

SHARED HERITAGE BANDUNG

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TRANSFORMATION FRAMEWORK

HERITAGE & ARCHITECTURE

TRANSFORMATION FRAMEWORK

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TRANSFORMATION FRAMEWORK

INTRODUCTION

The transformation framework consists of the following three subjects that form the starting points for the heritage and design project:

- Analysis of Heritage & Design (AR3AR142)
- Analysis of Heritage & Technology (AR3AR132)
- Analysis of Heritage & Cultural Value (AR3AR122)

The report forms the draft for the P2 and will be completed afterwards with consent of the teacher.

Short Description

The chosen heritage building was built on behalf of Firma N. V. Hellerman and has been widely known as the Hellerman building. The Hellerman building is located in the historical city of Bandung, in the Braga street. This building has known many uses ranging from restaurant to convenient store to photo booth, but was originally designed as an ammunition and firearm store. It can be speculated that the building dates back from 1918 and that the architect of the building might have been R. L. A. Schoemaker, the younger brother of C. P. Wolff Schoemaker.

Urban Context

The Hellerman building is part of a historical colonial ensemble of the Braga street, which is slowly modernizing through current developments. The Braga street is mainly characterized by colonial buildings of which some are portrayed by a dilapidated appearance. Some of these buildings are already being taken over by private companies, who are replacing them with high rise hotels and malls. The row of colonial buildings almost serves as a border between Braga street and Kampong Braga.



Figure ... The Hellerman building with its location in the Braga street

TRANSFORMATION FRAMEWORK METHODOLOGY

Within the heritage framework, the project is assessed by three chairs, which work in close collaboration with each other; design, technology & cultural value, as shown in figure 2. From within these three angles, the basis for the continuity and preservation of the use of historical buildings is laid (Kuipers & de Jonge, 2017).

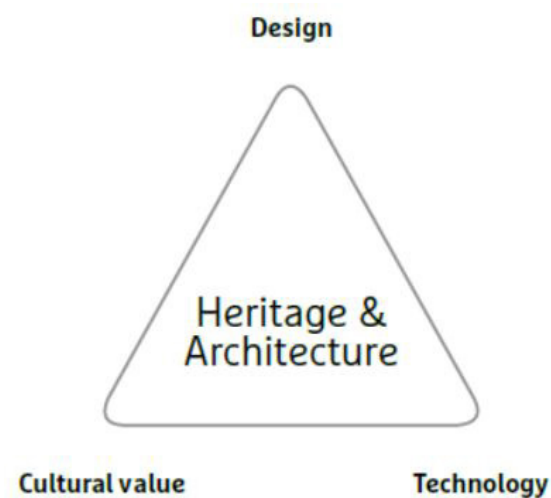


Figure 2. The heritage triangle (Kuipers & de Jonge, 2017)

In addition to the heritage triangle, theories on conservation have been greatly debated within this framework. Two most wildly discussed attitudes towards a historical building are that of Viollet-le-Duc and Ruskin. French architect Viollet-le-Duc, who is in favor of restoration, describes restoration as to re-establish a building in a topmost state that had never occurred before. Ruskin, an English art critic, was, on the contrary, against the restoration due to believes that you cannot restore that what has ever been great or has ever thrived in architecture (Price, Kirby Talley, & Melucco Vaccaro, 1996). I illustrated my own interpretation of these attitudes by means of a word map in figure 3.

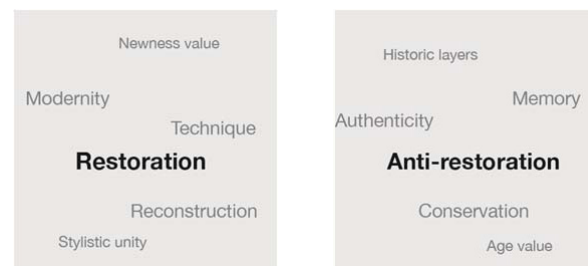


Figure 3. Two attitudes towards looking at heritage (own illustration)

Before executing the value mapping, the students start with lining up the historical events regarding the building and its site, such as additions to the building or change of use. This requires going back to the first phase of the project. Afterwards, together with observations of the site visit, an analysis is made on not only an architectural and technical scale, but on an urban scale as well.

In the value assessment not only tangible (structure, interior, services), but also intangible values

are assessed, such as those relating to the memories of the object or property and its socio-cultural aspects. The findings are then presented in a matrix (see figure 10). At the end of the value mapping, a conclusion consisting of opportunities, obligations and dilemmas regarding the adaptive reuse strategy had to be formulated (Kuiper & de Jonge, 2017).

The illustration below shows the process, from researching the context, to analyzing the different findings, leading to a problem statement and finally researching a suitable transformation as a solution for the problem statement. Even though I am already designing, it necessary to get feedback through research and analysis. This shows an iterative process between the 5 phases.¹

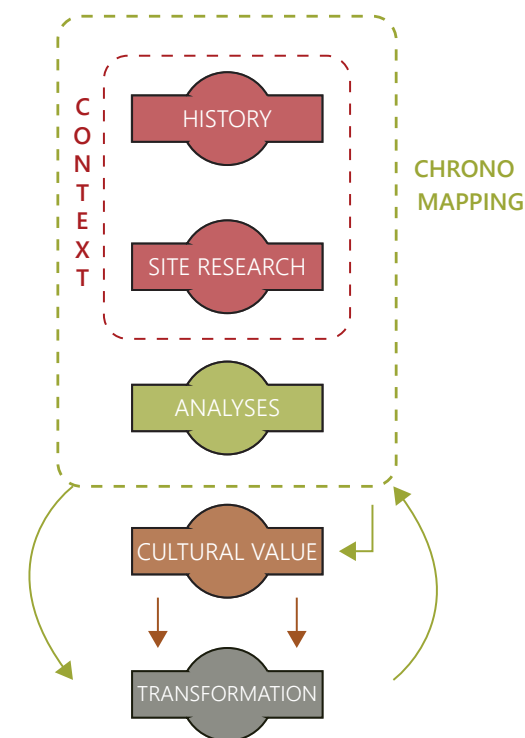


Figure 11. Diagram showing the iterative process between the different assets (own illustration)

¹ Position paper (2018)

SHARED HERITAGE BANDUNG

ANALYSIS OF HERITAGE & DESIGN

HERITAGE & ARCHITECTURE

BACKGROUND HISTORY

BANDUNG

Urban Context

The Hellerman building is part of a historical colonial ensemble of the Braga street, which is slowly modernizing through current developments. The Braga street is mainly characterized by colonial buildings of which some are portrayed by a dilapidated appearance. Some of these buildings are already being taken over by private companies, who are replacing them with high rise hotels and malls. The row of colonial buildings almost serves as a border between Braga street and Kampung Braga.

The Hellerman building owes its existence to the first shop built at Braga street, Firma N. V. Hellerman. It is located in the lower section of Braga (Jl. Braga no. 51), right across from the *Jalan* Kejaksaan.

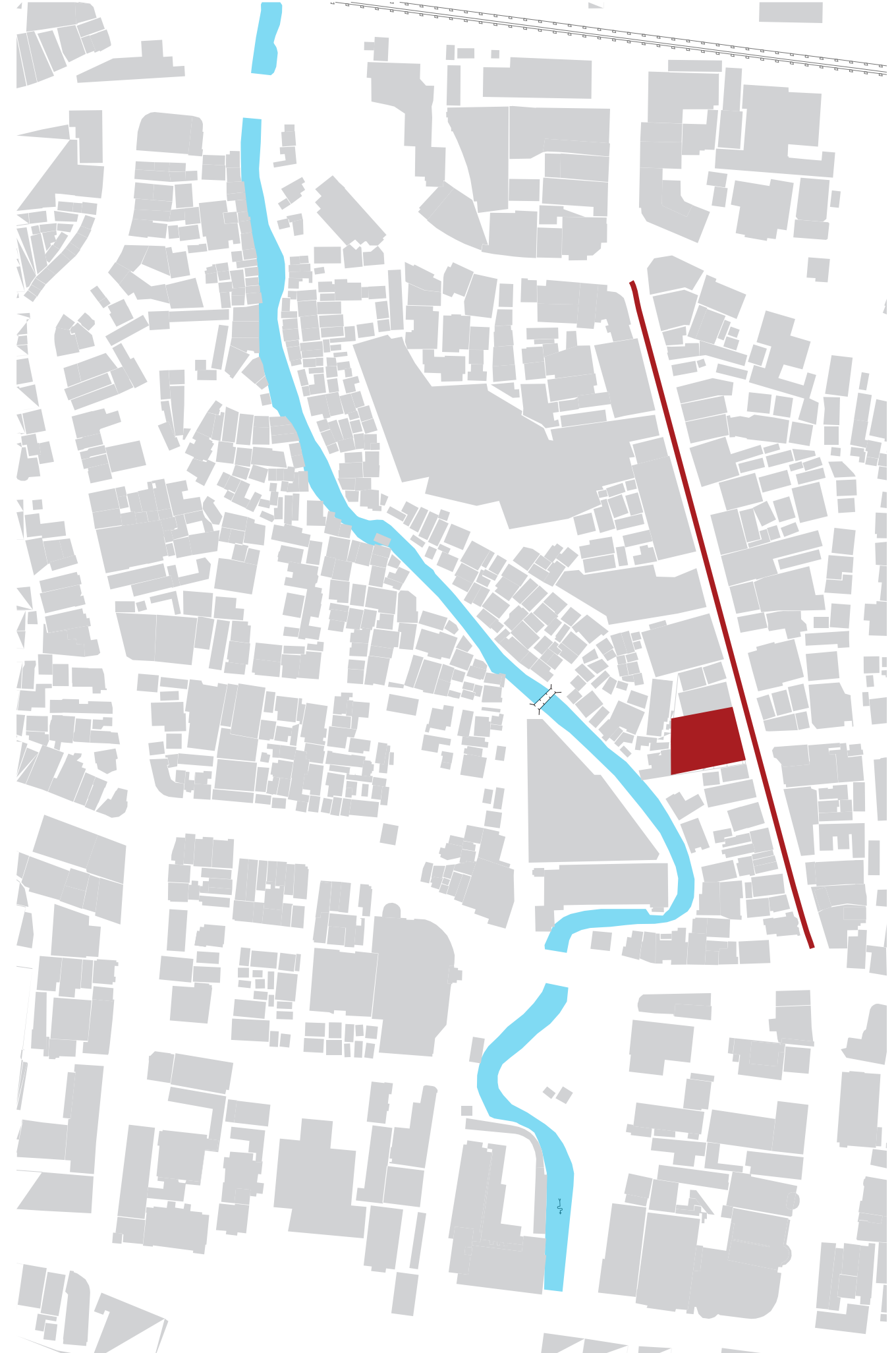
In that time “Tempo Doeloe”, Braga would be incomplete for pleasure and leisure for the Preanger planters, were it not for the saloons and embroidery also known as the red light district in that area. This area was located around the Jl. Kajaksaan (back then known as *Gang Coorde*).



Figure 1. The Jl. Kejaksaan right across from the Hellerman building¹

The layout of the shops follows the existing model in Europe according to the development of Bandung at that time (1920-1940s) as a fashion city that is quite famous as the city of Paris at the time

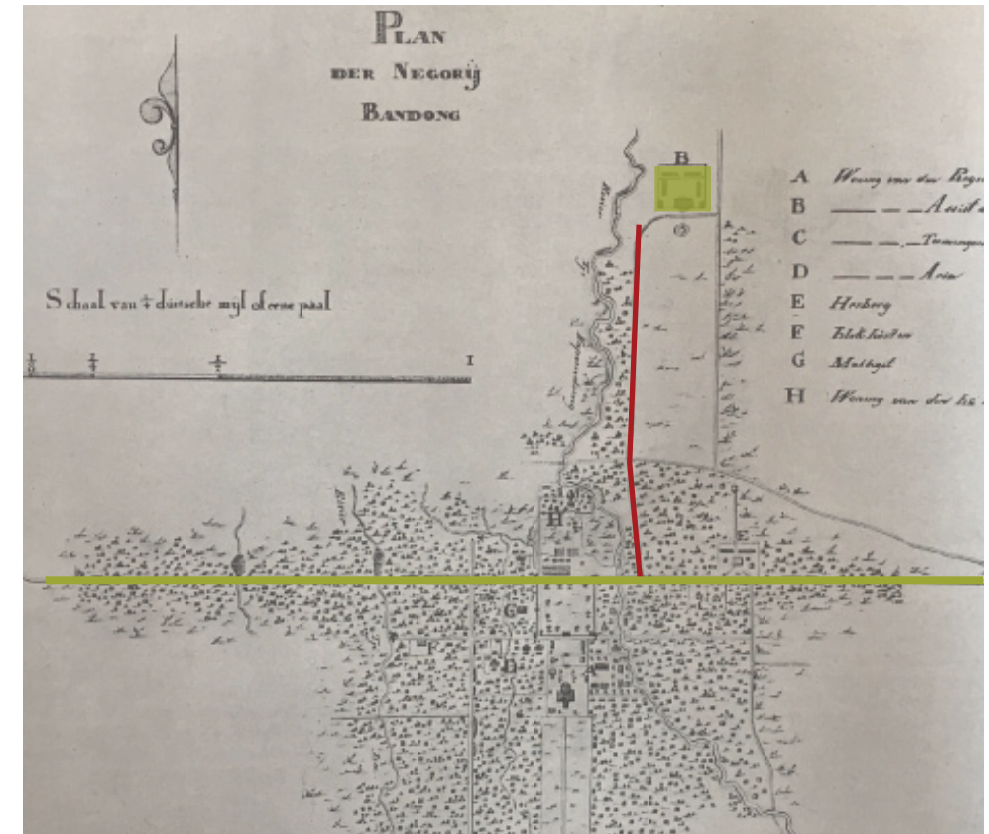
¹ <https://kumeokmemehdipacok.blogspot.nl/2013/07/fotofotobandungtempodulupart.6.html>



BACKGROUND HISTORY

BRAGA STREET

Braga is derived from the name of Tonil association “Braga” founded Pieter Sijthoff on 18 June 1882 there. The muddy “Karrenweg” pedestrian trail connects the Andries de Wilde coffee house (Koffie Pakhuis) with the postal highway (Groote Postweg).¹



Map of Bandung in 1825, showing the Bragaweg, which was then known as the Pedatiweg or Karreweg.

¹ <https://sudahtaukahandahariini.wordpress.com/2011/01/22/mengen-jalan-braga-lebih-dekat/>

TIMELINE ARCHITECT

R. A. L. SCHOEMAKER

Admirer of Frank Lloyd Wright and Otto Wagner



Born: October 5, 1886, Roermond, NL
Died: May 3, 1942, Sachsenhausen, DE

Was a member of strength through Perserverence Fencing Association and was sent to 1908 IV Olympiad

1908

*"It is only too often that practical concerns are sacrificed to obtain certain visual effects, but in the tropics, where a very great number of factors have to be taken fully into account in any building if it is to be **fully serviceable** in this **warm and humid climate**, it is **essential** for the engineer to remain **practical** in all he does."*
- R.L.A. Schoemaker 1921

1905-1908

Richard Schoemaker continued his education at the Royal Military Academy (KMA) in Breda.



