

---

# Research Paper

The stories behind the stones

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

Explore Lab, Architecture / CDI  
Ela Sari / 4361113 / TU Delft

Delft, 2022

Ela Sari, 4361113

Architecture Graduation Research

Explore Lab Studio 32

*Architecture*

Research mentor: Dr. Aleksandar Staničić

Design mentor: Ir. Roel van de Pas

BT mentor: Ir. Hubert van der Meel

*Communication Design for Innovation (CDI)*

Main mentor: Dr. Éva Kalmár

Supervisor: Dr. Maarten van der Sanden

*‘Omnia mutantur, nihil interit’*

*Everything changes, nothing perishes*

*Alles verandert, (maar) niets vergaat*

Ovid (43 BC – 17 AD)

Metamorphoses, book XV, line 165



## Summary

**Key terms:** *architectural heritage, intangible aspects, (collective) memories, social meaning, spirit of the place, collaborative mapping, counter-mapping*

This graduation study examined in an exploratory way how the ‘intangible’ aspects of architectural [built] heritage could be made ‘tangible’ by means of an innovative and strategic collaborative or ‘counter-mapping’-based methodology, in order to give the socio-cultural or intangible aspects of architectural heritage a more prominent place in both the evaluation and the design process. The aim of this study was to come up with an innovative and strategic mapping-based toolbox or methodology that will function as a new addition to the existing valuation guidelines. In this way, an attempt was made to contribute to the development of knowledge for a more inclusive, people-centred and participatory way of dealing with heritage (in line with the current societal shift).

This study showed a step-by-step method whereby the Plague house in Leiden (a 17<sup>th</sup> century national monument in the Netherlands) was used as a canvas. The first step of this method consisted of counter-mapping the social meaning of the *past* by means of a ‘newspaper counter-map’ focusing on the 20th century, and a ‘crossed-history counter-map’ combining archival information from different time layers.

The next step of this method consisted of counter-mapping the social meaning of the *present*. This was done in four (slightly) different ways and by means of four different target groups, namely through:

- *The combination of a short anonymous and analogue survey and individual counter-mapping assignment* with target group 1 (fifteen residents of the nearby ‘Vondellaan’ and ‘Van Baerlestraat’ in Leiden) and target group 3 (three employees of the Naturalis museum, the former function of the Plague house).
- *A low-key, interactive and participatory stand with anonymous survey questions on pin boards and two collective counter-mapping assignments* with target group 2 (about twenty different visitors during the ‘De Buurt’-festival event, held in the Plague house).
- *A joint and face-to-face dialogue (‘oral history’) about the survey questions and collective counter-mapping assignment* with target group 4 (two residents of the Plague house complex).

The last step of this method consisted of subsequently ‘linking back’ the data obtained through the counter-mapping of the *present* to the spatial (physical) elements of the building. This was done on the basis of three different themes:

1. *Memory / spirit of the place*
2. *Place attachment / spatial qualities*
3. *Possible changes / suggestions*

The results seemed to imply that this categorisation provided not only a more visual and therefore more practical ‘tangible’ translation, but also an important structure in terms of what the participants would like to see *preserved, strengthened or changed*.

All in all, the results seemed to imply that each of these separate methodological steps could offer the possibility of making the ‘intangible’ aspects of architectural heritage more ‘tangible’. More importantly, however, the results also seemed to indicate that *the combination* of (the various concluding results from) each of these methodological steps of both the *past* and the *present*, due to the merging of these partly corresponding and partly different perspectives, can provide a more comprehensive, inclusive, and in-depth insight into the socio-cultural or ‘intangible’ aspects that can potentially be used as a design narrative or guiding theme.



## Preface

I am incredibly fascinated by architectural heritage – these buildings often have a rich history full of stories and memories, a unique ‘spirit’ that has developed over time. Strangely enough, during the valuation process of heritage, little attention is often paid to these ‘intangible’ aspects (such as memories or the social significance). Also in my own design education (especially in the Heritage & Architecture Master’s studio) at the Faculty of Architecture and the Built Environment, these more socio-cultural or ‘intangible’ aspects were, in my opinion, hardly discussed. This made me realise that I wanted to focus more on the social aspects and challenges within architectural discipline; I did not want to design *for*, but *with* people. Therefore, I eventually decided to study the Master’s programme in Communication Design for Innovation (CDI) alongside my Master’s programme in Architecture.

You are about to read my integrated graduation project: *‘The stories behind the stones: how the intangible aspects of architectural heritage can serve as a guide within the design process’*. Within this integrated study, I explored how the ‘intangible’ aspects of architectural heritage could be made ‘tangible’ by means of the so-called ‘collaborative or counter-mapping methodology’, in order to give the socio-cultural or intangible aspects of architectural heritage a more prominent place in both the evaluation and the design process. This was also relevant from a CDI point of view, as it could possibly contribute to the creation of a more human-focused and innovative methodology for a multifaceted problem by bridging between different disciplines and perspectives. By intertwining insights from both my disciplines, I have therefore not only tried to contribute to the development of knowledge for a *more inclusive, human-centred and participatory way* of dealing with our heritage, but also to find *innovative connections and insights* relevant to the CDI discipline.

Within this study, the choice was made to process the findings into *two different papers* – this with the aim of being able to illuminate the problematique more comprehensively from the respective discipline. In *this* paper, the *architectural perspective* is predominant. However, due to the integrated nature of this research, insights and findings from the CDI perspective are also included.

I look back with great pleasure on the creative freedom I had within the Explore Lab graduation studio to explore my fascination extensively; the ‘explorative’ character of this studio connected well with the interdisciplinary nature of my research and design project. It was exactly the creative environment I was looking for.

Above all, I am extremely grateful to everyone who contributed to my graduation project. First of all, I would like to thank my fantastic mentor team. I would like to thank each of you for your excellent and personal guidance, feedback, knowledge, interesting conversations and support – thanks to you, I have learned to trust more on my intuition. I would also like to thank all my individual participants and interviewees; without your time and knowledge, this project would not have been possible.

My thanks also go to my dear and supportive friends, roommates and family. I would especially like to express my gratitude towards my parents, sister and Daniël for their everlasting love, patience, support and positivity.





## My memoirs of the Plague house

*I remember*

*The feeling of walking inside*

*Your beautiful walls, pastel colours*

*And your outstanding height*

*I remember*

*Your smell, the warm atmosphere*

*Ever since I was a child*

*I loved coming here*

*I remember*

*My heart beating in my chest*

*You made me feel alive, connected to the present*

*Watching the past in peaceful rest*

*I remember*

*The mysterious inner garden, a spiritual place*

*You made me feel surrounded*

*By a vibrant embrace*

*I remember*

*Your spiral staircase, your ageing wood*

*The bridge with zebra pattern and sounds of joy*

*The memoirs of my childhood*

*I remember*

*Your original purpose, a place to quarantine*

*A building designed for the Black Death*

*Which you have fortunately never seen*

*I remember*

*That I was shocked to see that you were going up for sale*

*To this day I hope you will be in good hands*

*And the stories behind your stones will prevail*



# Contents

<b>I Introduction</b>	<b>p. 13</b>
Intertwining two disciplines: an integrated study	p. 15
The Plague house, Leiden (the Netherlands)	p. 15
Relation between research and design	p. 16
<b>II Theoretical framework</b>	<b>p. 18</b>
State-of-the-art: the valuation process of heritage buildings in the Netherlands	p. 18
Societal tendency in heritage care: bodily experience and perception	p. 20
Socio-cultural or 'intangible' aspects of architectural (built) heritage	p. 21
'Collaborative or counter-mapping' as participatory approach	p. 22
Oral history as a mode of architectural investigation	p. 23
Interdisciplinary theoretical framework	p. 24
<b>III Method</b>	<b>p. 26</b>
The Plague house and the relation between research and design	p. 26
Counter-mapping the Past (Lived Memory: social meaning past)	p. 27
<i>Newspaper counter-map (20th century)</i>	p. 27
<i>Crossed-history counter-map (different time layers)</i>	p. 28
Counter-mapping the Present (Living memory: social meaning now)	p. 28
<i>Target group 1</i>	p. 29
<i>Target group 2</i>	p. 32
<i>Target group 3</i>	p. 33
<i>Target group 4</i>	p. 34
Linking intangible aspects to physical elements	p. 35
<b>IV Results</b>	<b>p. 38</b>
Counter-mapping the Past (Lived memory: social meaning past)	p. 38
<i>Newspaper counter-map (20th century)</i>	p. 38
<i>Crossed-history counter-map (different time layers)</i>	p. 39
Counter-mapping the Present (Living memory: social meaning now)	p. 41
<i>Target group 1</i>	p. 41
<i>Target group 2</i>	p. 47
<i>Target group 3</i>	p. 54
<i>Target group 4</i>	p. 58
Linking intangible aspects to physical elements	p. 64
Results concluding counter-map A & B: 'Memory / spirit of the place'	p. 64
Results concluding counter-map C & D: 'Place attachment / spatial qualities'	p. 67
Results concluding counter-map E & F: 'Possible changes / suggestions'	p. 70
<b>V Conclusion</b>	<b>p. 74</b>
<b>VI Discussion</b>	<b>p. 81</b>
<b>Reflection</b>	<b>p. 84</b>
<b>References</b>	<b>p. 90</b>
<b>Appendix</b>	<b>p. 93</b>
Appendix A	p. 93
Appendix B	p. 99



## I Introduction

**F**“... From a young age, I loved coming to the Plague house in Leiden, at the time the entrance building of Naturalis Biodiversity Center. I remember everything in great colour and detail; the high ceilings, the sounds and smells from the restaurant, the beautiful museum store, the mysterious inner garden and the bridge with zebra pattern that connected the Plague house to the museum building. Although it may sound contradictory to its original purpose, I always experienced this unique building as a beautiful, vibrant and dynamic place full of positive energy ...”

- Author's personal memory of the Plague house, Leiden

The Plague house in Leiden is one example out of many (national) monuments that can be found throughout the Netherlands. These buildings often have a rich history full of stories and memories, a unique 'spirit' that has developed over time. The Dutch Minister of Education, Culture and Science even states that [architectural] heritage places do not only 'appeal to people's emotions', but actually 'tell us stories about where we come from, who we are and how we are developing'.<sup>1</sup> This shows that architectural heritage is not only a physical or 'tangible' construct, but also a representation of its more socio-cultural or 'intangible' aspects such as (collective) memories, (shared) experiences or people's sense of identity. After all, heritage belongs to everyone.

Recently, these socio-cultural or 'intangible' aspects have also become more visible in Dutch heritage care; the focus is no longer just on the object itself, but 'on the story the object tells or what experience it generates'.<sup>2</sup> According to the Cultural Heritage Agency of the Netherlands (RCE), this shift in attention to other types of values is the result of 'various – often related – political-administrative and societal trends', including a 'greater assertiveness of citizens and society'.<sup>3</sup> As a consequence of this societal tendency, for example, more personal – i.e. non-expert or non-scientific – stories or memories have also become of significance for the valuation of heritage.<sup>4</sup>

However, although this trend calls for a more 'integral, broad and participative form of valuation'<sup>5</sup>, existing valuation guidelines generally still 'do not speak to the non-tangible aspects, such as spatial qualities, spirit of place or other (socio-)cultural associations'.<sup>6</sup> The cultural-historical value assessment of our heritage is carried out by experts and is written in an independent scientific language, often focusing on the [physical or tangible] condition of the building. The perspectives of non-professional stakeholders (such as users) and other [more intangible] types of values – such as the experience value or socio-cultural value – are often not yet, or barely, included in the professional value assessment.<sup>7</sup>

Unfortunately, the current absence of these more socio-cultural or intangible values in the heritage valuation process has the consequence that this can sometimes lead to drawbacks or even dilemmas. For example, Meurs highlights the dilemma of the 'expert value' versus the 'community value' within this process. He

<sup>1</sup> Ministry of Education, Culture and Science, 2018, p. 3

<sup>2</sup> Bazelmans, 2013a, p. 89

<sup>3</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 39

<sup>4</sup> Rijksdienst voor het Cultureel Erfgoed, 2014

<sup>5</sup> Bazelmans, 2013a, p. 92

<sup>6</sup> Clarke, Kuipers & Stroux, 2020, p. 871

<sup>7</sup> Rijksdienst voor het Cultureel Erfgoed, 2014

mentions that ‘we are used to the cultural heritage value being determined by someone who has studied the subject, often an architecture historian or a building archaeologist’.<sup>8</sup> In some cases, this can even lead to large differences in value; ‘buildings that mean nothing to the experts can be regarded locally as essential monuments’.<sup>9</sup> Vice versa, the community or other relevant parties do not always identify with the professional valuations of the heritage expert.<sup>10</sup>

However, these adverse examples are *not* intended to suggest that expert value is no longer crucial in our heritage care. On the contrary, it is meant to illustrate the *necessity* (and possibilities) of new knowledge development in order to keep up with the societal tendency that is taking place. For example, the Cultural Heritage Agency of the Netherlands [from now on in this paper: RCE] not only states that the current ‘shift towards the public’ aims to ‘actively involve society in the valuation of heritage’<sup>11</sup>, but also that more knowledge exchange (e.g. about the meaning of heritage) between heritage experts and society may ‘enrich the experience’<sup>12</sup> and might also have the potential to ‘increase public support’<sup>13</sup>. At the same time, however, the RCE also notes that it is still ‘unclear and unexplored’ whether and how these findings could possibly be translated into ‘a system of valuation of heritage in general’.<sup>14</sup>

Thus, although the current societal tendency causes a need and aim to search for a way to involve the public in the valuation process of heritage, there are still many ambiguities and a lack of knowledge regarding this topic. This also applies to the related call for the exploration and inclusion of other – for instance more socio-cultural or ‘intangible’ – types of values in the valuation of heritage; little is currently known about the possibilities to *systematically include* these social and intangible aspects in both the heritage valuation and (re)design processes.

However, according to literature, there may be potential in methods such as ‘mental mapping’<sup>15</sup> or ‘collaborative or counter-mapping’<sup>16</sup> to get a better grip on the more socio-cultural or ‘intangible’ values of heritage. This latter mapping technique involves ‘the integration of archival evidence, such as maps and aerial photographs, with other qualitative research methods such as place-based oral history interviews, site walks with community members and audio-visual recordings’.<sup>17</sup> This may as well create the opportunity for a participatory approach.

Therefore, in order to contribute to the development of knowledge for a *more inclusive, people-centred and participatory way* of dealing with heritage (in line with the current societal shift), this study examines in an exploratory way how certain elements of this so-called ‘counter-mapping’ methodology can be used strategically to give the socio-cultural or intangible aspects of architectural heritage a more prominent place in both the evaluation and the design process. In doing so, the aim of this study is to come up with an *innovative and strategic* mapping-based toolbox or methodology that will function as a new *addition* to the existing valuation guidelines.

---

<sup>8</sup> Meurs, 2016, p. 42

<sup>9</sup> Meurs, 2016, p. 43

<sup>10</sup> Meurs, 2016

<sup>11</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 11

<sup>12</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 43

<sup>13</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 11

<sup>14</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 43

<sup>15</sup> Van Leeuwen, 2014, p. 27

<sup>16</sup> Jones, 2017, p. 28

<sup>17</sup> Jones, 2017, p. 28

This paper therefore addresses the following research question:

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

In order to answer this question, a number of sub-questions are also asked. What is actually meant by these socio-cultural or ‘intangible’ aspects or values? To what extent are these aspects/values currently taken into account, and why? How can these aspects, such as (collective) memories, (shared) experiences/values or people’s sense of identity be made explicit by ‘collaborative or counter-mapping’? And more importantly: how can these intangible aspects subsequently lead to a ‘narrative’ or ‘guiding theme’ [a kind of concept] for a redesign? All these questions are addressed in this paper in order to answer the main question.

#### *Intertwining two disciplines: an integrated study*

The problematique is multifaceted and has to do with both architectural, socio-cultural, communicative and collaborative interfaces. Therefore, answering these questions also requires socio-cultural, communicative and collaborative insights; making the ‘intangible’ aspects and experiences ‘tangible’ is in fact about collecting and bringing together different interests and perspectives.

This integrated study is therefore examined from two different disciplines; both from the Architectural discipline and from the Communication Design for Innovation (CDI) perspective. The answer to the main question is also relevant from a CDI perspective; it might contribute to the creation of a more human-focused and innovative process/methodology for a multifaceted problem by bridging between different disciplines and perspectives (e.g. between heritage experts and citizens). By looking at the issue from a CDI point of view as well (e.g. how to get information out of people, how to bring people into the process, etc.), this intertwined study aims to find new and innovative connections and insights that are relevant to both fields.

Within this intertwined study, the choice was made to process the findings into two different papers – this with the aim of being able to illuminate the problematique more comprehensively from the respective discipline. This paper focuses on the architectural side of this research; the architectural perspective is predominant. However, due to the integrated nature of this research, insights and findings from the CDI perspective are also included.

#### *The Plague house, Leiden (the Netherlands)*

The Plague house in Leiden will serve as a canvas for this study. This 17th century national monument has a rich history and important socio-cultural value for Leiden and its inhabitants. Therefore, not only is there a lot of available information about the building, but it also provides a suitable canvas for making its ‘intangible’ aspects tangible. An additional advantage is that the building is currently undergoing a ‘real’ redevelopment process, which makes it all the more interesting from a communication point of view (see ‘intertwining two disciplines’ above).

#### ***Relation between research and design***

In addition, it is important to mention that the output of this research is also used as input for the related design phase of this graduation study (creating a redesign for the Plague house in Leiden). In this way, the Plague house-specific research findings can be directly implemented as a guiding theme. (This is in line with the aforementioned aim to give the socio-cultural or intangible aspects of architectural heritage a more prominent place in both the evaluation *and* the design process). As a result, there is a strong relationship between this research and the subsequent design phase, which will ultimately be reflected upon as well.





## II Theoretical framework

**Key terms:** architectural heritage, valuation process, socio-cultural aspects, intangible aspects, (collective) memories, social meaning, spirit of the place, collaborative mapping, counter-mapping

### **State-of-the-art: the valuation process of heritage buildings in the Netherlands**

As described in the introduction, this study focuses on architectural (i.e. built) heritage within the cultural heritage domain; within this research, in line with the definition of the RCE, this refers to ‘real estate with cultural-historical values’<sup>18</sup>. Although built heritage also concerns ‘objects’ such as hydraulic ‘locks and dams’<sup>19</sup>, this research focuses in particular on architectural monuments.

In order to approach both the heritage valuation and the design process from a more social and human perspective, it is important to first give a brief description of the current state of affairs regarding the valuation process of architectural heritage in the Netherlands. To understand the current situation, however, it is necessary to first provide a concise historical background on the valuation process.

According to the RCE, the more ‘structured value assessment’ of (among other things) built heritage originated in the mid-19th century, when the committee [in Dutch: ‘*Commissie tot het opsporen, het behoud en het bekend maken van overblijfsels der vaderlandse kunst*’] was established.<sup>20</sup> The approach that followed until most of the 20th century mainly focused on safeguarding the heritage against, for example, dangers from society; the question was which heritage needed to be ‘saved and protected’ – for this reason, ‘academically trained experts’ were called in to make independent [as objective as possible] value assessments.<sup>21</sup>

However, as explained by the RCE, in the past three to four decades there has been ‘the emergence of a new perspective on heritage (care)’, partly due to the transformation to an ‘experience economy and -culture’ in which, for example, ‘experience, meaning and the consumer’s own story play an increasingly important role’.<sup>22</sup> Because of this shift towards the more socio-cultural or intangible aspects, these days much attention is also being paid to ‘social aspects, such as the heritage of ‘ordinary people’ and personal stories told about a building or a location’.<sup>23</sup>

Nevertheless, as already pointed out in the introduction, the current valuation guidelines mainly cover the physical [tangible] condition of the building; they generally ‘do not speak to the non-tangible aspects, such as spatial qualities, spirit of place or other (socio-)cultural associations’.<sup>24</sup> As described by the RCE, the ‘Guidelines for building archaeological research’ [in Dutch: ‘*Richtlijnen bouwhistorisch onderzoek*’] are often applied for a ‘value assessment in the context of restoration, adaptation or redesign’<sup>25</sup>. (It is important to note here that these guidelines are not a juridical defined [or mandatory] methodology, but rather a mutual agreement between heritage experts used for valuing the built heritage).<sup>26</sup>

<sup>18</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 19

<sup>19</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 19

<sup>20</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 19

<sup>21</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 40

<sup>22</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 40

<sup>23</sup> Meurs, 2016, p. 35

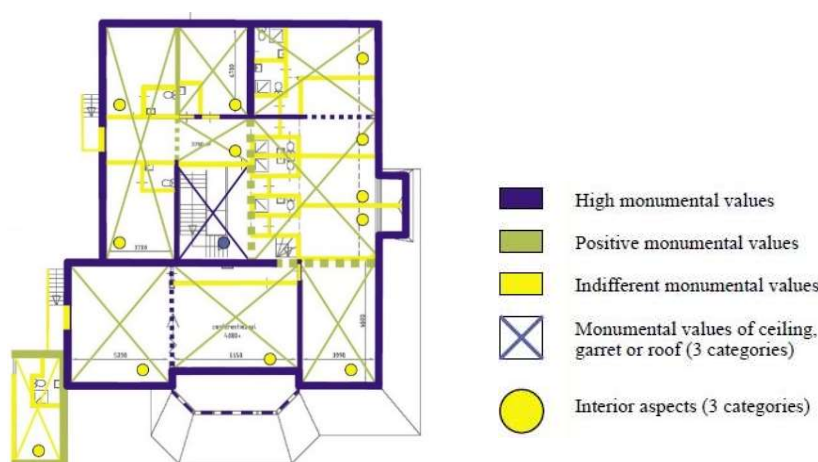
<sup>24</sup> Clarke, Kuipers & Stroux, 2020, p. 871

<sup>25</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 21

<sup>26</sup> Rijksdienst voor het Cultureel Erfgoed, 2014

These guidelines use the following criteria to assess the cultural-historical value of built heritage: ‘general historical values, ensemble values or urbanistic values, architectural-historical values, building archaeological values and values based on the history of use’, all evaluated ‘on the basis of the criteria integrity (authenticity) and rarity’.<sup>27</sup> In addition to this [mainly textual] part of the value assessment, heritage experts often also make one or more so-called ‘representation drawings’<sup>28</sup> – these additional drawings give a picture of the values of, for example, the various building components by drawing them into the floor plan using different colours and symbols (see Figure 1).

At the same time, however, Hendriks and Van der Hoeve also recognise that it can often be complex to indicate the more intangible values in these drawings, and state that ‘partly for this reason, the value assessment drawings and their legends must consistently refer to the text’.<sup>29</sup> In addition, another noteworthy point about this form of research is mentioned in literature; according to Meurs, for an architect it mainly highlights ‘which parts he should not touch’, so that it can even be seen as a ‘defensive’ document.<sup>30</sup> (However, the outcome of the value assessment is not a mandatory prescription – but the higher the values, the more debate is needed to affect these values).<sup>31</sup>



**Figure 1:** An example of a ‘representation drawing’ with a legend including different colours and symbols. Blue stands for a high monument value (‘crucial’), green for a positive monument value (‘of importance’) and yellow for an indifferent monument value (‘relatively minor importance’). Source: (Hendriks & Van der Hoeve, 2009, p. 21).

However, as described in the introduction, there is currently – in line with the societal tendency that is taking place – a need for a different, more integral approach within the professional valuation system. Unfortunately, although there are many guidelines to help heritage professionals evaluate our built heritage, the more socio-cultural or intangible aspects are still hardly addressed. As described by the RCE itself, the perspectives of non-professional stakeholders (such as users) and other [more intangible] types of values – such as the experience value or socio-cultural value – are often not yet, or barely, included in the professional value assessment.<sup>32</sup> This problematique is clearly expressed in an advisory letter to the Minister of

<sup>27</sup> Hendriks & Van der Hoeve, 2009, p. 19

<sup>28</sup> Hendriks & Van der Hoeve, 2009, p. 21

<sup>29</sup> Hendriks & Van der Hoeve, 2009, p. 21

<sup>30</sup> Meurs, 2016, p. 51

<sup>31</sup> Hendriks & Van der Hoeve, 2009

<sup>32</sup> Rijksdienst voor het Cultureel Erfgoed, 2014

Education, Culture and Science issued a number of years ago by the [Dutch] Council for the Environment and Infrastructure (Rli) and the Council for Culture (RvC):

*'The intangible values of built heritage and heritage areas currently only have a modest influence on the processes of selection, designation and development. What is missing is a certain sensitivity to the emotional associative and affective side of cultural heritage: the way in which individuals and groups connect (or feel connected) with buildings and places. To make the connection, stories about heritage must resonate with the target group and, if possible, come from the target group itself (...). The use of stories will require a change in mindset: from creating, valuing and preserving collections to a context-oriented and more dynamic approach to heritage. If the heritage sector is to succeed in making connections, it will have to abandon its current defensive and static approach in favour of a more offensive, flexible and integrative approach.'*<sup>33</sup>

In fact, this quote not only provides a clear explanation of the research problem being investigated within this study, but also directly highlights the need for change. However, as described in the introduction, the RCE also mentions that besides this need and the associated potential benefits of, for example, increased knowledge exchange between the heritage expert and the community, it is still 'unclear and unexplored' whether and how these findings could possibly be translated into 'a system of valuation of heritage in general'.<sup>34</sup>

Thus, although there is a distinct picture of the desired – more holistic – situation with regard to the valuation process of architectural heritage in the Netherlands, there are still many ambiguities and a lack of knowledge regarding this topic. With this theoretical knowledge of the past, the present and the desired situation in mind, this study therefore aims to contribute to the development of knowledge for a *more inclusive, people-centred and participatory way* of dealing with heritage.

#### ***Societal tendency in heritage care: bodily experience and perception***

Within the architectural [heritage] discourse, there is a growing awareness that 'human understanding of its environment' is not only 'something of the word, but also of the body', since it also derives from 'concrete experience and perception'.<sup>35</sup> This recent understanding is also described by Jelić & Staničić, who mention, for example, that in the past few years there has been an 'increasing recognition that our cognitive and experiential worlds as a whole – and thus including meaningful encounters with architectural spaces – are shaped through our bodily interactions with the (built) environment'.<sup>36</sup> In particular, the following statement by Jelić & Staničić forms an important theoretical background for this research:

*'On the one hand, architecture is a constructed, materialized expression of the culture as a whole, which implicitly shapes people's patterns of bodily interaction and behavior, while on the other, it acts as a scaffolding for all our memories and embodied narratives that constitute our sense of self and collective identities.'*<sup>37</sup>

---

<sup>33</sup> Council for the Environment and Infrastructure (Rli) & the Council for Culture (RvC), 2017, p. 7

<sup>34</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 43

<sup>35</sup> Bazelmans, 2013b, p. 19

<sup>36</sup> Jelić & Staničić, 2020, p. 3

<sup>37</sup> Jelić & Staničić, 2020, p. 10

This quote is important, since it shows that architecture [or architectural heritage] is not only a physical or *tangible* construct, but also represents – *and* supports – its more socio-cultural or *intangible* aspects such as (collective) memories, (shared) experiences or people’s sense of identity. As mentioned earlier, these socio-cultural or ‘intangible’ aspects have recently also become more visible in Dutch heritage care; the focus is no longer just on the object itself, but ‘on the story the object tells or what experience it generates’.<sup>38</sup> Partly because of this societal tendency [shift towards society] that is taking place within heritage care, Bazelmans argues that in the future, for example, the [more socio-cultural and intangible] ‘experiential value’ of our heritage (a value based ‘on the senses’) will also play a ‘prominent role’.<sup>39</sup> (Although, according to the RCE, it is clear that this growing and senses-based term is about ‘the way we feel, smell, see and hear heritage’<sup>40</sup>, the organisation also indicates that there is still a lack of clarity with regard to this term).

However, since it is precisely the non-expert who can experience these ‘embodied’ emotions and feelings, it is important, according to Bazelmans, that the valuation of our [architectural] heritage requires not only the view of the ‘rational observer’ [the expert], but also that of the ‘involved user’.<sup>41</sup> (Although this study focuses on Dutch heritage care, it is relevant to note that this view is also shared by heritage professionals in other countries. For example, Schofield not only states that heritage is even a ‘matter of perception’<sup>42</sup>, but also – comparable to Bazelmans – that ‘heritage experts are good at dealing with the former, while it is local communities who are often expert in the places they care about most’<sup>43</sup>).

Because of these recent (knowledge) developments, Bazelmans therefore argues for a more ‘integral, broad and participative form of valuation’<sup>44</sup> that includes, for example, involving non-professional stakeholders [such as citizens] in the valuation process of heritage. (Similarly, the aforementioned Schofield also describes the need for a new and more inclusive [people-centred] approach within heritage care).<sup>45</sup> On the basis of this theoretical knowledge and in line with these recent developments, this study therefore aims to contribute to the development of knowledge for a *more inclusive, people-centred and participatory way* of dealing with heritage.

