

Heritage >

Methods & Analysis



Analysis of Buildings

CONTEXT	+ Historical
	+ Social
	+ Political
	+ Economical
	+ Urban
	+ Architectural
DESIGN	+ Environmental
	+ As Monument
	+ Functions and use
	+ Frequency of visitors
	+ Style
	+ Typology
	+ Composition
	+ Facades
	+ Entrance
	+ Spaces
	+ Circulations
	+ Exhibitions
TECHNOLOGY	+ Atmospheres
	+ Light
	+ Colors
	+ Sounds
	+ Smell
	+ Orientation
	+ Elements
	+ Bridge
	+ Boxes
	+ Walls
	+ Doors
	+ Windows
+ Floors	
+ Stair cases	
+ Ceilings	
+ Corners	
+ Materials	
+ Exceptions	
+ Structure	
+ Grid	
+ Module	
+ Systems	
+ Lighting	
+ Heating/ cooling	
+ Ventilation	
+ Piping	
+ Insulation	
+ Fire safety	
+ Access security	
+ Facilities	
+ Sustainability	
+ Energy	
+ Branding	

The understanding of a specific building and its context is a pre-condition for any intervention to it. The process of understanding starts with an observation and an assessment of the existing. Different ways or methods of mapping are used to record these observations. The purpose of this workshop was to explore methods of 'mapping' that could be beneficial for the process of an intervention.

The Gemeente Museum Den Haag, a museum designed by Berlage was the site of this investigation. At the introduction Anne Lacaton emphasized the importance of making an inventory of the existing situation. In the conversation with Tom Avermaete who asked if there should be any specific subjects to focus on in the process of analysing she did not make any constraint but underlined the idea of opening your senses and mind to the maximum.

Although in the invitation letter from the H&A department it was mentioned that key-concepts for mapping were time, sensitivity, spatial experience and emotion, at the brief of the workshop Anne Lacaton left the students without any specific instruction, encouraging them to be open to what they saw. The illustrations printed in this booklet about the museum made by the students proofed they had no difficulty in mapping their experience.

