

# The beauty of dereliction

Designing with ruins and decay





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"Architecture can reach beyond the conventional view of decay as an aesthetic deformity or material threat to the integrity of realized architecture, to broach its ambiguous promise."

- J. M. Jacobs

# Introduction

## *Fascination with ruins and derelict locations*

During my time as an architecture student, my interest in design assignments that deal with existing structures and buildings started to rise. Especially my interest in architectural designs for buildings with a rich history and with many socio-cultural related values rose increasingly. Additionally, I became more interested in abandoned places and decay in architecture.

This interest in abandoned places and decay was mainly raised by the huge amount of pictures of these kind of places which are often made by people that participate in an activity called 'urban exploring' which is an activity of visiting, photographing and documenting ruins, abandoned buildings or publicly inaccessible locations. The enormous amount of pictures of ruins and derelict buildings made by urban explorers are both beautiful and fascinating. To me, the most fascinating aspect of these abandoned locations is the beauty of the decay and the dramatic and ambiguous atmospheres that these derelict places possess. This paper will however not only focus on typical urban exploration locations, but will focus on ruins and derelict places in general.

## *Threats for dereliction*

A complication with abandoned and decaying locations is that this opinion on the beauty of decay is often not shared by everyone, instead decay is commonly associated as something negative and decaying structures are generally

considered as unwanted (though, this is cultural related). This (western) view towards decay generally results in demolitions or renovations of these structures which leads in the disappearance of the beautiful and interesting atmospheres which this same decay has once produced.

Decay is one part of what makes these atmospheres interesting, the other part is the presence of an additional and strong layer of identity that is embedded in these strongly derelict locations. These identities are embedded everywhere throughout those locations: in the building its details, its deformity and in the attributes which are scattered throughout such locations. These attributes (graffiti, broken furniture, growing plants, rusted machinery and such alike) often reveal the story of the place its past, they are the evidence and remaining witnesses of the place its journey through time. The interesting atmospheres, partly produced by these attributes, often look the same like they did on the day that they were abandoned. This is in contrast to (modern) vacant offices which are stripped of their furniture on abandonment and where only empty and sterile spaces are left behind without any strong layer of identity or without any interesting or clearly visible history.

A second difference between ruins and 'modern vacancy' is a difference in building typology and in historical value. Modern vacancy often includes standard office buildings, without any significant or interesting cultural or historical value



attached to it, whereas ruins often do include these values. Mainly because they accommodated very specific functions which were important for local economy for instance and which are nowadays not common anymore, such as (Coal) industry buildings, sanatoria, military fortifications, religious buildings and castles. These buildings often were and, even when abandoned, still are of significant importance for local culture, economy or history. In addition, many of the buildings belonging to these outdated functions have an outdated typology as well and therefore they can be rare in terms of building typology. This all contributes to the amount of value and interest in ruins, which in my opinion is lacking among sterile modern vacant buildings.

So, I think that it is nearly impossible for modern vacancy, such as vacant office buildings, to produce the same kind of atmospheres and beauty, that the average (industrial) ruin does. Even if modern ruins would be capable of producing beautiful dereliction, they would not be given the time to do so, as decay and vacancy are commonly considered as unwanted. Decay and debris will therefore be removed and buildings occupied again as quick as possible.

There is a second danger for the disappearance of valuable derelict places. Namely, the earlier described activity of urban exploration. This activity is gaining popularity and therefore a growing amount of enthusiasts are trying to find locations for this activity. The chance that these locations fall into the wrong hands and will be destroyed or looted is therefore rising.

So, ruins and derelict places are threatened with disappearance in several ways. First, the chance that existing locations are being damaged or demolished is increasing. Secondly, there is little chance that new kinds of these derelict places will be produced and thirdly, decay itself is a threat, it is however a longer-term threat and therefore less significant, but unless stopped, nature will eventually consume a whole ruin until its gone. Another threat for ruins and derelict sites are inappropriate architectural interventions. Inappropriate in the sense that such interventions remove the whole character and atmosphere from a ruin. Just because these places can be so unique, I think it is well worth to give attention to their beauty and investigate how to maintain this beauty (of dereliction) as much as possible.

### *Saving ruins*

A possibility to save ruins can be by reallocating them in an appropriate way, so that it gets an economical value again and will therefore be saved from demolition. However, the relevant question is: what are appropriate reallocations for such unique places? On one side, one could state that reallocating derelict locations is unfortunate for the identity, beauty and experience of these places, as the atmosphere of abandonment and decay will then disappear, but on the other side it could also be possible to state that a reallocation can ensure that the beauty of dereliction can be maintained in a proper and guided way, but therefore, again this reallocation has to be appropriate. A well executed reallocation can create a continuity of the place its story and serve as the next chapter in it instead. However, there are so many examples to



Kasteel de Keverberg, Kessel, The Netherlands:  
Example of a, in my opinion, bad reallocation of a ruin.

Castle ruin Asten, Asten, The Netherlands.

be found of ruin transformations, that have totally destroyed the character and atmosphere of the ruin. Personally I think this is such a shame and must be avoided at all costs.

These bad ruin transformations, together with my personal fascination with the subject and with the rising threats around derelict places, made me wonder how one can or must handle with these unique locations when designing an architectural intervention or transformation for it and therefore the main question of this paper is: *What are important considerations when designing an architectural intervention or transformation for derelict sites, in order to preserve the beauty of dereliction as much as possible?* The aim of this paper is thus not so much to reveal the justification of such interventions and transformations and not so much about the discussion when or not a ruin is worth to save.

Derelict structures are very often accompanied by decay. Moreover, for prolonged dereliction this accompany is inevitable. Because of this inseparable relation between decay and ruins, decay is in my opinion an important part of the beauty of dereliction. This given leads to a first major question related to saving the beauty of dereliction, namely if this beauty is also embedded in the ongoing process of decay, in the work of nature over time? "In physics decay is linked to equilibrium, wherein matter reaches a state in which there are no longer any exchanges with the environment." (Cairns & Jacobs, 2014, p. 69) One position on designing an architectural intervention or transformation for the preservation of the beauty of dereliction could be that such an equilibrium has to be established, as the decay process needs to be stopped, in order to save the building, but not

removed, in order to save the beauty of the decay. Other positions could be that the decay process must be slowed down or even be left unaffected, so one can still witness the work of nature over time. However, the threat that the whole ruin will eventually be consumed by nature remains in such a case.

### *Universal design rules*

The goal of this paper is *to develop universal design rules for derelict sites, in order to save the beauty of these places, when making an architectural intervention or transformation for it*. By universal is meant that these design rules must be adhered as much as possible for every design assignment for derelict locations, in order to support the beauty preservation of the place. Before continuing, it needs to be clear which design rules, based on certain aspects of derelict sites, can not be formulated as universal rules. Or in other words, which aspects on the beauty of derelict sites needs to be investigated again for every reallocation.

These aspects are too specific, or too dependent on their location to be formulated into general rules or advices on the preservation of the beauty of dereliction related to this aspect, they are as it were properties of the location. These aspects or conditions are thus not a part of this paper, as this paper intends to develop universal design rules. They are nevertheless mentioned here, because they are important for designing with derelict places and important for the preservation of the unique atmosphere of these places as well.

These aspects are mainly related to the historical and cultural values of a location, to the identity of a place and related

to functionality and the search for a new program. All these aspects cannot be formulated into substantial universal design rules, other than mentioning that these aspects need to be considered when designing with dereliction. For cultural aspects related to decay and aging for instance, one first needs to know the common view towards this subject of the culture wherein the location is situated, in order to decide how the design will react on this culture.

So in short, this paper will provide universal design rules for abandoned and decaying sites, whereas design considerations that are too dependent on the conditions and context of the location to make them universal, must be investigated in a design task itself. For instance, by means of locational and contextual analyses or anything similar.

#### *The structure of this paper*

Before this paper will focus on the beauty of ruins and dereliction, first the notions and concepts of ruins and derelict places will be elaborated, in order to find out what their relevance is and why (or if) maintaining them is important. That is why the first chapter will be an exploration in the existing concepts of ruins and dereliction, with as goal to establish a better understanding about these notions and to understand their significance and importance. The question belonging to this chapter is: *How are ruins and dereliction commonly perceived, what are their values, concepts and notions and thus (why) are they relevant?*

The second chapter is about the notion of beauty in general, about the beauty of decay and dereliction and how these notions are linked with ruins and architecture. In order to

find out how to preserve the beauty of dereliction while designing with derelict locations and in order to answer the main question, first the beauty of dereliction has to be established and determined. So the question that belongs to the second chapter is: *How are the aesthetics of ruins, decay and dereliction commonly perceived, is there beauty in them and where does this beauty lie?* To answer this question, first beauty needs a more specific description, in order to create a better understanding of its concept. For this, an exploration is made into different views on dereliction, decay and the beauty of them.

During the elaboration on the views on ruins and dereliction, together with the different perceptions on the aesthetics of dereliction, an own view on the beauty of dereliction will be constructed, resulting in an establishment of an understanding which determines *what it is for me, that makes ruins and derelict sites valuable and beautiful*. If this is known, statements about preservation during an architectural intervention or transformation can be made.

The outcome and information of the first two chapters will be used in the third chapter to find an answer on the main question and to reach the goal of this paper by creating a design strategy for ruins and derelict places.

The last chapter is a reflection on the developed strategy by studying existing projects and especially by studying the perspectives and underlying values and ideas of the architects during these projects. At the end of this paper, conclusions will be made and the main research question will be answered.

## Research method

So, essentially there are three sub-questions, that together will answer the main question of this paper:

1. How are ruins and dereliction commonly perceived, what are their values, concepts and notions and thus (why) are they relevant?
2. How are the aesthetics of ruins, decay and dereliction commonly perceived, is there beauty in them and where does this beauty lie?
3. What it is for me that makes ruins and derelict sites valuable and beautiful?

For the first two questions it is important to realize that the perception of (the aesthetics of) dereliction is a subjective and personal matter and that it is therefore important to collect a variety of viewpoints, so that my personal opinion on these matters can be based on a broad spectrum of ideas.

These first two questions will be answered by doing literature studies. These studies are done in a critical way, as the goal is to find my own personal opinion on these matters. The ideas, theories and statements that will be found during the literature studies will therefore constantly be accompanied by personal reflections on these topics.

With the collection of views on dereliction and its beauty, my own view on dereliction will be formulated and the main question will be answered.

So, in summary, this paper is a reflective text, based on existing writings from literature, related to the topic of this paper, with as result a design strategy which is based on the during these literature studies constructed personal opinion. In the end this result will be reflected by studying several existing projects which are related to the topic of this paper.

## Ruins and dereliction: their concepts, values and relevance.

- 12 In this first chapter some notions and concepts on ruins, monuments, decay and dereliction will be introduced and with it their relevance and their relations with each other will be indicated.

The first issue that is going to be addressed is about the reputation and perception of decay in the built environment, about the common opinion on this decay. It appears that the majority of men dislikes decay in architecture and consider it as unwanted. "The masses have always been pleased by everything that appeared new; in works of man they wished to see only the creatively triumphant effect of human power and not the destructive force of nature's power, which is hostile to the work of man. According to the masses, only the new and complete is beautiful; the old, fragmentary, and discolored is considered ugly." (Riegl, 1996, p. 80)

I do not agree completely with this statement, as I think that the attitude towards aging and decay in man-made works is strongly related with culture. Such as cultural views towards aging, elderly people and death. In my opinion this statement, that the majority of men considers decay in architecture as unwanted, is true at least in Western culture, "where youth is fetishized and the elderly are commonly removed from the community and relegated to hospitals and nursing homes [...] [and where] physical signs of human aging tend to be regarded with distaste, and aging is often depicted in a

negative light in popular culture, if it is even depicted at all." ("7 Cultures That Celebrate Aging And Respect Their Elders", 2015) In the contrary, there are also a lot of cultures wherein aging is celebrated and elderly are deeply respected, such as many Asian cultures. In addition, there are also existing views towards beauty, wherein transience and imperfection is accepted, such as the Japanese aesthetics of Wabi-sabi.