### ***Socio-cultural or ‘intangible’ aspects of architectural (built) heritage***

As has already become apparent, the socio-cultural or ‘intangible’ aspects/values of architectural (i.e. built) heritage play an important role in this study. (It is important to note that this study does not focus on *intangible cultural heritage* [such as oral traditions], but on the *intangible aspects of architectural [built] heritage*). Although the extent to which these aspects are currently [barely] addressed within the valuation process has already been described [there are still many ambiguities and a lack of knowledge regarding this emerging topic], it is important to give a short explanation of – and choice for – these specific terms.

There are, in fact, a couple of similar terms and definitions within the terminology that are [strongly] related to each other. For example, Meurs describes the ‘immaterial values’ of [built] heritage as ‘the mentality of a place – linked to the

---

<sup>38</sup> Bazelmans, 2013a, p. 89

<sup>39</sup> Bazelmans, 2013b, p. 22

<sup>40</sup> Rijksdienst voor het Cultureel Erfgoed, 2014, p. 42

<sup>41</sup> Bazelmans, 2013b, p. 19

<sup>42</sup> Schofield, 2016, p. 3

<sup>43</sup> Schofield, 2016, p. xv

<sup>44</sup> Bazelmans, 2013a, p. 92

<sup>45</sup> Schofield, 2016

ideas on which a certain design is based, or to the associations that have become connected with a place in the course of time.’<sup>46</sup> Van Emstede also describes these immaterial aspects as the ‘aspects that deal with the mental [in Dutch: ‘geestelijke’] representation of a monument’.<sup>47</sup>

Comparably, the literature also mentions the definition of ‘non-tangible’ aspects of built heritage – according to Clarke, Kuipers & Stroux, these aspects refer to ‘spatial qualities, spirit of place or other (socio-)cultural associations’.<sup>48</sup> Within this definition, for example, the ‘spirit of the place’ is explicitly mentioned. This term is based on human perception and refers to ‘the distinctive and cherished atmosphere of a location’<sup>49</sup>, which in turn often relates to intangible aspects of a location such as ‘memories, beliefs, local traditions (...) and such like’.<sup>50</sup> In this sense, this definition also clearly highlights the more experiential and socio-cultural aspects associated with built heritage.

Lastly, it is important to mention that these socio-cultural aspects within the terminology mainly emerge within the related definition of ‘social values’. For example, Jones states that this ‘through experience and practice’ created value ‘encompasses the significance of the historic environment to contemporary communities, including people’s sense of identity, belonging and place, as well as forms of memory and spiritual association’.<sup>51</sup> This definition is therefore also closely related to the aforementioned definitions of the ‘intangible’ aspects of (built) heritage, highlighting in particular the social and human aspects.

In short, there are various related definitions within the literature that relate to the more ‘intangible’ aspects of (built) heritage. Although there is much overlap between these definitions, this study uses the term socio-cultural or ‘intangible’ aspects, which [within this research] will refer to the ‘spatial qualities, spirit of place or other (socio-) cultural associations’<sup>52</sup> of architectural heritage, including (collective) memories, shared experiences/values or people’s sense of identity. By doing so, the *multifaceted nature* of the ‘intangible’ aspects of architectural (built) heritage is well reflected.

---

***Definition socio-cultural or ‘intangible aspects’ of architectural heritage:*** *In this study, the ‘intangible’ aspects will refer to the ‘spatial qualities, spirit of place or other (socio-) cultural associations’<sup>53</sup> of architectural heritage, including (collective) memories, shared experiences/values or people’s sense of identity.*

#### ***‘Collaborative or counter-mapping’ as participatory approach***

As mentioned in the introduction, there may be potential in methods such as ‘mental mapping’<sup>54</sup> or ‘collaborative or counter-mapping’<sup>55</sup> to get a better grip on the social and intangible values of heritage. (According to Jones, social research methods ‘are more suited to assessing social values’, and can be ‘best combined with community participatory practices, if we wish to capture the fluid processes of

---

<sup>46</sup> Meurs, 2016, p. 56

<sup>47</sup> Van Emstede, 2015, p. 299

<sup>48</sup> Clarke, Kuipers & Stroux, 2020, p. 871

<sup>49</sup> Kuipers & De Jonge, 2017, p. 60

<sup>50</sup> Kuipers & De Jonge, 2017, p. 61

<sup>51</sup> Jones, 2017, p. 21

<sup>52</sup> Clarke, Kuipers & Stroux, 2020, p. 871

<sup>53</sup> Clarke, Kuipers & Stroux, 2020, p. 871

<sup>54</sup> Van Leeuwen, 2014, p. 27

<sup>55</sup> Jones, 2017, p. 28

valuing the historic environment’).<sup>56</sup> However, different forms and examples of such mapping techniques can be found in literature. For example, this ‘collaborative or counter-mapping’ method involves ‘the integration of archival evidence, such as maps and aerial photographs, with other qualitative research methods such as place-based oral history interviews, site walks with community members and audio-visual recordings’.<sup>57</sup> The ‘mental mapping’ method, on the other hand, is more about the [intuitive] drawing of the personal and often individual mental map of the environment, and can be either drawn (by hand) on a blank canvas or use an existing map as a starting point.<sup>58</sup>

An important commonality of both mapping techniques, however, is that they can provide the opportunity for a more participatory approach within the heritage sector, in line with the purpose of this research. (For example, Van Leeuwen mentions that ‘mental mapping’ can be an interesting and ‘enriching participatory method’ to ‘give the social value of heritage more meaning and strength’).<sup>59</sup> Yet ‘counter-mapping’ – and other related mapping techniques mentioned within literature, such as ‘participatory mapping’<sup>60</sup> or ‘cultural mapping’<sup>61</sup> – differs to some extent from ‘mental mapping’; in literature, it often emerges as a method in a more action-oriented and/or political context. As explained by Kollektiv Orangotango+, this is because of the fact that counter-maps [or ‘counter-cartographies’] ‘grow from a long tradition of post-colonial practices of mapping back’<sup>62</sup>, allowing it to be used, for example, as a tool to give voice to indigenous communities.

Within the terminology, counter-mapping – unlike ‘mental mapping’, for example – thus places more emphasis on mapping and highlighting what is ‘*normally*’ not mapped, in line with the aim of this study (making the ‘intangible’ aspects of architectural heritage tangible and giving it a more prominent place). Due to the more critical nature of this method and its potential to create a new and inclusive ‘counterpart’ to the existing (mapping) practices within the heritage sector (see Figure 1), the methodology and abovementioned definition of ‘counter-mapping’ is therefore used within this study.

---

**Definition ‘collaborative or counter-mapping’:** *In this study, ‘collaborative or counter-mapping’ refers to a mapping-technique that involves the ‘integration of archival evidence, such as maps and aerial photographs, with other qualitative research methods such as place-based oral history interviews, site walks with community members and audio-visual recordings’.*<sup>63</sup>

#### **Oral history as a mode of architectural investigation**

According to literature, there might also be potential in oral history in architectural research ‘as a way to listen anew to what has been unheard in architecture’.<sup>64</sup> Stead, Gosseye & Van der Plaat state that oral history ‘can revalue the undervalued and the unglorified, highlight the myriad activities that take place within buildings, and, more importantly, listen to the full diversity of people who design, make, work, and

---

<sup>56</sup> Jones, 2017, p. 21

<sup>57</sup> Jones, 2017, p. 28

<sup>58</sup> Van Leeuwen, 2014

<sup>59</sup> Van Leeuwen, 2014, p. 21

<sup>60</sup> La Frenierre, 2008

<sup>61</sup> Cabeça, 2018

<sup>62</sup> Kollektiv Orangotango+, 2018, p. 14

<sup>63</sup> Jones, 2017, p. 28

<sup>64</sup> Stead, Gosseye & Van der Plaat, 2019, p. 284

live within the built environment'.<sup>65</sup> In addition, Stead et al. also mention that oral history 'allows you to include minority groups and to construct new kinds of knowledge'.<sup>66</sup>

This method is important for this study; it fits well with the need to include other, non-expert findings (such as personal stories or memories) in the valuation process. (For example, Jones – different from the above-mentioned more architectural-historical perspective of Stead et al. – also mentions this social and qualitative 'oral history' method as a possible component within the counter-mapping methodology to address the social values of our heritage).<sup>67</sup> Because of this relevance, this study therefore exploratively links certain elements of this social research method to the 'counter-mapping' methodology in order to arrive at a more *inclusive and people-centred* way of dealing with our architectural heritage.

#### *Interdisciplinary theoretical framework*

This chapter gave a comprehensive overview of the literature and theoretical knowledge that forms the basis of this research. It is important to note that this theoretical framework is illuminated from the *Architectural discipline*. However, due to the interdisciplinary nature of this research, theoretical knowledge from the *CDI discipline* is also used. This more communicative and collaborative knowledge is extensively discussed in the separate CDI paper that is part of this study.

With the aid of this [interdisciplinary] theoretical framework, this exploratory research aims to make the 'intangible' aspects of architectural heritage 'tangible' by means of the collaborative or counter-mapping methodology, in order to give the socio-cultural or intangible aspects of architectural heritage a more prominent place in both the evaluation and the design process. This with the aim of contributing to the development of knowledge for a *more inclusive, people-centred and participatory* way of dealing with heritage (in line with the current societal shift).

---

<sup>65</sup> Stead, Gosseye & Van der Plaat, 2019, p. 284

<sup>66</sup> Stead, Gosseye & Van der Plaat, 2019, p. 281

<sup>67</sup> Jones, 2017





### III Method

This paper addresses the following research question: *How can ‘collaborative or counter-mapping’ contribute to a more systematic and participatory approach to make the ‘intangible’ aspects of architectural heritage (such as collective memories and social meaning) ‘tangible’, in order to serve as a guiding theme within the design process?*

As mentioned earlier, the aim of this study is to come up with an *innovative and strategic* mapping-based toolbox or methodology that will function as a new *addition* to the existing valuation guidelines. Within this chapter, therefore, the qualitative step-by-step approach taken to both answer the main question and achieve this goal is discussed.

As described earlier, this paper is part of an integrated graduation study in which the main question is examined from two different disciplines. Different from the usual practice, the method described and used in this chapter will therefore not only underlie the obtained results, but it is, in fact, also this *developed methodology itself* that eventually gives an answer to this main question. Although this methodology is also described step-by-step in this chapter, *a more detailed description (including its development) and evaluation* can be found in the separate CDI document.

Nevertheless, it is important to note that the methodology discussed within this chapter was developed through an *extensive and exploratory* process. In addition to the (interdisciplinary) theoretical framework described in the previous chapter, other forms of knowledge were also used. For example, within this (development) process, choices were also made on the basis of five different interviews/dialogues with various experts (such as a co-creation expert and heritage professionals) and by using insights from literature and art disciplines. Due to the more collaborative, communicative and CDI-related nature of this process, this more comprehensive description of the *realisation* of the methodology has therefore been included in the separate CDI paper that is part of this research.

#### ***The Plague house and the relation between research and design***

As mentioned in the introduction, the Plague house in Leiden served as a canvas (or ‘case study’) for this study. This 17th century national monument has a rich history and an important socio-cultural value for Leiden and its inhabitants. This made the building very suitable for this study; not only was there a lot of available information about the building, but this familiarity also provided a suitable canvas for making its ‘intangible’ aspects tangible. An additional advantage was that the building is currently undergoing a ‘real’ redevelopment process, which makes it all the more interesting from a communication point of view.

As already mentioned in the introduction, the Plague house-specific output of this research is also used as input for the related design phase of this graduation study (creating a redesign for the Plague house in Leiden). The discovered spatial understanding and narrative of the Plague house will function as a guiding theme for the design phase. As a result, the final redesign can be seen as an implementation or ‘outcome’ of the method described within this chapter.

### *Counter-mapping the Past (Lived Memory: social meaning past)*

In order to gain a better insight into the socio-cultural or 'intangible' aspects of the case study, not only the social meaning of the *present*, but also of the *past* (the so-called 'lived memory' in this study) was investigated by means of the 'counter-mapping' method. This is necessary to understand the 'intangible' aspects of the *present* and to be able to form a more comprehensive overview of the case study. By also giving the intangible aspects of the past a 'tangible' translation, one can find out what the building – in this case the Plague house – has meant in the past for its inhabitants and its former users.

To 'extract' the intangible aspects of this *lived memory* (the social meaning in the past) and make them 'tangible', the counter-mapping method has been used in an explorative and historical manner. Two different maps were created within this part of the research; both a 'newspaper counter-map' focusing on the 20<sup>th</sup> century, and a 'crossed-history counter-map' combining information from different time layers. In this way, an attempt was made to give a voice to the users and stakeholders of the past in a way that is as inclusive as possible.

However, it is important to mention that the 'intangible' aspects were *not* retrieved through *direct* contact with people, but by making use of online (archive) information to be able to dive (deeper) into the different time layers of the Plague house. In addition, to form a starting point for this 'past-based' part of the research, the [Dutch] book '*Het Pesthuis te Leiden: een bouwgeschiedenis*'<sup>68</sup> by Dröge was studied. This book provided more basic knowledge of the various time layers and functions that the monument has had over the centuries.

### *Newspaper counter-map (20<sup>th</sup> century)*

For this part of the research, historical newspapers from the 20<sup>th</sup> century were collected through the online [Dutch] newspaper database of 'Delpher'<sup>69</sup> – this source of information was chosen because newspaper articles, in contrast to the factual knowledge that is 'normally' used within the valuation process of heritage, provide an opportunity to view history through a more subjective and human lens. (Hereby, 20<sup>th</sup> century newspapers were specifically chosen because this was both the 'most recent' century as well as the time frame in which most newspaper articles could be found on Delpher).

In the search for relevant newspaper articles that dealt with the 'intangible' aspects of the Plague House, [Dutch] search terms such as 'memory', 'residents', 'meaning', 'opinion', 'feeling', 'building' and 'atmosphere' were used in combination with the term 'Plague house' or other functions from the monument's history (deriving from the aforementioned book by Dröge<sup>70</sup>, such as 'psychopath asyl' or 'museum').

In order to get a better grip on the social meaning of the case study, a step-by-step processing of the newspaper articles took place. The articles were first sorted according to date; although there is a slight overlap, the articles from the 1<sup>st</sup> half of the 20th century were predominantly placed on the left side of the map, and the articles from the 2<sup>nd</sup> half on the right side of the map.

Next, the parts of the articles related to the 'intangible' aspects were highlighted in *yellow* – corresponding or related findings were linked by lines and marked in light *grey* to gain a better understanding of shared stories, experiences

---

<sup>68</sup> Dröge, 1989

<sup>69</sup> Accessible via: <https://www.delpher.nl/nl/kranten>

<sup>70</sup> Dröge, 1989

and/or views. Where possible, these lines were then connected to a corresponding place on the underlying map; a detailed digitised map of the Plague House complex, dating from 1682 (obtained from the online heritage archive of Leiden, 'ELO'<sup>71</sup>), was used as the basis and [literally and figuratively] underlying time layer. (There were also a number of additions to this structure. For example, parts of the highlighted text relating to a newspaper image or place on the map were also marked *grey* and connected with lines. Also, a number of lines were drawn between comparable images and between images and the corresponding place on the map).

In addition to making these connections visible, as a final step – where possible – the emotions associated with the highlighted text segments were visualised by using smileys in order to make them more 'tangible'. Four (basic) emotions were used: happiness, sadness, disgust and surprise (see the CDI paper for a more detailed explanation). Lastly, the 'other' emotion option was also used for present emotions or feelings that were not covered by these categories.

#### *Crossed-history counter-map (different time layers)*

In addition to the newspaper counter-map, a 'crossed-history' counter-map was also made to explore and make tangible the 'intangible' aspects of the Plague house by means of *other* time layers and information sources. To arrive at this 'crossed-history' [the history seen from different viewpoints/perspectives], different sources of information were used to make the counter-map (as) inclusive and multifaceted (as possible).

For this part of the research, various forms of archival information related to the 'intangible' aspects of the Plague house from the online heritage archive of Leiden ('ELO'<sup>72</sup>) were used, including magazines, books, personal memoirs, historical newspapers and archival images. In addition, Plague house-specific information from the online [Dutch] newspaper archive of 'Delpher'<sup>73</sup>, online (collection)material of 'Museum de Lakenhal'<sup>74</sup>, information from an online webinar of the RCE on 'Plague Houses in the Netherlands'<sup>75</sup> and information from online newspapers of the 'Leidsch Dagblad'<sup>76</sup> were also used in this counter-map.

These different sources of information were chosen because they also offered the possibility of looking at the history of the monumental case study through a 'different', more subjective and *human* perspective. To get a better grip on the socio-cultural or 'intangible' aspects of the past, information from different time layers and information sources was linked. Unlike the 'newspaper counter-map' described above, a less structured analysis was used due to the more multifaceted nature of this counter-map; relevant information regarding the 'intangible' aspects of the Plague house was linked without a fixed step-by-step plan in order to arrive at a diverse 'crossed-history'.

#### ***Counter-mapping the Present (Living memory: social meaning now)***

In order to gain a better insight into the socio-cultural or 'intangible' aspects of the case study, not only the social meaning of the *past*, but also of the *present* (the so-called 'living memory' in this study) was investigated by means of the 'counter-mapping' method. What does the Plague house *currently* mean to the citizens of

---

<sup>71</sup> Accessible via <https://www.erfgoedleiden.nl/>

<sup>72</sup> Accessible via <https://www.erfgoedleiden.nl/>

<sup>73</sup> Accessible via <https://www.delpher.nl/nl/kranten>

<sup>74</sup> Accessible via <https://www.lakenhal.nl/nl/collectie/727>

<sup>75</sup> Accessible via <https://www.cultureelerfgoed.nl/publicaties/publicaties/2020/01/01/studiedag-bouwhistorie---pesthuisen-in-nederland---terugkijken>

<sup>76</sup> Accessible via <https://m.leidschdagblad.nl/>

Leiden, former users and/or local residents? To ‘extract’ the intangible aspects of this *living memory* (the social meaning in the present) and make them ‘tangible’, the counter-mapping method has been used in an explorative and *collaborative/participative* manner. After all, this study aims to contribute to the development of knowledge for a more inclusive, people-centred and *participative* way of dealing with heritage (in line with the current societal shift as described in the theoretical framework).

Therefore, different from the aforementioned counter-mapping of the *past*, in the case of this counter-mapping of the *present*, the ‘intangible’ aspects were obtained through *(in)direct* contact with people. In line with the aim to search for a way to involve the public in the valuation process of heritage and on the basis of the ‘collaborative or counter-mapping’ methodology, a total of eighteen personal and three collective counter-maps of the Plague house were made with four different target groups. In this study, these target groups consisted of fifteen residents of the nearby ‘Vondellaan’ and ‘Van Baerlestraat’, about twenty different visitors during the ‘De Buurt’ event (held in the Plague house), three employees of the Naturalis museum (the former function of the Plague house) and two residents of the Plague house complex. These different target groups with varying backgrounds and degrees of involvement were chosen in order to be able to give a voice to a diverse (as possible) group of people.

However, it is important to note that the counter-maps were created in four (slightly) different ways. A step-by-step description of the approach used for each target group is therefore given below. As described at the beginning of this chapter, due to the more collaborative, communicative and CDI-related nature of this part of the research, *a more detailed explanation that preceded these choices and approaches* can be found in the separate CDI paper that is part of this study.

#### **Target group 1:**

##### ***Residents of the nearby ‘Vondellaan’ and ‘Van Baerlestraat’ (Leiden)***

#### **A. Participants**

The first target group consisted of fifteen residents from Leiden who live close to the Plague house (at about 550-700 metres) at the Vondellaan and at the Van Baerlestraat. These two specific streets were not only chosen on distance [familiarity with the building and its context], but also on familiarity of the author (who lived at the Vondellaan for years, and whose parents still live here). A neighbourhood ‘WhatsApp group’ of the Vondellaan was used to search for interested (adult) participants, which eventually led to fifteen different applications.

#### **B. Data collection**

The registered participants received an envelope in their (physical) mailboxes containing two research parts and an A4 with a short explanation of the study and the accompanying ethical justification (see Figure 2 and Appendix A). Although the process preceding the choice of this analogue and combined research method is discussed in detail in the separate CDI paper, it is important to mention that it was mainly chosen because it offered a low-key (accessible to everyone), anonymous and more personal opportunity (without being influenced by others) to collect the ‘intangible’ aspects, which could be carried out within the participants’ own time (instead of, for example, one or more fixed online collective meetings that also required a lot of organisation).

The two research parts consisted of:

1. A short survey on the intangible aspects and possible future function of the Plague house (2 A4).
2. A counter-mapping exercise (explained on 1 A4), accompanied by a simplified (A3) map of the Plague house and a set of stickers.



**Figure 2:** The envelope with its (analogue) research contents delivered to the participants. Source: (Ela Sari, 2022).

The content of these two research parts has been drawn up on the basis of the (interdisciplinary) theoretical framework (as explained in the separate CDI paper). For example, literature on the 'intangible' aspects was studied to formulate the survey questions, and insights from the literature on 'collaborative or counter-mapping'<sup>77</sup> combined with examples from the art discipline<sup>78</sup> led to the approach for the counter-mapping assignment.

In order to gain deeper insights (and to stimulate the thought process of the participants), the first part of the research consisted of a short survey with five open questions that took about 5-10 minutes to answer (see Appendix A.2-A.3). Four of these questions related to the 'intangible' aspects of the Plague house, and one question related to the possible future function of the monument (this in connection with the design phase linked to this study, see also 'The Plague house and the relation between research and design' on page 16).

The second part of this research consisted of the counter-mapping assignment in which the 'intangible' aspects/values of the participants (such as memories, experiences or places in the Plague house they consider important) were 'literally' mapped out (see Appendix A.4). A short list of questions regarding the intangible values was prepared, which took about 10-15 minutes to answer; the participants were asked to write down the answers to these questions – if possible – at the corresponding place on the A3 map of the Plague house (a simplified map with clear orientations, see Appendix A.5).

<sup>77</sup> Such as insights from the following book: 'Kollektiv Orangetango+. (2018). *This is not an atlas: A global collection of counter-cartographies*. transcript Verlag.'

<sup>78</sup> Such as Becky Cooper's 'Mapping Manhattan' mapping-based art project, accessible via <https://www.beckycooper.me/maps>

In order to make this process accessible (and the results directly more 'tangible'), the participants were also asked and given the opportunity to use the coloured stickers that were included to give the 'most vivid memory' and possible associated emotions a place in the map (see Figure 2). A small orange sticker was provided for the 'most vivid memory', and different 'smiley' stickers were available for the possible associated emotions. Four (basic) emotions were used: happiness, sadness, disgust and surprise (see the CDI paper for a more detailed explanation). Lastly, the 'other' emotion option was also used for present emotions or feelings that were not covered by these categories.

#### C. Distribution and response

The fifteen notified participants received the envelope containing the survey and counter-mapping assignment through their (physical) mailboxes on 7 June 2021 – due to the author's familiarity, this was done manually, not by post. Participants were asked to put this anonymous envelope with completed documents into the mailbox of the parents of this author (living at the Vondellaan) on 14 June 2021 at the latest (making a total of seven days to respond).

All fifteen envelopes were eventually received on time through the aforementioned mailbox at the Vondellaan. Since all envelopes contained fully completed documents, they were all included in the data analysis.

#### D. Data analysis

The results of the short (analogue) survey were digitised (scanned and typed out) in order to combine the answers per research question into an overview table. Due to the exploratory nature of this research, these results were subsequently summarised not only on the basis of substantive (Plague house-specific) aspects, but also on methodological aspects. In addition, the substantive Plague house-specific results per research question have been processed into a separate wordcloud – this with the aim of creating a visual (and already more 'tangible') translation of the results.

The results of the counter-mapping assignment were digitised as well; all fifteen individual counter-maps were scanned and digitally merged into collective counter-maps based on seven different categories that emerged from the accompanying list of questions for this part (see Appendix A.4). This was done to make the collective outcomes per category transparent and easy to analyse. These categories consisted of: the most vivid memories (small orange stickers), other memories of valuable places or features of the building (separate texts), the happiness emotions (yellow stickers), the sadness emotions (blue stickers), the disgust emotions (red stickers), the surprised emotions (green stickers) and other emotions (bright yellow stickers without smiley faces). In addition, an overarching collective counter-map was created that included all the different stickers of the participants.

#### E. Ethical considerations

As this study focuses on the socio-cultural or 'intangible' aspects, the results include personal stories or experiences, (shared) values and (collective) memories of this group of people. Due to the personal nature of these results, it was decided to conduct the study anonymously (without requesting any personal information from the participants).

It is important to note that the approach for target group 1 formed the *basis* for the (slightly) different approaches used for the other target groups. However, in order to realize reliability and validity, the data collection and analysis were *in principle* the same for the different target groups to ensure consistency. Below is therefore a more concise description of the approaches used for the other target groups (highlighting the differences with target group 1). A more detailed description of the realisation of these approaches can be found in the separate CDI paper.

### ***Target group 2:***

#### ***Visitors during the ‘De Buurt’ event (held in the Plague house)***

##### **1. Participants**

The second target group consisted of about twenty different visitors during the ‘De Buurt’-festival event (a placemaking concept held in the Plague house). This target group was chosen because it gave the opportunity to also investigate the perspective of the ‘random’ visitor/tourist/possible future user. In order to recruit participants, flyers (see Appendix A.6) were distributed on the tables in the Plague house and people were actively approached.

##### **2. Data collection\***

For this target group, the same research content was used as for target group 1, but the information was collected in a different way. The data was not collected through anonymous and analogue envelopes, but in a low-key, interactive and participatory (face-to-face) manner by means of a participatory stand in the courtyard of the Plague house.

In order to make the stand visible and engaging, a total of three different pinboards with one of the survey questions (question 1, 4 and 5, see Appendix A.2-A.3) were displayed. (Although the CDI paper offers a more detailed explanation, it is important to mention that, for example, the limited amount of time and the possible unfamiliarity with the building influenced the choice of these survey questions). The counter-mapping assignment also took place in a different form; not by means of the individual A3 maps of the Plague house, but by means of two joint A0 maps on which participants could write and respond. For one of these maps, participants could use the same (‘smiley’) emotion stickers as for target group 1, and for the other map they could use the more playful corresponding emotion ‘stones’ (coloured Jenga blocks) to indicate the ‘weight’ literally and figuratively in 3D.

\* Within this data collection, a number of choices were also made based on an online brainstorm with designer and co-creation expert Hanneke Stenfert. Although the separate CDI paper contains a more elaborate explanation, the choice was made, for example, to make the first step very visible and attractive (the ‘primary’ reaction on the pinboards), to offer an option for different methods (both the stickers and the stones) and to take the lead in the counter-mapping assignment (by, for example, asking people what they like or dislike about it and helping them write it down).

##### **3. Distribution and response**

The data collection in this participatory stand in the courtyard of the Plague house took place on 17 July 2021, and lasted from 15:00-19:00 (preparation of the stand took place from 14:00-15:00). As this research was carried out by means of a



participatory stand, the responses of the participants were directly and collectively gathered in this case. In total, about 20 different participants (random passers-by) took part in the study, but not every participant had the time to answer all the questions (including the counter-mapping exercise). All answers from these participants have been included in the data analysis.

#### 4. Data analysis

The data analysis was (in principle) similar to the data analysis of target group 1. A small difference here was that in this case no individual A3 counter-maps had to be combined during the digitisation process, as the data collection had resulted in two collective analogue A0 maps. Another small difference is that the answers to the survey questions were not filled in by means of the survey form, but by means of separate cards posted on the pinboards.

#### 5. Ethical considerations

The ethical considerations were similar to those of target group 1.

#### ***Target group 3:***

***Employees of the Naturalis museum in Leiden (former function of the Plague house)***

##### A. Participants

The third target group consisted of three employees of the communication department of Naturalis Biodiversity Center. This target group was chosen because, as former users of the building, they could possibly offer a different (user) perspective [the Plague house functioned as the former entrance to the Naturalis museum]. Because of the familiarity of the author (who did an internship at this specific department), five envelopes were brought to this department through personal contact, which ultimately resulted in three fully completed research results (see also point C).

##### B. Data collection

For this target group, envelopes with the same research content as for target group 1 were used. The only difference compared to target group 1 was the more informal tone used for these documents (e.g. 'Hi former colleague' instead of 'Dear neighbour') because of the familiarity of the author.

##### C. Distribution and response

On 5 October 2021, five envelopes containing the survey and the counter-mapping assignment were brought to the communication department of the Naturalis museum in Leiden (due to the author's familiarity, this was done manually, not by post). Considering the busy schedules of these people and the inclusiveness aspect of this study, a conscious decision was made to leave the envelopes on a more 'open' basis and to give everyone the opportunity to participate, rather than to collect participants in advance.

Through personal contact, however, it was understood that by the proposed date there were still few completed documents. Therefore, the envelopes were finally collected on 21 October 2021 (making it sixteen days to respond). As three of these five envelopes had completed documents, the responses of three participants were included in the data analysis.