Gemeentemuseum Den Haag

Yonghui Huang

Chi Teng

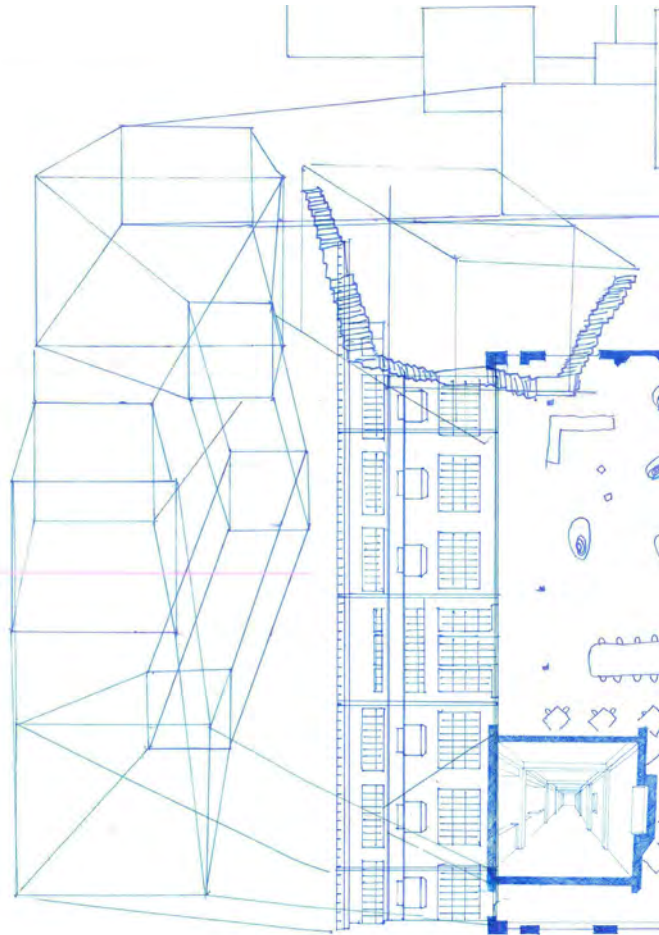
Yuan Chen

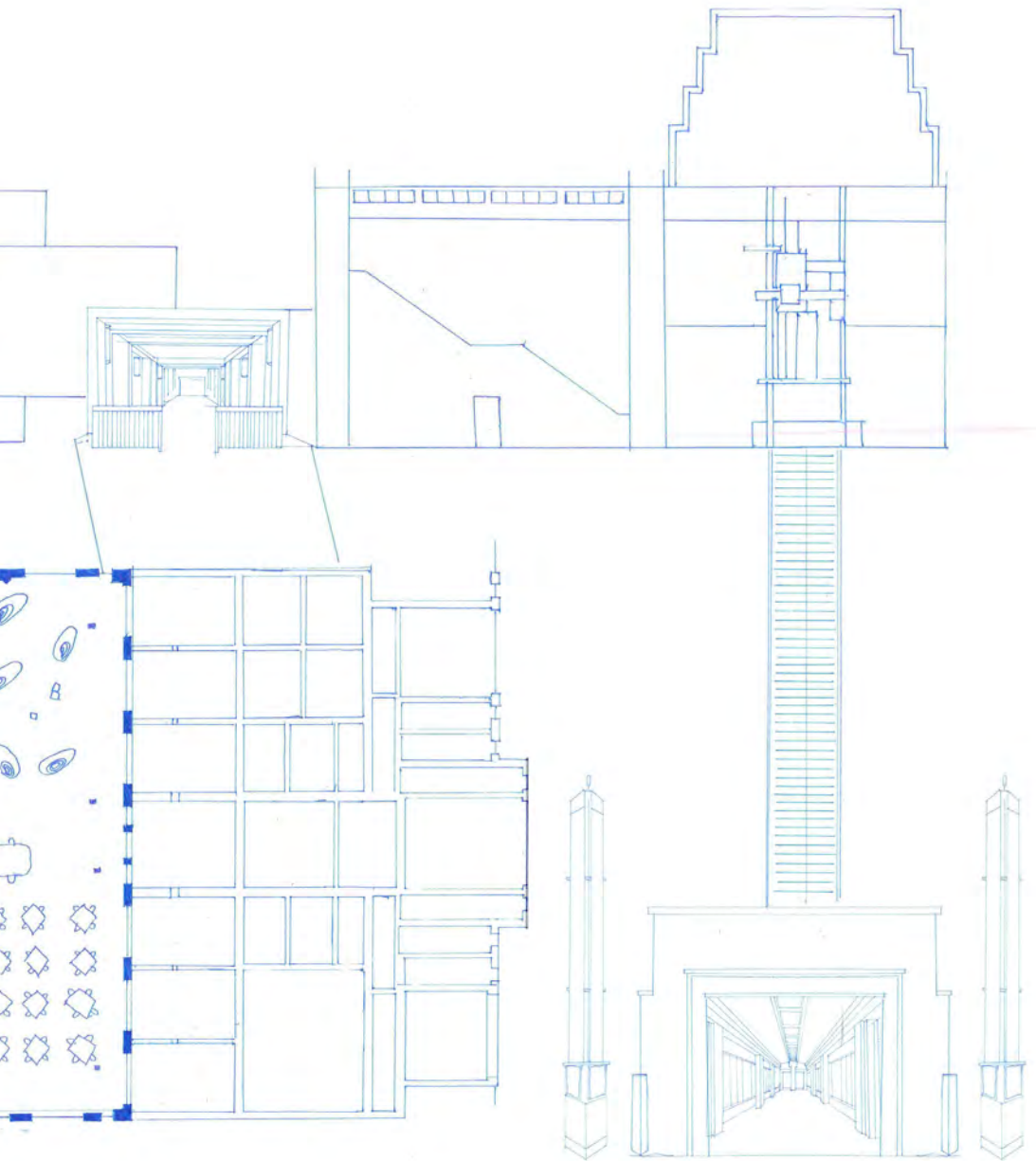
Yağız Söylev

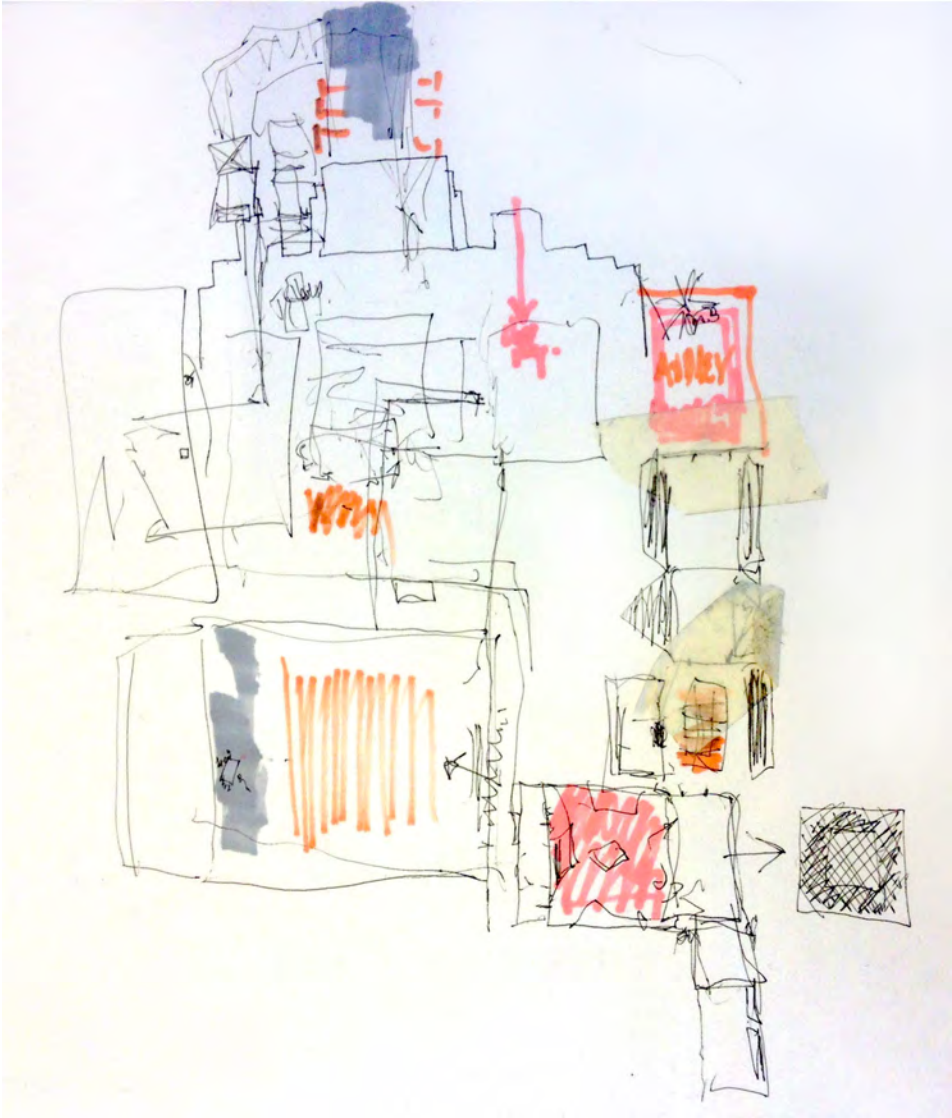


The drawing elucidates different experiences of the museum. Like a portrait of Picasso where you see the face and the profile simultaneously. In this illustration perspectives, sections, floor plans and elevations are unified in one image. This evokes a dynamic impression. The trained eye of an architect recognizes the sequence of spaces and the circulation path. The strong axis of the linear gallery, the 90 degrees movement towards the monumental entrance hall where

the articulated parapet of the stair cases leads the eye to the upper floors. Smoothly the route continues in an assembly of planes, vistas and circulation zones. It looks like if there is no hierarchy in the composition. Although the recently covered courtyard is situated in the heart of the building, and it became an anchor point, the labyrinth of spaces makes it hard to orientate yourself in the museum. It is always a challenge to continue your way.