Anyway, this paper has not as a goal to convince the masses to start liking the elderly or to start liking the aesthetics of decay and dereliction, but it intends to offer different views towards decay, in order to open up minds and show the other sides of decay in the built environment and therefore to take away the narrow minded (Western) view of disgust towards decay and aging.

### *Dirt or patina*

Just as different cultures can have different positions towards aging and elderly, I think that within the Western culture not everyone dislikes dereliction and decay in the built environment by (Western) definition, but instead different audiences within one culture can have different positions towards dereliction in architecture. For instance: "For architecture, the stakes around the matter of decay are neatly captured in the distinction between patina and dirt. One person's dirt is another's patina. Le Corbusier bluntly disdained patina as a careless accumulation of dirt. [...] For Riegl, such surface

stuff was not dirt but patina, a much-valued attribute of significant buildings and artistic objects." (Cairns & Jacobs, 2014, p. 70-71) The distinction between dirt and patina is not defined, but is dependent on people's taste and opinions which are in itself influential by culture. The opinions on decay are in fact, besides culture, dependent on more aspects: "There is, then, a fine line between dirt and patina that signals bifurcating destinies of subtraction or addition, depreciation or appreciation. The contour of this line is determined by contingent admixtures of the style of architecture, its material attributes, the nature of the surface stuff, and prevailing taste cultures." (Cairns & Jacobs, 2014, p. 75)

Moreover, I think that, besides the majority of users or viewers of architecture, also architects commonly consider decay in the built environment as unwanted, as it is also written by Cairns & Jacobs: "Typically, they [architects] engage with decay to resist it in the name of preserving the integrity of the built design." (Cairns & Jacobs, 2014, p. 76) Architects can in my opinion, however also engage in a different way with decay, namely: engaging with decay to promote it in the name of preserving (or creating) the integrity of the built design. If this built design is already in a state of decay and considerable as a (young) ruin, than this decay can very well be a part of the integrity of this young ruin or old building. "Riegl admitted decomposition as well, but at the same time defended form. For a monument to acquire "age value" it must both express "a trace of living growth" and retain "a distinct trace of the original form". (Cairns & Jacobs, 2014, p. 72) Next to this statement, Riegl has written on some more interesting subjects, which are interesting for this paper and which are related to ruins and dereliction.



Alois Riegl  
(1858 - 1905)



Intentional monument: pyramids of Giza.  
Unintentional monument: canal houses in Amsterdam.

### *Intentional and unintentional monuments and ruins*

In the following some writings by Alois Riegl will be elaborated, because i think the information and statements in these texts are relevant for ruins and derelict places. Riegl (1858-1905) was an Austrian art-historian and philosopher. In 1903 he published an article (in German language) titled: 'The Modern Cult of the Monument: Its Character and Its Origin'. In this article he describes the values that need to be considered when approaching the preservation and conservation of historic buildings. In summary, Riegl distinguishes two types of monuments and four types of monumental values. The reason to elaborate on this specific text is because Riegl's description about these monumental aspects can for a large part be implemented for ruins and derelict places as well.

The two types of monuments are: intentional (deliberate) monuments and unintentional (historical) monuments. An intentional or deliberate monument is "a work of man erected for the specific purpose of keeping particular human deeds or destinies (or a complex accumulation thereof) alive and present in the consciousness of future generations. [...] When we speak of the modern cult of monuments or historic preservation, we rarely have "deliberate" monuments in mind. Rather we think of "artistic and historical monuments."" (Riegl, 1996, p. 69) Unintentional monuments, which are much more numerous, have, according to Riegl (Riegl, 1996, p. 72), a certain meaning and significance, assigned by modern man, instead of value from the works themselves by virtue, of their original purpose. In this way deliberate monuments can be unintentional at the same time, as "the creators of these works, which we consider today as historical monuments, wanted primarily to satisfy certain practical or

ideal needs of their own, of their contemporaries, and, at most, of their heirs, and certainly did not as a rule intend to leave evidence of their artistic and cultural life to future generations." (Riegl, 1996, p. 72)

When looking at derelict sites and ruins, it is remarkable that the majority of these buildings were built only to accommodate a specific function. For example a residential, industrial, educational, religious or health-care related function. The purpose of creating these buildings was a functional one, it was to facilitate a certain utility. Related to the two types of Riegl's monuments: deliberate and unintentional monuments, we can say that these abandoned structures can be described as unintentional ruins. These buildings are namely not built to keep particular human deeds or destinies alive and their significance or importance was mainly (or only) derived from modern man that assigned certain meaning and values to them. Riegl has written about some of these values and they will be elaborated now.

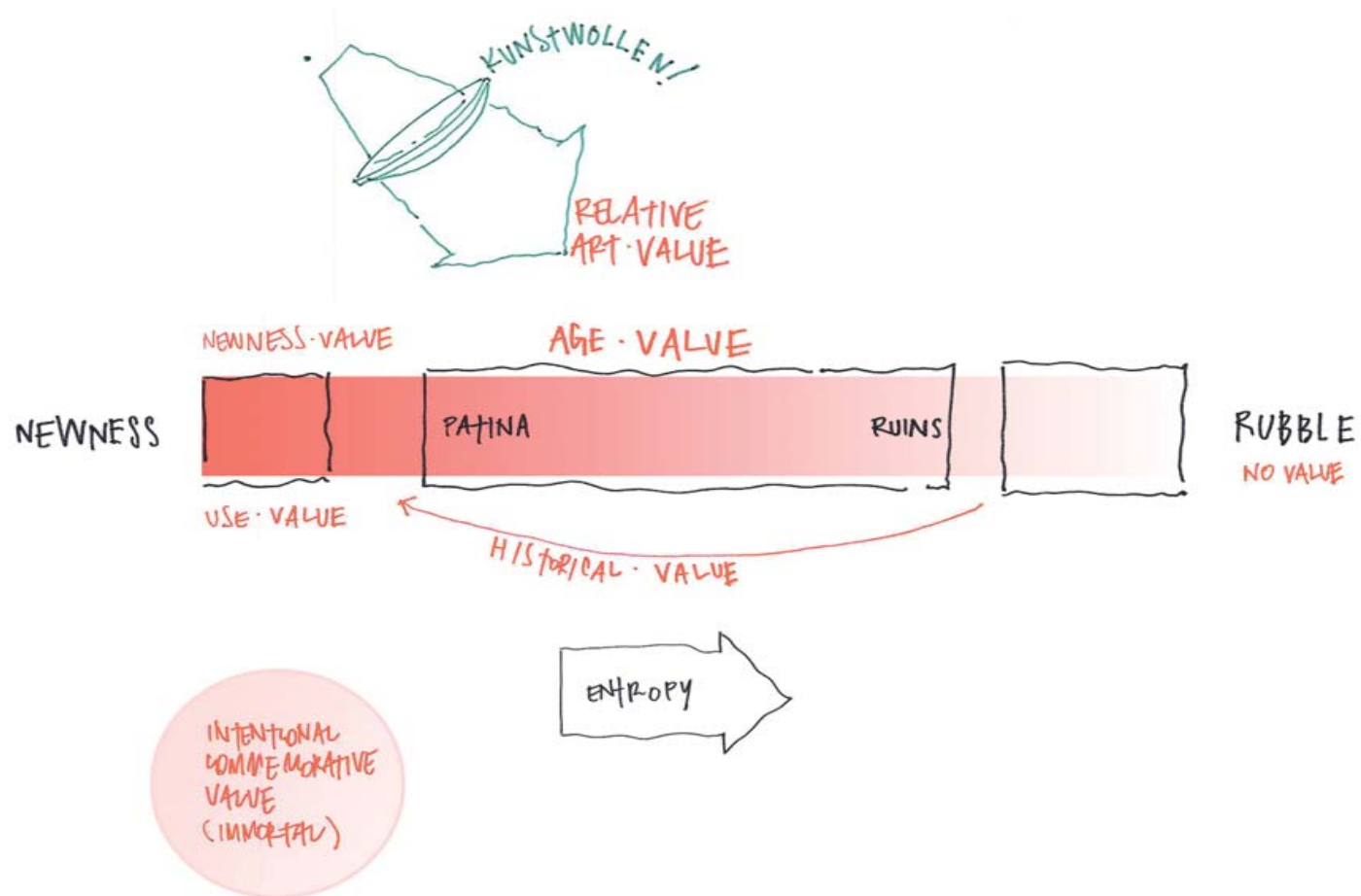
#### *Riegl's monumental values*

Next to the two types of monuments, Riegl introduces four types of monumental values which are: age, historical, artistic and use value. Age value is revealed in imperfection, a lack of completeness, a tendency to dissolve shape and color, characteristics that are in complete contrast with those of modern, i.e., newly created, works. From the viewpoint of age value we expect complete works from the hand of man and dissolution of completeness from nature working over time. Signs of decay (premature aging) in new works are disturbing just as much as signs of premature production (conspicuous restorations) in old works. (Riegl, 1996, p. 73) Age value

condemns every obstruction of natural activity through the hand of man, so this needs to be strictly avoided and in principle age value condemns every effort at conservation. (Riegl, 1996, p. 74) Newness value is the most formidable opponent of age value, as the character of newness value can only be preserved by means that are absolutely contradictory to the cult of age value. (Riegl, 1996, p. 80)

This is Riegl's view towards the value of age, however I think the situation he describes, that "age value condemns every obstruction of natural activity through the hand of man", is an extreme situation. It can be possible for a monument or ruin to have signs of human obstructions and still possess age value. So, a ruin with sign of decay, but also with signs of restorations can have age value just as well. Restorations which are obviously visible, such as crack repairs, can even create a higher age value than invisible restorations, as they act as evidence that the building has been aging and decaying even more then in the first instance was visible.

Historical value is completely contrary to age value, as "the historical value of a monument is based on the very specific yet individual stage the monument represents in the development of human creation in a particular field." (Riegl, 1996, p. 75) The cult of historical value aims for the best possible preservation of a monument in its present state; this requires man to restrain the course of natural development and, to the extent that he is able, to bring the normal progress of disintegration to a halt. (Riegl, 1996, p. 76) That is why newness value and historical value can exist better together than newness value and age value can. Another difference between age and historical value is that age value (and



newness value) can address everyone, whereas historical values are often only appreciated by the educated, as it rests on an intellectual, social, cultural or scientific basis.

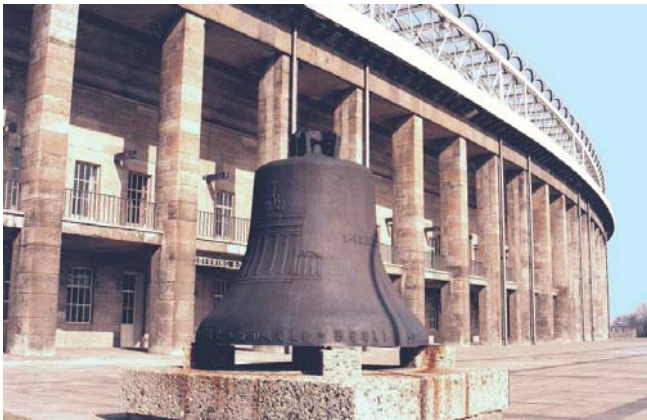
The third value described by Riegl is relative artistic value. The artistic value of a monument is dependent on the extent to which it meets the requirements of contemporary Kunstwollen (artistic volition), however this artistic value must not be included in the concept of the monument as Kunstwollen is constantly changing, in place and in time and therefore this artistic value can never be an eternal artistic value, but merely a contemporary one instead, which is why it is called a relative value.

This last statement is true at least for Riegl's definition of artistic value, however I think that there are some aspects, like dimensional proportions, that can be eternal valuable, even when the Kunstwollen of proportions change. For example: dimensional proportions will be of importance eternally in architecture. Although this contemporary artistic value is not part of the monument according to Riegl, it still is of huge importance to the value of the monument, as it addresses the taste of the majority of 'contemporary' people.

