

# MAKING VALUE ASSESSMENT COMMUNICABLE

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## 1. INTRODUCTION

Research within the discipline of architecture can be distinguished between a theoretical and a design approach. In the theoretical approach, the researcher follows the structure of creating conjectures and hypotheses and sets to proving or disproving them according to a chosen method(s). The design approach wakens the debate whether designing is a way of doing research. In designing, the result embodies in an artefact, and carries the knowledge through visual, iconic or symbolic communication, rather than a verbal or written like in the theoretical approach. (Frayling, 1994)

For a research question, theoretical or design based, within the architectural profession, the awareness is of fundamental importance of which method and technique is relevant and can be used. The goal of the researcher is to generate an objective result, which can be tested, reproduced and validated. Every research question can be different of the other and embodies a specific method or set of methods to reach this goal. The understanding why a research is been undertaken and what methods have been used are part of research methodology. (Kothari, 1985)

The lecture series have broaden my awareness and understanding of the amount and use of different methods within the discipline of architecture. The lecturers and accompanied literature gave me a good insight into how methods were not only used within the field of architecture, either with a theoretical or a design approach, but were used multidisciplinary throughout several disciplines. This multidisciplinary also applies to my research question, within the chair of Heritage and Architecture (HA), where I combine architecture, building technology and history in a building archaeological research.

In this paper I want to make an explanatory of my research question and the methodology I have used in my building archaeological research. The goal of the research is to create an objective form of communication, through a systematic way of identifying cultural values within the build heritage.

The research applies to two projects, offered with the graduation studio Revitalizing Heritage (HA). The objective in this studio is to analyse the projects from the perspective of architecture and building technology and research their cultural value. The history will be part of all analyses and the research, the current context, the status quo, will be the starting point. Both analyses of architecture and building technology follow the historical interpretive method, defined in the study Architectural Research Methods. (Groat & Wang, 2002) This method is structuralized in the fashion of collecting data/evidence, followed by identifying/organizing this. The interpretation, based on an objective evaluation, is describing through text and illustrations as results of this analysis.

The research of the cultural value of both projects is executed according the methods used and proposed by the chair of Heritage and Architecture. These are described in the book 'Design from Heritage' (Kuipers & Jonge, 2017) and follow the same historical interpretative structure as used in the architectural and building technological analyses. The methods are developed and tailored to suit the purpose of researching the cultural values in the built heritage.

## 2. METHODOLOGY

The complexity of a building archaeological research and the assessment of cultural values of components and aspects of the built heritage requires a clear structure to make the intangible tangible. The structure can be built from a combination of methods that complement each other and result in a clear overview of the built heritage, its qualities and its values.

The methods that are used, follow a historical interpretative structure of collecting data/evidence, identifying/organizing them, followed by evaluation and description. The different methods are organised in four steps, following the starting point of collecting data/evidence in form of original drawings, photographs, text documents, et cetera and personal experiences on site. The four steps are intended to structure the findings from historical research and current observations and use them as a means of communication. (Kuipers & Jonge, 2017)

The first step of these analyses is to compile a historical timeline, based on the questions ‘how’, ‘when’ and ‘where’ the building was constructed, used and further developed. With this method, ‘chrono-mapping’, the layers of time are separated and the age of the site, building(s) and components can be determined. This method can be used to value the components in and around the built heritage, but this is purely based on age-value. It is now always the case that: the older the components, the higher the value. (Hendriks & Hoeve, 2009)

The second step is identifying and classifying the historical components and aspects of the built heritage. To give the classification structure, a matrix has been developed. This matrix, the Heritage Value Matrix, is developed by Nicholas Clarke, Marieke Kuipers and Hielkje Zijlstra (2016) and is based on earlier models by Alois Riegl (1903/1996) and Steward Brand (2008) and Zijlstra (2007, 2009). The values of Riegl and the layers of Brand have been supplemented with current, relevant values and additional layers. The matrix offers room to identify and classify the components and aspects by the use of text, illustrations and photographs. The goal of this step is to indicate the component or aspect with the highest priority of conservation. (Clarke & Kuipers, 2017) The values have to be articulated objectively, based on reliable sources and observations, without a future goal of conservation, restauration or adaptation in mind. (Kuipers & Jonge, 2017)