#### D. Data analysis

The data analysis was similar to the data analysis of target group 1.

#### E. Ethical considerations

The ethical considerations were similar to those of target group 1.

#### Target group 4:

##### *Residents of the Plague house complex (living at the Pesthuislaan)*

#### A. Participants

The fourth target group consisted of two residents of the Plague house complex. These participants live right next to the Plague house at the Pesthuislaan in Leiden. This target group was chosen because, as the immediate neighbours of the building, they could possibly offer a different (resident) perspective. Through door-to-door contact, a search was carried out for interested (adult) participants, which eventually led to two different applications.

#### B. Data collection

For this target group, the same research content was used as for target group 1, but the information was collected in a different way. The data was not collected through anonymous and analogue envelopes, but through a joint and face-to-face dialogue with both participants about the research questions. This created the space to *collectively* retrieve the intangible aspects through 'oral history' and to make them 'tangible' through the counter-mapping assignment (on one joint A0 map instead of separate A3 maps of the Plague house). The participants were given the opportunity to enter into a dialogue about the methodology and the research questions through personal photos and stories.

#### C. Distribution and response

On 5 October 2021, residents of the Plague house complex were contacted door-to-door by the author. An envelope containing the contact details, survey and counter-mapping assignment was (already) handed over to one local resident. After telephone contact, a physical meeting with two registered participants took place on 13 October 2021. This meeting took place at the home of one of the participants at the Pesthuislaan and lasted from ~14:30-17:30.

As this research was carried out by means of a meeting, the responses of both participants were directly and collectively gathered in this case. The meeting started with an introduction and a presentation of (and discussion about) the methodology, and was followed by collectively answering the survey questions and performing the counter-mapping assignment (in A0 format). The responses of both participants were included in the data analysis.

#### D. Data analysis

The data analysis was (in principle) similar to the data analysis of target group 1. A small difference here was that in this case no individual A3 counter-maps had to be combined during the digitisation process, as the data collection had resulted in one collective analogue A0 map. In addition, the answers to the survey questions of one participant were digitally inserted into the form afterwards (filtered from the transcription of the meeting).

#### E. Ethical considerations

It is important to mention that this was the only target group where the data was not collected anonymously, but through a face-to-face dialogue with a lot of space for 'oral history'. As a result, the data often contained (even) more personal information (such as family history, personal (childhood) memories, articles and photos) compared to other target groups. Due to the personal nature of and explicit choice for this form of data, it was decided in consultation with the participants not to collect this data anonymously. It is therefore of additional importance to stress that this data is also treated confidentially and only used for study purposes.

#### *Linking intangible aspects to physical elements*

The methodological steps described above led to a counter-mapping of the socio-cultural or 'intangible' aspects of the Plague house in both the present and the past. This can be seen as the *first* 'tangible' translation of the case study.

In order to get a better grip on the spatial understanding and narrative of the Plague house, the data on these 'intangible' aspects, obtained through the counter-mapping of the *present*, was (where possible) subsequently linked 'back' to the (physical) spatial elements of the building. For this purpose, a step-by-step processing of this data took place.\* First, the data of the four different target groups was subdivided and merged into three different themes:

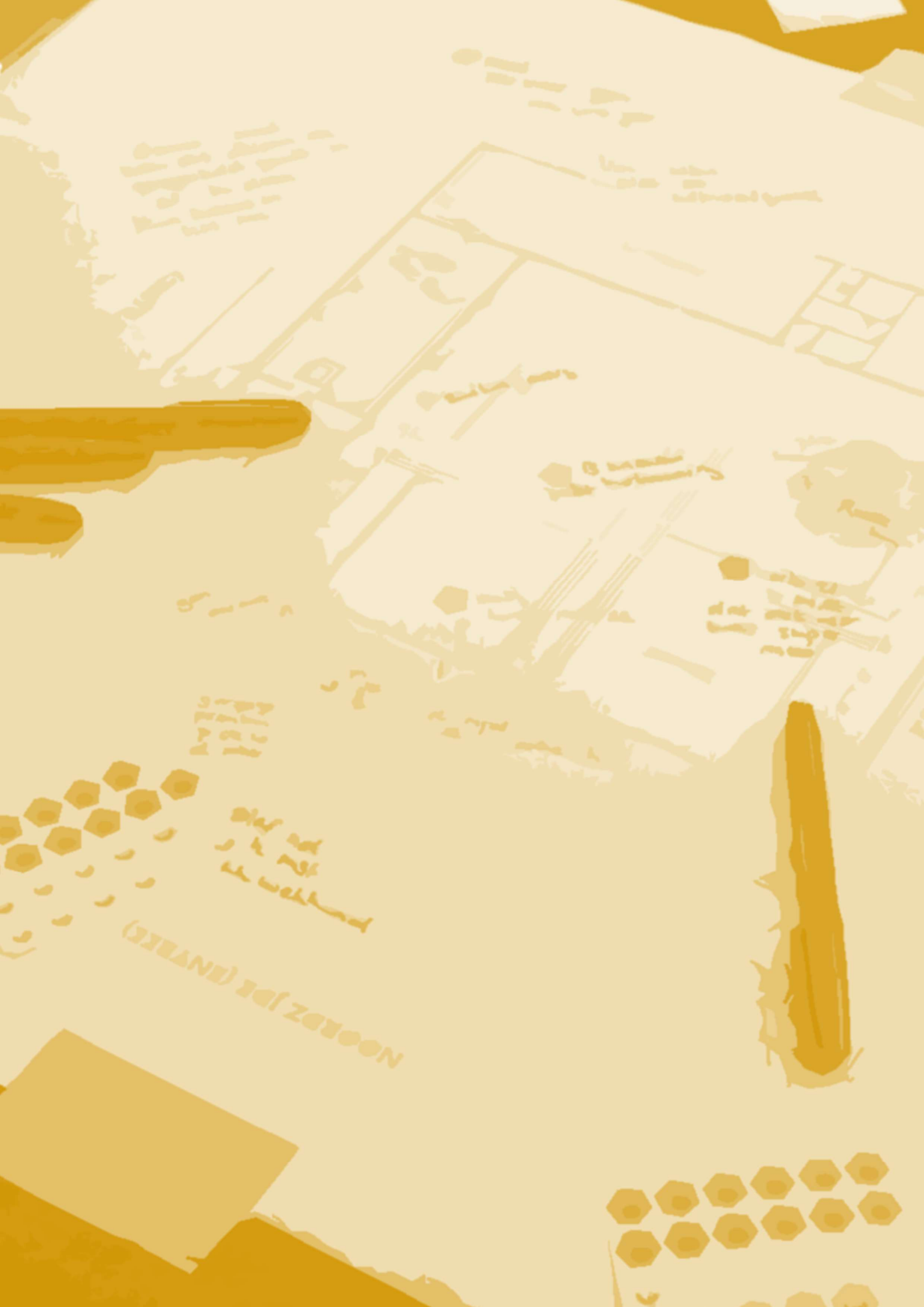
1. *Memory / spirit of the place*, including:
  - Survey question 1 (first three words that come to mind)
  - The most vivid memories of a place in the building (point 2 and 3 of the counter-mapping assignment)
  - Other places or features in/on the building that people have vivid memories of or attach meaning to (point 4 of the counter-mapping assignment)
2. *Place attachment / spatial qualities*, including:
  - Survey question 2 (favourite place or feature)
  - Happiness emotions (filtered from point 5 of the counter-mapping assignment)
  - Other positive emotions (filtered from point 5 of the counter-mapping assignment)
3. *Possible changes / suggestions*, including:
  - Survey question 4 (possible changes)
  - Sadness and disgust emotions (filtered from point 5 of the counter-mapping assignment)
  - Other negative emotions (filtered from point 5 of the counter-mapping assignment)

\* Choices for processing this data were partly made based on knowledge from four different interviews/evaluations/dialogues with various experts and stakeholders from the heritage discipline (ranging from a property developer to heritage experts). For example, based on this knowledge, it was decided to keep the 'recommendations and suggestions' more separate (these are now included in theme 3). See also the separate CDI paper for a more detailed explanation.

Next, two *concluding* counter-maps were made for each of these themes (which brings the total to six). In order to give the ‘intangible’ aspects a *second* ‘tangible’ translation, a filtering was made on each of these counter-maps of answers relating to the spatial (physical) elements of the monument. *In principle*, this was done in the same way for each of these counter-maps: these answers were coloured in black (bold) and made clear and more ‘tangible’ by means of photographs. Where possible, these answers were also highlighted by means of transparent colour markings at the corresponding place in the map to represent their value/importance (the more layers, the more experiences, memories or positive or negative appreciation).

Furthermore, answers concerning the spatial elements in the immediate surroundings of the monument were also coloured black (bold), and answers concerning former spatial objects/functions within the monument were coloured dark grey (bold).

As a final step, for each of the three themes, part of the results of a specific survey question were included in one of the counter-maps. Answers which related to the spatial elements of the monument and its surroundings were filtered out and ‘manually’ – meaning not by the participants themselves – placed in text form at the (most) corresponding place in the map for a more tangible translation. Where possible, these answers were also highlighted by means of transparent colour markings at the corresponding place in the map.



## IV Results

In this chapter, the results of this research are discussed step by step in order to answer the main question. However, it is important to note that a more comprehensive result description of the *development and evaluation* of the *methodology itself* is included in the separate CDI paper. (This separate document also contains, for example, a more detailed comparison of the different methodological steps and their results).

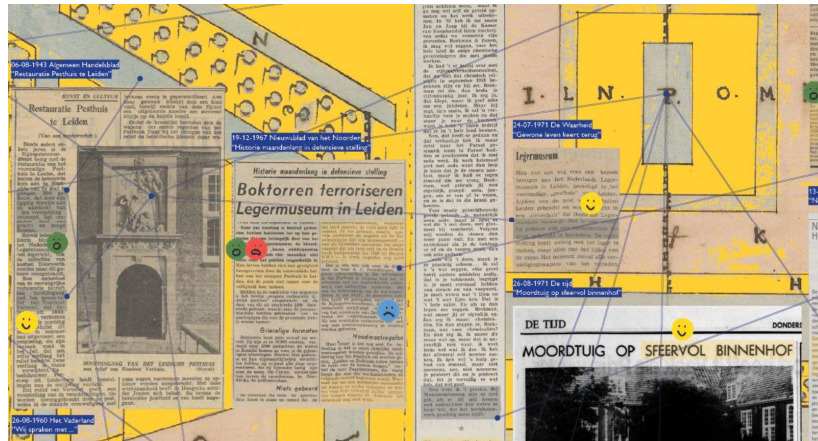
### *Counter-mapping the Past (Lived memory: social meaning past)*

#### Newspaper counter-map (20<sup>th</sup> century)

As can be seen on the newspaper counter-map (see the separate Appendix II), there are – especially in the selected articles from the *first half* of the 20<sup>th</sup> century – *predominantly* happy and surprised associations in relation to the Plague house. The articles show, for example, that the building was given an important pioneering function for the criminal justice system during this period; it became, in part because of its *secluded and quiet character*, the first psychopathic asylum in the Netherlands. (It is important to note that the building was, of course, also experienced in other and less positive ways; for example, the counter-map also concerns a newspaper article describing a *patient's escape attempt* at the time of the psychopathic asylum).

However, the articles indicate not only ‘happiness’ and ‘surprised’ emotions in relation to this remarkable function, but also in relation to the more *spatial aspects* of the building. For example, several articles express appreciation for the beauty of the *17<sup>th</sup> century façade* (which has been left intact for this new function, partly due to architectural/heritage reasons), the *sculpture of Rombout Verhulst* above the entrance (partly because of its authenticity) and the *high, light and large rooms* around the *quiet and large square courtyard* with its *stately gallery*. Similarly, appreciation is also expressed for the *authentic* (at the time still present) *furnishings of the chapel* in one of the rooms of the building, such as the beautifully carved altar. The newspaper articles also include several descriptions of the *hidden or intriguing* (and therewith surprising) nature of the building.

The counter-map also shows that, over time, there seems to be a *slight* change in the *predominantly* positive associations that are reflected in the newspaper articles, such as the outspoken appreciation for the physical state and facility as a psychopathic asylum. Although articles from the 2<sup>nd</sup> half of the 20<sup>th</sup> century still repeatedly express appreciation for the building's *remarkable external appearance* and its *peaceful, tranquil courtyard*, more negative feelings and associations are also discussed (see Figure 3). For example, one of the articles describes how the building [at the time the Army museum] has fallen into *disrepair* over the years due to a longhorn beetle infestation, and another describes the disappointment and frustration regarding a more overall *lack of restoration work* (resulting in a conflict with closure of the building). At the same time, this disappointment and frustration also seems to indicate the value that the building must have had for those involved.



**Figure 3:** A miniature fragment of the newspaper counter-map showing the different feelings/associations. Source: (Ela Sari, 2022).

Additionally, several articles on the counter-map also show that towards the end of the 20<sup>th</sup> century another conflict took place with the new function and coming of museum Naturalis in the Plague house. For example, several articles indicate how some residents *objected to the demolition of a number of houses* on the Plague house complex that was necessary for this purpose. One of the articles on the counter-map also clearly emphasises the frustration present in this conflict because of the *unique and monumental/historical value of this place*, which again seems to imply its socio-cultural value.

Furthermore, the counter-map also provides insight into *a number of peculiarities*, such as a *car accident* caused by our current King Willem-Alexander of the Netherlands [at the time the crown prince] that took place around the Plague house or *the mixed feelings* that some former users had when they stepped into the building (e.g. because of the romantic appearance of the courtyard at the time of the Army museum or the more general idea of being inside a Plague house).

#### *Crossed-history counter-map (different time layers)*

As can be seen on the crossed-history counter-map (see the separate Appendix II), a variety of information sources from different time layers were used to explore the history of the Plague house from different perspectives. The counter-map contains not only recent articles from, for example, the Leidsch Dagblad [the local newspaper], but also a number of older anecdotes. One of these anecdotes comes from a traveller in the 18<sup>th</sup> century, who describes how the Plague house was *intended to cherish and shelter the plague patients*, and how the building was *secluded behind the trees and surrounded by canals* at the time. This description seems to indicate that the isolated nature and intention of the complex as a quarantine facility for the plague was still quite perceptible during this time.

Due to the multifaceted nature of this counter-map, there are also, for example, 19<sup>th</sup>-century memoirs from the perspective of a diseased lieutenant who was being treated in the Plague house (a military hospital at the time). This user's perspective shows not only (the appreciation of) *the loving care that was given here* in those days, but also in a more general sense how the building and the surrounding area were used in that period (e.g. for *walking or fishing*). In addition to these personal stories that took place here, this information source also describes how the Plague house could be considered equal to *the most important hospitals* [in neighbouring countries] at that time.

As can be seen on the counter-map, different Plague house-specific works of art from Museum de Lakenhal in Leiden are incorporated to give a more visual image to the aforementioned narratives from this time. For example, the counter-map contains a work of art on which the 17<sup>th</sup>-century regents of the Plague house are portrayed; this not only gives a *literal 'face' to the history*, but also a more *figurative indication* of the above-mentioned *stately and important function* that the building must have had at the time. Another work of art (depicting various scenes of the building and its surroundings) included on the counter-map is also mentioned in a recent online webinar of the RCE on Plague houses in the Netherlands – as shown on the counter-map, this description refers to *a view of the interior* to describe some of the spatial qualities of the building, such as the *height and spaciousness of the rooms* and their large semi-openable *windows* (more light and air was considered beneficial to the health of the patients). This kind of spatial information and knowledge, in turn, also gives an *indication of the spirit of the place* that was present at the time and is still visible today in the architecture of the building.

The counter-map also shows more recent sources of information, including an interview [oral history] with an elderly resident in which his life at the Plague house complex is discussed; these personal stories show, for example, how the area, an enclave, was experienced as *a paradise for children* according to this local resident. The socio-cultural (and also more cultural-historical) value that the complex has [had] for the local residents seems to be particularly evident from an article written by the same local resident in the *Leidsch Dagblad*, as it describes how the local residents *were taking action to preserve the old and original atmosphere* (including the trees and the houses) in the area. An even more recent article on the counter-map shows that these protests not only *resulted in the buildings being preserved*, but that they have now also been given a *monument status*. The information on the counter-map also shows that the Plague house is currently even seen as one of *the most important [Dutch] monuments for the history of health care*.

Furthermore, the counter-map also provides insight into *a number of other socio-cultural peculiarities*. For example, various newspaper articles show how, years after the event, the inhabitants of Leiden still associated a canal around the Plague house with a *car accident* that our current King Willem-Alexander of the Netherlands once had here, or how *opinions differ regarding the former pedestrian zebra-bridge* that connected the Plague house to the new Naturalis museum (for some it gave a feeling of *coming home*, while for others it was a *hideous structure*).



Target group 1:

15 residents of the nearby 'Vondellaan' and 'Van Baerlestraat' (Leiden)

*Results survey*

Below is a description of the survey results for target group 1; it concerns a compact description of the most common and noticeable answers for each of the survey questions and a summarising analysis. In the separate appendix (I), the complete and digitalized results per survey question can be found (see part A.1.1-A.5.3).

Question 1 (first three words that come to mind):

As can also be seen in the word cloud (see Figure 4 and the separate Appendix I, part A.1.3), 'Naturalis' [the previous function of the Plague house] is mentioned most frequently in the results – this word is mentioned by more than half of the participants. The earlier function of the 'Army museum' [in Dutch: 'legermuseum'] is also mentioned several times by the participants. In addition, multiple answers also refer to: the historical and old character (e.g. also in relation to its modern surroundings), the square/carré shape [in Dutch: 'vierkant'], the closed or 'hidden' [in Dutch: 'verborgen'] character and the originally intended function of the building (such as 'poor people' and 'quarantine'). Furthermore, it is important to mention that the results also include both negative and positive associations (e.g. 'house of death' and 'ugly place', but also 'beautiful relief' and 'imposing').



**Figure 4:** An example of one of the word clouds: in this case the results (in Dutch) of question 1 of target group 1. The word cloud provides a visual (and already more 'tangible') translation of the survey results. Source: (Ela Sari, 2022).

Question 2 (favourite place or feature):

As can also be seen in the word cloud (see the separate Appendix I, part A.2.3), the results mainly refer to the 'large', 'unique', 'spacious' and 'enclosed' *courtyard* (for just under half of the participants); for example, this is where people feel 'enclosed' or 'protected', it gives a 'nice overview'. In addition, multiple answers also refer to: the entrance with its bridge over the water (e.g. 'a preview of the characteristic building'), the facade relief by Rombout Verhulst (e.g. because it reminds one of its originally intended function), the 'characteristic' and 'clear' square shape of the building and places/characteristics outside the Plague house, such as 'the forecourt at the Pesthuislaan (where it feels like you are entering another time)' and the 'open, rural environment'. Furthermore, not only (specific) physical places or characteristics are mentioned; the 'memory of our history' and the 'characteristic appearance for the area' are also mentioned, for example.

Question 3 (possible demolition):

As can also be seen in the word cloud (see the separate Appendix I, part A.3.3), the results show that *every* participant would be *against* (or even 'very' against) the possible demolition of the building. The participants repeatedly mention the high social significance of the building (such as 'demolishing the Plague house would be a crime against Leiden' and 'the Plague house belongs to Leiden'). In addition, multiple answers also refer to: the architectural value (such as a 'unique', 'beautiful' and 'wonderful old' building) and the historical value of the building for Leiden and its surroundings. Furthermore, a number of participants also emphasised the possibilities and necessity for reuse.

Question 4 (possible changes):

As can also be seen in the word cloud (see the separate Appendix I, part A.4.3), the results particularly show that a large part of the participants *do not have any concrete ideas* for possible changes or *find that nothing has to change* (e.g. 'the building is beautiful the way it is'). However, multiple answers also refer to possible changes in (relation to) the surroundings of the Plague house, varying from demolishing 'ugly buildings in the neighbourhood' to 'improving the urban integration with the Bio Science park'. In addition, several participants would like to make the Plague house and/or the surroundings more accessible/visible (e.g. 'the building looks closed on the outside' or 'make it more clear what is happening in the building'), especially from the southern and western sides.

Also, a number of participants mention the possibility of making changes on *the inside* of the building (such as adding 'windows at eye level' or 'making all four sides and the inner courtyard accessible to ensure that the overall size is more clear'). Furthermore, covering the courtyard and modernising the (interior of the) building are also mentioned several times.

Question 5 (possible new function):

As can also be seen in the word cloud (see Appendix I, part A.5.3), the results mainly refer to the possibility of an accessible *catering/restaurant function*. In addition, multiple answers also refer to the possibilities for: a party venue (parties/events), an accessible hotel/restaurant function, a public and accessible function (e.g. a 'library with exhibition space') or a residential function (e.g. for the elderly). Furthermore, the results also contain a significant number of culture-sector related answers, such as 'museums', 'art galleries', 'exhibition spaces' etc. Several participants would also like to maintain the 'original state' of the building ('not too many alterations').

---

#### ***Summarising analysis survey results target group 1:***

The results show that this target group is familiar with the building, its history and its surroundings. For example, the results of Question 1 not only show that there are many shared memories and experiences about the Plague house as the former entrance of Naturalis, but also that there are numerous associations with its rich history (such as the various functions), the closed character and the original purpose of the building (answers such as 'quarantine'). It is also worth mentioning that on an architectural/spatial level there are both positive as well as more critical/negative associations of the building (e.g. 'ugly place', but also 'beautiful relief').

The familiarity with the building and attention to its history also emerges from Question 2; not only physical places or characteristics are mentioned, but also, for example, the 'memory of our history' and the 'characteristic appearance for the area'. It is noticeable that this target group not only appreciates the spatial qualities of the *building itself* (especially the 'large', 'unique', 'spacious' and 'enclosed' courtyard where people feel 'enclosed' or 'protected'), but that places/characteristics *outside the Plague house* are also referred to, such as 'the forecourt at the Pesthuislaan (where it feels like you are entering another time)'. Although a more comprehensive *methodological analysis* of the results is included in the separate CDI paper, it is important to note that these answers probably stem from the fact that the Plague house is part of the living environment of this target group.

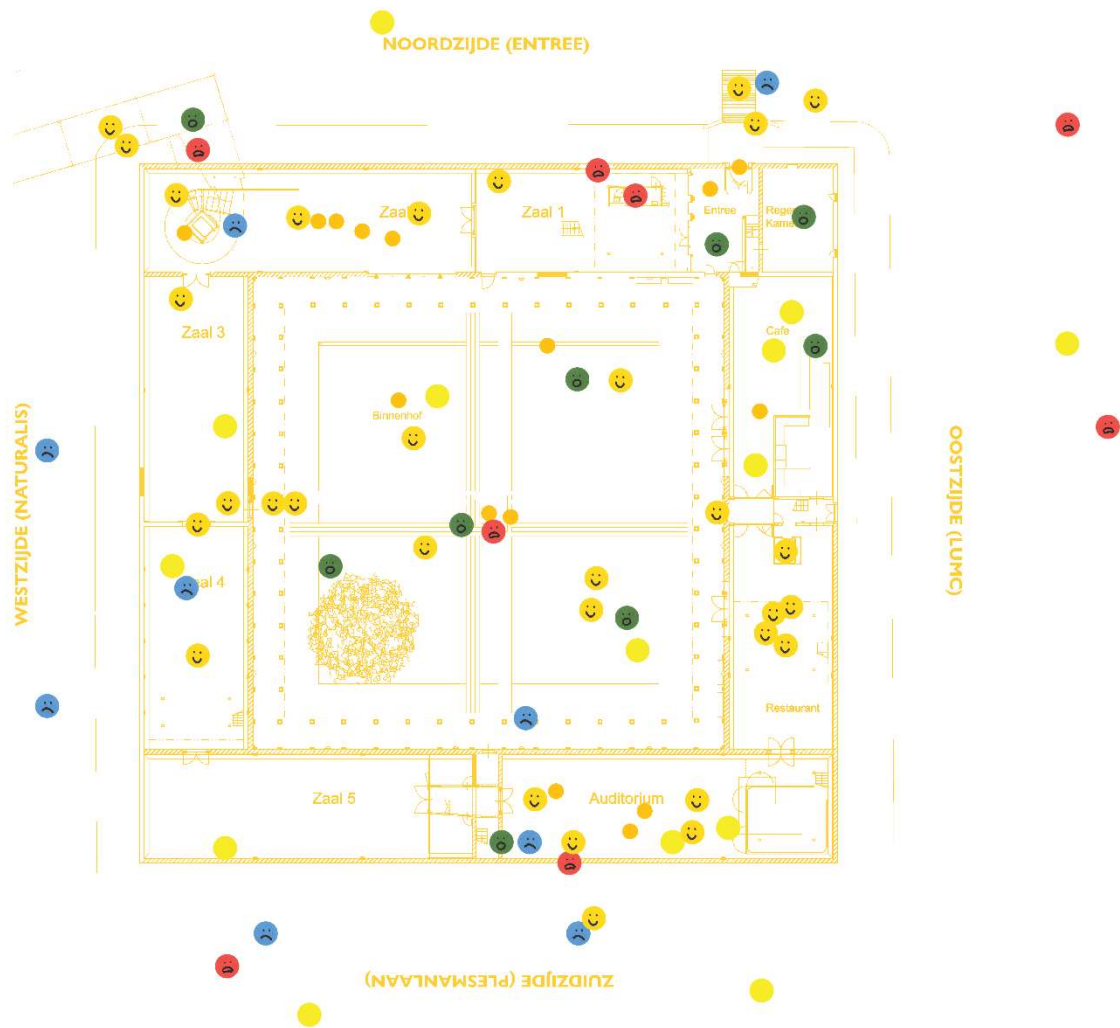
Likewise, Question 3 shows that the participants attach great deal of architectural and socio-cultural value to the building – they are *unanimous* against the possible demolition of the building. For instance, according to the participants it is not only a 'unique', 'beautiful' and 'wonderful old' building, but they also clearly state its historical importance as a monument for Leiden and its surroundings (e.g. 'demolishing the Plague house would be a crime against Leiden'). It is therefore not surprising that the results of Question 4 show that a large number of participants have no concrete ideas for possible changes or even find that nothing has to change (e.g. 'the building is beautiful the way it is'); the results mostly show a somewhat 'protective' attitude towards the building, and a more 'critical' attitude towards the surroundings. Possible changes that are mentioned, for example, mainly relate to improving (the relation to) the surroundings of the Plague house, the accessibility/visibility of the building (it looks very 'closed') or, for instance, the possibility of making changes on *the inside* of the building (such as adding 'windows at eye level').

In a similar way, several participants mention in Question 5 that they would like to keep the 'original state' of the building. The importance of a public and accessible function also emerges strongly with this target group; the results refer mainly to the possibility of an accessible catering/restaurant function, or, for example, functions related to the cultural sector (such as 'art galleries'). Yet the answers are varied; more exclusive or less publicly accessible functions (such as a party venue or a residential function) are also mentioned.

### *Results counter-mapping exercise target group 1*

Below is a description of the collective counter-map results for target group 1 (see also Figure 5); this is done with the help of a collective overview table (see Table 1, Appendix B) in which the research results have been categorised. It concerns a more summarising analysis of the most common and noteworthy results for each of these categories (with a focus on the architectural/spatial aspects), whereby a connection is also made with the survey results described above.

In addition, the fifteen individual counter-maps can be found in the separate Appendix (see Appendix IV). The digitally merged collective counter-maps for each of the seven categories described in Table 1 can be found in the separate Appendix (see Appendix I).



**Figure 5:** A miniature example of one of the digitized collective counter-maps: in this case the overarching results of target group 1. This specific counter-map contains all the different stickers of the participants (all text has been filtered out due to the indicative nature of this miniaturised representation). Source: (Ela Sari, 2022).

---

#### **Summarising analysis collective counter-map results target group 1:**

As can also be seen in the digitized overarching collective counter-map (see Figure 5 and separate Appendix I), the 'happiness emotions' predominate among this target group (see Table 1, Appendix B: category 3). These emotions are scattered throughout the building as well as the immediate surroundings (e.g. the canal on the south side, a 'point of reference'). In spatial terms, they are mostly related to the *'beautiful' and 'green' courtyard* and the *'beautiful' and 'impressive historical' entrance area* of the building, as well as to former spatial elements/functions at the time of Naturalis (such as the *museum store and auditorium*). That many of these 'happiness' emotions are associated with Naturalis is not entirely unexpected. As the survey also shows, many participants identify the building with a visit to this museum (see Question 1 on page 41); the museum shop, for example, is probably mentioned frequently because this experience resonated with the recreational nature and use of this space. Furthermore, it is noteworthy that in contrast to the survey results, there are, for example, no 'happiness emotions' associated with the building's 'characteristic' and 'clear' square shape valued in Question 2 (see the separate CDI paper for a more comprehensive *methodological* analysis of the results).

