
Graduation

The stories behind the stones

*How the intangible aspects of
architectural heritage can serve as a
guiding theme within the design process*

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Research mentor | Dr. Aleksandar Staničić

BT mentor | Ir. Hubert van der Meel



Ela Sari

Little exercise

The stories behind the stones

MEMOIRS OF THE PLAGUE HOUSE

*I remember
The feeling of walking inside
Your beautiful walls, pastel colours
And your outstanding height*



*I remember
Your smell, the warm atmosphere
Ever since I was a child
I loved coming here*



MEMOIRS OF THE PLAGUE HOUSE

*I remember
My heart beating in my chest
You made me feel alive, connected to the present
Watching the past in peaceful rest*



*I remember
The mysterious inner garden, a spiritual place
You made me feel surrounded
By a vibrant embrace*



*I remember
Your spiral staircase, your ageing wood
The bridge with zebra pattern and sounds of joy
The memoirs of my childhood*



*I remember
Your original purpose, a place to quarantine
A building designed for the Black Death
Which you have fortunately never seen*



*I remember
That I was shocked to see that you were going up for sale
To this day I hope you will be in good hands
And the stories behind your stones will prevail*



What & Why

The stories behind the stones

VIDEO - THE PLAGUE HOUSE, LEIDEN



MY FASCINATION & FRUSTRATION



SOCIAL MEANING?





Although there is a socio-cultural shift in Dutch heritage care that calls for a more participative and inclusive form of valuation, existing valuation guidelines generally 'do not speak to the non-tangible aspects'.

Little is currently known about the possibilities to systematically include these social and 'intangible' aspects in both the heritage valuation and design processes.

‘Intangible’ aspects of architectural heritage

(Collective) memories, experiences, social meaning, people’s sense of identity, spatial qualities, spirit of place or other socio-cultural associations

Collaborative or ‘counter-mapping’

Involves the integration of archival evidence, such as maps and aerial photographs, with other qualitative research methods such as place-based oral history interviews, site walks with community members and audio-visual recordings

Research question

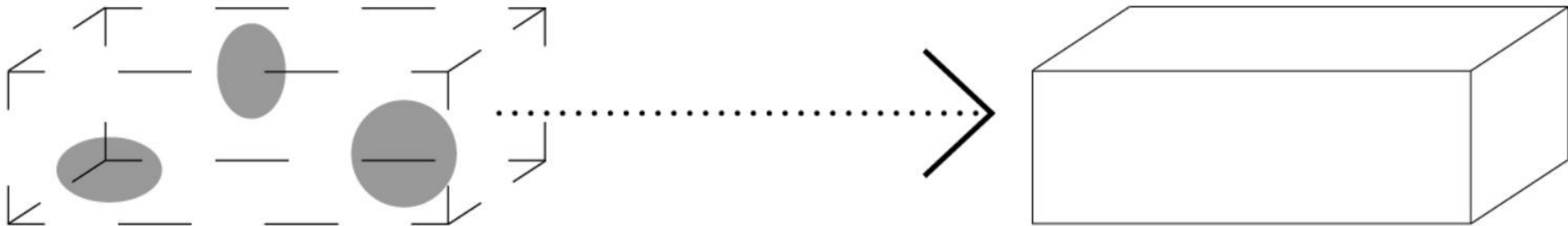
How can 'collaborative or counter-mapping' contribute to a more systematic and participatory approach to make the 'intangible' aspects of architectural heritage (such as collective memories and social meaning) 'tangible', in order to serve as a guiding theme within the design process?

Design question

How can I use the results from my research as guiding theme within the design process?

Design = Outcome
(Implementation of this method)

QUESTION(S)



Plague house, Leiden

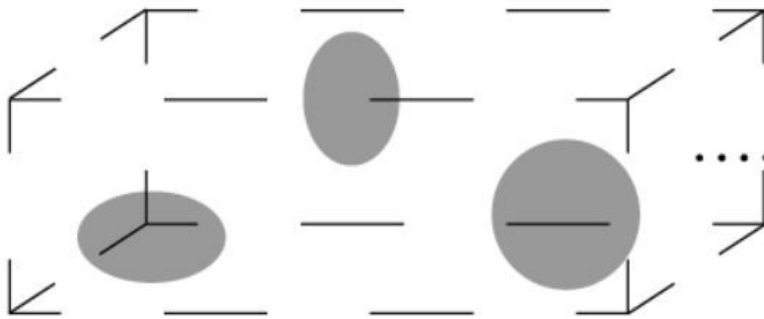
WHERE - THE LOCATION



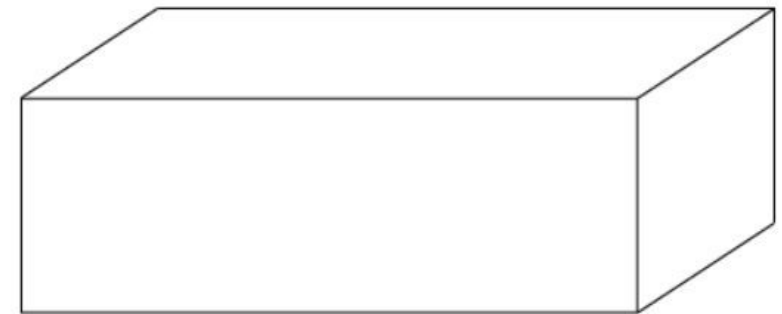
- Listed building (17th century)
- Rich history: cultural-historical value
- Iconic building
- Sold in 2019: must remain a public building
- There is a lot of information available

Spatial understanding and ‘narrative’ of the Plague house will function as the guiding theme for the design phase

Intangible aspects: stories behind the stones



Tangible redesign of the 17th century Plague house, Leiden

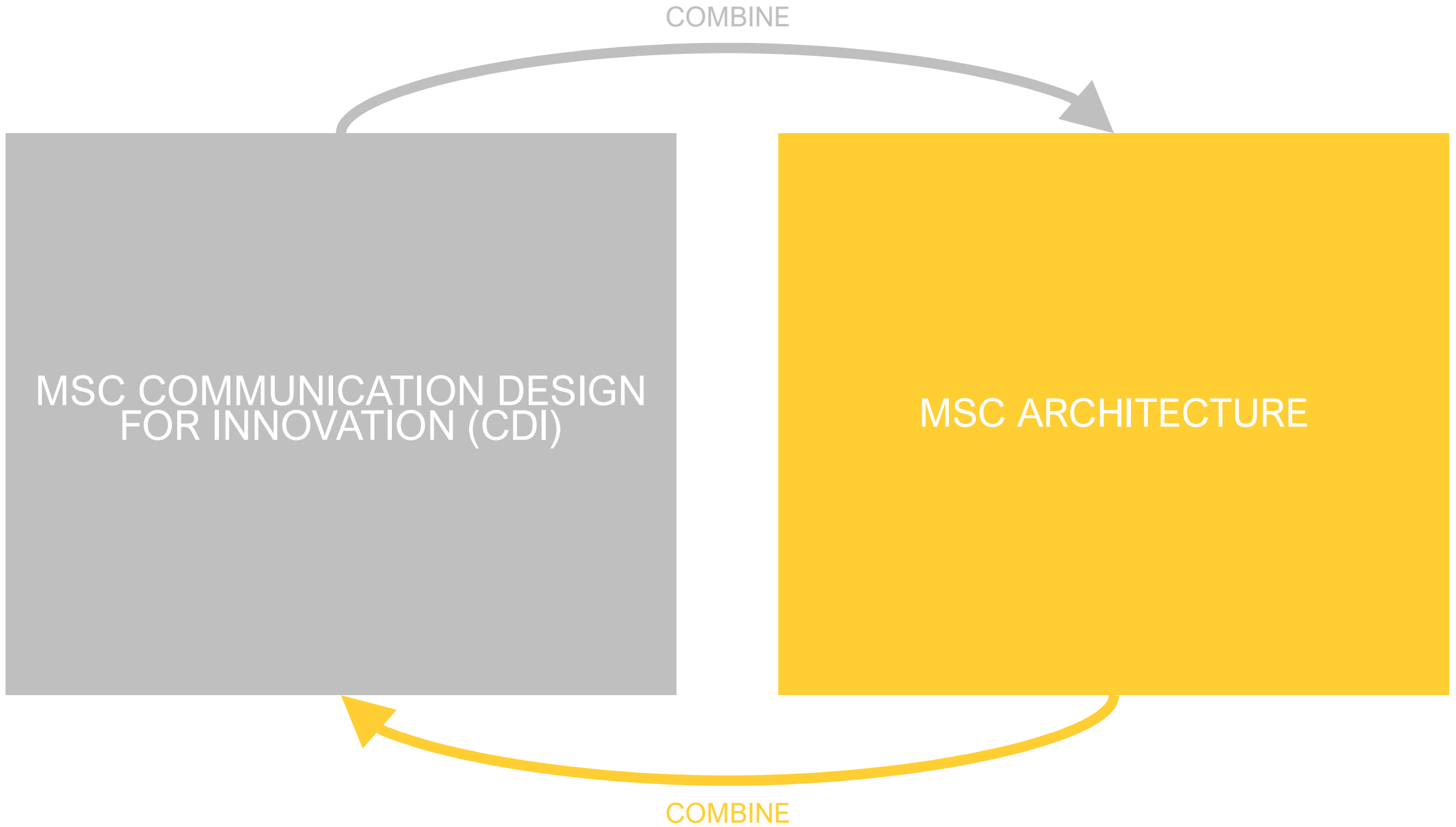


My aim

The stories behind the stones

I personally aim for a more inclusive and people-centred way of dealing with heritage, and would therefore like to explore how I can strategically use certain elements of the so-called 'counter-mapping' methodology to give the social and 'intangible' aspects of heritage a more prominent place in both the evaluation and the design process.

The ultimate goal is to come up with an innovative and strategic mapping-based toolbox or methodology that will function as a new addition to the existing valuation guidelines.

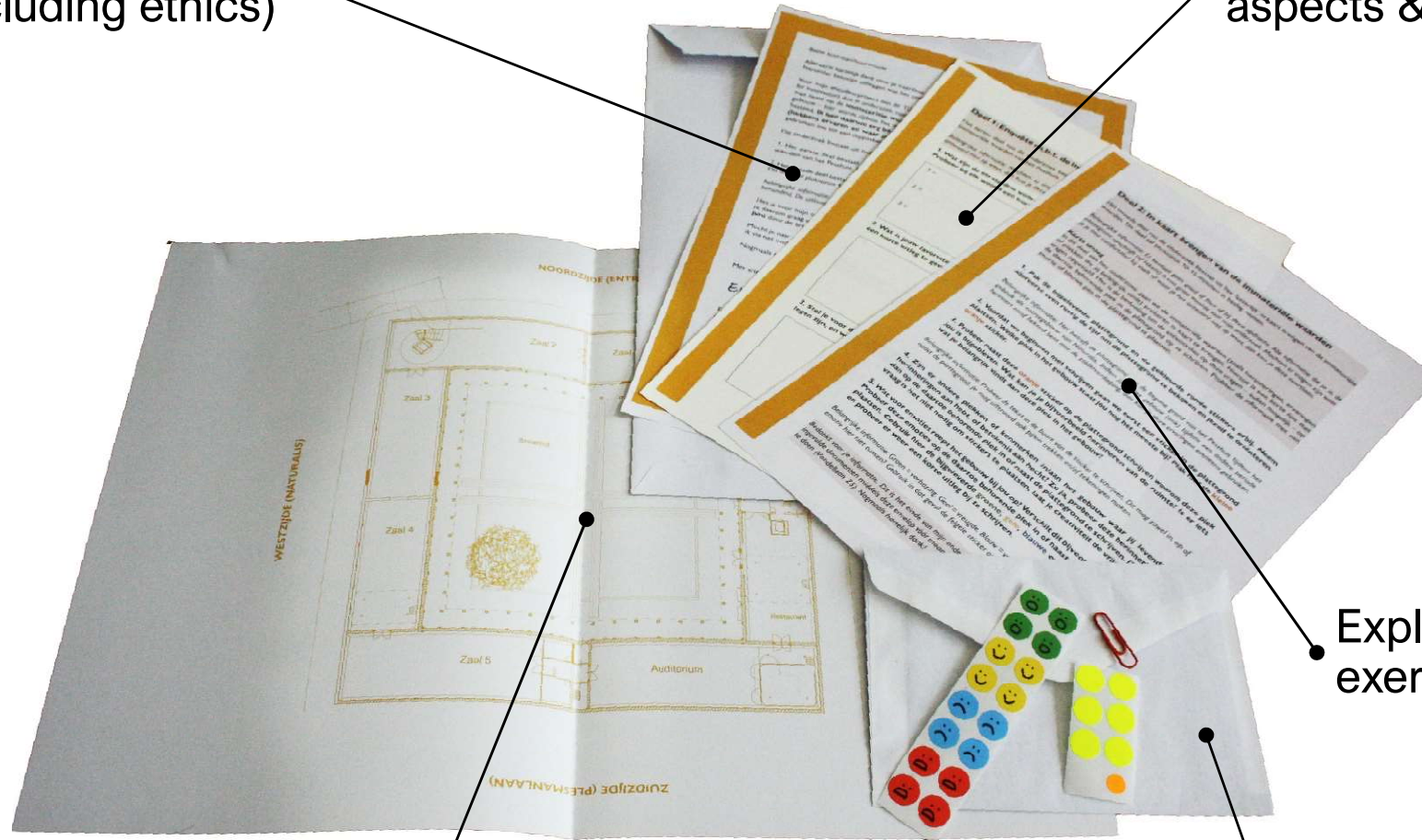


Method & Results

The stories behind the stones

Short explanation
(including ethics)

Short survey on intangible
aspects & future function



A3 Map Plague house

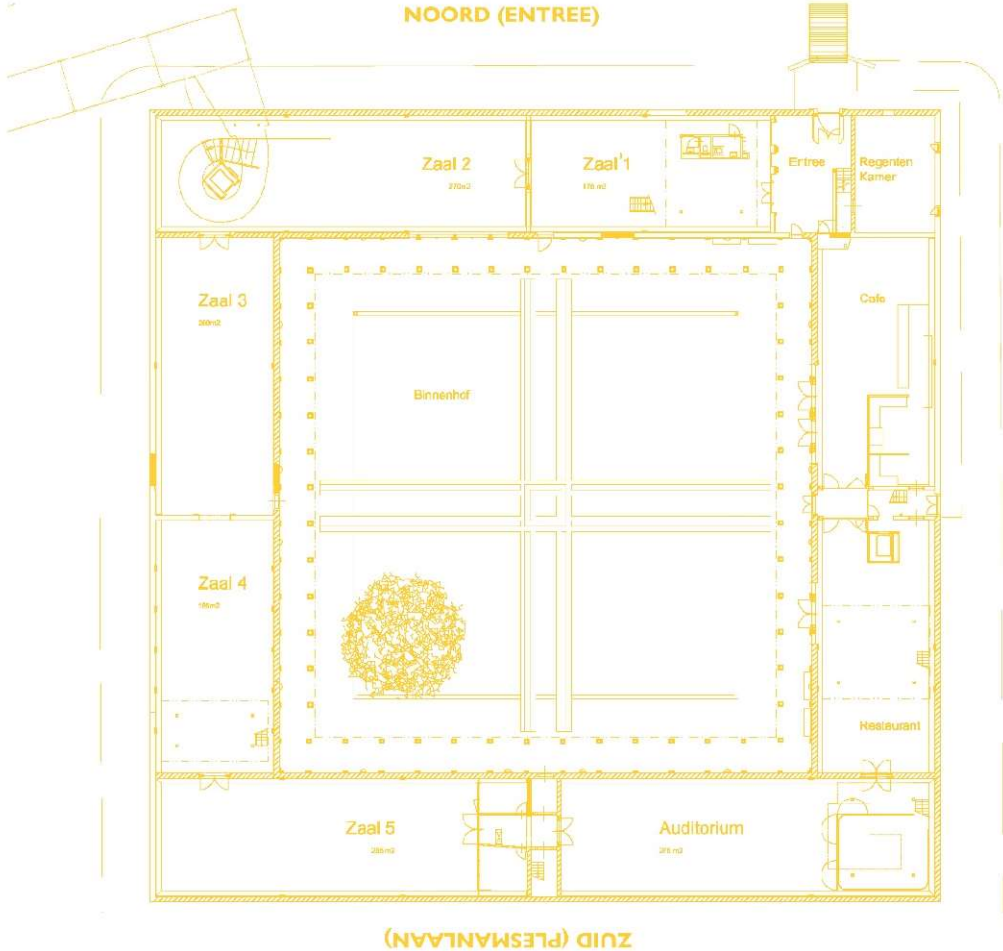
Explanation mapping
exercise

Envelope with stickers

METHOD – LIVING MEMORY

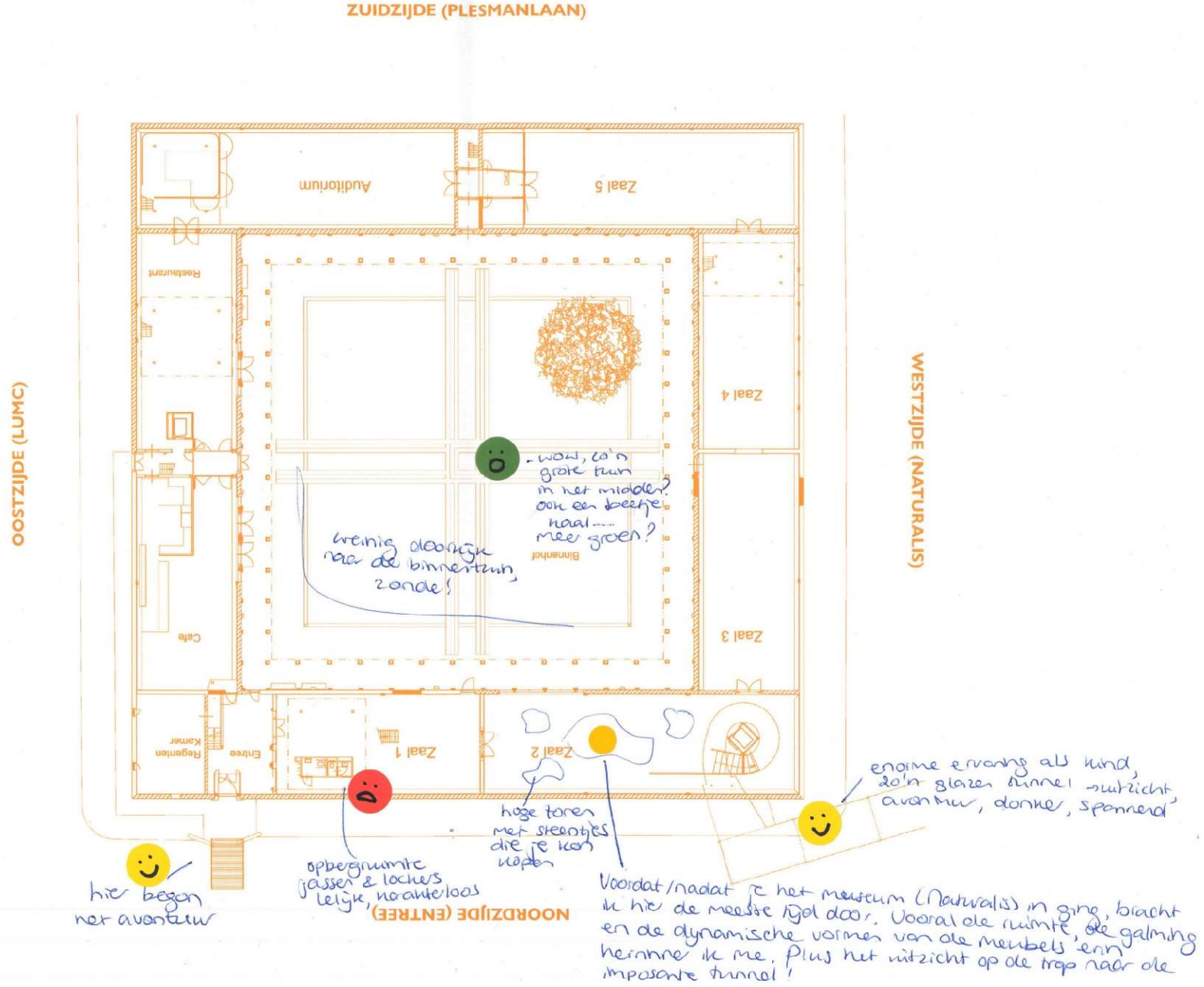


WEST (NATURALIS KANT)



OOST (LUMC KANT)

METHOD – LIVING MEMORY (EXAMPLE)



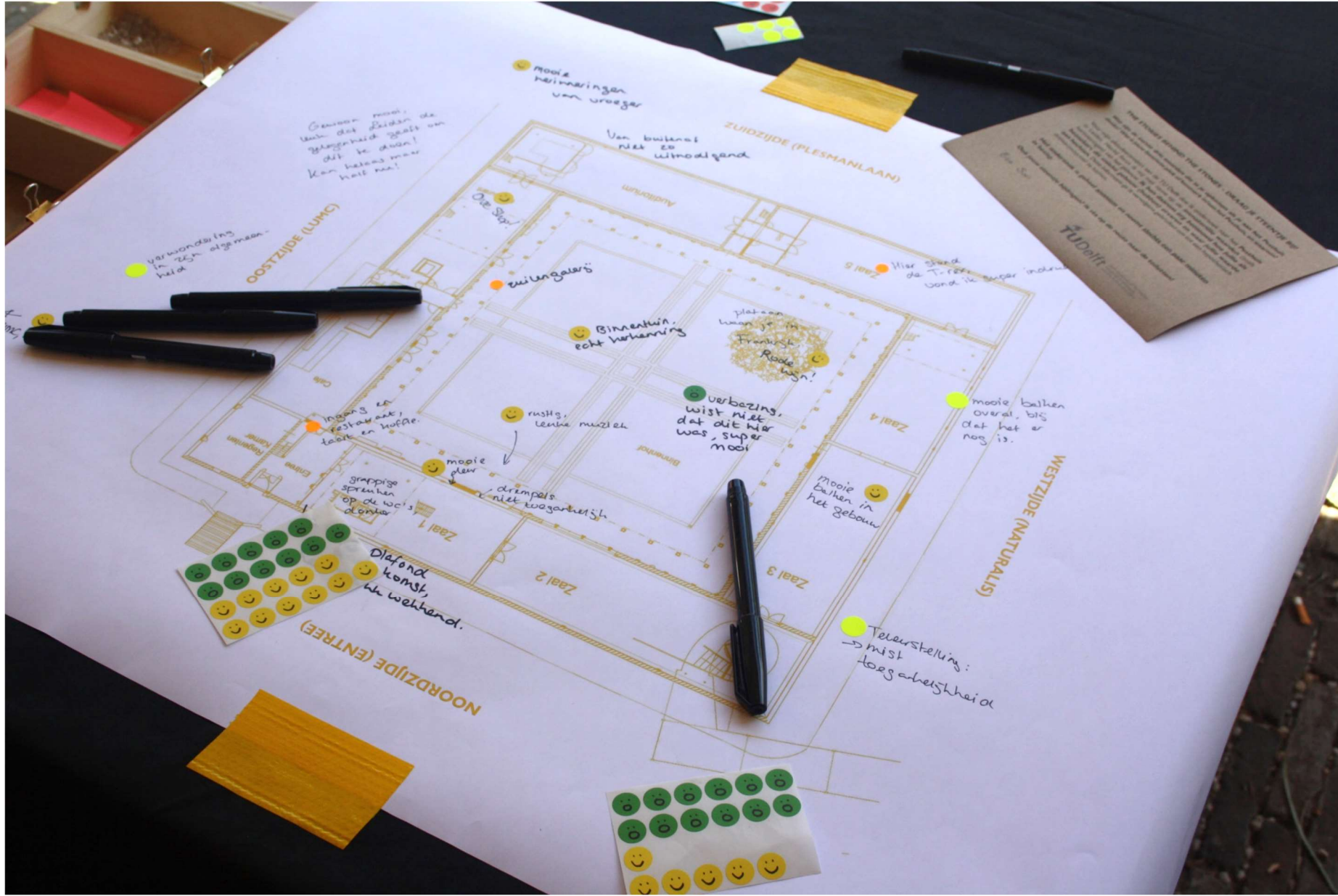
METHOD – LIVING MEMORY TARGET GROUP 3



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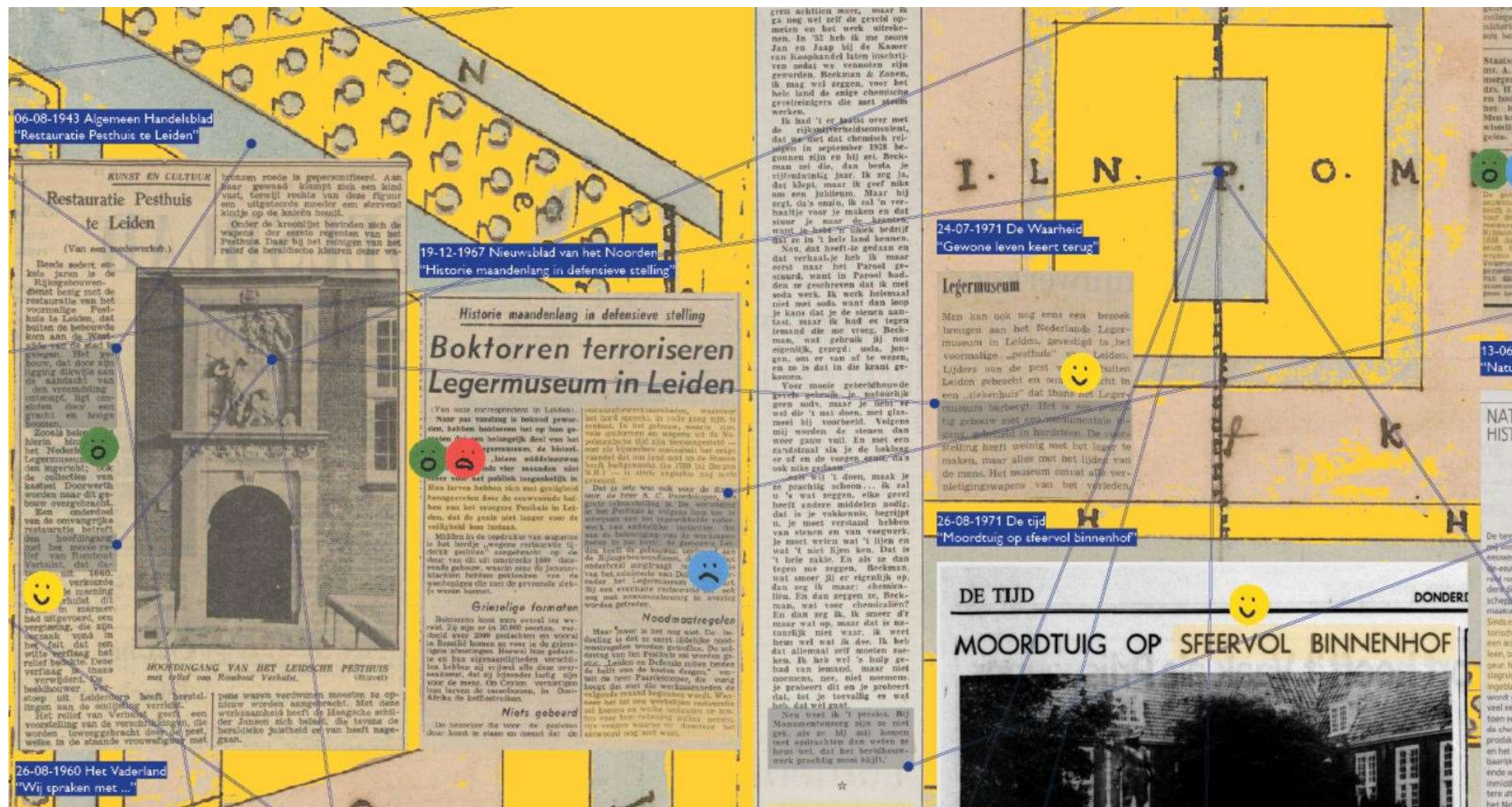
METHOD – LIVING MEMORY TARGET GROUP 3



Guiding theme

The stories behind the stones

[illegible]



1816

1816 In de zomer van 1816 begon **Henry William Carter** van de universiteit van Oxford een reis door Frankrijk, Italië, Zwitserland en Nederland. In die landen bezocht hij de belangrijkste hospitalen in 27 verschillende plaatsen. Over het Rijkshospitaal in Leiden schreef Carter: "It contained upwards of 300 patients. There were no cases of remarkable interest (...) The hospital was in admirable order, and its construction good..." Het **hospitaal kan zich dus meten met de belangrijkste ziekenhuizen van die tijd.**

- Portegies, M. (2017). p. 18.