Riegl+ → Brand+ ↓	AGE value	HISTORICAL value	INTENTIONAL COMMEMORATIVE value	NON INTENDED COMMEMORATIVE value	USE value	NEWNESS value	(relative) ART value	RARITY value	OTHER relevant values
SURROUNDINGS/ SETTING SITE									
SKIN (exterior)									
STRUC- TURE									
SPACE PLAN									
SURFACES (interior)									
SERVICES									
STUFF									
SPIRIT of PLACE									

The Heritage Value Matrix (Clarke & Kuipers, 2017)

The third step is distinguishing values of significance, of the status quo, within the components and aspects in the built heritage. This can be given structure by using the ‘traffic light’ colour profile: red for high, yellow for medium and green for low or indifferent. Other colours can also be used, but need to provide a clear distinguish between them. The choice of value, by colour, can be clarified by additional text. The colour indication ensures clear communication but can provide an oversimplification in the result, this can be a potential disadvantage. (Clarke & Kuipers, 2017)

The final step of the analyses is defining dilemmas, arise from the value determination, obligations and future possibilities. These dilemmas can arise between the choice of conservation, restauration, adaptation and/or expansion. It is essential for the designer to determine these dilemmas to balance the values, before positioning him- or herself.

The four-step method described above provides a clear and objective base for determining values and establishing a position within the field of architectural heritage.

The method for identifying and classifying historical components and aspects and placing these within the Heritage Value Matrix was developed in 2017, as a successor to a model from a year earlier. (Clarke & Kuipers, 2017) The matrix offers, at least for me, the most complete method to determine cultural values in built heritage. It can be assumed that the model will be further developed in the future, complemented with relevant values and layers.

### 3. METHODOLOGICAL REFLECTION

The current edition of the Heritage Value Matrix has been first introduced in the publication 'Intangibility Matters' during the International conference on the values of tangible heritage (Clarke & Kuipers, 2017). This publication describes the attempt by Nicholas Clarke, Marieke Kuipers and Hielkje Zijlstra to fill the lacuna that according to them appeared to exist in the already used methods within the field of heritage and architecture. Existing methods such as the 'Guidelines for Building Archaeological Research' (Hendriks & Hoeve, 2009) focus on the tangible components within the built heritage. One that focuses more on the intangible is the 'Nara-Grid' method (Balén, 2008), which is based on the 'ICOMOS Nara Document on Authenticity'. (ICOMOS, 1994) In this model craftsmanship is added as an aspect of cultural value.

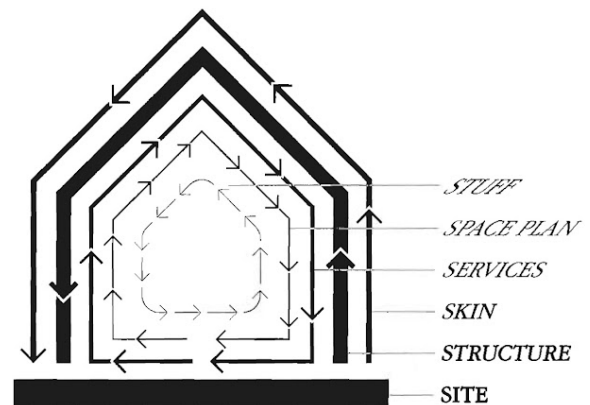
The prior edition of the Heritage Value Matrix has been tested by Clarke, Kuipers and Zijlstra during the 2016-17 graduation year in a Heritage and Architecture studio at Delft University of Technology. The matrix builds on earlier methods developed by Zijlstra. (2007, 2009) These methods, the ABC and ABCD research methods, are based on different layers within the built heritage ordered in three layers of time.

