project in order to adhere to the fragmented character of the fringe belt. In this respect the fringe belt is regarded as a multitude of specific individual urban and architectural projects of which the Haagse Markt is one. In contrast to the current situation these projects should not be conceived as juxtaposed islands but as a collection of *worthwhile settings*\(^{72}\). These *urban groupings* form a sequence of concentration points of mass, urban programmes or activities within a large field of peripheral development. Secondly the intervention is defined as a threshold between the Schilderswijk and Transvaalkwartier. This notion relates to the fringe belt character as a break within the urban fabric of The Hague. By doing so the idea of integration by confrontation is turned into a productive concept to signify a specific place in between the two neighbourhoods.

In order to consolidate the scale and the characteristics of the fringe belt with the local assignment of the Haagse Markt my intervention starts from the premise that the area should be transformed into one large urban space. This hypothesis introduces a large urban scale to open the introvert character of the adjacent neighbourhoods and solve the spatial problems of the market space itself. This new space, which is conceived as a large square, acts as an intermediate and provides the currently segregated urban domains with a new spatial context and puts forward new spatial relationships between them.

In this proposal the area of the Haagse Markt is no longer primarily regarded as a market space, but as an urban space on which the market can take place. The semi-permanent character of the current market is transformed to both a permanent indoor market and a flexible urban market. In the new situation the market square is cleared when the market closes and remains empty on days that the market does not take place. This new set-up allows for multiple uses and takes the uncertain future of the urban market into account. Either the market flourishes and is able to expand, or it loses its viability and declines in size and/or frequency, providing room for other activities to take over this area. Either way the square should allow these potential changes without losing its quality as urban space. The permanent part of the market will be housed in a new market building which provides the Haagse Markt with a new urban presence within the city of The Hague. It accommodates the food section of the market programme and makes it possible to respond both to stricter hygiene and food legislation as well as to the growing food awareness concerning biological products etc. This upgrade should attract a larger and more varied public to the Haagse Markt.
A+U: Intervention
My proposal for the Haagse Markt consists of two main interventions which form the urban framework for the transformation of the Haagse markt into one urban space. The First intervention includes the positioning of the new market building on the south side of the project site. In the current situation the two buildings at both ends of the market area are turned with their back towards it. In the new situation these buildings are demolished. This intervention merges the Hobbemaplein and the market area into one urban space and provides the existing library with a new prominent position on the square opposite of the market building. This new layout constitutes two public poles on both ends of the market. All permanent services like café’s, restaurant, sanitary facilities that are currently housed on the market area will be accommodated in the market building in order to keep the urban space as clear as possible.

The second intervention is reorganisation of the cross section of the market area to define a spatial framework for the new public space. By transforming both the Heemstraat and the Herman Costerstraat to a one way street the urban space in between can be enlarged. At the same time it unravels and reduces the traffic barrier between the square and the neighbourhoods. The current position of the tram is taken as a precondition for the new profile in order to maintain a certain independence form the whole tram 11 zone. But although the tram line’s position is fixed, it is in the new situation separated from the Heemstraat and made part of the square. This new layout of the urban section allows for easier transverse connections through the market area and new visual relationships between the Schilderswijk and Transvaalkwartier.
Formal transformation of the Big Box

Composition of building volume: plan + elevation
The architectural assignment for the design of a new market building consists of three aspects which were examined during the design process. First the urban position dealing with the positioning of the project in its urban context on different scale levels. Secondly the programmatic organisation focussing on the issue of housing the market programme and thirdly the aspect dealing with the building construction. This last aspect focusses not only on technical issues but foremost on all the questions that are involved in the construction of the building itself.

**Urban Position**

Since the big box forms the fringe belt’s palace, this typology was used as a formal starting point for the urban appearance of the public market building. By conceiving the building as one large volume, it refers to the scale and morphology of the fringe belt. Consequently, it is clearly positioned as a part of the fringe belt within the larger urban context. Both this clear formal relationship to the banality of the fringe belt’s architecture, and the inherent public and rich character of the market building, create a field of tension in which my proposal takes an ambiguous position.