Also in the description of historical value, I think Riegl only mentions the extreme situations, which is logical of course, as he wants to explain clearly his formulated values and their differences. However, I do not necessarily agree that a monument needs to be restored as much as possible into its original state, in order to promote its historical value. Sure, this is important if this specific stage of the monument is the most representational stage and the stage wherein the building got his status of a monument from, but do modern restorations

make a tribute to this stage by definition? In my opinion this is not always the case, most of the times such restorations look incoherent or misplaced, as new and contemporary materials do not always match with the fashion and style of the specific time of this particular stage. So, by trying to restore everything of a monument to a certain time period of that monument, this can actually have as consequence that visitors have to experience the outdated fashion and style of the monument with a contemporary Kunstwollen (contemporary materials and restorations), which can have such an incoherent expression as consequence.

I think a true homage to such a historical stage is to also show its age, instead of trying to repair and restore all the cracks, peeling plaster and etcetera, because in such a situation the materials and aesthetics match better with the style of that particular stage. For artistic value I think that it can be of added value to accept contemporary additions or furniture in the monument, as this fits with the contemporary Kunstwollen. However, it is in such a situation in my opinion important to have a clear boundary between what is contemporary and what is historical, otherwise (again) you create an incoherent situation, for example when doing restorations with modern materials on historical walls, floors or ceilings. By arriving in such a well-considered integrated solution, one can create a situation that fits within the temporary Kunstwollen, but wherein the applied materials and the style of the specific historical period also match with each other and wherein at the same time historical value can be preserved. The lurking danger however is that such a situation is not well-considered enough and that the values are all just not reached, with a confusing and fragmented end result.



Ruin value was first mentioned by Speer while planning for the 1936 Summer Olympics.

Riegl's last value is use value and just as it is with historical value, also use value is in a conflict with age value. Use value is nothing more than the extent in which an object is practical usable. It may be clear that decay and damage on a building affect this use value in a negative way. "Depending on the nature of the particular present-day value considered, symptoms of natural decay may well be tolerated; sooner or later, however, a limit will be reached beyond which present-day value would become impossible and would strive to prevail over age value. [...] Only unusable works - that is to say, works with no use value - can be viewed and enjoyed exclusively from the standpoint of age value." (Riegl, 1996, p. 78-80) So, when you both adhere use and age value, the trick is to find this border, or balance, in order to satisfy both the value of age and use. "Practical use value corresponds aesthetically to newness value as well; for its own sake, the cult of age value will, at least at its present stage of development, have to tolerate a certain degree of newness value in modern and usable works." (Riegl, 1996, p. 81)

I agree that one can never fully choose for the position of age value when dealing with architectural monuments, as architecture always has an utility and therefore use value is always an important factor. Actually, during the process of writing this paper I came to the conclusion that one can never fully choose for just one of these values when dealing with monuments or ruins. All these values are overlapping and dependent on each other. I think the most important task is to find a well balanced position in between these values and to find their borders. So, for instance, if one thinks the value of age is the most important, then the trick is to find a balance wherein age value is in symbiosis with historical,

use and artistic value, but also wherein age value still plays a significant role. This means that the age value and thus the beauty of dereliction can not be considered independently from the other values, which was the intentional plan of this paper. Therefore all the other values need to be considered in this paper as well.

#### *Ruin value*

As mentioned before, I think that just as it is with monuments, most ruins are unintentional, as virtually no buildings are primarily designed and built with the intention to achieve a valuable ruin. This means that most existing ruins were not designed with the purpose to create an aesthetically pleasing ruin after several years of decay, but often just to serve a certain utility. Of course, this sounds logical, but there are projects wherein, during the design phase, the appearance of the design as a ruin was considered, so it is possible to speak of intentional ruins in these cases.

Someone who was aware of this ruin appearance, was Albert Speer (1905-1981), Hitler's personal architect. "For Speer, ruin value (Ruinenwert) involved constructing monumental buildings in such a way that as they fell into disrepair and dilapidation, or were damaged (say, during war), they would still maintain their essential form and character as structures of great importance and significance. " (Adler, n.d., p. 7) Speer termed this essential form and character after disrepair and dilapidation as the 'ruin value' of a design.

Ruin value, however, is not the same as the beauty of dereliction and decay which is the focus of this paper, as Speer's means of ensuring eternal life for his buildings was:

"[...] to avoid, as far as possible, all such elements of modern construction as steel girders and reinforced concrete, which are subject to weathering. Despite their height, the walls were intended to withstand the impact of the wind even if the roofs and ceilings were so neglected that they no longer braced the walls. The static factors were calculated with this in mind." (Adler, n.d., p. 7)

So, according to Speer, ruin value is related with eternal life which means that materials may not suffer from weathering. In other words, the materials may not decay, so in fact ruin value and the beauty of dereliction and decay are more or less contradicting each other, because to experience beautiful dereliction and decay, materials need to suffer from weathering first. The beauty of dereliction is therefore not so much related to Speer's ruin value, but is instead more related to the age value as formulated by Riegl.

#### *Ruin relevance*

Next to the four monumental values of Riegl, there are more values to be found for ruins which can determine where the importance for the preservation of a particular ruin lies. The National Office for Cultural Heritage of the Netherlands (NOCHN) (In Dutch: Rijksdienst voor cultureel erfgoed) distinguishes three types of castle ruins (just as Riegl made a distinction between two types of monuments): an archaeological castle estate, a castle ruin and a castle remnant. The first one includes mainly underground foundation left-overs. The difference between a castle ruin and remnant is that a remnant includes those structures that are just recently destroyed by fire or another calamity, whereas a ruin is the aboveground ruined wall work of a



Castle Swanenburg, Ruin with little integrity and recognition value.  
(Renovated) Berkelpoort, Ruin with high integrity and recognition value.

castle. The NOCHN distinguishes these three types of ruins, because they derive their value each from different specific characteristics. Hereby they do mention that for a castle ruin the dilapidated state of the ruin is of great importance during the valuation, whereas for castle remnants the valuation is mainly determined by the memory of the castle in all its glory, as those involved or as the community used to know it. (Rijksdienst voor het Cultureel Erfgoed, p. 9) So, according to the NOCHN age value is more important for castle ruins and historical value is more important for castle remnants. I can agree on this last statement, as the remnants of a castle do not possess a high value of age, because the remnants have emerged during recent and short calamities and are thus young in a sense.

Next to the three types of castle ruins, the NOCHN has set up six categories of values which help to formulate the value statement of castle ruins. These are: cultural and historical value; informational value; situational and ensemble value; integrity, recognition and preservation; rarity and representativeness.

Cultural and historical value is related to ruins which derive their value from acts of war, disasters or other historical events. The ruin is the tangible evidence of a turbulent period in history. Keeping the ruin in that state, with that meaning, alive is important. The ruin being a ruin is the most important value. (Rijksdienst voor het Cultureel Erfgoed, 2012, p. 9) This value is very similar to the historical value, as formulated by Riegl.

Information value is related to the knowledge, that can be derived from a ruin. The shape, structure and materials of a ruined castle or -remnant can tell building-historical researchers a lot about the construction and use of it. Furthermore, comparing castles with each other can provide new knowledge about the way castles were build in specific areas.

The larger area around a ruin is often adapted to the presence of a castle or ruin. This applies to roads, paths and land development patterns, but also for the romantic ruins in a green environment. This union of the ruin with the area (situational value) and the presence of, for example canals, port buildings or a park (the ensemble value) count in the valuation.

The criterion of integrity seems difficult to apply on ruins and remnants. Yet you can speak of a neat ruin in the sense that the romantic or historical significance is not affected by, for example physically or visually disturbing developments or additions. The concept of integrity is not so much about the structural condition, but more about the historicity. Recognition can be related with Riegl's opinion that a ruin only has age value if it is still has a distinct trace of its original form. A pile of stones will not provide the viewer with any sense of age value. Integrity is an interesting and difficult value as I think that the integrity of a ruin can disappear very easily as a consequence of bad architectural interventions.

Solely by their relatively small amount, castle ruins in the Netherlands are considered as rare. Rarity value becomes larger as more ruins lose their special ruin character through

reconstruction or major restoration. I agree that rarity is also dependent on reallocations, but I do not agree that ruins lose their special character after a reconstruction or major restoration per definition. If this reallocation is an appropriate one and is done properly, with respect for the rarity of the ruin, than it does not have to form a threat for this rarity.

(Castle) ruins are representative complexes in the Netherlands for the high and late Middle Ages. Representativeness can also be linked to an area, a method of construction or the use of specific materials. The romantic ruin is generally representative for the international movement of Romanticism in the eighteenth and nineteenth centuries. This value is closely related to informational values.

I think that the combination of the values, as formulated by Riegl and as formulated by the National Office for Cultural Heritage of the Netherlands form a set of values, that covers the most important aspects of ruins and derelict sites. With all these values one can determine which parts of a ruin have high value and which parts are less important. I think the true reasons why ruins are important lies in a combination of the in this chapter described values: ruins are important because they are remaining witnesses of a place its history and evidence of the destructive force of nature over time (age value) and because they are often inseparably connected with their surroundings and context in multiple ways.

At this stage several concepts of ruins and decay have been presented. Thereby a better understanding of the significance and importance of derelict places has been established and another, less negative, side of dereliction has been shown.

## The aesthetics and beauty of ruins and dereliction.

22 In this chapter the discussion on the beauty of dereliction will be opened by introducing several different viewpoints on this topic. The discussion starts with several notions on beauty in general, because before any statements can be made about the beauty of ruins and dereliction, the concept of beauty needs some elaboration, in order to come to a better understanding and description of the specific beauty of ruins and dereliction.

The concept of beauty and aesthetics is one of the most discussed and elaborated topics in philosophy and an explanation on all of these concepts is way too large and complex to include in this paper and is also not really relevant for its topic. There are however some interesting thoughts on the notions of beauty in general which are interesting for the subject of this paper. These will be elaborated in this chapter. Just as with the viewpoints on aging and decay, beauty aspects are also related to culture, as beauty ideals differ from culture to culture. This relation between culture and beauty will however not be elaborated, as it is not relevant for this paper either, as the primary goal is to find my own personal view within the existing views on the beauty of dereliction.

### *Understanding beauty*

The first interesting discussion on beauty is if beauty can be considered as a property of an object or if beauty is merely a personal opinion about the appearance of an object. For instance, some would say that a particular object is beautiful,

which imposes that the beauty is a property of the object, whereas others would say that they think a particular object is beautiful which imposes that the beauty is independent from the object, but that it is an aesthetic judgement about that object instead.

At first this discussion seems to have a clear winner, as any object can be considered as beautiful by some, but at the same time considered as not beautiful, or ugly, by others and therefore the conclusion can be drawn that beauty is not a property of an object, but is instead based upon an aesthetic judgement.

Although, I think this statement is partially true, I think it is more complicated than that, as some objects are associated with beauty more often and by a larger amount of people, than other objects. For instance, flowers of any kind are in general appreciated more than weed. So it seems that flowers have some particular features, or properties, which make them more beautiful than weed. I think that such a higher perception of beauty in certain objects is for a large part dependent on associations which are related with these objects. Weed is for instance associated with something unwanted, whereas flowers are wanted and intentionally planted, so therefore flowers are appreciated more than weed. Again, this latter statement is cultural dependent. Some would say that flowers are perceived as more beautiful than weed by a majority of people, because flowers have beautiful shapes and colours and weed has not. However,

I would not agree with such a statement, because, sure, colours are appreciated in flowers, but in my opinion this appreciation of colour is not an autonomous value. Instead, I think this appreciation is dependent of nature and only there because flowers fit within the concept of what a garden should look like. If this concept changes, it could well be possible that colours in flowers become unwanted, because they do not anymore fit in this new concept of a garden and weed which is in general without bright colours could in this same way start to fit within this new concept of a garden and could therefore become appreciable.