1821

1821 Bij mooi weer gebeurt het niet zeldendat **de inspecteur met een oppasser en een paar hengels Büser** komt halen met de woorden: "Komaan, er uit, Luiard! De visschen wachten ons al op; wie weet welk een heerlijke zoô baars wij zullen vangen". Het **drietal gaat dan langs de Wetering of Molenvliet zitten om hun snoeren uit te gooien.**

- Portegies, M. (2017). p. 20.

1821

1821 "...Onvergetelijk blijven mij steeds de dagen, die ik daar heb doorgebracht: en geen wonder, want ik werd er, beladen met smarten en pijnen, in opgenomen, met de liefderijkste zorgen behandeld en verpleegd, met de meeste voorkomendheid en menschevriendheid bejegend; ik ondervond er troost en bemoediging, hulp en baat..."

- Memoires **Luitenant J.Th. Büser** p. 21

Portegies, M. (2017). Büser en Mergell in het hospitaal te Leiden: Terug naar de liefdevolle zorg van 1821. Nederlands Militair Geneeskundig Tijdschrift, 70(1), p. 15-22.

1821

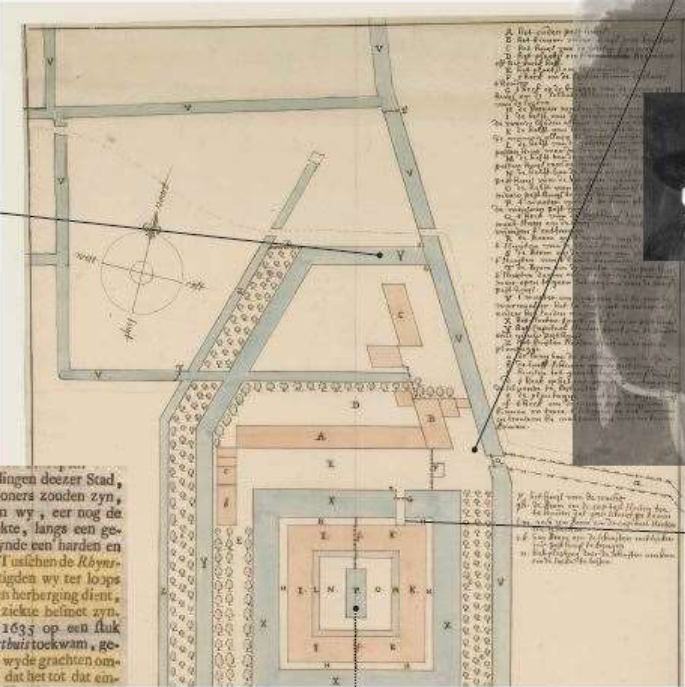
1821 Het gaat steeds beter met **Büser** en soms vraagt **de directeur van het hospitaal, de gepensioneerde majoor Ernst**, de luitenant op de thee. Ernst woont samen met zijn vrouw in een afzonderlijke woning naast de hoofdingang van het hoofdgebouw. Bij **die gelegenheden wandelt Büser in de grote tuin van de majoor.**

- Portegies, M. (2017). p. 20.



1766 Tekening met acht gezichten van het Pesthuis te Leiden. Anoniem / Lakenhal Leiden

1766



1768

Na de aanmerkswaardigste dingen dezer Stad, in welke men wit dat 70000 Inwoners zouden zyn, bezichtigd te hebben, wandelden wy, eer nog de vaste schemering het Aardryk dekte, langs een gedeelte van de Leidse Gingels, zynde een harden en nooit met slyk bezoedelden weg. Tusschen de **Röynsburgsche en Morschoort**, bezichtigden wy ter loops het Pesthuis, dat ter koestering en herbergung dient, van die met deze zo doodlyke ziekte belmet zyn. Het zelve is omtrent den jaare 1633 op een stuk lands, dat aan het Catharyne Gasthuistoe kwam, geslicht, en ligt, in zyn lommer, van wyde grachten omvangen; gaf God, myn vriend, dat het tot dat em-



1658 Regenten van het Pesthuis te Leiden. Jan Pottheuck / Lakenhal



1766

1. A concept that respects the identity of the building, but also responds to the needs and desires of the community

Architecture Plague house: Making the building more open and accessible, without losing its characteristic introverted nature

/ Guiding theme: healthy escape, calm oasis, hidden gem

‘Leave the outside world behind’

‘A temporary escape’

‘Body, mind and spirit’

‘Health & wellbeing’

‘Art and contemplation’

VIDEO - THE LOCATION (OUTSIDE)



VIDEO - THE LOCATION (INSIDE)



VIDEO - THE LOCATION (COURTYARD)

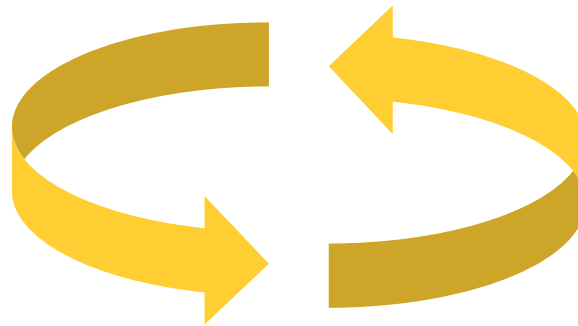
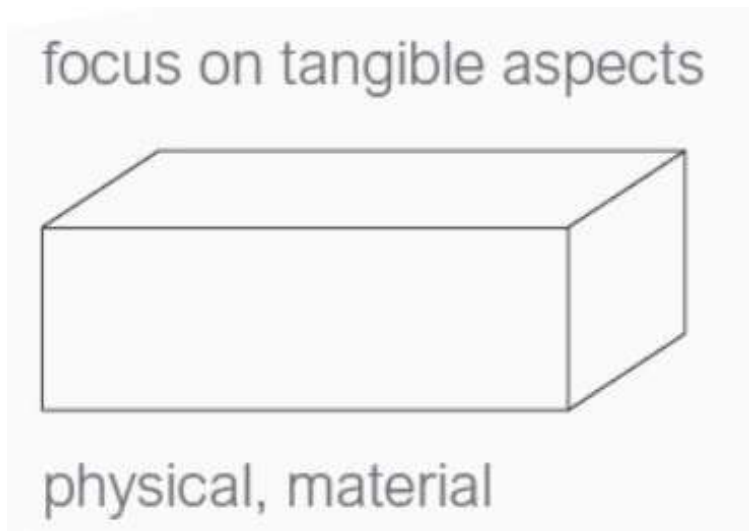


Architectural design

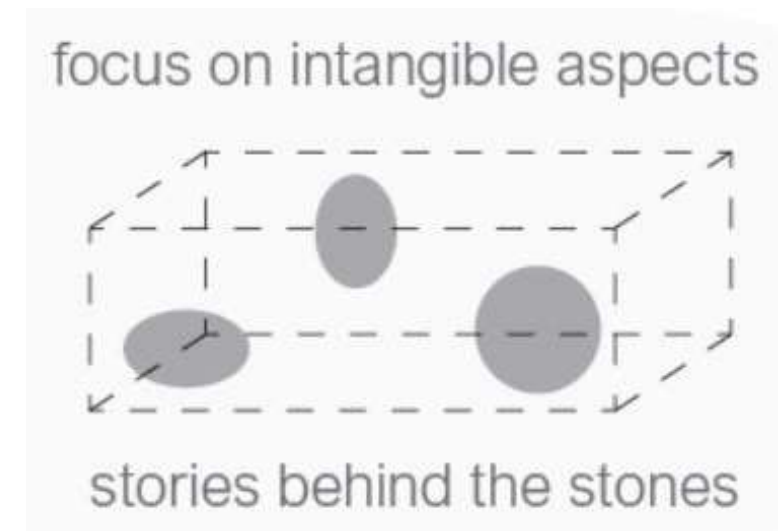
The stories behind the stones

My responsibility:
a dialogue, a balance and aiming for a
synergy

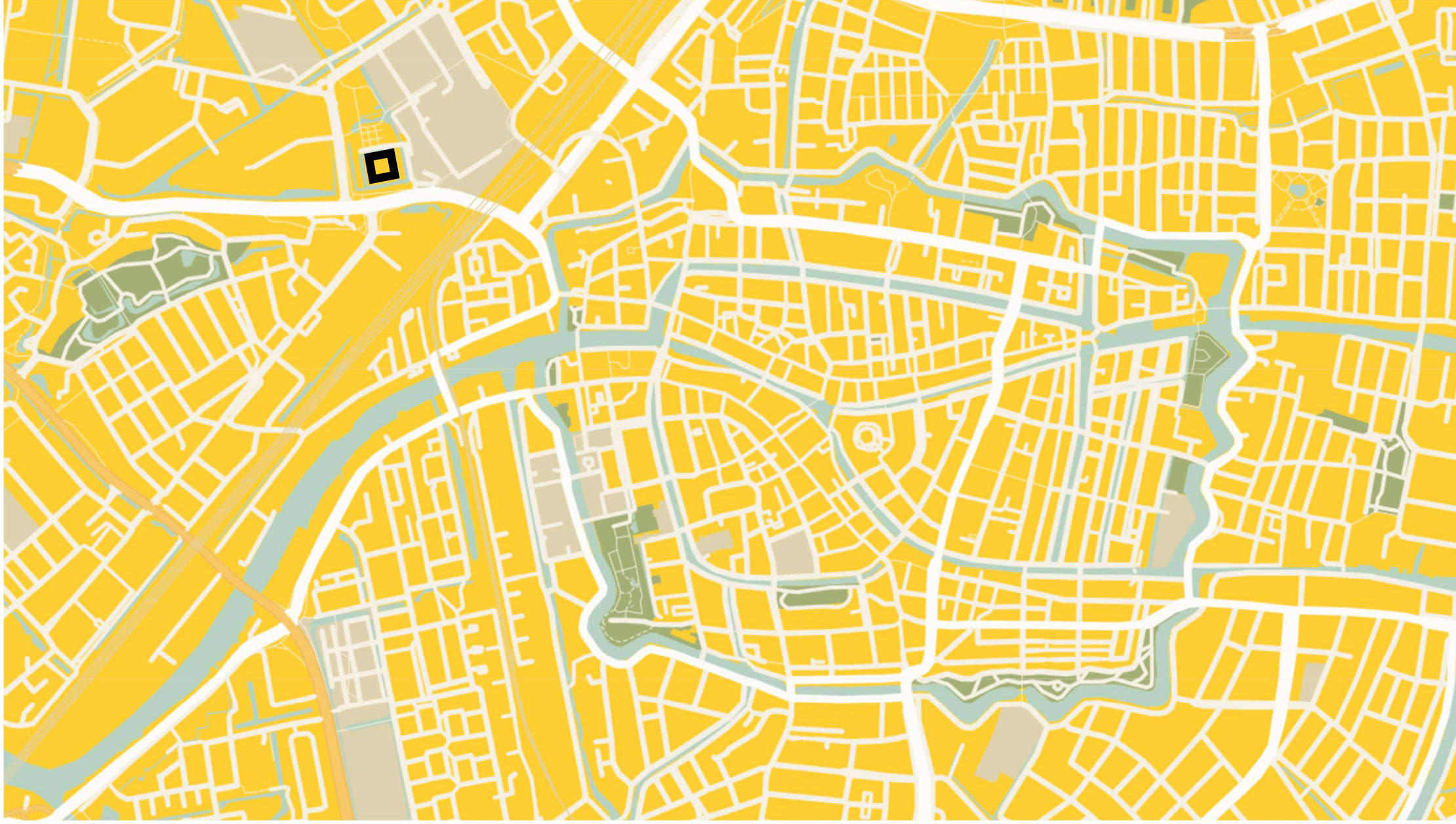
EXPERT: CULTURAL-HISTORICAL

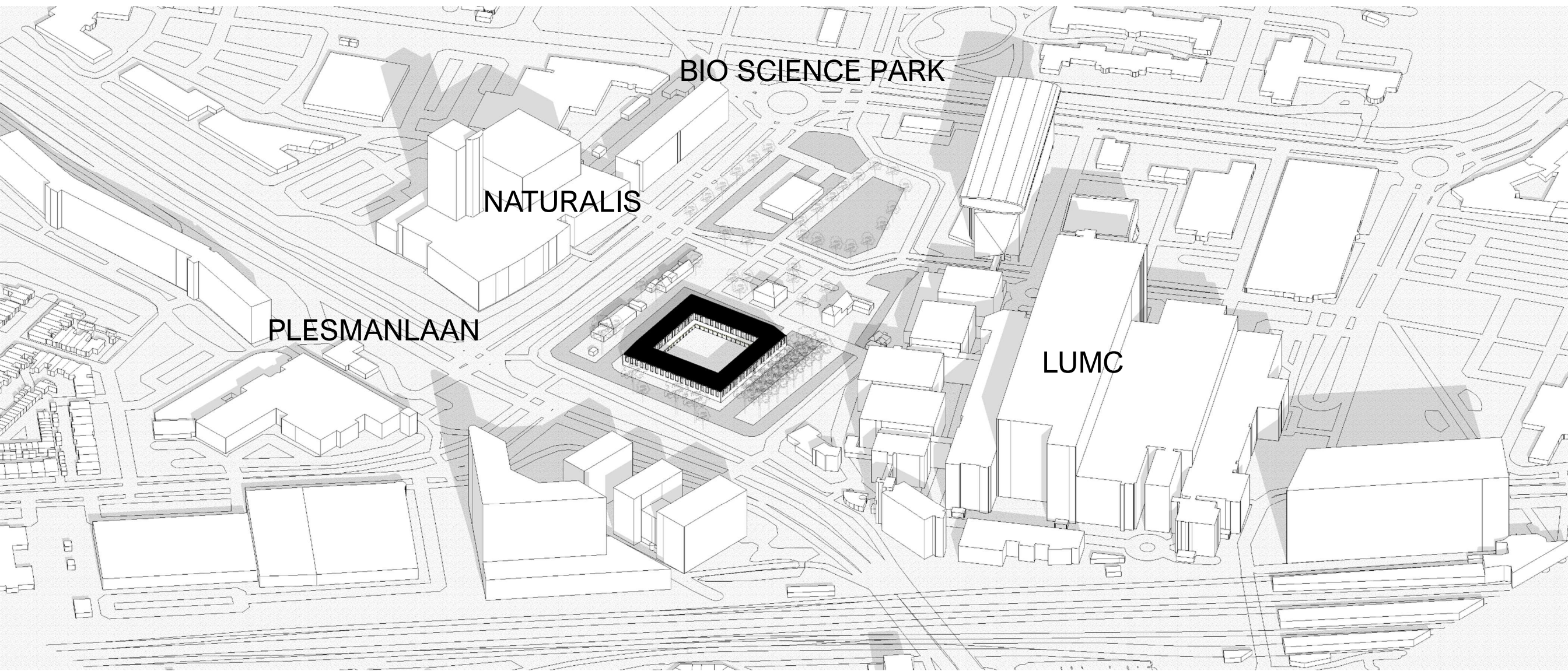


NON-EXPERT: SOCIO-CULTURAL



THE LOCATION (LEIDEN)





PLESMANLAAN

NATURALIS

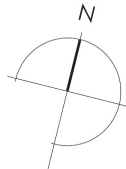
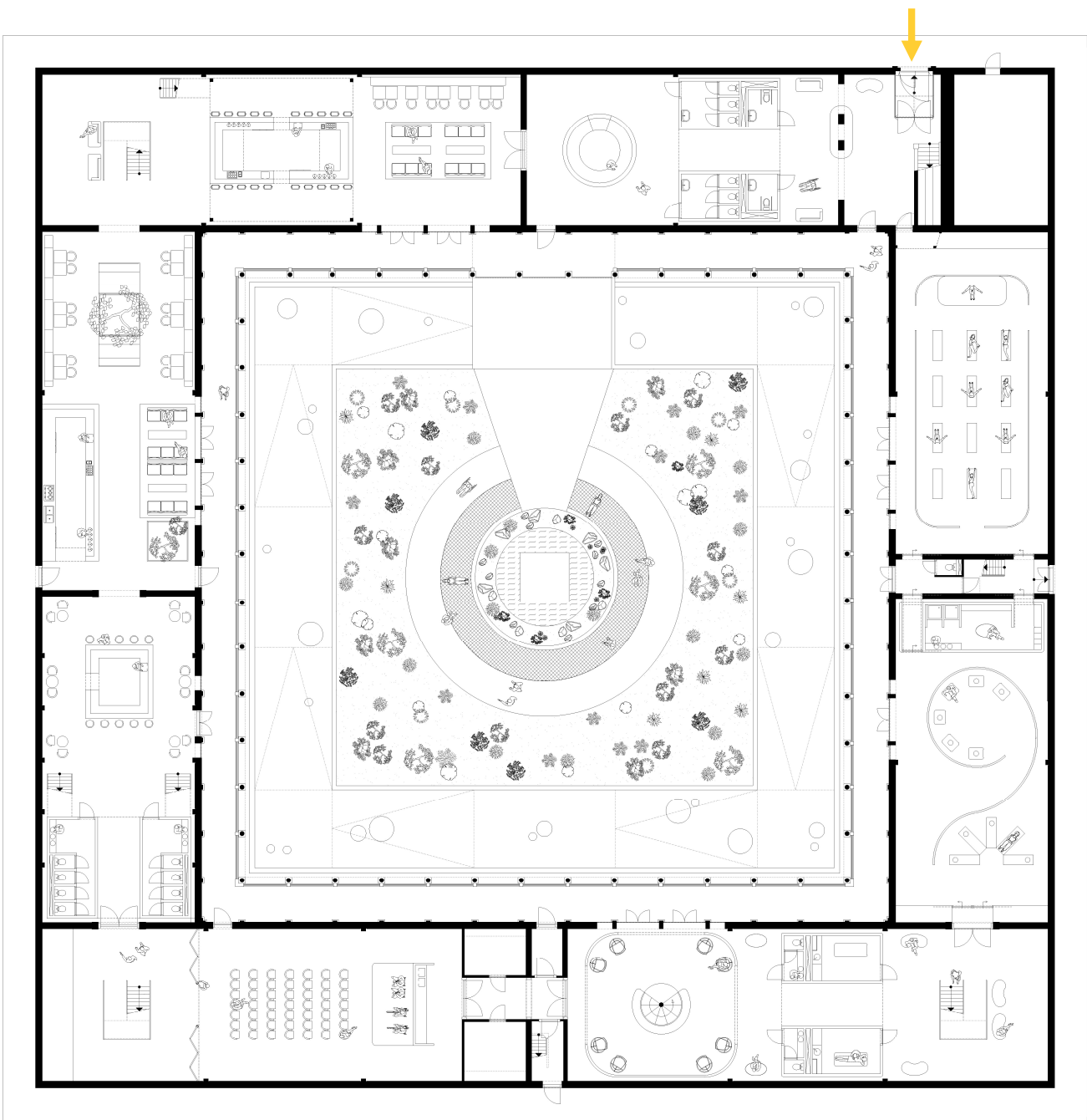
BIO SCIENCE PARK

LUMC

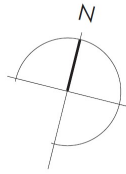
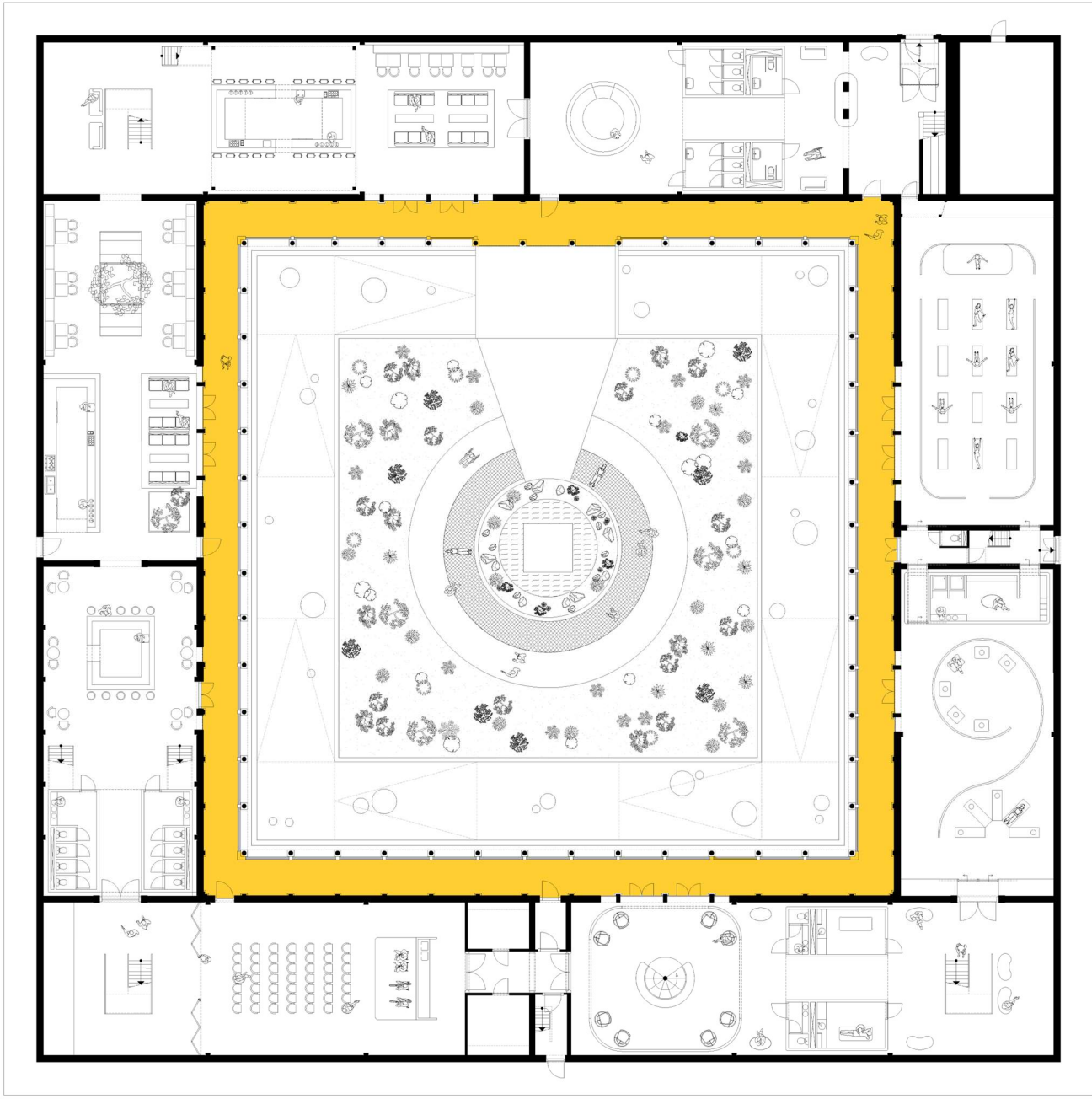
2. Making the building future-proof by treating it as a living object, without losing its essential and typical architectural / cultural-historical quality

