



ARCHITECTURAL CONSERVATION STRATEGIES: MAINTAINING THE  
AUTHENTICITY IN MANAGING CHANGES



A Thesis Submitted in Partial Fulfillment of the Requirements  
for Doctor of Philosophy ARCHITECTURAL HERITAGE MANAGEMENT AND  
TOURISM (INTERNATIONAL PROGRAM) PLAN 2.1

Silpakorn University

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Miss Sriwinarsih Maria Kirana Sajid

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TOURISM (INTERNATIONAL PROGRAM) PLAN 2.1  
Advisor Associate Professor Kreangkrai Kirdsiri, Ph.D.  
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CONSERVATION STRATEGIES:MAINTAINING THE AUTHENTICITY IN  
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From various discussions about authenticity, the discussion of authenticity at the Dutch East Indies Architecture, which was built in the context of the city of Bandung in the early 1900s, is expected to contribute new thoughts to the academic world and the world of architectural practices. This is qualitative research involves collecting and analyzing data to understand the concept, value and opinion through one-to-one personal interview, case studies research, record keeping and observation. There are two research questions: what is the authenticity of Dutch East Indies Architecture in Bandung City? how does authenticity remain when the newness value for adaptive reuse of Dutch East Indies Architecture in Bandung is added? There are three steps to build the understanding that will lead to the answer on the topic "Maintaining the Authenticity in Managing Changes to New Needs". First step is understanding the authenticity and problem on defining authenticity since authenticity has different meaning in different cultural context, multilayered of heritage, and tension between demands for preservation approaches of authenticity. Second step is to look at how the authenticity is maintained on a dynamic of changing the function of the building purpose and see who or what is involved in maintaining this factor. Last step is managing changes in adaptive reuse building leads the user to different architectural experience, but at the same time as a heritage building, the user must have pre-existing culture experience. Continuity is happened when the building as locus of world peace, forming bonds of friendship due to soft diplomacy that occurs when the building becomes a show case as evidence of maintaining and preserving the values of the building. The architecture of the Dutch East Indies, has two understandings of authenticity: material and immaterial. Paradox that enhances each other and it is similar with two sides of coin, could not be separated. To remain the authenticity in the newness value when its added is to keep the building and the place alive. People or community understand the place as an event, not as a container, that is marked by strong connection between people and place.

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# CHAPTER 1

## INTRODUCTION

### 1.1. RESEARCH BACKGROUND

#### 1.1.1 Conservation Problem

Every building exist to reflect something, and what it house is itself part of the pursuit of architecture<sup>1</sup>. This is why architecture is a specific art, different from the other arts and including humanism and materiality. Despite the specific purpose, building reflect its own past and present, it has a life from the ideas of the architect through the construction and the use, suffering crisis and adapting to changes. This means no building is static, it is intimately bound up with the needs of generations of user.

To envelop uses and activities from generation to generation, the building space and structure has to be adapt in the present and future time. Conservation is the method or process to conserving of historical possession and to continue portraying its original beauty, distinctive character, unique style or use or association with distinctive historical personality or event. There is no global consensus of conservation word. In the Australia ICOMOS Burra Charter<sup>2</sup>, conservation includes all the processes looking after a place so as to retain its cultural significance of a place, including repair and restoration. In some countries, conservation does not apply to the building only, but to other objects and some resources including all cultural resources and historical dimension. Stephen Emmitt stated in 2002 that conservation allows alterations and improvements, and a change of use is also to be expected<sup>3</sup>.

Socio-cultural (people, activities, time) and physical (object, space, boundaries) are point of view on the conservation discussion, but in real, they are interrelated. The socio-cultural aspects of an environment will be reflected automatically in the conservation of its associated physical settings. These two point of views are assumed as the factors that influence authenticity of architectural object in this research.

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<sup>1</sup> Goldberger, Paul. (2011). *Why architecture matters*. London: Yale University Press

<sup>2</sup> The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013. The Burra Charter is periodically updated to reflect developing understanding of the theory and practice of cultural heritage management

<sup>3</sup> Aygen, Zeynep. (2013). *International Heritage and Historic Building Conservation. Saving the World's Past*. New York: Routledge. Under the Burra Charter, this would not denote conservation action but would rather fit within the category of adoption, meaning modifying a place to suit the existing used or proposed used.

The approach of building conservation method is traditional and modern. While authenticity is a basic concept of modern conservation, it still continues the traditional approach where the main value is culture<sup>4</sup>. The term “authenticity” turns out to be a challenging one in the global and transcultural context, because it derives from a Western cultural background as many other definitions to cultural heritage and their references to credibility, originality, or truthfulness. What is truthful definitely depends on the context. <sup>5</sup>

Building conservation in Indonesia is relatively new practice compared to more advanced countries in the subject. The approach to understanding heritage building conservation from the colonial period has had a different impact on society. One group sees it as a relic that needs to be preserved because of its high historical, cultural traditional, aesthetic, social and scientific (architectural) values. Another group sees this as a memory reminiscent of colonialism and incising wounds in the nation’s history, therefore it does not to be preserved, if necessary replaced with a new building. Another group believes that old buildings from the colonial era need to be conserved as witness and evidence of colonization in Indonesia.

Apart from some of the views of the community regarding old buildings and their preservation, the government has done efforts to protect these buildings which are written in the Law on cultural heritage. In Law No. 11, 2010, heritage conservation is cultural heritage in the form of Cultural Conservation Objects, Cultural Conservation Buildings, Cultural Conservation Structures, Cultural Conservation Sites, and Cultural Conservation Areas on land and/or in the water which need to be preserved because they have important values for history, science, education, religion, and/or culture through a determination process<sup>6</sup>.

Under local government, for Bandung City itself, there are four criteria that are required to establish a cultural heritage. First, it is a cultural heritage object, building, and structure that at least fifty (50) years old or more. Second,

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<sup>4</sup> Jokilehto, Jukka. (2002). *A History of architectural conservation*. MA: Butterworth Heinemann. p.16-17

<sup>5</sup> Weiler, Katharine, & Gutschow, Niels. (Eds). (2017). *Authenticity in architectural heritage conservation: Discourses, opinions, experiences in Europe, South and East Asia*. Switzerland: Springer International Publishing

<sup>6</sup> (No.11 Year 2011 Law of Republic of Indonesia) Undang-Undang Republik Indonesia No 11 Tahun 2010 tentang Cagar Budaya menimbang bahwa cagar budaya merupakan kekayaan budaya bangsa sebagai wujud pemikiran dan perilaku kehidupan manusia yang penting artinya bagi pemahaman dan pengembangan sejarah, ilmu pengetahuan, dan kebudayaan dalam kehidupan bermasyarakat, berbangsa, dan bernegara sehingga perlu dilestarikan dan dikelola secara tepat melalui upaya perlindungan, pengembangan, dan pemanfaatan dalam rangka memajukan kebudayaan nasional untuk sebesar-besarnya kemakmuran rakyat.

it is representing the last 50 (fifty) years of style. Third, it has to have a special meaning for history, science, education, religion, and/or culture. Fourth, It has cultural values to strengthening the personality (identity) of the region and the nation.

If the heritage building or place is more than 50 years old and contains at least 3 of these criteria, then the cultural heritage is included in group A. Building conservation can be carried out with the provisions:

- Building is prohibited from being demolished and/or changed
- If the physical condition of the building is bad, collapses, burns or is not fit for upright, it must be rebuilt the same as the original
- Building maintenance must use the same/similar materials or have the same character, by maintaining the details of existing building ornaments
- In the revitalization effort, it is possible to make adjustments/changes in function according to the applicable city plan without changing the shape of the original building.
- In heritage building site it is possible to have additional buildings which become a complete unit with the main building, provided that additional buildings can only be done behind and/or beside the cultural heritage building and must comply with the architecture of the cultural heritage building in harmony.

If the heritage building is 50 years old and meets at least 2 other criteria, then it is included in group B. Building conservation can be carried out with the following conditions:

- Building is prohibited from being demolished intentionally, and if the building's physical condition is bad, it collapses, catches fire or is not fit to stand upright, it must be rebuilt in the same way as it was originally.
- Building changes must be made without changing the character of the building and by maintaining important building details and ornaments.
- In the rehabilitation and revitalization efforts it is possible to change the function and interior layout without changing the character of the main structure of the building.
- in heritage building site it is possible to have additional buildings that become an integral part of the main building.

Meanwhile, group C heritage is determined if it is at least 50 years old and meets at least one other criterion. Building conservation can be carried out provided that:

- building changes can be made while maintaining the main character of the building.

- ornamental details and building materials adapted to the architecture of the surrounding buildings in harmony with the environment
- additional buildings in its plots can be done behind and/or next to cultural heritage buildings in harmony with the environment
- the building function can be changed according to the city plan

### 1.1.2 Discussion of Authenticity

Authenticity is explored and studied by various fields of science such as psychology and sociology which focus on human authenticity, on self-concept in meeting their needs, understanding themselves and interacting. From this scientific background, one's authenticity becomes a tool toward a true being.

The understanding of authenticity extends to various disciplines including architecture. Authenticity in architecture especially used to apply which conservation method is most appropriate. Because architecture is influenced by many factors, understanding of authenticity generates many concepts and discussions from different points of view.

As a result of critical debate following the great transformations that occurred in Europe during the first half of the 20th century (mainly due to the effects of the two world wars), *the Venice Charter* (ICOMOS 1964) with its emphasis on authenticity in the sense of "genuine" or "original", reinforced a materialist approach to *authenticity* in heritage policy.

The Nara Document on authenticity (1994) is regarded by many as a turning point<sup>7</sup>. The historical and cultural contingency of the concept of authenticity was emphasized. The Nara Document suggests that all judgments about values attributed to cultural properties as well as the credibility of related information source may differ from culture to culture, and even within the same culture

Within the framework of the global usage of the concept, the ambiguity of the term has motivated Asian countries to develop interpretations and practices of their own in accordance with their specific cultural, social, historical, and political conditions and their proper sensibility thus to translate and extend the meaning of authenticity beyond its original purview.<sup>8</sup>

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<sup>7</sup> Article 13 of the Nara Document states: Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgments may be linked to the worth of a great variety of sources of information. Aspect of the sources may include form and design, materials and substance, use and function, tradition and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of this sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

<sup>8</sup> Jokilehto, Jukka. (2002). *A History of architectural conservation*. MA: Butterworth Heinemann

One of the main thrust of this diverse literature is that authenticity is not inherent in objects, buildings, places, or indeed cultural practices. Rather, it is a quality culturally constructed and varies according to whom is observing object and in what context. Authenticity not only can be defined as quality of material but context, surroundings, environment and other issues related to intangible nature. Local communities have their own understanding evolving this concept in tune with their social and cultural life by not separating tangible and intangible or material and spiritual.