In addition, Table 1 also shows that 'the most vivid memories' are mainly located in the *northern part* of the building and are all *neutral or positive* in nature (see category 1). This is probably because these more 'northern' areas were the most accessible at the time of Naturalis. Spatially, there are (again) several memories related to the *courtyard* – similar to the survey results (see Question 2), the participants mention that they experience this space as a 'cosy', 'sunny', 'pleasantly enclosed', 'open' and 'calm' place. The same also applies to the *'beautiful' entrance area* of the building (e.g. with the relief by Rombout Verhulst that refers to the original function of the building), as well as to the former Naturalis function (especially the *museum shop*, of which architectural qualities such as 'spacious' and 'light' are now also mentioned, for example).

Also shown in Table 1 is the presence of a large number of 'other memories of valuable places or features' (see category 2); these are scattered throughout the building and the (immediate) surroundings and are also (almost) *all neutral or positive*. From a spatial point of view, these again relate, for example, to the *entrance area* (e.g. the 'exciting' bridge over the canal) and the *'beautiful courtyard'* (although participants now also mention, for example, that this place is unfortunately not very visible from *the inside*). In addition, the *'beautiful ceilings'* and the *'forecourt'* on the northern side of the building are also mentioned ('a hidden world'); from survey Question 2 it can be understood that this place gives the participant the feeling of stepping into another time. Furthermore, the 'high rooms' and the 'mysterious attic' are also mentioned. Again, there are also quite a few memories explicitly linked to the former Naturalis function (such as shared memories regarding the museum toys from the museum store).

As can also be seen from Table 1, the counter-map additionally contains a large number of 'other' emotions (see category 7); these are also scattered throughout the building as well as the (immediate) surroundings. For example, one participant mentions seeing a 'piece of history' [from the *exterior*] when cycling past the building (and names the socio-cultural value), while another participant refers [from the *interior*] to the 'impressive' feeling of being in a room where the plague victims might once have been sitting behind the windows. In addition, some of these emotions [or in some cases suggestions] are on a spatial level similar to

previously mentioned results, such as 'curiosity' about what the courtyard looks like (indicating the poor visibility of the courtyard). However, it is also noteworthy that there are not only positive associations; for example, 'disappointment' is also mentioned because of the 'unpleasant' and 'dead-end' café [at the time of Naturalis].

Similarly, both positive and negative spatial 'surprised' emotions are also present on the collective counter-map (see Table 1: category 6); for example, there are again similar positive and negative experiences mentioned regarding the *courtyard* (such as 'admiration for the large silent courtyard' but also 'I have never seen this, during the last exhibition it was awfully covered'). In addition, with regard to the spatial elements, participants also refer negatively to the 'oppressive space and chaotic orientation' of the entrance [hall] and find it 'a pity' that there is no entrance on the southern side of the building.

In addition, a comparable – and relatively low – number of *negative* 'sadness' and 'disgust' emotions are also present on the counter-map (see Table 1: category 4 and 5). The sadness emotions are mainly located in the south-western part of the building and its surroundings; on a spatial level, the entrance to the building is mentioned (which is 'hard to find'), as well as the fact that there is 'unfortunately' no entrance on the southern side of the building. Although sadness emotions are also linked to former spatial objects/functions within the monument (such as the 'ugly' elevator that was in the building at the time of Naturalis), it seems that participants are primarily concerned with the accessibility of the building and its relationship to its surroundings (similar to the results of Question 4).

Comparably, a number of spatial 'disgust' emotions also refer to the 'poor use and visibility of the courtyard', and the 'lack of communication from inside to outside' (and vice versa). In addition – also similar to Question 4 – reference is also made to the building's (immediate) surroundings; for example, one of the participants despises the 'obstruction of the view of the southern part of the Plague house' by a sculpture. These answers of the participants not only show their familiarity with the building and its surroundings, but also reveal their somewhat 'protective' attitude towards the building, and a more 'critical' attitude towards the surroundings (similar to the survey results).

### Target group 2:

*About 20 different visitors during the 'De Buurt' event (held in the Plague house)*

#### Results survey (pinboards)

Below is a description of the survey results for target group 2; it concerns a compact description of the most common and noticeable answers for each of the survey questions (question 1, 4 and 5, see also point B 'Data collection' on page 32) and a summarising analysis. In the separate Appendix (see Appendix I), the complete and digitalized results per survey question are included.

#### Question 1 (first three words that come to mind):

As can also be seen in the word cloud (see the separate Appendix I, part B.1.3), the results mainly refer to *the historical and old character* of the building; for example, the word 'historical' or 'history' is explicitly mentioned by more than half of the participants. No explicit references are made to the original quarantine function; there are only neutral and mainly positive associations, such as 'beautiful' and 'wonderful'. Some of these positive associations are explicitly related to the current 'De Buurt' event, such as 'cosiness', 'festival atmosphere' and 'public character'.

In addition, 'Naturalis' is also frequently mentioned in the results (one third of the participants mention this previous museum function of the Plague house). Besides, the *courtyard* is also discussed several times; one participant explicitly mentions the 'openness' it creates. The results also refer several times to the building's secluded character – participants mention, for example, its 'peacefulness', its 'cosiness' and the fact that it is 'secluded' from the city. Furthermore, its characteristic appearance is mentioned several times; one participant considers it to be a 'landmark' in Leiden, another participant describes it as an 'original' and therefore 'unique' building (also because it has hardly changed over the years).

#### Question 4 (possible changes):

As can also be seen in the word cloud (see the separate Appendix I, part B.2.3), the majority of the participants are of the opinion that '*not that much*' or '*nothing*' should or must be changed about the building (e.g. 'don't change anything, it's a bit mysterious'). However, several participants also mention 'the entrance' area; for example, some participants are missing a clear main entrance or are of the opinion that the existing main entrance should be better emphasised [during the 'De Buurt' event, a small door on the southern side was used instead of the main entrance on the northern side of the building]. Furthermore, several participants also mention the possibility of 'opening up' the building (or e.g. 'making the courtyard more visible'), or making the building and its immediate surroundings more accessible.

#### Question 5 (possible new function):

As can also be seen in the word cloud (see the separate Appendix I, part B.3.3), the results mainly refer to a possibility for *an overnight accommodation such as a 'hotel' or 'B&B'* (this is mentioned by just under half of the participants); a number of them, however, mention that it should remain accessible for everyone. In addition, multiple answers also refer to the possibilities for: an accessible catering function (e.g. a café or restaurant in the courtyard), an event location (e.g. a concert hall, open cinema or 'summer theatre' in the courtyard) or a residential function. Furthermore, the preservation of the current character is also mentioned several times (such as a function that is not considered 'invasive').



---

#### **Summarising analysis survey (pinboard) results target group 2:**

The results show that this target group is, in general, *somewhat* unfamiliar with the building, its history and its surroundings. As can be seen in Question 1, the results *do* refer to the *historic and old character of the building*, but no explicit references are made, for example, to the building's originally intended function (it seems to be a more general impression, as participants do not give clarifying or in-depth explanations that show familiarity with the history). It is also noticeable that participants only have neutral or positive associations with the building (such as 'beautiful' and 'wonderful'); there are no critical answers among this target group. Moreover, given the context of the data collection, it is not surprising that many of these positive associations are related to the 'De Buurt'-festival function – for example, participants refer to the 'cosiness' and 'festival atmosphere' that was present in the building at the time of the research. (A more comprehensive *methodological* analysis of the results can be found in the separate CDI paper).

Nevertheless, the results also show that some of the participants are familiar (or *more* familiar) with the building; not only are there a number of associations with the former 'Naturalis' museum function, but the characteristic appearance of the building is also mentioned several times – one participant considers it to be a 'landmark' in Leiden, another participant describes it as an 'original' and therefore 'unique' building (also because it has hardly changed over the years). It is also worth mentioning that on a more architectural/spatial level there are also shared perceptions of, for example, the building's secluded character – participants mention, for example, its 'peacefulness', its 'cosiness' and the fact that it is 'secluded' from the city.

Question 4 also shows that not *all* participants are quite familiar with the building. For example, *the 'entrance area'* of the Plague house is mentioned several times; some participants are missing 'a clear main entrance' or are of the opinion that the existing main entrance should be better emphasised. The fact that the results mainly refer to the (poor) degree of accessibility and visibility of the building is probably also partly due to the fact that at the time of the 'De Buurt' event, the participants entered through a small door on the southern side instead of the main entrance on the northern side of the building. (Indicating that some of the participants who were not familiar with the building might not have seen the main entrance at all).

Yet the answers to Question 4 do not only show these rather 'practical' perceptions that may be considered typical of the visitor experience, but also a more 'protective' and careful attitude towards the building; interestingly, the majority of the participants are of the opinion that '*not that much*' or '*nothing*' should or must be changed about the building. The building thereby appears to be of socio-cultural value to this target group (also in combination with the answers to Question 1).

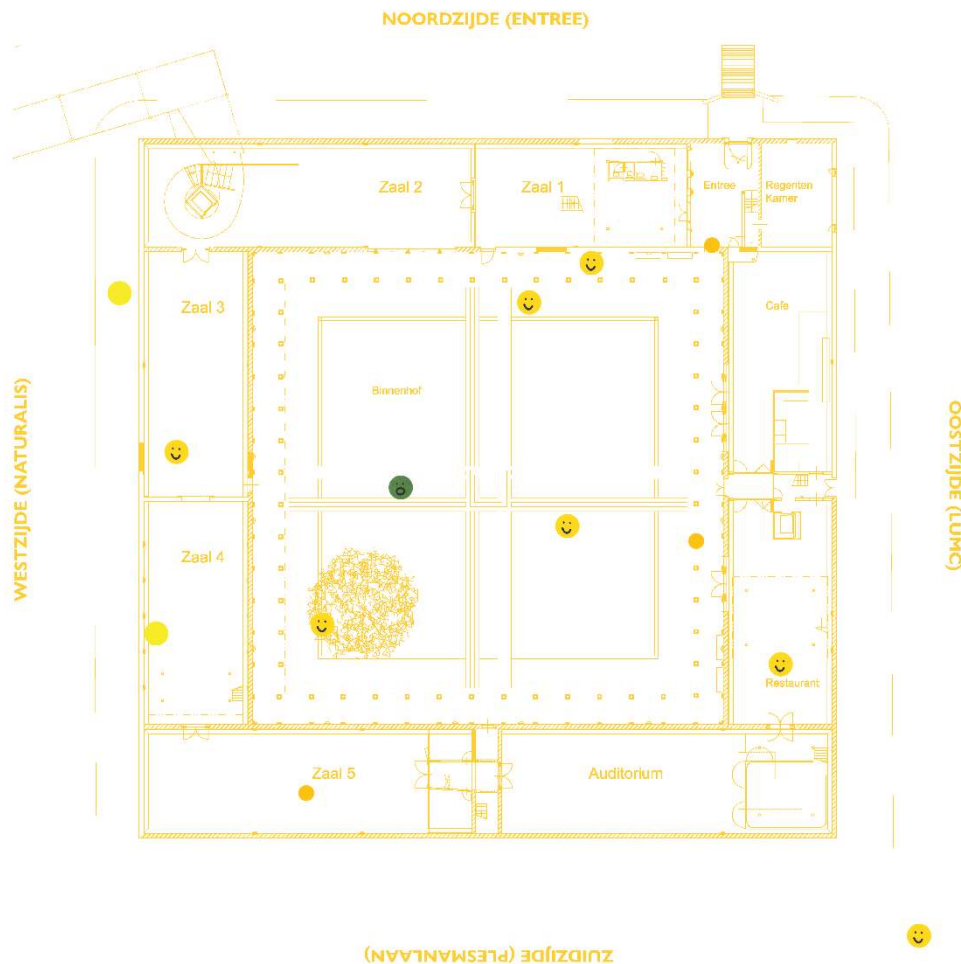
Although the answers to Question 5 are quite varied, the importance of preserving the current character is also mentioned here in a similar way – several participants mention the importance of a function that is not considered 'invasive'. Furthermore, it is noteworthy that the results mainly refer to a possibility for an overnight accommodation such as a 'hotel' or 'B&B' (with some participants mentioning that it should remain accessible to the public). However, other more *public* functions [that are more related to the 'De Buurt' event] are also discussed, such as an accessible catering function (e.g. a café or restaurant in the courtyard) or an event location (e.g. a concert hall, open cinema or 'summer theatre' in the courtyard).



### **Results counter-mapping exercise (with stickers) target group 2**

As described in the method, the counter-mapping exercise for this target group was not only carried out by means of the ('smiley') emotion stickers, but also by means of the more playful corresponding emotion 'stones' (coloured Jenga blocks). Below is a description of the collective counter-map results for target group 2 obtained by means of the ('smiley') emotion sticker method (see also Figure 6); this is done with the help of a collective overview table (see Table 2, Appendix B) in which the research results have been categorised. It concerns a more summarising analysis of the most common and noteworthy results for each of these categories (with a focus on the architectural/spatial aspects), whereby a connection is also made with the survey results described above.

In addition, the scanned (analogue) A0 counter-map can be found in the separate Appendix (see Appendix IV). The digitally merged and 'extracted' counter-maps for each of the categories described in Table 2 (see Appendix B) can be found in the separate Appendix (see Appendix I).



**Figure 6:** A miniature example of one of the digitized collective counter-maps: in this case the overarching results of target group 2. This specific counter-map contains all the different stickers of the participants (all text has been filtered out due to the indicative nature of this miniaturised representation). Source: (Ela Sari, 2022).

---

### ***Summarising analysis collective counter-map (sticker) results target group 2:***

As can also be seen in the digitized overarching collective counter-map (see Figure 6 and separate Appendix I), the ‘happiness emotions’ predominate among this target group (see Table 2, Appendix B: category 3) and are scattered throughout the building and its surroundings (e.g. to a workspace in the LUMC). However, it is noteworthy that *the majority* of these emotions are *not* explicitly linked to a specific spatial element of the monument, but are related, for example, to the ambience of the ‘De Buurt’ event that took place at the time of this research (such as the ‘nice music’ that was being played). Considering the context of the data collection, however, it is (similar to Question 1) not entirely unexpected that many of these ‘happiness’ emotions are related to the [in its essence joyful and recreational] ‘De Buurt’ function – especially given the fact that some of the participants had *little or no familiarity* with the building.

Nonetheless, there are also some ‘happiness’ emotions related to the spatial elements of the monument; one is linked to a ‘*beautiful [original] door*’ on the northern side, another to the ‘*beautiful beams*’ in the building and the last to the ‘*recognisable*’ courtyard. This again seems to reveal the appreciation for the historic and old character of the building as was the case with Question 1 (but then on a more clarifying architectural/spatial level).

Likewise, Table 2 also shows that ‘the most vivid memories’ are scattered throughout the building and are *all neutral or positive* (see Table 2: category 1). This is not particularly unexpected, as most of these memories are explicitly linked to the former Naturalis function (a museum function with a comparable recreational character). For example, these memories are linked to one of the southern rooms where the T. rex exhibition took place (‘super impressive [exhibition]’) and to the former restaurant (mentioning the ‘cake and coffee’). Nevertheless, some of the memories also refer to spatial (physical) elements of the monument such as *the entrance* and the ‘*colonnade*’ in the courtyard (but without explanation). Given these results, there seems to be no specific shared collective memory of the building.

Additionally, it is important to note that also *the number* of these memories (3 in total) can be seen as quite low; this again seems to reflect the degree of relative unfamiliarity with the building (although this is probably also partly due to the limited time for some of the participants, see also the separate CDI paper).

Also shown in Table 2 is the presence of a large number of ‘other memories of valuable places or features’ (see category 2); these are scattered throughout the building as well as the (immediate) surroundings. It is noticeable that, in contrast to the aforementioned ‘most vivid memories’, these memories are not only neutral or positive, but also *more critical* and *architectural/spatial* in nature. For example, the positive emotions refer to the ‘*impressive*’ and *high ceilings at the entrance* or the *plane tree* in the courtyard (which makes you feel ‘like you’re in France’), and the negative emotions to *the thresholds ‘that are not accessible’* or the fact that the building is ‘*not very inviting from the outside*’.

Moreover, it is noticeable that there is no mention of relatively old (childhood) memories; the memories and experiences seem to be of a more *recent nature* (one memory explicitly refers to the De Buurt-event: ‘nice that Leiden gives the opportunity to do this’). This may also explain the low number of ‘most vivid memories’, and corresponds to the previously mentioned degree of relative unfamiliarity with the building.

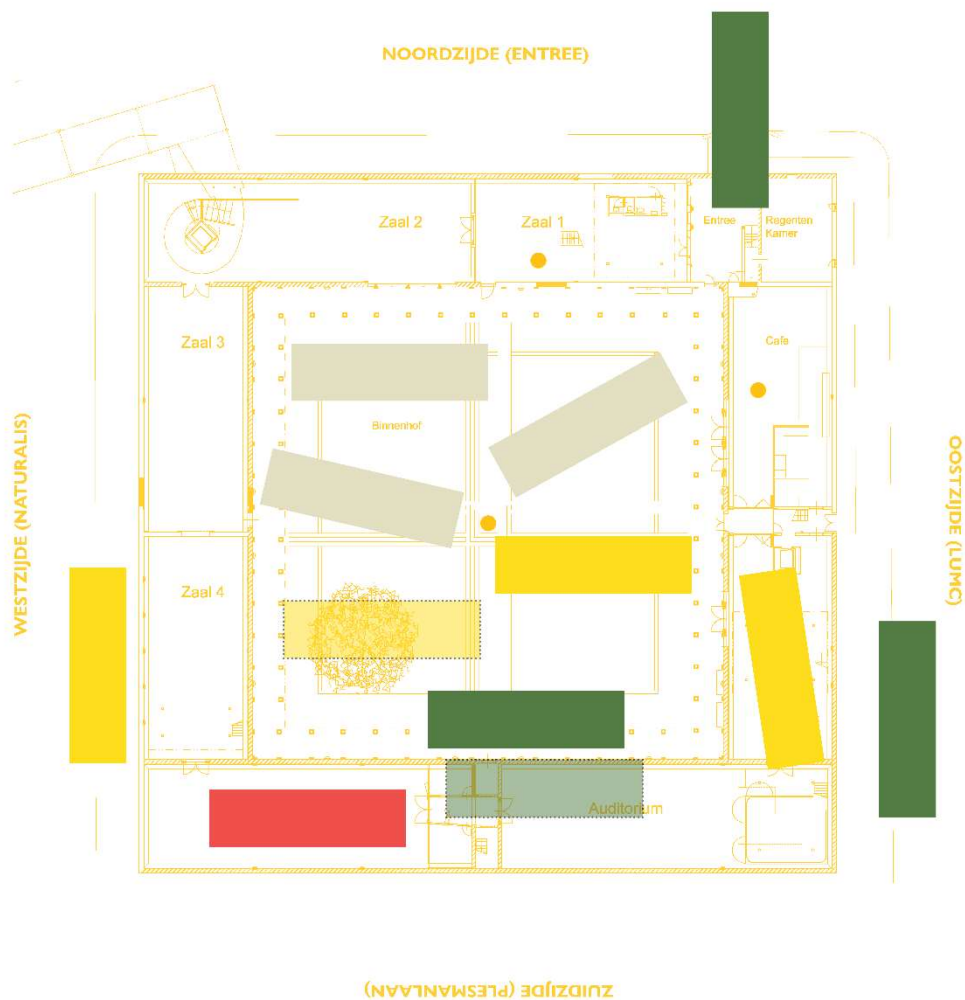
Furthermore, it is noticeable that – in line with the survey results of Question 1 – there is for instance not a single ‘sadness’ or ‘disgust’ emotion present in the counter-map; participants seem to associate this place mainly with *positive emotions and memories*. This is also apparent, for example, from the only (positive) ‘surprised’ emotion present in the building, in which a participant mentions to be surprised about the courtyard (‘I didn't know this was here, very beautiful’).

In the case of the ‘other emotions’ (see category 7), the positive associations predominate as well – for example, one participant mentions the general sense of ‘wonder’ (which is not linked to a specific spatial element of the monument or its surroundings). However, it is important to note that there are not *only* positive associations within this category; for example, on a more spatial level the results refer not only to ‘joy’ because of the ‘beautiful beams’ that are still present in the building, but also to the feeling of ‘disappointment’ because of the lack of accessibility [from the outside]. Accordingly, it seems that on a spatial level, the participants are particularly critical of both the *physical and visual accessibility* of the building (similar to the results of Question 4).

### *Results counter-mapping exercise (with stones) target group 2*

Below is a description of the collective counter-map results for target group 2 obtained by means of the corresponding emotion ‘stones’ method (see also Figure 7); this is done with the help of a collective overview table (see Table 3, Appendix B) in which the research results have been categorised. It concerns a more summarising analysis of the most common and noteworthy results for each of these categories (with a focus on the architectural/spatial aspects), whereby a connection is also made with the survey and counter-map results described above.

In addition, the scanned (analogue) A0 counter-map can be found in the separate Appendix (see Appendix IV). The digitally merged and ‘extracted’ counter-maps for each of the categories described in Table 3 (see Appendix B) can be found in the separate Appendix (see Appendix I).



**Figure 7:** An example of one of the digitized collective counter-maps: in this case the overarching results of target group 2. This specific counter-map contains all the different stones of the participants (all text has been filtered out due to the indicative nature of this miniaturised representation). Source: (Ela Sari, 2022).

---

**Summarising analysis collective counter-map (stone) results target group 2:**

As can also be seen in the digitized overarching collective counter-map (see Figure 7 and separate Appendix I), both the ‘happiness emotions’ as well as the (all neutral or positive) ‘surprised emotions’ predominate among this target group (see Appendix B, Table 3: category 3 and 6). This again indicates, in line with the survey- and counter-map results discussed above, that the participants associate the building primarily with *positive experiences and memories*.

In addition, it is also noteworthy that a large part of these specific emotions can be found in the *courtyard* of the building. For example, in the case of the ‘happiness’ emotions, two of these emotions are linked to the courtyard; one participant calls it an ‘oasis’, another mentions the ‘*beautiful building style*’, the ‘*historical*’ character and the ‘history’. In a similar way, there is also one ‘surprised’ emotion that positively refers to this spatial element of the building; this participant finds the courtyard a ‘*hidden/mysterious*’ place, which feels ‘cosy and comfortable’ because of its *secluded character*. This again seems to reveal the appreciation for the *historic, old and secluded character* of the building as was the case with Question 1.

However, it is important to mention that not *all* ‘happiness’ and ‘surprised’ are linked to a specific spatial element of the monument. For example, one of the other ‘happiness’ emotions refers to the more general fact that the building ‘brings people together and has a lot of possibilities’, and the other to the fact that it is a ‘beautiful’ building. The other ‘surprised’ emotions relate, for instance, to the fact that this building with ‘such a rich and sorrowful past’ can be given such a ‘beautiful function’ [during the ‘De Buurt’ event] and to the former ‘interesting’ collection of Naturalis. In the case of these ‘surprised’ emotions, the results therefore not only again refer to the [recreational] ‘De Buurt’ and Naturalis function, but also indicate the relative familiarity with the building (showing that *not all* participants are unfamiliar with the building).

Likewise, Table 3 also shows the presence of a number of (neutral/positive) ‘other emotions’ (see category 7); although all these stones are placed in the courtyard of the monument, they are *not* explicitly linked to a single or site-specific spatial element of the building. One of these emotions relates, for example, to the more general feeling of ‘peace’ in the building, another to the ‘identity’ of the building (‘that’s what this building has, a soul’) and the last to the more general feeling of ‘nostalgia and history’. This again suggests, in line with the survey and counter-map results discussed above, that participants mainly associate the building with *positive experiences and memories* and appreciate *its historic, peaceful and old character*.

Comparably, it is noticeable that there is not a single ‘sadness’ emotion, and only one ‘disgust’ emotion present in the counter-map (which, in fact, is not related to a spatial element or a site-specific element of the monument, but to the more general idea of a Plague house).

That the participants have few critical or negative associations with the building is also evident from the (all neutral) ‘most vivid memories’ present on the counter-map (see Table 3: category 1) and the fact there are no ‘other memories of valuable places or features’ mentioned (this in contrast to the partly critical ‘sticker’ counter-map results described above). Furthermore, only one of these ‘most vivid’ memories (again, only 3) also relates to the spatial elements of the monument; this concerns the *courtyard* of the building, which is experienced as ‘clear’ and ‘spacious’. Nevertheless, it is difficult to speak of a specific collective shared memory; the other two memories relate to separate events (e.g. a graduation party).

**Target group 3:**

***3 employees of museum Naturalis in Leiden (former function of the Plague house)***

**Results survey**

Below is a description of the survey results for target group 3; it concerns a compact description of the most common and noticeable answers for each of the survey questions as well as a summarising analysis. In the separate appendix (I), the complete and digitalized results per survey question can be found (see part C.1.1-C.5.3).

**Question 1 (first three words that come to mind):**

As can also be seen in the word cloud (see the separate Appendix I, part C.1.3), the results mainly refer to the *historical and old character* of the building (two of the three participants mention the word 'monument', for example). In addition, multiple answers also refer to the originally intended function of the building (such as 'hospital' and 'plague patients'). 'Naturalis', on the other hand, is mentioned only once. The 'square shape' and the 'quietness' of the building are also mentioned. Furthermore, it is also important to mention that the results show (critical) user experiences by one of the participants, such as 'nothing is allowed'.

**Question 2 (favourite place or feature):**

As can also be seen in the word cloud (see the separate Appendix I, part C.2.3), the results mainly refer to the building's '*unique*', '*hidden*' and '*beautiful*' courtyard. In addition, two of the three participants explicitly mention 'the history' of the building. Furthermore, the bridge and the facade relief by Rombout Verhulst are also appreciated by one of the participants (because it reminds one of the originally intended function of the Plague house).

**Question 3 (possible demolition):**

As can also be seen in the word cloud (see the separate Appendix I, part C.3.3), *most* of the participants are *against* the possible demolition of the 'beautiful' building; for example, one participant calls the building a 'landmark' and another participant says it 'belongs to the story of Leiden'. However, it is also worth mentioning there is also one participant who does *not* consider it necessary to preserve the Plague house.

**Question 4 (possible changes):**

As can also be seen in the word cloud (see the separate Appendix I, part C.4.3), the answers to this question are quite diverse. Two of the three participants gave an answer to the question (the third participant did not write anything down, so it is assumed that the answer was '*nothing*'). For example, one participant mentioned renovating '*the attic* (so that it can be used)'. The other participant mentioned '*the toilets and the power supply*' from his/her own user experience, as these were also 'quite historical'.

**Question 5 (possible new function):**

As can also be seen in the word cloud (see Appendix I, part C.5.3), the results mainly refer to [publicly accessible] culture-sector related options. For example, the possibility of an *art/gallery function* is mentioned several times (it is considered 'a beautiful inspirational place'). In addition, the possibilities of 'catering facilities' or [more private] 'residential use' with few parking spaces are also mentioned.

---

**Summarising analysis survey results target group 3:**

The results show that this target group is familiar with the building and its history, but is, for example, less concerned with (the relationship to) its surroundings. As can be seen in Question 1, there are not only associations related to the historical and old character of the building (such as 'monument'), but in some cases also relatively critical or 'practical' memories and associations related to their user experience (such as 'it is old and nothing is allowed'). Nevertheless, the answers also show associations related to the building's originally intended function (such as 'hospital' and 'plague patients') or reference, for example, to the 'quietness' and the [more architecturally/spatially related] 'square shape' of the building.

The familiarity with the building and attention to its history also emerges from Question 2; not only physical places or characteristics are mentioned (especially the building's 'unique', 'hidden' and 'beautiful' courtyard), but also, for example, the [more general] notion that the 'building exudes a lot of history'. However, the same appreciation of the building's history is also reflected in the naming of, for example, the more architectural/spatially related 'bridge and the panel [relief by Rombout Verhulst] at the entrance', as this recalls the building's originally intended function. Remarkable in the results of this question, however, is that no (relation to) spatial qualities or characteristics *outside* the Plague house are explicitly valued (such as the immediate surroundings). Although a more comprehensive *methodological analysis* of the results is included in the separate CDI paper, it is important to note that this is probably due to the fact that this target group is mainly familiar with this place as a *working* environment (and not as a living environment, for example).