Richard stands on the left and Charles on the right

1912

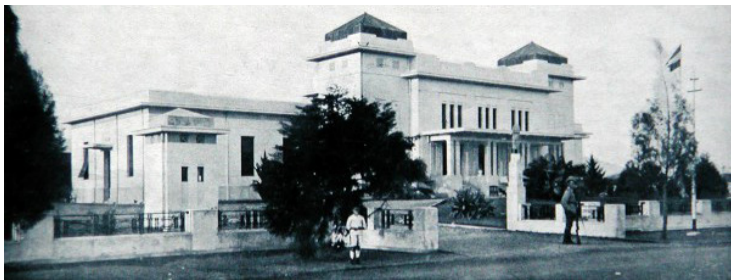
Richard studied architecture at the TU Delft and completed his study in 1912 (is three years, instead of five).



Richard stands on the left and Charles on the right

1915

Promoted Captain with the Engineers in 1915 and received the assignment to design and supervise the construction of the Palace of the Army Commander in Bandung, completed in 1918



Paleis van den Legercommandant, Bandung 1918

1. Dulleman, C. J. (2008). Op Zoek naar de Tropenstijl. Leven en werk van prof.ir. C. P. Wolff Schoemaker Indisch Architect. Universiteit Utrecht, Utrecht.



On 24th of June, Prof. Ir. R. L. A. Schoemaker, whom has been editor of *Het Bouwbedrijf* in the Netherlands, leaves for Bandoeng in order to fill in for Prof. C. P. Wolff Schoemaker at the *Bandoengsche Technische Hoogeschool*

1938

1918

Charles sets up an architectural office, together with Richard, called *C.P. Schoemaker en Associatie, Architecten en Ingenieurs* in 1918. The office is operational until approximately 1924.

1919

Richard takes a trip through Europe and America, where he takes up inspiration from the architecture of Frank Lloyd Wright and Otto Wagner



Villa Henny, Wassenaar 1916 ¹



KEMA Building (laboratory), Arnhem 1937 ²



Becker & Co, Bandung 1919



Insulinde Oil Factory Office Building, 1921



Expansion after the Company went bankrupt, taken over by the government and designated as the office of the resident of the Province of Priangan.

1. <https://www.architectuur.nl/nieuws/exposities/van-knil-militair-tot-meester-architect/>
2. <http://docplayer.nl/55900850-De-transformatie-van-het-voormalig-kortsluitlaboratorium-van-de-kema-tot-een-filmtheater-afstudeerrapport-rikst-dijkstra-januari-2013.html>

TIMELINE OWNERSHIP

FIRMA N. V. HELLERMAN

The Hellerman building owes its existence to the first shop built at Braga street, Firma N. V. Hellerman.

According to David Bambang, member of Bandung Heritage Field Environment, the Hellerman building sold all the needs of the citizens of Bandung, ranging from daily necessities to rifles and bullets.³ The Hellerman building had known many different uses and owners, ranging from *Tabaksplant* to Restaurant, to Photo booth, to 'Binuwa', also partly functioning as shop-house, with the living part in the upper floor.

Again Hellerman moved back to the East side of the Braga street, next to the Gas building and began trading in firearms and munition.²

1900

1894

The first store established on the West side of Braga street is a firearms shop belonging to C.A. Hellerman. In addition to selling weapons, it also sold a variety of horse-drawn carriages, bicycles and reparation workshop for firearms. Later Hellerman, moved to the East side of the Braga street, also in a small *bilik* house. At that time the land in the street Braga was still cheap, so Hellerman had built shops and sold it to European businessmen, who began to flood the Braga street, in that time also known as *Parijs van Java*.¹

1908

C.A. Hellerman sold his shop, which already gained a considerable amount of popularity, to a man named M. v d. Berg. The name of the Firm was still kept under his ownership.²

1920

M. v d. Berg then sold the shop to the new owners Hillerbrandt en Pieneman, who then finally moved the shop to the building at the Bragaweg 37 and thus combined it with a car dealership department.²

1. <https://www.ikons.id/bangunan-bersejarah-di-jalan-braga-masa-parijs-van-java/>
2. <https://www.delpher.nl/nl/kranten/view?objectsearch=Hellerman&coll=ddd&identifier=ddd%3A010893635%3Ampg21%3Ap029>
3. <https://news.detik.com/berita-jawa-barat/d-1478951/bangunan-braga-51-yang-robok-ternyata-toko-pertama-di-bandung->

TIMELINE ADVERTISEMENTS

FIRMA N. V. HELLERMAN



(unknown)



1900



1902



1903



1903



1922



1929



1930



1931

1. <https://www.delpher.nl/nl/kranten/view?objectsearch=Hellerman&coll=ddd&identifier=ddd%3A010893635%3Ampeg21%3Ap029>

BACKGROUND HISTORY

THE HELLERMAN BUILDING

1810
Grote Postweg
was laid

1830 - 1870
Cultuurstelsel

Rise of private enterprises led to an explosive growth in the development of the cities.



1902
Early buildings mainly from wood-
en constructions, in the center of
a large courtyard with protective
trees along this pad.



1920
A great deal of the original facade
had changed over time.

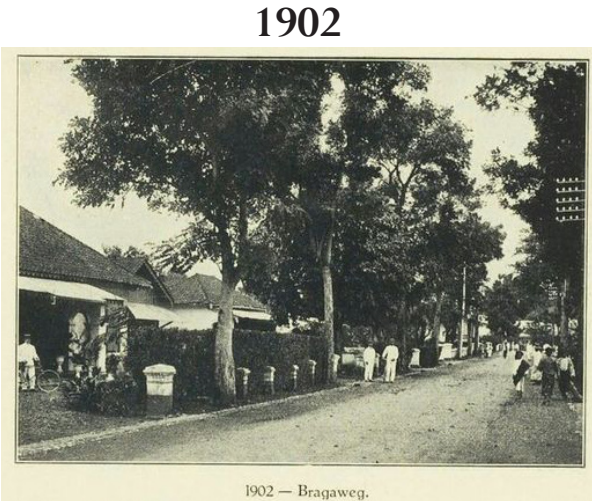
1894
Braga's first store:
Firma N.V. Hellerman

An ammunition and
firearm store, turned later
into a convenient store.

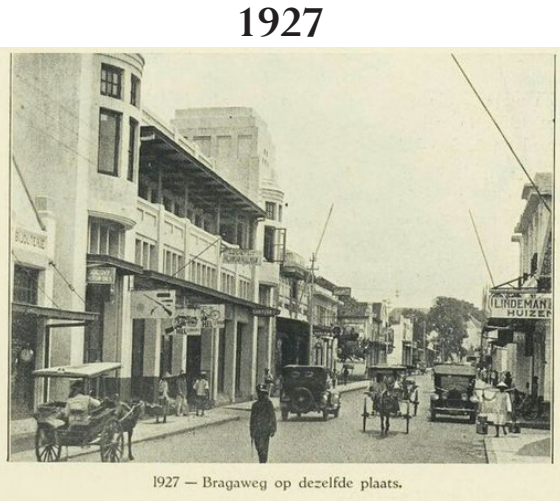
A. BUSTER & Co
te Senen, Batavia.
Filiaal te Bandoeng C. A. HELLERMANN,
Kardjaksan Girang.
Gewoermakerij, Wapen- en Munitiehandel.
Steeds goed voorzien van Geweren:
uit de fabriek van J. P. SAUER & SOHN
te Suhr in Duitschland.
Bukksflinten (Dubbelloophuizen), Jacht- en
Schijfbuizen, Repeteer, Winchester- en Colt-
geweren, Flobert- en Pijpbuizen, Revolver
en Flobert Pistolen, Jachtasschen, Geweer-
foudralen, Revolver Holsters, Jachtmessen
en Hartevangers, Koperen en Cartonnen
Hulzen.
Cartonnen Hulzen de 100 à f 1.75, Diana.
Kruit en Hagel van alle nommers.
Twee jaar garantie voor alle wapens.
Bergmans Automatische Repeteer Pistolen,
in een minuut 40 schoten.
Repeteer-Geweren en Karabijnen, Systeem
Manlicher, Kogels van Stalen Mantels voor-
men Kal 8 m. M.
Prijscurant op aanvraag gratis verstrekt.
De toko is geopend van des morgens 7 uur
tot des avonds 8 uur.
BELEEFD AANBEVOLEN.
Bestellingen naar de Binnenlanden wor-
den zonder remise niet aangenomen.
Reparatie aan alle wapens. 1239

<http://resolver.kb.nl/resolve?urn=ddd:010298165:mpeg21:pdf>

VISSCHERIJ 36
WAPENS
MUNITIE
Goedkoope Rijwielen,
Kinderwagens, Rolschaatsen, Vliegende
Hollanders, Driewielers.
HELLERMAN
Bragaweg 13a, Tel. 222, Bandoeng



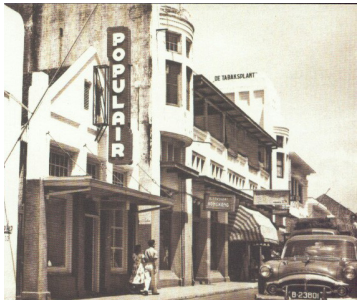
1902 — Bragaweg.



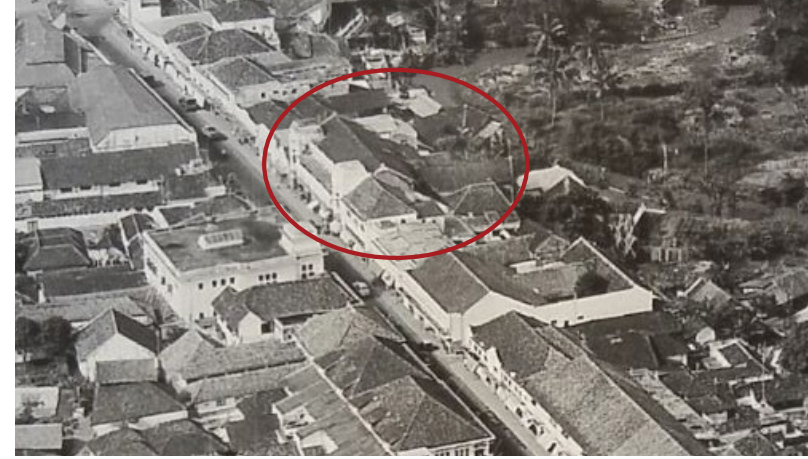
1927 — Bragaweg op dezelfde plaats.

Op den Bragaweg naast het huis van den
heer Hellerman is de europeesche billiken
woning nu ook al voor den grond en het ge-
lijkt er veel op of de vroegere bewoner —
eigenaar daar een steenen huis gaat bouwen.
De Bragaweg wordt met den dag beter.
Jammer, dat er met zoo weinig systeem ge-
bouwd wordt.

1903 Source: Preangerbode



1920 's



1946

It seems that the buildings in the back of Hellerman shop were there since a long time already. The question is if it was there from the start.



1947

After Japanese occupation and the Revolution, the Indonesian residents slowly returned in the 1950s.

± 1939-1945

C.P.W. Schoemaker had lived in this building during WWII, because it was not possible to stay in his own home.

1950 - 1960

One of the users:
"Hong Kong Restaurant"

"Binuwa"

"Batu Rezeki"

1942-1945

Japanes Occupation

1946

"Bandung a Sea of Fire" resulting
form The Revolution



2015

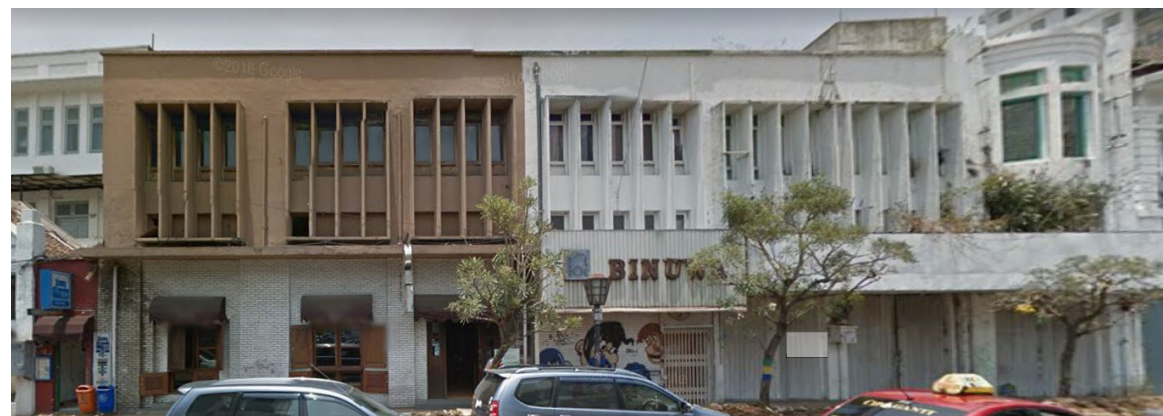
Hangover

Binuwa

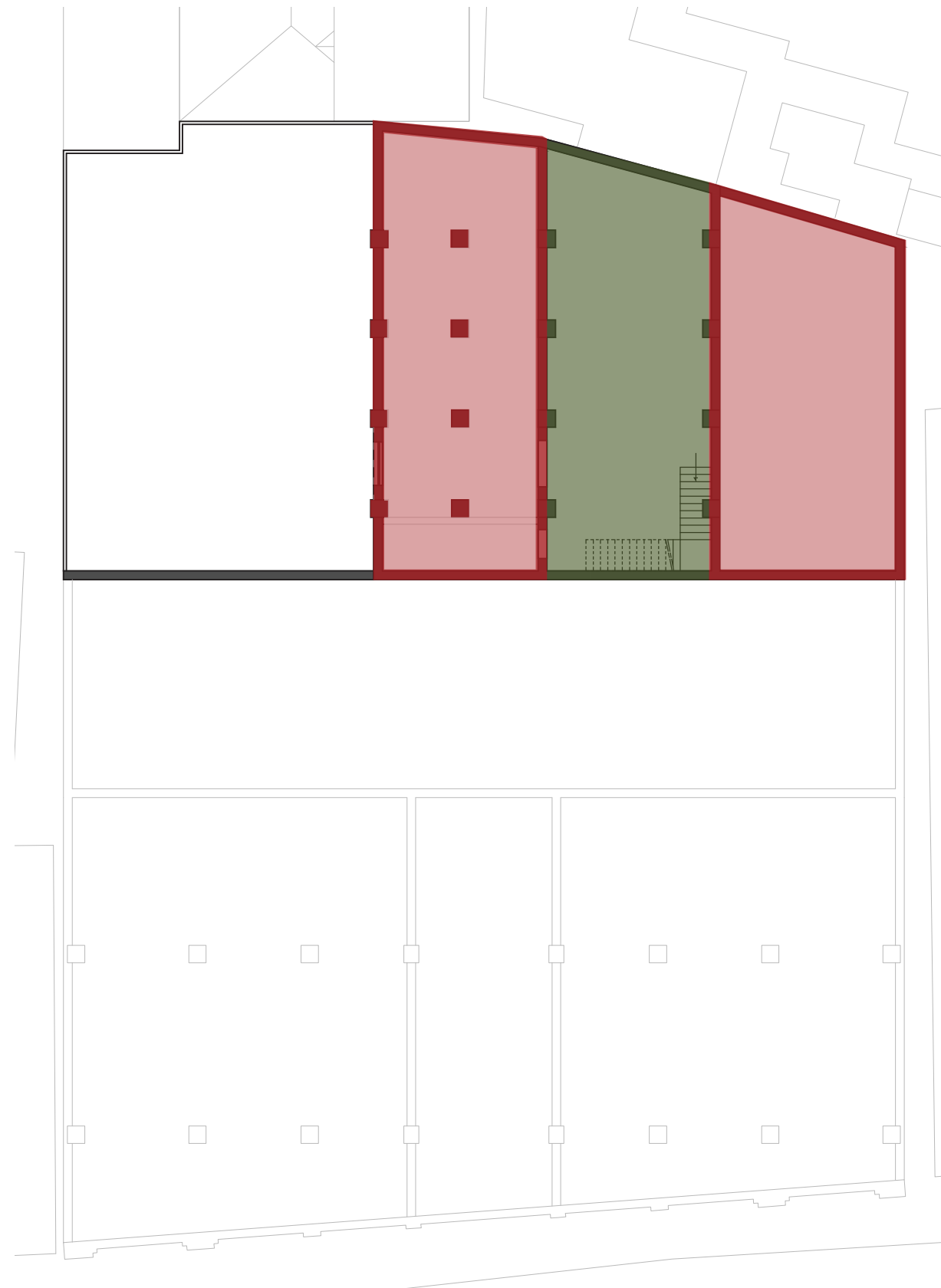
2018

Current users:
"Hangover" and
"Aloner Clothes & Vape"