In relation to the context, the idea / concept of authenticity raises many discussions. Different contexts have their own approach to examine authenticity and it is not static but fluid over the life. This discussion becomes a background to seek a more specific meaning to heritage building authenticity that was conceived according to the construction period, ideas, values, or construction ability.

In Bandung city plan, in the region of West Java, Indonesia, was introduced Garden City Plan by Western colonization. This concept represented a novel alternative to the traditional city, which combines the cultural and educational opportunities of city line with the healthy and soul-sustaining benefits of our country life in a balanced and self-sufficient form of settlement<sup>9</sup>. This indicates the beginning of Western influence. It was clearly explains the concepts on which the plan was based and reflects in board outline how the development of Bandung should take shape on the basis of an urban development master plan and further plans for North Bandung. However, after colonialism ended, this concept of urban planning fell into disuse and is currently unknown to the general Bandung community.

Historically, as a significant city in Dutch Colonial world, the Dutch considered moving the capital city of Dutch East Indies from Batavia to Bandung. This was part of both Dutch and colonial Dutch architects effort to turn the city into a vision of colonial modernity. What made Bandung particularly striking visually was the prominence of European-style architecture, such as the extensive array of Art Deco and the earlier Empire-style houses and buildings throughout the city, giving it a 'European feel'.<sup>10</sup>

An authentic building is thus one that is truthful to its origins in terms of its date, its material, its form, its authorship, workmanship, construction, and in many cases its primary context and use. Authenticity can be developed more

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<sup>9</sup> Doordan, Dennis. (2001). *Twentieth-Century architecture*. Pearson College Div

<sup>10</sup> Nas, Peter (eds). (2007). *The past in the present. Architecture in Indonesia*. Leiden: KITLV Press



deeply and broadly as a basic of modern approach, to show new things that have not been seen in Dutch Indie buildings, so that it can generate new methodology in conservation and even become a strategic laboratory in this methodology.

Authenticity concept of non-western and indigenous case studies, reveals a diverse range of cultural approaches to authenticity. <sup>11</sup>Authenticity can be developed more deeply and broadly as a basic of modern approach, to show new things that have not been seen in Dutch Indie buildings, so that it can generate new methodology in conservation.

The different approaches based on traditional or local culture have not been widely open to bring out the authenticity of Dutch East Indie Architecture. This far, there is no strong emphasis on local concept to describe Dutch Indies heritage authenticity. Dutch Indies Architectural Style demonstrates hybridization of local and western design that reveal its authenticity that may only be found in Indonesia but until this far, there is no concept to describe Dutch Indies heritage authenticity.

### **1.1.3 Adaptive Reuse Strategy**

In the context of functional and physical of existing buildings, a building is not static in a use or condition sense over their service life. In order to reuse the building, it has to have an initial use, that is no longer relevant and use the building for new purpose. In the adaptive reuse, authenticity could give special emphasize to the context and a tool to respect many values that embodies the object, context, and ideas. There are buildings by Schoemaker that has been changed, underwent adaptive reuse, so that authenticity will be considered to be maintained in doing some changes.

Adaptive reuse is not only recycling the building for a new use, but also a strategy and method to preserve cultural heritage of the building. Theoretical approach towards adaptive reuse was only established in the 19<sup>th</sup> century when Eugène Emmanuel Viollet-le-Duc (1814–1879) recognized adaptive reuse as a way to preserve historic monuments. He argued that “*the best way to preserve a building is to find a use for it, and then to satisfy so well the needs dictated by that use that there will never be any further need to make any further changes in the building.*”

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<sup>11</sup> Jones, Sian. (2009). Experiencing authenticity at heritage sites: some implications for heritage management and conservation. *Journal of Conservation and Management of Archeological Sites*, Vol.11, 133-147

As defined by James Douglas (2006), adaptive reuse is any building work and above maintenance to change its capacity, function or performance<sup>12</sup>. Adaptive reuse is one of a conservation method, hence in any changes, it still has to maintain the good image, integrity and the good name of the building. Any intervention to adjust, reuse or upgrading the building, is to suit new conditions or requirements. Adaptation of building is needed so that the user continues to make a beneficial use of the property for longer time.

By the 1930s, the 'culture of restoration', through the cited document of the *Athens Charter*, identified the importance of 'use' in conservation practice<sup>13</sup>. It recommended 'to maintain, wherever possible, the occupation of the monuments that ensures its vital continuity, as long as their historical and artistic character would be re-aspect-ed with the modern use' (International Museum Office 1931), thus recognizing the choice of the original use as a guarantee of conservation.

*Building reuse* is considered a means to conveying the legacy of the past, which consists not only the building as a physical entity, but also the wealth information of each item. Ideally it requires a relatively flexible, responsive, and viable building. Potentially, most types of buildings can be adapted to another use. It is not only the number of buildings available conversions that limits the range of possibilities, but also their forms and construction.

In the context of functional and physical of existing buildings, a building is not static in a use or condition sense over their service life. In order to reuse the building, it has to have an initial use, that is no longer relevant and use the building for new purpose. *Adaptive reuse* is about overcoming obsolescence and redundancy in buildings and it is a tradition versus innovation that will influence conservation method. There is context related versus concern use that appeared to facilitate new needs as people needs are dynamic. In adaptive reuse, there are things that change and there are things that remain. The new function in adaptive reuse building leads the user to different architectural experience, but at the same time as a heritage building, the user must have pre-existing culture experience. Not a totally new experience.

Among various discussions and approaches to authenticity from both Western and Eastern perspectives, the objective from this research is to brings up some thoughts that is likely a new things related to the unique authenticity of this

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<sup>12</sup> Douglas, James. (2006). *Building adaptation*. USA: Elsevier Ltd.

<sup>13</sup> Adopted at the First International Congress of Architects and Technicians of Historic Monuments, Athens 1931. At the Congress in Athens there are seven main resolutions were made and called "Carta del Restauro":

colonial building. Therefore, from this background, this research has two research questions to be examined.

1. What is the authenticity of Dutch East Indies Architecture in Bandung City in the context of multi-cultural?
2. How does authenticity remain when the newness value for adaptive reuse of Dutch East Indies Architecture in Bandung is added to keep the place relevant to the contemporary connection between people and place?

From the aims of the present research is to provide a strong emphasis on the values of local culture to frame in the best way the character and authenticity of Dutch East Indies. By seeing and realizing the value of authenticity that has been found and being a factor that accentuates the character of Dutch East Indies Architecture, authenticity can be considered in adaptive reuse so that all parts that can be remained will still be remained as the identity in the changes that occur.

## 1.2. CASE STUDY

### 1.2.1 Dutch East Indies Building

Along city history, Bandung has been developed and transformed in physical and function. There are several buildings that built during Dutch colonialism and have changed of original function due to the wave of political changes and social interests. Study on authenticity and adaptive reuse will be conducted on selected Indies-Tropical Style Building that built during a period around 1930s that already has a new function.

The research is focus on colonial building done by C.P.Schoemaker, a Dutch architect, because Bandung is dominated by Schoemaker works from year 1920-1940, which are mostly under city heritage list. These buildings have a concept as previously mentioned, hybridization of Western technology and Eastern tradition, which Schoemaker is one of the architects who initiated this idea to be realized in Dutch East Indies. When western architect adopted local context, climate and environment, to the modern architecture concept or European Style Architecture, this might explain heritage authenticity in a different context compared with other case studies in other country. A very interesting combination of Western and traditional Indonesian thought must become awareness among the wider community, especially among the people of Bandung City.

**Even though there is another perspective to explain this hybridization, which is from political perspective. *Ethische Politiek* (Ethical Policy)**



**Dutch East Indies history is a program introduced by Dutch into the early 20<sup>th</sup> century aimed at promoting the welfare of the indigenous Indonesians<sup>14</sup>. This is because toward the end of 19<sup>th</sup> century, leaders of ethical movement argued that the Netherlands had acquired huge revenues from Indonesians by means of compulsory under the *Cultuurstelsel* (Culture System) and this was the time for Dutch to pay “the debt of honour” to the Indonesian people by promoting good education, good irrigation (for agriculture) and good opportunity to be more autonomy for Indonesian officials. So in architectural field, there is an opinion that the hybridization is an attempt to give equation to display Dutch and Indonesian building knowledge.**

The presence of the Dutch in Indonesia influenced Indonesian lifestyle. From here emerged a new culture, which is a mixture of Dutch culture elements and indigenous culture elements, including the form of traditional houses and the function of space. The combination of traditional house building forms and Dutch building forms is called by Berlage "Indo-Europese Bouwkunst", Van de Wall called it "Indische Huizen" and Parmono Atmadi called it "Indische Architecture"<sup>15</sup>. Indische culture is a historical phenomenon because it produces cultural works that are determined by various factors, namely political, social and economic.

Architecture is unique, because it speaks of the age, and the cultural context that produced it. This study for building conservation will develop knowledge and insight on structure manner in the midst of urban development, how to maintain values and also to add values to keep up on urban development.

### **1.2.2 Object Study**

There are two heritage buildings as case study that will be examined, it was designed by a Dutch architect, Wolf Schoemaker. Those buildings are part of city heritage building list because it has historical value, architectural value, cultural value, educational value, and political value. It is not only the building that contribute many values, but also its surrounding and the environment. This building makes the city develop and gives physical expression to our local and national culture. The two buildings are among few buildings that built in modern architecture period by Dutch during colonization, and gave significant impact on city infrastructure progress.

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<sup>14</sup> Soekiman, Djoko. (2014). *Kebudayaan Indis dari zaman kompeni sampai revolusi*. Depok: Komunitas Bambu.

<sup>15</sup> Ibid

The case study method has the potential to bring out various angles from which a particular topic can be discussed. Data derived through application of this method of research can cover a broad range of issues relating to the topic being investigated. The use of the case-study method is usually necessitated by the specific context in which management practises need to be implemented. In particular, the method can help to engender better understanding to the various factors (geographical, social, economic, political and cultural).

The first building is *Jaarbeurs* (it is a Dutch name for annual fair), built at 1919. It is a building for expo and trading activities. The expo was usually lasts for approximately a month it was an important role in the sober calculation of economic life. This building is located in Menado *Straat*, across the field *Nederlandsch Indische Athletiek Unie* (Dutch East Indie Athletic Union), and surrounded by three other street; *Bandastraat*, *Bilitongstraat*, and *Soendastraat*. The site was near the busidess area and toward European settlement based on Ghijssels' master plan. In the area of *Jaarbeurs*, there are main building, exhibition hall, and workshop<sup>16</sup>.