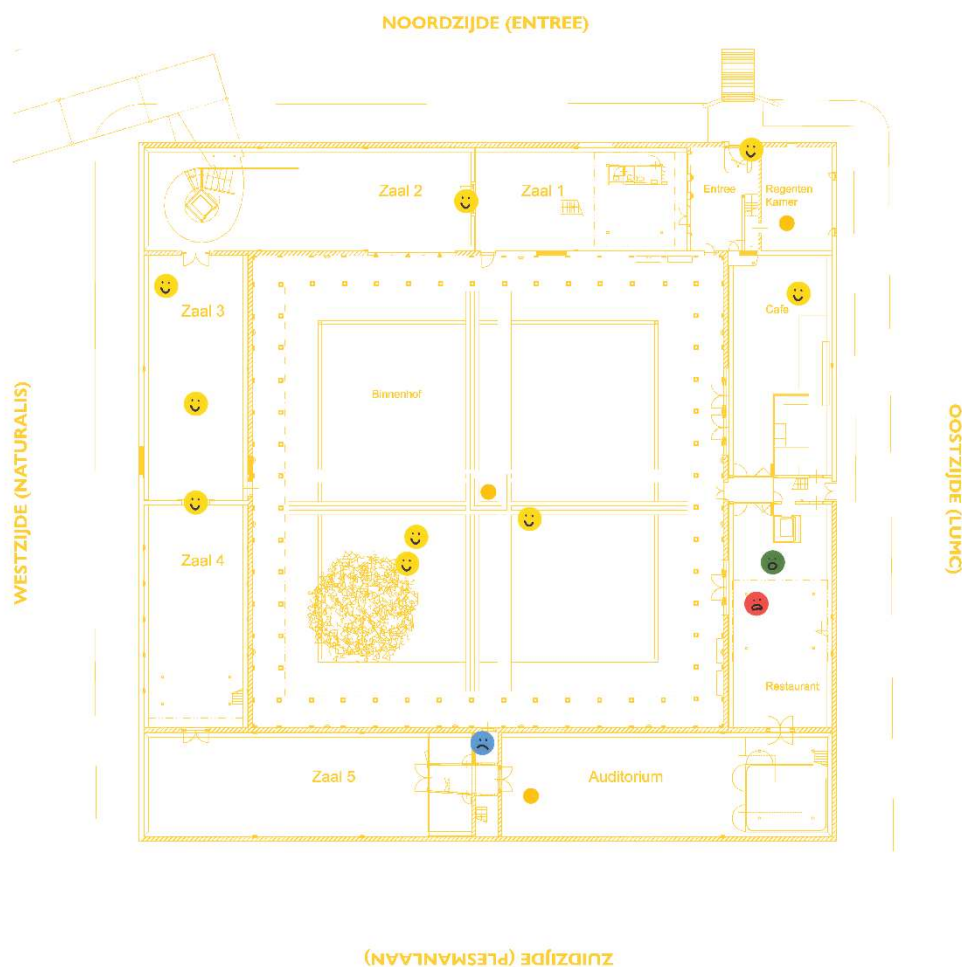
Another important finding is that one of the answers from Question 3 again indicates the relatively 'practical' attitude towards the building; there is one participant who does *not* consider it necessary to protect the Plague house from possible demolition. (Nevertheless, this question also shows that the majority of the participants attach a great deal of architectural and socio-cultural value to the 'beautiful' building; for example, one participant calls the building a 'landmark' and another participant says it 'belongs to the story of Leiden'). This relatively 'practical' attitude and the aforementioned familiarity with the building also emerge in the results of Question 4; for example, one participant mentioned renovating 'the attic (so that it can be used)', while another participant mentioned 'the toilets and the power supply' as these were also 'quite historical'. (It is noticeable here that once again no aspects are mentioned that relate to the building's surroundings).

In a similar way, this familiarity can also be interpreted in the results of Question 5; for example, one of the participants mentions the possibility of a residential function 'with few parking spaces' [which is something a non-familiar person would not readily notice]. Nevertheless, the answers to this question are also varied. For example, one of the participants calls the Plague house a 'beautiful inspirational place', and the results mainly refer to [publicly accessible] culture-sector related options (the possibility of an art/gallery function is mentioned several times).

### Results counter-mapping exercise target group 3

Below is a description of the collective counter-map results for target group 3 (see also Figure 8 and separate Appendix I); this is done with the help of a collective overview table (see Table 4, Appendix B) in which the research results have been categorised. It concerns a more summarising analysis of the most common and noteworthy results for each of these categories (with a focus on the architectural/spatial aspects), whereby a connection is also made with the survey results described above.

In addition, the three individual counter-maps can be found in the separate Appendix (see Appendix IV). The digitally merged collective counter-maps for each of the categories described in Table 4 can be found in the separate Appendix (see Appendix I).



**Figure 8:** An example of one of the digitized collective counter-maps: in this case the overarching results of target group 3. This specific counter-map contains all the different stickers of the participants (all text has been filtered out due to the indicative nature of this miniaturised representation). Source: (Ela Sari, 2022).



---

### ***Summarising analysis collective counter-map results target group 3:***

As can also be seen in the digitized overarching collective counter-map (see Figure 8 and separate Appendix I), the 'happiness emotions' predominate among this target group (see Table 4, Appendix B: category 3) and are mainly located in the northern part of the building. However, it is noteworthy that the majority of these emotions are *not* explicitly linked to a specific *spatial element* of the monument, but are related, for example, to the 'preserved animals' that were there at the time of Naturalis or to a project that took place in a certain room at the time. Nonetheless, there are also some emotions related to the spatial elements of the monument; one is related to the entrance area ('it was already beautiful when entering'), and the other one to the 'light and cosy' room on the western side of the building (the former atelier). In addition, one of the happiness emotions is linked to a former spatial element/function at the time of Naturalis (the 'picnic benches under the tree'). That many of these emotions are related to work experiences/memories that took place in the building, is not entirely unexpected for this target group. However, it is remarkable that – in contrast to the survey results of Question 2, for example – few of these 'happiness' emotions refer explicitly to architectural/spatial elements of the monument. By also looking at the survey results, it is possible in this case, for example, to better understand *why* happiness emotions have been placed in the courtyard (participants experience this as a 'unique', 'hidden' and 'beautiful' place, see Question 2 on page 54).

In addition, Table 4 also shows that 'the most vivid memories' are scattered throughout the building and are *all* neutral or positive (see category 1). This is probably because all the spaces were known to this target group. Comparable to the 'happiness emotions', these memories are mostly related to *the organisation of events for Naturalis* in the building. On a spatial level, only one participant explicitly mentions a (physical) element of the monument; this memory is related to *the regent's room* near the entrance ('I organised a lot of meetings in this room. It exudes *history*, I love it'). In other words, just as in Question 1 and Question 2, *the historical character* of the building is again mentioned as a positive feature.

Another noticeable feature is that one 'disgust' emotion and one (negative) 'surprised' emotion are placed on the counter-map at the area of the former restaurant (see Figure 8). The 'disgust' emotion, however, does not relate to the spatial elements of the monument, but concerns a reference to the expensive prices at the time of Naturalis – this again clearly shows the more '*practical*' or '*pragmatic*' [and in this case non-spatially oriented] attitude towards the monument. The 'surprised' emotion that is also present in the restaurant, however, describes on a (former) *interior* architecture/spatial level that it had 'a boring interior' at the time of Naturalis, and 'has much more potential' (see Table 4: category 6).

Furthermore, there is also one 'sadness' emotion present in the counter-map that again shows the familiarity with the building (see Table 4: category 4); this emotion is related to a spatial element of the monument, the attic, and describes that it can be 'bloody hot' here. It is therefore quite interesting that the results of Question 4 show that another participant would actually like to make use of this attic (but mentions the need for a 'renovation').

Lastly, it is also important to note that Table 4 shows that this target group did not place any 'other emotions' or 'other memories of valuable places or features' in the counter-map. This may be due to the fact that, as former users of this building, they may have less [emotional] socio-cultural and more 'practical' work-related associations in relation to the building (see also survey Question 3).

**Target group 4:**

***2 residents of the Plague house complex (living at the Pesthuislaan)***

***Results survey (oral history)***

Below is a description of the survey results for target group 4; it concerns a compact description of the most common and noticeable answers/quotes for each of the survey questions as well as a summarising analysis. In the separate appendix (I), the complete and digitalized results per survey question can be found (see part D.1.1-D.5.3).

**Question 1 (first three words that come to mind):**

As can also be seen in the word cloud (see the separate Appendix I, part D.1.3), it is noticeable that the results only consist of *various answers*. However, the explanations do show, for example, that both participants see the building as *a stately and monumental place*. For example, one participant mentions *the courtyard* and the ‘fact that there was not a single plague sufferer in there’, while the other participant gives more personal answers that stem from (childhood) memories, such as ‘*grandpa*’ (who worked in the museum and had a workplace in the attic) and the childhood memory of ‘playing secretly’ in the attic. One of the participants also mentions, for example, the characteristic ‘quiet environment’: “*And it’s very stately, it really exudes that serenity. When I step into the building, I immediately start to speak more softly*” (see the separate Appendix I, part D.1.1). Furthermore, it is noticeable that the most recent functions (such as ‘Naturalis’) are not explicitly mentioned.

**Question 2 (favourite place or feature):**

As can also be seen in the word cloud (see the separate Appendix I, part D.2.3), *the courtyard* is mentioned in the stories of both participants; one participant calls this place ‘very fascinating’, while the other participant mainly emphasises how beautifully ‘green’ this place *used to be* in the past (it was a kind of ‘mini park’).

In addition, both participants also refer to the surroundings or the view around the Plague house, in particular ‘the water’ and nature, a ‘peaceful oasis’. For one participant this mainly relates to the current situation (‘the canals with the birds, the ducks, and the fish!’) as well as the importance [of the water] for the history of the building. For the other participant, it mainly relates to the serenity and (childhood) memories, such as ‘building igloos’ during the winter and ‘climbing trees’ during the summer. Furthermore, a part of the attic on the northern side of the building is also mentioned by one of the participants (as this was her grandfather’s workplace).

**Question 3 (possible demolition):**

As can also be seen in the word cloud (see the separate Appendix I, part D.3.3), both participants are unanimously *against* the possible demolition of the building; they highly value the building, its history and its context. For example, the stories and explanations show that one participant considers the building [on a more general level] ‘a unique location’ for the Netherlands, while the other participant [on a more personal level] emphasises, for example, that the building ‘has to do with so many generations and history’. (Besides, it’s important to mention that both participants also explicitly refer to the current ‘real’ development plans of the building that they are dealing with).

Question 4 (possible changes):

As can also be seen in the word cloud (see the separate Appendix I, part D.4.3), both participants are *very* involved with the building and would like to see *quite specific changes*. For example, one of the participants mentions that the ‘big windows are ruined’ since the renovation (they miss the original ‘depth’), and that she would also ‘completely redo the jointing’ (see the separate Appendix I, part D.4.1): “(...) *just look at it. It has become a kind of patchwork*”). This participant attaches significant value to the original state of the building (the current state is called ‘injured’, see also the separate Appendix I, part D.4.1).

The other participant also says that the restoration(s) sometimes look like ‘cheap plastic surgery’ and is of the opinion that it is almost ‘a bit disrespectful’ towards the building. Both participants would therefore like to see *a different, more ‘respectful’ way of dealing with the building* (both in terms of treatment and in use).

Question 5 (possible new function):

As can also be seen in the word cloud (see the separate Appendix I, part D.5.3), both participants argue that the Plague house should be given a ‘*building-related concept*’, i.e. a public function that respects the building’s identity. (For example, one of the participants explicitly mentions that she is against a function that you can ‘put in any town’). Both participants are also of the opinion that a function that builds a bridge between ‘the city and the Bio Science Park’ would be very suitable; they both prefer a function ‘for the residents of Leiden’ and see possibilities for an art-, education- or culture-related function. (One of the participants, for example, explicitly mentions the importance of a public socio-cultural function by referring to the current [real-life] development plans: “*It is now being closed off by all sorts of hotels and a hostel and short-stay apartments*”). The results refer, for example, to the possibilities for: a conference centre for the [nearby] LUMC, a lecture or meeting room, a place of contemplation or an art museum (such as a Rembrandt museum). Furthermore, the results show that both participants find a catering function very inappropriate (one of the participants even calls it a ‘missed and short-sighted opportunity’).

---

#### **Summarising analysis survey results target group 4:**

The results show that this target group is *very* familiar with the building, its history and its surroundings. As can be seen in Question 1, there are, for example, not only associations related to the *stately* and *monumental* character of the building (e.g. with regard to the characteristic ‘*quietness*’ and ‘*serenity*’), but also quite personal answers that stem from (childhood) memories. For example, there are both more general associations such as ‘the courtyard’ or the [historical] ‘fact that there was not a single plague sufferer in there’, as well as more intimate and personal associations such as ‘grandpa’ (who worked in the museum and had a workplace in the attic) and the childhood memory of ‘playing secretly’ in the attic.

Although it is not entirely unexpected given the unique resident perspective of this target group, it is noticeable that several references are made to the past, whereas more recent functions (such as Naturalis) are not explicitly mentioned. The associations thereby also seem to indicate the *sense of identity* present among this target group (for instance, there are also no negative responses to Question 1). (A more comprehensive *methodological* analysis of the results can be found in the separate CDI paper).

This familiarity with the building, attention to its history and its surroundings also emerges from Question 2; for instance, on a more *spatial level*, reference is not only made to the *present* (physical) appearance of the *courtyard* (‘very fascinating’), but also [in a more nostalgic way] to its beautifully ‘green’ appearance in the *past*. The same applies, for example, to the associations related to the surroundings or the view around the Plague house, in particular ‘*the water*’ and *nature*, a ‘*peaceful oasis*’. Although both participants express their appreciation for the existing green surroundings, they also mention, for example, the importance [of the water] for the history of the building or refer to childhood memories that took place here. (In addition, the former workplace of the grandfather of one of the participants – a northern part of *the attic* – is mentioned again, which again seems to indicate a certain nostalgia and/or identification with the building).

In a similar way, the valuation of the participants is also clearly expressed in Question 3; they are *unanimously against* the possible demolition of the building and see the place, for example, not only as a ‘unique location for the Netherlands’ but also as a building that ‘has to do with so many generations and history’.

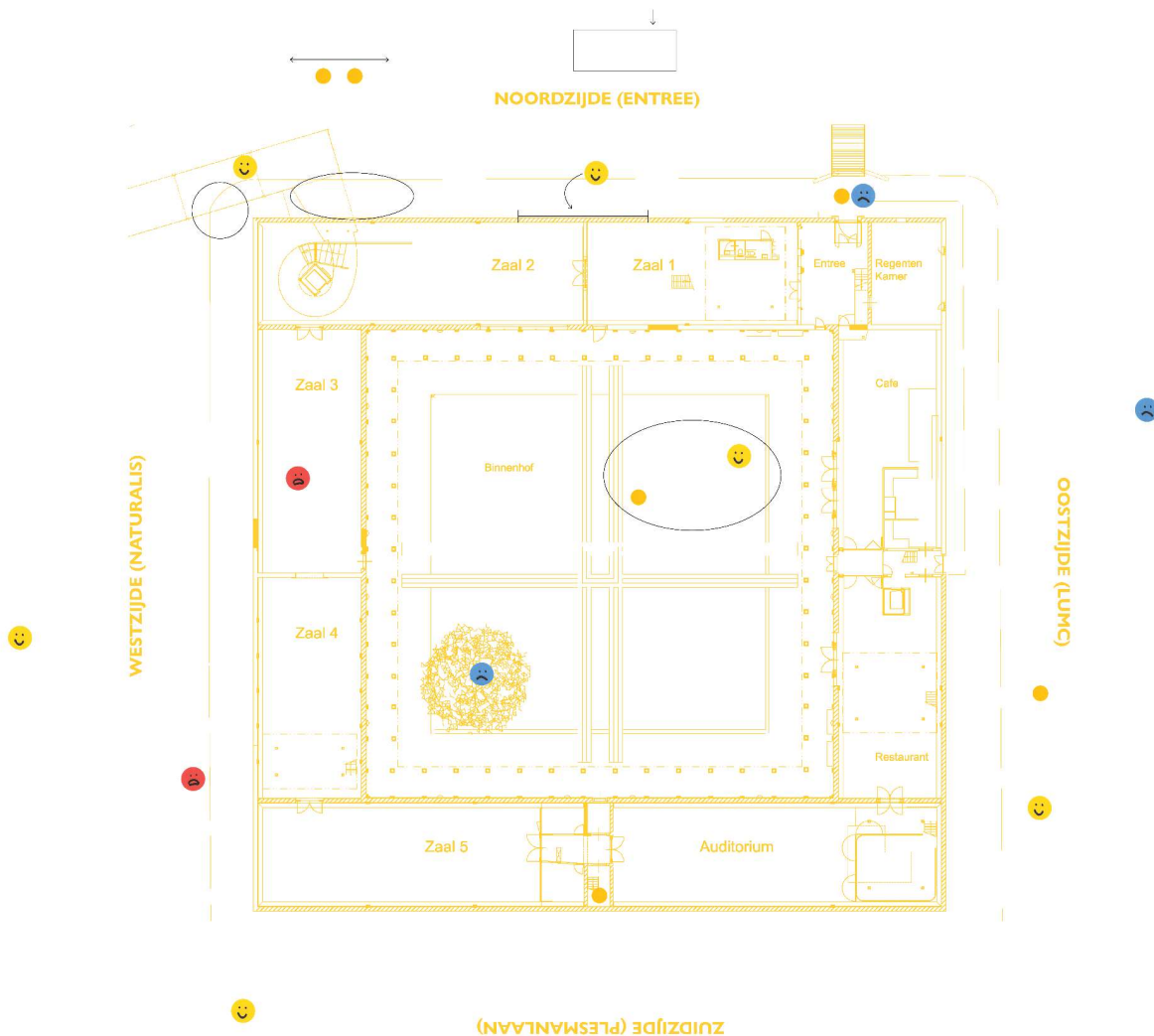
The same degree of concern and predominantly ‘protective’ attitude towards the building is also evident in the results of Question 4. The participants perceive the current state of the building as ‘a little disrespectful’ or even ‘injured’ because of ‘cheap’ and ‘non-original’ alterations made during a renovation, and would therefore like to see quite specific changes (such as bringing the original ‘depth’ in the windows back). Accordingly, the results mainly show that this target group would like to see a different, *more ‘respectful’* way of dealing with the building (both in terms of treatment and in use). The building thereby again appears to be of *high socio-cultural as well as personal* value to this target group.

Likewise, this *type of respect and high socio-cultural appreciation* for the building is also reflected in the results of Question 5. Both participants seem to find it particularly import that the Plague house should be given a ‘building-related concept’, i.e. a public function that respects [or even honours] the building’s identity. Consequently, they have a strong preference for a public function that is focused on Leiden and its residents (e.g. an art-, education- or culture-related function).

#### Results counter-mapping exercise target group 4

Below is a description of the collective counter-map results for target group 4 (see also Figure 9 separate Appendix I); this is done with the help of a collective overview table (see Table 5, Appendix B) in which the research results have been categorised. It concerns a more summarising analysis of the most common and noteworthy results for each of these categories (with a focus on the architectural/spatial aspects), whereby a connection is also made with the survey results described above.

In addition, the scanned (analogue) A0 counter-map can be found in the separate Appendix (see Appendix IV). The digitally merged and 'extracted' counter-maps for each of the categories described in Table 5 can be found in the separate Appendix (see Appendix I).



**Figure 9:** An example of one of the digitized collective counter-maps: in this case the overarching results of target group 4. This specific counter-map contains all the different stickers of the participants (all text has been filtered out due to the indicative nature of this miniaturised representation). Source: (Ela Sari, 2022).

---

#### **Summarising analysis collective counter-map results target group 4:**

As can also be seen in the digitized overarching collective counter-map (see Figure 9 and separate Appendix I), the ‘happiness emotions’ predominate among this target group (see Table 5, Appendix B: category 3). However, it is noteworthy that these emotions are mainly located in the direct *surroundings* of the building. For example, on a more spatial level, they are not only linked to the *surrounding* ‘green lanes’, but reference is also made to a *former* beautiful ‘weeping willow’ that stood on the north-western corner next to the building; the participant considers the (former) greenery and trees “*actually one of the most beautiful things for the site*” and finds it frustrating that this tree had to be removed at the time for the construction of the zebra bridge for Naturalis (see also separate Appendix III). In addition, there is also a [not explicitly spatially linked] ‘happiness’ emotion present in the surroundings that refers to the more general *quiet atmosphere* that is present around the building and its surroundings. This again seems to indicate the appreciation for the *green and peaceful surroundings* in both the present and the past (as was the case with Question 2).

Nonetheless, there are also some emotions related to the spatial elements of the *monument itself*; one is linked to *the attic* (referring to the former workplace of the grandfather of one of the participants), and the other to the courtyard (referring to how this place used to be ‘in the past’ [a kind of ‘mini park’]). Similar to the results of Question 1 and 2, this again seems to indicate a certain *nostalgia and/or identification* with the building and its surroundings, which should not be seen as very surprising given the background of this target group (it concerns, respectively, their own *living environment*).

Likewise, it is important to mention that Table 5 also shows that ‘the most vivid memories’ are not only scattered throughout the building, but *also* throughout its *immediate surroundings* (from the dialogue it can be understood that these again particularly relate to the *greenery and tranquillity*, see also separate Appendix III) – again, this also demonstrates the *high degree of familiarity* with the environment. (This can also be noted from the relatively high number of these memories; see also the separate CDI document for a more *methodological* analysis.)

Additionally, it is important to mention that the ‘most vivid memories’ are neutral, positive as well as negative (see category 1). The only negative association that is mentioned concerns a negative experience regarding the painting of the ‘sculpture’ [the relief by Rombout Verhulst] above the entrance as this was not original according to the participant (see also separate Appendix III); similar to the results of Question 4, this indicates that this target group also values the *original state of the monument* and a *respectful* way of dealing with the monument. Furthermore, there are again [nostalgic] memories related to the answers of Question 1 and 2 (such as a reference to a small staircase on the southern side of the monument, i.e. the ‘secret entrance to the attic’ mentioned in Question 1).

The same degree of concern and *predominantly* ‘protective’ attitude towards the building is also reflected in the ‘disgust’ emotions that are present on the counter-map (see Table 5: category 5). For example, similar to the results of Question 4, one emotion refers to the ‘poor jointing’ of the western façade, which occurred during the restoration. Notable here is not only that this emotion is located on the same [western] side where the participant is living, but also that this aversion stems from the fact that it is not *original* (and therefore *not appropriate* with respect to the building). This protective attitude and level of engagement is further emphasized

by the other [also west-facing] ‘disgust’ emotion that refers to the ‘disrespectful’ use of this space as a party area [during the ‘De Buurt’ event] (see also separate Appendix III). Accordingly, these results again seem to indicate that this target group would like to see a different, *more ‘respectful’* way of dealing with the building (both in terms of treatment and in use).

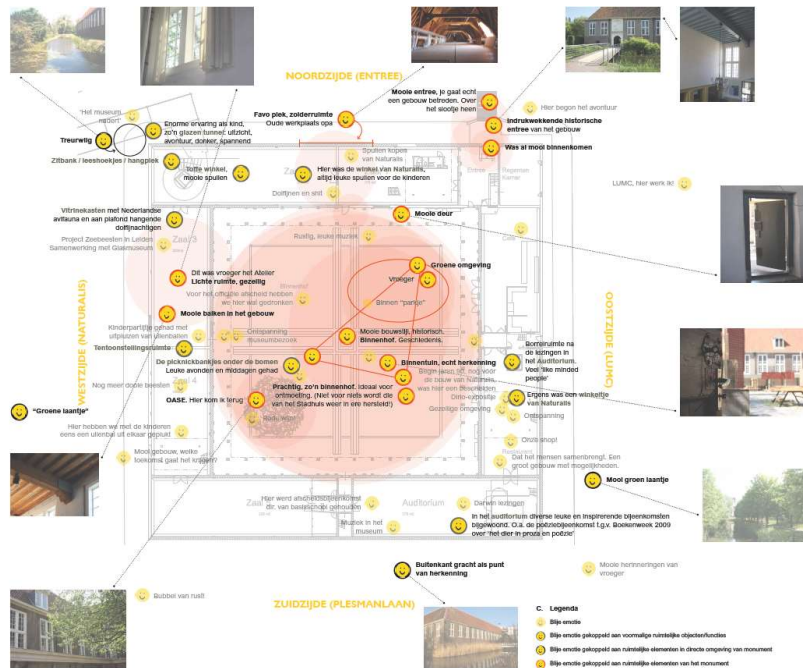
Furthermore, there are also a number of ‘sadness’ emotions present in the counter-map that again show the *high level of familiarity with* and *relatively nostalgic and protective attitude towards* the building and its surroundings (see Table 5: category 4). For example, one of these emotions refers to the ‘only tree’ that is left in the courtyard; from the dialogue, it can be understood that this emotion stems from the fact that the participants, both in the past and in the present, have had to fight [again] to preserve some of the greenery (see also separate Appendix III). In a similar way, another ‘sadness’ emotion refers to the former alcove building that used to stand on the eastern side of the monument (the participants think it is a pity that building is gone).

This previously mentioned degree of *nostalgia* (and/or identification) with regard to the building's surroundings is also addressed through the ‘other memories of valuable places or features’ that are all located in the direct surroundings of the building (see Table 5: category 2). For example, one of these memories refers to the *years engraved by prisoners* on the wall of the former prison building located on the northern side of the Plague house. This may possibly be of value to the participant not only because it [in a more general sense] says something about *the identity and history of this place*, but also because this *place itself* seems to be of [personal] significance to the participant who once lived in a [now demolished] building attached to this former prison (see also separate Appendix III). In a similar but more *personal* way, the other participant, for example, refers to a northern *spot in the water* that she used both in the past [as a child] and in the present [with her own children] as a place to play. *The continuation of this possibility* [or even ‘tradition’] seems particularly important to this participant, which again seems to indicate a form of *nostalgia and [partly personal] ‘protection’* of (the use of) this place.

Lastly, it is also important to note that Table 5 shows that this target group did *not* place any ‘other’ or ‘surprised’ emotions in the counter-map (see category 6 and 7). This again seems to indicate the *degree of familiarity* with the building as residents of the Plague house complex (the possibility of ‘surprised’ associations appears to be more limited, for example).

### Linking intangible aspects to physical elements

Below is a description of the results collected in the next step of the methodology, in which the data on the ‘intangible’ aspects, obtained through the counter-mapping of the *present*, were [where possible] subsequently linked ‘back’ to the (physical) spatial elements of the building. The discovered spatial understanding and narrative of the Plague house will subsequently function as the guiding theme for the design phase. In the separate Appendix (Appendix II), all *three* concluding theme posters with *two* concluding counter-maps each can be found (see Figure 10 for an indicative miniature example of one of these concluding counter-maps).



**Figure 10:** An indicative miniature example of one of these concluding counter-maps (counter-map C, ‘happiness emotions and spatial qualities’). Source: (Ela Sari, 2022).

### Results concluding counter-map A & B: ‘Memory / spirit of the place’

#### Counter-map A: Most vivid memory (see separate Appendix II)

This counter-map contains all the ‘most vivid memories’ of the different target groups. It is noticeable that these memories are *mainly* located in the *northern* part of the building. This is probably because the majority of these memories are related to the former function of the *Naturalis* museum (such as the ‘spacious’ and ‘light’ museum shop); these areas were the most accessible [to the public] at the time. It can also be seen that almost all the memories are of a *neutral or positive* nature; this is probably due to the *recreational* character of this former museum function.

Spatially, it is observable that many of these memories are related to *the courtyard*; for example, some participants mention that they experience this space as a ‘cosy’, ‘sunny’, ‘pleasantly enclosed’, ‘open’, ‘clear’, ‘spacious’ and ‘calm’ place, while another participant mainly emphasises how beautifully ‘green’ this place *used to be* in the past. In addition, it can also be seen that the ‘*beautiful*’ entrance area is also mentioned several times; for example, participants mention appreciating the relief by Rombout Verhulst, as it refers to *the original function* of the building. (In a similar way, the only negative memory on this counter-map also shows that participants attach value to the *original state of the monument* and a *respectful way*



of dealing with the monument). This *appreciation of the historic character*, for example, is also reflected in a positive memory related to the 'history' that the *regent's room* exudes.

On a spatial level, there are also several 'nostalgic' (e.g. childhood) memories or memories that refer to the surroundings visible that relate, for example, to a *small staircase* on the southern side of the monument (i.e. the 'secret entrance to the attic') or the *greenery and tranquillity* surrounding the place.

#### Counter-map B: Other experiences and memories (see separate Appendix II)

This counter-map also contains the filtered results of survey Question 1 (see also the visual yellow word clouds) that related to the spatial elements of the monument and its surroundings. Nonetheless, in the case of this survey question, it is also important to specify the characteristic non-spatial elements, as these also provide more insight into the [participants' perceived] identity and experience of this place. In fact, it is notable from these findings that there are *many shared associations relating to the historical, stately, characteristic and monumental character* of this place (e.g. with regard to its 'uniqueness', its perceivable 'quietness' and 'serenity' or associations related to the building's former or originally intended function, such as 'Naturalis', 'hospital', 'plague patients' or 'quarantine'). In addition, the large number of *neutral/positive associations* is also worth mentioning, as well as the fact that there are also a number of more personal answers (such as a reference to someone's grandpa who worked in the museum and had a workplace in the attic) that seem to suggest a certain nostalgia and/or identification with this place.

On a more architectural/spatial level, the results of survey Question 1 show that there are also shared perceptions of, for example, the building's *secluded character* (e.g. its 'peacefulness' and the fact that it is 'secluded' from the city), *the courtyard* (e.g. referring to the 'openness' it creates) or the characteristic '*square shape*' of the building. Especially these last two aspects are prominently visible (highlighted) on this counter-map.