I think this view also counts for architecture, as some buildings are appreciated by a significant majority of people than other buildings and, sure, this is often the effect of well applied balanced proportions, materials and dimensions. However, I think this is not the true reason why those particular buildings are more favourable. It is the concept of architecture that lies behind these proportions, materials and dimensions, that tell them how they are supposed to be and that make these buildings more favourable. If a building matches this concept it becomes appreciable. This concept is however ever changing in history and is often described in the form of style-periods. In a way this concept can be compared to the *Kunstwollen* as described by Riegl. Buildings that match this contemporary *Kunstwollen*, or style, or concept, will have a higher artistic value and will please more people, who are in themselves contemporary.

#### *Beauty and dereliction*

This whole discussion can be related to ruins and derelict spaces as well. Why is decay (in architecture) generally perceived as not beautiful? I think because it is commonly

associated as something unwanted. It is associated with damage, such as peeling plaster, rusted iron and chipping brickwork. These phenomena do not fit into the concept of what architecture or a building should be and should do.

However, It becomes interesting if you would consider a particular structure not as a building or as architecture, but if you would instead consider it as a ruin. Then, peeling plaster, rusted iron and chipping brickwork would fit into the concept of its context: 'a ruin'. Then these phenomena are not perceived as unwanted anymore and can instead be appreciated as it contributes to the 'ruinness', or the concept of the ruin. Going back to the example of flowers and weed, the latter is generally not wanted in a garden, because in general it does not fit within the concept of a garden, but weed in a ruin can be appreciated as it contributes to the concept of a ruin. So, it can be said that the beauty of an object is related to the concept of the context of this object. If the objects fits within the concept of its context, than it can become more appreciable. So, an object can be considered as beautiful in one context, but the same object can be considered as ugly and unwanted in another context. In this way the beauty of decay is dependent on the concept of the substrate, the object that is decaying.

However, the peculiarity of decay is that it also affects its own context, the substrate. When a substrate changes, than the beauty of its decay may change as well as this beauty is dependent on its context which is the substrate. So changes in the substrate can lead to changes in the beauty of the decay, but decay is the process that changes the substrate, so actually the ongoing process of decay produces its own beauty. I think this phenomenon is a positive one for the



Intentional decay placed on objects without decay in their concept:  
 Herzog De Meuron - Studio Rémy Zaugg.  
 Gidon Guyer - Oskar Reinhart collection extension.

beauty of ruination, as the beauty of decay and dereliction of a building only increases while deteriorating, as decay starts to suit more and more within this increasing concept of ruination and dereliction. Eventually the object and the decay can completely disappear and turn into nature, but during this whole process the concept of the ruin and the decay are matching each-other more and more and to me, that is one of the true reasons why ruins and decay are beautiful and why decay must not be removed from (derelict) buildings per definition. This symbiotic process of decay and ruination is also a very important reason for me why it is not per definition favourable to stop the process of decay during a reallocation or transformation assignment for a derelict place.

Now, what if decay is intentionally placed on an object, but the concept of the object does not include that it should be decaying. If someone considers the decay in such a situation as beautiful, than the beauty of this decay can be considered as independent from the concept of its context, which is the decaying object. I think that in such a situation the reason for the aesthetically pleasing effect of the decay has to be found somewhere else instead, such as in an interesting composition of the patina which creates a mural effect on the object or in the remarkable contrast between the new object and the decay which is related to 'being of age'.

#### *Dependent and free beauty*

This whole discussion about beauty and context is in fact part of another notion of beauty in philosophy which is interesting for this paper, namely the notions of dependent and free beauty. According to Immanuel Kant there are two types of beauty: free and dependent beauty. The main difference

between the two is that free beauty is mere an aesthetic judgement based on taste, while dependent beauty is based on a concept of what the object should be. Free beauty must please immediately, and also universally. Within the concept of free beauty it is not possible to convince someone of beauty by means of proofs. The concept of free beauty is the pleasure associated with mere reflection of a given intuition. (Healy, 2008, p. 1) Dependent beauty is more relative, like admiring craft, art, handiwork or skill. Dependent beauty is not merely based on a pleasurable feeling based on a taste, but is also based on a concept which determines if an object is good. (Healy, 2008, p. 2)

A good example to clarify the difference between free and dependent beauty is beauty perceived from nature versus beauty perceived from gardens. In the former, the pleasurable feeling experienced from a 'beautiful garden' is not only based on personal taste (which is free of any concept), but also based on a concept, like the concept of English or Renaissance gardens. In contrast, an aesthetic judgement on nature is not subject to any artificial rule or concept, as nature simply can not possess any of these artificial concepts of what 'beautiful nature' should be or should look like, as nature just is not artificial or man-made. According to Roger Scruton, free beauty does not exist as he claims that you can not give an aesthetic judgement on the beauty of a thing in abstracto, without knowing what kind of thing it is [...] Our sense of beauty is always dependent on a conception of that object. (Scruton, 1980, p. 9-10) (Of course, this is related with culture as well.)





Decay (rust) without and with its context.

I agree with Scruton, as I think that an aesthetic judgement can never be completely free of associations which affect the beauty of an object. This also includes aesthetic judgements on nature. For instance, a beautiful lake on the edge of a forest is probably considered as beautiful by more people than a humid swamp and I think this is because a lake and a forest are associated with swimming, holidays and sunny days, whereas a swamp reminds you of scary movies and annoying insects.

This statement of Scruton fits within the previous description that the perception of the aesthetics of decay is dependent on the concept of the decaying object and therefore decay could be considered as a dependent form of beauty. Moreover, decay in a modern fully occupied office building is unwanted and considered as ugly, but the same form of decay in a ruin can be appreciated, so in this example, the aesthetics of the decay is indeed dependent on the concept of its surrounding context.

There is a second form of dependency within the concept of beauty, namely dependency on the knowledge, education and background of the observer. However, according to Riegl, the value of age (beauty of decay) is not dependent on its viewers education or knowledge: "Age value [...] has one advantage over all other ideal values of the work of art: it claims to address everyone, to be valid for everyone without exception. It claims not only to be above all religious differences, but also to be above differences between the educated and the uneducated, art experts and laymen. [...] In this sense, age value has a distinct advantage over historical value, which rests on a scientific basis and therefore can only

be achieved through intellectual reflection. Age value, to the contrary, addresses the emotions directly; it reveals itself to the viewer through the most superficial sensory (visual) perception." (Riegl, 1996, p. 74) So, according to Riegl, age value is not dependent on its viewers knowledge and background, but historical value is.

So, in summary we can state that the beauty (or value) of age, decay and dereliction is dependent on the concept of the object that is decaying, but that it is free from its viewers education, knowledge and background. Well, at least according to the studied scholars. I agree, as mentioned earlier, with the first statement that the beauty of dereliction is dependent on its context, that is the object which is decaying. However I do not think that the beauty of age is completely 'free' from its viewers and their backgrounds. Someone's background, like culture and education, can always have an influence on their perception of beauty, such as cultural dependent beauty ideals and conceptions of aging and death. Another example, photographers, graphical designers and architects probably have a greater sense for composition and proportion than people without a creative background or education and in this way it is possible that they will find beauty in decay earlier, because this decay its play with fusion, contrast and composition within its context addresses this background and education. On the other hand I do agree that age value is less dependent on its viewers than historical value, which is often mainly perceivable if you are equipped with the right (historical) knowledge.

### *Dependent architectural beauty*

In addition, according to Scruton, our sense of the beauty of architectural forms cannot be divorced from our conception of buildings and of the function that it fulfils. (Scruton, 1980, p. 10) "The value of a building simply cannot be understood independently of its utility." (Scruton, 1980, p. 7) This is where architecture differs from art, as art can indeed be appreciated and perceived as beautiful without any practical or utility related emotions attached to this appreciation. However, the goal of this paper is not to find the beauty of architecture, but to find the beauty of derelict spaces and these spaces do not anymore fulfil any function or utility, but are merely representational as an end and not as a mean. So, can these derelict spaces be perceived as beautiful in the way that art can be appreciated; without any utility aspects? Or are the spaces in itself still too much of an evidence of a lost utility, so that it can not (yet) be considered as beautiful independently from its utility.

Anyhow, photographer, adventurers and urban explorers do not go to visit derelict places and ruins for any other purpose, than to experience these spaces. It could therefore be possible to consider these derelict spaces as a form of art according to Scruton's writing. The peeling paint and rusted iron can than be considered as a painting, the sound of raindrops falling through the broken roof and the echoes of hard materials as music, the brick wall punctured by branches as a sculpture and everything combined and the space itself as a decor. "If the building is really to be understood as sculpture, then its excellence and beauty must depend upon such factors as the balance and expressiveness of the forms employed. Success can bear no significant relation either to

the effectiveness of the sculpture as a place of habitation, or to the feelings which are the natural consequence of living, eating and working in it, rather than strolling through it as one might through a private museum.” (Scruton, 1980, p. 8-9) This situation with a building without any utility is very rare, as buildings are practically always designed to facilitate a certain function. However, I think it is an interesting thought that the way architecture is enjoyed depends on the function. Perhaps, spaces designed for functions that have very low demands in terms of utility can be enjoyed more from an aesthetically point of view.

Personally, I think architecture can also be enjoyed without any utility value attached to the experience, as a building, for instance a dwelling, can be enjoyed in more than one way. For instance one can enjoy architecture while participating in the utility for which a particular space is designed, such as cooking in a kitchen, but the same architecture can also be enjoyed by strolling around in it and experiencing the chain of spaces or just by sitting in a space and enjoying the way in which light enters the room. The first enjoyment is dependent on the extent in which you can successfully fulfil the utility indeed, but the latter enjoyment is merely determined by artistic factors, such as composition, colour, light and proportions and not by utility factors.

#### *Beauty of decay and function*

So, as seen above, derelict spaces can be considered as a piece of art, but therefore it should not fulfil any function according to Scruton. However, the goal of this research is to find out how to deal with dereliction and decay when reallocating an abandoned site. So, during such a reallocation the decayed and derelict ‘piece of art’ gains a

function again and that means it will fall under the aesthetics of architecture again and not under the aesthetics of arts, because the values of use come into play again. Therefore the statement can be made that the (aesthetic) value or beauty of a building or space after a reallocation is partly dependent on the chosen function, as this function needs to suit within the (atmosphere of the) existing spaces.

The question remains however, if this conversion of a derelict site from arts to architecture has a negative influence on the beauty of the dereliction. According to Riegl, this is not the case. He thinks it just has a positive influence to put a new ‘use value’ into a monument (or derelict site): “Age value is based on the perception of the lively play of natural forces, an essential part of which would be irredeemably lost if a monument were not used by man. Who would want to view the dome of St. Peter’s in Rome, for instance, without the lively entourage of modern visitors or religious practices.” (Riegl, 1996, p. 79)

However, one must also be very cautious when reallocating such a site according to Riegl: “From the standpoint of age value, one thing is to be avoided at all costs: arbitrary human interference with the state in which the monument has developed. It may suffer neither addition nor subtraction; neither a restoration of what was disintegrated by the forces of nature in the course of time, nor the removal of whatever nature added to the monument during the same period of time, disfiguring its original discrete form.” (Riegl, 1996, p. 73-74) Also, Riegl mentions that a bare, shapeless pile of stones will not provide the viewer with a sense of age value. For that purpose, at least a distinct trace of the original form, of the former work of man - of the original production

- must remain, since a pile of stones represents no more than a dead, formless fragment of the immensity of nature's force, without a trace of living growth. (Riegl, 1996, p. 74)

Preventing a monument or ruin from becoming a pile of stones, by stopping or at least slowing down the process of decay is in this sense not considered as an arbitrary human interference, because this interference protects the age value from disappearing from the monument. So while Riegl describes all the extreme opposing values and situations, he also acknowledges that one can not choose for just one value and neglect the others, instead he indirectly hints, by making opposing statements, that a balance needs to be found by positioning yourself in between the values and possible situations.