Since the building handed over to Indonesian Government, in particular to Indonesian military, *Jaarbeurs* became Indonesian Army Education and Exercise Command Office, and it has been officially registered on Bandung Heritage List Category A<sup>17</sup>. It means, the existing building must be kept as the original but the interior is allowed to have new finishes

The other building is an entertainment building. Like European residents in other cities, entertainment is one of the means to unwind after work. They then formed a group to entertain themselves. One of the famous associations at that time was the *Societeit Concordia*. They formed *Societeit Concordia* in 1879 and the members consist of associations of Dutch residents who worked on plantations. *Societeit Concordia* itself comes from the Dutch language, namely *Societeit* which means "Hall" and *Concordia* from Latin which means "Agreement"<sup>18</sup>

*Concordia* was the center of cultural life in Bandung. It was located in *Groote Postweg* or Great Mail Road, it was the long road that ran from Anyer in the west to Panarukan in the east. The activities were often organized by Bandung Art Circle.

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<sup>16</sup> drs. Akihary, Huib. (1996). *Ir. F.J.L. Ghijssels architect in Indonesia (1910-1929)*. The Netherlands: Seram Press.

<sup>17</sup> Refer to Undang-Undang Republik Indonesia No 11 Tahun 2010 tentang Cagar Budaya (Republic of Indonesia Law on Heritage No 11, 2010)

<sup>18</sup> Oesman, Yevis M., Oesman, I. F. (2016) Pandangan masyarakat Kota Bandung terhadap bangunan cagar budaya. *Strategic: Journal Pendidikan Manajemen Bisnis*. 16(6): 15-20

*Societeit Concordia* showcases high-end entertainment for European colonial residents in Bandung. During that time, every weekend, this building was always crowded with music, plays, and dance performances. Apart from holding regular performances, they also hold a special performance entitled *Bragabal* (containing dance and music performances) once every three months.

In 1955 Indonesia held a global conference which became known as the Asia-Africa Conference. Bandung was chosen as the venue for the event. The choice of Bandung as the venue for the Asian-African Conference itself was a direct request from President Sukarno (Detik News, 13 April 2015) and it was agreed that the *Societeit Concordia* Building for the Asian-African Conference. The choice of *Societeit Concordia* as the venue for the Asian-African Conference was inseparable from Sukarno's role as an architect.

The other side story of the building itself, there was a special bond between Schoemaker, as the architect who renovated and built the building, and Soekarno. Schoemaker was Soekarno lecturer in *Technische Hogeschool* (TH) when Soekarno studied architecture. Sukarno's personal relationship with the building as evidenced through his intimate relationship with his architect-mentor, Schoemaker.

Sukarno also changed the name of the *Societeit Concordia* Building to Gedung Merdeka to better reflect the spirit of the conference and of the newly independent Indonesia as the host country<sup>19</sup>. The reason Soekarno changed the name of the *Societeit Concordia* Building to *Gedung Merdeka* was that there was a form of collective memory of the Indonesian people and the world community which marked an important event in it. Because of all this background, *Gedung Merdeka* has been officially registered on Bandung Heritage List Category A<sup>20</sup>.

Dutch East Indies Architecture engages with cultural, ethical, aesthetic, socio-economic and cultural conditions affecting quality of life. The two buildings are sign of period of time that has existed and give the City of Bandung a strong character. These buildings are city evolution in architecture. The two buildings was changed to different function. *Jaarbeurs* Building was change

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<sup>19</sup> Nurgiansyah, N. F. dan Falah, Miftahul (2017). Gedung Merdeka sebagai objek wisata di Kota Bandung. *Patanjala*, 9(1): 127-142

<sup>20</sup> Refer to Undang-Undang Republik Indonesia No 11 Tahun 2010 tentang Cagar Budaya (Republic of Indonesia Law on Heritage No 11, 2010)

from public user to private user, while Societet Concordia was change from private user to public user in terms of city scale.

Not all of the Dutch East Indies Architecture are still exist now. Most of them are gone now and some are still there with a different function. Even though it still stands there with different function, change the building function is an effort to maintain valuable buildings that involve in city development. When the building creates a place, then the urban impulse. The idea of the city, the idea of architecture is inseparable.

A building can change its function as it meets the different demands of its occupants, although its exterior appearance may be unaltered. There are reasons why buildings change over times <sup>21</sup>:

1. None of us is constant, we see the world at least a little bit differently everyday & changes in our feelings about almost anything can play out in the attitudes we have toward the architecture we see.
2. Building themselves change. They are altered or expanded or repainted or the get new next-door neighbor that clash with them or loose neighbor that do not. When skyscraper goes up next to a brownstone row house, the row house no longer look the same, even if not a stone in it has been touch.
3. Culture change. Every building exists within a social & cultural context, and received much of meaning from it and that backdrop is not static either. Indeed, culture within which we see a building is likely to change more often and more completely than your own eye ever will.

Changes occur because the world is dynamic with all of its developments so that buildings are keep adapting because of this development. However, because building is an architectural work and furthermore it is part of city heritage, the change must still reflect the values it has.

### **1.2.3 Significance of the Objective**

Tangible and intangible building authenticity will be a permanent element in building conservation in the midst of a dynamic world, changing perspectives, and changing human needs. As a heritage building, there is a meaning that last far beyond its time. It gives a place an anchor of time.

The debate on materialist, historical and cultural approach to authenticity will be the starting point to develop new concept and importance aspect that related with people and place. The 'newness' value on authenticity that will be

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<sup>21</sup> Goldberger, Paul. (2011). *Why architecture matters*. London: Yale University Press

discovered through the case study, relating to inevitability of changes and new needs.

In relation to conservation strategies, Dutch East Indies Architecture is the architectural object built in the past time and still been using until present time. There are many layers of changes in function and its nature from the past to present that need to be discovered to understand the authenticity of Dutch East Indies Architecture. The building is embodiment of various ideas, as it needs to look at several approaches, charters, and relationship that occur in the building.

The authenticity is not focus only on the object. This understanding, will develop new knowledge in relation to idea, object, people and place and how people that attached to the place will maintain the authenticity to present time.

### **1.3. EXPECTED RESULTS**

This research discussed on the factor of building authenticity as an advice in carrying out the changes in function, as a prayer strategy for historical conservation strategies. As a historical building that underwent in the change in function, there are several layers which certainly affect the search of authenticity. Methods and steps to search authenticity in this research are expected to be able to give some insights into the next kind research.

From various discussions about authenticity, the discussion of authenticity at the Dutch East Indies Architecture, which was built in the context of the city of Bandung in the early 1900s, is expected to contribute new thoughts to the academic world and the world of architectural practices. When the new understanding on authenticity is appear after working on some dialog in many terminologies of authenticity and in particular from colonial building in Bandung done by Schoemaker, further research can be carried out based on this understanding, on the Dutch East Indies Architectural building in other cities in Indonesia.

In relation to adaptive reuse, the authenticity understanding at the Dutch East Indies Architecture, can be considered to maintain the building character, the space and the place where the building exist. From this research, it can be seen how to maintain authenticity, both tangible and intangible, when the building changes its function.



To contribute adaptive reuse strategies through authenticity in accordance with the context of the Dutch East Indie building by Schoemaker, in further aims at:

- to contribute understanding of the object significant values and how this value is important for city development.
- to investigate and bringing forward the fundamental thinking and process of knowledge of Dutch East Indies Architecture Concept.
- to develop further knowledge and deep understanding about the tangible and intangible value on Dutch East Indies Architecture that has traditional connections with western concept.
- to create framework of knowledge on conservation planning based on authenticity in specific context.
- to develop, in a specific cultural background and context approach, new understanding of authenticity so that it will contribute to conservation plan when the building is in the need of new function
- to contribute a discussion on authenticity in a specific context and object.
- to conserve Dutch East Indies Architectural based on authenticity, people will have direct experience in relation to the past, present, and future of the object and context
- to identify authenticity, will emphasise conservation management and policy mainly when the building function is changed to avoid loss of identity and character.
- to contribute understanding and knowledge in adaptive reuse as a conservation method based on authenticity.



## CHAPTER 2 LITERATURE REVIEW

### 2.1. INTRODUCTION

Building conservation has long been of concern. It is a process which "leads to the prolongation of the life of cultural property and for its utilization now and in the future"<sup>22</sup>. It is necessary to understand **conservation concept** can have many approaches and it has been developed through the time. Stephen Emmitt stated in 2002 that conservation allows alterations and improvements, and a change of use is also to be expected. In the Australia ICOMOS Burra Charter of 1999 stated that conservation has strong relation with a place and its culture "1.14. conservation means all the processes of looking after a place so as to retain its cultural significance". Although Burra Charter has influenced the development of national charters in other countries there seems to be no consensus for the word "conservation" in global use.

As one of conservation strategies for heritage building, **authenticity** is understood in many perspectives with different context. Most of the time, authenticity in architecture is considered as characteristic of the object, but there is a possibility that authenticity is built by its environment, place, activities and the people/society. So, it is not solely in the object.

The need to take authenticity seriously as a moral ideal by Charles Taylor (2018)<sup>23</sup>:

- The ideal of authenticity is valid and alive behind or at the ground of various form of individualism.
- The reason of the urgency of authenticity in regard with subjectivism are popular and yet rejected as a kind of egoism
- There is a possible change to live authenticity in a certain society unlike modern culture, system, and society that imprison us in spite of the benefit and achievement.

As regards existing buildings, **adaptation** has traditionally come to have a narrower meaning that suggests mainly some form of change of use. Adaptation is about managing and controlling change in the context of the functional and physical attributes of existing buildings. It is based on the premise that buildings are not static in a use or condition sense over their service life. Even within the same use classification, the level of activity or intensity of occupancy is unlikely to remain constant over the building's

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<sup>22</sup> Feilden, Bernard. (1982). Conservation of historic buildings. Third edition. USA: Architectural Press

<sup>23</sup> Taylor, Charles. (2018). *The Ethics of authenticity*. USA: Harvard University Press

whole existence. For example, the use of a detached dwelling occupied by a family of five will change even within one generation. As the children grow up and move out either to find work or go to college, one or more parts of the dwelling tends to become under-used or used for other activities.<sup>24</sup>

Change, is one of life's few obvious certainties. The change of building function is part of man's need in life that changes, mostly because of their activities. In this situation, building is adapted to facilitate man's activities. But, adaptation is not only referred to building function or purpose to facilitate activity, there is a meaning that need to change from the building, to show changes on value. So then, building has been reused either for pragmatic or symbolic reason.