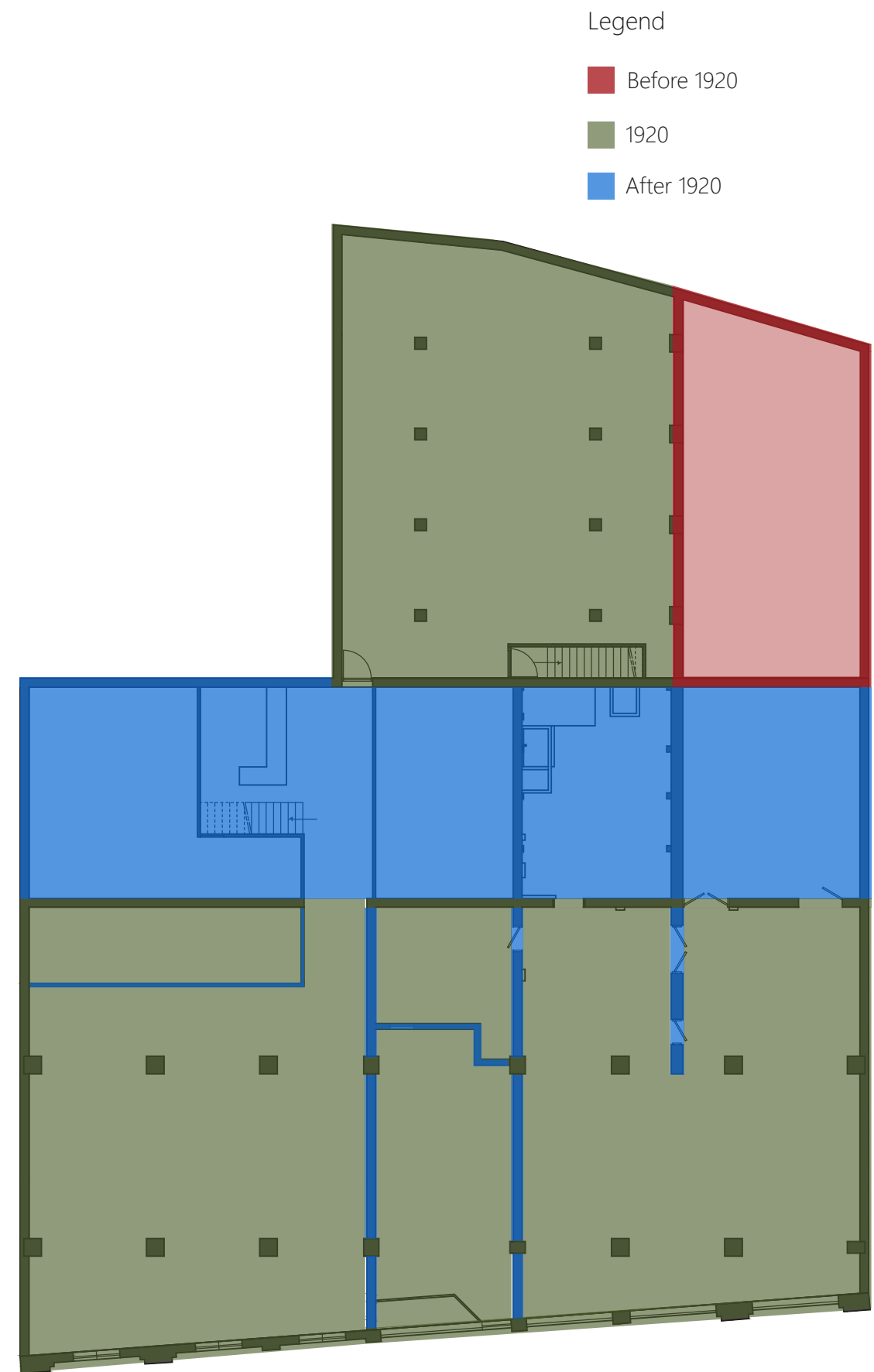
2014



BUILDING DESIGN CHRONOMAP



Semi-Basement

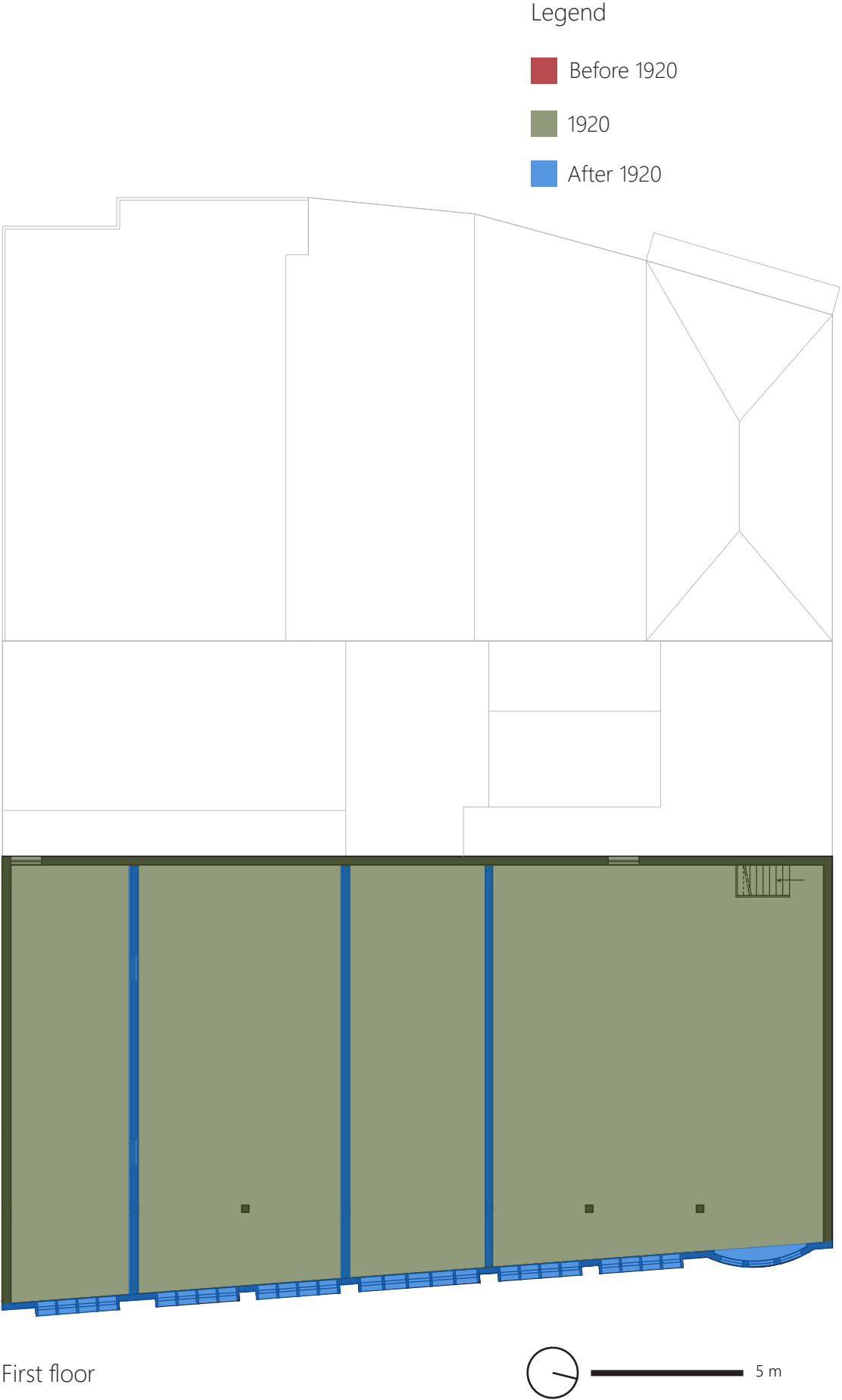
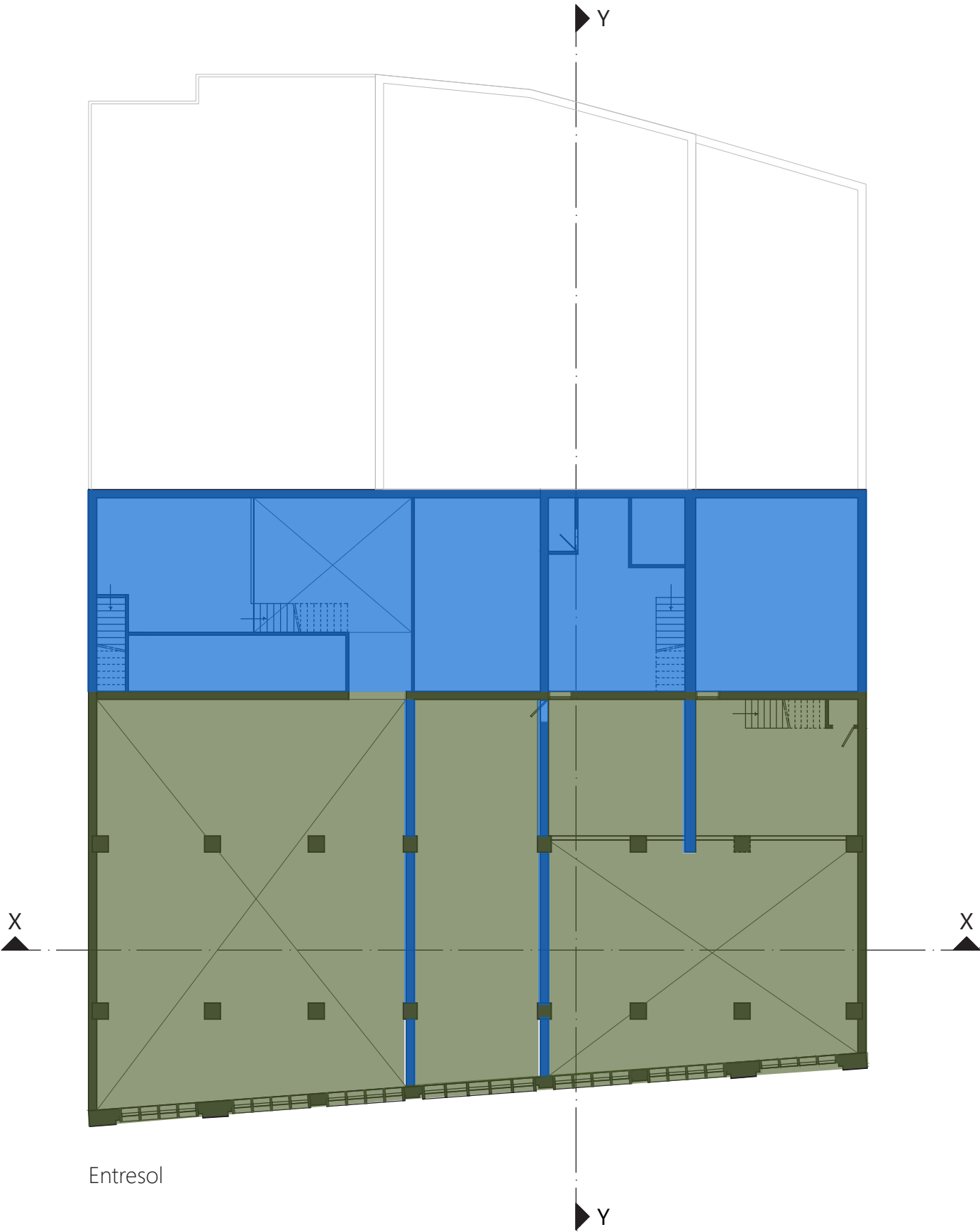


Ground floor

- Legend
- Before 1920
 - 1920
 - After 1920



CHRONOMAP



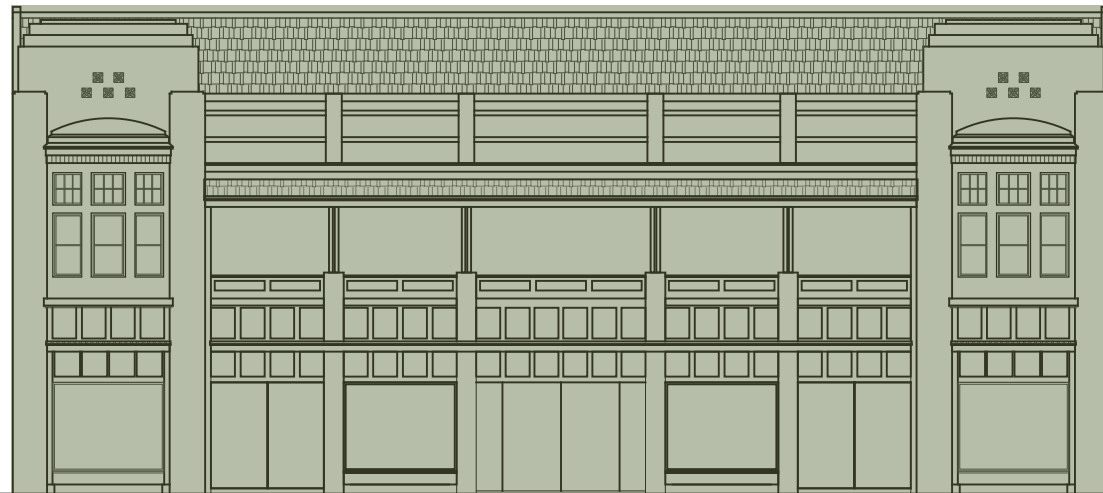
CHRONOMAP FRONT FACADE

Legend

Before 1920

1920

After 1920



1920



1959 - 1999



2010



Current situation

Structure

On the left side of the front facade, when we look at the two columns on the ground floor, they are much bigger than the middle ones. They are as big as the ones all the way on the right side of the building. This is because in the past they had to carry a tower on the first floor. It can therefore be concluded that only the first floor has been rebuilt, because you still have the big columns on the ground floor.

If they would have rebuilt the ground floor, they wouldn't have to rebuild it that big because currently it doesn't have a tower to carry. But another theory might be that it could be for aesthetic reasons, so it could be symmetrical with the right side, but then for that concept to work they would also have had to rebuild the tower. So that theory can be scrapped away.

FRONT FACADE ANALYSES

1. Show-window and entrance
2. Clerestories
3. Parapet
4. Second-floor window
5. Ventilation-outlet/inlet



Guidelines of Architects for the Historical City Center

Together with Prof. Dr. Ir. CP Mom, Ir. JP Thijssse, Ir. EH Roo, Ir. RLA Schoenmaker, Ir. CPW Schoenmaker, they examine the problem of tropical architecture with a hot humid climate. For the arrangement of the Braga Street, the following guidelines were used:

Adjoining buildings must be continuous; without empty spaces in between.