In addition, this counter-map also contains all 'other places or features in/on the building that people have vivid memories of or attach meaning to'. From a spatial point of view, it is observable that these again relate, for example, *to the entrance area* (e.g. the 'exciting' bridge over the canal) or the '*beautiful courtyard*', although participants now also mention more critically, for example, that this place is unfortunately not very visible from the inside. Likewise, the counter-map shows that the associations with the spatial elements in this case are not only positive or neutral, but in some cases also *more critical* in nature; for example, reference is made not only to the '*impressive*' and *high ceilings* (e.g. at the entrance), but also to the *thresholds* '*that are not accessible*' or the fact that the building is '*not very inviting from the outside*'. In addition, it is also important to mention that the '*mysterious*' *attic* with its 'beautiful beams' is also mentioned several times.

Furthermore, it is noticeable that, on a spatial level, this counter-map also shows several memories related to the immediate (mainly northern) *surroundings*. Some of these memories are explicitly related to the [perceivable] identity and story of this place; for example, not only *the forecourt* is mentioned ('a hidden world' where it seems 'as if you step into another time'), but also the wall of the former prison building in which the years engraved by the prisoners are still visible. Again, a more 'nostalgic' (childhood) memory is also visible on the counter-map which, in this case, is related to playing in the water, from which a certain identification with the place also seems to emerge.

*Discovered spatial understanding and narrative ‘memory / spirit of the place’:*

Intangible (shared) values/memories of the Plague house are *mainly*:

- Positive/neutral memories in the northern part of the building that are related to the former function of the [recreational] *museum Naturalis* (these areas were most accessible [to the public] at the time).
- Related to the *historical, stately, characteristic and monumental character* of this place (e.g. with regard to its ‘uniqueness’, its perceivable ‘quietness’ and ‘serenity’ or associations related to the building’s former or originally intended function, such as ‘Naturalis’, ‘hospital’, ‘plague patients’ or ‘quarantine’).
- Related to the building’s *secluded character* (e.g. its ‘peacefulness’ and the fact that it is ‘secluded’ from the city).

Valued spatial/architectural elements of the Plague house are *mainly*:

- *The courtyard*: participants experience this space as a ‘cosy’, ‘sunny’, ‘pleasantly enclosed’, ‘open’, ‘clear’, ‘spacious’ and ‘calm’ place.
- *The entrance area*: participants experience this area as ‘exciting’ and ‘beautiful’ and appreciate the relief by Rombout Verhulst, as it refers to the original function of the building.
- Related to the *historic character(istics)*, such as the ‘characteristic’ *square shape* of the building, the ‘impressive’ and ‘beautiful’ *high ceilings* (e.g. in relation to the entrance or the resulting ‘light’ museum shop) and the ‘mysterious’ *attic* (e.g. with its ‘beautiful beams’).

Valued spatial elements in the surroundings of the Plague house are *mainly*:

- The [in some cases nostalgic/personal use of] the *greenery and tranquillity* surrounding the place (e.g. a northern spot in the water that is [still] used as a playground for several generations by one of the participants).
- Related to places/aspects that refer to the *identity and (his)story of this place*, such as *the forecourt* (a hidden world’ where it seems ‘as if you step into another time’) or the *former prison building* in which the years engraved by the prisoners are still visible.

Non-valued spatial/architectural elements of the (surroundings of the) Plague house are *mainly*:

- Related to the *accessibility/visibility* of elements on the *inside* of the building (e.g. the thresholds ‘that are not accessible’ or the poor visibility of the courtyard).
- Related to the *non-inviting appearance* of the outside of the building (e.g. the fact that the building is ‘not very inviting from the outside’).

### *Results concluding counter-map C & D: 'Place attachment / spatial qualities'*

#### Counter-map C: Happiness emotions and spatial qualities (see separate Appendix II)

This counter-map contains all the 'happiness emotions' of the different target groups. Spatially, it is observable that they are mostly related to *the courtyard*; for example, some participants mention that they perceive this place as 'beautiful', 'green', 'recognisable' or as an (former) 'oasis', while other participants also mention to value its 'beautiful building style' or its 'historical character'.

In addition, it can also be seen that *the 'beautiful' entrance area* is appreciated by the participants (e.g. due to its 'impressive' historical character). Other spatial elements are also mentioned that show the same valuation of the *historic character(istics)* of the building, such as a '*beautiful [original] door*' on the northern side or the appreciation of the '*beautiful beams*'. Furthermore, on a spatial level, the counter-map also shows that participants attach value to a '*light and cosy*' room on the western side of the building and to a northern part of *the attic* (as this was the former workplace of the grandfather of one of the participants).

Furthermore, it is noticeable that, on a spatial level, this counter-map also shows several happiness emotions related to the *immediate surroundings*, such as the surrounding '*green lanes*' or '*the canal on the southern side*' (perceived as a 'point of reference'). In addition, it is noteworthy that the counter-map also shows a more nostalgic reference to a former beautiful '*weeping willow*' that stood on the north-western corner next to the building, as the participant considers the (former) greenery and trees "*actually one of the most beautiful things for the site*" (see also 'Summarising analysis collective counter-map results target group 4' on page 62). This seems to indicate the appreciation for the *green and peaceful surroundings* in both the present and the past (there is also a [not explicitly spatially linked] 'happiness' emotion present in the surroundings that refers to the more general *quiet atmosphere* that is present around the building and its surroundings).

In addition, the counter-map also shows a relatively large number of happiness emotions linked to *former spatial objects/functions* (at the time of Naturalis), e.g. related to the former *museum store* (e.g. the 'reading corners' that were located there) or the auditorium. In fact, the counter-map shows that there are also many happiness emotions that are not explicitly linked to a specific spatial element of the monument, but are, for example, related to positive experiences with regard to the [in its essence joyful and recreational] former functions of Naturalis or the 'De Buurt' event (such as the 'nice music' that was played).

#### Counter-map D: Favourite place or feature + other positive emotions and spatial qualities (see separate Appendix II)

This counter-map also contains the filtered results of survey Question 2 (see also the visual yellow word clouds) that related to the spatial elements of the monument and its surroundings. On this architectural/spatial level, the counter-map shows that especially *the courtyard* is often mentioned as a favourite spot; participants experience this place as 'unique', 'hidden', 'beautiful', 'very fascinating', 'large', 'spacious', and 'enclosed', and mention that they feel 'enclosed' or 'protected' in this area. In addition, it can also be seen that *the entrance area* is considered to be a favourite place by several participants. For example, both the (*draw*)*bridge over the water* and the *relief by Rombout Verhulst* are frequently mentioned; this relief is not

only appreciated because of its 'beauty', but also because it symbolises the building's originally intended function (reflecting the appreciation of the building's history).

Spatially, it is also observable that *the attic space* (described as 'spacious' and again referring to the former workplace of a participant's grandfather) as well as the *square shape of the building* are also mentioned several times (for example, this shape is already 'clearly visible from the outside' and is 'also explicitly evident in the gallery around the inner courtyard').

Furthermore, it is noticeable that, on a spatial level, this counter-map also shows several favourite places or features that are related to the *immediate surroundings*, such as the hidden 'forecourt at the Pesthuislaan (where it feels like you are entering another time)' or '*the water*' and surrounding *nature, a 'peaceful oasis'* (e.g. also in connection with the importance to its history).

Nonetheless, it is important to mention that in the case of this survey question not only physical places or characteristics are mentioned, but also, for example, the '*memory of our history*', the '*characteristic appearance for the area*' as well as the notion that the '*building exudes a lot of history*'.

In addition, this counter-map also contains all 'other' and 'surprised' emotions of a *positive* nature. From a spatial point of view, it is observable that these 'other' emotions mostly seem to reveal the appreciation for *the historic elements* of the building; the results refer not only to 'joy' because of the '*beautiful beams*' that are still present in the building, but also to the 'impressive' feeling of being in a room where the plague victims might once have been sitting 'behind the windows'. (Nonetheless, it is also important to mention that the counter-map shows that quite a lot of these emotions are not explicitly linked to a specific spatial element of the monument, but are, for example, related to the more general feeling of 'peace' in the building, the 'identity' of the building ('that's what this building has, a soul') or the more general feeling of 'nostalgia and history').

Furthermore, it can be seen from the counter-map that there are also a number of 'surprised' emotions, which are on a spatial level all linked to the *courtyard* of the monument, and again show the appreciation for *the peaceful and hidden/secluded character* of this place (for example, one participant mentions to have 'admiration for the large silent courtyard', and another participant explains to experience the courtyard as 'cosy and comfortable' because of its 'hidden/mysterious' [secluded] character).

*Discovered spatial understanding and narrative 'place attachment / spatial qualities':*

Intangible (shared) values/memories of the Plague house are *mainly*:

- Related to the *peaceful and calm ambiance* that is present in and around the building.
- Related to the *unique history and identity* that the building has and exudes (e.g. participants refer to the 'characteristic appearance for the area', the 'memory of our history' and to the 'identity' and the thereby perceptible 'soul' of this building).
- Related to positive experiences with regard to the [in its essence joyful and recreational] *former (spatial) objects/functions of Naturalis*, such as the museum store (e.g. the 'reading corners' that were present there) or the auditorium.

Valued spatial/architectural elements of the Plague house are *mainly*:

- *The courtyard*: there is much appreciation for the *peaceful, historical, hidden/secluded* and somewhat *mysterious* character of this place, which makes participants feel 'cosy and comfortable', 'enclosed' and 'protected' in this space. For example, some participants mention to perceive this place as 'beautiful', 'green', 'silent', 'recognisable', an (former) 'oasis', 'hidden', 'unique', 'very fascinating', 'large', 'spacious', and 'enclosed', while other participants also mention to value the 'beautiful building style' or 'historical character' of the courtyard.
- *The entrance area*: participants appreciate this 'beautiful' entrance area because of its '*impressive*' *historical character*, the (*draw*)*bridge* over the water and the '*beautiful*' *relief* [above the entrance] by Rombout Verhulst, also because it *symbolises the originally intended function* of the building (which reflects the appreciation for its history).
- Related to the *historic character(istics)*, such as a '*beautiful [original] door*' on the northern side, the '*beautiful beams*', the '*windows*', the *attic space* (e.g. because of the 'space' or the more personal/nostalgic memory of the former workplace of a participant's grandfather) as well as the '*light*' or '*large*' *rooms*' and the '*square shape*' of the building (which is already 'clearly visible from the outside' and is 'also explicitly evident in the gallery around the inner courtyard').

Valued spatial elements in the surroundings of the Plague house are *mainly*:

- The *greenery and nature* in both the present and the past; for example, participants mention appreciating the surrounding 'green lanes', 'the canal on the southern side' (perceived as a 'point of reference') or a [more nostalgic reference to a] former 'weeping willow'.
- Related to places/aspects that refer to the *identity and (his)story of this place*, such as *the forecourt* at the Pesthuislaan ('where it feels like you are entering another time') or 'the water' and surrounding nature, a 'peaceful oasis' (e.g. also in connection with the importance to its history).

### *Results concluding counter-map E & F: 'Possible changes / suggestions'*

#### Counter-map E: Disgust and sadness emotions (see separate Appendix II)

This counter-map contains all the 'disgust' and 'sadness' emotions of the different target groups. Spatially, it is observable that these emotions are mainly located in *the courtyard*, around *the entrance* and on *the (south-western) exterior* of the building. For example, with regard to *the courtyard*, one 'disgust' emotion refers to the '*poor use and visibility* of the courtyard', and one 'sadness' emotion refers in a more *nostalgic and protective* way to the 'only tree' that is left in this place (both in the past and in the present, some participants have had to fight [again] to preserve some of the greenery).

In addition, it can also be seen on the counter-map that the same '*protective*' attitude towards the building is also reflected in the spatial 'disgust' emotion that refers to the 'poor jointing' of the western façade, as this aversion stems from the fact that it is not *original* and therefore *not appropriate* with respect to the building. (In fact, this attitude is further emphasised by another non-spatial 'disgust' emotion that refers to the 'disrespectful' use of one of the rooms as a party space [during the 'De Buurt'-event]; this indicates that some participants would like to see a different, *more 'respectful'* way of dealing with the building, both in terms of treatment and in use).

Furthermore, it is noticeable that, on a spatial level, some of these emotions are also located on the (south-western) exterior of the building. For example, participants mention the '*lack of communication from inside to outside*' (and vice versa) as well as the fact that there is '*unfortunately*' *no entrance* on the southern side of the building, implying that participants are dissatisfied with the *accessibility* of the building and *its relationship with its surroundings*. This (partly more visual) dissatisfaction is also expressed through a 'disgust' emotion related to the (immediate) surroundings of the building; one of the participants despises the '*obstruction of the view of the southern part of the Plague house*' by an art sculpture.

In addition, the counter-map also shows some spatial 'sadness' emotions around the entrance area of the building. One of these emotions states that the main entrance is '*hard to find*', which again implies the dissatisfaction with the degree of *accessibility* of the building. The other emotion again shows the rather *protective attitude* towards the building, as it is a sad emotion in relation to the [according to the participant] not 'original' painting of the relief above the entrance.

#### Counter-map F: Other (negative) emotions and comments/suggestions (see separate Appendix II)

This counter-map also contains the filtered results of survey Question 4 (see also the visual yellow word clouds) that related to the spatial elements of the monument and its surroundings. On this architectural/spatial level, the counter-map not only shows possible changes to the building itself, but also notably to *its surroundings*. It is therefore important to mention in the first place that a large number of participants *do not have any concrete ideas* for possible changes or even think that *nothing needs to be changed* (e.g. 'the building is beautiful the way it is'); the results mostly show a somewhat '*protective*' attitude towards the building, and a more '*critical*' attitude towards the surroundings.

Spatially, however, it can be seen on the counter-map that, for example, many possible changes are mentioned in relation to *the entrance area* of the building. Some participants are *missing 'a clear main entrance'* or are of the opinion

that *the existing main entrance should be better emphasised* (as it is not clear to some participants *how to enter the building* and they would like to see an improvement regarding *its accessibility*).

In a similar way, the counter-map also shows that a large number of survey results refer to an *improvement of the (relationship with the) surroundings*. For example, participants are of the opinion that the building ‘looks very *closed*’ on the outside, or mention to prefer *a better connection with the [southern] Plesmanlaan* so that the building becomes ‘*more accessible*’. Likewise, participants also say, for example, that they would like to see more clearly what is happening *inside* the building (e.g. by making it ‘less overshadowed by the surrounding greenery’), or state that they would give the western façade some ‘more appearance’ (e.g. by means of ‘eye-catching vegetation on the [surrounding] bank’).

In addition, the aforementioned ‘protective’/‘respectful’ attitude is particularly evident in suggestions related to the *exterior* of the building. For example, some of the participants perceive the current state of the building as ‘a little disrespectful’ or even ‘injured’ because of ‘cheap’ and ‘non-original’ alterations made during a renovation, and would therefore like to see quite specific changes (such as bringing the original ‘depth’ in the windows back or ‘rejointing’ the western façade).

Furthermore, on the spatial level of the *interior*, the survey results mainly show possible changes to *the courtyard*, such as improving the *visibility/accessibility* (‘so that the overall size becomes more clear’), a possible covering or (depending on the use) the possible addition of ‘windows at eye level’. *Modernising the interior*, for example, is also mentioned several times.

Moreover, this counter-map also contains all ‘other’ and ‘surprised’ emotions of a *negative* nature. From a spatial point of view, it is noticeable that these ‘surprised’ emotions [again] mainly refer to the (poor) visibility/use of the courtyard (e.g. ‘a bit empty’). In addition, they also spatially refer to the ‘oppressive space and chaotic orientation’ of the entrance [hall] and the fact that it is ‘a pity’ that there is no entrance on the southern side of the building.

In a similar way, the ‘other’ emotions [or in some cases suggestions] also refer to the lack of *physical and visual accessibility* of the building (e.g. ‘disappointment’ because of the lack of accessibility [from the outside] or ‘curiosity’ about what the courtyard looks like (indicating the poor visibility)).

*Discovered spatial understanding and narrative 'Possible changes / suggestions':*

Intangible (shared) values/memories of the Plague house are *mainly*:

- The *predominantly 'protective' and 'respectful' attitude* towards the building, which also explains why a large number of participants have *no concrete ideas* for possible changes or even think that *nothing needs to be changed* (e.g. 'the building is beautiful the way it is').

Non-valued spatial/architectural elements of the Plague house are *mainly*:

- Related to *the courtyard*: for example, participants mention the poor *accessibility/visibility and use* of this area (e.g. 'a bit empty'). The *limited amount of greenery* is also perceived negatively. (Besides, the possible suggestions of a *covering* (depending on the use) and the possible addition of 'windows at eye level' are also mentioned).
- Related to *the entrance* area: for example, participants show dissatisfaction with the level of *accessibility* of the building (e.g. they find the current entrance unclear or think it should be better emphasised).
- Related to the *closed character* of the building (especially on the south-western side): for example, participants mention a *lack of physical and visual accessibility* [e.g. from the outside]. For instance, they consider it a pity that there is no entrance on the southern side of the building.
- Related to the [according to some participants] *non-respected historical and original character(istics)* of the building: some of the participants perceive the current state of the building as '*a little disrespectful*' or even '*injured*' because of '*cheap*' and '*non-original*' alterations made during a renovation, and would therefore like to see quite specific changes (such as bringing the original '*depth*' in the windows back or '*rejointing*' the western façade).
- (On a more suggestive note) related to the *interior: modernising the interior*, for example, is also mentioned several times.

Non-valued spatial elements in the surroundings of the Plague house are *mainly*:

- Related to the *lack of communication from inside to outside (and vice versa), especially on the south-western sides*: for example, participants mention that they would like to see an *improvement of the (relationship with the) surroundings* so that the building becomes more 'accessible'. Some participants suggest, for example, that the building could be less 'overshadowed' by surrounding greenery, or state that they would give the western façade some 'more appearance' (e.g. by means of 'eye-catching vegetation on the [surrounding] bank').





## V Conclusion

This graduation study examined in an exploratory way how the ‘intangible’ aspects of architectural [built] heritage could be made ‘tangible’ by means of the collaborative or counter-mapping methodology, in order to give the socio-cultural or intangible aspects of architectural heritage a more prominent place in both the evaluation and the design process. In doing so, the aim of this study was to come up with *an innovative and strategic mapping-based toolbox or methodology* that will function as a new addition to the existing valuation guidelines. In this way, an attempt was made to contribute to the development of knowledge for a more *inclusive, people-centred and participatory way of dealing with heritage* (in line with the current societal shift).

In this exploratory study, the following research question was investigated:

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

In order to answer this main question, a number of sub-questions were formulated. What is actually meant by these socio-cultural or ‘intangible’ aspects or values? To what extent are these aspects/values currently taken into account, and why? How can these aspects, such as (collective) memories, (shared) experiences/values or people’s sense of identity be made explicit by ‘collaborative or counter-mapping’? And more importantly: how can these intangible aspects subsequently lead to a ‘narrative’ or ‘guiding theme’ for a redesign? These questions are discussed one-by-one below.

As described earlier, this paper is part of an integrated graduation study in which the main question is examined from two different disciplines; both from the Architectural discipline and from the Communication Design for Innovation (CDI) perspective. Different from the usual practice, the method described and used in this paper therefore not only underlies the obtained results, but it is, in fact, also this *developed methodology itself* that gives an answer to this main question. Although this methodology is also described step-by-step in this conclusion, *a more detailed description (including its development) and evaluation* can be found in the separate CDI document. (This separate document also includes, for example, a more comprehensive comparison of the different methodological steps and their results).

Although, due to the integrated nature of this research, insights and findings from the CDI perspective are also included, this paper focuses on the more architectural side of this research (the architectural perspective is predominant). Therefore, within this conclusion, mainly the more *implementational* side of the main question is illuminated; how the developed methodology can contribute to results that can be used *as a guiding theme within a design process*. To this end, the Plague house in Leiden, a 17th century national monument with a rich history and important socio-cultural value for Leiden and its inhabitants, is used as a canvas within this study.

*What is actually meant by the socio-cultural or 'intangible' aspects or values?*

The research showed that there are various related definitions within the literature that relate to the more 'intangible' aspects/values of architectural heritage. (It is important to note that this study was not focused on intangible cultural heritage [such as oral traditions], but on the intangible aspects of architectural [i.e. built] heritage). Although there is much overlap between these definitions, this study used the term socio-cultural or 'intangible' aspects, which [within this research] referred to the 'spatial qualities, spirit of place or other (socio-)cultural associations'<sup>79</sup> of architectural heritage, including (collective) memories, shared experiences/values or people's sense of identity. In this sense, this definition also highlighted the multi-faceted (e.g. human perception/experience-based) nature of the 'intangible' aspects of architectural (built) heritage.

*To what extent are the 'intangible' aspects currently taken into account, and why?*

In order to approach both heritage valuation and the design process from a more social and human perspective, this study provided a concise literature research on both the historical background as well as the current state of affairs regarding the valuation process of architectural heritage in the Netherlands. The research indicated that until most of the 20<sup>th</sup> century, the value assessment of architectural heritage was primarily aimed at *safeguarding* the heritage against, for example, dangers from society; it was a predominantly protective approach, carried out by academic experts in order to make independent value assessments. The research also showed that, according to the literature, this perspective has changed in the last three to four decades; partly due to the transformation to an experience economy, there is a *visible shift towards the more socio-cultural or intangible aspects*, as a result of which attention is now also paid to, for example, the experience, perception or personal stories [of non-experts] that are told about a building or a location.

Nevertheless, the research indicated that the current professional valuation guidelines mainly still focus on the *physical* [tangible] condition of the building, and generally less on the more socio-cultural or intangible aspects and values. The research also showed that although, according to the literature, there is currently a need for a different and more integrated approach within the professional valuation system (that, due to the current shift towards society that is taking place within the architectural heritage discourse, also includes involving non-professional stakeholders in the process), there are still many *ambiguities* and a *lack of knowledge* regarding this topic as well as the possibilities to systematically include these socio-cultural and intangible aspects in both the heritage valuation and (re)design processes.

*How can the 'intangible' aspects, such as (collective) memories, (shared) experiences/values or people's sense of identity be made explicit by 'collaborative or counter-mapping'?*

In order to make the 'intangible' aspects of the architectural heritage 'tangible' [explicit], this study showed a step-by-step and systematic method whereby the Plague house in Leiden (a 17<sup>th</sup> century national monument) was used as a canvas. The first step of this method consisted of counter-mapping the social meaning of the *past* (the so-called '*lived memory*' in this study), whereby the counter-mapping method was used in an *explorative and historical manner*. As this research showed, this was done in the following two different ways:

---

<sup>79</sup> Clarke, Kuipers & Stroux, 2020, p. 871

- Through a 'newspaper counter-map' (based on historical newspapers from the 20th century that dealt with the 'intangible' aspects of the Plague house)

The results of this part of the research – in which, in short, the 'intangible' aspects were 'extracted' from historical newspaper articles, analysed and, where possible, linked to a corresponding place on the underlying map of the Plague house – indicated that the method offered the possibility of viewing and understanding history through a more subjective and human lens. For example, the results not only provided an insight into the *more negative feelings and associations* related to various conflicts that took place in the past (e.g. regarding the possible demolition of a number of surrounding houses at the time of the new function/coming of museum Naturalis), but also gave an indication of *the predominantly positive associations* regarding one of the building's functions and physical state/aspects (as it became the first psychopathic asylum in the Netherlands), such as the appreciation for the sculpture of Rombout Verhulst above the entrance (partly because of its authenticity) or its peaceful, tranquil courtyard. The results of this counter-map therefore seem to imply that this part of the method offered the possibility of gaining more insight into the socio-cultural or 'intangible' aspects of the past.

- Through a 'crossed-history counter-map' (based on various information sources from different time layers)

The results of this part of the research – in which, in short, various forms of archival information related to the 'intangible' aspects of the Plague house were 'extracted', analysed and, where possible, linked to each other (in a less structured way) – indicated that the method offered the possibility of viewing and understanding history through a more subjective and human lens. For example, through various perspectives from different time layers (e.g. from a 19<sup>th</sup> century diseased lieutenant who was treated in the building during its time as a military hospital), the results not only gave an indication of how the building was *used or experienced* over the centuries (e.g. in this 19<sup>th</sup> century example as a place of loving care), but also an understanding of what the building *meant* to its inhabitants and former users.

As a concrete example, the combination of both visual information (e.g. a 17<sup>th</sup>-century artwork of the former regents of the Plague house) and textual information (e.g. a 20<sup>th</sup>-century newspaper article about the protests by local residents to preserve the old/original atmosphere) seemed to suggest that the Plague house had both a socio-cultural significance as well as a stately, unique and important historical function, which further explains why it is currently even seen as one of the most important [Dutch] monuments for the history of health care. (This particular example also shows how, in some cases, the *combination* of visual and textual information seem to have complemented each other in this method). The results of this counter-map therefore seem to imply that this part of the method offered the possibility of gaining more insight into the socio-cultural or 'intangible' aspects of the past.

The next step of this method consisted of counter-mapping the social meaning of the *present* (the so-called '*living memory*' in this study), whereby the counter-mapping method was used in an *explorative and collaborative/participative manner* (different from the aforementioned counter-mapping of the past, the 'intangible' aspects were obtained through (in)direct contact with people). As this study showed, this was done in four (slightly) different ways by means of four different target groups:

- *Through the combination of a short anonymous and analogue survey and individual counter-mapping assignment conducted with target group 1 (fifteen residents of the nearby 'Vondellaan' and 'Van Baerlestraat' in Leiden)*

The results of this part of the research – in which, in short, the 'intangible' aspects were obtained through and 'extracted' from a short survey on the intangible aspects and possible future function of the Plague house and a combined counter-mapping assignment in which the 'intangible' aspects/values were 'literally' mapped out – indicated that the method offered the possibility of gaining more insight into the 'living memory' in a participatory way. For example, the counter-map results not only gave an indication of the somewhat 'protective' attitude towards the building and more 'critical' attitude towards the surroundings, but also an insight into the predominantly 'happy' emotions of the participants and *how* these emotions related most in spatial terms to, for example, the 'beautiful' and 'green' courtyard. This valuation of the courtyard was also predominant in one of the survey questions, which, for example, also indicated the appreciation for the spaciousness and seclusion of this place (e.g. making participants feel 'protected'). This specific example also shows how in some cases the *combination* of the survey and the counter-mapping assignment seem to have complemented each other within this method; in some cases, the survey provided more in-depth (or different) insights for the results of the counter-mapping assignment, and vice versa. The results of this target group therefore seem to imply that this part of the method offered the possibility of gaining more insight into the socio-cultural or 'intangible' aspects of the present.

- *Through a low-key, interactive and participatory (face-to-face) stand with anonymous survey questions on pin boards and two collective counter-mapping assignments ('smileys' or 'stones') conducted with target group 2 (about twenty different visitors during the 'De Buurt' [festival] event, held in the Plague house)*

The results of this part of the research – in which, in short, the 'intangible' aspects were 'extracted' in the same way as target group 1, but obtained differently [not through anonymous and analogue envelopes, but through a short individual discussion with each participant about the survey questions and one of two different counter-mapping assignments] – indicated that the method offered the possibility of gaining more insight into the 'living memory' in a participatory way. For example, the results of the survey and both counter-maps implied that the participants mainly associated the building with *positive experiences and memories* (of a more 'recent' nature) and appreciated its historic, peaceful and old character.

The (survey) results, for instance, gave an indication of the relatively 'protective' attitude towards the building (e.g. by mentioning the importance of preserving its current character), while the counter-map results gave an insight into *how* some of these positive emotions related most in spatial terms to, for example, the appreciation for the historic and old character of the building (e.g. referring to a 'beautiful [original] door' or the 'beautiful building style' of the courtyard). (Both the survey and the (sticker/smiley) counter-mapping results, however, also indicated more negative associations, which revealed similar answers regarding the (poor) degree of accessibility and visibility of the building). The results therefore not only seem to indicate that the *combination* of the survey and the counter-mapping assignments were complementary in some cases, but also imply that this part of the method offered the possibility of gaining more insight into the socio-cultural or 'intangible' aspects of the present.

- *Through the combination of a short anonymous and analogue survey and individual counter-mapping assignment conducted with target group 3 (three employees of the Naturalis museum, the former function of the Plague house)*

The results of this part of the research – in which, in short, the ‘intangible’ aspects were obtained and ‘extracted’ in the same way as target group 1 [on a methodological level, only the distribution was different] – indicated that the method offered the possibility of gaining more insight into the ‘living memory’ in a participatory way. For example, the counter-map results not only gave an indication of the relatively ‘practical’ work-related attitude towards the building, but also an insight into the predominantly ‘happy’ emotions of this target group, many of which were related to work experiences/memories that took place in the building (such as a certain project), and to a somewhat lesser extent explicitly referred to architectural/spatial elements of the monument. The results showed that these (more spatial) insights in this specific case of the ‘happiness’ emotions, for example, could be retrieved through the survey; for instance, the survey results made it possible to better understand *why* these emotions were also placed in the courtyard (participants experienced this as a ‘unique’, ‘hidden’ and ‘beautiful’ place). The results therefore not only seem to indicate that the *combination* of the survey and the counter-mapping assignment was of added value in some cases, but also imply that this part of the method offered the possibility of gaining more insight into the socio-cultural or ‘intangible’ aspects of the present.