So, does a conversion of a derelict site from arts to architecture has a negative influence on the beauty of dereliction? Yes, as age value just needs to make place for use value. It is a necessary act, but not necessarily a problem, as the ruin gets other values and beauties for it in return. If you do it right, you create a beautiful balance. A well considered and balanced reallocation of a derelict place or ruin is a conversion to something different, but not a conversion to something worse.

A good example of such a conversion to a well balanced design is the conversion of Astley Castle by Witherford Watson Mann Architects, recipient of the 2013 RIBA Sterling Prize. This project will be elaborated in chapter 4 and in the next chapter this idea of a well-balanced reallocation will be further elaborated.



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Astley Castle conversion by Witherford Watson Mann Architects.

## A design strategy for ruins and dereliction.

30

Imagine that you have to make a design for a derelict site or ruin, regardless of your opinion on the justification of this reallocation. How would you start, where would you base your design decisions on? In this chapter some approaches towards designing with derelict sites will be explored.

There are several ways to approach a monument or a derelict place in relation with conservation, intervention and transformation. One of the main considerations when taking a position between those approaches, is based on the monumental values or the values of the derelict place. As mentioned before, I have come to the conclusion during the writing process of this paper, that age value and thus the beauty of dereliction can not be considered independently from the other values, which was the intentional plan of this paper. This is because I have discovered that all the values related to ruins and dereliction are intertwined with and dependent on each other. Moreover, I made another discovery during the research process, namely, that it is virtually impossible to formulate universal design rules for designing with ruins and derelict places. This latter discovery is partly a consequence of the first one, but also because all the values and thus also age value and the beauty of dereliction just can not be dealt with independently from the conditions and specifications of derelict places. Just as all the values are dependent on each other, so is also age value and the beauty of dereliction strongly dependent on its location. This will become more clear in this chapter.

So developing general design rules for designing with dereliction is not a wise thing to do, however it is still possible and wise to come up with universal considerations for designing with dereliction. This means that all the issues discussed in this paper are important for all ruins and derelict places, however the way in which these issues are solved is not answerable in a universal way, that is in a universal design rule. These issues are nevertheless important to consider and that is why from now on we speak of universal design considerations or of a design strategy for designing with derelict places and ruins, instead of universal design rules. The research goal will in this sense be slightly altered. This chapter will provide the first step towards this new goal, which is: *Developing universal design considerations or a design strategy for derelict sites and ruins, in order to save the beauty of these places, when making an architectural intervention or transformation for it.* The main question of the research remains the same.

### *Universal design considerations*

Although every site, object or building has its own unique authenticity, (By authenticity is meant, that every place has its own specific identity, based on a unique set of values, properties and conditions) universal considerations can be formulated which preferably need attention during every reallocation for similar derelict sites. This does not mean that all the design considerations which needs to be taken into account for designing with derelict sites can be formulated

into universal applicable considerations. Some of them are namely too specific for a certain location, that they can not be seen as a universal or general consideration. On the other hand this does not mean either, that the universal design considerations are independent from their location. Instead, it implies that they need to be made for every reallocation assignment for derelict places, but in order to find a position within each of these universal considerations, relating to the specific conditions of the particular place is inevitable.

As the values of a monument or a ruin are one of the main considerations for finding the authenticity of that particular monument or ruin, we will start elaborating on those values. As we have seen in chapter one, Riegl distinguishes several monumental values, such as: age, historical and artistic value. There are however other formats of monumental values, made by other scholars and organizations, as can be seen in the matrix on the right. The objective of researching and considering the monumental values is to find the authenticity of a place. With finding authenticity is meant that a position has to be found and taken for every object in between the monumental values. This means that for every project, which includes intervening into a monument or a derelict place, counts, that one has to consider which values are the most important for that particular place, in order to find the authenticity of that place.

*Hierarchy of values*

In this paper we will stick with the values as formulated by Riegl and by the National Office of Cultural Heritage of the Netherlands, because I believe that these two sets of

Riegl (1902)	Lipe (1984)	Burra Charter (1998)	Frey (1997)	English Heritage (1997)
Age	Economic	Aesthetic	Monetary	Cultural
Historical	Aesthetic	Historic	Option	Educational/academic
Commemorative	Associative-symbolic	Scientific	Existence	Economic
Use	Informational	Social	Bequest	Resource
Newness			Prestige educational	Recreational aesthetic

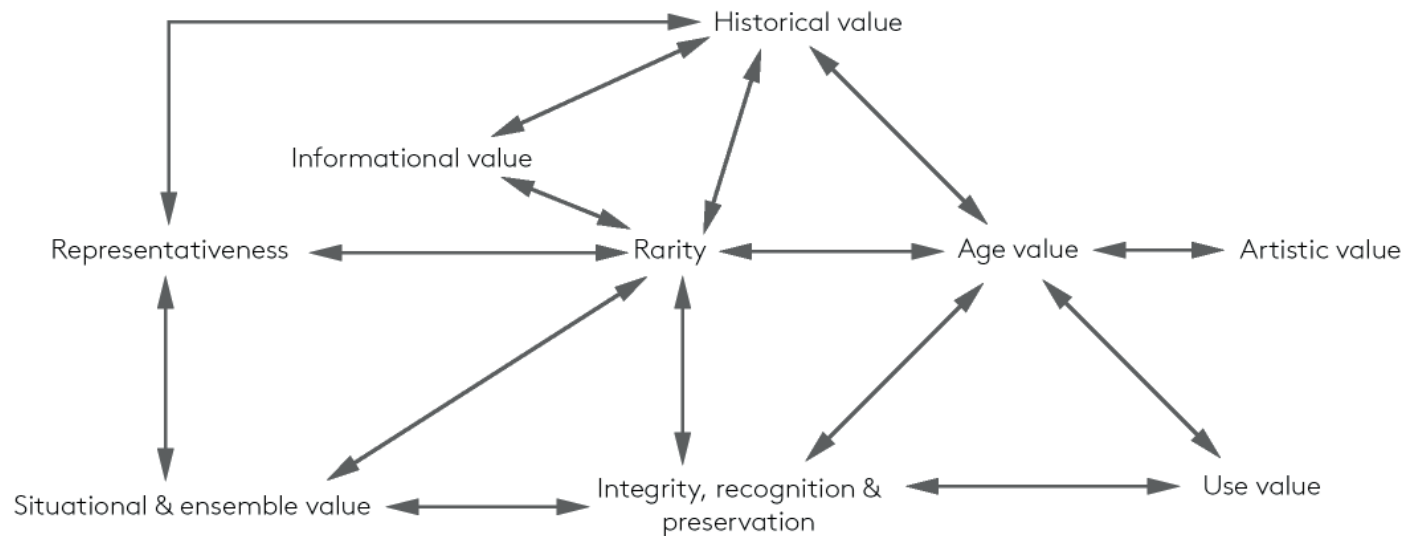
Matrix of several scholars with different sets of values, regarding the authenticity of a place.

values cover the most important aspects of ruins that can be considered as universal values (valid and important for all derelict places). We have seen in chapter one that these values are often opposing each other and are all related and dependent on each other. It is therefore important to find a hierarchy of these values, based on their importance and relevance for a particular site. This is important, because in this way you create a reference for yourself to determine which value is more important when two values are opposing each other during certain design decisions. Within the chair of Heritage & Architecture at the Faculty of Architecture and the Built Environment at the Delft University of Technology (TU Delft) such a hierarchy of values is also called a value statement. Making a hierarchy of all the values and aspects is the first step to come to an usable set of design considerations for derelict sites. The structure of the hierarchy of values can be based on many aspects. The value of age for instance can be based on the age of the building and on the state of decay the

### Hierarchy of values

1. age value
2. situational and ensemble value
3. informational value
4. historical value
5. use value
6. integrity, recognition & preservation
7. rarity
8. artistic value
9. representativeness

building is in, whereas the extent of rarity can be based on a typological research for instance. The structure of the hierarchy can also be based on personal taste, preference and interest, for instance if someone thinks that the decay in a particular site is aesthetically pleasing, than the value of age will be higher in the hierarchy, than for someone who sees the decay merely as dirt. Because some values are contradicting and dependent on each other they will be elaborated now, because this can be helpful by establishing this hierarchy or value statement.



All the values for derelict sites and ruins are related and dependent on each other.

### *Age versus historical position*

For abandoned and strongly decaying places, there are two particular values directly opposed to each other. Taking a position between these values needs to be well considered. These values are the historical value and the age value of a place. P. Meurs, a Professor in Heritage & Cultural Value at the faculty of Architecture at the TU Delft, made a scheme with some opposing (monumental) values (see the image on the right). According to Meurs, the authenticity of a monument lies somewhere in between these opposing values. Age and design value are for instance opposite from each other and a monument can either get his value from it's original design or from its aging over time (or a combination of both). This opposition between age and design value is in fact the same as the opposing values of age and history, as formulated by Riegl. A balance between these two values needs to be found for every derelict site related design task. This also means that a personal position has to be taken, regarding ruins and derelict places. If the value of the monument its history is considered as the most important for instance, one can choose to restore the building as much as possible into that original state, in order to show these historical values.

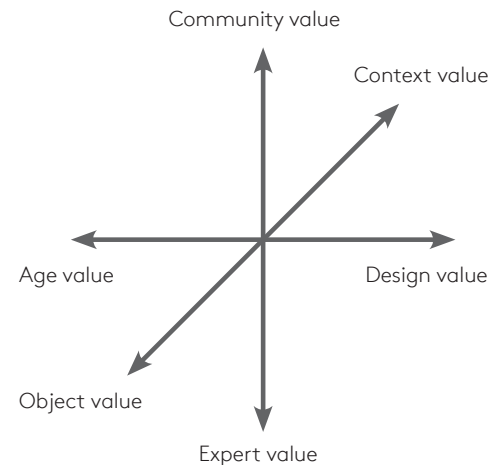
One example why age and historical value are opposed to each other is because historical values are often the cause of restorations, whether or not this concerns a restoration into the original (historical) state, it always means that it is a detraction from age value, as patina and decay are removed and replaced by new (not decaying) parts. This balance between age and historical value is an important consideration for such design assignments.

This balance between age and historical (or design) value is in my opinion very well considered for the new design for Das Neues Museum in Berlin, designed by David Chipperfield (original design by August Stüler). This project will be elaborated in chapter four.

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### *Age versus utility position*

Designing with a derelict place is complicated when the value of age is considered as the most important value, because in such a situation the assignment to reallocate a derelict site and the age values are directly opposed to each other and the assignment for converting an abandoned place into something new always means to give the place a new use again.



Paul Meurs: different kinds of opposing values which determine the authenticity of a place.

The complicated aspect of this opposition is that decay, damage and patina are huge contributors to the age value of a place, but can in the contrary be obstacles for the use value of the same place. So, if age value is the most important value of a certain place, a balance between use and age value needs to be found as well. This means in more practical words, that the extent has to be found in which decay and patina can be present, but that in this extent the function of the place can still be executed in a sufficient way as well. Thus, age value is not only opposed to historical value, but also opposed to use value. This means that the new function for a derelict place needs to be considered thoroughly as well, it has to fit in the characteristics of the place and as we have seen in chapter two, an appropriate and well- considered function can also contribute to the beauty of dereliction and decay.

#### *Process of decay and integrity*

Another very important consideration is related to the process of decay (age value). As explained in the second chapter, one of the most important aspects for the beauty of dereliction for me is the symbiotic process of decay and ruination and the mutually enforcing concepts of decay and ruins. Therefore, I attach great importance to the process of decay and is a reason for me that it is not per definition favourable to stop the process of decay during a reallocation.

However, this personal position is limited to a certain extent. This limit agrees and follow Riegl's statement, that a bare, shapeless pile of stones will not provide the viewer with any sense of age value. For that purpose, at least a distinct trace of the original form, of the former work of man - of

the original production - must remain. This 'distinct trace of the original form' can actually be considered as the same as the integrity value, as formulated by the National Office for Cultural Heritage of the Netherlands. So, again, these considerations concern finding a balance between the beauty of decay and the integrity of the ruin. So, in my opinion, the process of decay must be respected to a certain extent, which is the extent of the recognition and integrity of the substrate, which is the architecture.