The big box is an economic way to add mass and an urban presence or even monumentality to the horizontal character of the market programme. At the same time it is nothing more than a formalisation of a thin perimeter in which all the contextual issues are solved within the flat plane of the façade. For the case of the Haagse Markt this autonomous volume is, through a number of formal operations, transformed in relation to the local context. In order to deal with the inherent equilateral and flat character of the big box, the total volume is divided in three smaller box volumes. This tripartite creates the possibility to establish a spatial relationship between the design and the four distinct sides of the project site, without altering the clear box-like character of the total volume. The two smaller boxes on both ends of the building form the entrances to the market building. The box on the side of the large square forms the main public entrance to the building. It is designed as a large exterior hall and constitutes a transition between the square and the market building. The smallest box on the south side has a more functional character. It forms the expedition entrance for the market vendors. As a result of this, both circulation flows, the loading and unloading and the visitors, are clearly separated. The main market hall forms the third and largest volume. This volume is enclosed between the two entrance volumes and is oriented towards the Schilderswijk side. The three main box volumes are complemented by a lower volume, which links the three boxes and introduces a smaller scale relating to the adjacent dwellings on the Transvaalkwartier side.

The urban configuration of the three boxes is positioned on a plinth. This plinth introduces a human scale on the ground floor in contrast to the urban scale of the large box volumes above. The plinth’s perimeter is set back from the outer perimeter, resulting in an overhang of the box volumes. This set-back articulates a transition space between the inside and outside of the market building on the ground floor. On the side of the tram line this transition zone allows for a public route from the Hoflandplein, passing the market building to the main square. In contrast to the other two boxes, the entrance hall is positioned entirely on the ground floor. It renders a gradual transition between the outdoor market on the square, and the interior market.
plinth in relation to its urban context
Two market typologies:
the court (plan) & town hall (section)

Cross section central market hall
The market building, just like the library building on the opposite side, clearly distinguishes itself from the surrounding urban fabric in terms of its scale. Both buildings act as a spatial ending to the large square. Whereas the library building creates this ending with a tall apartment tower, the market lacks this vertical component as a consequence of the horizontal character of the market programme. Instead of copying the formal layout of the tower, the width of the entrance hall is increased in order face the square with a single wide façade. Due to the diametrical opposition of both buildings, the square in between acts as a front garden.

Programmatic organisation

The main formal layout of the three boxes provides a framework in which the market programme is organised. In order to solve the problem of the internal organisation of the building, two historic market typologies were adopted and transformed: one in section and one in plan. Besides solving a contextual issue, the vertical division between plinth and hall, also answers a programmatic question. This layered composition resembles the medieval market hall typology. This typology combined a market hall in an open plinth on the ground floor and the town hall in the form of a grand festivity hall above. In contrast to this historic type, in which the bourgeoisie was literally elevated, the grand hall is now devoted to the market programme. Due to the existing parking garage the issue of parking for the vendors’ vans and small trucks could not be solved underground. The introduction of the plinth solves this issue and provides space for parking and storage of the market stalls without compromising the market activity. Only on the side of the tram line, small market shops are positioned in the plinth, in order to programmatically support the public route along this side of the market building. The two main entrances to the central hall are positioned below the narrow zones between the three box volumes, providing them with a clear demarcation within the overall composition.

The programmatic layout of the central hall is organised according to the typology of the court. This type is quite common for market buildings, and defines an open market space, surrounded by smaller spaces for shops and service programmes. This court type has an introvert orientation and hardly allows for a visual relationship between the indoor market and its urban surroundings. In order to establish this visual relationship, the inner court and surrounding smaller spaces are vertically separated from each other. Whereas the central market floor is positioned on the second floor, flanked by smaller spaces only on the Herman Costerstraat side. The ring of smaller spaces is positioned on the third floor along an open corridor which runs around the market floor and from which you have an overview of the market floor below. The four metre wide gallery offers room for both circulation and additional flexible market stands or exhibitions. The smaller spaces adjacent to this corridor accommodate permanent market shops, restaurants, sanitary facilities and the elevators.

The smallest box volume on the south side contains storage space for the indoor market. Below, on the second floor, the offices for the market administration are located. In the south west corner of the building three service elevators are located to deliver supplies to the market stands on the second and third floor.
Structure central hall
50 Façade elements
Building construction
The structural layout of the plan is largely bound to the measurements of the existing parking garage, located below the new market building. In order to define the structure it had to mediate between the layout of the building programme and the layout of the existing parking garage. This mediation resulted in a basic grid of 4.8m x 8m. Within this uniform grid the three boxes have a specific layout and articulation of the construction. The load-bearing structure is separated from the façade, hanging straight down from the roof. This separation results in a clear articulation of the construction and flexibility in connecting the different volumes. In the case of the central hall this intermediate zone also provides space for open corridor around the hall on the second and third floor, and allows for the overhang on the side of the tram line.