Exploring the threshold

One important aspect of designing an architectural composition is the designing of transition zones. The ultimate symbol of the transition zone is the threshold. This group investigated how in the museum the imaginary threshold between different spaces has been designed. The different sizes of the openings in the walls define the character of the transition between two worlds.

Jazmin Charalambous

Livia del Conte

Turker Saylan

Giulio digiuseppe

Simme Bruinsma



Gemeentemuseum Den Haag

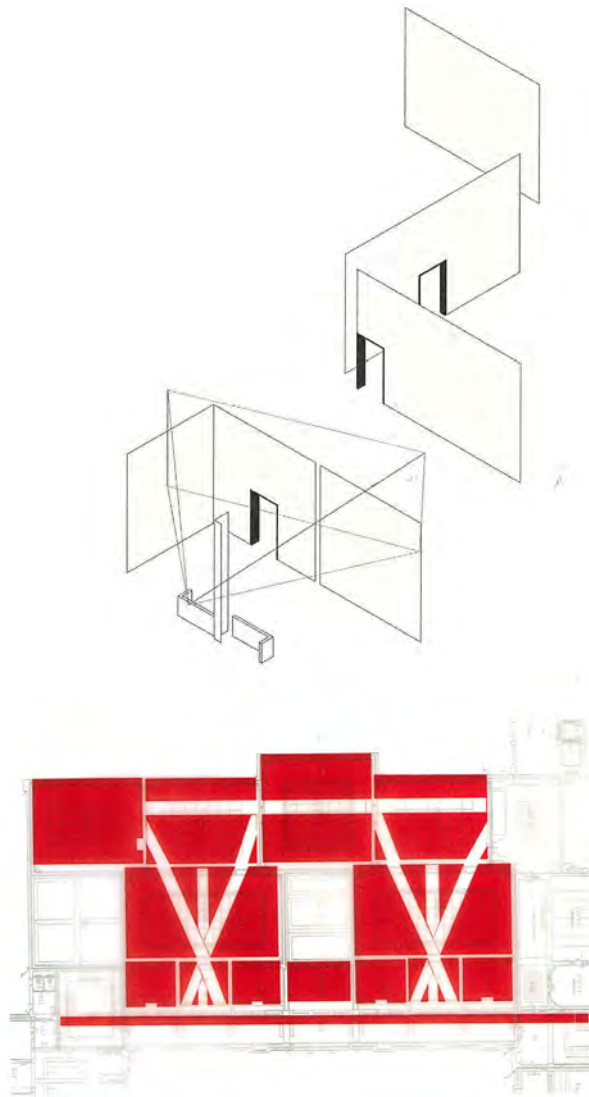
Bianca Eriksson

Kevin Mazanek

Virginia Santilli

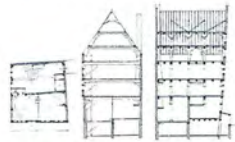
Josh Stevenson

The focus is on sight lines between different rooms and the underlying regularity that defines the order of the connection created by the sight lines. Emphasized in the illustrations is the orthogonal system of the walls by which the rooms are created. What is specific is the order of the connection. When the eye is looking from one room to another room an extra experience is offered to the visitor : they are not bounded only by the strictness of the orthogonal character of the spaces but a new order is created by the diagonal positioning of the openings in the walls.





Wieringstraat 87-89 (1642), Amsterdam



52 Achterburgwal 14 (1683), Amsterdam



1600-1650



End 1600