#### *Artistic value*

Transforming a derelict place often means introducing new objects or architecture (contemporary artistic value, according to modern Kunstwollen) into the derelict place and this also leads to considerations. Mainly considerations regarding the relation between the existing (old) and new architecture. The two most extreme (opposing) positions available are: creating clear and sharp contrasts between the old and new, or creating a fusion or merger between the old and the new (see the images on the next page for an example). Age value can in this sense, next to historical and use value, also be strongly related to artistic values, as the aesthetics of a place which is dominated with age value in the form of beautiful decay, can be altered enormously by the insertion of contemporary artistic value in the form of contemporary objects and architecture.

There are of course, next to these opposing values, more existing oppositions. It is however not relevant to clarify them all. The described oppositions in this paper are the most relevant ones for this paper, though.

### *Tools for establishing a hierarchy of values*

Now that some opposing and dependent values have been elaborated, the question remains, how can a well-considered position be found in between all these values, what are the available tools?

As described earlier, some considerations do not have any reference material, but can merely be based on personal taste and interest. For example, I think artistic value related considerations are often based on these personal perspectives, the views of the architect for instance. Creating contrasts between old and new architecture or creating a blend between them instead, is often a choice the architect's perspective or based on the wishes of the client, at least in my opinion. Compare for instance Das Neues Museum of Chipperfield with the Ontarion museum of Liebeskind. These two completely different approaches for the reallocation of a monument is mainly reducible to their personal perspective and position in between the values and to the design assignment and wishes of the client. The same counts for use value, it is up to the clients and architects personal perspective into what extent they want a ruin to be functional again, especially when this goes at the expense of age value. However, money and the state of disrepair play a role in this consideration as well, obviously.

However, a lot of considerations can also be made in a more rationalistic way by investigating and analysing the derelict location. Informational value is for instance related to on site archaeological research and connected with historical knowledge. As are the integrity, recognition and preservation of a ruin or derelict place. Representativeness is mainly



D. Liebeskind - Ontarion Museum, Toronto, Canada.  
D. Chipperfield - Das Neues Museum, Berlin, Germany.

related to (historical) research and situational and ensemble values can mainly be determined by visiting the location and doing a locational analysis.

Of course, there are a lot of available tools for finding your own value based position, in order for you to develop your own design approach towards a derelict place. These tools can be divided into categories to make the design process more manageable. In my opinion these categories are: personal taste, interest or position, research & knowledge

and locational and contextual analysis. Wherein research and knowledge can be sub-divided into many types of research, such as historical, typological and archaeological research. In the table on this page an overview of the values and their tools is included.

The value of rarity is different from the others, as I think that the value of rarity is based upon the combination of the other values. If this combination of values is special and not common, than the ruin becomes more rare.

	Research and knowledge	Locational / contextual analysis	Personal taste / interest / position
Historical value	●		●
Age value		●	●
Use value			●
Artistic value			●
Representativeness	●		
Situational & ensemble value		●	
Integrity, recognition & preservation		●	
Informational value	●	●	
Rarity			

Ruin related values with their tools to determine the importance of these values

So, with these tools the hierarchy of values can be made and when all these values have been researched and have been put into a hierarchy, the first step towards finding a position between the values and a first step for finding a design approach towards a particular derelict site has been made. This hierarchy will help you with making design considerations, as these are partly going to be based on this hierarchy.

#### *Using the hierarchy of values*

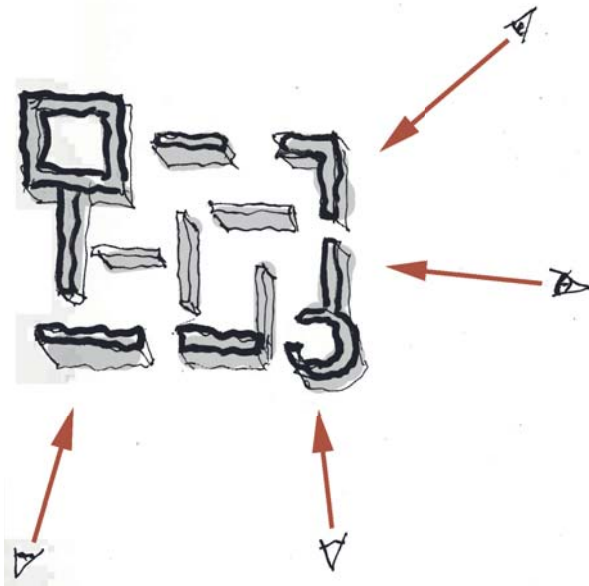
So, now that someone has determined the extent of importance for all the values for a particular location, he or she can use this to make decisions for design considerations. Most of these considerations have been mentioned already, such as: choosing a new function for a derelict site and determining the relation between the old and new architecture.

For example, if a ruin is being reallocated and a new appropriate function has to be chosen for this location, it is wise to relate this choice to the most important values in your hierarchy. If age value is of high value and use value is in a lesser extent important, you can choose the aesthetics of decay over utility and you can therefore come to the conclusion that a function is needed with a low occupancy, so that decay does not form an obstacle for this utility and the value of age can remain high. In this case you can also choose to use a function without high climate control standards for instance, so that the decay process can remain the same or continue to develop in the same (outside) conditions as before the interventions

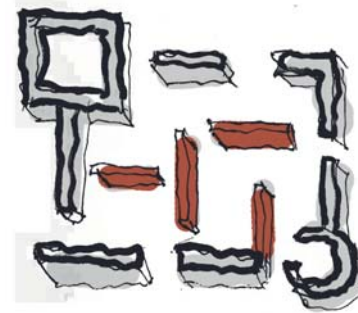
So, when using this design strategy, the hierarchy has to be compiled very carefully, as this hierarchy can actually partially determine the architectural future of the ruin: By using the hierarchy of values you indirectly make another hierarchy, one that is more specific about parts of the derelict site itself. By having a clear overview of the values that are important, you can assign which parts of a ruin are important for preserving or creating these values. For example, if situational and ensemble value are high on your hierarchy list, because the derelict building is to be seen from large distances and therefore connected and important for the surrounding landscape, than a logical choice is to assign a high value to the façades or outer walls of the ruin and a lower value can be assigned to the inner walls. In relation with decay this means that it is preferable to stop the process of decay of the outer walls, as you want to preserve them so they can remain observable from the surrounding landscape. If age value is of high importance to you, than it is logical that you want to preserve the decay and damage which has developed over time and which are thus evidences of the age and story of that ruin.

Imagine if these two values (age and situational value) are simultaneously present in one ruin, than you can make a well-considered design choice based upon these two values as a combination. For example a design choice to conserve the outer walls in a way that the process of decay is stopped there, but that the process of decay may continue on the inner walls. In this way both values are preserved, as the outer walls remain visible from the surrounding and simultaneously the value of age in the form of decay can remain as well.

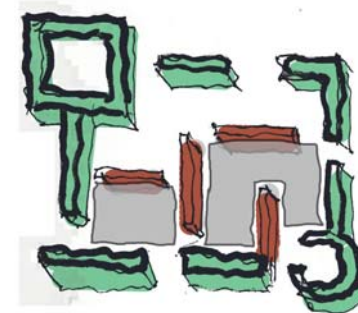
Of course such a quick decision like this is not well considered as all the other values are also important for this consideration. For instance, if the inner walls of the castle have a high historical value or the configuration of the inner walls, the typology, is very rare, than the decision of letting them decay has to be considered even more in relation with all these values, but the hierarchy can help you with this decision as you have determined in this hierarchy which values are the most important for that ruin.



Visible from all directions at large distances:  
Situational value = High value for outer walls.



Beautiful decay on inner walls:  
Age value = High value for decay on inner walls.



Possible design strategy: Conserve the outer walls, let the inner walls decay (slow-down) and add new elements in between

## Comparing design approaches for ruins and dereliction.

Three existing design projects related to ruins will now be studied with the aid of the in the previous chapter developed design strategy for ruins and dereliction. The intention of these small studies is to discover what the similarities and differences are between the developed design strategy and the design approaches of the architects of these three existing projects and if the described values in the established strategy were of any relevance and importance for the architects of these existing projects. So, the in this paper described values will be unveiled and made explicit for the design approaches of the architects of these existing projects.

Most important to discover is how the architects approached these values and if they considered them at all and if there is therefore an overlap between their approach and the in this paper developed design strategy. The intention of this chapter is thus not to discover how the architects translated these values in their architectural design, but mainly if they did consider these values at all in their design approaches, in order to reflect upon the relevance of these values.

### *Astley Castle*

The first project is the design for the Astley Castle in Astley, Warwickshire, by Witherford Watson Mann architects, designed and built between 2007 and 2012. This project consists of a reallocation of a castle ruin into a house for holiday rental.

"At Astley Castle, we started with a ruin. In places it seemed no more than a pile of stones, in others it was a ruin in the grand tradition. After eight centuries of continuous habitation, a fire had burned off its roofs, and three decades of freeze-thaw humbled its walls. We haven't restored it, nor left it as a broken, romantic relic. We re-established a kind of wholeness, making it stable, binding it together; but we retained a feeling of incompleteness, leaving it porous, its wounds still open." ("Astley Castle")

This description of the architects of the Astley Castle makes it clear that the architects searched for a balance between different values. For them, the appearance of age was obviously a valuable aspect of the ruin (leaving the wounds open) and however the architects did not try to restore the ruin to a certain former glory: "We have not restored Astley Castle; we have, rather, maintained the ruin and inhabited its core." (Mann, 2016, p. 8) some restorations were done to the substrate: "Covering and protecting the exposed edges of the stone walls and their rubble cores was essential to prevent further deterioration." So age value was important for them, but they did realize that for the sake of use value and the integrity of the monument, the decay processes had to be stopped. (Mann, 2016, p. 17)

The intention of the architects for these restorations are not to be seen from a historical point of view: "If restoration implies a form of completion, a return to a past wholeness,



we have left the castle incomplete. We have left the huge gaps that we found in the fabric rather than fill them, treating the subtractions of the decades of decay with the same seriousness as the additions from centuries of construction." (Mann, 2016, p. 8) "Our work at Astley is a reflection on time in architecture, an assertion of continuity and change. It is a rejection of the ideas of "return" and "rupture" that condition too much action on buildings of the past: "return" in the form of restoration, and "rupture" in the form of self-consciously discontinuous new construction." (Mann 2016, p. 11) So, clearly the architects chose the value of the process of decay over time and age value over historical value and former glory.

However, although historical value was not as relevant for the architects as the value of age, they did take the castle its building history in consideration by doing an extensive research to the evolution of the structure through time. The newly applied masonry is therefore only located at places which are in correspondence with this historical research by "only adding new masonry where walls had previously existed." (Mann, 2016, p. 14)



The architects describe that when they arrived at the ruin they encountered a situation wherein the outer faces of the ruin were still resisting the advanced state of decay, while the inner core had already crumbled. Behind the intricate silhouette and perforations of its outer walls, the inner cell divisions slowly merged with the piles of stones between them. From the fields around, with its tall west front rising out of an encircling wall and grass mound, it was a ruin in the grand tradition. (Mann, 2016, p. 5)

From this description we can suggest that, although age was of high value for the architects, the value of age was not of the same importance for all parts of the ruin. The outer walls were, from an age point of view, probably of higher value than the inner walls which had already crumbled. If we look again at the description of age value by Riegl; that a bare, shapeless pile of stones will not provide the viewer with a sense of age value, but that for that purpose, at least a distinct trace of the original form, of the former work of man - of the original production - must remain. (Riegl, 1996, p. 74) We can state that this statement is in line with the design approach of the architects of the Astley castle, as they left the incomplete outer walls which still had a distinct trace of the original form, as they were and several spaces in between without traces of the original form, were filled in with contemporary materials in order to create rooms for habitation.