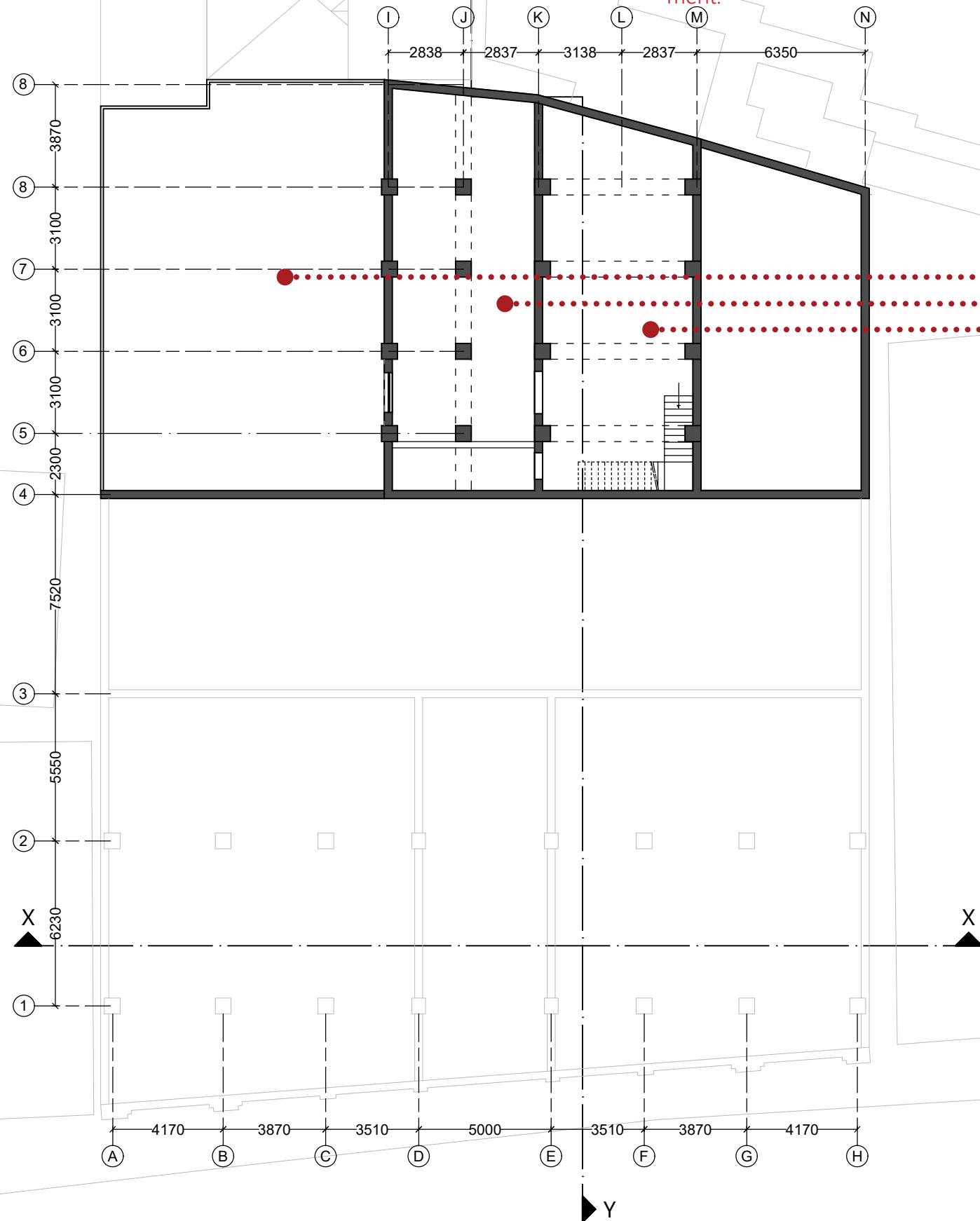
The height of the building are limited to two floors; the ground floor is used for commercial and the rear and top floor of the building is used for occupancy of living space. The horizontal and vertical plane views should give a harmonious impression.

The ground floor facade should have an entrance and a glass wall for the whole height of the floor.

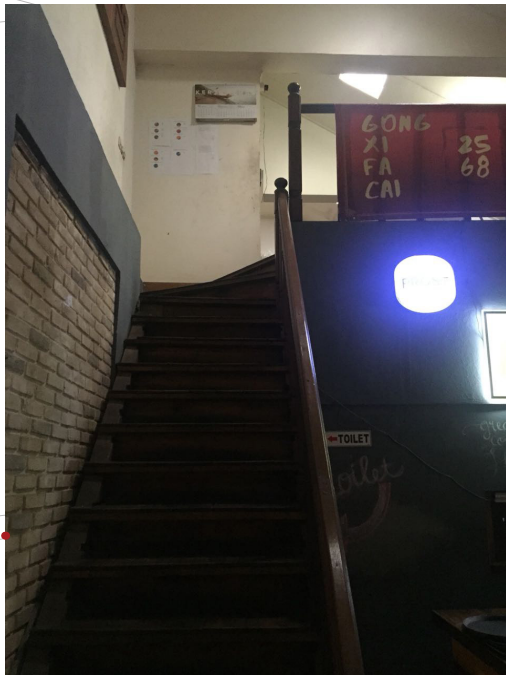
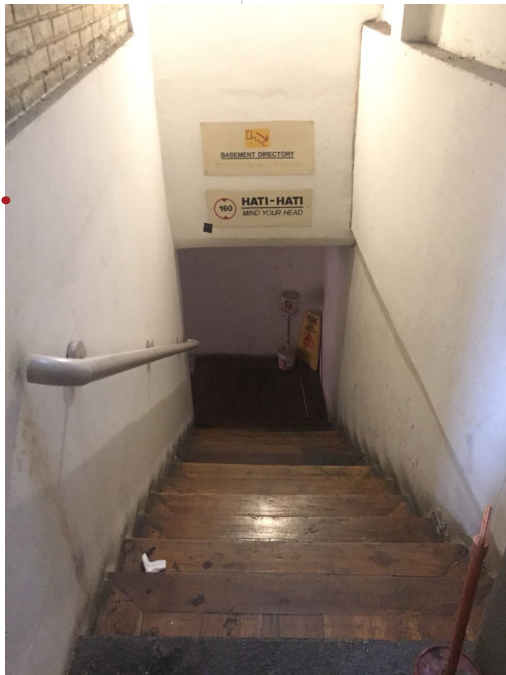
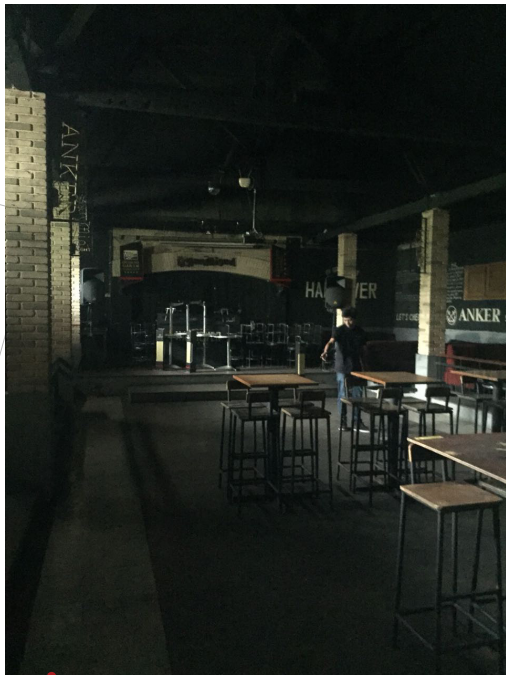
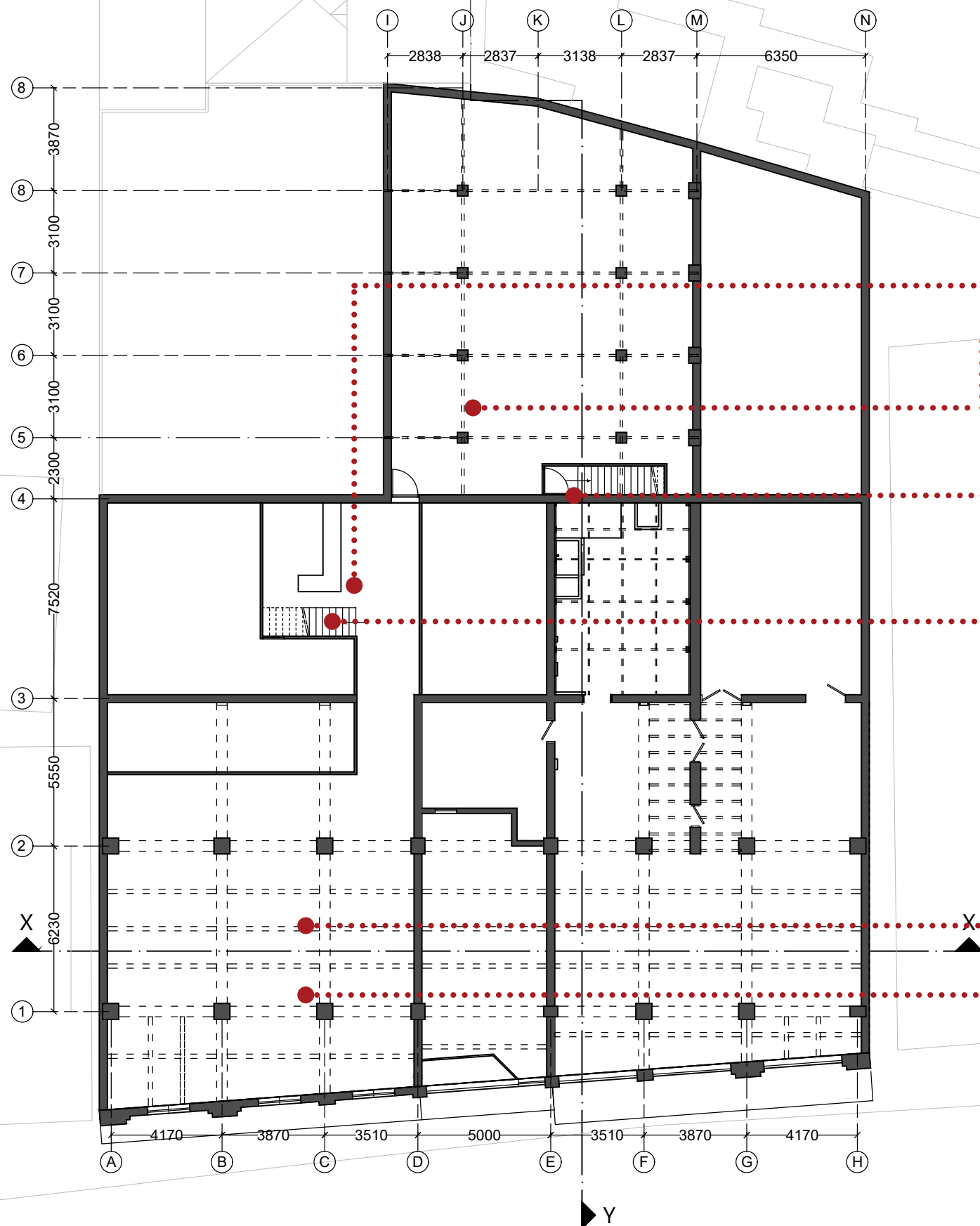
Clerestories are placed for indoor lighting, equipped with natural ventilation holes.

HELLERMAN BUILDING | HANGOVER SEMI-BASEMENT

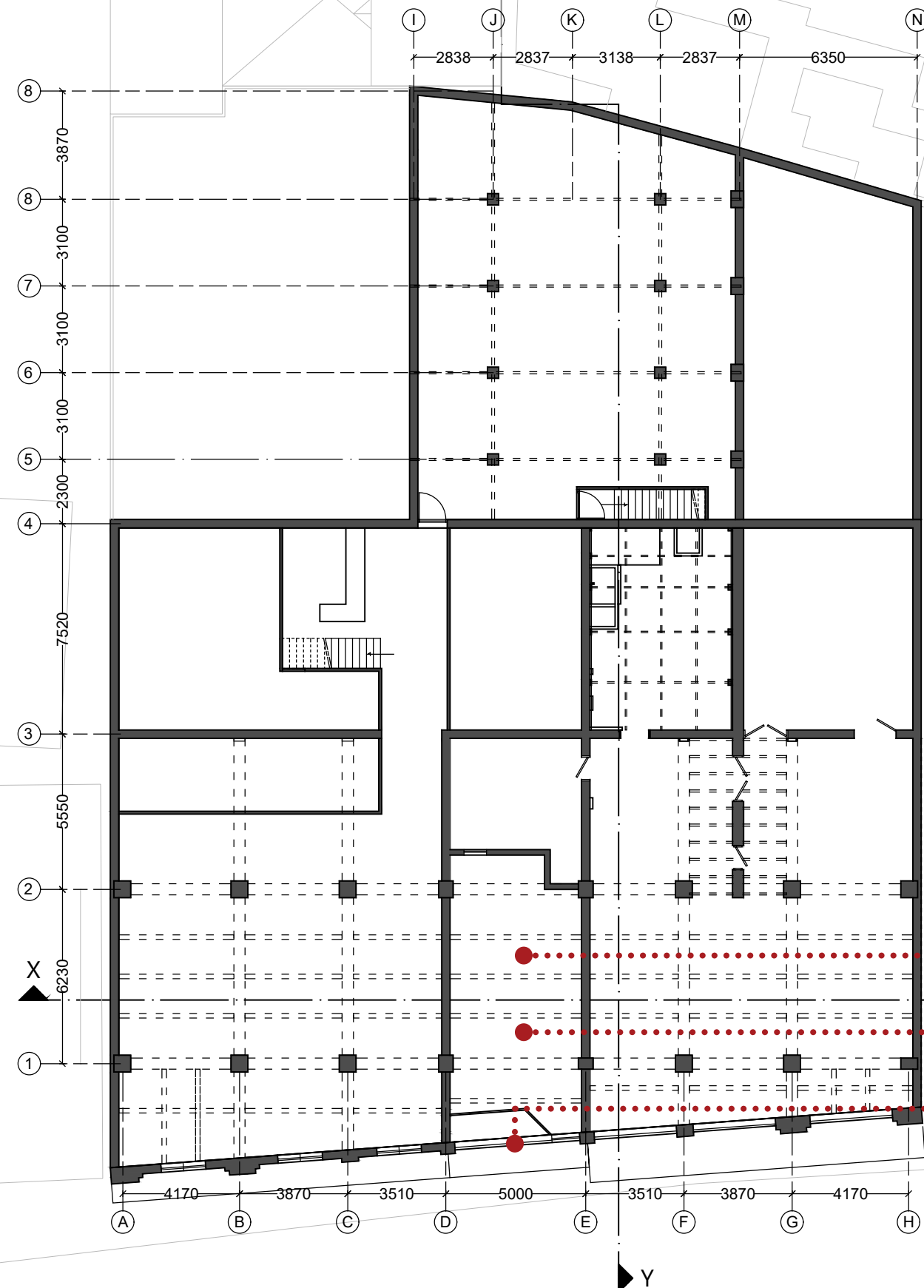
In the picture of the backyard, the ground seems to be higher then when looked at the backyard of my neighbor Jip. This needs to be adjusted in the section. See page 32 'Sections' for more evidence of the elevated semi-basement.