Architecture Plague house: Strengthen the relationship with the inner courtyard, without disrespectfully opening up the building to this end

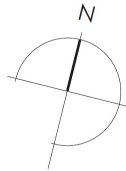
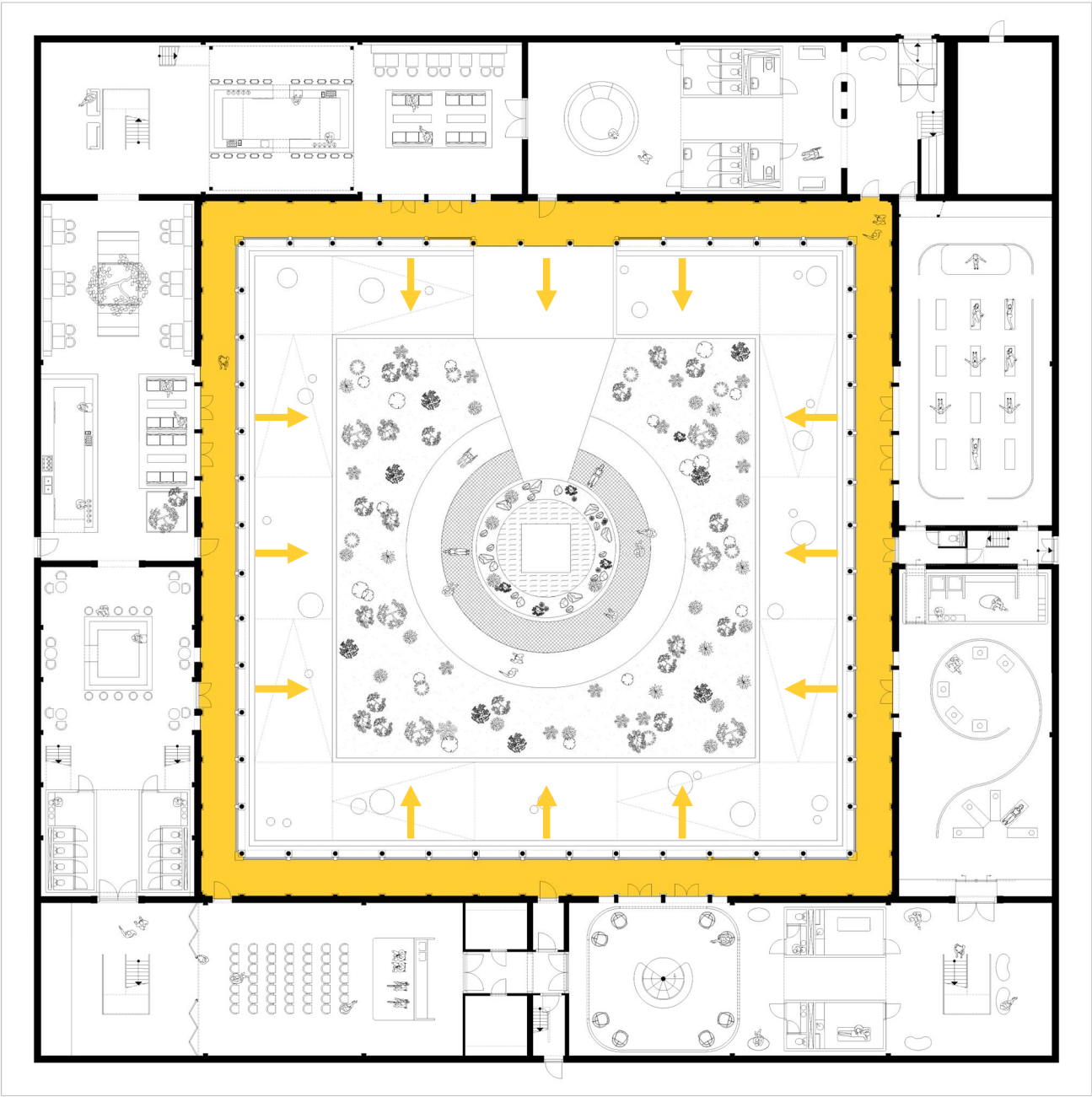
0 GROUND FLOOR



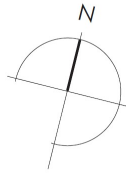
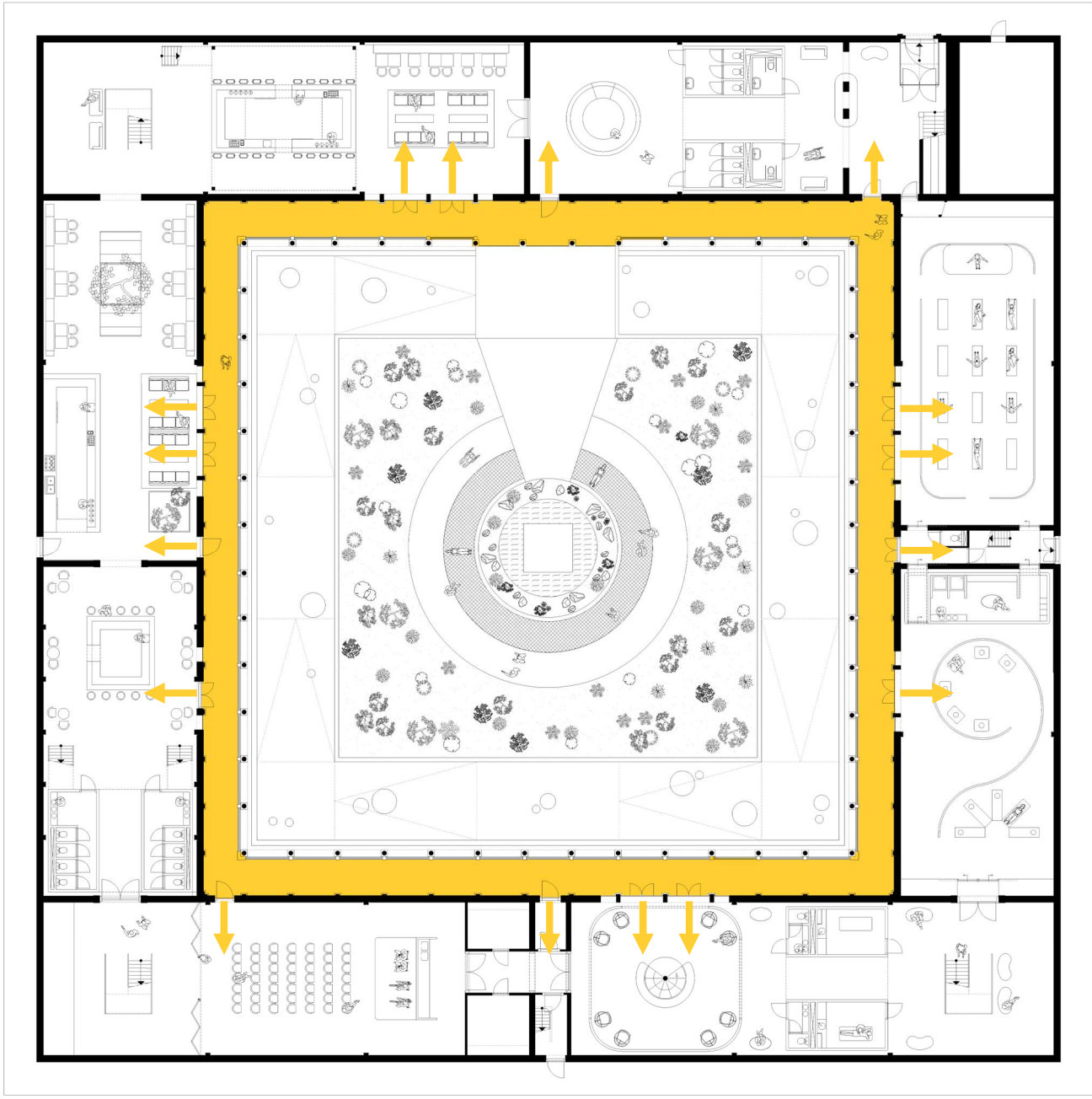
0 GROUND FLOOR – NEW CIRCULATION ROUTE



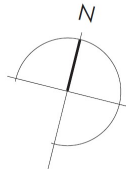
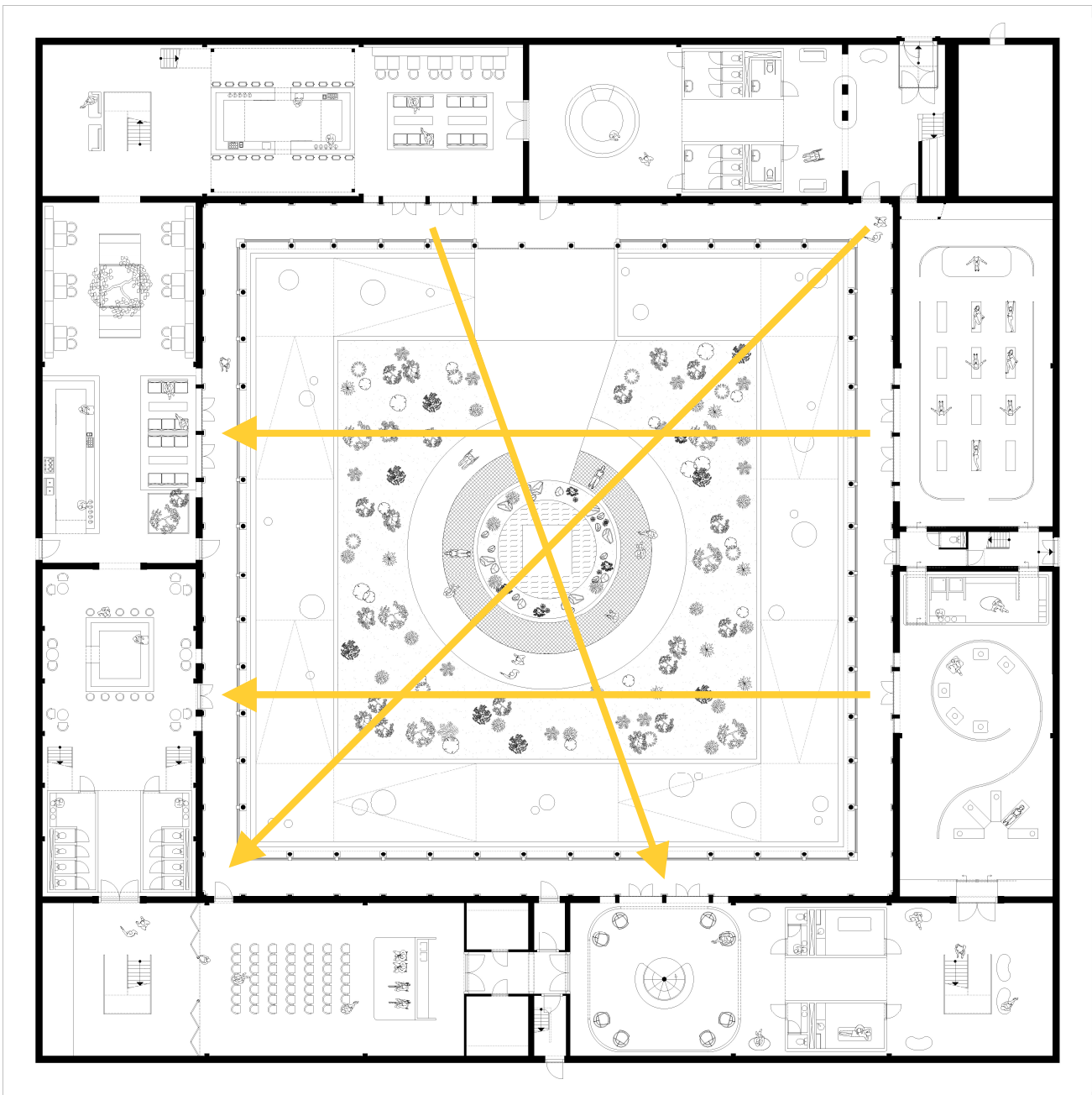
0 GROUND FLOOR – NEW CIRCULATION ROUTE