The Analysing Building Construction in Time, ABC, research method is based on the analysis of four layers in the built heritage, space, structure, material and building services, ordered in the three layers of time; past (arise) present (continuous) and future (expire). This model is purely focused on the built structure. (Zijlstra, 2007)

The Analysing Buildings from Context to Detail in Time, ABCD, research method is based on the ABC research method and broadens the scope by introducing a more intangible context (brief, site, architect, typology and design process). These layers are placed before the existing layers of space, structure, material and building services. The layers are ordered as well in three layers over time; past (what was meant to be), present (what has been) and future (what is to be or not to be). (Zijlstra, 2009) This model defined the importance of the building more strongly by introducing an intangible context. However, both methods are using time as only parameter, where the cultural values of a built heritage are considered more broadly.

The known framework of Steward Brand forms the base of the tangible components of the Heritage Value Matrix. The model distinguishes within a building six general layers: Site, Structure, Skin, Services, Space plan and Stuff. Brand emphasizes the pace of change of the different layers, in which Site has the longest and Stuff the shortest. He himself suggested adding a seventh 'S' to the model, the human Soul at the very end of the hierarchy, servants to our Stuff. (Brand, 1994) The Heritage Value Matrix adopts the six layers of Brand and adjusts the 'seventh layer', the Soul, by naming it the 'Spirit of place', within which the intangible values of a place can be indicated. In addition to these seven layers, Surroundings/Settings and Surfaces are also added to the matrix.

The values used in the matrix are based on the values defined in 'The Modern Cult of Monuments' (Riegl, 1993/1996), although used in a different context. The choice for these values is based on their separation from the usual values that can be found in inter-/national regulations (Clarke & Kuipers, 2017). Making a distinction between the values 'age', 'use' and 'newness' creates the starting point from which the researcher can draw a conclusion for conservation, reconstruction or an adaptive reuse of the built heritage, of which the latter Riegl did not mention in his text. The addition of 'Rarity value' to the values of Riegl is important for the justification of certain components or aspects. The last addition is 'Other relevant values' where there is room for values that could not be determined within the other values.



Steward Brands Shearing Layers model (Brand 1994)

The Heritage Value Matrix offers a model in which components and aspects can be emphasized, within relevant values and different layers. The model encourages the discovery of essential qualities and the dilemmas that can arise from this. These can be used as starting point for further development of the built heritage.

The tangible and intangible layers within the built heritage are closely connected but require different ways of detection. Both are important for a justified future of the building, both for conservation, restoration and adaptation. The purpose of an unambiguous method in which both aspects are included, can be used as a communication tool within the discipline of heritage and architecture.

#### 4. POSITIONING

Multidisciplinary within the field of heritage and architecture is essential to gain a broader understanding of the complex task of objectifying cultural values within the built heritage. To articulate the tangible and intangible objects and aspects of the built heritage as a means of communication, methods and techniques are needed. Unambiguity of the use of a method within a discipline can result in research that can be tested, reproduced and verified.

The methods that I used in the building archaeological research of my graduation project have strengthened the methods of historical interpretation. In particular, the use of the Heritage Value Matrix has led to a broader understanding of the cultural values and the dilemmas that can arise from it. The usage of the different values and layers within the matrix has given depth to my research. The strength of this method, compared to the other methods used in the research, is in the versatility of the matrix. In chrono-mapping, only the age of the components is mentioned and with the differentiating of the values only their significance. The matrix offers the possibility to make the tangible and intangible cognizable with the use of the layers of Brand and the values of Riegl, complemented with contemporary relevant layers and values. By using text, illustrations and photographs within the matrix, the interpretation can be communicated in a distilled way.

After establishing cultural values and associated dilemmas, I as a researcher can take a position for a next phase in which I have to develop a strategy within the disciplines of either conservation, restoration, adaptation or a combination. The methods used do not exclude one or the other but offer me a solid foundation, in the form of an objective means of communication, which I can build upon as a designer.

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