HELLERMAN BUILDING | HANGOVER
GROUND FLOOR

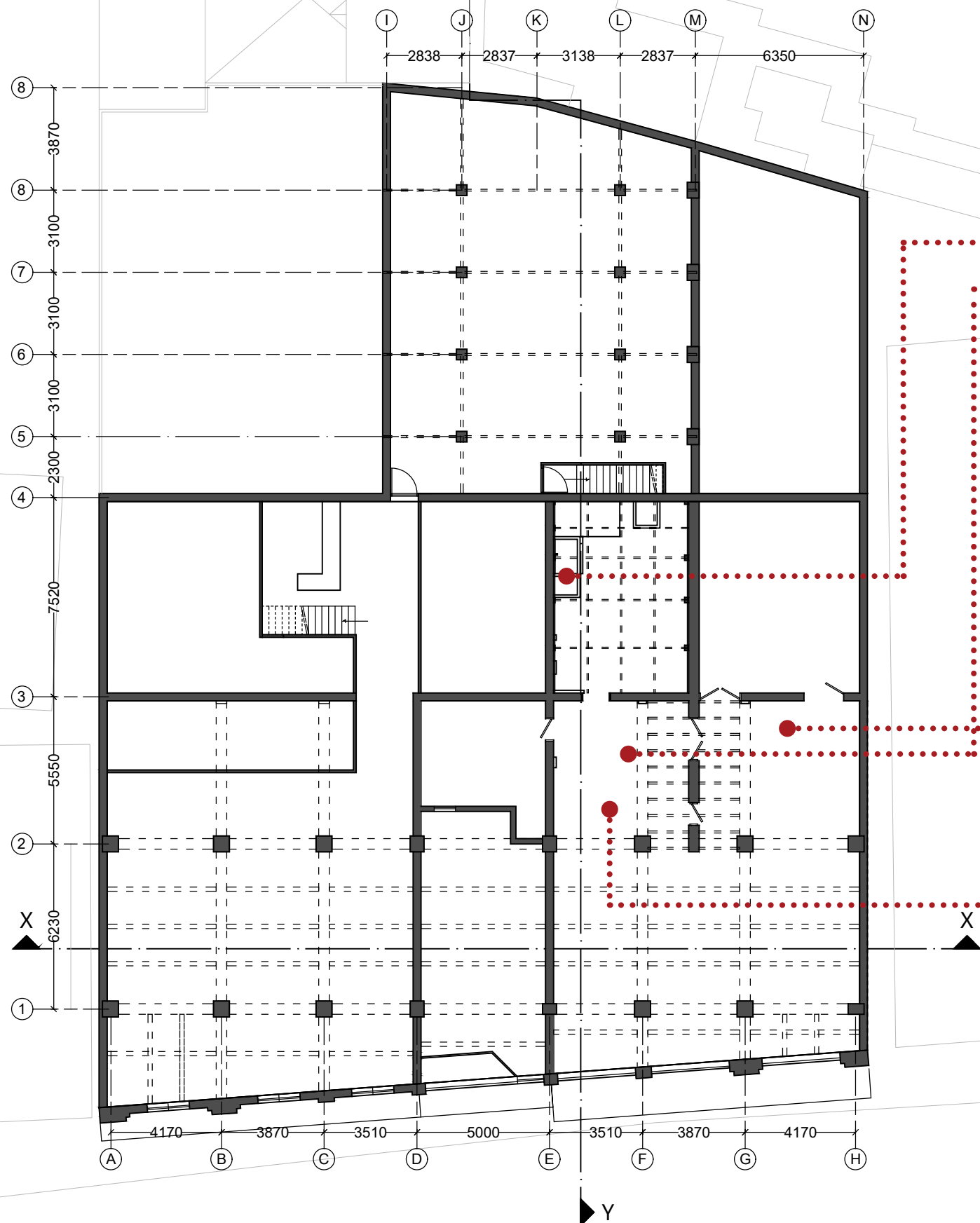


HELLERMAN BUILDING | ALONER VAPE GROUND FLOOR

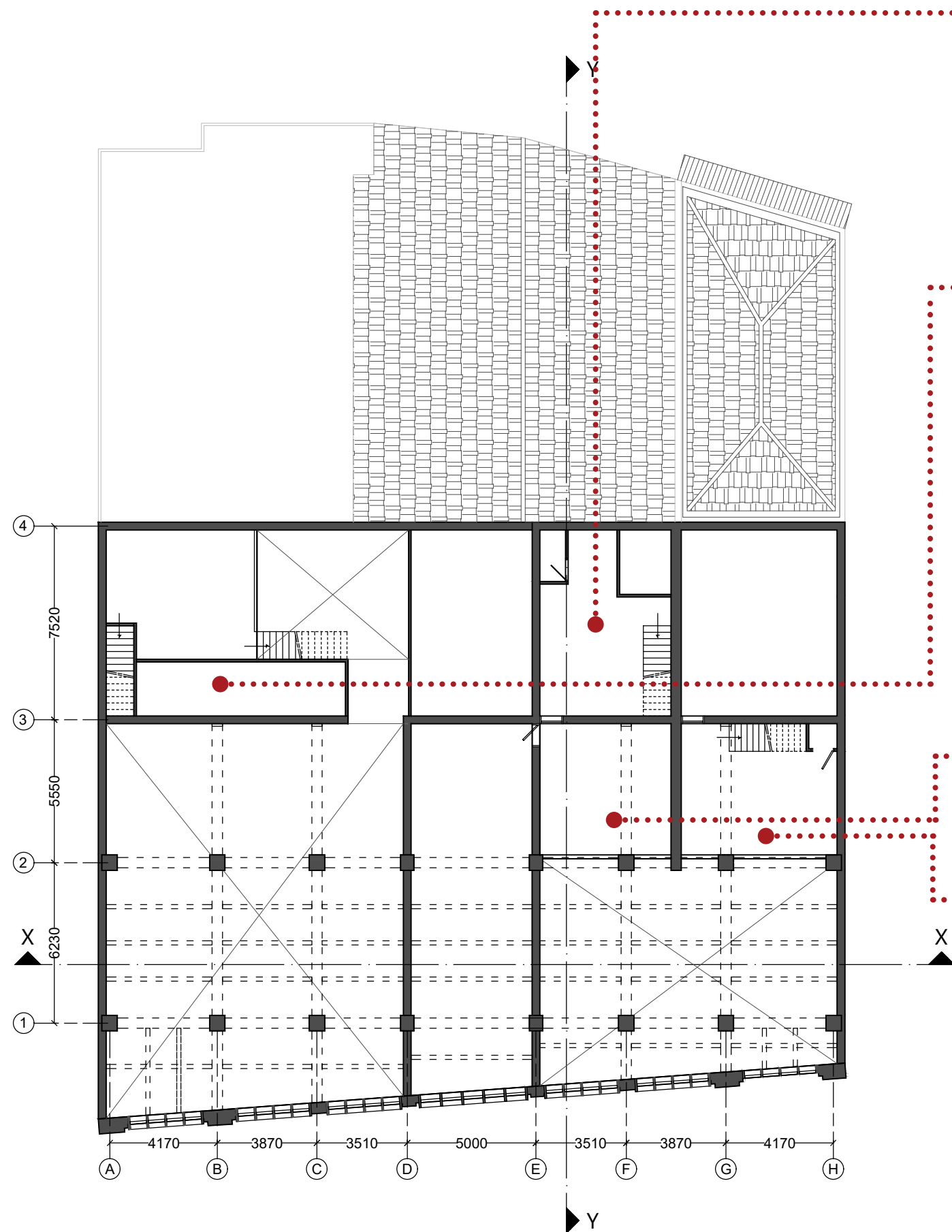


HELLERMAN BUILDING | VACANT

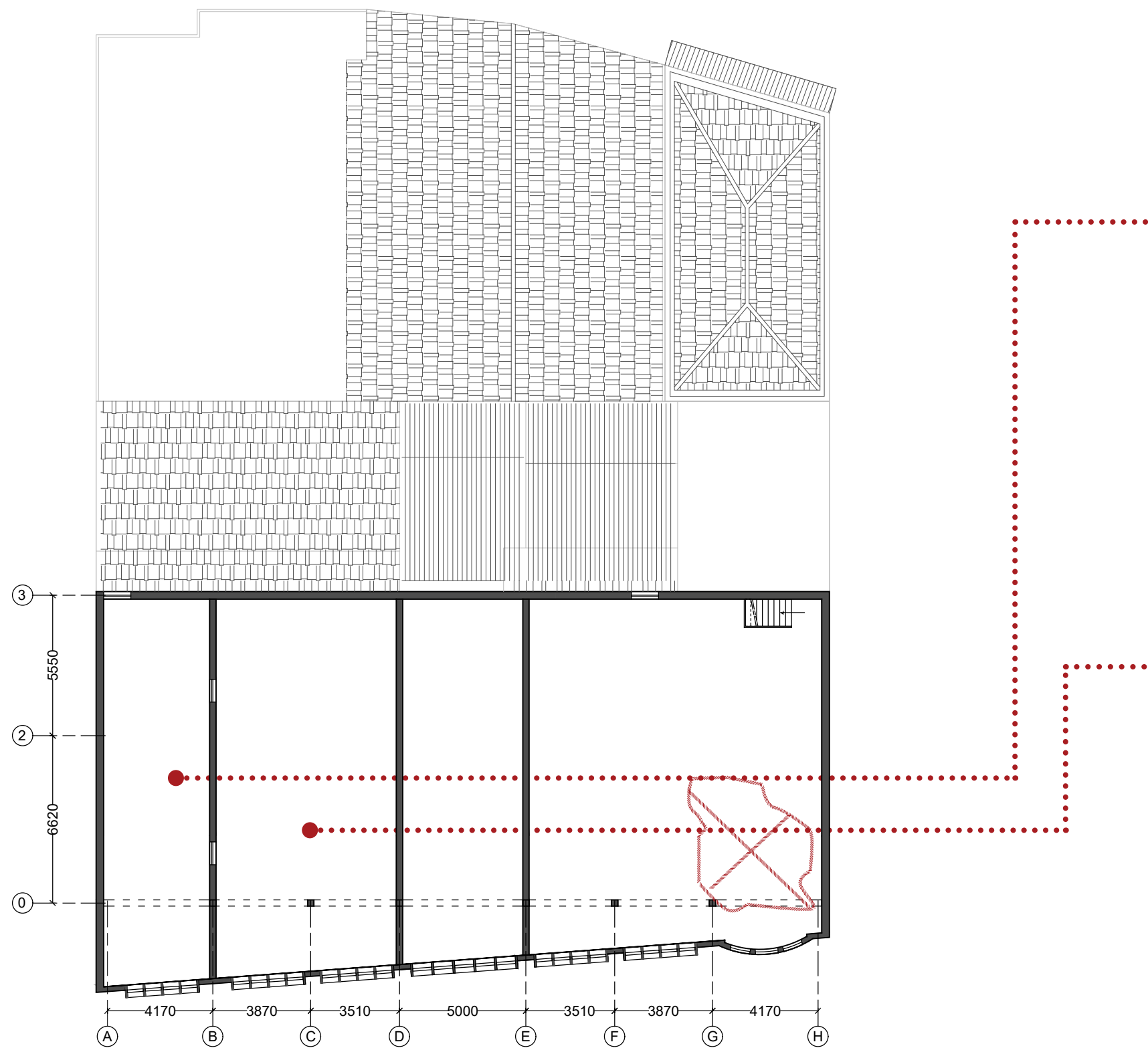
GROUND FLOOR



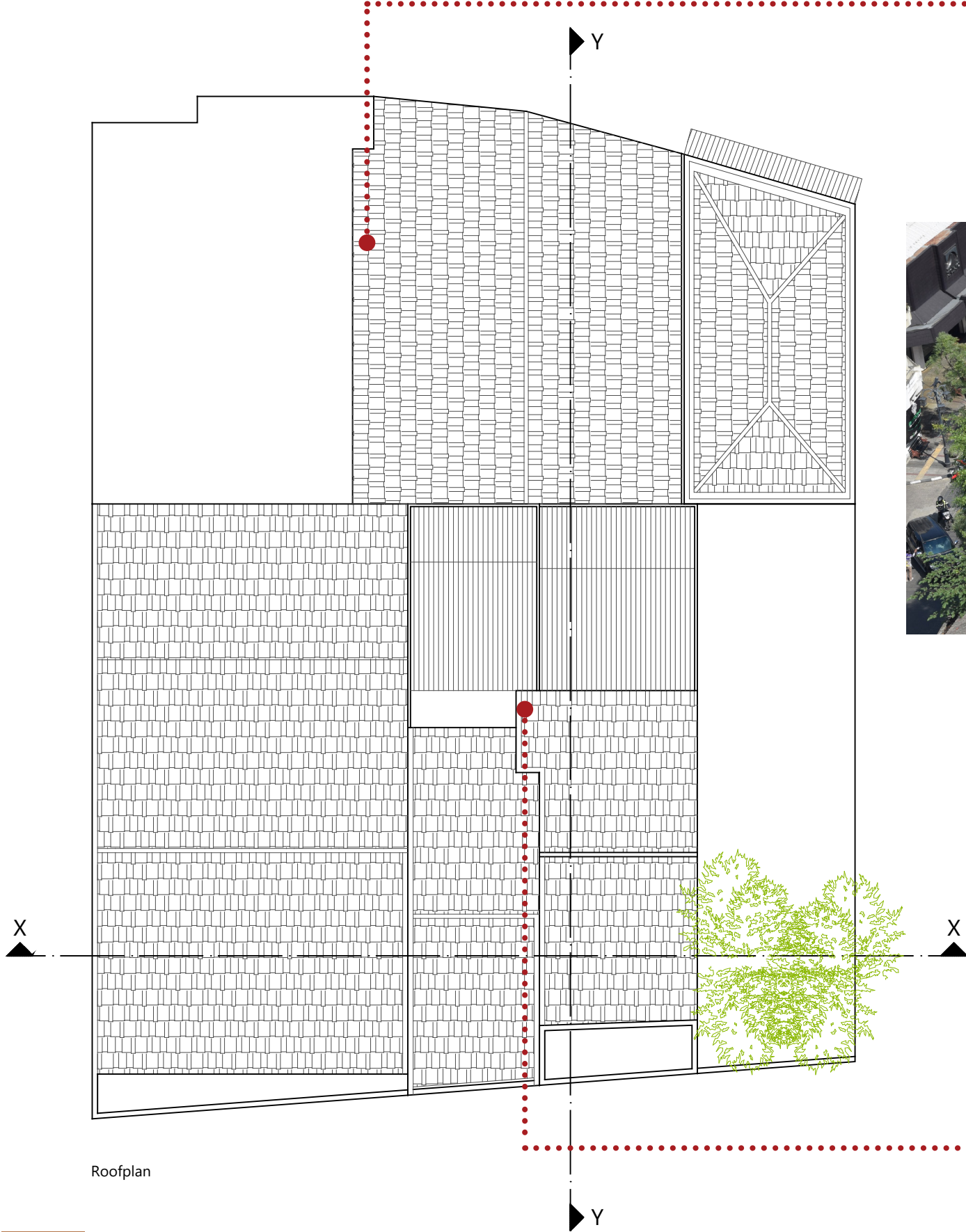
HELLERMAN BUILDING | HANGOVER & VACANT ENTRESOL