- *Through a joint and face-to-face dialogue (‘oral history’) about the survey questions and collective counter-mapping assignment with target group 4 (two residents of the Plague house complex)*

The results of this part of the research – in which, in short, the ‘intangible’ aspects were ‘extracted’ in the same way as target group 1, but obtained differently [not through anonymous and analogue envelopes, but through a dialogue with both participants about the survey questions and collective counter-mapping assignment] – indicated that the method offered the possibility of gaining more insight into the ‘living memory’ in a participatory way. For example, the counter-map results not only gave an indication of the *relatively ‘nostalgic’ and [partly personal] ‘protective’ attitude* towards the building and its surroundings (e.g. emerging from childhood memories that also seem to imply a sense of identity), but also an insight into the *predominantly ‘happy’ emotions* of this target group and *how* these emotions related most in spatial terms to, for instance, the direct surroundings of the building, such as the (*former*) greenery and trees. This relatively nostalgic/protective attitude and level of engagement was, for example, not only indicated several times in the results of the counter-map (e.g. through a ‘sadness’ emotion referring to the only remaining tree in the courtyard), but also in the results of the dialogue (which in this example showed, for example, that the participants in both the present and the past have had to fight to preserve some of the greenery); this specific example thereby also seems to imply how, in some cases, the *interaction* between the counter-map and the dialogue has led to deeper insights. The results of this target group therefore seem to indicate that this part of the method offered the possibility of gaining more insight into the socio-cultural or ‘intangible’ aspects of the present.

*How can the 'intangible' aspects subsequently lead to a 'narrative' or 'guiding theme' for a redesign?*

In order to give the socio-cultural or 'intangible' aspects of architectural heritage a more prominent place in both the evaluation and the design process, this study showed a *systematic continuation step in the methodology* described above to get a better grip on the spatial understanding and the narrative of the Plague house in Leiden (used as a canvas/case study in this research). This next step – or *second* 'tangible' translation – consisted of subsequently 'linking back' the data obtained through the counter-mapping of the *present* to the spatial (physical) elements of the building. In short, this was (where possible) done by highlighting responses relating to the spatial elements by means of text- and colour markings as well as photographs at the corresponding place in the map (in some cases in combination with a similar method for a number of survey results). As this study showed, this was done on the basis of three different themes into which the results were subdivided:

1. *Memory / spirit of the place: Including the first three words that come to mind (survey question 1), the most vivid memories of a place in the building and other places or features in/on the building that people have vivid memories of or attach meaning to (point 2,3 and 4 of the counter-mapping assignment).*
2. *Place attachment / spatial qualities: Including the favourite places or features (survey question 2), the happiness emotions and other positive emotions (filtered from point 5 of the counter-mapping assignment).*
3. *Possible changes / suggestions: Including the possible changes (survey question 4), the sadness and disgust emotions and other negative emotions (filtered from point 5 of the counter-mapping assignment).*

The results of this part of the research (presented by means of *three* concluding theme posters with *two concluding* counter-maps each) indicated that the method offered the possibility of 'decoding' the obtained results into a potential narrative or guiding theme. For example, the results of each of these themes showed (in a more visual way) that there were many answers in relation to the *courtyard* of the Plague house; for instance, the 'place attachment / spatial qualities' results showed much appreciation for the peaceful, historical, hidden/secluded and somewhat mysterious character of this place, while the 'possible changes / suggestions' results showed, by contrast, that participants experienced its poor accessibility/visibility or its limited amount of greenery as negative. The results therefore seem to imply that, by making this categorisation into themes, the 'intangible' aspects have not only been given a *more visual and thereby more practical* 'tangible' translation, but also an important structure in terms of what participants would like to see *preserved, strengthened or changed*. This more practical structure/subdivision of the results, in turn, therefore seems to be of particular value in *implementing the results* in a more useful and precise way as a design narrative or guiding theme.

In addition to revealing deeper insights into these *separate themes*, the counter-map results also seemed to *collectively* provide a better understanding of overarching subjects that may also be applicable as narrative or guiding theme; for example, in all three themes, appreciation for the *peaceful and historical character* of this place also emerged (directly or indirectly). It is important to note that some of these characteristic results were not explicitly highlighted *spatially* in the counter-map by

means of a *second* 'tangible' translation, but were, for example, specified by means of the visual word clouds [a more 'tangible' translation of the survey results] added to the concluding counter-map posters. The results thereby seem to indicate that *not all* the 'intangible' aspects that have been made more 'tangible' by this method *can or must also be linked 'back' physically/spatially* by means of this second (more spatially oriented) translation in order to function as a possible guiding theme; the first 'tangible' translation within this method already seems to be sufficient in some cases. Consequently, the results therefore seem to imply that (certainly) in this step of the method, the *interaction and combination* of the survey and the counter-maps provided an important added value in terms of transforming the findings into a possible narrative or guiding theme.

All in all, through the *various* methodological steps described above, this exploratory research indicated how it could, in a more systematic and participatory way, offer the possibility of making the 'intangible' aspects of architectural heritage more 'tangible'. The results seemed to imply that each of these separate methodological steps could offer the possibility of making these 'intangible' aspects – floating in the realms of the unknown – more 'tangible' from a particular perspective (e.g. the perspective of the residents of the Plague house complex).

More importantly, however, the results also seemed to indicate that *the combination* of (the various concluding results from) each of these methodological steps of both the *past* and the *present*, due to the merging of these partly corresponding and partly different perspectives, can provide a more comprehensive, inclusive, and in-depth insight into the socio-cultural or 'intangible' aspects that can potentially be used as a design narrative or guiding theme. Herewith, an attempt was made to give the socio-cultural or 'intangible' aspects of architectural heritage a more prominent place in both the evaluation and the design process, thereby also giving a voice to the users and stakeholders from both the past and the present in an inclusive way. In this way, this research aimed to contribute to the development of knowledge for a more inclusive, people-centred and participatory way of dealing with heritage.



## VI Discussion

Within this graduation study, an attempt was made to gain more insights into the possibilities of systematically including the socio-cultural or ‘intangible’ aspects in both the heritage valuation and design process by means of an innovative and strategic ‘counter-mapping’-based methodology. This insight was of significance since, according to the literature, there is currently a need for a different and more integrated approach within the professional valuation system, and there are still many uncertainties and a lack of knowledge about this topic (the current absence of these aspects/values can sometimes lead to drawbacks or even dilemmas). Although the results seem to give an indication of the capability of this methodology to make the ‘intangible’ aspects ‘tangible’, this research also had its limitations.

### *Discussion of the expectations, limitations and results*

One of these limitations was the limited amount of time available for this graduation study, which, also in combination with the limitations of the COVID-19 pandemic, resulted in the use of relatively small target groups with varying numbers of participants (ranging from two to around twenty participants) to test the methodology of the ‘present’. Despite these practical constraints, the study managed to get in touch with more than 40 participants (which was, in fact, more than expected). Although due to these varieties, some target groups were more represented in the concluding counter-map results than others, it is important to note that this exploratory study did *not intend* to seek the largest possible number of participants in order to *generalise the data results*, but rather to use a number of small sample or ‘target groups’ with varying backgrounds and degrees of involvement *in order to test/try out the methodology itself* and to give voice to (and thus an indication of the different perspectives of) different groups of people. In addition, in order to realize reliability and validity, the data collection and analysis were *in principle* the same for these different target groups to ensure consistency.

Nevertheless, it is important to note that because of this, a remark must be made about the obtained research results from these target groups; since generalization is not possible due to the scale of the target groups, it is necessary to *interpret these results as an indication of a certain perspective*.

In addition, although discussed more extensively in the evaluation/discussion of the separate CDI paper, it is also necessary to note that due to the *delicate and subjective nature* of the ‘intangible’ aspects within this study, some degree of ‘human’ bias may have also been present in the results of the ‘present’. Although this is likely to remain an existing factor due to the *abstract and subjective nature* of the methodology, it is important to take this fact into consideration; for example, the results from target group 2 seem to imply that the festive atmosphere present at the time of the data collection [in the Plague house] might have influenced the predominantly positive results (likewise, the critical results regarding the poor degree of accessibility and visibility of the building, may have also been influenced by the non-standard way of entering [through a back door] during this event).

This same subjective character of the methodology could, in a slightly different way, also be found in the data collection from the ‘past’ (such as the ‘newspaper’ counter-map); although the newspapers offered the possibility of viewing and understanding history through a more subjective and human lens, it is important to remain aware of the fact that this selected data could, of course, only represent a fragmented part of the history (and should also be interpreted as such).

Nonetheless, the results seem to imply that the methodology demonstrated within this research showed the possibility of making the ‘intangible’ aspects of architectural heritage ‘tangible’. Information that used to be floating in the ‘realms of the unknown’, seems to have been made more ‘tangible’ or explicit by means of the systematic counter-mapping methodology of this research. For example, by means of research results from both the past and the present, this research implied that it was not only able to give an indication of, for example, the appreciation for the courtyard of the building, but also more insight into the *underlying reasoning* behind this appreciation (such as the serene atmosphere or the sense of security that the seclusion of the courtyard entails). In this way, this research seems to have contributed to giving the socio-cultural or ‘intangible’ aspects of architectural heritage a more prominent place in both the evaluation and the design process (as a potential design narrative or guiding theme). In doing so, an attempt was made to also give a voice to the users and stakeholders from both the past and present and thereby contribute to a more inclusive and harmonious way of dealing with our heritage.

#### *Recommendations for future research*

In order to gain more insight and a better understanding of the subject of this study, there are some interesting leads for further research. For future research, it is advisable to:

- Investigate how poetry as a mode of architectural investigation can possibly (in combination with the methodology presented within this study) contribute to making the ‘intangible’ aspects of architectural heritage more ‘tangible’. For example, Havik states that ‘a poetic way of writing as a mode of architectural investigation could help investigations into architectural themes such as sensory experience, atmosphere and memory’.<sup>80</sup> (Additionally, Havik also mentions that ‘the poetic gaze enables us to cherish moments of perception, and thereby enables us to think more deeply about the way people experience their environment’<sup>81</sup>).
- Investigate how the methodology described within this research could also be carried out by more digital (or online) rather than manual (analogue) means in order to be able to work both faster and on a larger scale.
- Investigate what the profile and position should be of the new specialist (a kind of intermediary) who could independently execute this more inclusive and participatory methodology in a neutral way. (After all, this research does not try to imply that heritage experts or architects should take on this role, but possibly rather an additional communication specialist or researcher who collects this information).

---

<sup>80</sup> Havik, 2018, p. 61

<sup>81</sup> Havik, 2018, p. 62



## Reflection

### **M** *My personal ambition, position and statement*

I am incredibly fascinated by architectural heritage. I see architectural heritage not only as a physical or ‘tangible’ construct, but rather as a ‘living’ representation of its more socio-cultural or ‘intangible’ aspects such as (collective) memories, (shared) experiences or people’s sense of identity. Although it sounds contradictory, I was therefore pleasantly surprised when my personal frustration – the in my opinion underexposed nature of these ‘intangible’ aspects in the design education of our faculty’s Heritage & Architecture studio – turned out to be a contemporary issue in the heritage sector, as there is a need for a different, more integrated approach within the professional valuation system (in which, for example, citizens are also more involved). It was a unique opportunity for me (in combination with my other CDI master and in line with my personal ambition not to design *for*, but *with* people) to contribute to the development of knowledge for a more inclusive, human-centred and participatory way of dealing with our heritage. After all, heritage belongs to everyone.

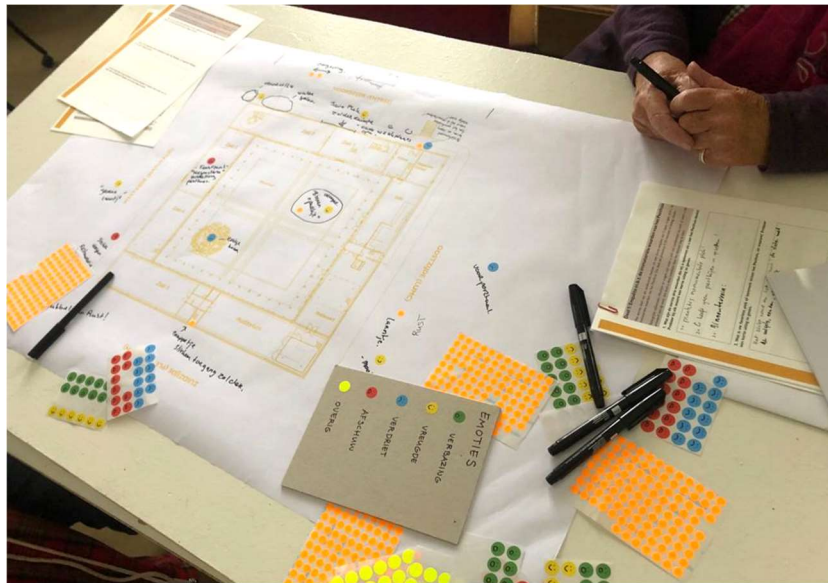
Another important aspect within this study was the position I wanted to take and advocate. As described above, I am of the opinion that monuments are ‘living’ objects/representations; therefore, it is important that the socio-cultural or ‘intangible’ aspects of the people who cherish or use(d) these buildings are also included in both the heritage valuation and design process in order to keep them effectively ‘alive’ for the future. It is important to note that I did not want to take a ‘radical’ position, but rather to contribute something ‘positive’ to the above-mentioned issue/discussion within the heritage sector by showing a possible addition/extension (an innovative methodology and way of working) to the existing system/methodology. The intention of this research was therefore not to undermine the current working method of heritage experts, but rather to show a possible *innovative and alternative addition/methodology* to the current system.

However, I personally consider it the *social responsibility of the architect* to eventually find a *balance* between the cultural-historical value assessment of the heritage experts on the one hand, and the socio-cultural value assessment (regarding the ‘intangible aspects’) of the non-experts on the other hand. This with the aim of not only achieving a more harmonious balance between both fields (to prevent possible conflicts), but also to possibly create a(n architectonic) synergy between these perspectives. The architect, a mediator at heart, is not only skilled in complex situations (such as this one), but also has the appropriate tools and imagination to do so.

### *Reflection on (the development of) the research*

Although at the beginning of this integrated research project, I was told about the difficulty and dependency that being in contact with ‘real’ people might bring to a graduation project, I decided not to change my mind – it was precisely the contact and the connection with these people that I was so passionate about. I wanted, in line with the unique possibility of the Explore Lab studio, to explore more about my fascination through a lot of creative freedom.

Despite the limited time and the limitations of the COVID-19 pandemic at the time of this research, I managed – also in line with the inclusiveness aspect of this study – to get in touch with many different people who are traditionally not always ‘represented’. For instance, I did not only get in touch with the current property developer of the Plague house, but also with various heritage experts, local residents (see Figure 11) and random visitors during the ‘De Buurt’-festival event at the Plague house (see Figure 12). Although a more in-depth evaluation/reflection of these conversations will be presented in the separate CDI paper, it is important to mention that this was not only challenging, but above all very instructive and valuable (also with regard to the ‘independent’ position I had to take). I was delighted, for example, to have the chance to take a closer look at the complex real-life situation of the Plague house, and am very grateful that I have received everyone’s trust for this opportunity.



**Figure 11:** A glimpse of the research phase: in conversation with residents of the Plague house complex. Source: (Ela Sari, 2022).



**Figure 12:** A glimpse of the research phase: in conversation with a visitor of the ‘De Buurt’-festival event in the Plague house. Source: (Ela Sari, 2022).

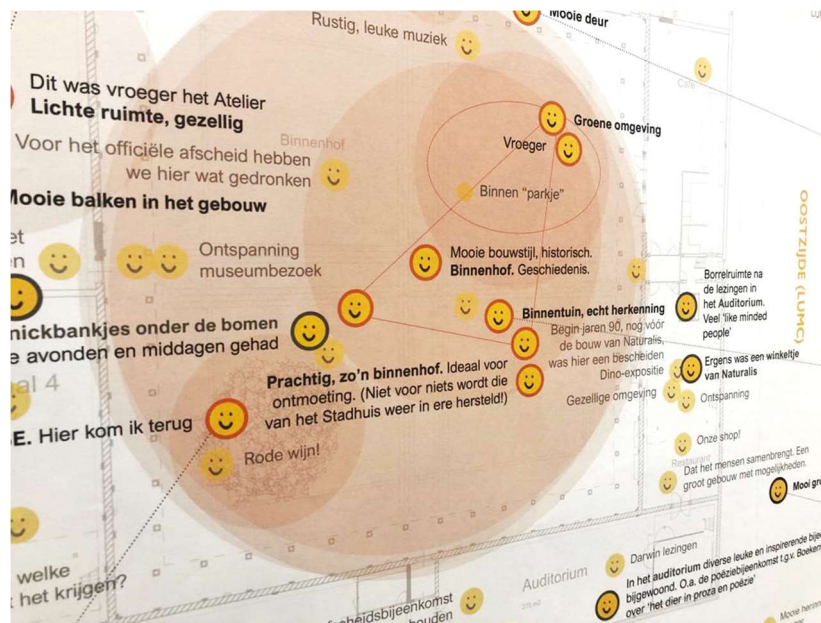


### *Implementing the results: from research to design*

The output of this research was used as input for the related design phase of this graduation study (creating a redesign for the Plague house in Leiden). By taking these socio-cultural or ‘intangible’ research findings of the Plague house as a guiding theme in this design phase, I have tried *to practice what I preach*.

Although it was a continual process of interaction, I found it quite difficult in the beginning to gradually evolve from my ‘research role’ into my ‘design role’. Considering the fact that I had not only developed but also conducted the methodology for the project, I found it sometimes quite complicated to make ‘neutral’ choices. For example, at the beginning of the design process, based on the survey results, I spent a relatively long time trying to find the ‘perfect’ programme for the Plague House in order *to satisfy everyone*. However, partly due to the feedback from my mentors, I became aware of the fact that I could not satisfy everyone, nor was that the essence of the method; it was up to me, the architect, to make these balanced choices. As a result, I became gradually more confident in finding this *essential balance* between my own intuition as an architect, the perspective of the participants and the vision of the heritage experts.

For example, the counter-map results (see Figure 13) from both the past and the present – which for instance showed appreciation for the peaceful character of the building on the one hand, and (also with a more negative connotation) the fact that this place is characterised by its isolation on the other – inspired me at the beginning of the process to formulate the guiding theme or concept of a ‘healthy escape, calm oasis and hidden gem’, i.e. a place where one can now ‘consciously’ and intentionally hide away for a while in order to escape from everyday life.



**Figure 13:** A fragment of one of the counter-map results of the ‘present’ that were used as a guidance during the design process. Source: (Ela Sari, 2022).

The research results concerning the ‘intangible’ aspects also formed important starting points throughout the continuing design process. Similarly, based on the information from various counter-maps, which for example revealed the predominantly ‘protective’ and ‘respectful’ attitude of the participants towards the monument, a conscious choice was made not to change too much to the building itself, and to place more emphasis on an architectural intervention in the courtyard of the Plague house. For example, on the basis of these ‘intangible’ results, the choice was made to preserve and enhance the characteristic peacefulness and serenity of the courtyard, which ultimately led architecturally, for example, to an artistic (sculpture) garden and an underground area of contemplation. (It is important to note, however, that on the basis of these ‘intangible’ results, balanced (re)design choices were also made concerning the existing building, such as converting the outside gallery into a new indoor traffic route to create a better connection with the courtyard).

Consequently, although it remained a balancing act, I personally experienced the use of this methodology as a very valuable and essential addition to the design process; by bringing in previously unknown knowledge, it gave me the opportunity and tools for a more *empathic approach* to come to a balanced design that pays attention to both the tangible and intangible. I am therefore of the opinion that this more *sensitive, holistic approach* in which the ‘intangible’ aspects are also included can indeed lead to a (necessary) added value for a (re)design process.

#### ***Reflection on the final outcome and lessons learned***

During this graduation project, I have learned a lot about the socio-cultural or ‘intangible’ aspects of heritage. One of the most important lessons I have learned is that it is and will remain a *very delicate and personal subject*. Not only is it an *abstract concept* to be ‘measured’, but it is also not always that obvious for everyone to be able or willing to talk about these aspects. Not everyone might ‘feel’ something about a monument the way I do, or be open to express their personal thoughts about it, which implies that some of these aspects might just ‘*have to remain in the realms of the unknown*’. In this respect, I am pleased to say that this methodology has – to a certain extent – provided the opportunity to communicate with many different people about this sensitive subject and to make many of their previously ‘intangible’ aspects and values concerning the Plague House more ‘tangible’ [and usable].

Another important lesson I have learned is that even with a more participative approach, it is *impossible to satisfy everyone*. This makes it all the more important for a future architect who will be working with these kinds of ‘intangible’ findings to make well-balanced choices. For example, if an architect were to focus *only* on the use and implementation of all ‘intangible’ results, this could possibly lead to a disrespectful (re)design result from a cultural-historical point of view. If, on the other hand, an architect were to focus solely on the vision of the heritage experts, this could perhaps lead to monuments in the form of ‘fossils’ that society would like to see more alive. However, although it will always remain a balancing act, I strongly believe that it is the architect, a mediator at heart, who ultimately has the right intuition, skills and imagination to transform all this information into a ‘stimulating’ and ‘surprising’ redesign. I am therefore convinced that if the heritage sector and (future) architects open up to and strive for such an influence of the socio-cultural or ‘intangible’ aspects, our beloved heritage will have an even more beautiful, sustainable and – above all – **lively future**.

## The stories behind the stones

*The stories behind your stones  
intangibly floating in the realms of  
the unknown*

*Your importance as a monument  
cultural-historically valued by experts  
yet not the people of your own*

*Seeing you as a living object  
a deeper and more tangible translation of your  
intangible aspects was needed  
to help you survive*

*As it is precisely the people  
their experiences, their memories, their beliefs  
represented by your unique spirit  
who are keeping you alive*

*The lack of this more human and inclusive approach  
turned out to be not only  
my own frustration  
but an existing, multifaceted problematique*

*Both architectural, socio-cultural,  
collaborative and communicative interfaces  
at the intersection of both my fields of interest  
made this opportunity unique*

*You inspired me to create a counter-mapping method  
to take into account all the voices  
as architectural heritage belongs to everyone*

*Together we went exploring, pioneering  
to make the intangible tangible  
since very little about this subject is known, or has been done*



*Delighted I was to discover  
how my sensitive method indeed revealed  
the beauty and importance  
of your intangible, socio-cultural aspects*

*I managed to emotionally engage with the people  
both directly and indirectly  
to counter-map their observations, experiences and feelings  
and translate it into spatial parameters for architects*

*Challenging it was to find a balance  
not only between my different roles  
but also to use my results in a balanced way  
as a guiding theme for your redesign*

*My responsibility as an architect, a true mediator  
for a synergetic and harmonious interaction  
between the experts and the non-experts  
was sometimes difficult to align*

*You taught me to have more courage  
to practice what I preach  
and explore this delicate subject and method  
to bring its added value to life*

*Together we have shown a different, participative approach  
cherishing both your present and your past  
though I am now aware that I cannot satisfy everyone  
it is the change in mindset to which I strive*

*Your future and that of other monuments  
looks very bright when  
one dares to balance*

*It will remain difficult to make decisions  
and necessary to make this method your own  
but to keep our monuments alive it is crucial to take this chance*

## References

- Bazelmans, J. (2013a). Naar integratie en maatschappelijke verbreding in de waardestelling van erfgoed. *Boekman 96-Erfgoed: van wie, voor wie*, 89-96.
- Bazelmans, J. (2013b). Waarde in meervoud: Naar een nieuwe vormgeving van de waardering van erfgoed. In: Van Dommelen, S., & Pen, C. J. (2013), *Cultureel erfgoed op waarde geschat* (p. 13-23). Platform31.
- Cabeça, S. M. (2018). Cultural mapping: A sustainable methodology for intangible cultural heritage. *Memoriamedia Review*, 3, 1-9.
- Clarke, N., Kuipers, M., & Stroux, S. (2020). Embedding built heritage values in architectural design education. *International Journal of Technology and Design Education*, 30(5), 867-883.
- Council for the Environment and Infrastructure (Rli) & the Council for Culture (RvC) (2017, December 18). *A broad view of heritage: the interactions between heritage and transitions in the physical environment* [letter of advice]. Retrieved from:  
[https://www.rli.nl/sites/default/files/171215\\_briefadvies\\_brede\\_blik\\_op\\_erfgoed\\_def-english\\_final.pdf](https://www.rli.nl/sites/default/files/171215_briefadvies_brede_blik_op_erfgoed_def-english_final.pdf)
- Dröge, J. (1989). *Het Pesthuis te Leiden: een bouwgeschiedenis*. Leiden: Nationaal Natuurhistorisch Museum.
- Havik, K. (2018). How places speak: A plea for poetic receptivity in architectural research. In: Sioli, A. & Jung, Y. (Eds.), *Reading Architecture: Literary Imagination and Architectural Experience* (p. 61-71). Routledge - Taylor & Francis Group.
- Hendriks, L., & Van der Hoeve, J. (2009). *Guidelines for building archaeological research: the interpretation and analysis of cultural-historical heritage*. Amersfoort: Cultural Heritage Agency.
- Jelić, A., & Staničić, A. (2020). The memory in bodily and architectural making: Reflections from embodied cognitive science. In J. Micieli-Voutsinas, & A. Person (Eds.), *Affective Architectures: More-Than-Representational Geographies of Heritage* (pp. 187-203). Routledge - Taylor & Francis Group.
- Jones, S. (2017). Wrestling with the social value of heritage: Problems, dilemmas and opportunities. *Journal of community archaeology & heritage*, 4(1), 21-37.
- Kollektiv Orangotango+. (2018). *This is not an atlas: A global collection of counter-cartographies*. transcript Verlag.
- Kuipers, M. C., & De Jonge, W. (2017). *Designing from heritage. Strategies for conservation and conversion*. Delft: TU Delft – Heritage & Architecture.

La Frenierre, J. (2008). Mapping heritage: a participatory technique for identifying tangible and intangible cultural heritage. *The International Journal of the Inclusive Museum*, 1(1), 97-104.

Meurs, P. (2016). *Heritage-based design*. Delft: TU Delft – Heritage & Architecture.

Ministry of Education, Culture and Science (2018). *Heritage Counts. The Meaning of Heritage for Society*. Den Haag.

Rijksdienst voor het Cultureel Erfgoed (2014). *Eenheid en verscheidenheid. Een zoektocht naar een integrale cultuurhistorische waardestelling van het materiële erfgoed*. Werkendam: Damen.

Schofield, J. (Ed.). (2016). *Who needs experts?: counter-mapping cultural heritage*. Routledge.

Stead, N., Gosseye, J., & Van der Plaat, D. (Eds.). (2019). *Speaking of Buildings: Oral History in Architectural Research*. New York: Princeton Architectural Press.

Van Emstede, C. (2015). Waardestelling in de Nederlandse monumentenzorg 1981-2009. *A+ BE| Architecture and the Built Environment*, (9), 1-376.

Van Leeuwen, J. (2014). Erfgoed op de kaart zetten. Mental mapping als methode om erfgoedgemeenschappen te laten vertellen. *FARO*, 7(2014)3, 20-28.



# Appendix

## Appendix A

### A.1 Counter-mapping the present: short explanation of the research and the accompanying ethical justification [in Dutch].

Beste buurman/buurvrouw,

Allereerst hartelijk dank voor je interesse om mee te werken aan mijn afstudeeronderzoek. Ik zal hieronder beknopt uitleggen wat het onderzoek precies inhoudt.

Voor mijn afstudeerproject aan de TU Delft (MSc Architecture & MSc Communication Design for Innovation) doe ik onderzoek naar het monumentale **Pesthuis** in Leiden. Hierbij focus ik mij met name op de **immateriële waarden** (zoals herinneringen of de sociale betekenis) van het gebouw – hier wordt tijdens het waarderingsproces van erfgoed vaak nog weinig aandacht aan besteed. **Ik ben daarom erg benieuwd hoe jullie als omwonenden dit unieke gebouw (hebben) ervaren en waar jullie waarde aan hechten.** Deze informatie ga ik vervolgens gebruiken om tot een (hypothetisch) ontwerpvoorstel te komen.

Dit onderzoek bestaat uit twee delen:

1. Het eerste deel bestaat uit een **korte enquête** van 5 open vragen m.b.t. de immateriële waarden van het Pesthuis. Dit deel zal plusminus 5-10 minuten in beslag nemen.
2. Het tweede deel bestaat uit het **'letterlijk' in kaart brengen** van deze immateriële waarden. Dit deel zal plusminus 10-15 minuten in beslag nemen.