The main theme for the elevation design of the three boxes is the layered perception. The façade is designed to look like a continuous flat surface, when seen from a distance. This emphasizes the clear box-like volume. When approaching the building the detail of the elevation is revealed. The graphic of the façade design is a combination of an orthogonal pattern created by the different sizes of the building elements, complemented by a continuous diagonal grid of small round perforations. The total façade is constructed of large prefabricated concrete panels of 2.4m wide and 12-8.4m long which relate to the monumental scale of the market building. These large panels are subdivided in a pattern of smaller squares measuring 2.4m x 2.4m. These squares are constructed from identical small glass tiles of 120mm x 120mm. By rotating their position, a fine pattern of horizontal and vertical lines is created, only visible from close by. The blurred reflection of the surroundings in these glass tiles adds an additional, ever-changing layer, to the façade design.
The urban design assignment for the Haagse Markt consists of three aspects: the conceptualisation of the urban design, the organisation of the space and the design of the groundscape. For every aspect a specific design instrument is used based on the spatial conditions that characterise the fringe belt’s layout.

**Conceptualisation**

The urban intervention subdivides the project site in three urban domains: two neighbourhood domains and the domain of the new urban space related to the fringe belt. The borders between these domains are formed by the Heemstraat on the Schilderswijk side and the Herman Costerstraat on the Transvaalkwartier side. In order to define the large space more precisely a clearing is used as a design instrument.

In the case of the Haagse markt the clearing is introduced as a differentiation of the larger urban space. It constitutes a division between a central cleared, empty space which can be used by the market programme and transition space around it which can accommodate infrastructural elements, trees and urban furniture. Furthermore, the clearing strengthens the notion of a place. It reintroduces a spatial element akin to the canal extension for which the profile of the market area was originally designed, whereas its emptiness refers to the hiatus generated by its incompleteness.

Both the new market building and existing public library are positioned within the clearing in order to strengthen their mutual relation and distinguish them from the surrounding neighbourhoods. As a result of this the clearing acts an intermediate between the two buildings and their spatial context like a palace garden or residual plot around a big box. At both ends the clearing is rounded of to create a clear formal ending of this domain.
Programmed Urban Surface
Spatial Organisation

The spatial differentiation constituted by the clearing defines the general organisation of the project. In this section both the organisation of the clearing and the transition zone around it are explained. In order to organise the market programme within the clearing the programmed urban surface is used as a design instrument.

programmed urban surface

Next to built surface and open spaces a considerable part the fringe belt consists of programmed urban spaces like parking lots, storage yards and depots. Also the Haagse Markt can be understood as a form of programmed urban surface. Although these spaces can not be considered built space, they are neither empty, nor open. These programmes are characterised by there temporal and flexible nature and are often considered incidental to the architecture. The programmed urban surface forms a predominant part of the fringe belt’s area and should therefore not be negated as potential structuring element. This design strategy proposes to respect these neglected urban programmes as a constituent urban elements which have the potential to shape the urban surrounding of the fringe belt.

This design instrument is used to organise the market programme by assigning clear urban forms to this normally amorphous and ephemeral urban programme. Premised on the uncertain future of the urban market, different spatial scenarios are designed according to a variation of the total number of market stalls, ranging from around 450 to 150. This strategy is aimed at providing the urban market with a clear spatial presence indifferent of its size. Instead of covering only part the square when the market programme halves, the market is shaped in such a way that it will cover the entire square in all scenarios. By using primary forms the market is provided with a more expressive front towards its urban surroundings. At the same time it introduces the notion of the market as a large garden in front of the market building. These scenarios are organised according to an indicative framework of nine squares measuring 35x40 metres. Between these squares walking routes are located in order to secure an easy passage over the market area. In addition, this framework can also be used to structure other uses like: festivals, carnivals and manifestations. This larger framework is subdivided in a grid of 5x2.5 metres. Each market spot consists of two of these grid sizes: one for the market stall and one for the vendor’s van.