0 GROUND FLOOR – NEW CIRCULATION ROUTE

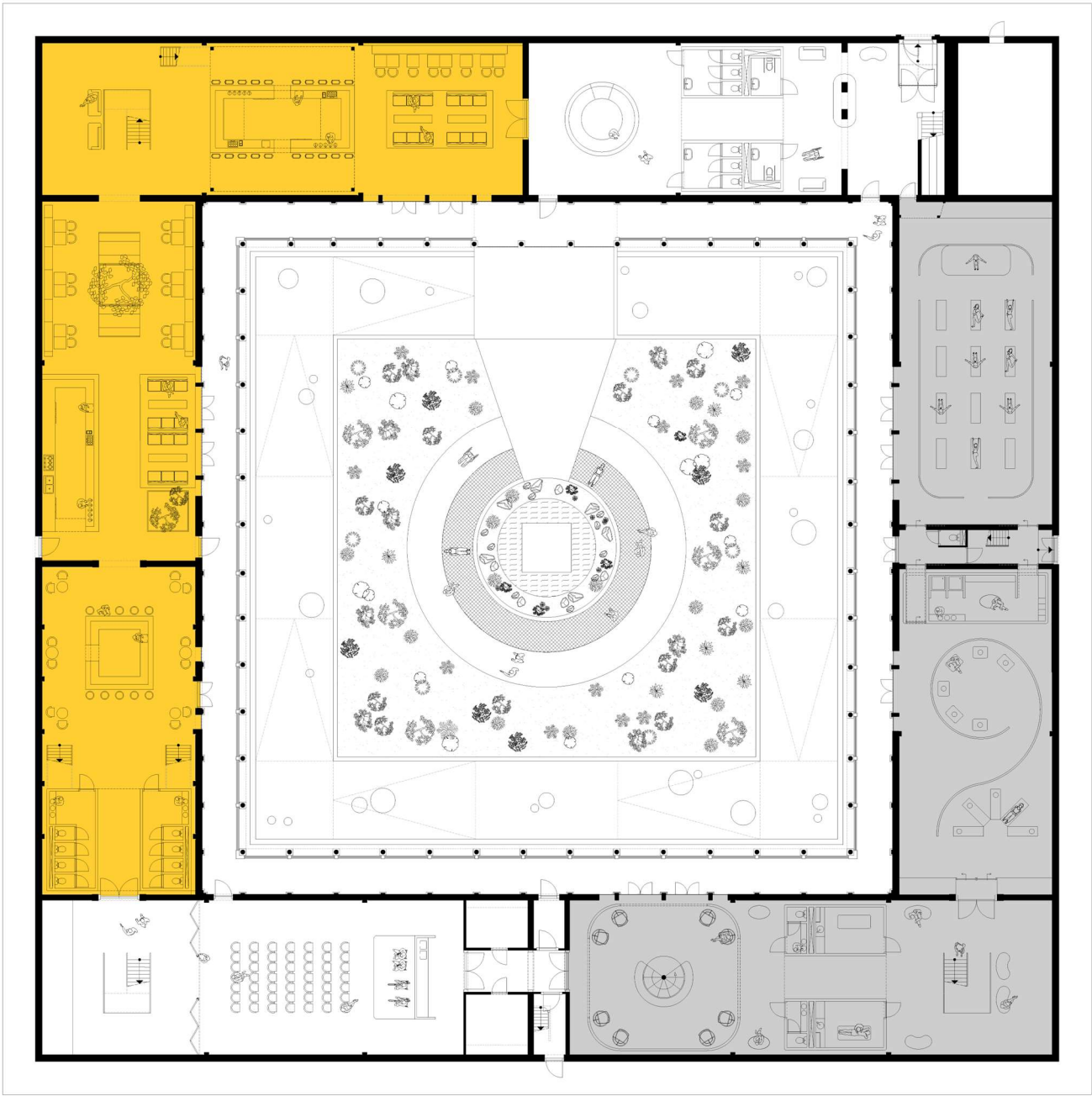


0 GROUND FLOOR – NEW OPENINGS

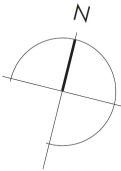


0 GROUND FLOOR – PROGRAMME

EXTRAVERTED
FAST

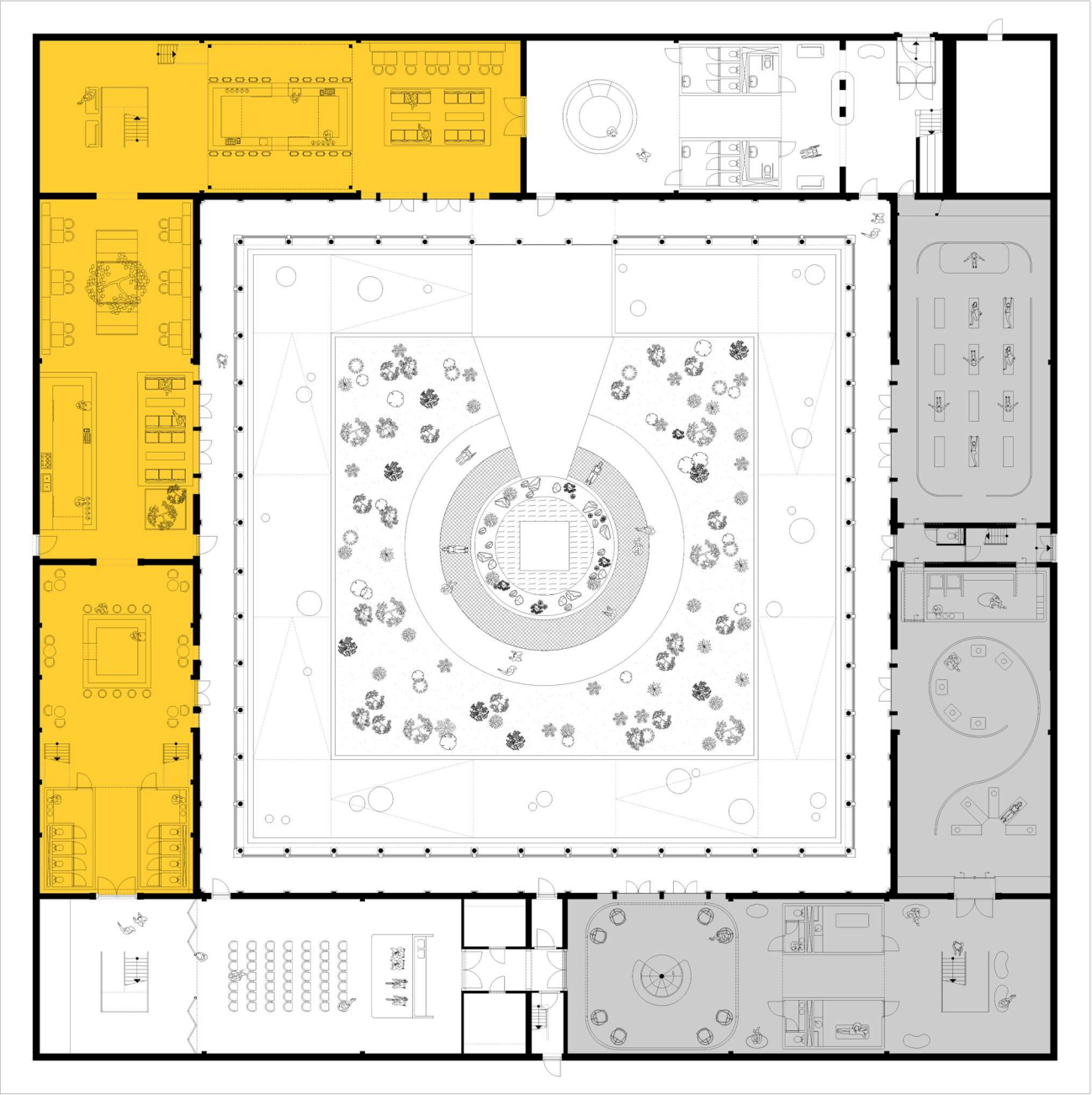


INTROVERTED
SLOW

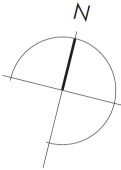


0 GROUND FLOOR – PROGRAMME

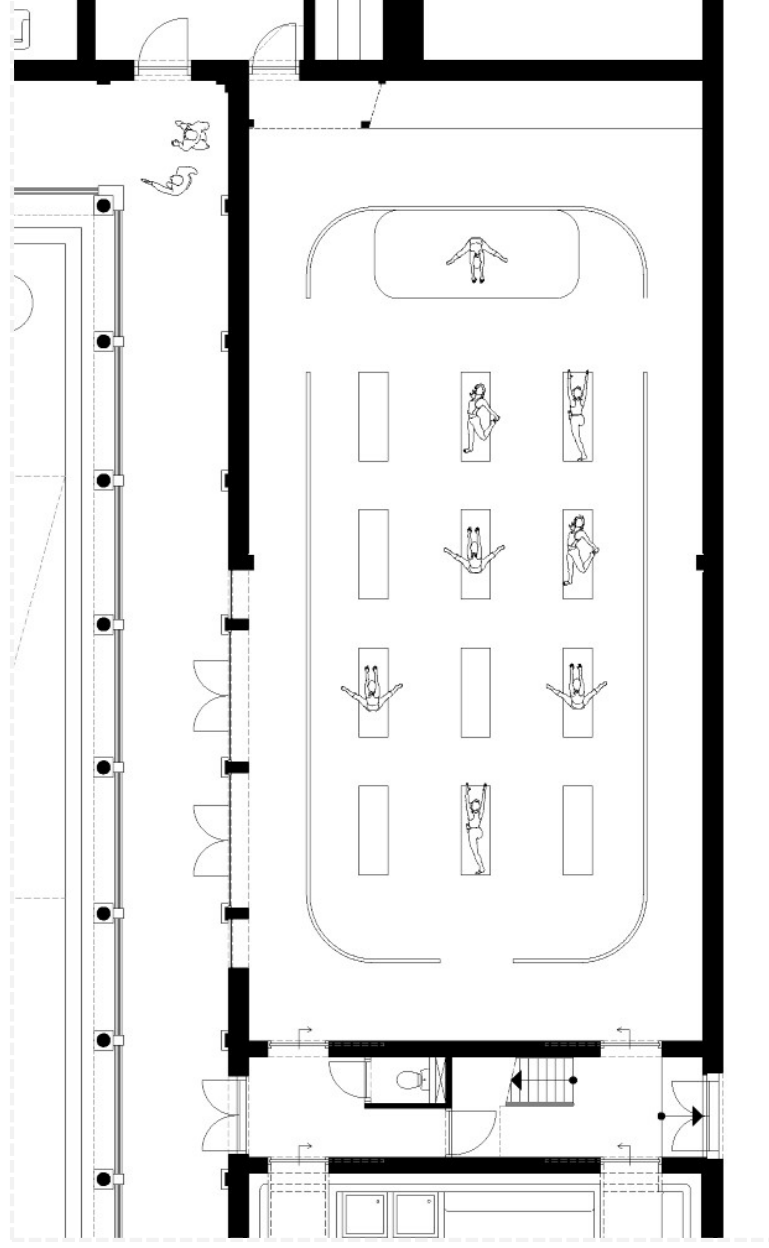
FLEXIBLE SPACE



ENTRANCE AREA



INTROVERTED – CLOSE-UP YOGA ROOM

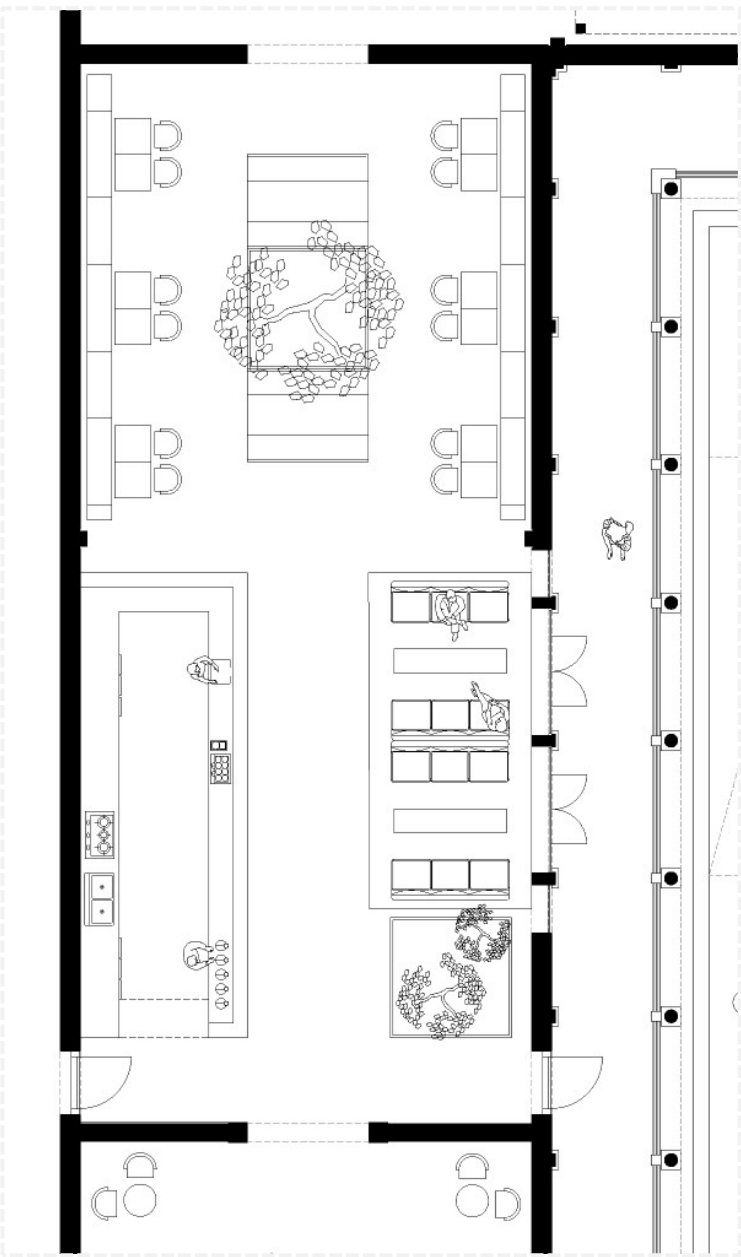


SOFT
ROUNDED

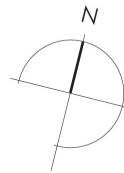




EXTRAVERTED – CLOSE-UP RESTAURANT



HARD
FAST

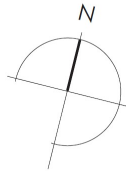
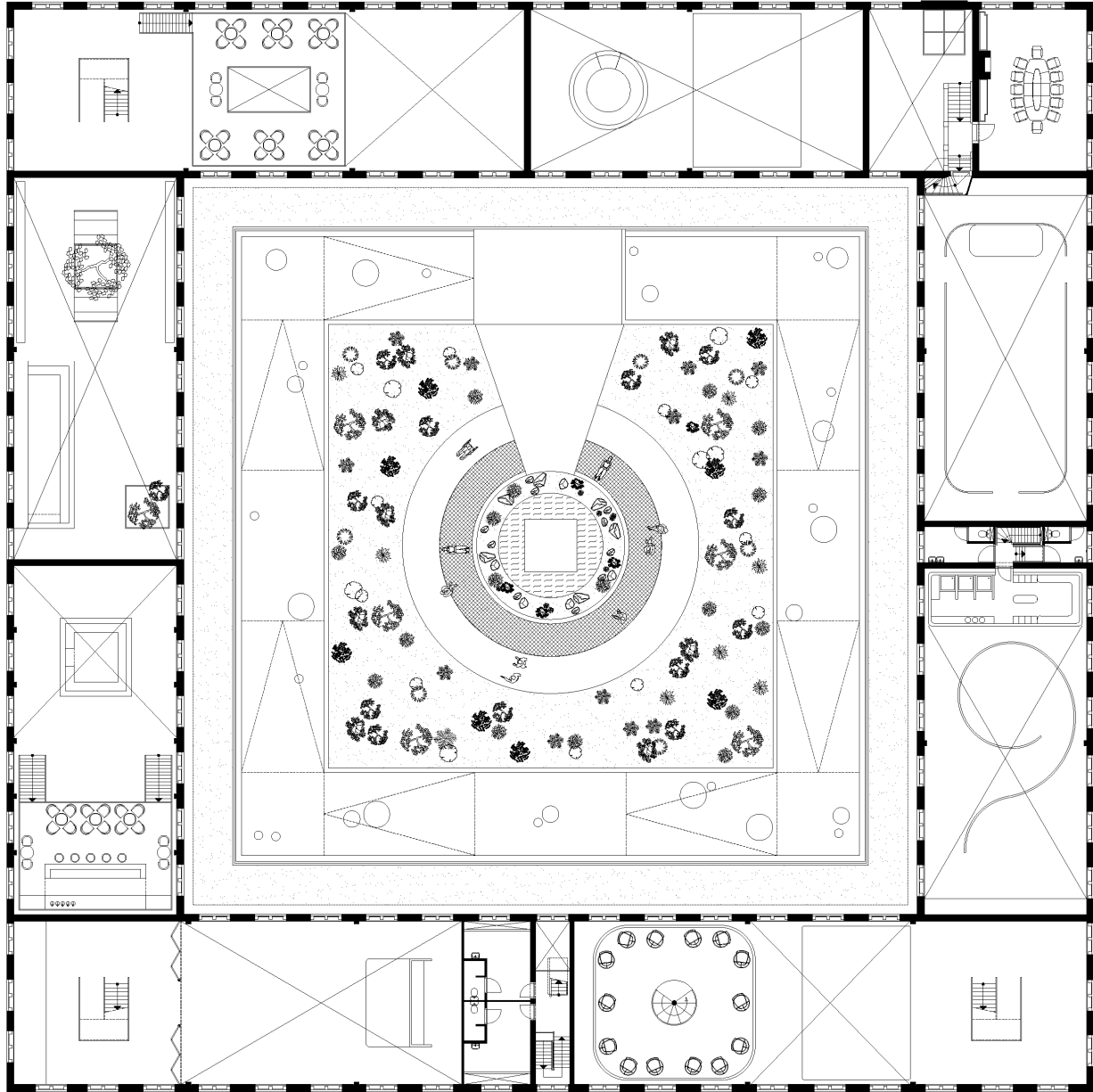


REFERENCE BEDSTEADS (ARTWORK, DE LAKENHAL)

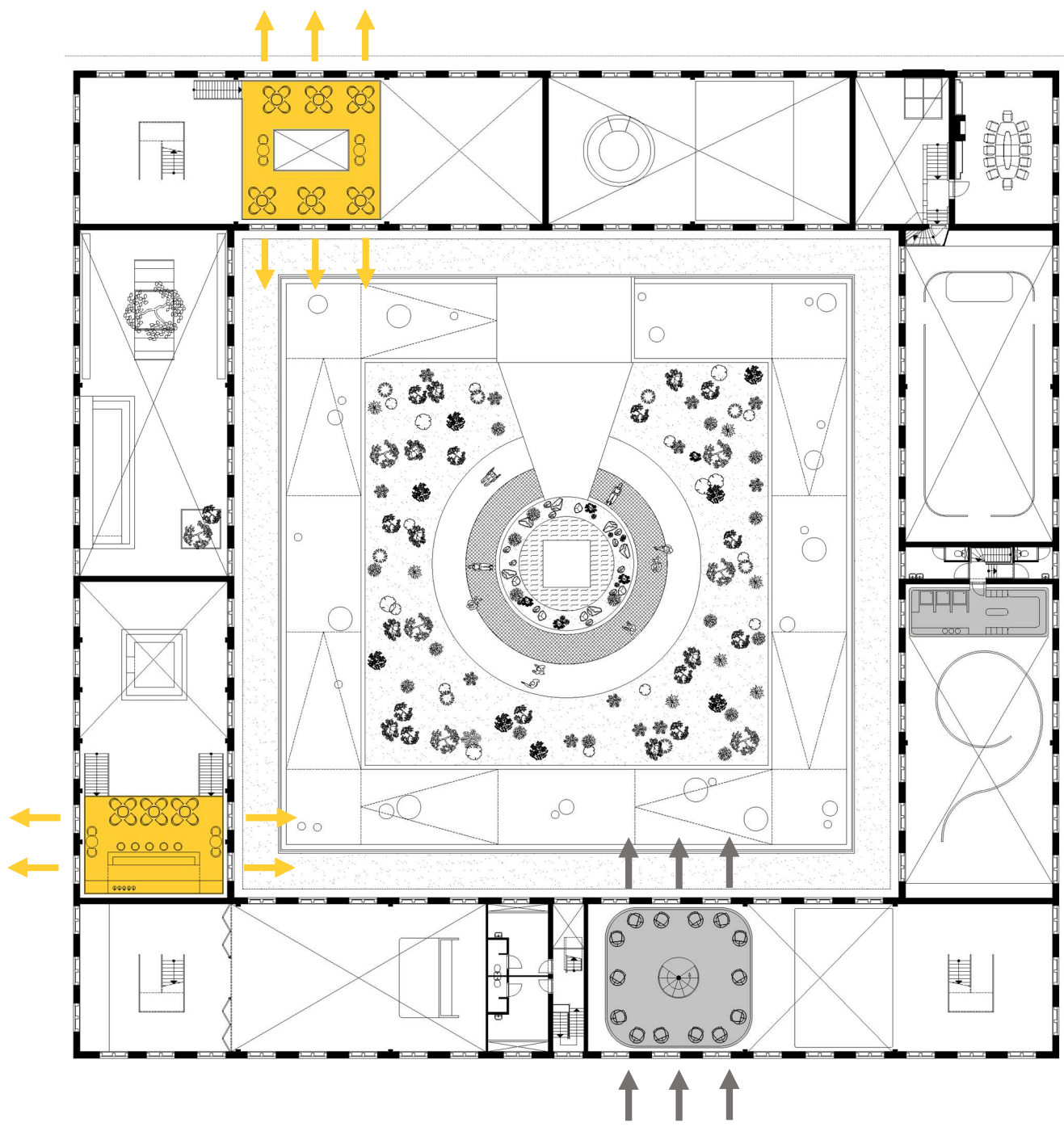




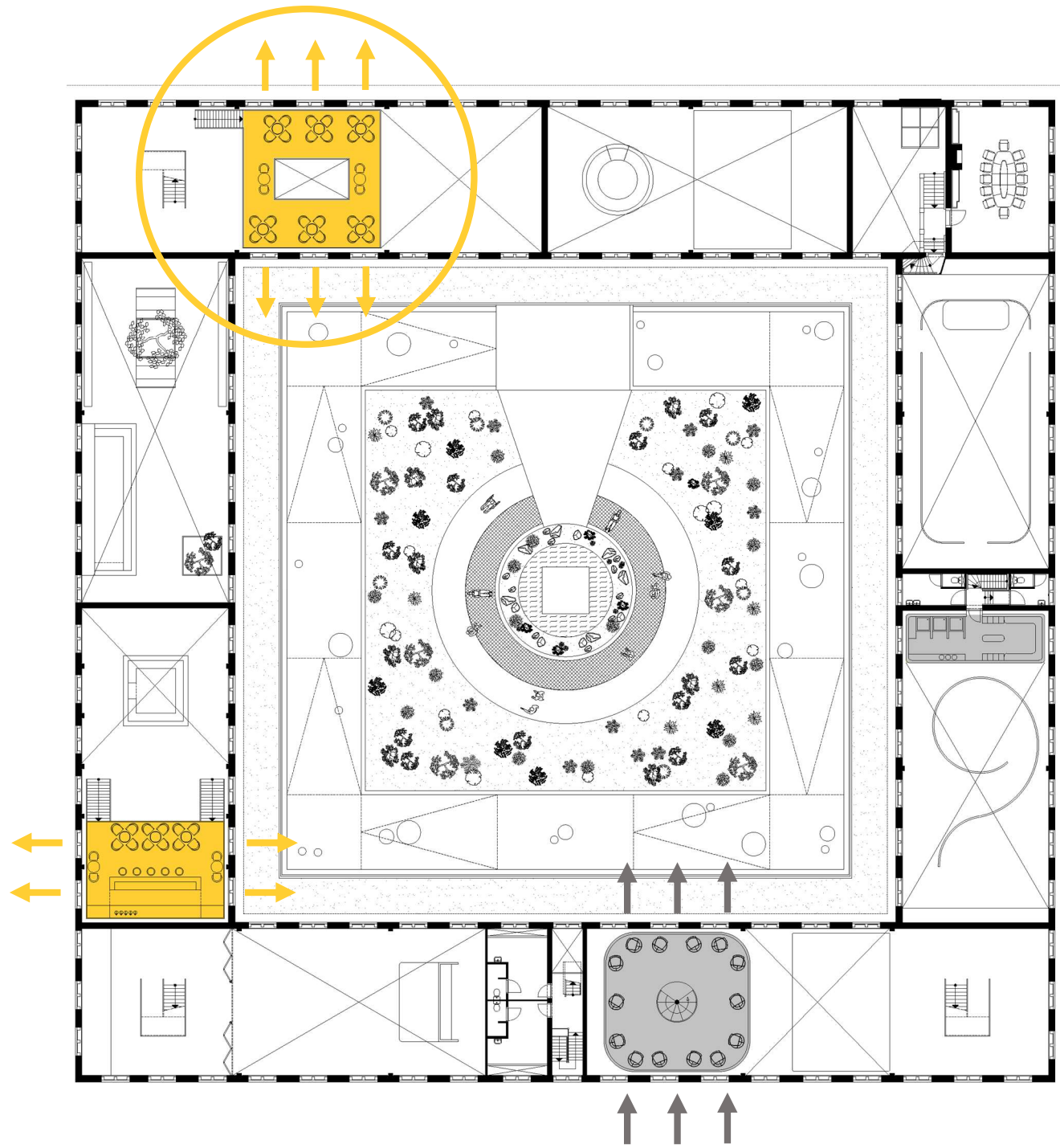
+1 MEZZANINE LEVEL



+1 MEZZANINE LEVEL – CONNECTION INSIDE/OUTSIDE

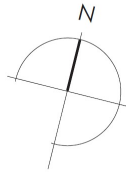
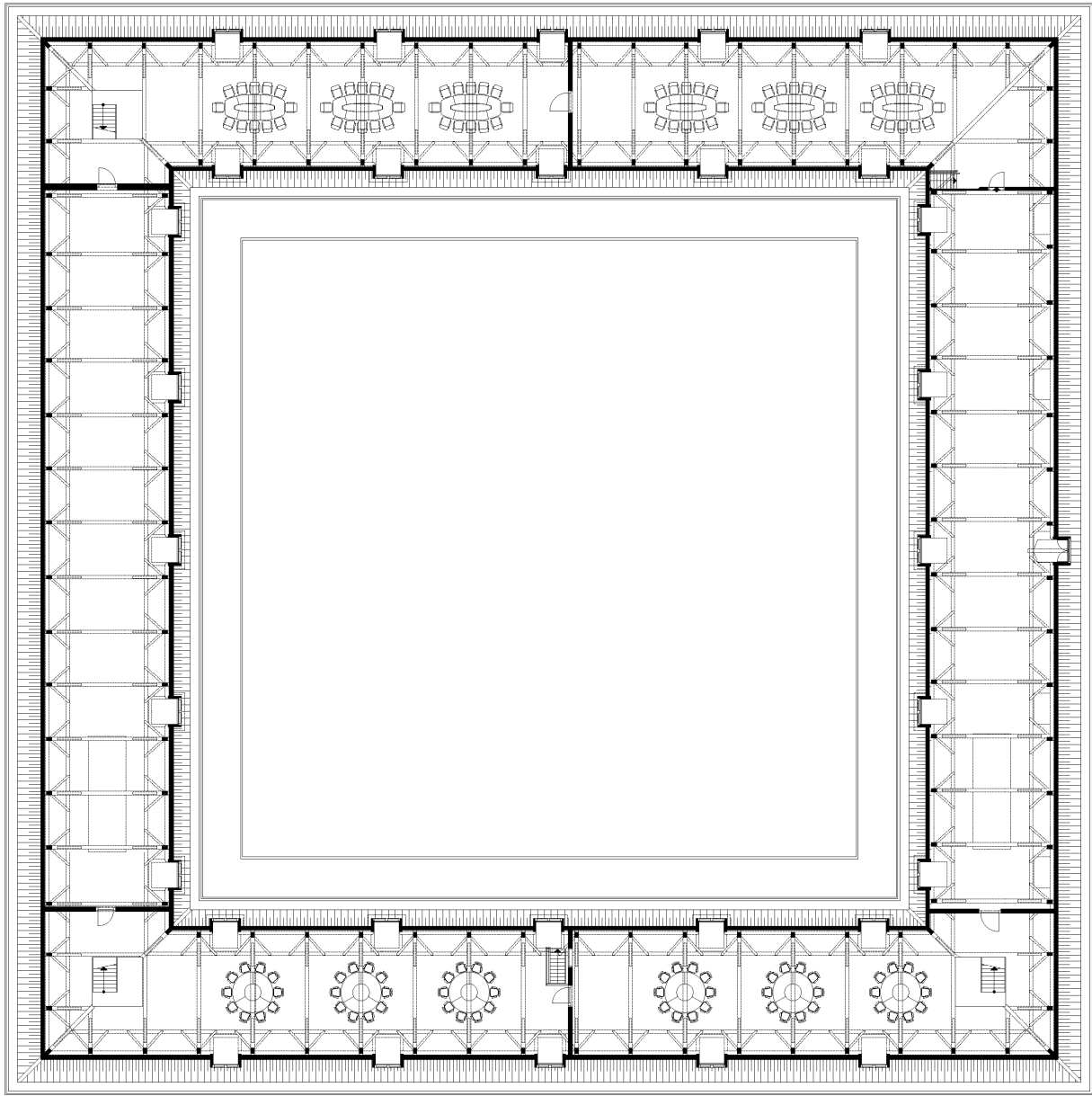


+1 MEZZANINE LEVEL – CONNECTION INSIDE/OUTSIDE

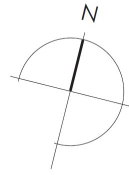
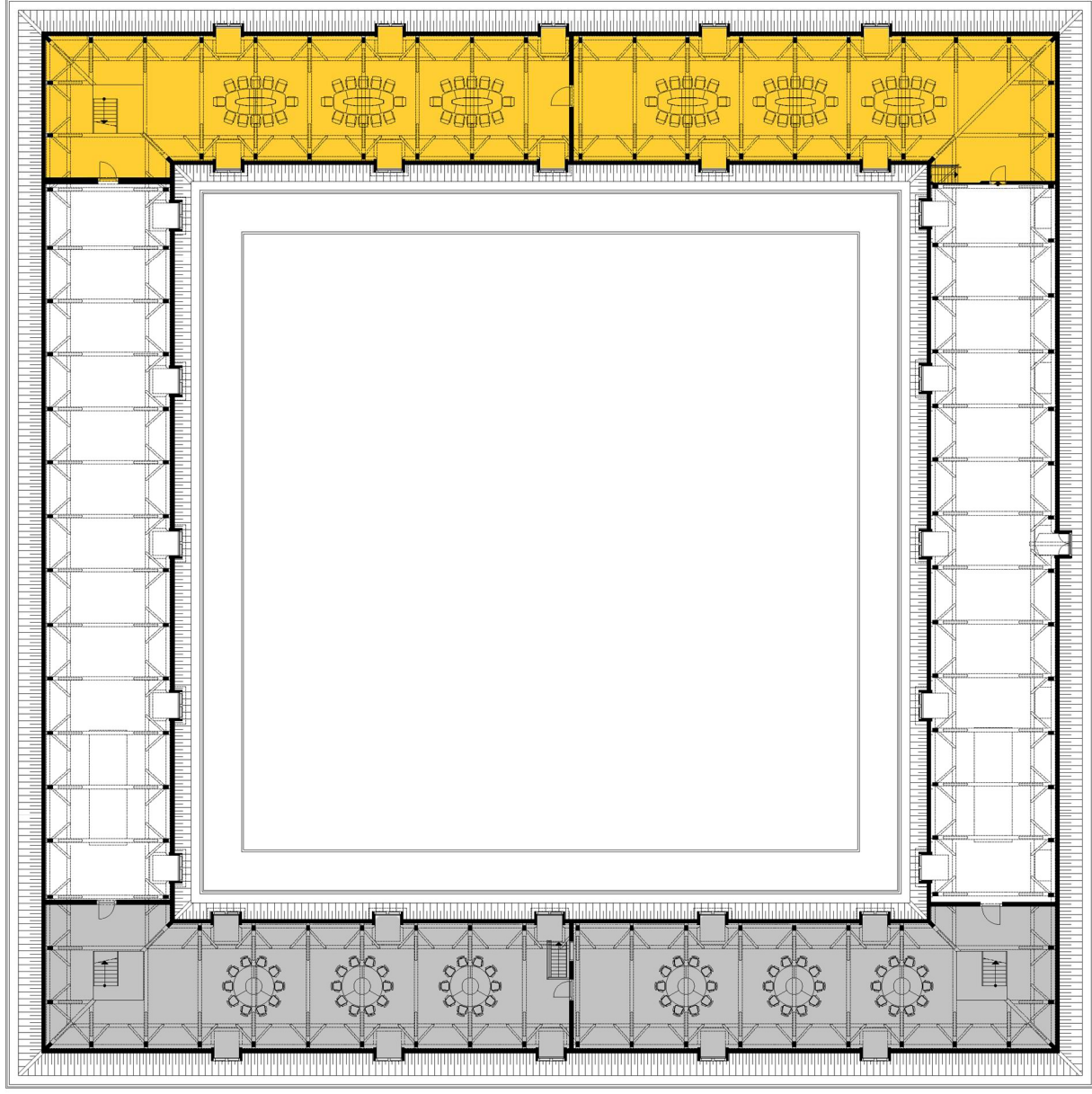




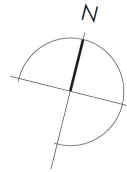
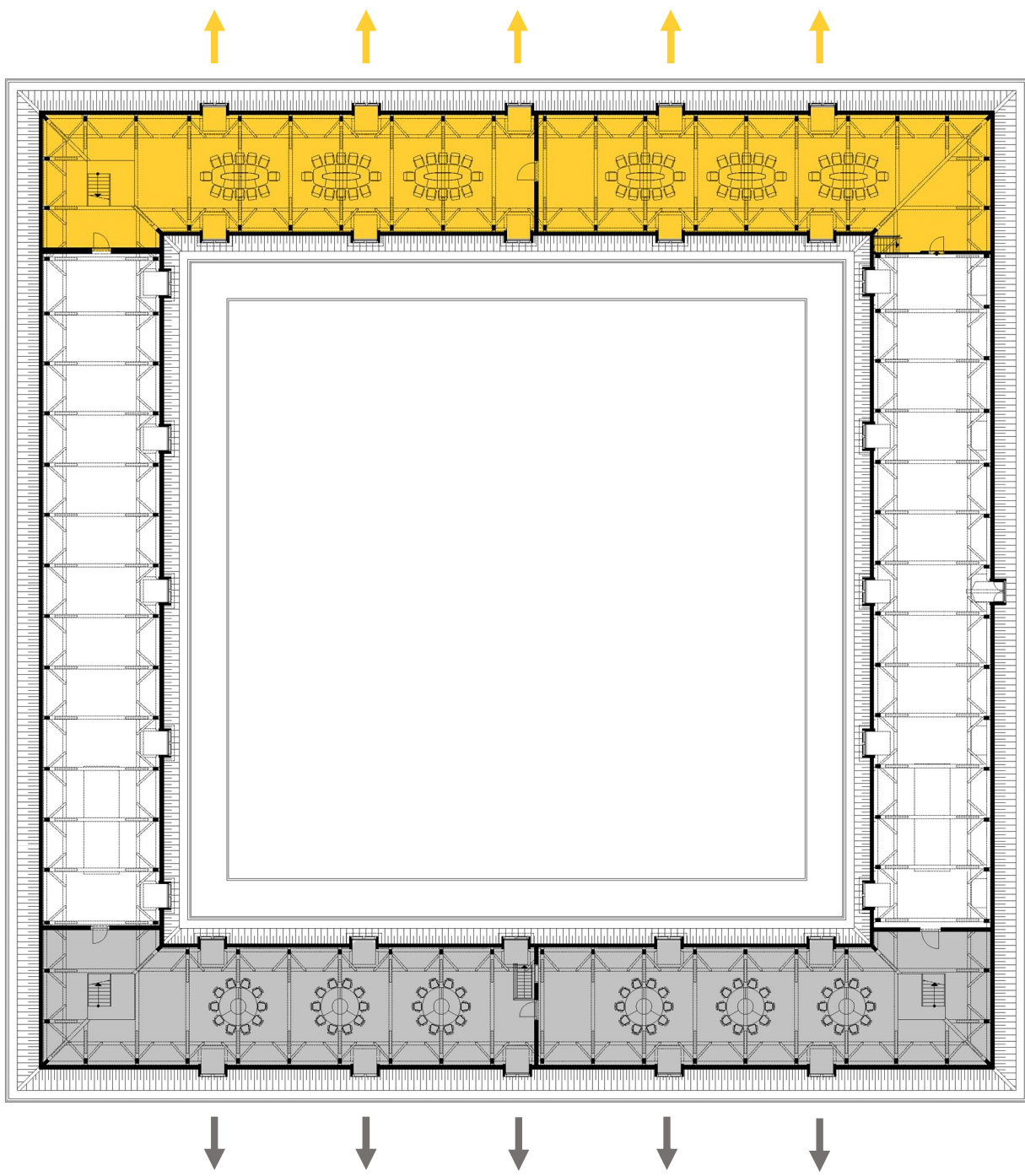
+2 ATTIC