Altering existing building for new function is not a new phenomenon. In the past, building that were structurally secure, have been adapted to fit changes that needed. We can mention the case of French Revolutions, when religious building were acquired to the public property, and transformed for civil or military or industrial function<sup>25</sup>. **Adaptive reuse** in heritage building is more complex because there is culture significance and distinctive value. It is common thing when the building purpose change, it will followed by the value and when the building changed more than once, there are some value layers. Adaptive reuse of heritage buildings has also been considered in different internationally recognised charters. For example, the ICOMOS Burra Charter mentions adaptive reuse as a strategy towards the conservation of heritage buildings "1.9. *Adaptation* means changing a *place* to suit the existing *use* or a proposed use, 1.10. *Use* means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place", which sustains its heritage values while enhancing its functionality and usefulness for the future. Literature on adaptation is not only looking into its function or purpose, but to the cultural significant and value as well.

## 2.2. UNDERSTANDING OF CONSERVATION

### 2.2.1 Architectural Conservation Purpose

The term conservation has become familiar regarding issues related to climate or nature and historic buildings. **Conservation** by definition is a guardianship

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<sup>24</sup> Douglas, James. (2006). *Building adaptation*. USA: Elsevier Ltd.

<sup>25</sup> Plevoets, B. & Van Cleempoel, K. (2012). Adaptive reuse as a strategy towards conservation of cultural heritage: a survey of 19<sup>th</sup> and 20<sup>th</sup> century theories. *REI International Conference 2012*.



providing for maintenance, preservation or protection of what presently exists, from being destroyed or changed in an inappropriate manner<sup>26</sup>. For wildlife conservation, it implies a protection of endangered animals and plants collectively from being harmed and killed either by people directly or by indirect human activity. In nature, there is the implication of maintaining an ecological balance in steady state. As for rainforest conservation, it means saving the trees of tropical jungles from being unnecessarily cut down for timber products or other reasons. However, conservation of building requires preservation and maintenance of buildings of the past, which have historical and architectural significance. If they are functionally obsolete, then they can be possibly adapted to new uses. It is a process which "leads to the prolongation of the life of cultural property and for its utilization now and in the future"<sup>27</sup>

The practice of **building conservation** embraces the acts which keep older buildings in a good state. A historic building has significant cultural values and should be considered as a monument. It may have architectural, aesthetic, historic, archaeological, economic, social, political; and spiritual values as well as narrative and documentary materials which give information about the people and culture that created it.

In Asia, heritage conservation has, on the whole, been on two-levels: indigenous practice (with a long history) and more recently adopted/adapted "western" scientific approaches (Staiff, 2016)

Since the last war and with the growth of modern building practice and other aspects of modern civilisation, demolition of old buildings has become a common pattern in urban centres. Buildings such as warehouses, churches and other community buildings have been demolished in order to make way for more profitable projects such as modern shopping complexes and multi storey office buildings. In addition, many new housing estates have been developed in and around urban areas to accommodate the rapid growth of population. It is important to understand that if authorities responsible for urban centres continuously demolish old buildings, they may not only lose the historic buildings but are unable to show new generations their past history.

John Harvey (1972) argue, regardless of their age, original function and aesthetic values; there is a case to be made for old buildings to be preserved

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<sup>26</sup> Ghafar Bin Ahmad, A. (1993). Conservation of British Colonial Building Built Between 1800 and 1930 in Malaysia. School of Architectural Studies, University of Sheffield

<sup>27</sup> Bernard, M. Feilden. (2003). *Conservation of Historic Building*. MA: Architectural Press

and conserved through the adaptation of contemporary technologies available to suit present day needs. The idea that old buildings are automatically less comfortable and less convenient than new ones is deceptive. It is "a falsehood that has been deliberately fostered as a superstitious article of belief by those with vested interests in redevelopment of many kinds"<sup>28</sup>

### **2.2.2 International-National-Traditional Voice**

Currently, the Venice Charter is still the fundamental guide for conservation efforts worldwide. It followed a series of conservation charters drafted prior to World War II. The Venice Charter, issued in 1964 by the Second International Congress of Architect and Technicians of Historic Monuments, was designed to update the Athens Charter for the Restoration of Historic Monuments (1931), the first "international" statement on the protection of architectural heritage. "Article 6. The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed". Conservation based on Venice Charter is to maintain on a permanent basis so that it will last forever.

Valued as a depository of internationally accepted standards of conservation practice for architecture and sites, the Venice Charter makes a general appeal "to preserve and reveal the aesthetic and historic value of the monument" (ICOMOS 1965, Article 9). As such, it has guided architectural conservation efforts since 1964 (Hardy 2011). According to the charter, restoration "is based on respect for original material and authentic documents" (ICOMOS 1965, Article 9).

A conservationist expert from Uganda, Allan Kenneth Birabi asserts that the international charters alone cannot ensure the conservation without the support of local political will and financial support. He also contends that cultural matters are usually at the bottom of national priorities in the least developed countries. Although many have ratified most conservation charters, they see themselves as honorary signatories and are thus unwilling to enforce international charters. In addition, least developed countries are in no position to enforce long-term objectives compared with more stable and economically powerful countries.

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<sup>28</sup> Harvey, John. (1972). Conservation of Buildings. USA: J. Baker Publisher p.20

To have understanding why cultural internationalism is used as a tool to approach globally valid heritage preservation stability, there is a need to look back to the origins of the contemporary conceptualisation of international heritage introduced by the Athens Conference in 1931 after the First World War and institutionalised in 1947 through UNESCO. The Venice Charter was approved in 1964 during the Second International Congress of Architects and Technicians of Historic Monuments, with a number of non-European experts in the organising committee from countries such as Syria, Nigeria, India, Peru, Mexico, Japan and Tunisia. The International Council on Monuments and Sites was established in 1965 to ensure the application and adaptation of the principles of the Venice Charter at national levels in a global scale by establishing national committees. ICOMOS is a nongovernmental organisation “to create a framework for good practice in the protection and enhancement of the historic environment”; the national committees were also supposed to be nongovernmental organisations. This European-based community participation approach, enhancing a bottom-up attitude in cultural decision mechanisms, led early on to cultural clashes with a number of peripheral European and non-European countries whose conservation policies were strictly controlled by central authorities. Their consequences have important implications for present global conservation strategies.

Forty-five years after the signing of the Venice Charter, in June 2010, UK ICOMOS and the Centre of Conservation Studies at the University of York organised a conference to discuss the validity of a global conservation philosophy for cultural heritage. The conference questioned whether Asian documents such as the 2002 China Principles and the INTACH 2004 Charter for the Conservation of Unprotected Architectural Heritage and Sites in India still reflect the ideal of an overarching conservation philosophy to be applied on global scale. Or do they “merely reflect the interchange of ideas between east and west?”

**Traditional skill** in conservation philosophy, is to promote a local skill in Asia<sup>29</sup>. The gap between craft skills and conservation decision mechanisms in previous charters appears to have been bridged by this Asian movement, which can help those countries suffering from conservation elitism which excludes master craftsmen from conservation philosophies. There are many lessons to be learned from this movement giving value to performance and practice by embedding it within a written manifesto similar to the classical

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<sup>29</sup> One of the examples: the conservation and transmission of wooden architecture in Japan consists in a set of traditional skills, techniques and knowledge.

European tradition, an emerging trend to unify East and West, this time with the initiative coming from the East. Since the early 2000s, UNESCO has increasingly acknowledged this Asian trend, non-Eurocentric heritage conservation framework.

Time will show how the now multi-voiced conservation discourse will develop. Obviously, protests against being patronised are revealing international charters in a new light, expressed by a voice from South America: “International charters are useful, at least as historic documents that summarize past and present contributions. However their conclusions should not be considered as guidelines for future practice, but paradigms to be discussed and criticized.”<sup>30</sup>

Actually the international charters, with the exception of the Athens Charter and perhaps the Burra Charter, barely address practice and practitioners and thus never give direct guidelines for future practice; rather, they are documents translating conservation philosophies into management strategies. The emerging trend is not simply about local traditions being acknowledged by international bodies; all countries will now benefit from the demand of the Asian movement for the appreciation of practice and performance in conservation action. Still, we should not forget to help each other to maintain standards reached by mutual understanding of a now broadened group of experts, including master craftsmen; otherwise, many historic sites, including World Heritage Sites, will lose their quality of being a bridge between past and future generations as a part of our local, national and global collective memory.

### **2.2.3 Scope of Building Conservation**

The scope of building conservation becomes important when the building is abandoned until it is badly damaged or there are threats to demolish it. As stated by Sir Bernard M. Feilden, "the basis of historic building conservation is established by legislation through listing and scheduling buildings and ruins, through regular inspections and documentation; and through town planning and conservative actions. This range of activities requires various professional involvement and expertise including town planners, urban designers, conservation architects, landscape architects, quantity surveyors, specialised engineering input as well as building contractors, archaeologists, art historians

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<sup>30</sup> Aygen, Zeynep. (2013). *International Heritage and Historic Building Conservation. Saving the World's Past*. New York: Routledge.p.33

and antiquaries. There are also skilled craftsmen who all contribute their skills to achieve a balanced solution. They may be supported by other skills such as biologists, chemists, geologists and even seismologists. Obviously, when a great many disciplines are involved with building conservation, the need to understand its principles and objectives; and at the same time a high degree of cooperation and communication among workers are highly essential.”

Conservation must preserve and if possible enhance the messages and values of cultural property. The value come under three major headings:<sup>31</sup>

1. Emotional values: wonder, identity, continuity, spiritual-symbolic
2. Cultural values: documentary, historic, archaeological-age and scarcity, aesthetic and symbolic, architectural, townscape-landscape-ecological, technological-scientific.
3. Use values: functional, economic, social, educational, political-ethic.

The work of listing and scheduling buildings is of prime importance in the scope of building conservation and is a continuous process. The difference between listing and scheduling buildings is that the former are mostly occupied dwellings or buildings in use; whereas the latter tend to be unoccupied structures or ruined monuments. Experience over the world has shown that listing buildings may have social and political repercussions as well as architectural significance. It is important for the availability of the whole system that procedures are seen to be fair and impersonal yet achieve control over areas and buildings considered important in this context. In the end listing and scheduling should have the same result.