HELLERMAN BUILDING | HANGOVER & VACANT
SECOND FLOOR



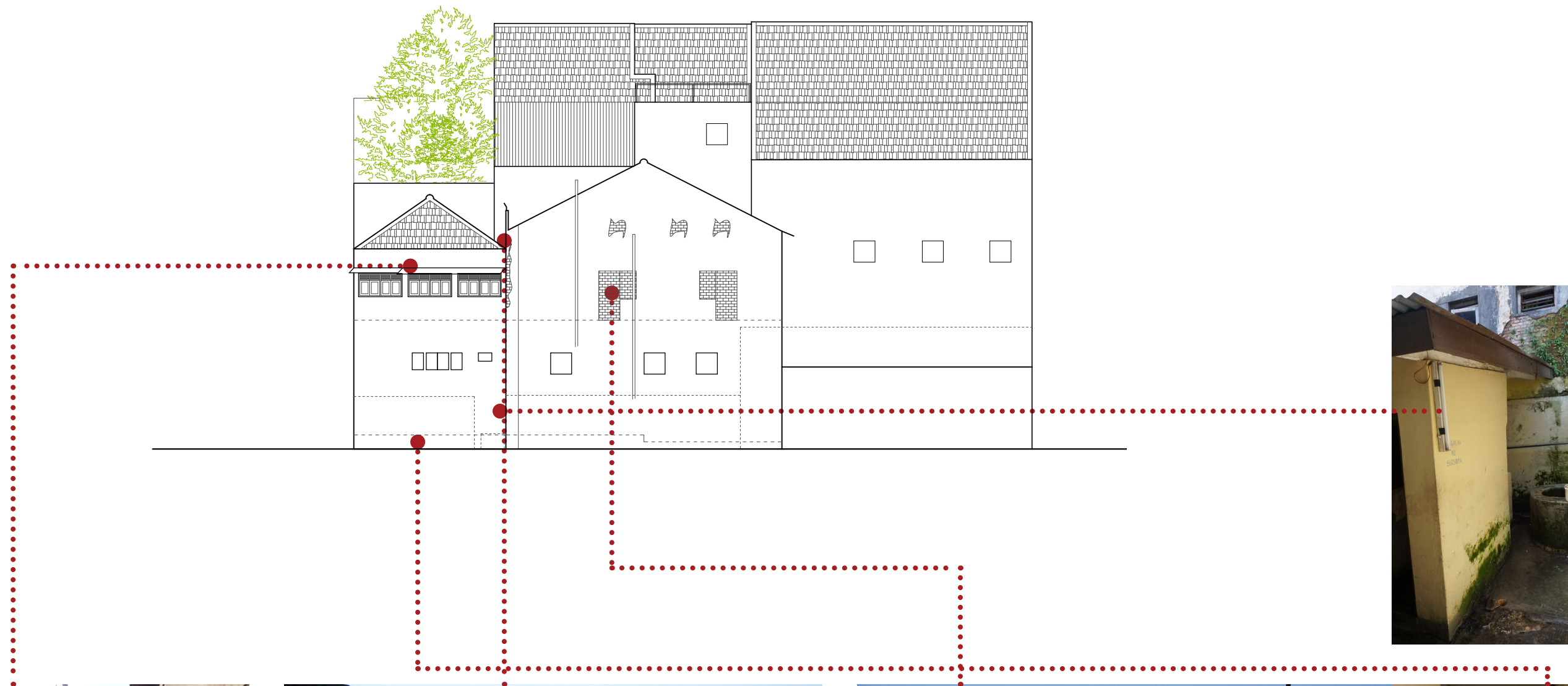
HELLERMAN BUILDING
ROOF SCAPE



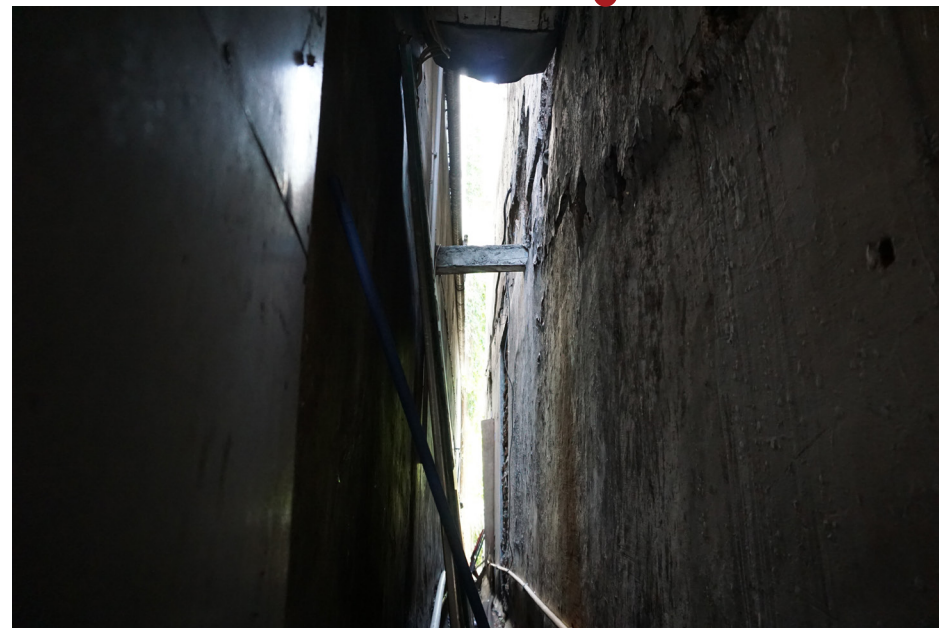
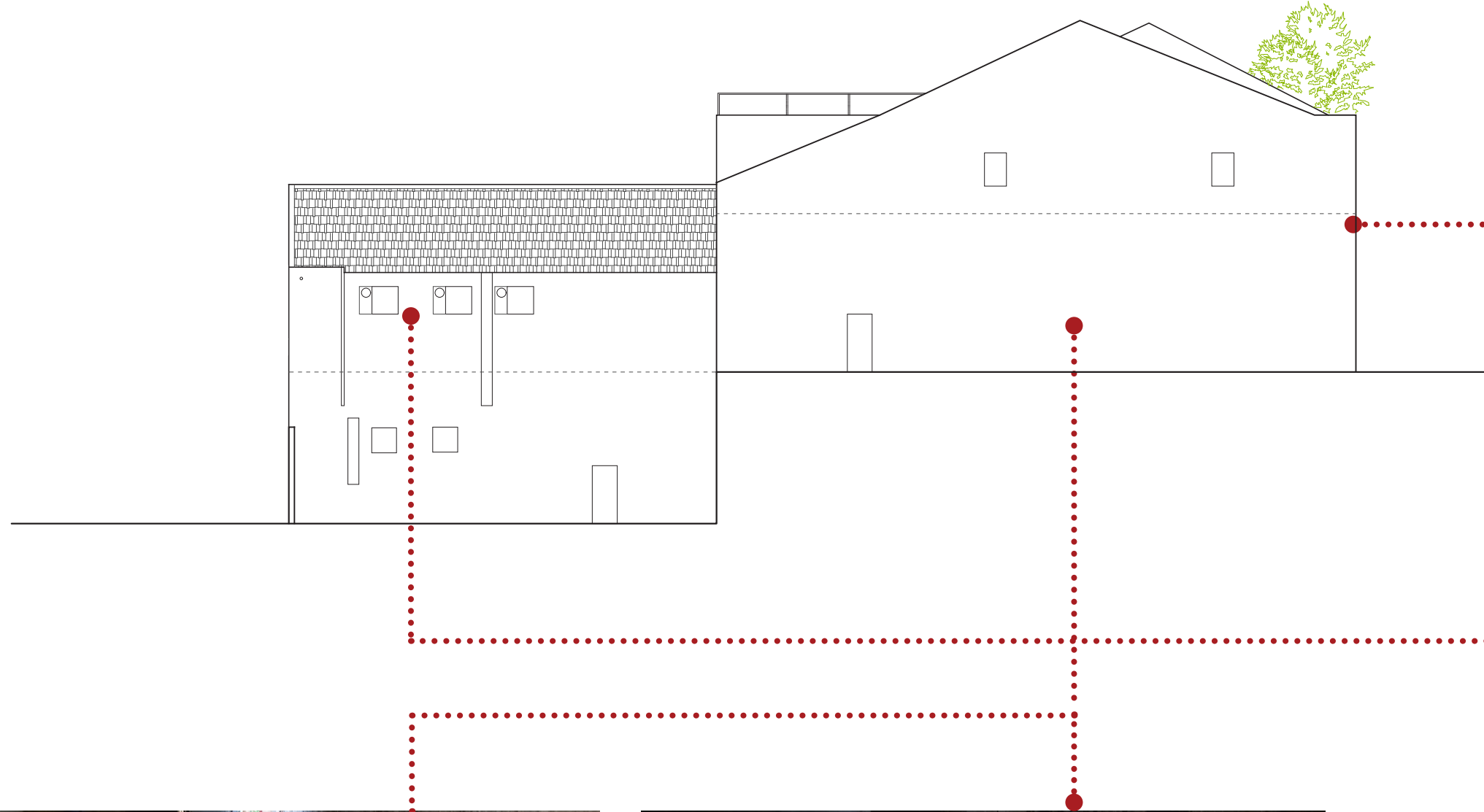
HELLERMAN BUILDING
FRONT FACADE | EAST SIDE



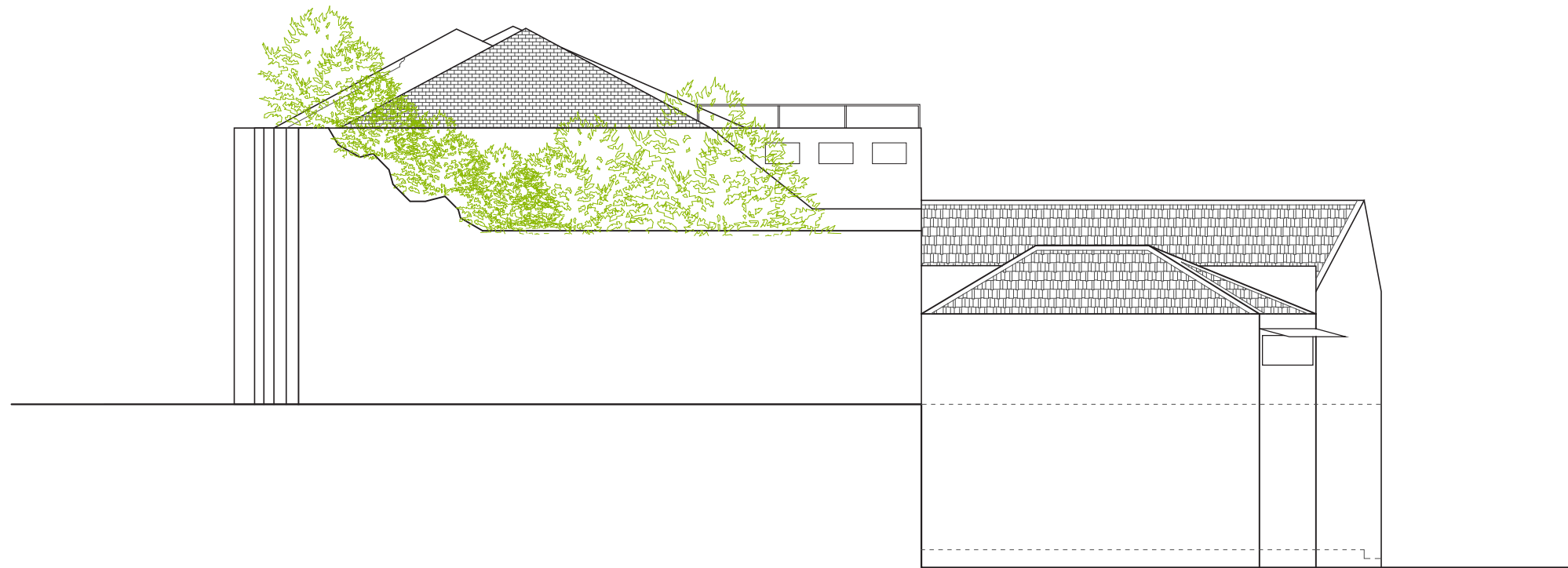
HELLERMAN BUILDING BACK FACADE | WEST SIDE



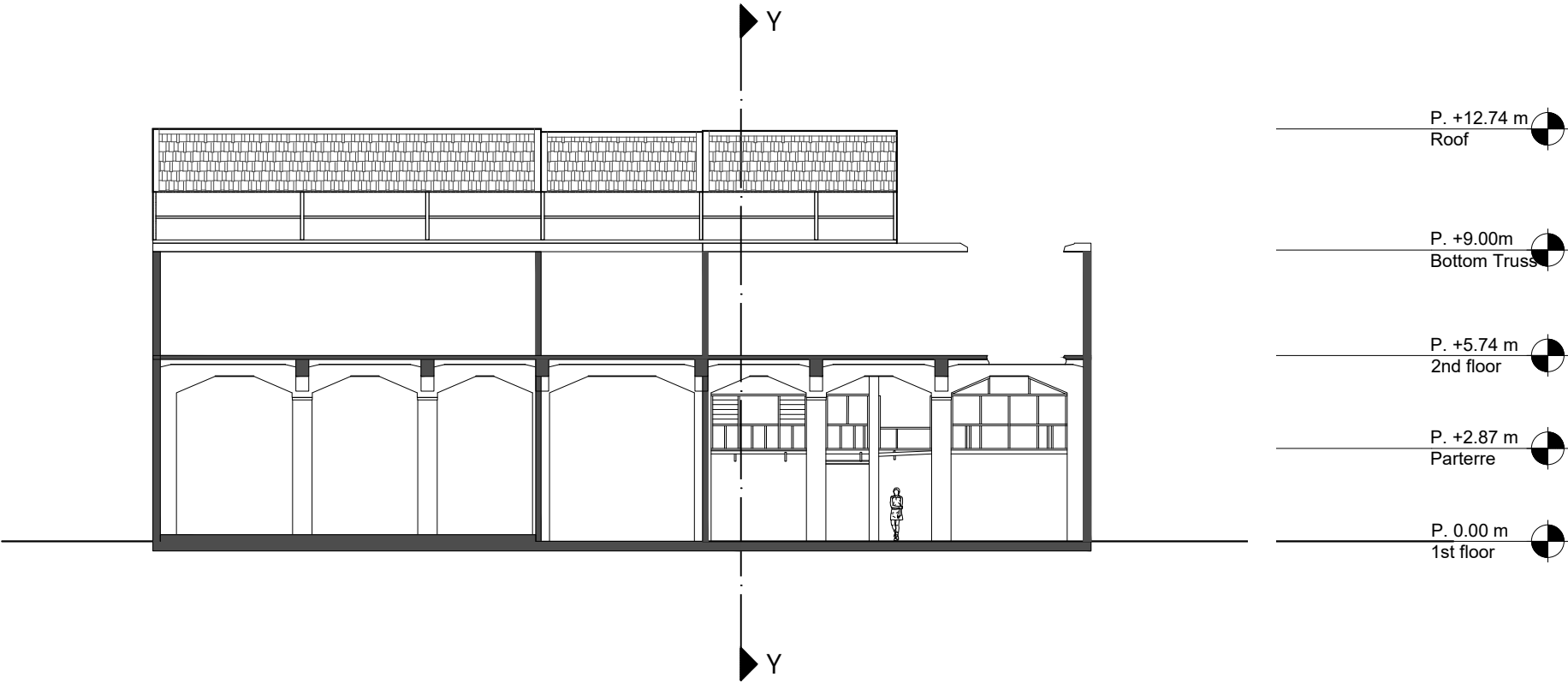
HELLERMAN BUILDING LEFT FACADE | SOUTH SIDE