The architects also struggled with the conflicts between use value and the other values of the ruin: "If ruination distils a building to an architectural essence, what evaporates in the process is precisely its humanity. Ruins are measureless,

porous, hard and damp: their emotional power grows proportionately as human scale, subdivision, containment and comfort are erased. In many ways, therefore, the house is the polar opposite of the ruin. [...] To place a house inside a ruin, therefore, threatens the essence of each. Two opposite dangers present themselves: the domesticated ruin, which has lost its emotional charge; or the uncomfortable, unsettling house. This was the tightrope we had to walk in making Astley Castle fit for habitation." (Mann 2016, p. 7)

The tension between the use value and the age value of the ruin is also expressed in the used materials. This tension between the new and the old is articulated by these materials. "A consistent concern in our work at Astley has been to make rooms: simple enclosed spaces that are harmonious and focused, places where it is satisfying to remain. Our insistence on the tension between ruin and habitation, and on the tectonic consistency of the masonry and carpentry that express these, has made this work substantially harder. Equally, the wide range of states of decay of the stonework, and the wide variety of wood species utilised for the simple reason that they do a particular job well and economically, has found us using more varied materials than we would have chosen. Achieving balanced rooms has, then, come down to careful harmony of tones and hues: between stone, brick and tile; and between stained softwood, limed oak, bronze anodised aluminium and bronze-painted steel." (Mann, 2016, p. 26-27)

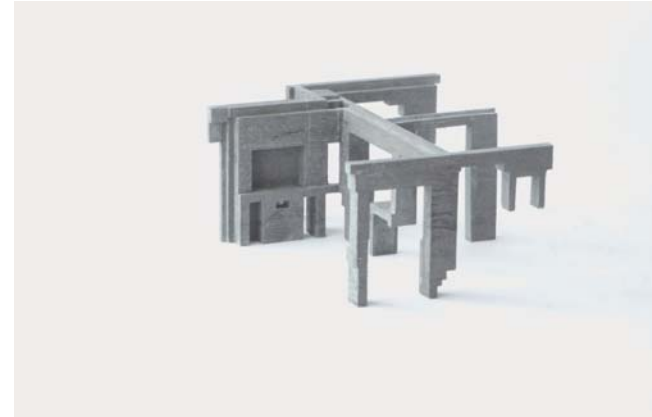
The situational value of the ruin was also taken into consideration during the design process, as the ruin was still dominantly present in the ancient landscape of abandoned



gardens, green fields and ponds and lakes. The choice to let the outer walls be unaffected as much as possible and to place the contemporary additions mostly in the core of the ruin had as a consequence that this strong presence of the ruin in its landscape remained. "The early medieval fortified manor remained an immensely strong presence in the landscape, and was still legible as the core from which the castle had grown: it seemed natural to re-establish its importance by making it the heart of the new house, enjoying the views from its dominant position." (Mann, 2016, p. 11-12)

Also from the viewpoint of situational value, the architects chose to situate the living room on the first floor and the bedrooms on the ground level, so that the views towards the landscape can be optimally used and residents can enjoy these views to the fullest.

Overall I think that the reallocation of the Astley castle is a design process that clearly reveals that all the involved values related to designing with ruins are dependent on and affecting each other. Additionally, I think the design approach of the architects is a good example of an approach wherein all the different values of the ruin and its surroundings are well considered, resulting in a balanced design that respects the ruin and its deformity and incompleteness, but that also respects (although in a lesser extent) its history, while simultaneously tries to offer comfortable spaces and utilities for habitation.



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The ruin, the additions and the result.  
(From: <http://www.marchitects.co.uk>)



### *Kolumba museum*

The second project in this chapter is the Kolumba museum in Cologne, Germany. Kolumba, the art museum of the Archdiocese of Cologne, is designed by Peter Zumthor and was part of a 1997 design competition. The building is built upon the remains of the St. Columba church which was destroyed during the second world war.

"The new building rises on the old foundations and acquires form by using its substance to incorporate, complement; and unify the fragmented parts of the existing buildings in terms of the logic of its new function. The historical caesuras apparent in the buildings are not additionally charged and treated as such, that is, the architecture does not speak the language of a consciously pointed juxtaposition of old and new." (Zumthor, 2014, p. 286) This citation, written by, among others, the architect himself, provides us with some first information about the design approach of the architect. Additionally, there lies a first indication in this description of Zumthor's position in between the values of Riegl. Namely, it hints that Zumthor values the remains and scars of the site and its history, but that he did not have as intention to glorify these remnants. Therefore, the design does not merely follow the form of the ruin, but it also follows qualities in utility for instance.

It was thus not the intention of the architect to strive for a recurrent contrast between the ruins and the new design for the sake of a glorification of the remnants, but on the contrary the architect tried to achieve an end result that could be seen as a new whole: "This attitude is that of the Baumeister, of the architect as a master builder. It aims at

a wholeness of architectural expression, or more precisely, at the wholeness of a new architectural body. This body - its presence as part of the cityscape, its inner structure - is primarily designed to be perceived as a whole. Only on closer inspection do we realize that it is an assembly of old and new parts and tells us its story." (Zumthor, 2014, p. 286) I think these two viewpoints (no glorification of the ruins and achieving a wholeness as final result) can be seen as the general design strategy for this project. There are no subordination or superiority intentions between the existing and the architectural intervention, but only the intention to achieve a balanced wholeness. The brickwork of the Kolumba museum was specially produced for this project, in order to achieve this sense of wholeness. The colour, format and bond of the masonry are designed to match the existing buildings, the colouring of the existing stone and brick masonry.

This endeavour to achieve a new 'neutral wholeness' without any architectural statements upon the existing substrate, means that it is necessary to search for a balance between all the relevant aspects and values related to this design task, because if you want to design a building that makes no statement, than no value or part of this building can have a significant higher importance and actually this has exactly been the design approach of the architect for this project: "It [the new architectural concept] does not eliminate traces or destroy without necessity. It supplements and leads onwards in the search for an idiom of its own. No architectural wounds are to be kept open, nor shall the architecture be used to make a statement about them. Instead, the aim is to be as straightforward as possible in dealing with what has survived within the matter-of-fact framework of a new



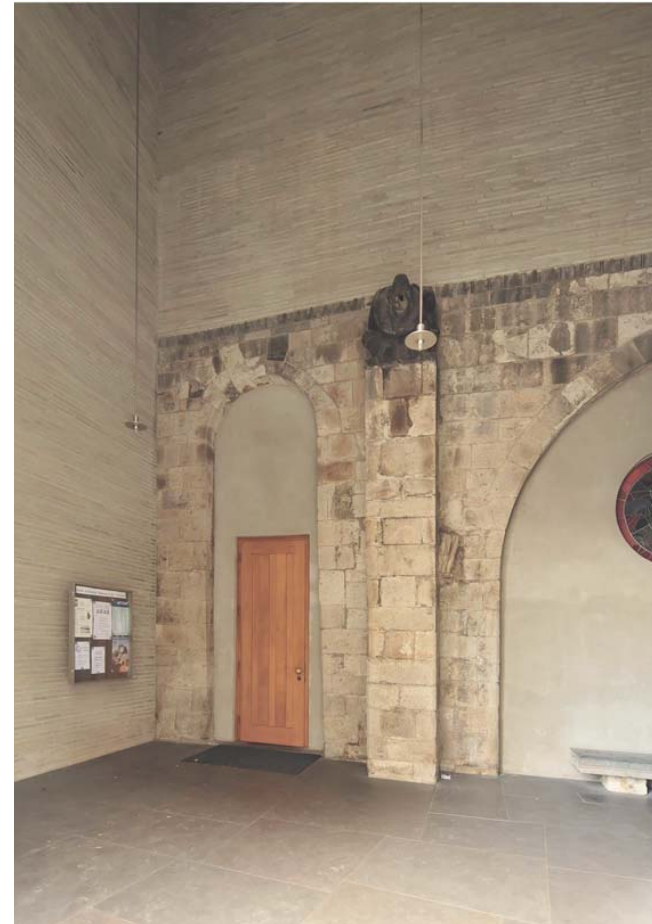


building that has a program of its own." (Zumthor, 2014, p. 286) This citation renders a sense of balance in the design approach of Zumthor. It shows he tried to take a neutral position towards the existing and that the architecture had to follow this neutral position and thus could not show any indication of a certain statement about the existing ruins.

I think this neutral balanced design approach is nicely demonstrated in the following description of Zumthor about the facade of the Kolumba museum: "This outer shell of the facade is self-supporting and does not carry any additional vertical load. As usual it protects the loadbearing components in the interior from the weather but, in the present case, it also performs additional tasks by effectively protecting the old mural crowns of the church ruins from further deterioration and lending the area of the excavations the desired spatial delimitation [...]. The excavations, though experienced as a protected space, will still be a typical archaeological site with an outdoor climate in which the old walls are well preserved." (Zumthor, 2014, p. 286) This description is as neutral as the intention of the design itself. There are virtually no personal opinions about the existing substrate present. With this description, Zumthor does not try to assign a hierarchy to the different building parts, instead it is a very objective description about protection, preservation, spatiality and climate. This neutrality is present throughout Zumthor's description of the design, for instance: "The basic form of the new body evolves out of all of the existing buildings and not only out of the ground plan of the former church." (Zumthor, 2014, p. 287) Again, there is no indication of a hierarchy here. Instead, all the existing buildings are of importance. Another example: "The volumetric bearing of the new building within the cityscape - self-confident and independent but in

alignment with the city block - does justice to the brief. Its material presence, large planes of "exposed brick," mural-like in effect, seems frugal, almost poor and yet, it imparts great rigor; it has an air of durability and quality." (Zumthor, 2014, p. 287) This citation shows that nothing is considered as being more important; the building has a prominent place in its urban tissue, but is according to Zumthor also in line with this urban tissue and the new masonry is described both as poor and great. These descriptions give the impression that design decisions have remained in the middle and that the architect did not want to choose one way or the other, but rather remains neutral to respect both possible opposing extreme decisions.

Although there is a certain endeavour for a neutral balanced design present, this does not mean that there is no chosen design approach, or a position, present at all. Actually, this neutrality is a design approach in itself. And as for every design approach, a certain chosen design approach brings with it certain design consequences. Would Zumthor have chosen for a completely other design approach towards the existing remnants, than the design would obviously have looked completely different as well. Personally, I think that if it was Zumthor's intention to realize a piece of architecture, that has a neutral attitude towards the existing ruins and that has an objective relation with the existing, without indications of dominance, than he has succeeded quite well, as I think that the design barely gives away clues to which one is more dominant, the old or the new. The contemporary building mass on top of the remaining ruins tends to be dominant over the remaining ruins, though. Nevertheless, I think this design is a very interesting one as there is no clear hierarchy among the in this paper described values.





### *Das Neues Museum*

The last project in this chapter is the Neues Museum in Berlin, which became the first component of a 'sanctuary for the arts and sciences' behind the Altes Museum and which was designed by August Stüler. It was erected between 1841 and 1859. Extensive bombing during World War II left the building in ruins with some sections severely damaged and others completely destroyed. Few attempts at repair were made after the war, and the wreck was left exposed with only a minimum of consolidation and protection undertaken during the GDR period. After David Chipperfield Architects' appointment to the project in 1997-98, the building and restoration took nearly eleven years to complete, and the entire Museum Island was added to the UNESCO World Cultural Heritage list in 1999. ("Neues Museum, Museum Island Berlin, 1997-2009")

"Our vision was not to make a memorial to destruction, nor to create a historical reproduction, but to protect and make sense of the extraordinary ruin and remains that survived not only the destruction of the war but also the physical erosion of the last 60 years (Chipperfield, D.)." (David Chipperfield Architects in col. w. Harrap, 2009, p. 11) This description from Chipperfield himself about the design reveals that Chipperfield did not have as intention for this project to make a design only for the sake of age or historical value. At first, it seems that he had somewhat the same intention as Zumthor had with the Kolumba museum, namely to approach the existing fabric in a more neutral way: 'make sense of the extraordinary ruin and remains that survived'. "This concern led us to create a new building from the remains of the old, a new building that neither celebrates nor hides its history but

includes it." (David Chipperfield Architects in col. w. Harrap, 2009, p. 11)

This does not mean however, that age and historical value were not important for Chipperfield. In the contrary: "He [Chipperfield] has chosen to accept all the marks and scars of the building with all his layerings over time, so that the renewed building can stand as a witness to all of its past. (Rykwert J.)" (David Chipperfield Architects in col. w. Harrap J., 2009, p. 25-26) 'A witness to all of its past' refers in this citation to the complete history of the building, including the destructions and thus including values of age in the form of 'marks and scars'.