However, buildings that are to be selected for the list could come from historic areas, towns and cities; and places where there are existing old buildings. In selecting the buildings, special criteria should be considered<sup>32</sup>:

1. Good examples of a particular architectural style or good illustrations of social or economic history.
2. Innovation of technology.
3. Related to special characters and events.
4. Group values which consist of groups of buildings of little individual architectural interest but which form a coherent and harmonious whole when taken together.
5. Historical records and evidence of the country.

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<sup>31</sup> Feilden, Bernard. (1982). Conservation of historic buildings. Third edition. USA: Architectural Press

<sup>32</sup> Ghafar Bin Ahmad, A. (1993). Conservation of British Colonial Building Built Between 1800 and 1930 in Malaysia. School of Architectural Studies, University of Sheffield



### **2.2.4 Terminology** <sup>33</sup>

In the process of building conservation there are various approaches which overlap and understanding the terms would help to set of criteria and methods for building conservation.

#### **Conservation.**

The object of conservation is not only to recapture a sense of the past but to preserve, conserve, and restore as much of the existing fabric to its original condition or situation to achieve this end. Conservation policy is used as a tool to keep the conserved fabric from being destroyed and at the same time keeping it attractive. The goal of conservation area is mainly preservation of the physical fabric (architectural form) of recognized town areas. Conservation may include a change of use inside and outside a building. The latter includes management of traffic and other planning aspects. This can often be justified by economic considerations relating to its preservation.

#### **Preservation**

Preservation normally deals with keeping cultural property from decay. The goal is to maintain the property in its existing condition. Possible repairs maybe carried out in order to prevent further decay. In the United States, the term historic preservation is usually applied to existing building and urban settings. In the United Kingdom, historic preservation particularly refer to older historical buildings and monuments.

#### **Restoration**

As restore means to renew or to give back, the term restoration refers to revival of the original concept and fabric of the building. In the other words, returning building to an earlier known state or form by repairs without the introduction of new material. Major activities in restoration are replacing of the features that had been destroyed and removal elements that had been added. Any replacement of decayed parts must be harmoniously integrated or amalgamated with the rest. It also means that the original state must be known or theoretically re-constructed. This often means detailed knowledge of the period and any require research at a high level.

#### **Rehabilitation**

The goal of rehabilitation is to make old building useable again, by improving its function.

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<sup>33</sup> Ibid

Treatment of interior space, to install standard of safety, and utility with modern technology into old building, must be tackled with great care and high level of design.

### **Replication**

Replication is the approach of imitating what previously existed. It is not widely used but it is appropriate in some buildings which are symbolically important. For example, new construction imitating the old may be necessary in occupying the gaps between existing buildings or in renewing historical buildings important in tourist industry.

### **Relocation**

Relocation is not widely used but sometimes necessary for economic reasons. This is because it is less expensive to purchase a used structure rather than to construct an entirely new building. Techniques exist for moving buildings, either in whole or parts to be reassembled in another site.

### **Adaptive Re-use**

Some old buildings are no longer needed or are no longer practical for the purposes for which they were built. Therefore, they can be adapted to serve new uses while at the same time maintaining the original form and character. This purpose is called adaptive re-use. It is less considered a less rigorous type of conservation.

### **Maintenance**

Maintenance is continuous care and protection of a cultural heritage as distinguished from repair which involves restoration and reconstruction. It can be considered as continuing preservation. It has been shown to be economic in most cases. Building maintenance needs to be organized and tackled by short term or long term inspection depending on the building function and inspection, and the resources available.

## **2.3 DISCUSSION ON AUTHENTICITY**

### **2.3.1 Charters**

The term “**authenticity**” was thus “introduced without fanfare” (Stovel 1965) and “invited little attention or debate at the time because most of those involved in writing the charter shared similar background and therefore broad assumptions about the nature of appropriate response to conservation problems.”<sup>34</sup>

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<sup>34</sup> Weiler, Katharine, & Gutschow, Niels. (Eds). (2017). *Authenticity in architectural heritage conservation: Discourses, opinions, experiences in Europe, South and East Asia*. Switzerland: Springer International Publishing.

In the eyes of the Indian architect Romi Khosla, problems occurring in the Asian context are mainly created by the Venice Charter, more specifically in the sections dealing with restoration. The charter suggests that a distinction should be made between original building material and present intervention. Koshla assert that the “building and craft of large parts of Asia [...] are age-old, continuously developing, authentic, and capable of endless adaptation.” Dr. Seung-Jim Chung from Korea has claimed that the Venice Charter is too strongly based on European cultural values, and “thus not sufficiently universal to be unequivocally deployed in societies outside Europe and European based cultures”. He argues that the European values emphasise mainly visual beauty, while East Asian societies determine their values in relation to the spiritual and naturalistic sensibilities.<sup>35</sup>

In this respect, international conservation principles such as the Nara Document on Authenticity drafted at the Conference on Authenticity in Relation to the World Heritage Convention in 1994 were responses to the Venice Charter. The Nara Document on Authenticity was drafted “in response to the expanding scope of cultural heritage concerns” with a view to revising and extending the definitions of authenticity to “bring greater respect for cultural and heritage diversity to conservation practice.” It codified authenticity as a global term, yet the concept behind it can have a variety of meanings. No agreement was reached by the expert from twenty-eight countries on how to reconceptualize and contextualize authenticity, “the essential qualifying factor concerning values (Nara Document, Article 10).

### 2.3.2 Philosophical Review on Authenticity<sup>36</sup>

The older concept of authenticity referring to being truth in order of being honest in one’s dealing with others, comes to be replaced by a relatively new concept of authenticity, understood as being true to oneself for one’s own benefit. Earlier the moral advice to be authentic recommended that one should be true to oneself in order thereby to be successful social relations.

The ethic of authenticity introduced the idea that there are motives, desires, and commitments that sometimes should outweigh the restriction of rational reflection.

Greek roots of the word authentic: *authenteo* (violent exercise of power) - *authentēs* (the notion of the master or doer holds the power of life).

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<sup>35</sup>Ibid

<sup>36</sup> Varga, Smogy & Guignon Charles. (2020). Authenticity Stanford Encyclopaedia of authenticity.



### **Critics of authenticity:**

1. A frequently mentioned worry with the ideal of authenticity is that the focus on one's own inner feelings and attitudes may breed a self-centered preoccupation with oneself that is anti-social and destructive of altruism and compassion toward others.
2. Lasch: narcissism and authenticity are both characterized by deficient emphatic skills, self-indulgence and self-absorbed behaviour.
3. Allan Bloom: to maintain the culture of authenticity has made the minds of the youth "narrower and flatter", leading to self-centeredness and the collapse of the public self.
4. Feldman (2014): in favour of abandoning the ideal of authenticity because it builds on confused assumptions about the self, the value of one's "gut feelings" in revealing one's values, and the supposedly corrupting influence of the "external" social realm.
5. The underlying assumption that considers the individual separate from the environment is an absurd assumption that erodes that bond between the individual and community, which ultimately is the source of authentic self.
6. Kierkegaard: many people have come to function as merely place-holders in a society that constantly levels down possibilities to the lowest common denominator. Kierkegaard provides a criticism of modern society as causing 'inauthenticity'. Living in a society characterized by such "massification" lead to what he refers to as widespread "despair" that comes to the fore as spiritlessness, denial, and defiance.

### **Kierkegaard and Heidegger Concept of Authenticity.**

1. Kierkegaard proposed to understand the self in relational terms: "the self is a relation that relates itself to itself". In Kierkegaard's view, "becoming introspection, but rather a matter of passionate commitment to a relation to something outside oneself that bestow one's life with meaning.
2. "authenticity" is actually a neologism invented by Heidegger, the word *Eigentlichkeit*. Literally translated as 'ownedness' or 'being owned' or even 'being one's own', implying the idea of owning up to and owning what one is and does.

### **Sartre and /de Beauvoir:**

1. Authenticity, what Sartre calls a "self-recovery of being which was previously corrupted". Authenticity can be found in the idea of being true to the inescapable tension at the core of the human self.
2. In Sartre famous lecture "The Humanism of Existentialism (1946), in developing a conception of authenticity: human being as "engaged

freedom” implies not just that each individual finds his or her “reason for being” in concrete realizations of freedom, but that willing one’s own freedom necessarily involves willing the freedom of all humans.

3. Beauvoir also builds on Sartre’s notion of engagement to extend the idea of authenticity. Following Sartre, we are always already engaged in the affairs of the world, whether we realize it or not.

Authenticity as a moral postulate of human existence (state of mind) is intensively discussed in philosophy and psychology and authenticity of real physical object is recognized as a fluent and disputable phenomenon.

Two semantic groups of authenticity: (1) authenticity as genuineness (not imitation) “being in the reality, as it seems to be” (2) authenticity as “being, as it should be”.

The six categories related to the architectural phenomenon<sup>37</sup>.

1. Creator/author/authorship. From Aristoteles through Renaissance, the creator was identified with God, but also with the artist, a genius, who is able to create an original concept. During Renaissance, artistic values became important characteristic of a work of genius.
2. Idea/concept. An authentic idea clearly stands out among the other ones due to singularity and primary nature. To decide about the authenticity in the sense of priority means to define the essence of the solution, the constitutive features of its identity. The notion of substance authenticity has been enlarged by adding idea (form) authenticity, thus reconciling the Western philosophy and the Eastern one. Then authenticity of idea was even attributed value over the authenticity of material substance.
3. User/visitor. The authenticity of the user result from his/her ties with the original project. The project is usually prepared for someone who has set the task for designer. If the idea and the built object that follows, reflect the expectations of the task giver, they become authentic. A change of use, or change of user make the authenticity questionable. Authenticity is analysed of both the visited architectural objects, and the ‘architectural’ experience of the tourist. There is an authentic proposal for a specific user based on author’s imagination rather than on consultation with the future user.
4. Location. Physical space is synergistically bound with human activities and concepts. The authenticity of a thus defined place is unquestionable; it is protected by the genius loci. Nevertheless, cases are known, when the location of an object has changed, or the surrounding of the object have been subjected to changes, which dramatically deformed the original

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<sup>37</sup> Lenartowics on authenticity in architecture in terms of posing questions.

context. The wooden Ise Shrine case: the authenticity of the location and form constantly provided. The material authenticity may be questioned in comparison to the church from Zakrzow, where the original substance is provided.

5. Realisation/building. The authenticity of the physical spatial materialisation entails its concordance with the original idea of the author. The new identity may create a new different authenticity in a wider meaning and context.
6. Material/building technique/detail. The notion of work's integrity has led to the acceptance of a trans generationally transmitted tradition (treated as intangible heritage) as one of the crucial elements of authenticity. Tradition in architecture also means rule, knowledge, and professional skills.