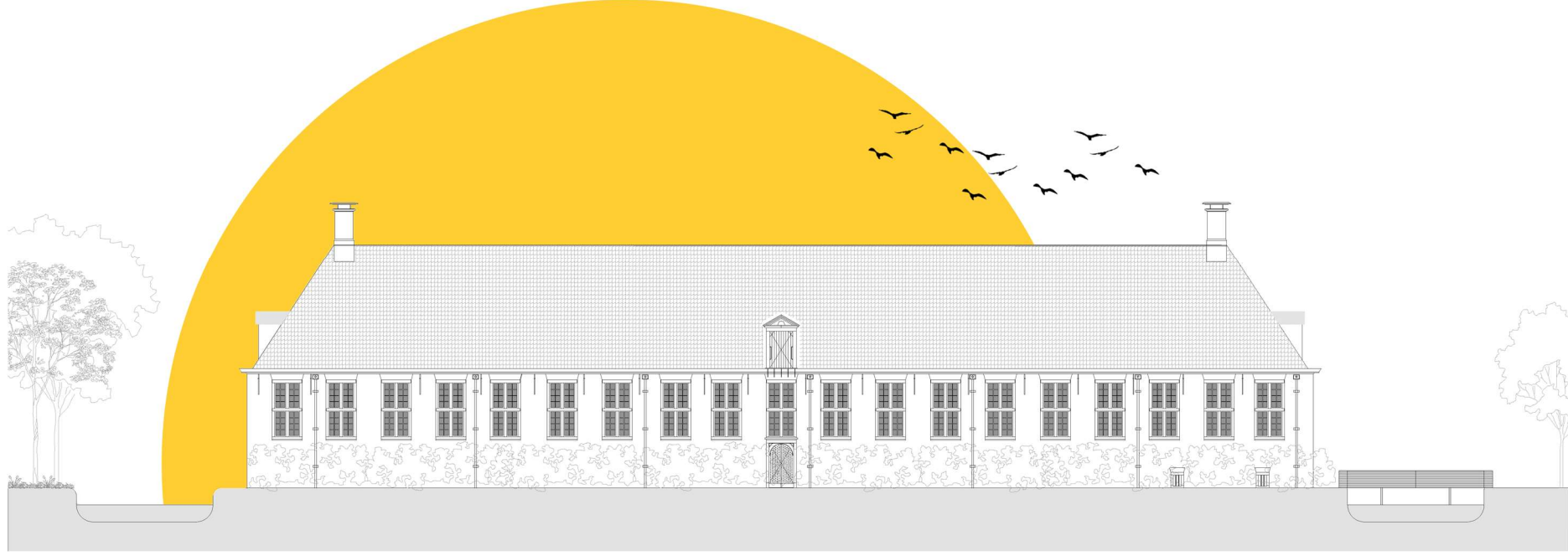
+2 ATTIC – PROGRAMME



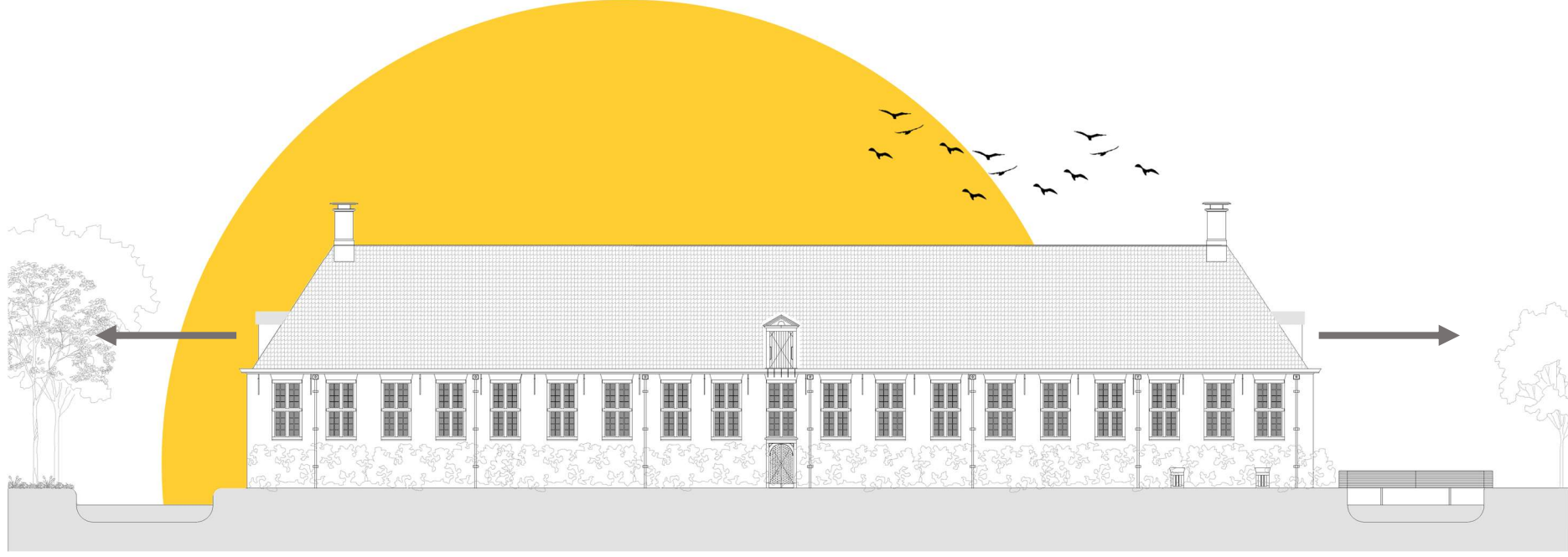
+2 ATTIC – CONNECTION INSIDE/OUTSIDE



ELEVATION - EAST



ELEVATION – EAST (CONNECTION INSIDE/OUTSIDE)

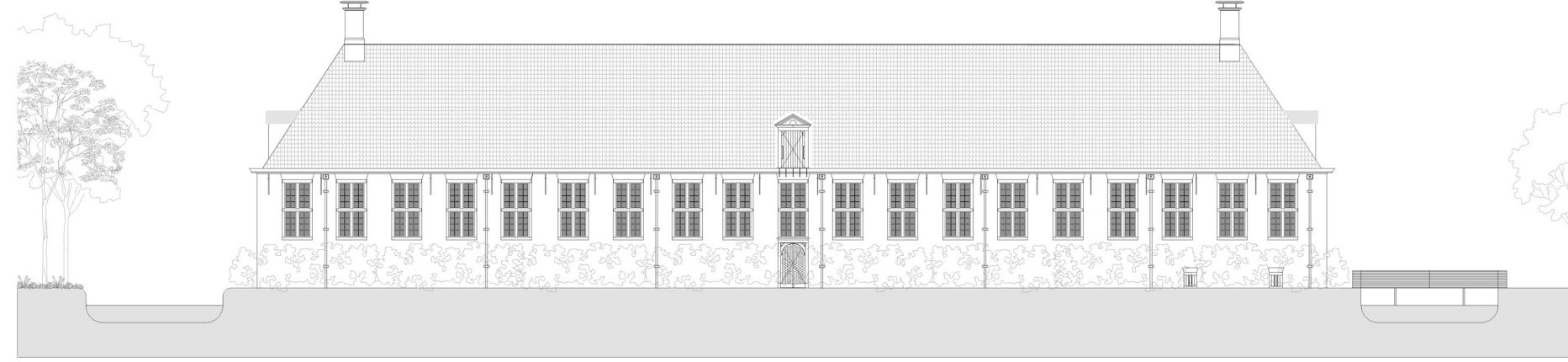


ELEVATION – EAST & SOUTH (CONNECTION)

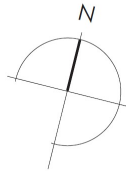
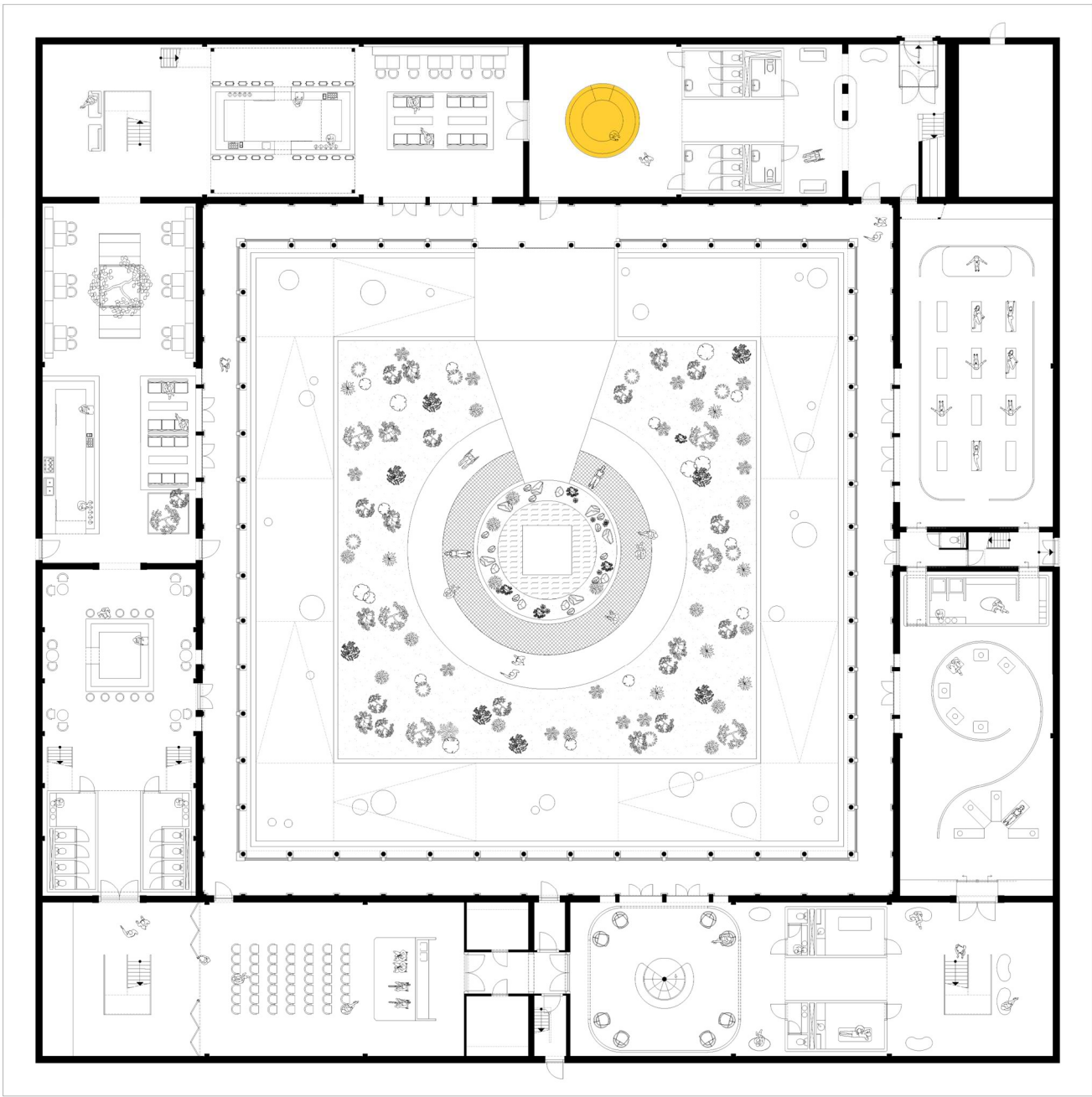
South



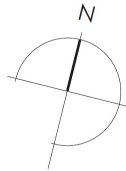
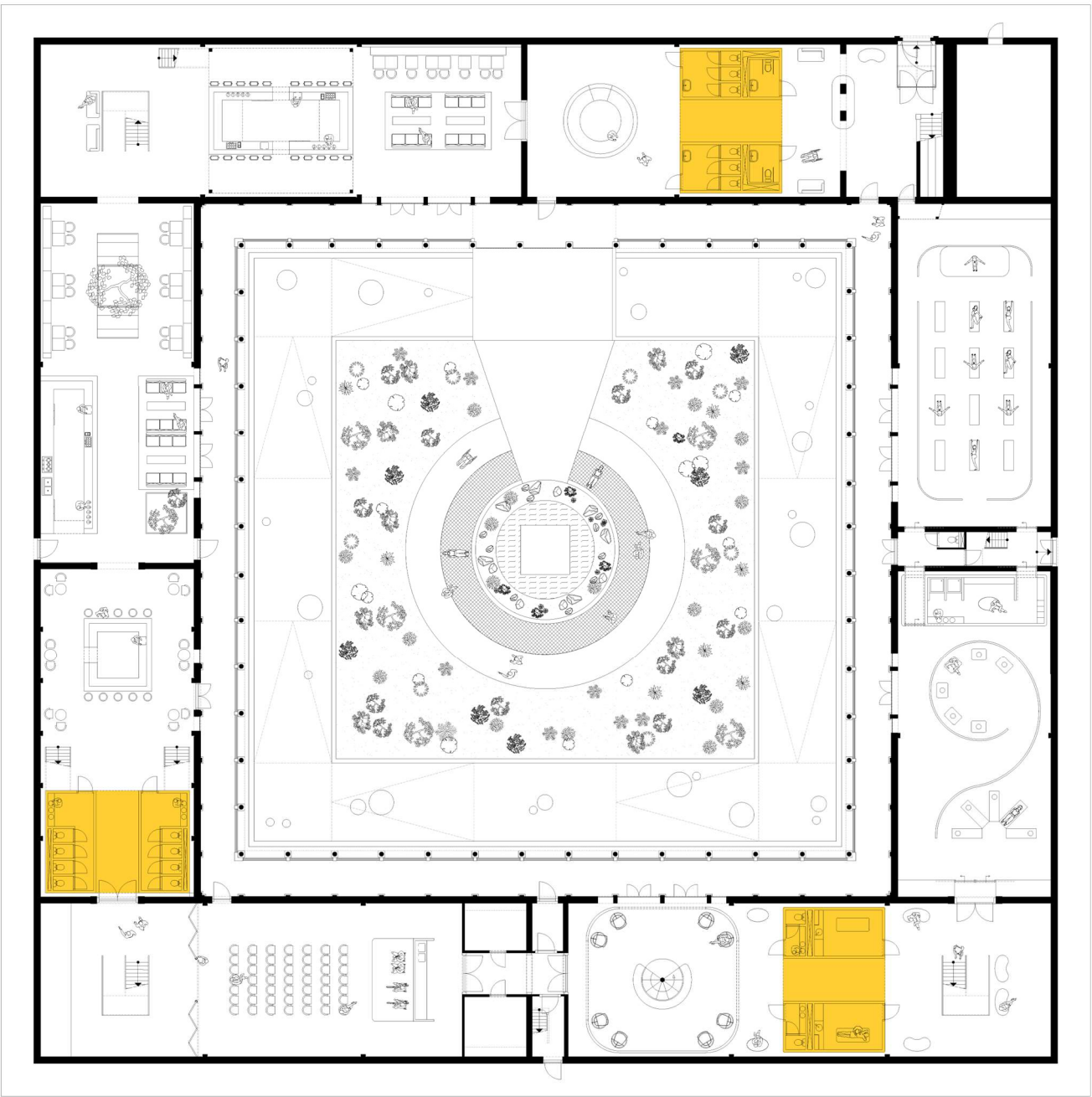
East



0 GROUND FLOOR – CLEAR & ELEGANT

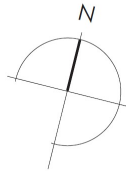
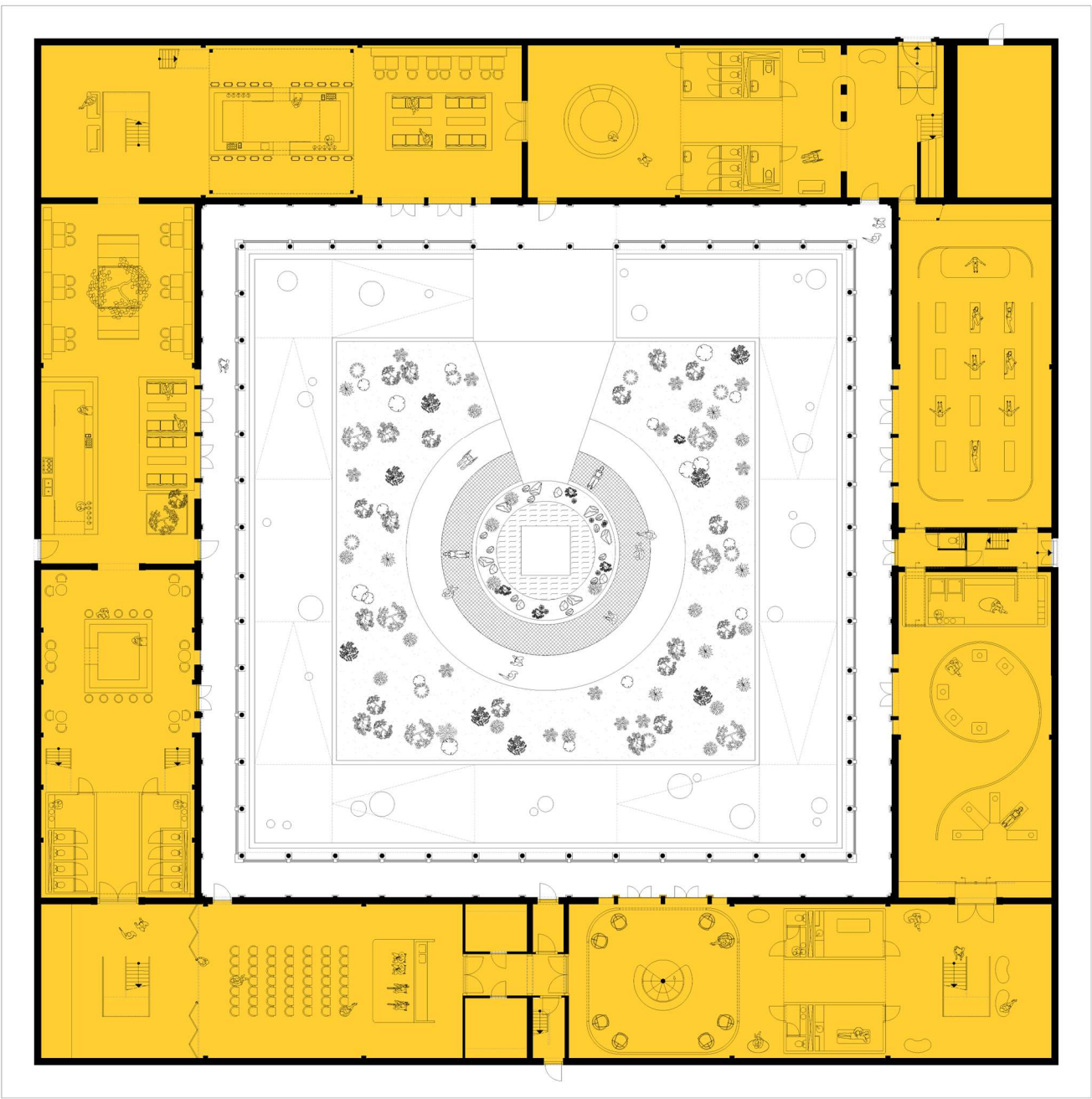


0 GROUND FLOOR – REPEATING SANITARY UNIT





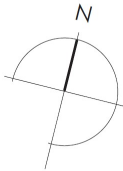
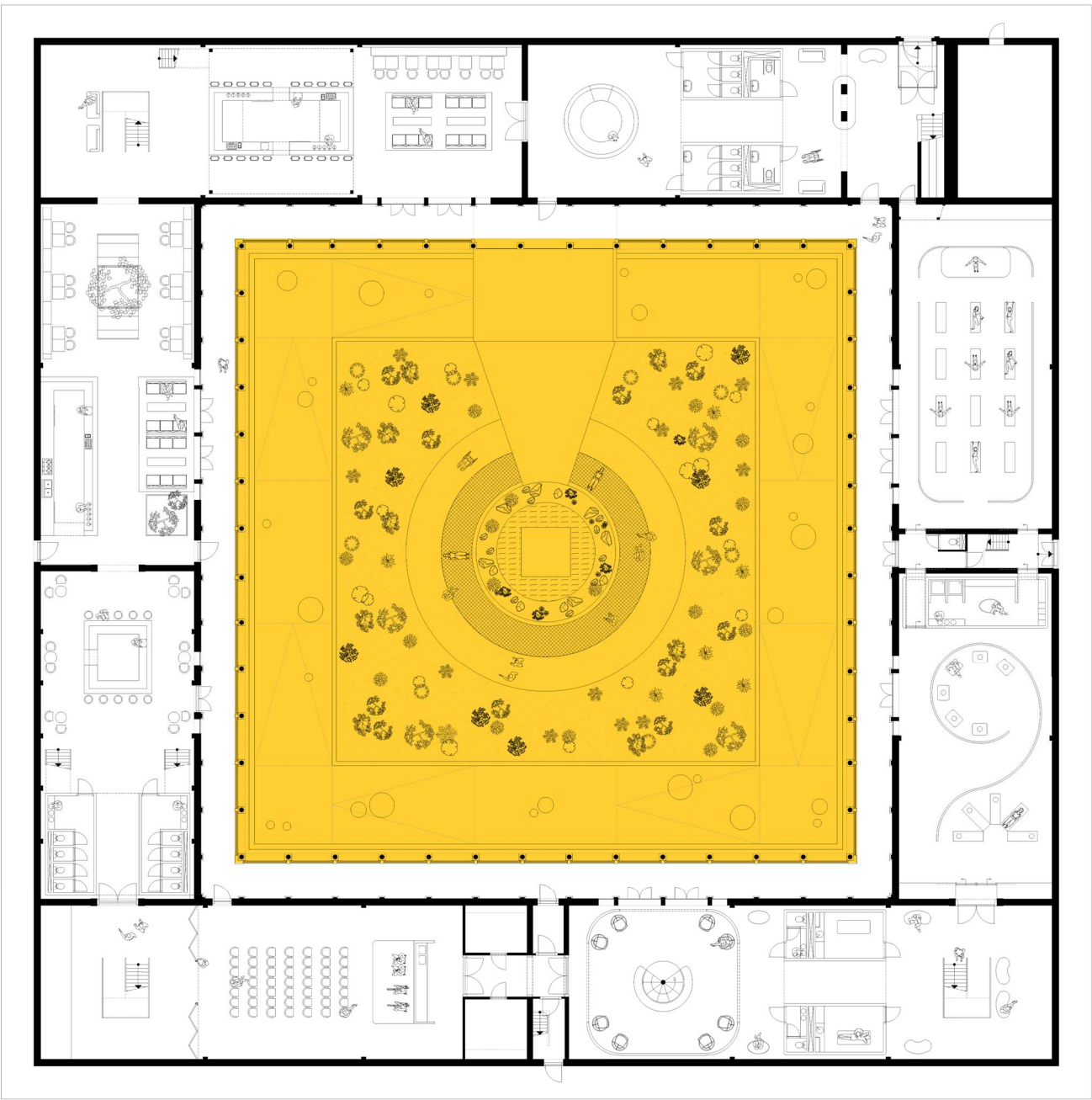
0 GROUND FLOOR – CAREFUL APPROACH

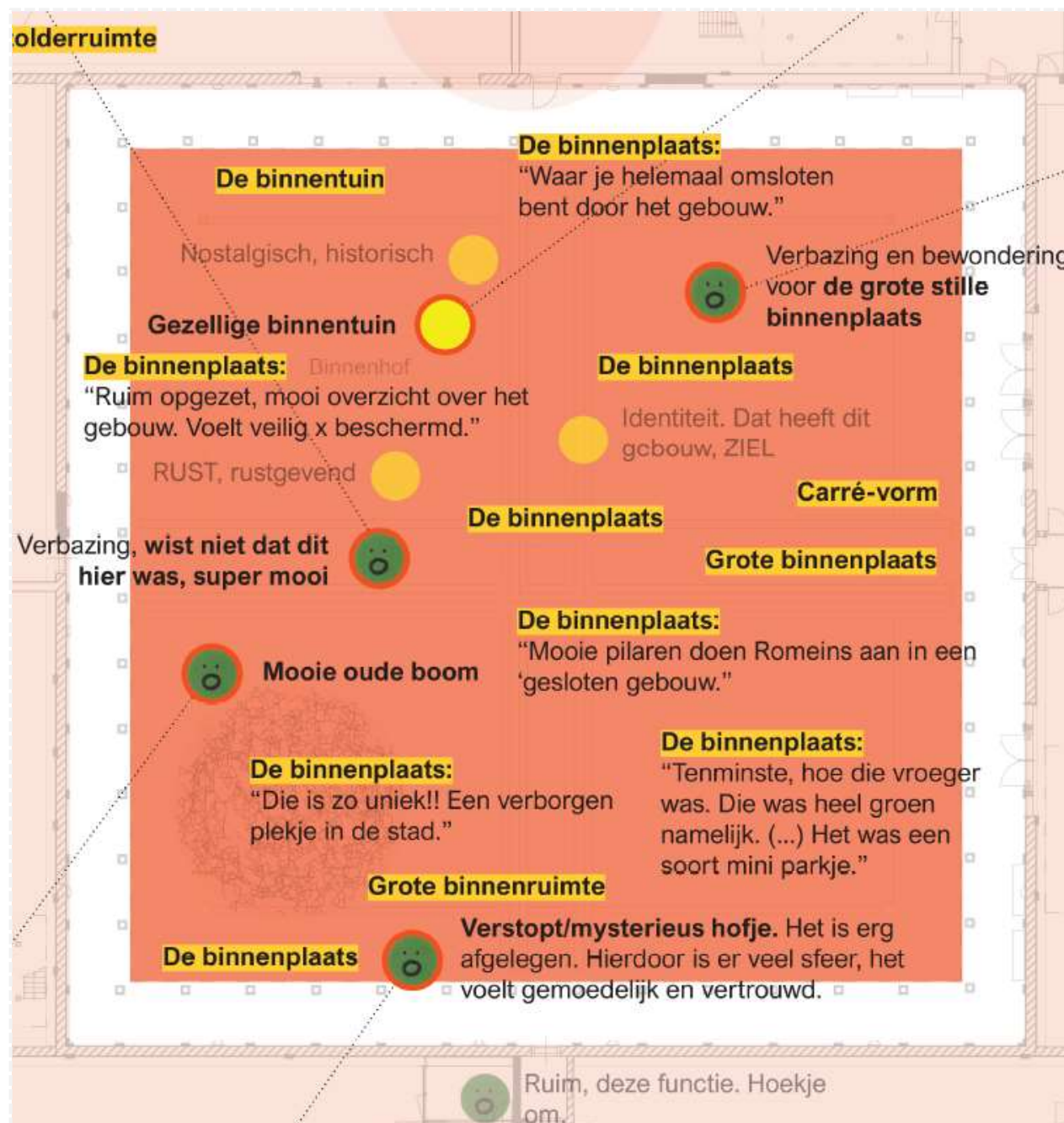


3. A redesign that connects to both work domains, but at the same time manages to 'excite' and 'surprise'

Architecture Plague house: Preserve and enhance the 'peace and serenity' of the courtyard, but at the same time make it a surprising and lively place (show a different view)