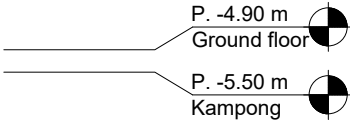
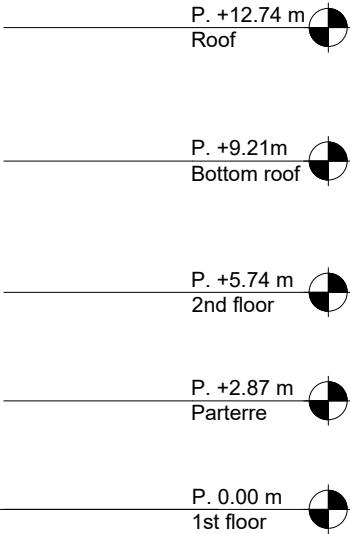
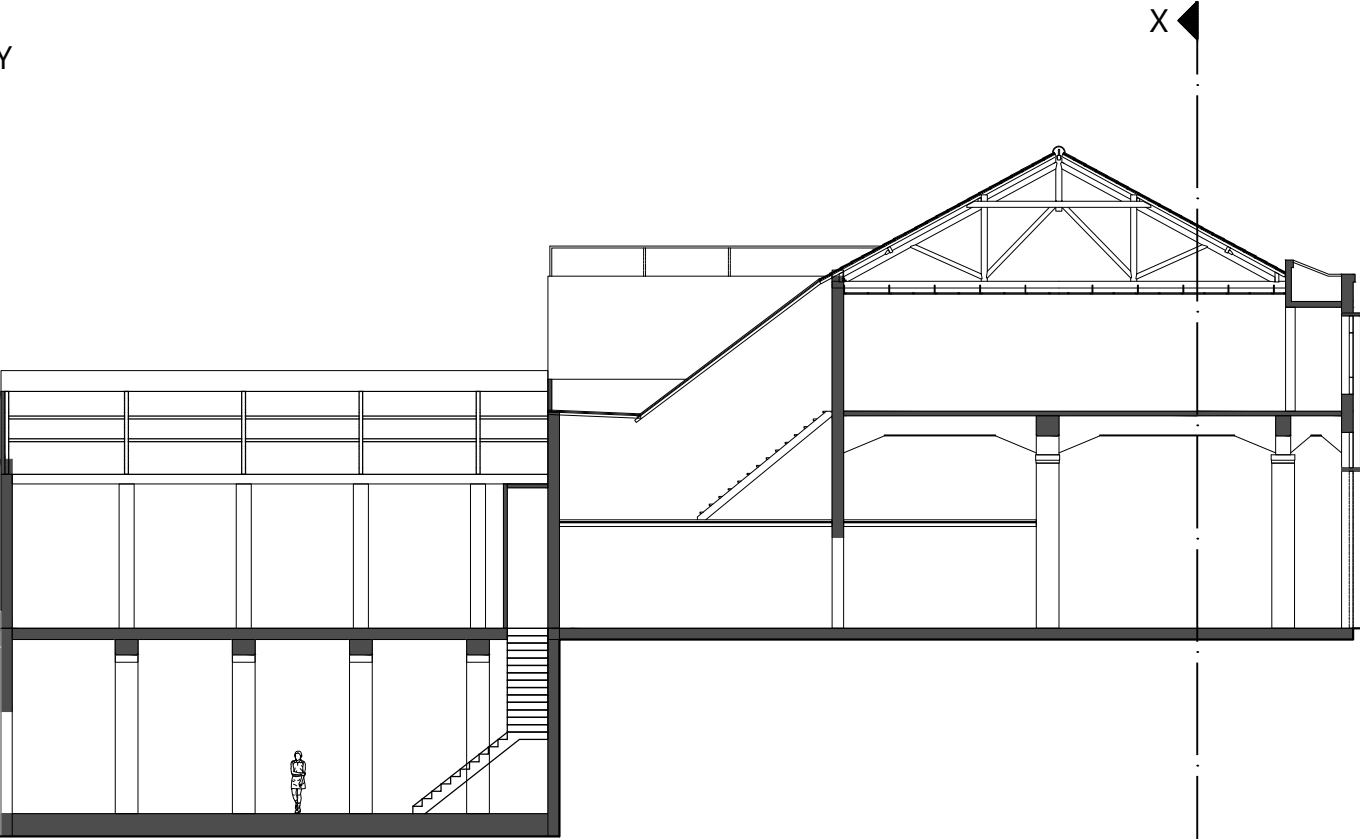
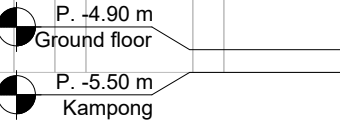
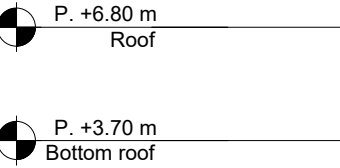
HELLERMAN BUILDING
RIGHT FACADE | NORTH SIDE



HELLERMAN BUILDING
SECTIONS



Picture of back facade, showing the foundation of the building, meaning that the semi-basement floor of back building 2 might be much higher then shown in the longitudinal section drawing, but not sure if this applies for back building 1.



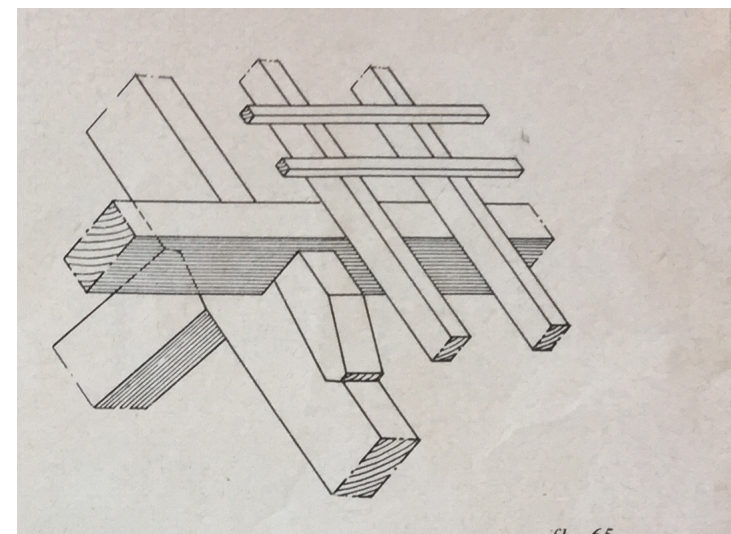
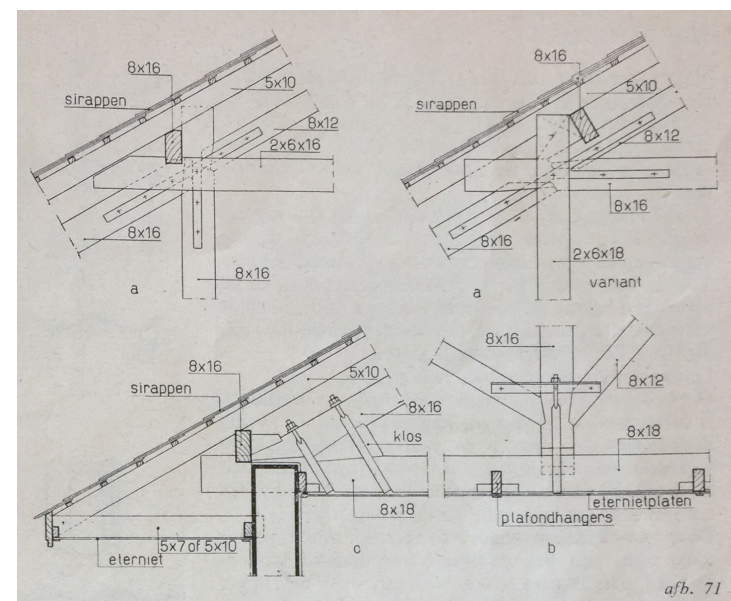
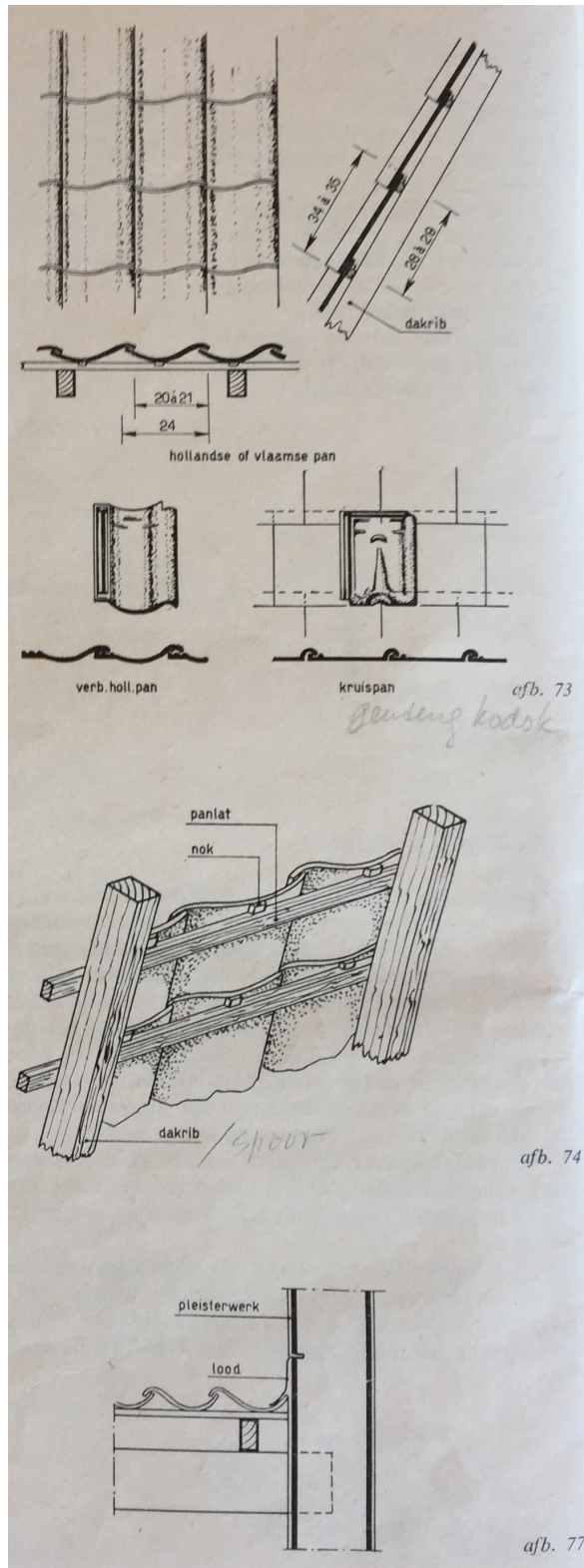
SHARED HERITAGE BANDUNG

ANALYSIS OF HERITAGE & TECHNOLOGY

HERITAGE & ARCHITECTURE

HERITAGE & TECHNOLOGY

ROOF CONSTRUCTION

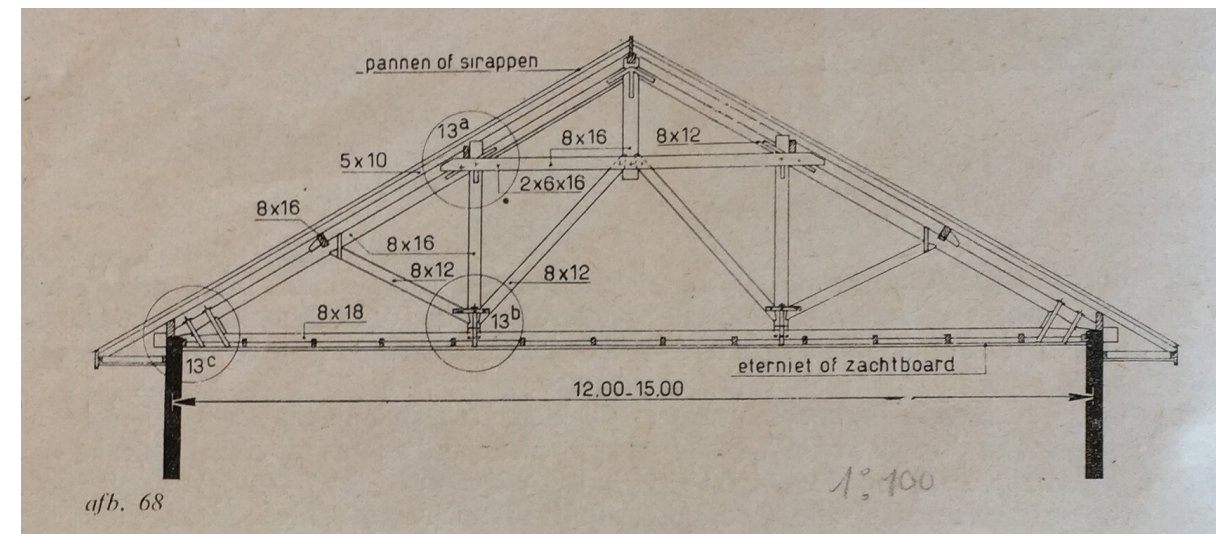


ROOF COVER

Pannenbedekking / Pans covering: these cheap and sustainable for the humid warm weather. Pannen zonder sluiting zijn de Hollandse of Vlaamse pan

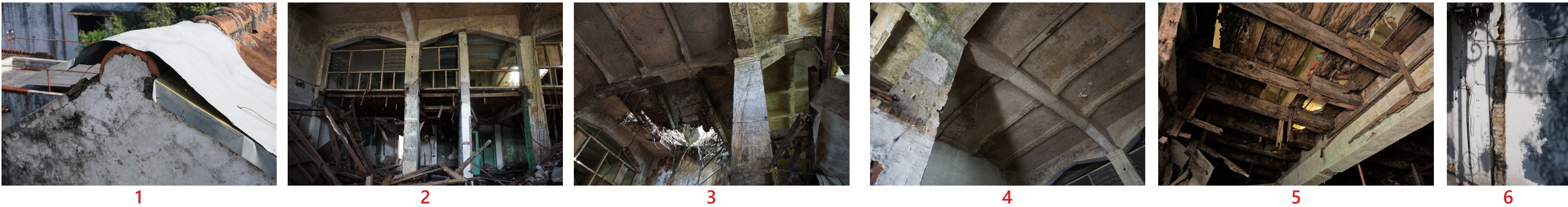
De aansluiting van het pannendak tegen een loodrecht op de nok staande muur geschiedt met een strook lood of lodorite. Deze strook wordt gemetseld in een in de muur gehakte sleuf en door de pleisterlaag van de muur aan de bovenzijde afgedekt.¹

¹ Gmelig Meyling, J. (1953). Bouwen in Indonesië : Handleiding bij de constructie van woningen en loodsen (Stam's bouwtechnische serie, no. 6). Haarlem etc.: Stam.