John Allan: spiritual authenticity is critical in work of the modern movement, both as a measure of its representation of social, technical, and aesthetic principle of modernism, and as a “commitment to change”.

Material integrity has long been a cornerstone of the Western concept of authenticity. John Ruskin, who first articulated a strong argument on this issue, takes what might be called the extreme organic position, that it is not only material but the record of crafts people's transformation of it that imparts authenticity

During modernism era: not only the material but also the idea of craft and its extension into realm of industry, rather than the actual hand of the craft person that we consider authentic in this work. Authentic social meaning in a buildings it is adapted to a new use, requires more than simply a sympathetic architectural approach, it also demands a commitment to engage and serve the community for which it is built.

### **2.3.2 Approaches to Study Authenticity**

Authenticity has become a controversial matter calling for further investigation. Reflection on authenticity indicate the nebulous entanglement that exist between the use of the term to refer to (Weiler & Gustchow, 2007)<sup>38</sup>:

1. Aesthetic of validity (of a monument)
2. Aesthetic idea (of the builder)
3. Aesthetic experience (of each generation)

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<sup>38</sup> Weiler, Katharine, & Gustchow, Niels. (Eds). (2017). *Authenticity in architectural heritage conservation: Discourses, opinions, experiences in Europe, South and East Asia*. Switzerland: Springer International Publishing

The American Heritage Dictionary (2006) defines “authentic” (Greek: *authentikos*, Late Latin: *authenticus*, Middle English: *authentic*, Old French: *authentique*, German: *authentisch*) as worthy of trust, reliance or belief, having an undisputed origin (genuine). The definition in Webster’s Dictionary (1981), takes care to put term in context: Authentic stress fidelity to actuality and fact, compatibility with a certain source or origin, accordance with usage or tradition or complete sincerity without feigning or hypocrisy.

Within the framework of the global usage of the concept, the ambiguity of the term has motivated (Asian) countries to develop interpretations and practices of their own in accordance with their specific cultural, social, historical, and political conditions and thus to translate and extend the meaning of authenticity beyond its original purview (Jokilehto, 2007).

Seung-Jin Chung, an architectural historian from Korea, points out that “spiritual and naturalistic sensibilities of East Asian culture and architecture “determine conservation principles that differ fundamentally from the preference for “visual beauty through its material substance”

The concept of authenticity was extended beyond the strict concern for the original substance. The test of authenticity henceforth was applied to four related physical attribute: design, material, setting, and workmanship (Stovel, 2008). In fact, it was seen basically in reference to the tangible material of the heritage. As a result of the 1994 expert meetings on authenticity, first in Bergen and then in Nara, the revised *Operational Guidelines* have given a new definition for the ‘conditions of authenticity’: “Depending on the type of cultural heritage, and its cultural context, properties may thus be understood to meet the conditions of authenticity if their cultural values (as recognized in the nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes, including ...” There follows a list which, in addition to the previous parameters, now also includes: traditions, techniques, language and other forms of intangible heritage, as well as spirit and feeling or other issues (par. 82), showing a much broader recognition of the different aspects of culture and heritage.

More than 20 years earlier, the American National Park Service Administrative Manual had introduced the term “identity” as crucial value. It is described there as “a composite quality connoting original workmanship, original location, and intangible elements of feeling and associations (Stovel, 2008). A couple years later, Stefan Tschudi-Madsen identified “material, structure, surface, architectural form and function as areas of authenticity.

According to Sian Jones (2009), There are two different approach on authenticity: materialist (which see authenticity as inherent in the object) and constructivist (which see authenticity from layers that wrapped any object) in experiencing authenticity in heritage site.<sup>39</sup>

#### Materialist approach.

Epitomises modernist notions of authenticity engaging with the very fabric of the object, establishing its origin and nature, looking beyond the surface to see what it “truly is”. Direct experience of an historic object can achieve a form of magical communion through personal incorporation into the historic object network. The authenticity of material can also be a means of establishing the authenticity of the self, but depends upon people’s ability to establish relationship with object, the networks of people and places these object has been associated with during their unique cultural biographies.

The materiality of objects embodies the past experience and relationship that they have been part of and facilitates some kind of ineffable contact with those experience and relationship. Past experiences and relationships appear to be carried along by the object in almost contagious manner. Experience authenticity is about its ability to embody networks of relationships between people, object, and space.

The materialist perspective, which sees authenticity as something inherent in the object to be measured in an objective fashion, is frequently divorce from the wider social and historical context of objects.

#### Constructivist approach.

As a cultural construct, it seems as if layers of authenticity can be simply wrapped around any object irrespective of its unique history and materiality. In its most extreme forms the cultural constructivist approach seems intent on debunking a “risible” and “futile” quest for authenticity, as if having exposed it people will be less inclined to be duped.

Historically, constructivist perspectives reached prominence in 1994 when, after the ICOMOS Nara Conference of Authenticity, The Nara Document on Authenticity was published (Stock, 2023). This document outlined directions for ICOMOS member signatories regarding appropriate treatment of cultural objects as it pertains to conservation (an activity deeply rooted in acknowledging and preserving authenticity) (Jones, 2010). The constructivist

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<sup>39</sup> Jones, Sian. (2009). Experiencing authenticity at heritage sites: some implications for heritage management and conservation. *Journal of Conservation and Management of Archeological Sites*, Vol.11, 133-147



approach focuses attention on the sociocultural networks that individuals ascribe and relate to objects – the intangible qualities of connection between an object and a person (e.g., social, religious, economic, aesthetic). Jones argues that authenticity is “... linked to the networks of inalienable relationships [that objects] have been involved in throughout their social lives ... [the networks] vary according to who is engaging with a particular object in what context.”

Recent research examining the relationship between objects, sites, and places, and the production of emoticons, identities and values, has shown that this is not the case. People work with objects and places to develop and strengthen social networks and relationships in meaningful ways. Thus, whilst constructivist analyses can be illuminating they often fail to adequately address people’s emotive and meaningful engagements with the historic environment, particularly in the sphere of authenticity.

Intangible qualities are very important in providing objects, building, and places with an aura of authenticity. Yet knowledge and understanding are now regarded as pre-requisites for the development of conservation and management plans. The other side, material dimension of buildings, objects and places are very important in terms of people’s experience of authenticity. It is more in keeping with romantic and primordial discourses than a rationalist, scientific analysis.

By having a dichotomy between materialist and constructivist approaches of authenticity seems to be wrong. A number of conservation policies and guidelines now allude to the difficulties of fixing criteria for authenticity, and the need for sensitivity regarding culturally diverse notions and authenticity. Authenticity is not simply a facet of the internal essence of discrete isolated entities as modernist discourses would have us believe, but rather a product of the relationships between things. Authenticity is a product of their ability to knot together objects, people, and places across time.

Authenticity ironically always at risk of luring us into opposite path: “inauthenticity”. Authenticity synonymous with exemplarity: property of identity (individuals, groups, nations, congregations). Conceptions of authenticity are polarized in antagonistic an integrative depend on authentic subjectivity and the social order.



A cartography of varieties of authenticity can revolve around four position (Vannini & Williams, 2009)<sup>40</sup>:

1. Substantialist or intersubjective.
2. Centered or decentered. Opposite the self centered, equates the exemplarily fulfilled self-subjectivity with the one undergoing a “limit-experience”, the kind of experience capable of “tearing” the subject from itself in such away that it is no longer the subject as such or of making it “completely other than itself so that it may arrive as its annihilation, its dissociation.”
3. Integrative and antagonistic. Depending of the relation they envisage between authentic subjectivity and the social order. Some authors equate authenticity with emancipation from the constrictions of end entrenched social order, whereas other do not bond authenticity with an emancipatory thrust.
4. Immediacy or spontaneity. The uniqueness worth realizing or deserving recognition, is the sum total of the features that set us apart from the fellow human beings, or that set one people apart from other peoples of the earth.

Rather than essentialize the concept of authenticity, I suggest authenticity is much more circumstantial: being authentic in today’s world does not necessarily mean than one is remaining true to some sort of unified or noncontradictory self. Indeed, authenticity bears sharp resemblance to identity, definition of itself. An identity is established when others place an individual as a social object by assigning that person the same words of identity that she or he announces for her of himself.

An individual has an identity, and can claim authenticity, wholly “in the coincidence of placements and announcements”. Framing authenticity in this light dispels much of its cherished romantic ideals of rugged individualism, but it is far more pragmatic.

Authenticity is a situational coincidence of concurrent and emergent definitions of the situation and is therefore, experienced in an eternal flux of the “more or less”.

What is most central to both self and interaction (and moral-order) is not authenticity but, rather the more-or-less person. The more-or-less person embodies selves, claims identities, and occupies roles that approximate what

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<sup>40</sup> Vannini, P., Williams, J.P. (eds) (2009). *Authenticity in culture, self, and society*. England: Ashgate Publishing Limited.

one desires or expects of one's self and what other desire or expect from that person – rarely is it entirely one or the other.

Psychological approaches to authenticity focus on how individuals meet the needs of the self, but evidence points to both the costs and gains of authentic behaviour. While sociological approaches to authenticity focus on reflexivity of the self and the negotiation of social interactions. According to Goffman (1959, 1967) there is a serious tension between an individual's desire for authenticity and the need of social approval.

More current research support the idea that individuals value the perceived authenticity of others and suggests linkages between emotion management and authenticity. Ethnographic suggest the need to consider that the self is not static and that authenticity is fluid over the life course.

Authenticity refers to “living by laws of [one's] own being”. These ‘laws’ consist of core values and beliefs about self as defined experienced by the self, regardless of its objective conditions.

We all have knowledge and awareness to ourselves. The degree of self-knowledge and the “accuracy” of self-knowledge vary, across individuals, cultures, and historical periods, and situations. Part of self-knowledge is knowing when our actions are congruent or contrary to our core self-conceptions, to our core values and beliefs about what we do and who we are. That kind of knowledge is the basis for the experience of authenticity.

### **2.3.3 Authenticity in Different Context**

17<sup>th</sup> century: renovating existing objects without observance of the original matter was permitted.

18<sup>th</sup> century: value of authenticism became noted again. When by restoring monuments of the antiquity the principle of differentiating new or added parts from the original substance is trustworthy and authentic.

19<sup>th</sup> century and beginning of 20<sup>th</sup> century. the formulation of two rules: one of the minimal

intervention and the added of new elements. The notion of authenticity became an imperative value on the 20<sup>th</sup> century: only the work that maintained the primitive substance is trustworthy and substance.