The profile of the market is organised in such a way that the width of the fringe belt’s domain is maximised. Both the Heemstraat and Herman Costerstraat are 3.5 metres wide. The bicycle paths are located on the side of the neighbourhood in order to provide the 2.4m wide side walks with a wider and more spacious character. The adjacent parking is located on the other side of the street in order to allow the materialisation of the square to be continued all the way to the street. The transition zone between the Heemstraat and the clearing accommodates the tram 11 line and a wide pedestrian zone which allows for an easy north south connection on the days that the market is in place. This zone is also used to accommodate spots for bicycle parking and the car entrance to the parking garage. The pedestrian exits from the parking garage are positioned both on the clearing and in the market building. In the new layout the tram stops at both ends of the square are provides with a more spacious layout and greater visibility.

Whereas the trees along the Fruitweg and the northern part of the Heemweg form hedgerow, the trees along the tram line on square are conceived of as large singular trees. This layout both emphasize the emptiness and provides space for shelter. Along
Urban plan (old version)
The fringe belt’s Pragmatic layering...
Herman Costerstraat the threes are organised in a hedge row to provide the square with shade.

The layout of the Hobbemaplein is transformed in order to establish a synthesis between the formal Berlagian building ensemble and the organisation of the ground surface. On the Schilderswijk side the symmetrical layout of the urban fabric is used as a precondition to reorganise the street and tram network. The Hobbemastraat is reinstated as the central axis running over the square to the Transvaalkwartier. The two tram tracks are separated in order to position the stops directly onto the sidewalks, allowing for an easy access. This layout constitutes a clear division between an infrastructural domain in the middle of the square and a pedestrian domain running around it. The notion of the forecourt is strengthened by positioning the trees in the form of a large roof, which provides a sense of seclusion before entering the large open space.

Groundscape
The section deals with the design and materialisation of the ground surface of the square. In order to further articulate the layout of the urban space the relief is used as a design instrument.

Relief: elevated perspective
The use of relief is related to the notion that the fringe belt is often perceived from an elevated perspective when passing through this area, i.e. an elevated rail or motor way. In that sense this strategy does not physically alter urban elements present in the site but instead changes the way in which they are experienced. The relief introduces an elevated perspective which allows for an overview of the whole, in that sense grouping the existing elements within one sight.

In relation to the clearing, the relief strengthens the threshold effect by adding a delay in the passage of the square. Furthermore, the folding of the ground surface of the market area adds a geological layer to the site. It introduces in a subtle way the notion of an urban arena. It allows for spectators from both sides to have a better overview of the activities taking place on the square. The relief is shaped in such a way that it descends gradually from the Transvaalkwartier side, allowing access by car from this side. The clearing descends 1.5 metres in the north side of the square. On the south side, where the parking garage is positioned below the square, the relief only measures 0.3 metres. On the Schilderswijk side the relief is conceived of as a stepped slope. This steep transition acts a spatial buffer between the clearing and the tram line. At the same time the stepped slope provides a place of stay oriented on the sun and adds a human scale to the large scale of the square.
Pragmatic Layering
Pavement transition zone: stretcher bond

Pavement clearing: zigzag bond
Materialisation
The materialisation of the square performs different functions. It indicates and facilitates the activities taking place, it emphasises the different scale levels and above all determines the identity and appearance of the square.

The basic material for the square's pavement consists of two variants of the same stone layed out in different bonds. The transition zone is materialised with a 125x375mm stone paved transversely in stretchers bond emphasising the cross direction between the two neighbourhoods. Within the clearing a variant of the 125x375mm stone is used which has a zigzag shape. This shape results in a pavement pattern that resembles the surrounding transition zone in scale and materiality, but has in contrast to it no predominant direction. As result of this the clearing becomes isotropic like a large plane of water or sand. At the same this subtle change of pattern distinguishes the clearing from the transition zone. For both the neighbourhood domains the existing materialisation of 300x300mm concrete tiles is extended to both the Heemstraat and the Herman Costerstraat.

When analysing the materialisation of the fringe belt, a blunt layering of different programmatic organisations can be distinguished. When the programmatic layout needs to be adjusted a new layer is simply added, superseding the older which often remains vaguely visible. This palimpsest of line drawings often forms an unintentional expressive pattern. Besides mere decoration these patterns add a scale to the surface which transcends the scale of the pavement pattern, constituting a intermediate between the scale of the total urban space and its materiality.