0 GROUND FLOOR – COURTYARD

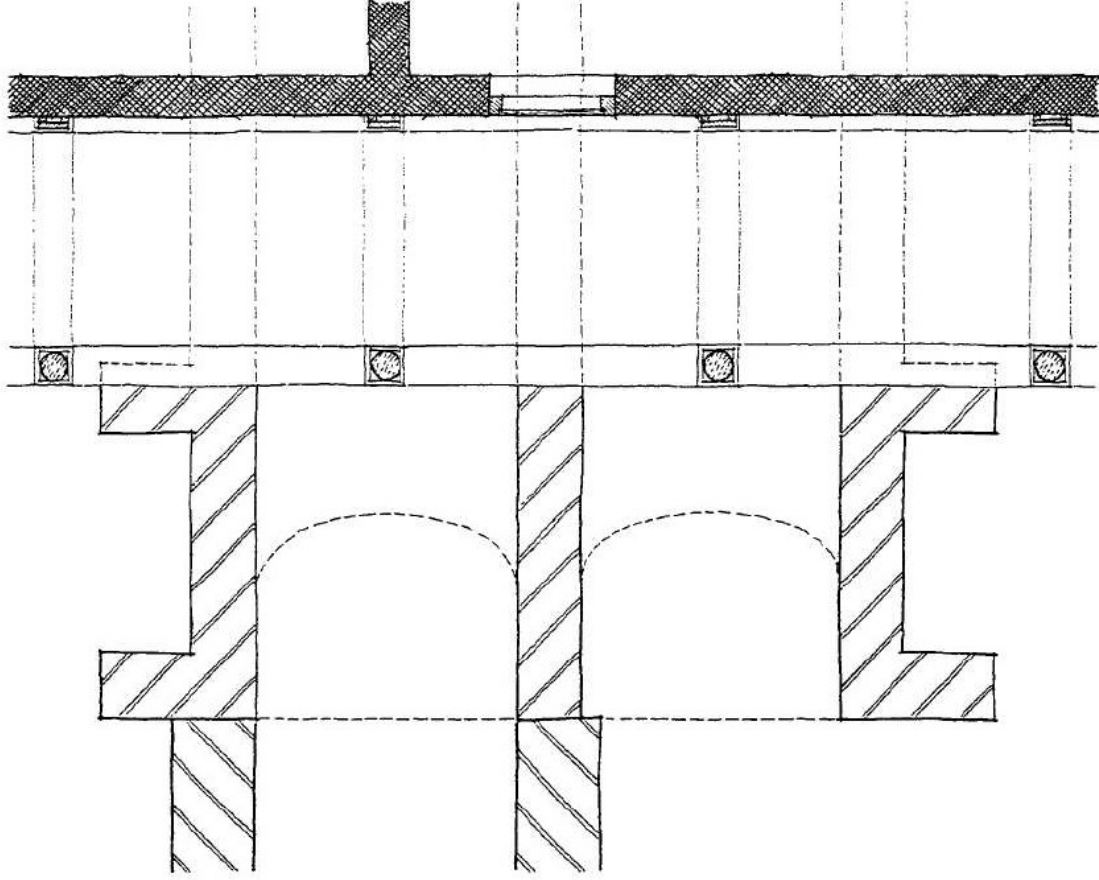




REFERENCE WATER (ARTWORK, DE LAKENHAL)



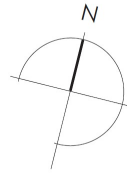
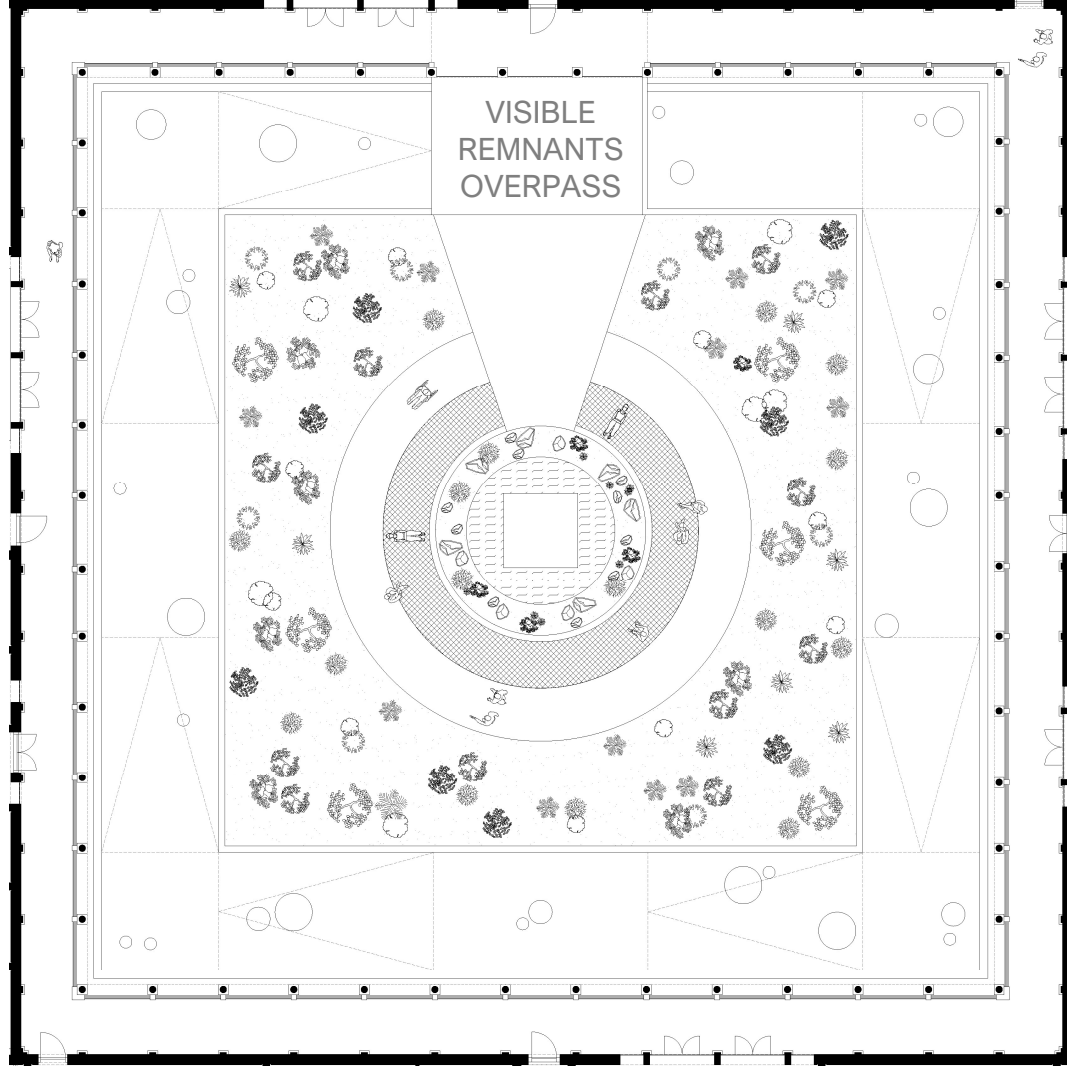
REMNANTS OVERPASS (DRAWING, JAN DRÖGE)



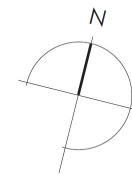
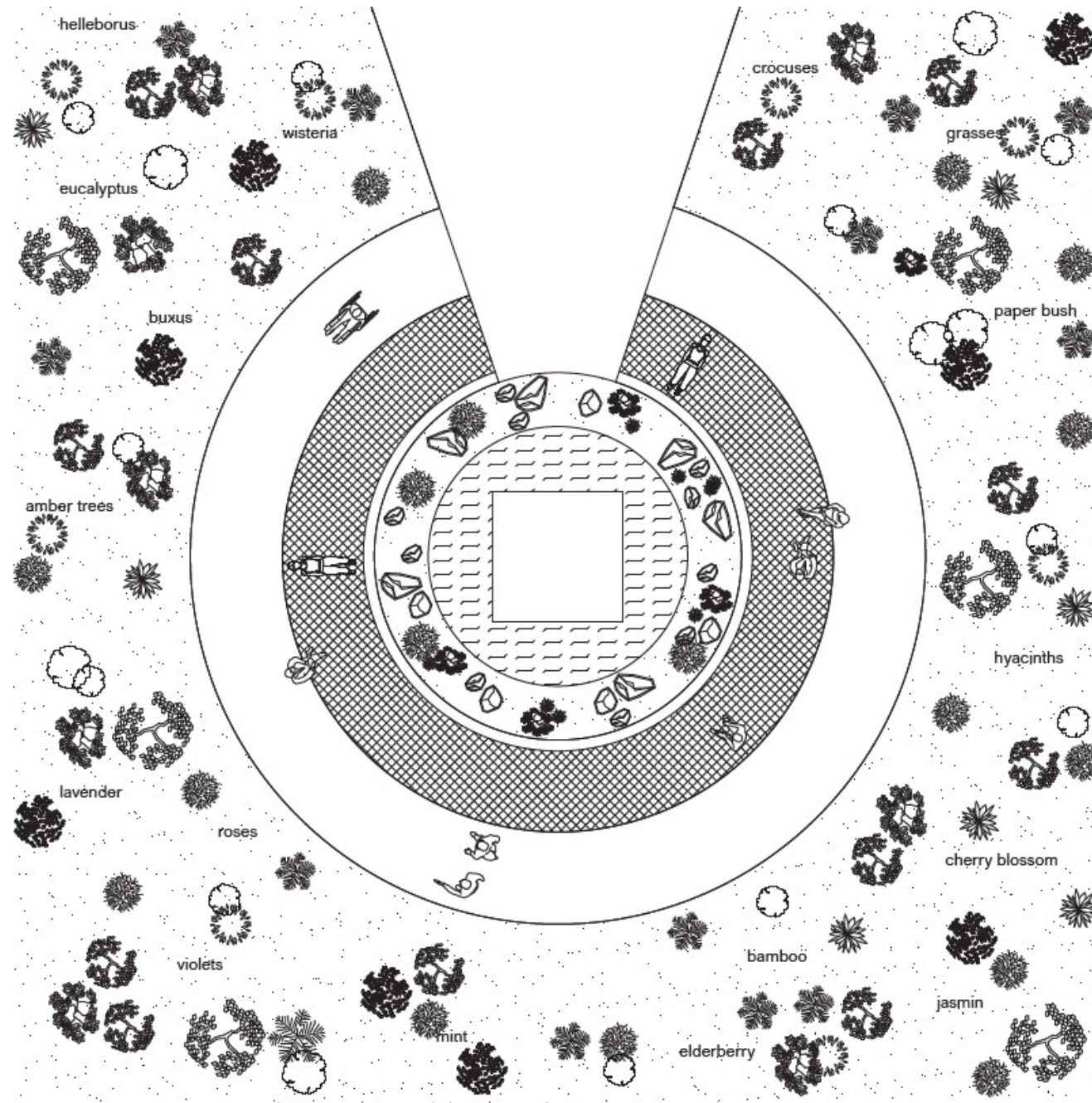
REMNANTS OVERPASS (PICTURE, JAN DRÖGE)



CLOSE-UP COURTYARD & ART ROUTE

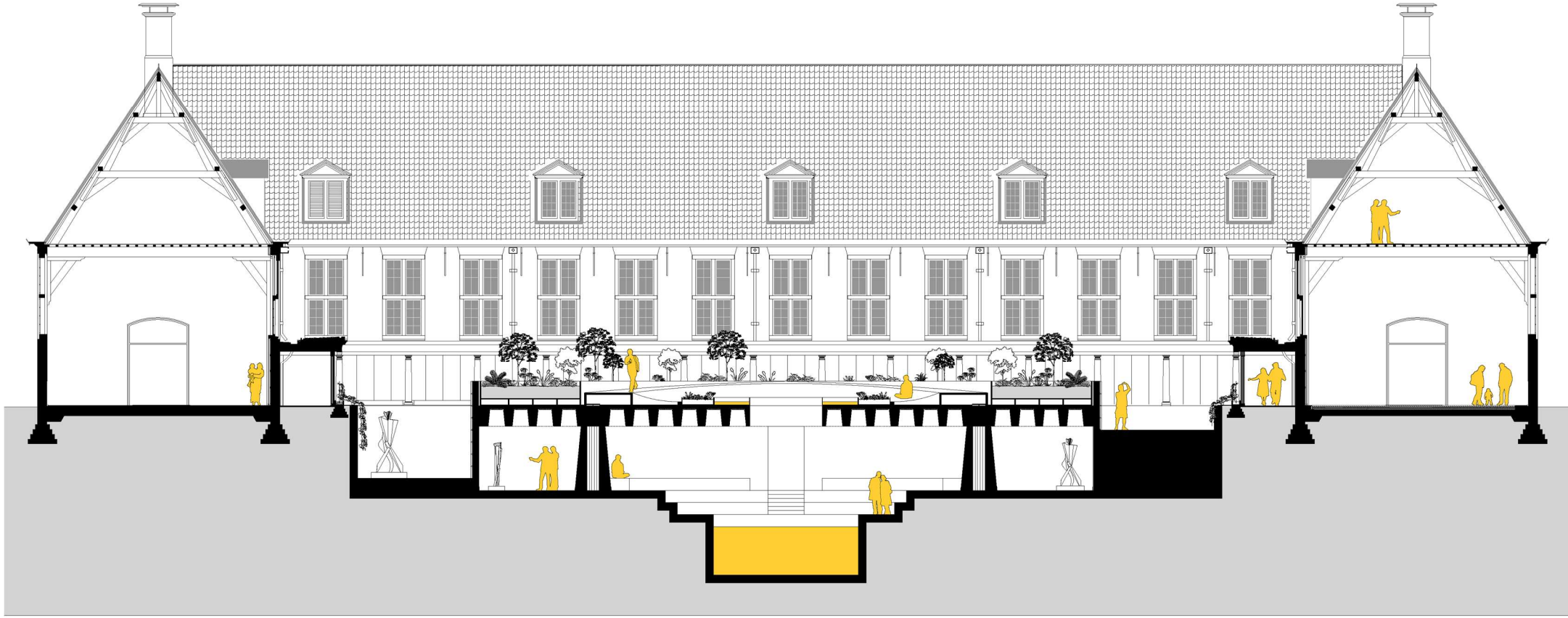


SEASONAL GARDEN - COLOURFUL/AROMATIC PLANTS

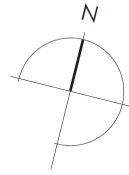
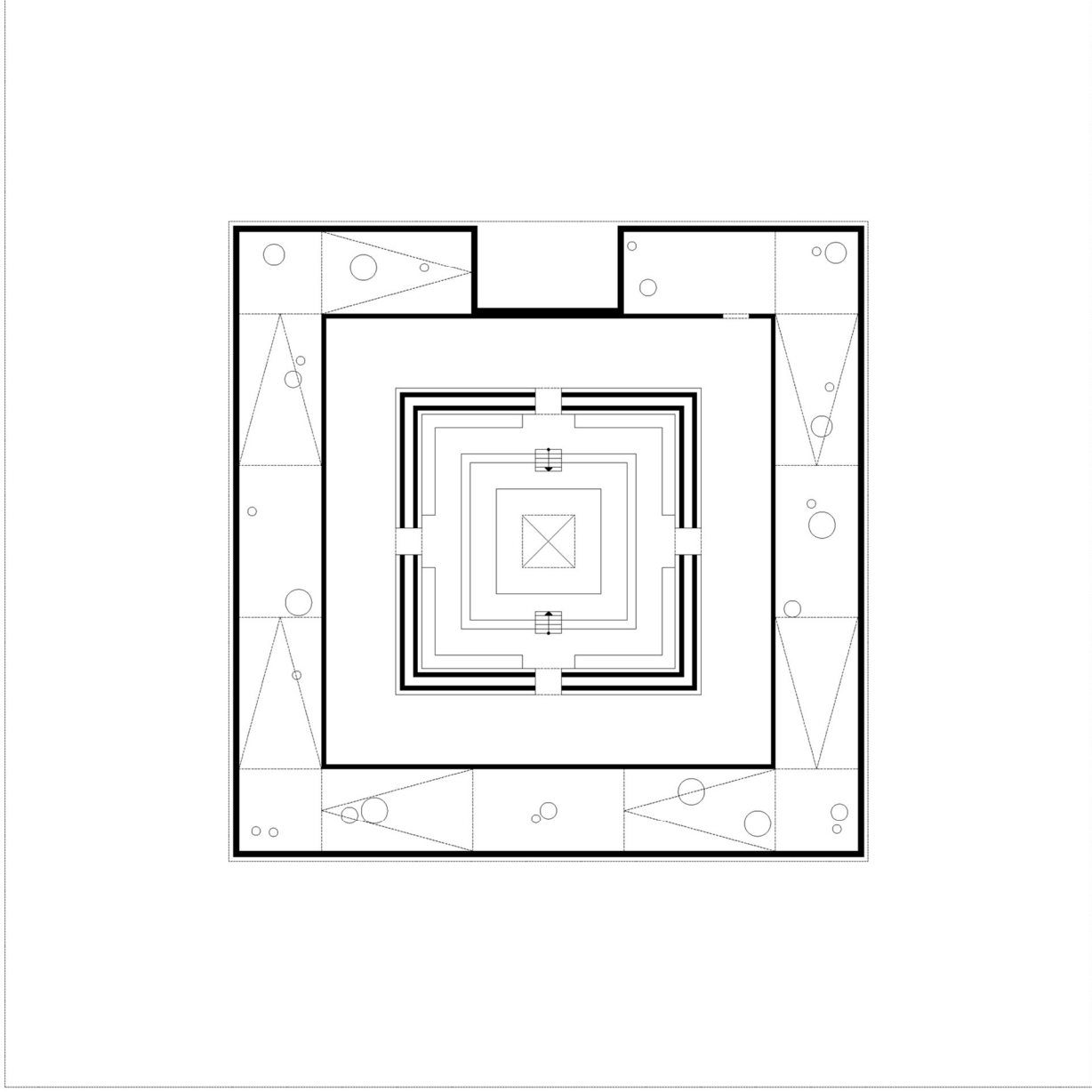




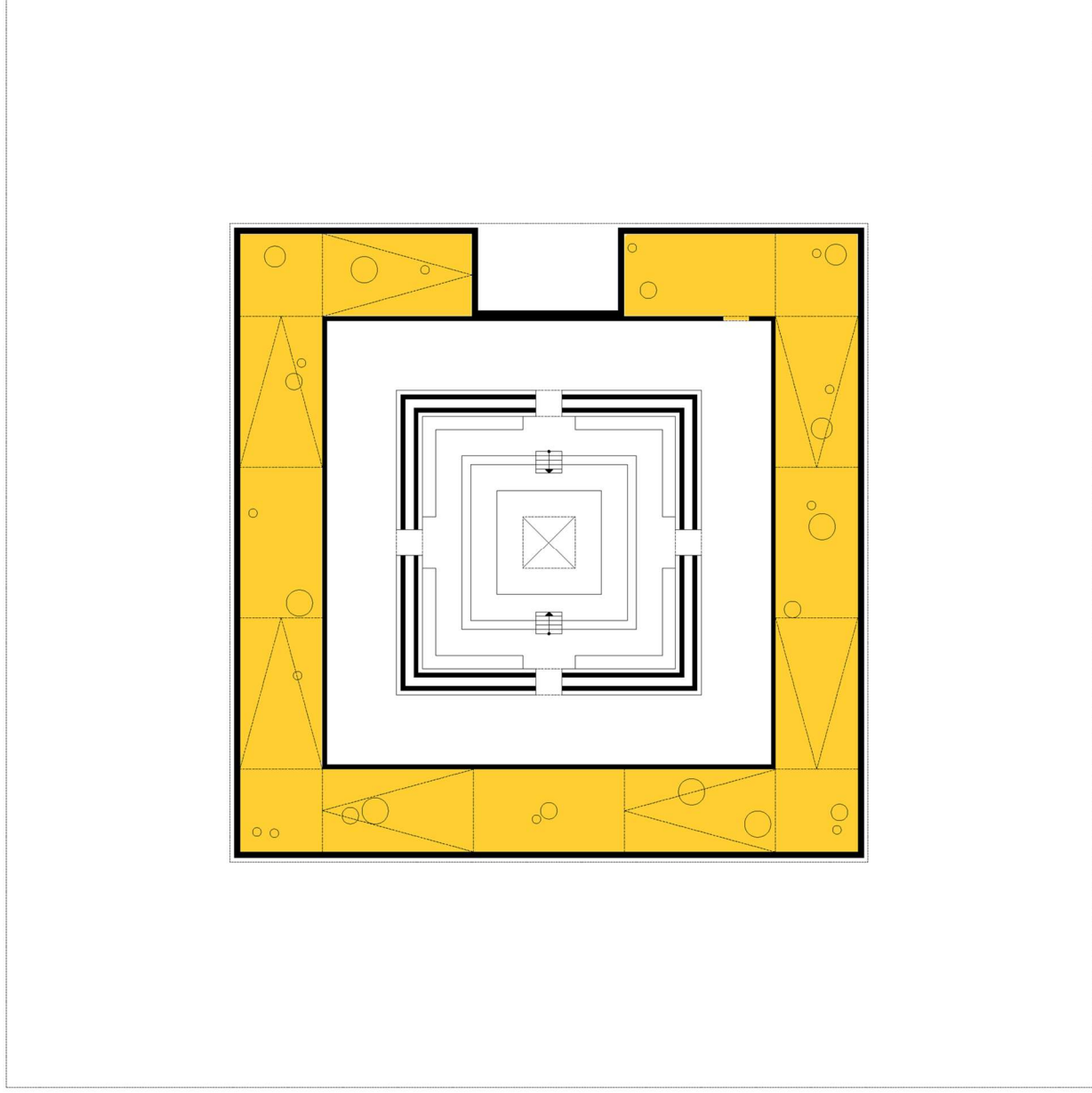
SECTION



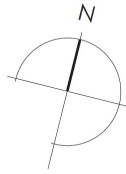
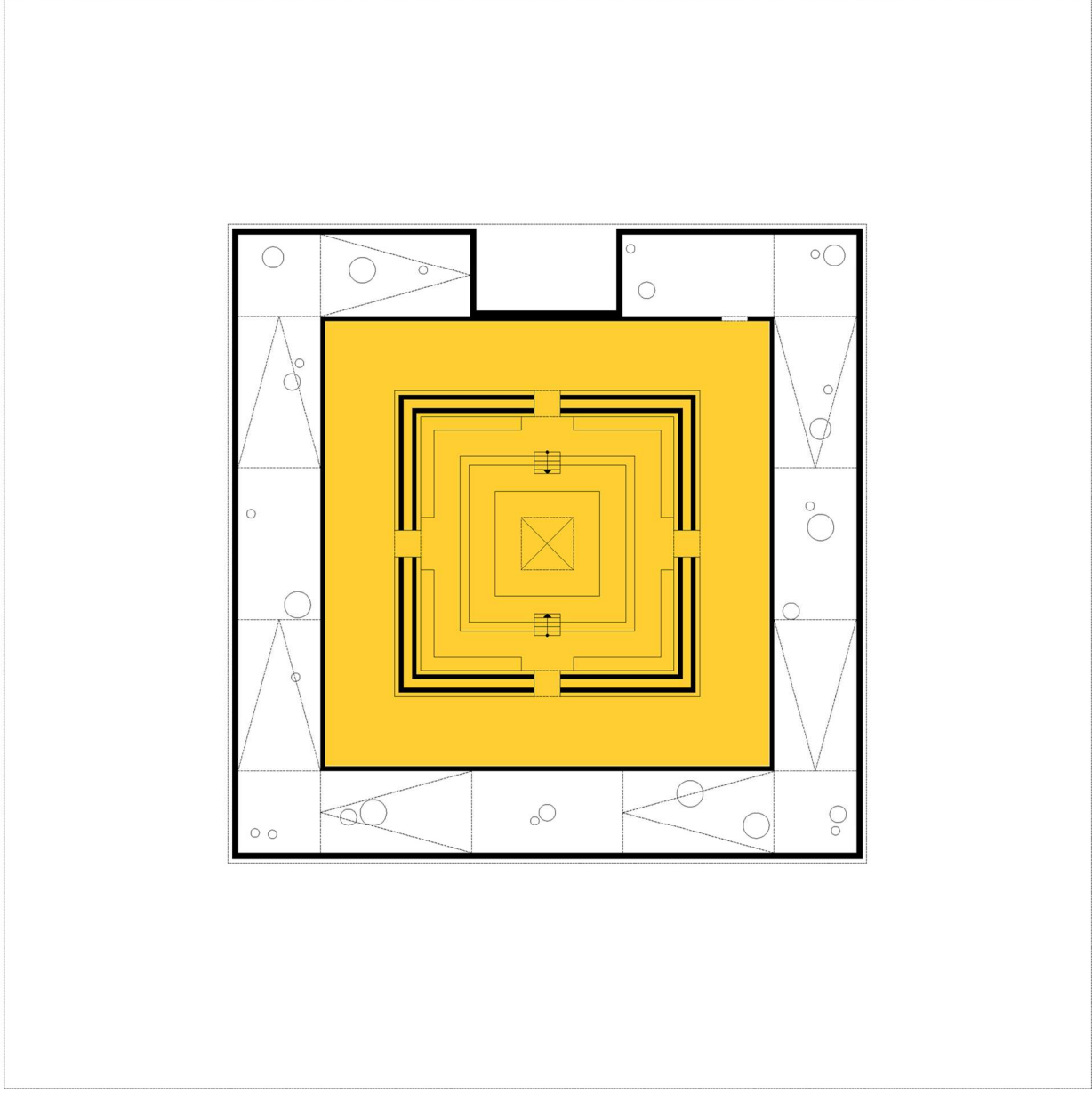
-1 – SCULPTURAL ROUTE & CONTEMPLATION