*Belangrijke informatie: Het onderzoek is geheel anoniem en alle informatie zal vertrouwelijk worden behandeld. De uitkomsten zullen alleen worden gebruikt voor onderzoeksdoeleinden.*

Het is voor mijn onderzoek erg belangrijk om de resultaten op tijd te kunnen verwerken. Ik wil je daarom graag vragen om de ingevulde documenten middels deze envelop **vóór maandag 14 juni** door de brievenbus van mijn ouders te doen [redacted]

Mocht je naar aanleiding van het onderzoek graag (verder) met mij in gesprek willen gaan, dan ben ik via het onderstaande telefoonnummer of mailadres te bereiken.

Nogmaals heel erg bedankt!

Met vriendelijke groet,

Ela Sari

Tel. [redacted]  
e.m.sari@student.tudelft.nl



**TU Delft** Delft University of Technology  
Faculty of Architecture  
and the Built Environment

Original size: A4

A.2 Counter-mapping the present (part 1): a short survey on the intangible aspects and possible future function of the Plague house (questions 1-3) [in Dutch].

**Deel 1: Enquête m.b.t. de immateriële waarden van het Pesthuis**

Het eerste deel van dit onderzoek bestaat uit een korte enquête van 5 open vragen m.b.t. de immateriële waarden van het Pesthuis. Dit deel zal plusminus 5-10 minuten in beslag nemen.

*Belangrijke informatie: Mochten er vragen zijn waar je je niet comfortabel bij voelt of waar je het antwoord niet op weet, dan kun je deze overslaan door het tekstvak leeg te laten.*

**1. Wat zijn de eerste drie woorden die in je opkomen als je aan het Pesthuis denkt? Probeer bij elk woord een korte uitleg te geven.**

1 =

2 =

3 =

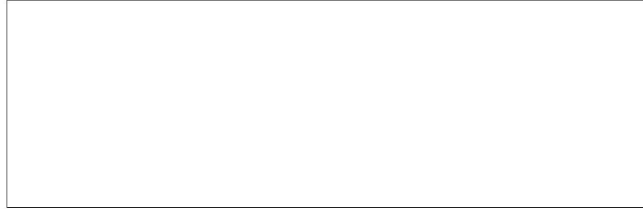
**2. Wat is jouw favoriete plek of kenmerk in/aan het Pesthuis, en waarom? Probeer een korte uitleg te geven.**

**3. Stel je voor dat er een voorstel is om het Pesthuis te slopen. Zou je hier voor of tegen zijn, en waarom? Probeer een korte uitleg te geven.**

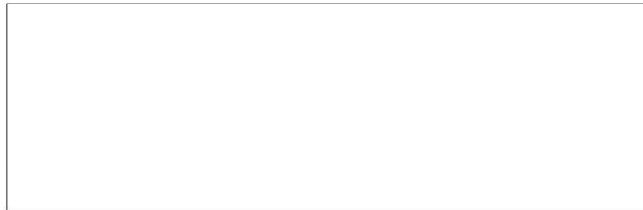
Original size: A4

A.3 Counter-mapping the present (part 1): a short survey on the intangible aspects and possible future function of the Plague house (questions 3-5) [in Dutch].

**4. Als je iets zou mogen of moeten veranderen aan het gebouw, wat zou het dan zijn, en waarom? Probeer een korte uitleg te geven.**



**5. Als je zelf een nieuwe functie zou mogen geven aan het Pesthuis, wat zou deze functie dan zijn, en waarom? Probeer een korte uitleg te geven.**



Bedankt voor het invullen van de enquête. Dit is het einde van **deel 1**. Je kunt nu verder naar **deel 2** (het 'letterlijk' in kaart brengen van de immateriële waarden).

*Original size: A4*



A.4 Counter-mapping the present (part 2): the counter-mapping assignment in which the ‘intangible’ aspects/values of the participants were ‘literally’ mapped out [in Dutch].

## Deel 2: In kaart brengen van de immateriële waarden

Het tweede deel van dit onderzoek bestaat uit het ‘letterlijk’ in kaart brengen van de immateriële waarden. Dit deel zal plusminus 10-15 minuten in beslag nemen.

*Belangrijke informatie: Er bestaat geen goed of fout of bij deze opdracht. Alle informatie die je in de plattegrond opschrijft (of tekent) is van grote waarde voor mijn onderzoek. Mochten er vragen zijn waar je je niet comfortabel bij voelt of waar je het antwoord niet op weet, dan kun je deze overslaan.*

### Korte uitleg

In dit deel van het onderzoek gaan we de immateriële waarden (zoals herinneringen, ervaringen of plekken die jij belangrijk vindt) proberen in kaart te brengen. Hiertoe is een korte lijst met vragen opgesteld. Het is de bedoeling om de antwoorden op deze vragen – indien mogelijk – op de daartoe behorende plek in de plattegrond op te schrijven. Probeer de informatie met een zwarte of blauwe pen in de plattegrond te plaatsen.

**1. Pak de bijgeleverde plattegrond en de gekleurde ronde stickers erbij. Neem allereerst even rustig de tijd om de plattegrond te bekijken en jezelf te oriënteren.**

*Belangrijke informatie: Het betreft de plattegrond van de begane grond van het Pesthuis tijdens het gebruik als entreegebouw van Naturalis. Indien jij je het gebouw (ook) tijdens een andere periode herinnert en/of bekend bent met de zolderverdieping, dan kun je deze ervaringen eveneens gebruiken.*

**2. Voordat we beginnen met schrijven gaan we eerst een sticker in de plattegrond plaatsen. Welke plek in het gebouw staat jou nog het meeste bij? Plak hier de kleine oranje sticker.**

**3. Probeer naast deze oranje sticker op de plattegrond schrijven waarom deze plek jou is bijgebleven. Wat kan je je bijvoorbeeld herinneren van de ruimte? Is er iets wat je belangrijk vindt aan deze plek in het gebouw?**

*Belangrijke informatie: Probeer de tekst in de buurt van de sticker te schrijven. Dit mag zowel in, op of naast de plattegrond. Je mag uiteraard ook pijlen trekken en/of tekeningen maken.*

**4. Zijn er andere plekken of kenmerken in/aan het gebouw waar jij levendige herinneringen aan hebt, of betekenis aan hecht? Zo ja, probeer deze herinneringen dan op de daartoe behorende plek in of naast de plattegrond te schrijven. (Bij deze vraag is het niet nodig om stickers te plaatsen, laat je creativiteit de vrije loop).**

**5. Wat voor emoties roept het gebouw bij jou op? Verschilt dit bijvoorbeeld per plek? Probeer deze emoties op de daartoe behorende plek in of naast de plattegrond te plaatsen. Gebruik hier de bijgeleverde groene, gele, blauwe en rode stickers voor en probeer er weer een korte uitleg bij te schrijven.**

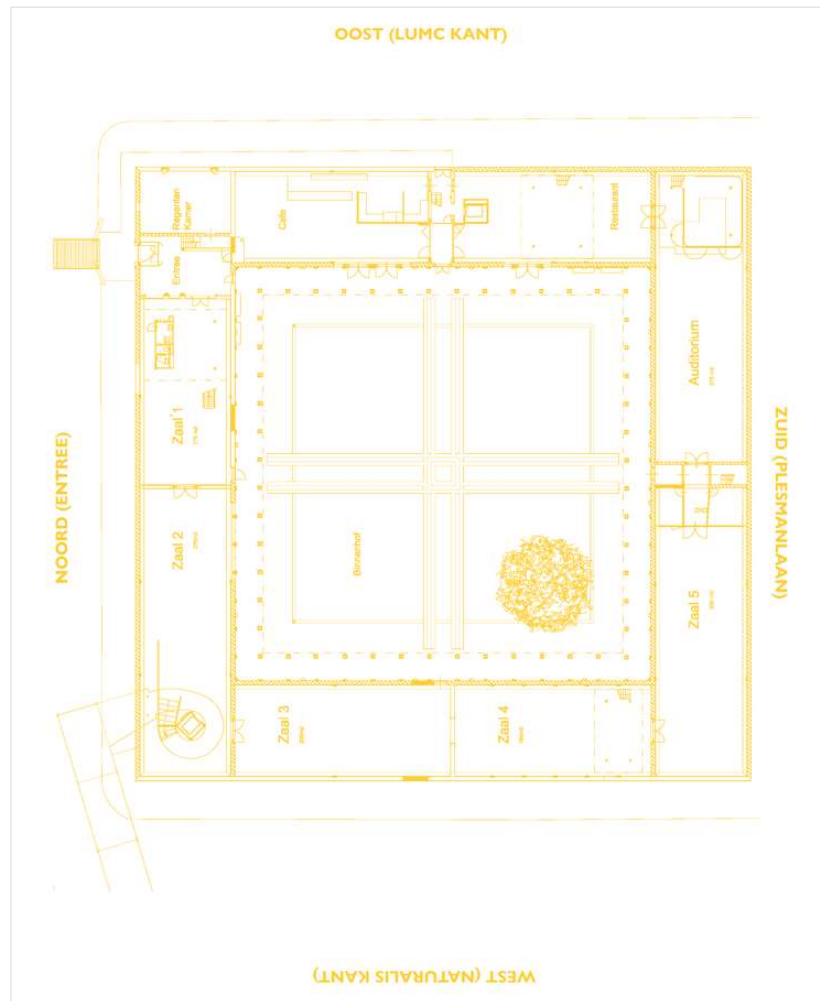
*Belangrijke informatie: Groen = verbazing. Geel = vreugde. Blauw = verdriet. Rood = afschuw. Staat jouw emotie hier niet tussen? Gebruik in dat geval de felgele sticker om een andere emotie op te schrijven.*

*Bedankt voor je informatie. Dit is het einde van mijn onderzoek. Ik wil je daarom graag vragen om de ingevulde documenten middels deze envelop vóór maandag 14 juni door de brievenbus van mijn ouders te doen [naam]. Nogmaals hartelijk dank!*

Original size: A4



A.5 Counter-mapping the present (part 2): the simplified map of the Plague house with clear orientations [in Dutch].



Original size: A3

A.6 A flyer to recruit participants during the 'De Buurt'-festival event (a placemaking concept held in the Plague house) [in Dutch].

### THE STORIES BEHIND THE STONES - DRAAG JE STEENTJE BIJ!

**Wat zijn de eerste drie woorden die in je opkomen als je aan het Pesthuis denkt? Wat is jouw favoriete plek of kenmerk in/aan het Pesthuis, en waarom?**

Voor mijn afstudeerproject aan de TU Delft doe ik onderzoek naar het **Pesthuis** in Leiden. Hierbij focus ik mij met name op de **immateriële waarden** (zoals herinneringen) van het gebouw. **Ik ben daarom erg benieuwd hoe jullie als bezoekers dit unieke gebouw (hebben) ervaren en waar jullie waarde aan hechten.** Deze informatie ga ik vervolgens gebruiken om tot een hypothetisch ontwerpvoorstel te komen.

**Het onderzoek is geheel anoniem en neemt slechts een paar minuten in beslag.**

**Ook jouw steentje bijdragen? Ik sta op de route naar de toiletten!**



Ela Sari







*Original size: A5*

## Appendix B



**Table 1:** An overview table based on the collective counter-map results of target group 1, divided into the seven different categories. The fifteen individual analogue counter-maps can be found in the separate Appendix (see Appendix IV). The digitally merged collective counter-maps for each of these seven categories can be found in the separate Appendix (see Appendix I).





Category	Results (summary)	Total
<b>1.</b> <i>The most vivid memories</i>	<p>The most vivid memories are mainly located in the northern part of the building. In addition, the memories are all neutral or positive; there is not a single negative memory among the results.</p> <p>More than half of the memories are also related to the spatial (physical) elements of the monument. For instance, there are several memories related to the courtyard (perceived as a 'cosy', 'sunny', 'pleasantly enclosed', 'open' and 'calm' place) or the 'beautiful' entrance area of the building (e.g. with the relief by Rombout Verhulst that refers to the original function of the building). There are also quite a few memories explicitly linked to the former Naturalis function (especially the museum shop, which is perceived as 'spacious' and 'light', for example).</p>	<p>15 small orange stickers</p> 
<b>2.</b> <i>Other memories of valuable places or features</i>	<p>The 'other' memories of valuable places or features are scattered throughout the building as well as the (immediate) surroundings. They are (almost) all neutral or positive. Four of these memories – written down at the corresponding place in map – are related to the spatial elements of the monument, concerning the 'exciting' bridge over the canal, the 'beautiful ceilings' and the 'beautiful courtyard' that cannot be seen very well from the inside of the building. There are also quite a few memories explicitly linked to the former Naturalis function (especially the museum shop).</p> <p>There is also one memory concerning the spatial elements in the immediate surroundings of the monument; this concerns the 'forecourt' on the northern side of the building ('a hidden world'). Furthermore, a number of other memories relating to (former) spatial elements and functions of the building have been written down next to the map (not in the corresponding place); these refer, for example, to the 'high spaces' and the 'mysterious attic'.</p>	<p>20 separate texts</p>
<b>3.</b> <i>Happiness emotions</i>	<p>The happiness emotions are scattered throughout the building as well as the immediate surroundings. Six happiness emotions are related to the spatial elements of the monument: these emotions are all related to the 'beautiful' and 'green' courtyard or the 'beautiful' and 'impressive historical' entrance area of the building. In addition, a large part (nearly 1/3rd) of the emotions</p>	<p>31 yellow stickers</p> 

	<p>are explicitly linked to former spatial elements/functions at the time of Naturalis (such as the museum shop and the auditorium). Furthermore, one happiness emotion is related to the spatial elements in the immediate surroundings of the monument: this emotion is linked to the canal on the south side ( a 'point of reference').</p> <p>However, all other happiness emotions are not linked to a specific spatial element of the monument or its immediate surroundings; for example, there are also emotions that are linked to events (such as a children's party or a workshop) in the building.</p>	
<p>4. <i>Sadness emotions</i></p>	<p>The sadness emotions are mainly located in the south-western part of the building and its surroundings. Two sadness emotions are related to the spatial elements of the monument: one emotion is linked to the entrance of the building (which is 'difficult to find'), the other to the southern side of the building ('pity there is no entrance here'). In addition, three sadness emotions are linked to former spatial objects/functions within the monument (such as the lift that was in the building at the time of Naturalis).</p> <p>The other four (interlinked) sadness emotions, however, are not linked to a specific spatial element of the monument or its immediate surroundings; it concerns a more stand-alone emotion that relates to the 'realisation' that many people died in this building.</p>	<p>9 blue stickers</p> 
<p>5. <i>Disgust emotions</i></p>	<p>The disgust emotions are scattered throughout the building as well as the (immediate) surroundings (this is the only target group where these emotions are also placed in the surroundings). For example, one disgust emotion is related to the spatial elements in the immediate surroundings of the monument; this concerns an obstruction of the view of the southern part of the Plague house by a sculpture by Frans de Wit.</p> <p>Furthermore, two disgust emotions are related to the spatial elements of the monument: one emotion is linked to the poor use and visibility of the courtyard, and another to the lack of communication from inside to outside (and vice versa). However, most of the emotions are explicitly linked to former spatial objects/functions within the monument (such as 'the Naturalis bridge').</p>	<p>8 red stickers</p> 
<p>6. <i>Surprised emotions</i></p>	<p>The surprised emotions are mainly located in the eastern part of the building. The majority of these emotions are related to the spatial elements of the monument. For example, four of these emotions are linked to the courtyard; the answers are both positive ('nice old tree' and 'admiration for the large silent</p>	<p>9 green stickers</p> 






	<p>courtyard') as well as negative ('a bit empty' and 'I have never seen this, during the last exhibition it was awfully covered'). In addition, the 'oppressive space and chaotic orientation' of the entrance area is also mentioned and it is considered 'a pity' that there is no entrance on the southern side of the building.</p> <p>Furthermore, three emotions are linked to former spatial objects/functions within the monument (e.g. the regent's room near the entrance and a studio room that was located in the attic).</p>	
<p>7. <i>Other emotions</i></p>	<p>The 'other' emotions are scattered throughout the building as well as the (immediate) surroundings. About half of these 'emotions' [or in some cases suggestions] are linked to the spatial elements of the monument. These emotions are varied: for example, not only 'curiosity' is mentioned (one participant wonders 'what the courtyard looks like'), but also the 'impressive' feeling of being in a room where the plague victims might once have been sitting behind the windows. Furthermore, two other emotions are linked to former spatial objects/functions within the monument (the café of Naturalis): one emotion is 'neutral', the other emotion concerns 'disappointment' because of the 'unpleasant' and 'dead-end' café.</p> <p>In addition, one 'other' emotion is related to the spatial elements in the immediate surroundings of the monument: this concerns a 'fun' emotion that is linked to the nearby art building on the northern side. However, all other emotions are not linked to a specific spatial element of the monument or its immediate surroundings. It is interesting to note, however, that some of these emotions relate explicitly to the socio-cultural value of the building ('when I cycle past this place I see a piece of history, this is part of our heritage').</p>	<p>16 bright yellow stickers</p> 

**Table 2:** An overview table based on the collective counter-map (sticker) results of target group 2, divided into the seven different categories. The analogue A0 counter-map can be found in the separate Appendix (see Appendix IV). The digitally merged and 'extracted' counter-maps for each of these seven categories can be found in the separate Appendix (see Appendix I).


Category	Results (summary)	Total
1. <i>The most vivid memories</i>	The most vivid memories are scattered throughout the building. In addition, the memories are all neutral or positive; there is not a single negative memory among the results. Two of the three memories are also related to the spatial (physical) elements of the monument: one of these memories is related to the entrance area ('the entrance and the restaurant'), and the other to the courtyard ('the colonnade') of the building. Furthermore, two of the three memories are explicitly linked to the former Naturalis function (e.g. related to the T. rex exhibition).	3 small orange stickers 
2. <i>Other memories of valuable places or features</i>	<p>The 'other' memories of valuable places or features are scattered throughout the building as well as the (immediate) surroundings. Six of these memories – written down at the corresponding place in map – are related to the spatial elements of the monument. These memories are both positive and negative. For example, the positive emotions refer to the 'impressive' and high ceilings at the entrance or the plane tree in the courtyard (which makes you feel 'like you're in France'), and the negative emotions to the thresholds 'that are not accessible' or the fact that the building is 'not very inviting from the outside'.</p> <p>Furthermore, a number of other memories relating to (former) spatial elements and functions of the building are written down next to the map (not in the corresponding place). For example, the attic ('beautiful beams') and 'the many empty spaces' are mentioned.</p>	9 separate texts
3. <i>Happiness emotions</i>	<p>The happiness emotions are scattered throughout the building and its surroundings. Three of these emotions are related to the spatial elements of the monument; one is linked to a 'beautiful door' on the northern side, another to the 'beautiful beams' in the building and the last to the 'recognisable' courtyard.</p> <p>However, all other happiness emotions are not linked to a specific spatial element of the monument or its immediate surroundings (for example, one emotion also relates to the 'nice music' in the building, and another to a workplace in the LUMC).</p>	8 yellow stickers 

4. <i>Sadness emotions</i>	This counter-map does not contain sadness emotions.	0 blue stickers 
5. <i>Disgust emotions</i>	This counter-map does not contain disgust emotions.	0 red stickers 
6. <i>Surprised emotions</i>	There is only one (positive) surprised emotion present in the building. This emotion is related to a spatial element of the monument: it concerns the courtyard of the building ('I didn't know this was here, very beautiful').	1 green sticker 
7. <i>Other emotions</i>	The 'other' emotions are scattered throughout the building as well as the (immediate) surroundings. Two of these other emotions are related to the spatial elements of the monument; one concerns 'disappointment' because of the lack of accessibility [from the outside], and the other concerns 'joy' because of the 'beautiful beams' that are still present in the building. The other emotion is not linked to a specific spatial element of the monument or its immediate surroundings (this concerns a general sense of 'wonder').	3 bright yellow stickers 




**Table 3:** An overview table based on the collective counter-map (stones) results of target group 2, divided into the seven different categories. The analogue A0 counter-map can be found in the separate Appendix (see Appendix IV). The digitally merged and 'extracted' counter-maps for each of these seven categories can be found in the separate Appendix (see Appendix I).




Category	Results (summary)	Total
1. <i>The most vivid memories</i>	The most vivid memories are mainly located in the northern part of the building. In addition, the memories are all neutral; there is no explicit positive or negative memory among the results. Only one of the three memories is also related to the spatial (physical) elements of the monument: this memory is related to the courtyard of the building ('overview, spacious'). The other two memories relate to two separate events (such as a graduation party).	3 small orange stickers 
2. <i>Other memories of valuable places or features</i>	This counter-map does not contain separate texts.	0 separate texts
3. <i>Happiness emotions</i>	The happiness emotions are mainly located in the southern part of the building. Two of these emotions are related to the spatial elements of the monument; these emotions are both linked to the courtyard (one participant calls it an 'oasis', another mentions the 'beautiful building style', the 'historical' character and the 'history'). The other two emotions are not linked to a specific spatial element of the monument or its immediate surroundings (for example, one emotion refers to the fact that the building 'brings people together and has a lot of possibilities', and the other to the fact that it is a 'beautiful' building).	4 yellow stones 
4. <i>Sadness emotions</i>	This counter-map does not contain sadness emotions.	0 blue stones 
5. <i>Disgust emotions</i>	There is only one disgust emotion present in the building. However, this emotion is not related to a single spatial element or site-specific part of the monument: it concerns a more general disgust emotion related to the idea of a plague house.	1 red stone 
6. <i>Surprised emotions</i>	The (positive or neutral) surprised emotions are scattered throughout the building. Only one of these four emotions is also related to the spatial elements of the monument; it concerns the 'hidden/mysterious' courtyard of the building (according to the participant it feels 'cosy and comfortable' because it is secluded). The other three emotions are not linked to a specific spatial element of the monument or its immediate	4 green stones 





	surroundings (for example, one of these emotions refers to the fact that this building with ‘such a rich and sorrowful past’ can be given such a ‘beautiful function’ [during the ‘De Buurt’ event], and another to the former ‘interesting’ collection of Naturalis).	
7. <i>Other emotions</i>	The other emotions are all located in the northern part of the building. Although all these stones are placed in the courtyard of the monument, they are not explicitly linked to a single or site-specific spatial element of the building. One of these emotions relates, for example, to the more general feeling of ‘peace’ in the building, another to the ‘identity’ of the building (‘that’s what this building has, a soul’) and the last to the more general feeling of ‘nostalgia and history’.	3 wooden stones 




**Table 4:** An overview table based on the collective counter-map results of target group 3, divided into the seven different categories. The three individual analogue counter-maps can be found in the separate Appendix (see Appendix IV). The digitally merged collective counter-maps for each of these seven categories can be found in the separate Appendix (see Appendix I).

Category	Results (summary)	Total
1. <i>The most vivid memories</i>	<p>The most vivid memories are scattered throughout the building. In addition, the memories are all neutral or positive; there is not a single negative memory among the results.</p> <p>Only one of the three memories is also related to the spatial (physical) elements of the monument: this memory is related to regent's room near the entrance ('I organised a lot of meetings in this room. It exudes history, I love it'). Moreover, all three memories are explicitly linked to the former Naturalis function (for example, two of the three memories are related to organising events).</p>	<p>3 small orange stickers</p> 
2. <i>Other memories of valuable places or features</i>	This counter-map does not contain separate texts.	0 separate texts
3. <i>Happiness emotions</i>	<p>The happiness emotions are mainly located in the northern part of the building. Two of these emotions are related to the spatial elements of the monument; one is related to the entrance area ('it was already beautiful when entering'), and the other one to the 'light and cosy' room on the west side of the building (the former atelier).</p> <p>In addition, one of the happiness emotions is linked to a former spatial element/function at the time of Naturalis (the 'picnic benches under the tree'). However, the other six emotions are not explicitly linked to a specific spatial element of the monument or its immediate surroundings (for example, there is also an emotion linked to a former project, and there are also a number of emotions placed in the map without explanation).</p>	<p>9 yellow stickers</p> 
4. <i>Sadness emotions</i>	There is only one sadness emotion present in the building. This emotion is related to a spatial element of the monument: it concerns the attic of the building (according to the participant, it is 'bloody hot' there).	<p>1 blue sticker</p> 

5. <i>Disgust emotions</i>	There is only one disgust emotion present in the building. However, this emotion is not related to a spatial element of the monument: it is a more stand-alone disgust emotion related to the expensive prices in the former restaurant (at the time of Naturalis).	1 red sticker 
6. <i>Surprised emotions</i>	There is only one (negative) surprised emotion present in the building. This emotion is linked to a former spatial object/function within the monument; it concerns the restaurant area at the time of Naturalis (according to the participant it has 'much more potential', it had a dull interior at the time).	1 green sticker 
7. <i>Other emotions</i>	This counter-map does not contain other emotions.	0 bright yellow stickers 

**Table 5:** An overview table based on the collective counter-map results of target group 4, divided into the seven different categories. The analogue A0 counter-map can be found in the separate Appendix (see Appendix IV). The digitally merged and 'extracted' counter-maps for each of these seven categories can be found in the separate Appendix (see Appendix I).

Category	Results (summary)	Total
1. <i>The most vivid memories</i>	<p>The most vivid memories are scattered throughout the building as well as in the immediate surroundings (this is the only target group where the most vivid memories are also placed in the immediate surroundings). Moreover, the memories are neutral, positive as well as negative; only one memory concerns a negative experience related to the painting of the 'sculpture' [the relief] above the entrance (according to the participant this was not 'original', see also the separate dialogue Appendix III).</p> <p>All six memories are also related to the spatial (physical) elements of the monument or its immediate surroundings. These memories relate, for example, to the aforementioned sculpture above the entrance, the courtyard (how this placed used to be 'in the past' [a kind of 'mini park'], see also the separate dialogue Appendix III), a small staircase on the southern part of the monument (with 'secret access to the attic', see also the separate dialogue Appendix III), a green 'lane' on the eastern side and the (direct) surroundings (from the dialogue it can be understood that this particularly relates to the greenery and tranquillity, see also the separate dialogue Appendix III).</p>	<p>6 small orange stickers</p> 
2. <i>Other memories of valuable places or features</i>	<p>The 'other' memories of valuable places or features are all located in the direct surroundings of the building. For example, one of these memories is related to a wall of the former prison building on the northern side of the building (referring to the still visible dates that were engraved by the prisoners at the time), and another to playing in the water (also on the northern side, see also the separate dialogue Appendix III). Both of these memories are also represented by a simple drawing in the floor plan. The other memory relates to the more general feeling of 'peace' around the building see also the separate dialogue Appendix III).</p>	<p>3 separate texts</p>
3. <i>Happiness emotions</i>	<p>The happiness emotions are mainly located in the direct surroundings of the building. Three of these emotions are related to the spatial elements in the immediate surroundings of the monument: two of these emotions are linked to the surrounding 'green lanes', another to the 'weeping willow' (marked with a small circle) that stood at the north-western corner next to the building see also the separate dialogue Appendix III).</p>	<p>6 yellow stickers</p> 

	In addition, two happiness emotions are linked to the spatial elements of the monument; one is linked to the attic ('my grandfather's old workspace'), and the other to the courtyard (referring to how this place used to be 'in the past' [a kind of 'mini park'], see also the separate dialogue Appendix III). The last happiness emotion is not explicitly linked to a specific spatial element of the monument or its immediate surroundings; it refers to the more general quiet atmosphere that, according to the participant, is present around the building and its surroundings see also the separate dialogue Appendix III).	
4. <i>Sadness emotions</i>	<p>The sadness emotions are scattered throughout the building and its surroundings. Two of these emotions are related to the spatial elements of the monument; one concerns a negative experience with the painting of the 'sculpture' [the relief] above the entrance (according to the participant this was not 'original', see also the separate dialogue Appendix III), the other to the 'only tree' that is left in the courtyard.</p> <p>The other sadness emotion is located in the eastern surroundings of the building; the sticker with 'vestibule' [in Dutch: 'voorportaal'] written next to it refers to the former alcove building that used to stand there (the participants think it is a pity that building is gone, see also the separate dialogue Appendix III).</p>	<p>3 blue stickers</p> 
5. <i>Disgust emotions</i>	Both of the disgust emotions are located in the western part of the building. One disgust emotion is related to the spatial elements of the monument: this emotion is linked to the poor jointing of the western façade, which occurred during the restoration (according to the participant this was not 'original', see also the separate dialogue Appendix III). The other disgust emotion is linked to a former spatial function of one of the rooms; it concerns the use of this space as a party area [during the 'De Buurt' event], a function that the participant considers 'disrespectful' towards the building see also the separate dialogue Appendix III).	<p>2 red stickers</p> 
6. <i>Surprised emotions</i>	This counter-map does not contain surprised emotions.	<p>0 green stickers</p> 
7. <i>Other emotions</i>	This counter-map does not contain other emotions.	<p>0 bright yellow stickers</p> 