However the building could not be approached as one wholeness, as the state of the building was so different in places: "[...] although throughout the building the degree of destruction varies greatly. Certain interiors have survived almost completely, with elaborate finishes and ceiling frescos still intact, while other building elements exist only as the enclosures of a gaping void." (Cecilia & Levene, 2004, p. 74) Additionally, upon further study, it becomes clear that Chipperfield did therefore not chose for one approach for the whole design, just because the state of the ruin was so different in places, that one approach of preservation for the whole building was impossible or anyway was not a wise approach for this design task. Instead, Chipperfield chose a different approach for every space or building part, wherein every separate approach would suit within the state of decay and destruction of this particular building part or space. These separate approaches were accompanied by (renovation) studies for separate rooms: "Restoration





studies, developed with Julian Harrap Architects, look for a way of providing a setting for the conserved fragments of the museum without negating their state of preservation. The strengthening of these architectural frames repairs the damaged appearance of the surfaces while increasing the legibility of the historic fabric. These separate studies, although revealing a progressive restoration, are not to be read sequentially, but rather they offer a spectrum of repair and change from which the restored surfaces of the Neues Museum will be tailored." (Cecilia & Levene, 2004, p. 78) So, the design approach towards the existing fabric for this project cannot be seen as just one approach or as one hierarchy of values which was applied for the whole design.

However, next to the different approaches and studies for every building part there was indeed a kind of central design philosophy present which all these little separate approaches adhered and that bundled them together as a coherent design strategy. This central design idea was based on the charter of Venice which tells that unity of style and imitating history is not the aim of a restoration. "When considering the way forward, it was clear that the ruin should not be interpreted as a backdrop for a completely new architecture but neither was an exact reconstruction of what had been irreversibly lost in the war seen as an option. A single continuous structure that incorporates nearly all of the available damaged fabric while allowing a series of contemporary elements to be added became the preferred path, often described as 'the third way'. The key aims of the project were to recomplete the original volume, and to repair and restore the parts that remained after the destruction of World War II. The process can be described as a multidisciplinary interaction between

Example of a restoration study.  
(From: *El Croquis*, David Chipperfield 1998 - 2004, volume 120.)

repairing, conserving, restoring and recreating all of its components. [...] The almost archaeological restoration followed the guidelines of the Charter of Venice, respecting the historical structure in its different states of preservation. All the gaps in the existing structure were filled in without competing with its brightness or surface. The restoration and repair of the existing elements of the building were driven by the Idea that the spatial context and materiality of the original structure should be emphasised - the contemporary reflects the lost but without imitating it." ("Neues Museum, Museum Island Berlin, 1997-2009")

So, in summary the overall approach behind the restoration and reconstruction works can be described as a completion of the missing parts that integrates both the damaged fabric and contemporary elements, but without imitating history: "The building bears witness to its complex history while some of its original technological innovations have been laid bare. The very incompleteness of its decorative pattern helps to create a holistic understanding of the historic and contemporary structure and its original and current purpose." ("Neues Museum, Museum Island Berlin, 1997-2009") "[...] The restoration of the Neues Museum followed a principle of

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conservation rather than reconstruction— that is, the design gives back only enough context so that the significance of the whole structure and the sequence of spaces contained within it are legible. Accordingly the missing north-west wing and south-east bay are rebuilt, the enfilade of rooms is restored, and the stair and courtyard spaces are designed so as to maintain elements of the building's own decay. In this way the new Neues Museum and its collection of Egyptian antiquities and Pre- and Early History exhibits should navigate carefully between de-historicised reconstruction and monumentalised preservation.” (Cecilia & Levene, 2004, p. 74) From these descriptions it might be clear that the overall design approach for Das Neues Museum was an approach involving many balances. A balance between different states of decay & destruction, a balance between the involved values and a balance between the reaction upon these values and restorations.

Personally, I think the design approach of Chipperfield and his team is a very interesting one, as it tends to achieve a coherent design and thus uses a central design philosophy towards the existing fabric, but because the state of decay was so different in places, they also used separate approaches and studies for smaller parts of the building. In this way every place in the design has a proper but different end result which suits the particular space, respects both age & history, but also respects the contemporary and which in addition all fit into one coherent and comprehensive design for the whole building.

### *Comparison*

When comparing the three projects, there are similarities and differences between the design approaches of the architects noticeable:

Wetherford Watson Mann architects main concern for the design of the Astley castle was to make usable rooms. Use value was important for them, but additionally it seems the architects had a slight preference for age value, however this importance of age value was dependent on the different states of decay in different places of the ruin and was thus not everywhere the same. So use and age value were important, but historical value as well, however in a lesser extent. I think the project in Astley is a very clear example wherein all the values in a design process for a ruin are dependent on each other and affecting each other.

In the contrary, Zumthor seems to have made no choice in preference or importance between the involved values, but rather remained neutral and tried to respect all the values equally for the whole design. He did not want to glorify scars and marks for instance. This means that Zumthor did not use any hierarchy of values.

The approach of Chipperfield is also different, as he tried not to search for one rigid design approach for the whole building, but instead allowed adaptations in his approach for every space, so that every room could get his own design approach which suits within the conditions and values of this particular room, but which also suits within a larger coherent design strategy for the whole building.

So, there are similarities and differences observable. The similarities mainly concern the involved values. All the architects do consider for instance the values of age, history and use and they all developed their own view towards these values. The differences lie in these developed views and in the way they deal with these values. These differences are logical of course as the three design assignments are also very different from each other in terms of scale, location, history and program and every architect has its own personal taste or 'style'. So, all the architects had different design approaches during the design process of these three projects, but all dealt with the same (ruin and dereliction related) values.

If we compare the three design approaches with the developed design strategy in this paper, there are also differences and similarities noticeable and these are actually mainly the same as the differences and similarities between the three design approaches for the projects in this chapter. This means that the in this paper developed design strategy can be seen as just another design approach and it is therefore also the case that this paper does not claim that this developed design strategy for ruins and dereliction is the only one or the best one. It is not meant as a rigid medium, but more as a starting point for your design approach, as every design project is in need of its own design approach and the design strategy of this paper can help you to formulate that approach, for instance by telling you which values are always important to consider when designing with ruins and dereliction.

## Conclusion and discussion

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One of the first conclusion which was very important for the rest of the research, is that trying to formulate universal (generally applicable) design rules for derelict places and ruins is not wise, as almost all design decisions, no matter on what these decisions are based, are strongly related to and dependent on the specifics of a certain place and structure.

This conclusion had as consequence that the research goal was altered slightly and a new approach towards the main question had to be adopted. Eventually I have come to a result which forms an answer to the main question. So, what are important considerations when designing an architectural intervention or transformation for derelict sites, in order to preserve the beauty of dereliction as much as possible? I think the most important considerations, in order to achieve such a result, are related to finding your own position within all the ruin related values. Take into account all the values of the place and find your own position within all these values by attaching your own value onto all these valuable aspects. By creating a clear overview of your priorities (a hierarchy of values) it will be easier to make design decisions as you have made your position within these values clear and explicit for yourself and for others. Making this position explicit is so important, because your design will eventually be a reflection of this position.

Very important is that your position must not be based on personal perceptions only, but also and perhaps mainly upon

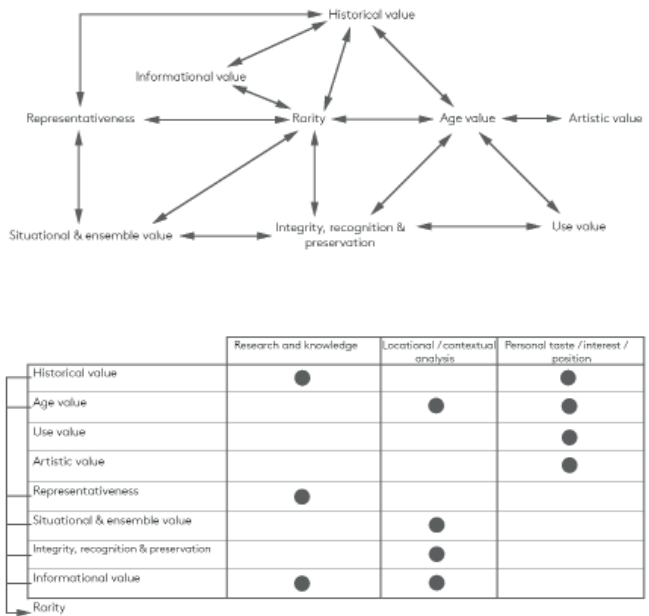
research, knowledge and analyses. When you do this the result will be a well-considered and balanced design.

Another very important outcome of this paper is that all the valuable aspects of a ruin or derelict place are related and dependent on each other and that it is therefore totally unwise to focus on just one value and ignore the others. This conclusion was actually the bridge towards the first step for the design strategy for dereliction, which is making a hierarchy of all these intertwined values. For this some tools are presented, that can be used to achieve this hierarchy and this hierarchy of values can form the backbone of your design and design approach, as all the design decisions can be related and made with the help of this hierarchy. It is therefore important to take your time for making this hierarchy and consider it thoroughly.

The discovery that all the ruin related values are dependent on and are affecting each other during a design process is also the reason why the developed design strategy must not be seen and used as a rigid tool or as a strategy that can be directly translated into a design approach for a certain design. The site specific conditions are namely too important to be left out of consideration for your design approach. Instead, the in this paper presented design strategy must rather be used as a starting point, as a tool to help you form your own design approach for a certain design task and for a certain derelict location. It tells or reminds you for instance which

values are always important to consider when designing with ruins and dereliction.

So, the in this paper presented design strategy and design considerations can help one in the design process, towards a well-considered and balanced design for a certain ruin or derelict place. However, this paper tries not to claim that the presented strategy in this paper is the only one or that it is the best strategy for design assignments related to dereliction.



Hierarchy of values

1. age value

2. situational and ensemble value

3. informational value

4. historical value

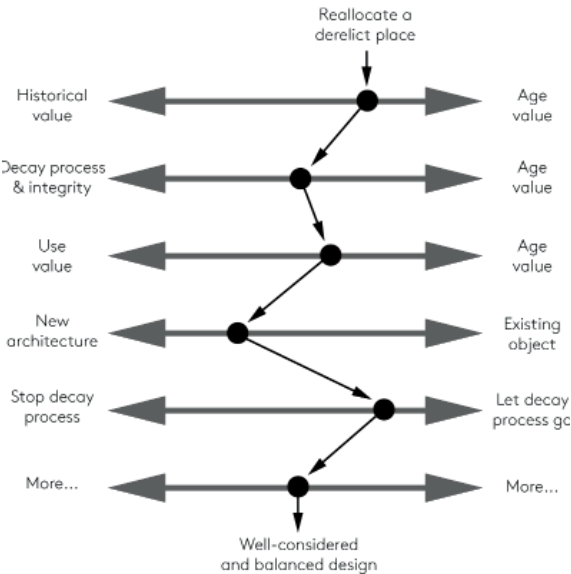
5. use value

6. integrity, recognition & preservation

7. rarity

8. artistic value

9. representativeness



Summary of the in this paper presented design strategy for dereliction: Making a hierarchy of the intertwined values for ruins and derelict places with the help of several 'tools' and on which decisions for several design considerations can be based.

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