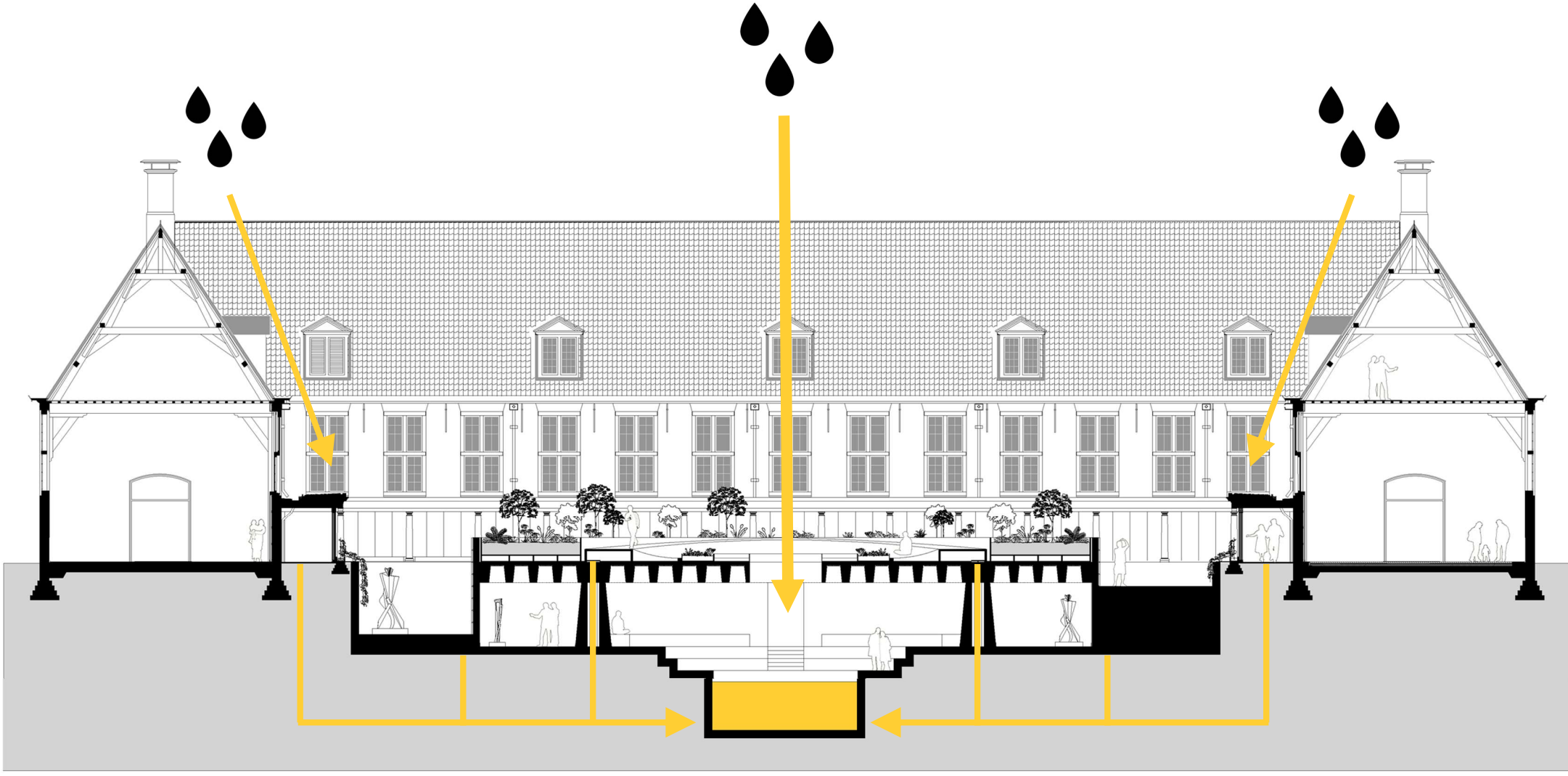
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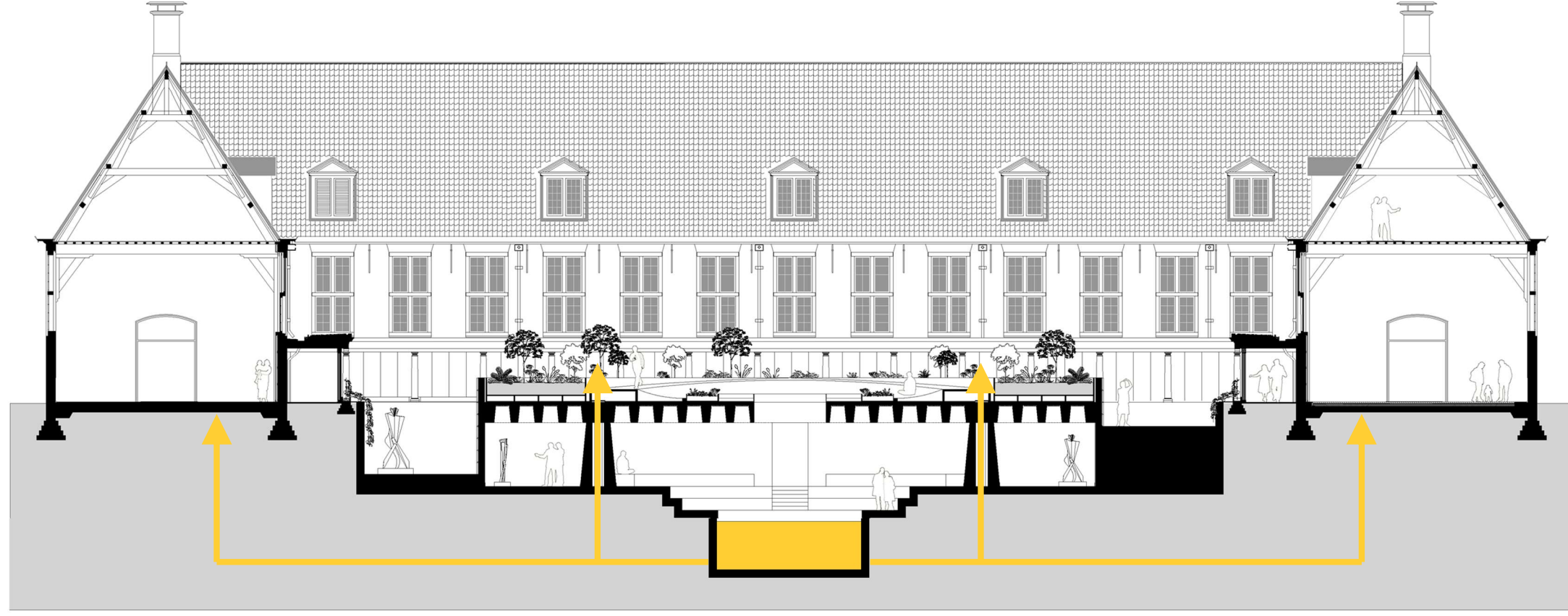
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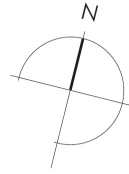
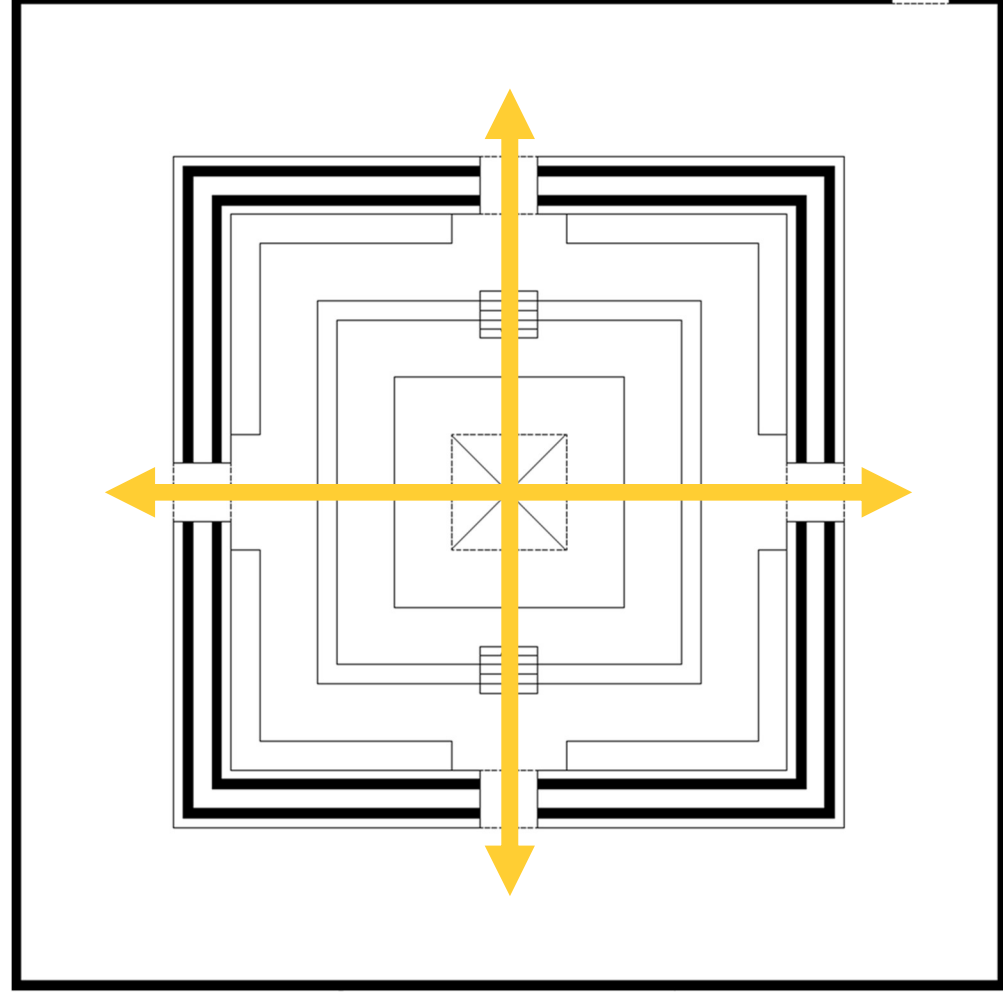
SECTION – WATER (SPIRITUAL & FUNCTIONAL)



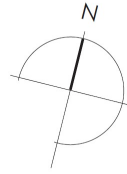
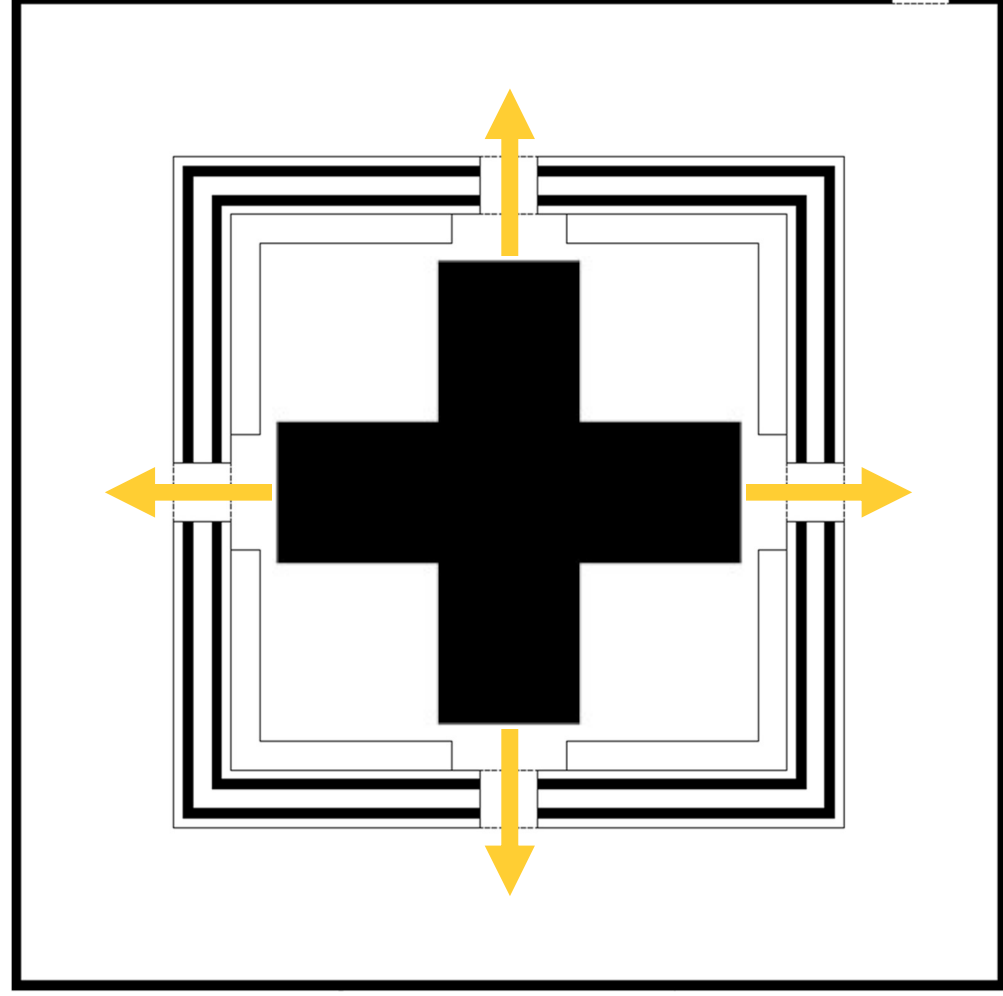
SECTION – WATER (SPIRITUAL & FUNCTIONAL)