Within the framework of the global usage of the concept, the ambiguity of the term has motivated (Asian) countries to develop interpretations and practices of their own in accordance with their specific cultural, social, historical, and

political conditions and thus to “translate” and extend the meaning of authenticity beyond its original purview (Jokilehto, 2007).

The Charter for the Conservation of Unprotected Architectural Heritage and Sites in India (2004) or the Consensus on the China Specific Conservation Theory and Practices of Historic Buildings (Declaration of Qufu, 2005) are significant examples. In this sense, the “cultural and historical specificity of each place” resist restoration efforts that are “based on uniform application for recipes or standard solutions” (Beijing Document on the Conservation and Restoration of Historic Building in East Asia 2007).

Authenticity from some discourses, opinions, experiences, in Europe, South and East Asia (Weiler & Gutschow, 2007):<sup>41</sup>

**In China.**

The transient nature of construction is like an offering to the voracity of time. Eternity should not inhabit the building, it should inhabit the builder. Chinese architecture required frequent rebuilding. Mote, an American intelligence agency office in East Asia during World War II, adds that, Chinese civilization seems not to have regarded its history as violated or abused when historic monuments collapsed or burned down, as long as they could be replaced or restored, and their function regained. Thus authenticity was never attached to materiality because “the real past” of a place such as Soochow “is a past of the mind”.

Originated in Europe, the term authenticity was gradually recognized, introduced, translated, and accepted in China. Chinese scholars mainly translated “authenticity” in two ways. Xu Songlin, Zhang Jie, and Zang Chengyu use *yuanzhenxing* as the translation of authenticity, in which *yuan* means original and *zhen* “real” and “trustworthy”. Other scholars like Chang Qing and Wang Jinghui prefer the translation *zhenshixing*, in which the word *zhenshi* emphasizes only “real”, “true”, and “verifiable” as the core of authenticity.

The concept of authenticity has been adopted by the Chinese government but continuously interpreted, implemented, and adjusted in China on the basis of its links with culture, history, and institutions.

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<sup>41</sup> Weiler, Katharine, & Gutschow, Niels. (Eds). (2017). *Authenticity in architectural heritage conservation: Discourses, opinions, experiences in Europe, South and East Asia*. Switzerland: Springer International Publishing.

The method of “restoring the old as it was” (*xiujiu rujiu*) propagated by Liang has become one of the key terms in understanding heritage “authenticity” for architecture conservation. “Authenticity of place” does not refer to a building’s fabric, as in Venice Charter or the China Principles, but provides a link to an intangible of the local cultural heritage. The tangible heritage, increasing intangible values and benefits, including local cultural identity and community pride, the links with local history, educational values, and symbolic role of heritage.

In China General Principles, conservation refers to all measures carried out to preserve the physical remains of sites and their historic settings. The aim of conservation is to preserve the authenticity of all elements of the entire heritage site and to retain for the future its historic information and all its value.

Of the subject of authenticity, James Cahill, a historian of Chinese art, also differentiates between two separable but related factors inherent in the term “authenticity”. An object can be authentic by being genuinely what it is presented as being, or else by being the product of authentic or genuine impulse.

Authenticity in connection with genuine work of painting or calligraphy, comes the word *zhen* with the basic meaning of “real”, can be used for “authentic” in the compound *zhenji*, or “authentic traces” of some artist’s hand. It can also be used in the compound *zhenren*, meaning “authentic person” or “realized person” in the Daoist sense. The link between these, in art theory, is the idea of self-expression through the traces of one’s hand, which were read as the imprints of one’s mind, comparable to verbal expression to verbal expressions in poetry. Traces reliably from the hands of a certain moral stature and spiritual attainment, then were authentic in both senses. One was to “see the man himself” in the painting.

### **In German.**

To recover Gropius House in Dessau, in 1956 a simple house had been built on the foundations of the original building destroyed in 1945. The design preserved the foundations of the house and ensures certain authenticity of on site. At the same time the intention of recapturing the Gropius’ design intentions underwent a process of transformation. Completed in May 2014, the “new” Gropius House does not imitate the original. It intends to evoke a decidedly “blurred” memory and to “repair” the urban setting of the

*Meisterhausensemble* by creating the cubic content of the original. Under the title “Authentic Memory”, “scars and wound” are kept and preserved in order not to forget that disasters created by humans caused suffering.

Planning for Bauhaus school building and teacher twin houses restoration in 1996, authenticity comes into play in connection with possible traces of the use of the building by the two painters, Kandinsky & Klee. One intention was to make the living and working condition for the original inhabitants come alive. Supreme priority was given to “bringing out the vision of the architect Walter Gropius in spite of the falsifying transformations.”

According to Steinbach, the inner necessity requires an outer necessity. The work of art has to be fully understood, a spiritual and artistic process has to be achieved intuitively. For Steinbach it is not the material itself that insures identity and continuity but the inherent value. The *Wesenheit*, a German term meaning approximately “essential being”. Truth, original, and creativity are embodied in this term.

From 1947-1959, the exterior of Glyptothek was restored to original shape and for the interior, the brick shell was reconstituted. Likewise, the sculptures from the pediments of the Temple of Aegina had to be freed of classicist accretions. These were felt to be not only arbitrary but essentially inappropriate and tasteless. The authenticity of the original material forbade any attempt at restoration. It is thus evident that “authenticity” is not carved in stone but a value that changes in response to existential experiences such as war and the increasing reverence in which originals are held.

In some case, however, and in spite of the prevalence of such approaches in dealing with war ruins, both conservation officers and many citizen hesitated to restore damaged structures such as castles or churches to their original shape, because their covering up of wounds was seen as attempt to ignore the scars left by war. The intention behind this is to preserve historical links and to bring home the process and the phenomena of destruction for future generations. Conserving the ruins means protecting the “original” material of a fragmented item of architectural heritage from further decay.

The authenticity factor in the preservation of a ruin as a material needs to take into consideration other important dimensions. Highly charged with both individual and collective memories, this ruin is assigned a strong symbolic character, recalling both the face of the city before the war and the wounds inflicted by the war itself.



### **In Japan.**

In Japan, there is a little known from the architectural called *oido* (a combination of the two characters for Jap.*ou* meaning “to cover/shield” and Jap.*do* meaning “hall”, also known as *sayado*, *saya* meaning “sheath”), a class of building used solely to protect very delicate and precious architecture. The issue of material authenticity in Japan, aiming at a denial of the identity of the temple. “Original material” is “sentimental souvenir of the past”.

The cyclic renewal of many shires at Ise is closely linked to ritual. The techniques of carpentry have become highly sophisticated in the workshops of Ise. The act of purification effectively turns work into worship. The shaping of building components can be viewed as a monumental ritual, re-enacted every 20 years, with a specific beginning and specific end. More important are the ritual aspects demonstrating that a cyclic renewal is more effective in preserving the identity of a structure than maintenance. Conservation, or restoration. Stephen Frith (2008) argued in favour of justifying the identification of the practice in Ise as an “authentic copy”

The beginning of monument protection in Japan go back to the late nineteenth century, earlier than in many Western countries. From the very beginning of monument preservation work in Japan, the aim has been to preserve the original design of building or where this has been interfered with by post-construction alteration-to re-establish the original design based on a detailed survey.

Dismantling and transfer was a tradition carried out for more than 800 years at the Kasuga shrine in Nara. Every 20 years, the shrine buildings were renewed, a practice now only found at Ise. The dismantling of wooden structure can be legitimately seen as authentic Japanese architectural practice. However, total dismantling hardly ever took place in connection with the restoration of a building, merely in case of transfer.

This practice of complete renewal at regular interval (Jap. *shikinen sengu*) was once found at many Shinto shrines. Purity and renewal are central themes in Shintoism, and the holy objects that symbolize the deities demand an immaculate setting.

Presenting the case of the Ise, the philosopher Byung-Chul Han in “Authenticity in Architectural Heritage Conservation” referred to “a total inversion of the relationship between the original and copy”. To him, “the



copy” is more original than the original, because the older buildings is, the more it distances itself from the original state.

### **In India.**

Hindu temples are three-dimensional markers of a sacred places, a *tirtha*. In a way these places mark what might be called tirthas, places where this world and the other world meet. The term itself does not refer to a goal but to the path one travels across the ceaseless flow of birth and death. It is determines the concept of time. The cyclical perception of time places no critical temporal value on man-made objects but transfers the quality of authenticity to the site on which the object is exist.

In Hindu context, replacement, rebuilding, or reconstruction of a temple is one and the same. Continuity of place was the sole value that counted. In fact, the new temple on the authentic site was designed to be larger, more splendid and “grander”.

Authenticity in India created in viable dialogue between the imperative tradition and modernity. The concept of authenticity has no time limit, is not bound up with the cultural product of the past, it is a quality inherent in the hands that still create genuine products.

Personal and cultural milieu of the creator as possibly adding to the faithful of context. Authenticity of process and representation will honour fidelity of process and skills and their transmission from generation to generation.

The *Vastu Sastra*, ancient texts on architecture, highlight the importance of establishing the “centre” of a building, the *brahmasthan*. A building emanates from this spot, which represents the essence. The centre is therefore imbued with theological and phsycological significance. From this perspective, a building is only a shell accommodating the powerful centre. It constitutes what is authentic in a building. Retain its centre is important; the fabric of a building is a secondary issue.

Conservation architects, Krishna Menon: living traditional knowledge systems play a major role in the defining the authenticity of the cultural heritage. Deepali Dewan, an art historian examines the link between early art education, the circulation of the objects, and the production of knowledge in art history: this representative of the native craftsman at work suggested an authentic moment of production in which the knowledge of traditional Indian arts was captured in the process of being transferred from the craftsman’s body to the

object he produces. At the survival of the Indian arts employed master craftsmen as teachers “providing authentic knowledge to students who had not been sullied by the effects of the inexpensive and low-quality imports”, thus symbolize a link between the past knowledge and present production.

John Marshall’s Conservation Manual is conservation practise concept based on structure’s historical value but at the same time accepted repair or restoration for structures that still incorporated everyday practise. In this manual, the definition on authenticity is historical value is gone when their authenticity is destroyed. When repairs are carried out, no effort should spared to save as many parts pf the original as possible, since it is the authenticity to the old parts that practically all the interest attaching to the new will owe itself.