For the area of the Haagse Markt I used this idea of layering to establish the intermediate scale that makes the depth of the entire square perceivable. The pattern used for the square is the result of the layering of the different market layouts. This pragmatic operation of superimposition results in a expressive pattern. Finally, by combining all the orthogonal layouts and all the circular layouts together, the seven layers are reduced to three complemented by a fourth confetti-like layer of metallic plates which indicate the position and number of the market stalls. While originated as an imprint of the market scenarios layout, these different materials can also be interpreted as steppingstones and pathways for people to find their route over the square. By connecting the nine pattern squares a continuous figure is created which is extended to the library and market building. In between the squares the transverse local crossings are marked as a large zebra crossing. These crossings are materialised with the same 300x300 tiles that are used for the neighbourhoods itself. The border of the clearing which both marks its outline and accommodates the height difference between the clearing and the neighbouring transition area. This line is materialised as an 300mm wide corten steel band.
4. REFLECTION

4. Spatial Reflections
Reflections on design themes
Adding programme vs adding open space
4. REFLECTION

This reflection aims to explore the relevance of my intervention for the Haagse Markt in relation to the future development of the whole fringe belt. It investigates which aspects and elements of my plan could be used to define a more general approach towards similar spatial assignments within the fringe belt.

Porosity

“To read and design porosity means dedicating attention to practices, changes, fractures in space, urban materials and availability, possibilities for new flows.”

On the level of the city the spatial concept of the fringe belt in relation to the park belt is aimed at putting its role as a qualitative urban zone on the urban agenda. However, this spatial comparison is not aimed at transforming the fringe belt into a large park or vice versa. Rather it serves as a analogy to reveal its potentials. Although there is plenty of urban development going on in the fringe belt at the moment, the analysis of the spatial dichotomy tries to establish a common ground for these developments without turning it into a large urban project or master plan. This common ground is based on the idea of the fringe belt as a valuable in-between zone, a dynamic and heterogeneous seam with a strong public character. Together both belts form a ring of urban centralities around the centre of The Hague.

The potential of open space

As was mentioned in the urban analysis the open space forms a constituent part of fringe belt. The approach of recent urban renewal plans like that of KCAP for the Petroleum haven and OMA’s plan for the Binckhorst can be characterised as a strategy of ‘filling in the gaps’. Meanwhile the development climate has changed and these large plans are respectively put on hold and cancelled in anticipation of better times. While it is tempting within a dense urban area like The Hague to reserve these vacant lots for new urban development another strategy might be more relevant: a strategy of open spaces.

In their vision for Grand Paris 2030 Secchi and Vigano introduce a strategy of porosity in which both open spaces and their permeability play a key role to deal with urban questions of interscalarity, ecology and mobility. This strategy of open spaces fits well with the idea used for the Haagse Markt to introduce an open space as intermediate between different urban domains and scales. These new open spaces can be used to introduce new, or to strengthening existing urban centralities. They form a framework to structure the current haphazard character of the urban fabric. However, in the new developments the peripheral condition of this zone should not be negated. In the end the laissez faire character of this zone is what it distinguishes it from both the park belt and the surrounding neighbourhoods. Therefore these open spaces should not only be conceived as classical urban squares but as large urban play grounds. These playgrounds respond to contemporary urban themes like temporary developments and the focus on the use of the city. In this case temporary is not meant as a not to the bridging of an in-between period while awaiting future development but as a notion of permanent temporality, which is able to provide a structural contribution to the development of the city. These spaces serve the request for participation and bottom up initiatives not by designing processes or providing tool boxes but rather by designing the plan of the
city, defining spatial frames which allow for and trigger new uses of the city.

Instead of clearing the whole fringe belt these new open spaces should strategically positioned on locations of passage and exchange where there is a potential to create new spatial relations between existing and currently segregated urban domains. These strategic sites are often characterised by their border condition constituted by tram lines, railways, roads and canals. Also the relation between the interior and exterior domains is an important factor. The fringe belt contains a lot of large interior spaces which accommodate, or have the potential to accommodate a large range of urban programmes. In his ‘GOVA’ proposal for the abattoir area of Brussels, Alexander d’Hooghe coins these buildings as urban warehousing typologies. Like the open space these buildings act as adaptable frameworks than as objects suited for a specific use. There urban form and specificity is not so much related to (urban) programmes and functions but rather to the way in which they relate to their specific urban context and adjacent domains.

In relation to this strategy of large open spaces the design principals that I used for the Haagse Markt intervention: clearing, programmed urban surface and relief, can serve an important role to structure these new open spaces.
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**Analog Perspectives**

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Appendix

Appendix
Drawings
Drawings

Note
The drawings and images in this report are not yet final. Therefore, some of the additions and alterations carried out between the P4 and P5 are not visible in the drawings that are shown in this report.