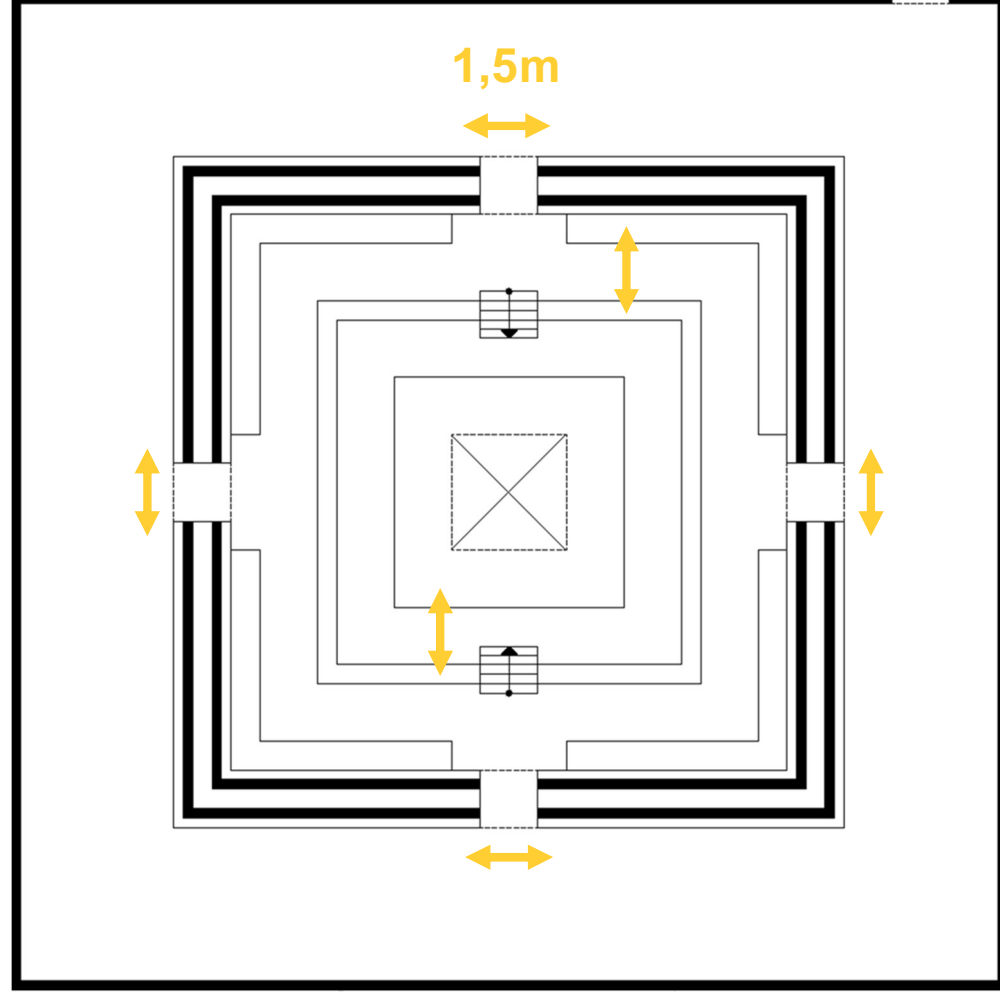
-1 – REFERENCE HEALTH CARE

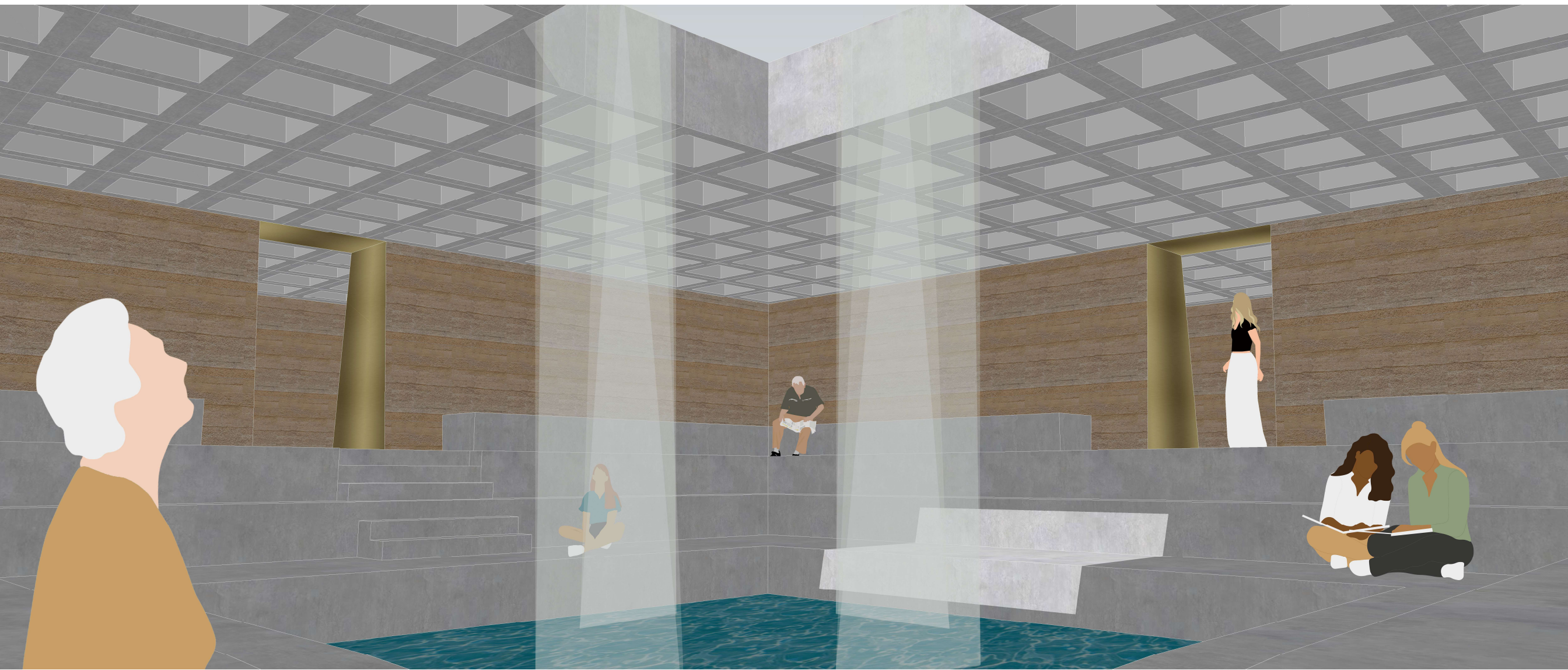


-1 – REFERENCE HEALTH CARE



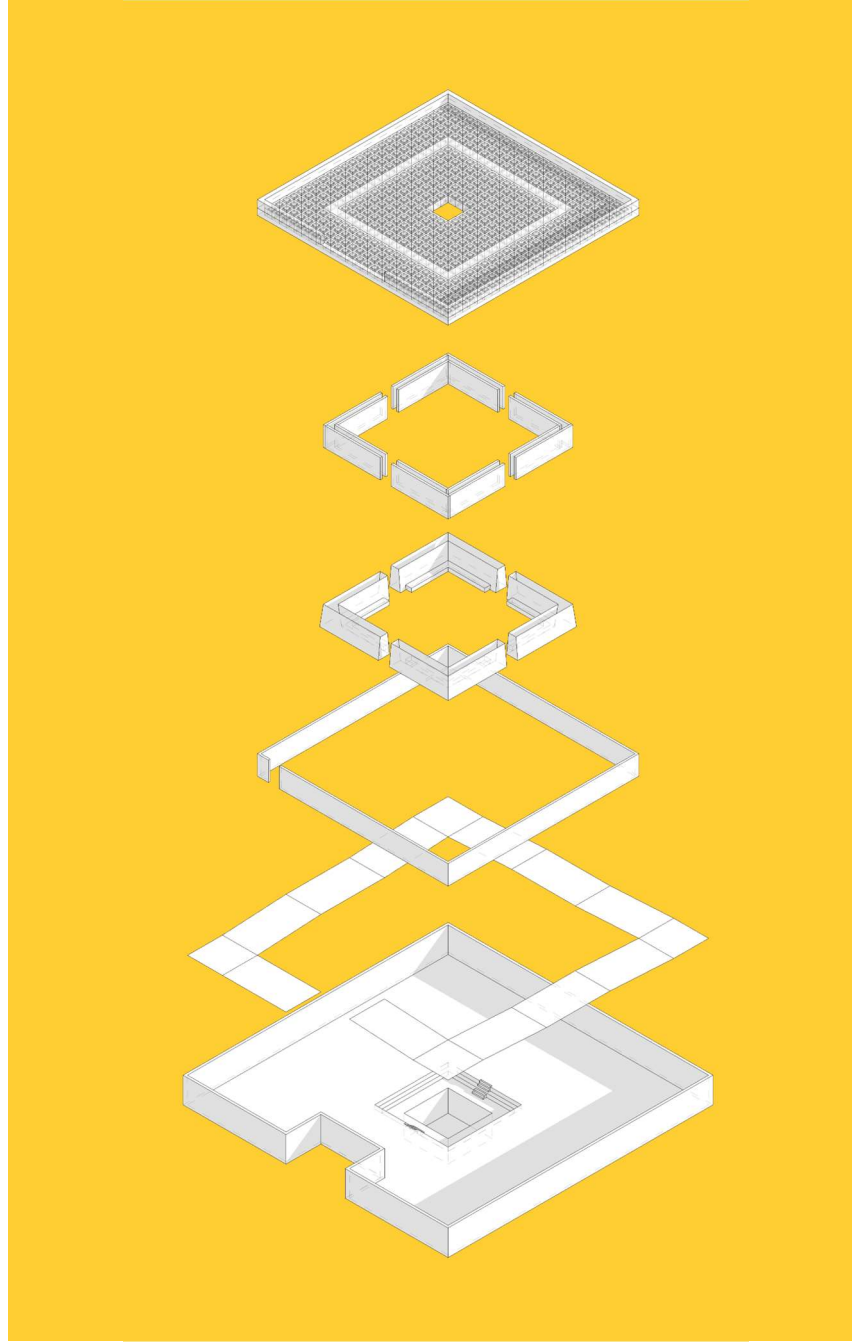
-1 – REFERENCE HEALTH CARE



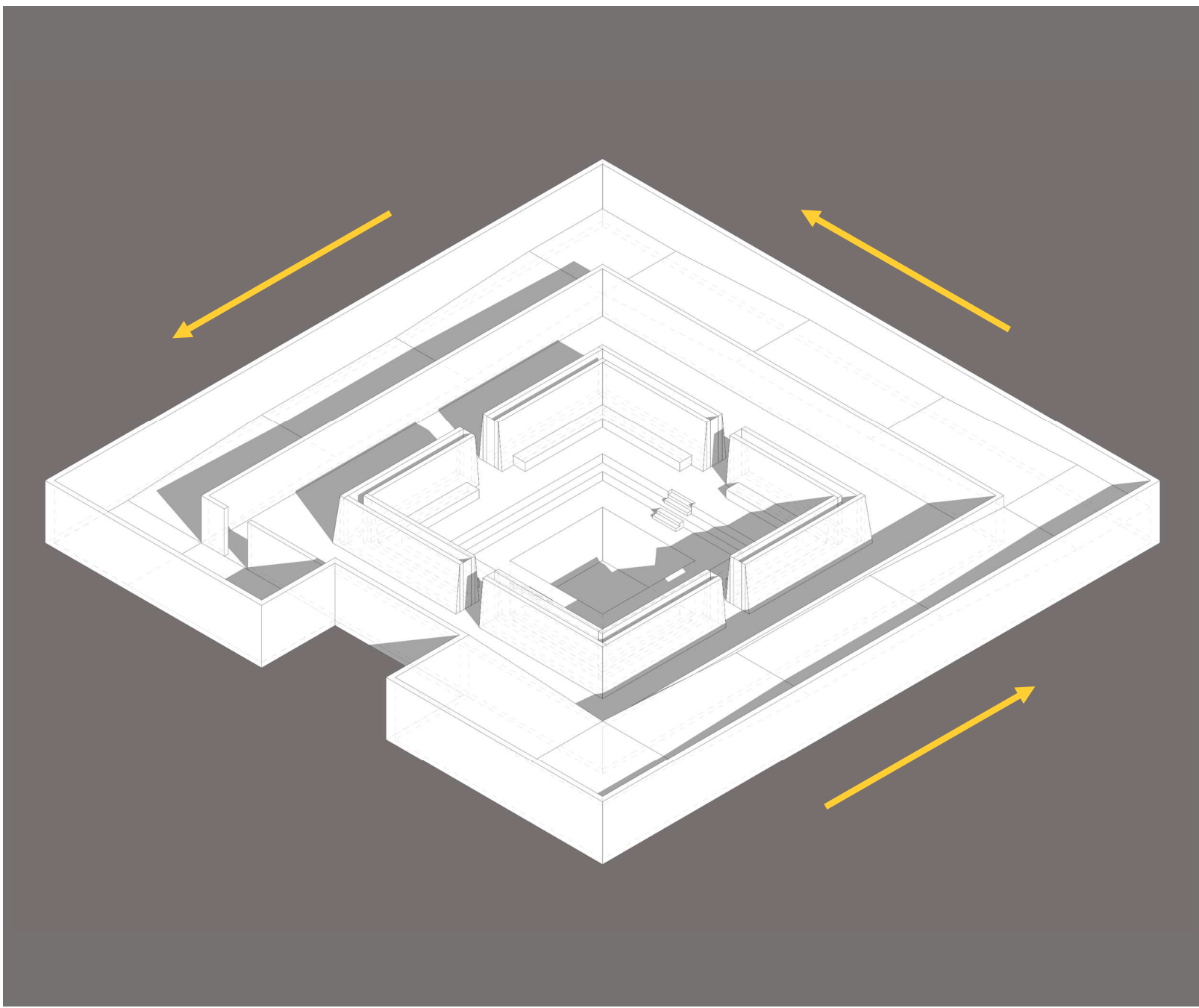


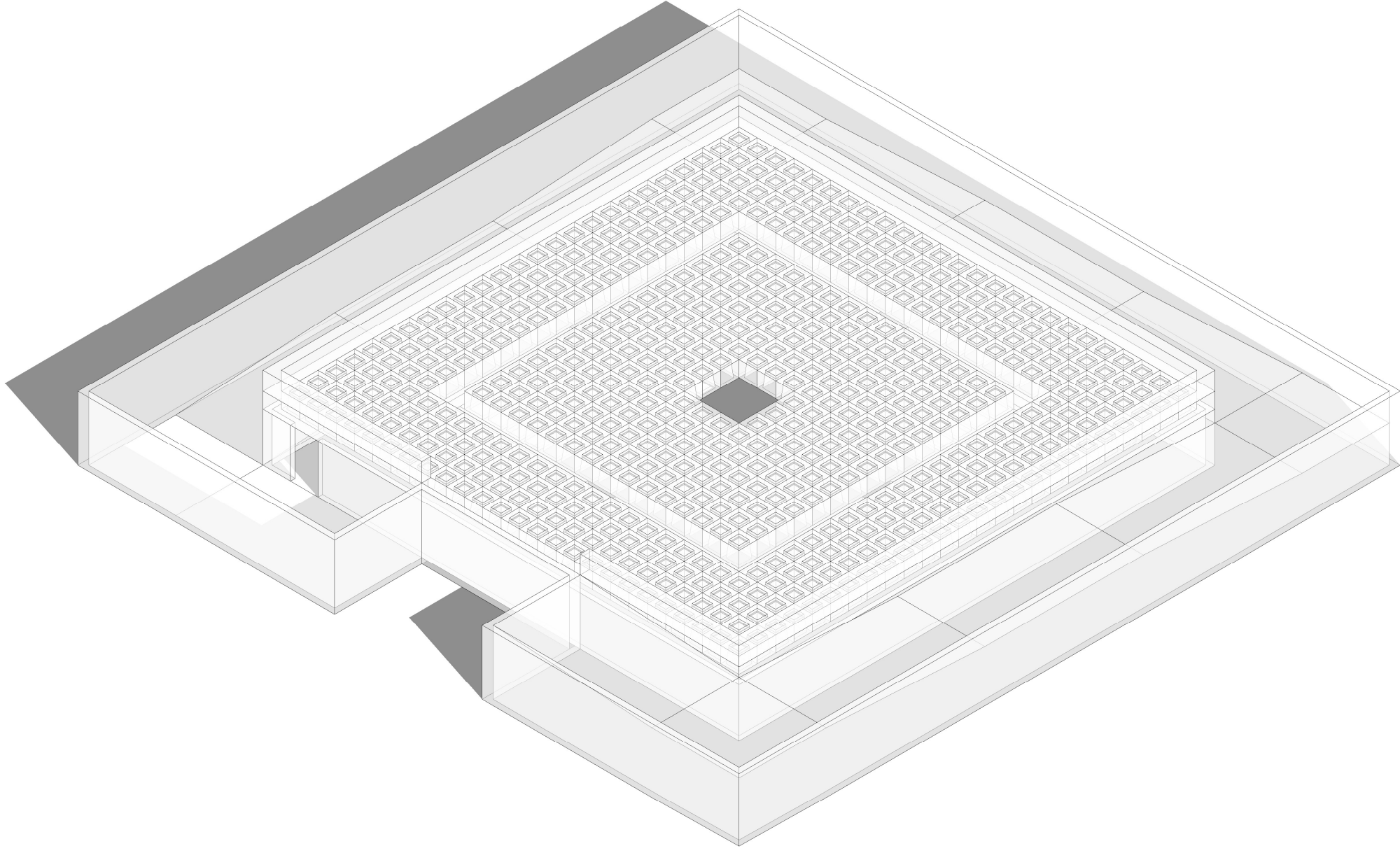


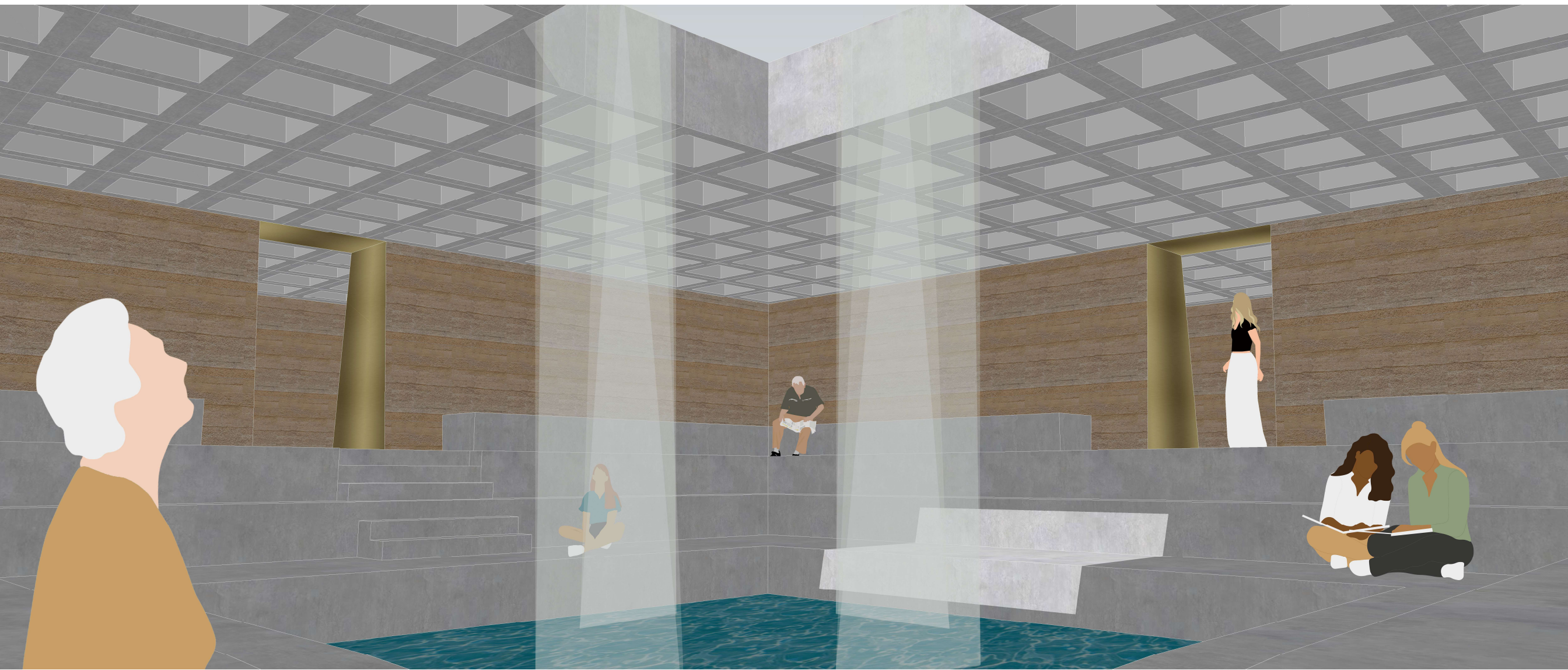
TECHNICAL AXO – EXPLODED VIEW



TECHNICAL AXO

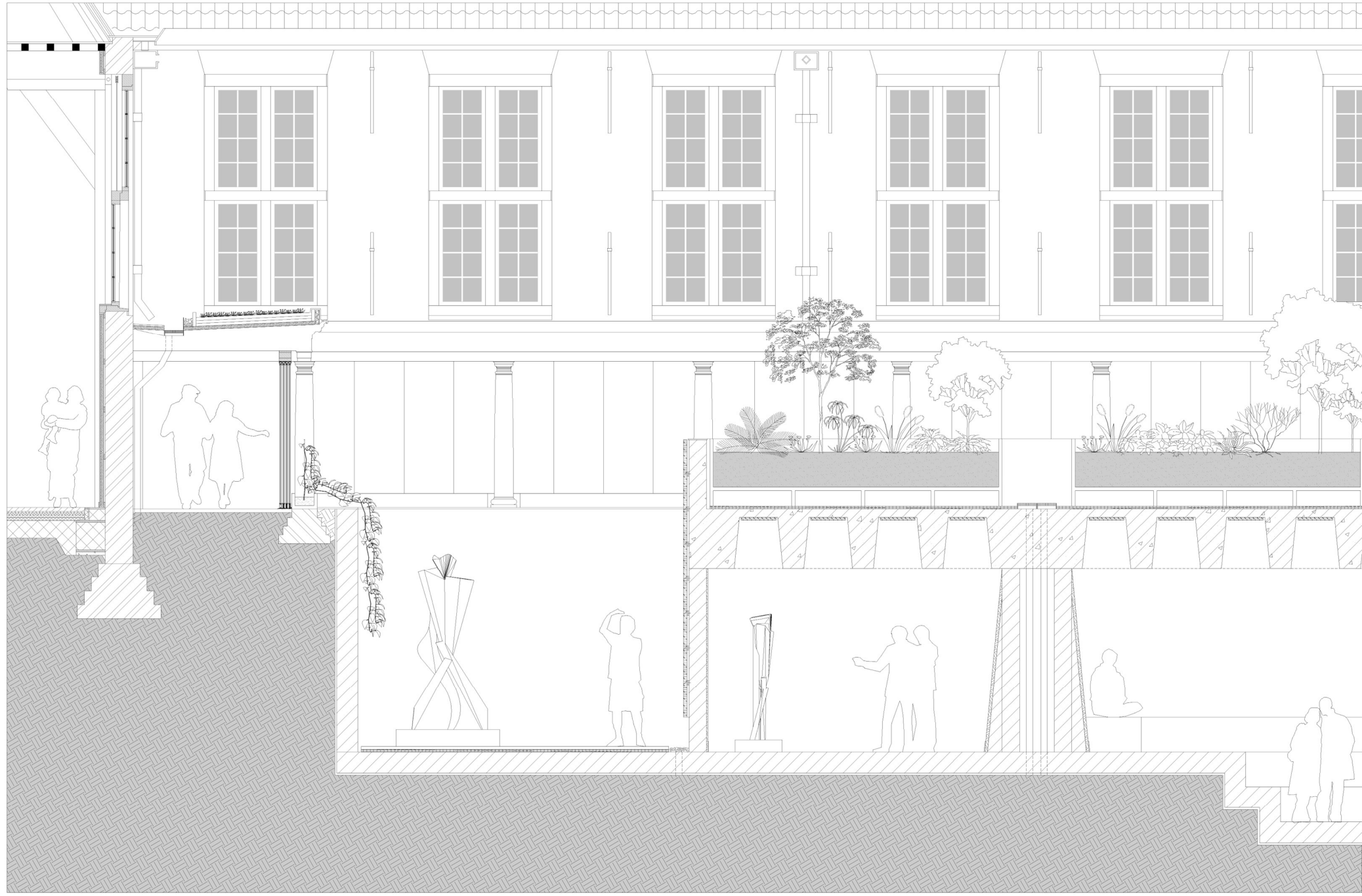




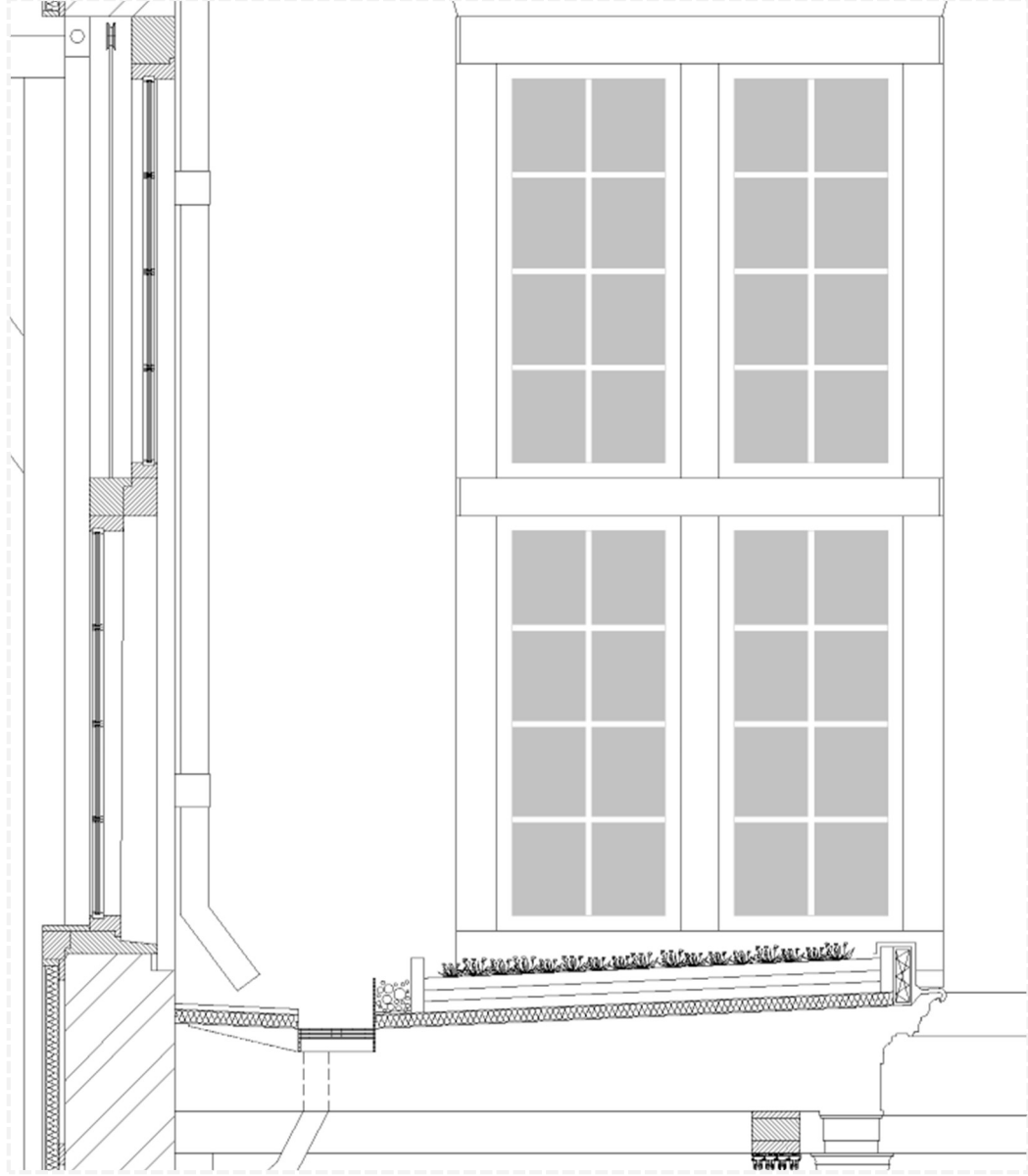
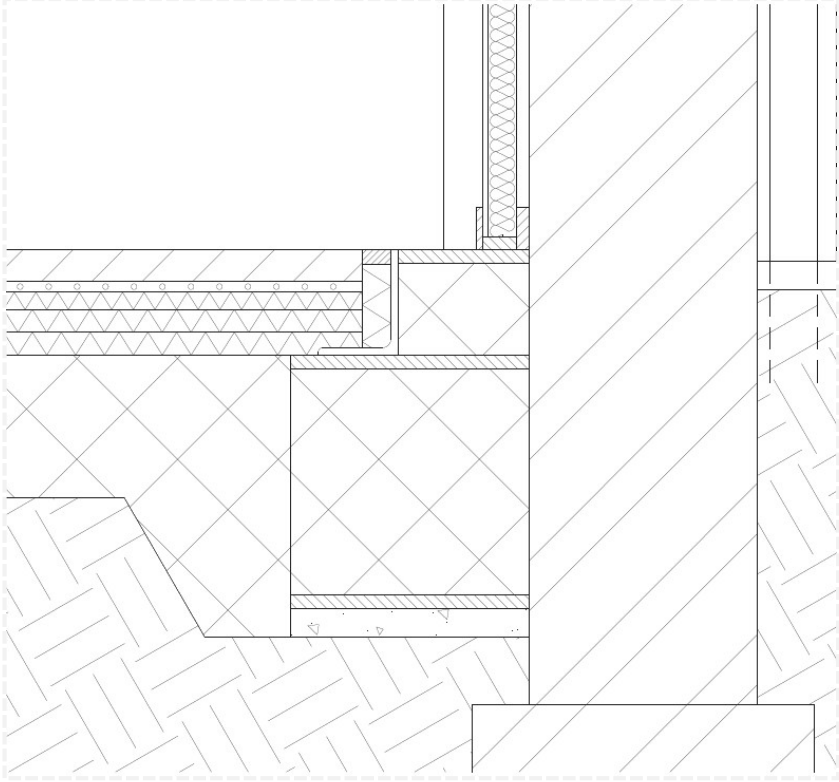




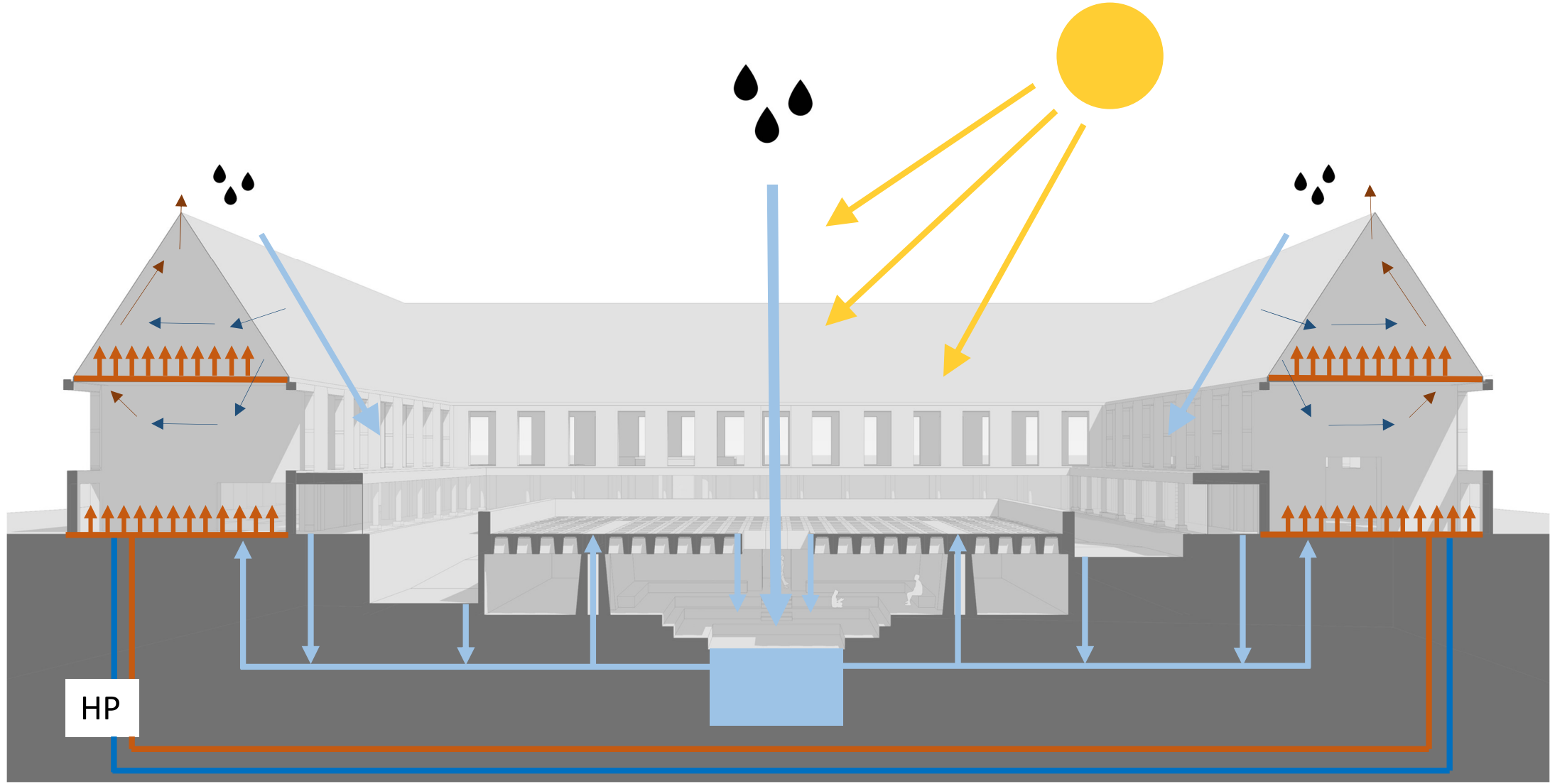
SECTION – TECHNICAL DETAILS

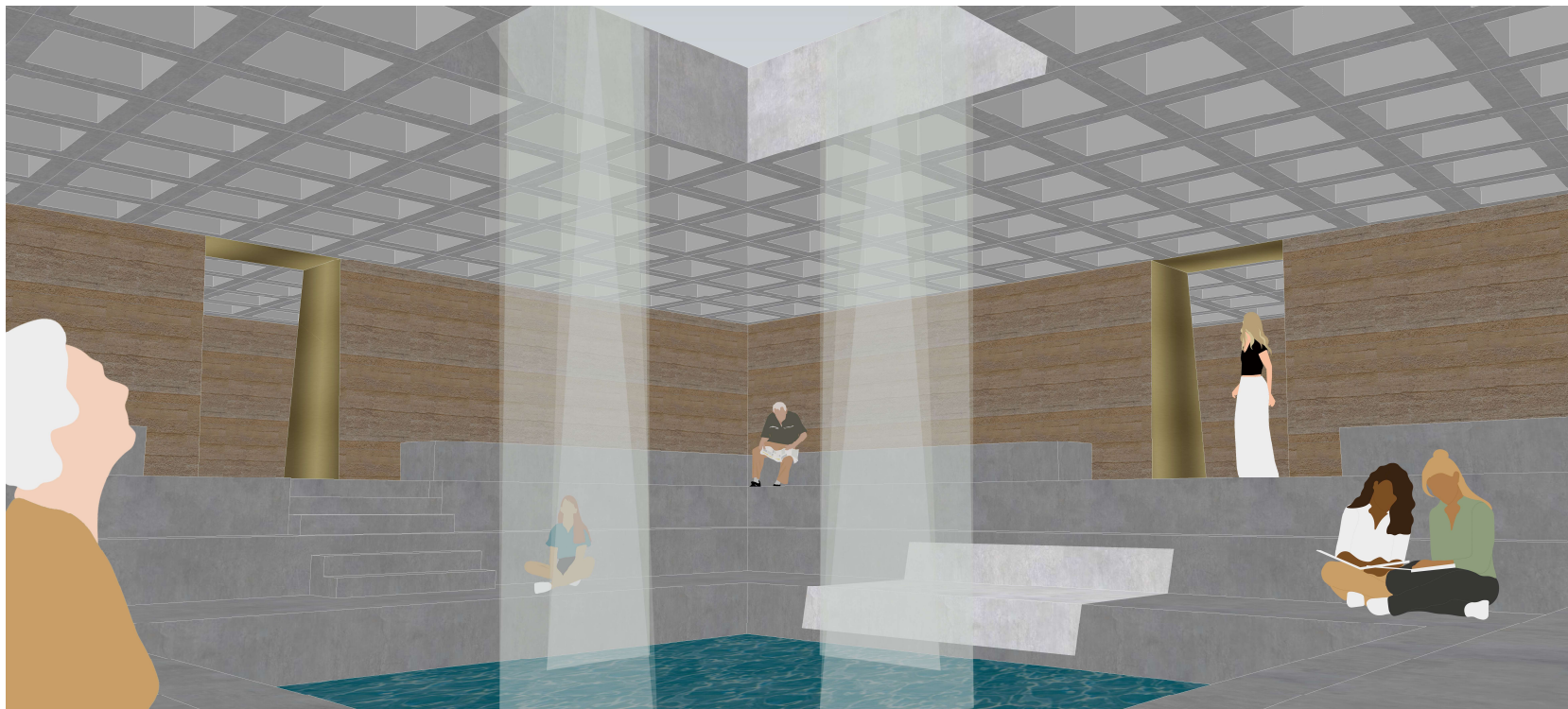


TECHNICAL DETAILS (CLOSE-UPS)



CLIMATE SECTION – WINTER SITUATION





Thank you

The stories behind the stones