HERITAGE & TECHNOLOGY

STRUCTURE & MATERIALS



Legend

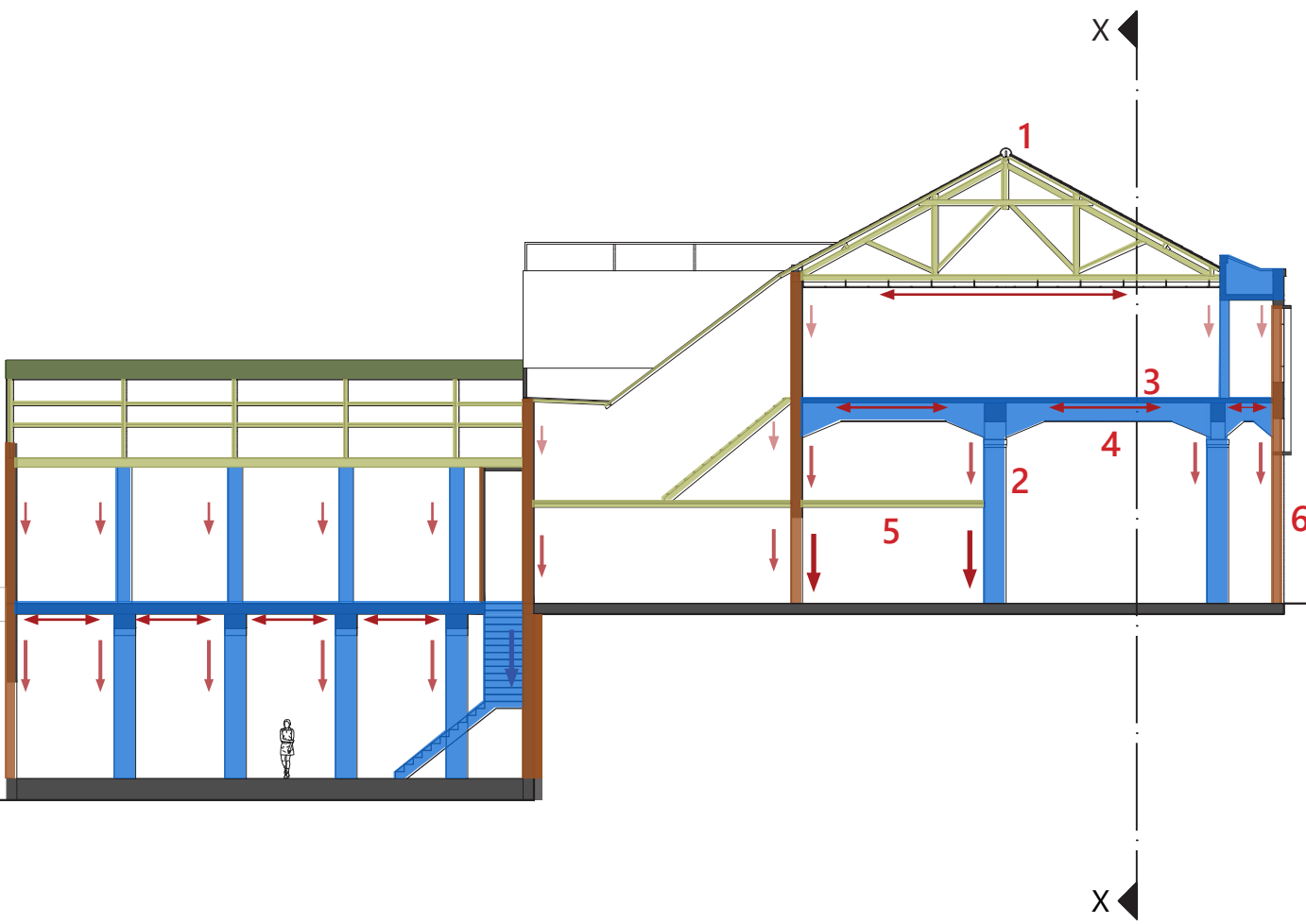
- Tamped concrete
- Brick
- Reinforced concrete
- Wood
- Ceramic Roof tiles
- Forces

P. +6.80 m
Roof

P. +3.70 m
Bottom roof

P. -4.90 m
Ground floor

P. -5.50 m
Kampong



P. +12.74 m
Roof

P. +9.21m
Bottom roof

P. +5.74 m
2nd floor

P. +2.87 m
Parterre

P. 0.00 m
1st floor

P. -4.90 m
Ground floor

P. -5.50 m
Kampong

SHARED HERITAGE BANDUNG

AMY COTINO | 4363752

ANALYSIS OF HERITAGE & CULTURAL VALUE

HERITAGE & ARCHITECTURE

CULTURAL VALUE

VALUE ASSESSMENT

VALUE ASSESSMENT CATEGORIES



The colors (red, orange, green) are based on the 'traffic light' key, as proposed by Kuipers and de Jonge (2017), and are defined as followed:

- *Red: High heritage value.* These are of critical importance to the significance and/or construction of the object or property. Extreme caution needs to be taken, "due to the presence of original components and materials, or elements that reflect the original design concept very strongly."

- *Amber: Positive heritage value.* These are of importance to the significance and/or construction of the object or property. Proceed with caution, "often because there may be historical assets at stake that could not be investigated sufficiently or because valuable modifications from a later phase have been identified."

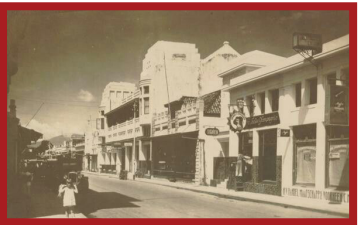
- *Green: Indifferent heritage value.* These are of relatively minor importance to the significance and/or construction of the object or property, because "usually later additions or sections that have been radically altered."

Surroundings





AGE Value
The Braga street, as well as Kampong Braga, has been present even before the building was built in 1894.

HISTORICAL Value
However, throughout the aging process, the surroundings developed further into high density neighborhood. This development is of high importance, but can also be interpreted as a disturbing one.




HISTORICAL Value
The historic facades of colonial buildings themselves represent the image of the significant historic fabric of how Braga street looked like in the past. The original design is of high importance of the complex as an essential component of the ensemble in the Braga street.


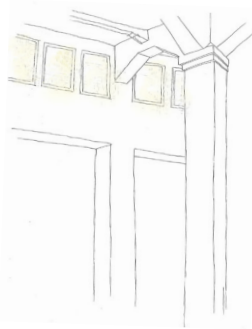
Story

	<p>HISTORICAL Value</p> <p>Firma Hellerman N. V., the company itself, was one of the first shops in the Braga street, selling various items such as weapons, ammunition, bikes, carriages, et cetera.</p>
	<p>HISTORICAL Value</p> <p>It is very likely that the architect of the building could have been R. A. L. Schoemaker. This adds even more value on the narrative and design of the building.</p>



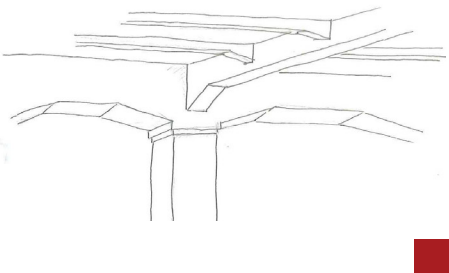

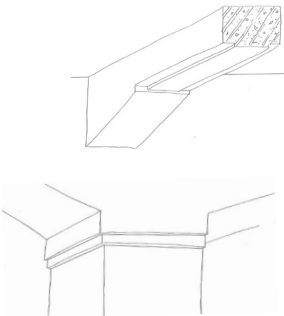
Site

	<p>HISTORICAL Value & AGE Value</p> <p>The site of the building has with the existing footprint has not changed since 1940 (as far as we can see from the pictures).</p>

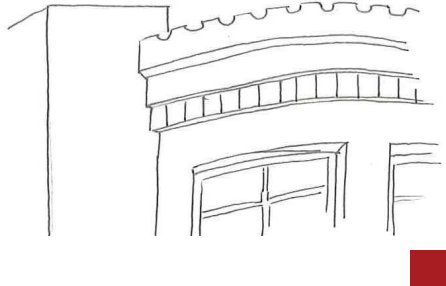
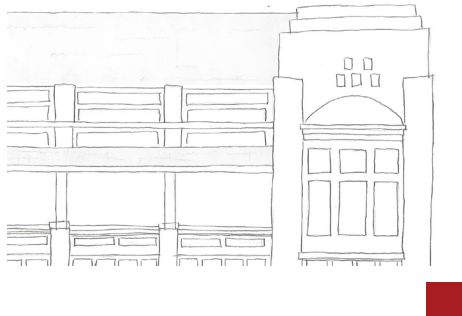



Space plan

	<p>AGE Value</p> <p>The debris and the patina in the interior space reveals a third layer in time; vacancy and collapse of the third tower. It is of mixed value because it plays a destructive role in its space plan.</p>
	<p>HISTORICAL Value</p> <p>The clerestories in the front facade bring in daylight in order to increase the interior quality. This is of high importance.</p>



Structure

	<p>AGE Value & HISTORICAL Value</p> <p>The exposed iron in the concrete beam expresses the building engineering in the 1890s, as being one of the first buildings in the Braga street. These values are of high importance.</p>
	<p>AGE Value</p> <p>The broken-off plaster exposes that part of the construction consists of bricks and not of reinforced concrete. This is of positive importance for its use of materials and building engineering, indicating that these might have been the result of financial choices. Therefore, it does not contribute significantly to the building as a whole (use, aesthetics, oeuvre, etc.)</p>
	<p>HISTORICAL Value</p> <p>This type of construction, with the oblique part at the beginning, expresses high historical value to the history of building engineering. Current building constructions are not built in this manner anymore.</p>
	<p>HISTORICAL Value</p> <p>The original facade (on the right side) shows another type of proportion, that was common for the colonial buildings, whereby the ground floor seems a lot higher than the upper floor. In the renovated facade the upper floor seems much higher than the ground floor.</p>
	<p>RELATIVE ART Value</p> <p>Small plaster details that are added in the top part of the columns and the bottom part of the beams. This is of high artistic value to the ornamentation of the building.</p>




Skin (exterior)

	<p>RELATIVE ART Value</p> <p>The stucco placed on top of the tower. Even though this is not part of the original design, this component is of high value for the ornamentation and aesthetic value of the building.</p>
	<p>RELATIVE ART Value</p> <p>The original design consisted of a balcony, which contained a railing and a top part of the facade (thereby hiding the roof). These elements illustrated horizontal-ism is the facade in contrast with the vertical-ism which the towers showed.</p>
	<p>NEWNESS Value</p> <p>Even though the renovated facade looks completely different from the original one, it kept certain characteristics such as the vertical-ism of the windows and the hidden roofs. However, it is not seen as restoration of the building, but as transformation and will thus be given an indifferent value in relation to its authenticity.</p>
	<p>RARITY Value</p> <p>The last tower of the building, which is still standing. It is of great importance as a result of not only aesthetic qualities of the design, but also uniqueness within its direct context in the Braga street.</p>
	<p>AGE Value</p> <p>The trees growing in the vacant part of the building has becomes more and more part of the building as it ages. However, this is of indifferent value as it does not contribute to the whole of the building.</p>

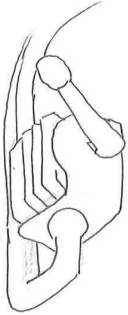
Surface (interior)

	<p>AGE Value</p> <p>The broken-off plaster and the exposed bricks of the interior wall reveal the authenticity of the building and has remained unspoil</p>
	<p>HISTORICAL Value</p> <p>The natural stone finish of the column illustrates the character or function which the space had, which might be that of a showroom. However, it is uncertain if this is part of the original design.</p>

Spirit of Place

 	<p>AGE , HISTORICAL</p> <p>Age, new buildings along braga are not made with these high ceilings anymore. Historically and user wise, it shows the main function of the building and you can also the a part of the floor removed, so it could accomodate yet another or new funtion during that time.</p>
	<p>RARITY Value</p> <p>The green space behind the building contains banana and papaya trees, which was very common to see everywhere in the past. Due to high density of the buildings there is no room left for these green spaces.</p>

Site

	<p>AGE & HISTORICAL Value</p>
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CULTURAL VALUE STATEMENT

The cultural value statement consists of opportunities, obligations and dilemmas regarding the architectural re-use of built heritage.

The Hellerman building contains not only high age value, but of high historical value as well; deriving from one of the first shops that has been known to exist on the Bragastreet. In addition to this, the architect of this building also a well-known architect in that time; R. A. L. Schoemaker. This gives the design of the building an even great historical value. Other high values of the building is its high ceiling and spacious ground floor, which derived from it's former use as car trade; the relative art value and age value of the reinforced concrete structure; but also the high historical value of the original front facade, which has been completely disappeared, except for a small part of the last tower.

Opportunities

A value of high importance offers opportunity when it consists of favorable amount of potential to work with for the design.

- The opening in the reinforced concrete floor gives opportunity and inspiration to many possibilities in the use of space and in connection the first floor with the second floor, instead of merely restoring it, which is an option as well.
- Even though the open green space in the backyard creates an opportunity for additions to the building, it is considered rare in its context (due to density) and should therefore be maintained.

Obligations

Obligations are high values which requires maintenance for the new use value.

- The high windows in the front facade brings in daylight in order to increase the interior quality. This can be used to an advantage, if the function of a big hall will be maintained, or even when the mezzanine floor can be pushed further the to front facade, creating a completely new floor. However, the latter is not advised as it comprises with another value, which the spirit of place.
- The structure is of high importance to its history and is therefore to be maintained. This should be taken into consideration when adding more floors on top, which may result in reinforcing the current structure or even replacing it. Also the relative art value which it holds should be kept and not be hidden behind a ceiling.
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Dilemmas

Dilemmas define problems, where any solution will have a negative impact. These can be relate to comfort, control, costs, connections and character. ¹

The Riga charter states that reconstruction should be carried out "without conjecture or compromising







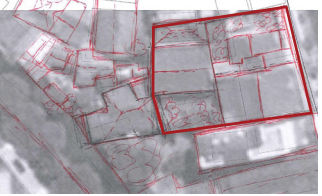











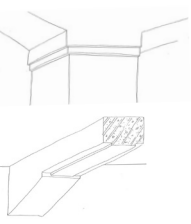









existing in situ remains, and that any reconstruction is legible, reversible and the least necessary for the conservation and presentation of the site". However, in contrary to thee conditions, reconstruction can still be carried out, where survival of the place is necessary; "where a 'place' is incomplete through damage or alteration; or "where it recovers the cultural significanse of a 'place', as stated in the Riga charter. ²

- Reconstruction of the original front facade, which is highly valued as being part of the significant historic fabric of the Braga street, will bring along high costs in restoration. However, the front facade consists of historical artistic and symbolic significance for regional culture and history by means of ...
In addition to this, it goes against the aspect of sustainability which proposes to use or re-use what is currently present. The question asked here is then 'what added value does it bring back to the new use value in addition to its historical and relative art value?
- Age value of the exposed interior walls/ back facade/ reinforced concrete columns/ reinforced concrete floor. This offers a dilemma towards restoration of the building.

¹ Designing from Heritage (2017)

² ICCROM, Latvian National Commission for UNESCO, & State Inspection for Heritage Protection of Latvia. (2000). Riga Charter on Authenticity and Historical Reconstruction in Relationship to Cultural Heritage. Riga.

CULTURAL VALUE MATRIX

	Age value	Historical value	Relative Art value	Commemorative value	Use value	Newness value	Rarity value
Surroundings	 			  Ensemble [unintentional]			
Story		 					
Site		 					
Space plan	 	 			 High windows & ceiling height 		
Structure	 	 	 				
Skin (exterior)	 		 				 
Surface (interior)	 						
Services	