The distinction between indigenous and universal concept of authenticity is employed to create a picture of local identity. Authenticity has been reframed and reconceptualized to fit in to the Indian context. The Indian National Trust for Art and Cultural Heritage (INTACH) responded to the transcultural discourse in architectural conservation principles and guidelines for heritage conservation. INTACH Charter suggest that “traditional knowledge system and cultural landscape in which it exists, particularly if these are living, should define the authenticity of the heritage value to be conserved. (INTACH, 2004)

### **In Nepal.**

The two-tiered temple in the quarter of Tyaga house an aniconic representation as Ganesa as the prominent focus of religious practice of a well-defined neighbourhood. It is the centre of a form of locational religiosity that attracts offerings every morning and blood sacrifices on the occasion of life cycle rituals. Most of thus shrines are inconspicuous and rarely the pinnacle transcends the ridge of the neighbouring houses. In 1993 the German-funded Patan Conservation and Development Project persuaded the community not to dismantle the temple in order to raise the eaves. Instead, a new tile roof was sponsored and massive bollards of stone installed to prevent trucks from hitting the eaves. In 2011 a new generation had grown up and decided without well-meant advise from foreign advisor to dismantle the temple and to replace it by a new structure. Even the ground floor columns, which were of the regular type, dating to an earlier, eighteen century renewal, were replaced by new ones.

The replacement of the temple tells us that in the eye of the devotees the only good temple is a new temple, provided it is rebuilt at the same place, because

it is the deity's place of origin, its home. It is locational aspect that ensures authenticity and in a way the impulse of the community to provide their guardian deity with a dignified shelter can be called an cultural expression.

The annual ritual of built structures has always been more important than regular maintenance. Rather than a dead monument, the god-house is a viable part of an ensemble of built structures that provide meaning to the entire city as a sacred realm. Authentic are the place, the environment, and the ritual involvement. The intangible elements that give meaning, value, emotion and mystery to the place by the painter for example, represents something like the "immaterial authenticity" of an indigenous knowledge system.

Nepal demonstrated what it called the creation of "genuine authenticity". A craftsmen in Nepal traditionally starts learning his trade from his father, beginning the tool as soon as he can. The ultimate aim should be "a balance between creation and heritage conservation."

In Newar and also Tibetan Buddhism, workshop takes place in the form of circumambulation of stupa and offering to the Transcendent Buddhas in their respective niches. Important in this specific context is the conviction that a stupa is not a mass of lifeless material, but an object imbued in life. In Sanskrit this conviction is refer to as *jivanyasa*.

Such a process of repair, replacement, and renewal is in the true sense a restoration because the building is returned to the physical condition it was in the prior to the intervention, "not at some previous stage of its morphological development." The main aim was to achieve added value from renewing the surface, not for the physical body of the stupa but for transcendental body of the Buddha. Authentic in this case was the craftsmanship, which was in line with age-old tradition of fire gilding.

The process of restoring and renewing the surface of the stupa must be regarded as authentic because it is embedded in ritual and involves crafts based on generations of experience.

Some inscriptional source illustrated that the Nepalese tradition of conservation itself has built on (1) a sense of authenticity bodied forth in design of a temple or its elements, and (2) the experience passed on from one generation to the next as a family trade. Conservation doctrine has thus largely evolved with reference to the three defining criteria of understanding, knowing, and safeguarding heritage, mainly in regard to three aspects-history,

meaning and material-and three objective stances of presentation, restoration, and enhancement. In this context, “authenticity” is spelled out with special focus on the history and material of a building and is applied for the purpose of restoration only.

In Kathmandu is a Nepalese case where the re-creative cultural genius existence as a function of time and local participation. While the new temple is located on the same place as the old, the structure itself was “To Be Reborn”.

From some countries above, authenticity interpretation can be summarized as followed table.

Country	Authenticity Interpretation				
	Object	Value/ Idea	Creator	Place / Setting	Renewal
China	V		V	V	
German	V	V			
Japan					V
India		V			V
Nepal					V

#### 2.3.4 Authenticity and Heritage Context

Objects become a starting point an end in and of themselves, and heritage becomes reconceptualized as a ‘process’ of passing on and receiving memories, not just the artefacts themselves. Theories of authenticity, as developed over the past forty years, have accompanied the rapid expansion in tourism and activities designed for “tourist consume”. Indeed as noted by Waitt, the “sale of authenticity” became a principle marketing technique within heritage contexts (Waitt, 1999)<sup>42</sup>.

There are continued links however between authenticity and some sense of ‘reality’ or ‘truth’ in the literature, according to Waitt,” [c]onventionally, its definitions involved such terms as accurate, genuine, real, true, or actual”. Seeking authenticity is then a condition of modern society, and increasingly of tourism : since modern society is inauthentic, those modern seekers who desire to overcome the opposition between their authenticity-seeking self and society have to look elsewhere for authentic life (Cohen, 1988).<sup>43</sup>

<sup>42</sup> Kidd, Jenny. (2011). Performing the knowing archive: heritage performance and authenticity. *International Journal of Heritage Studies*. Vol. 17, Issued 1 pp 22-35.

<sup>43</sup> Ibid

The more a work represents a creative and innovative contribution, the more truthful and the more authentic it is. The preservation of the work happens through knowing its truth and it can occur at different degrees of scope, constancy and lucidity. Even when the work has lost its original functioning, it can still offer a remembrance of this, which contributes to establishing its meaning in the present. Conservation of a work therefore is a process requiring understanding and appreciation of the world significances, not just limiting to the material.

Published in 2005, the ‘test of authenticity’ was referred to four parameters: design, material, workmanship and setting. Operational Guidelines, 2005, new definition for “conditions of authenticity”, now includes: traditions, techniques, language and other forms of intangible heritage, as well as spirit and feeling or other issues.

Paul Philippot (art historian and the former Director of ICCROM): the authenticity of a work of art is in the internal unity of mental process and of the material realization of the work. While age value considered as the authenticity of one building, this is likened to a psychologically deep-rooted longing, “the old should look old, with all its experiences, such as wrinkles, cracks, and wounds.” Herb Stovel (2008) refer to the “emerging conviction that authenticity resided in what a selection of attributes rooted in the particular places and circumstances specific values of a historic place might reveal.

When dealing with vernacular type of site, authenticity would need to be verified not only in the constructions but also in the continuity of tradition, spirit, and feeling, i.e. the more intangible qualities of place.

Charles Taylor (Canadian Philosopher) refers to the ethic of authenticity deriving from Descartes and the late 18<sup>th</sup> century thought and based especially on Romanticism emphasising individuality. “Being true to myself means being true to my own originality, and that is something only I can articulate and discover . In articulating it, I am also defining myself.

Building documentation is evidence of authenticity (Professor Yongtanit Pimonsathean - Architectural Heritage: Law, Planning, and Property Market Course, 2022). S.O.S: State of Significance. ‘Authentic heritage’ is an often-contested term (see Larsen and Marstein 1994), yet authenticity is often a determining factor in establishing historic or heritage monuments.



Defined by objective facts or truth, according to *Webster's Dictionary*, authenticity can nonetheless be seen as subjective, depending on which truths are subscribed to and which values they reflect. In architectural collections, buildings are removed from their original context and placed in a new one, therefore 'authentically' re-constructed in an inauthentic context.

Travelers view the past through these objects and contexts, which are identified in relation to personal or shared heritage. Visiting sites of heritage or collections of heritage objects constitutes so-called 'heritage tourism', yet even this term can be considered subjective in relation to the participating visitor (Poria, Butler and Airy 2003). Architectural heritage can be defined as 'historic' based on its relationship to people, places, or moments of cultural significance and may be related to a large heritage group (national or international monuments) or smaller groups (local/personal monuments) (Barry, 2017).

## 2.4 ADAPTIVE REUSE STRATEGY

ICOMOS Burra Charter 1999 mentions adaptive reuse as a strategy towards the conservation of heritage buildings, which sustains its heritage values while enhancing its functionality and usefulness for the future. The UNESCO Recommendation on the Historic Urban Landscape also mentions the necessity of applying 'conservation through transformation', an approach which highlights managing changes in the historic urban area.

### 2.4.1 Supporting Theory

Viollet-le-Duc statement about reuse historical building: "... *the best of all ways of preserving a building is to find a use for it, and then to satisfy so well the needs dictated by that use that there will never be any further need to make any further changes in the building. ... In such circumstances, the best thing to do is to try to put oneself in the place of the original architect and try to imagine what he would do if he returned to earth and was handed the same kind of programs as have been given to us. Now, this sort of proceeding requires that the restorer be in possession of all the same resources as the original master – and that he proceeds as the original master did*". In Viollet-le-Duc, he fears a loss of the material authenticity of the building.

John Ruskin considered restoration as the most total destruction on which a building can suffer. According to him: "*it is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture... Do not let us talk then of restoration. The thing is a Lie from*



*beginning to end...Take proper care of your monuments, and you will not need to restore them.*" Ruskin's thinking he dismisses the concept of advocating decay in favour of restoration.

Adolf Riegl ascribe this conflict into theory of different values that he generally grouped as commemorative value (opposed to present days values, including use value) and art value (newness value and relative-art value).

Riegl recognized reuse of historic building as an intrinsic part of modern conservation. *"Where a monument has ceased to have use-value, the consideration of age-value has begun to prevail in its preservation. The situation is more complicated where the use-value comes into play; most would prefer to regard a building in use as something sturdy rather than as something ages and decayed. An old building still in use must be maintained in such a condition that it can accommodate people without endangering life or health... [as such] practical considerations allow age-value only in a few exceptional cases."*

Camillo Boito (1836-1914) distinguishes three methodologies which he calls 'archaeological restoration' (for antique monuments), 'picturesque restoration' (for medieval monuments) and 'architectural restoration' (for Renaissance and other monuments). Moreover, he presents eight principles to restore a building. He states, for example, that a monument should be consolidated rather than repaired, and repaired rather than restored. In case restorations or additions are necessary, he also describes how modern interventions may be done in such a way so that they can be recognized as such to avoid misunderstandings about the historic and artistic value of the building.

#### **2.4.2 Adaptive Reuse Over Time**

Powell stated that the origin of transformation in architecture, regardless of preservation, emerged in the 19th century. Changing buildings to other functions and uses has occurred throughout history, although adaptive reuse as theory and practice has only been formalized since the 1970s.

During the Renaissance, architects were involved in the construction of new buildings as well as in the adaptation of ancient structures. Although preservation mainly was done because of utilitarian considerations, for many buildings the very fact of their continued use was the reason for their preservation.

During the post-war era, architects aspire to create new buildings which completely break with traditional building. During the first half 20<sup>th</sup> century, While modern conservation dealt with issues of ‘scientific restoration’ (cf. Boito) and ‘value-assessment’ (cf. Riegl) aiming to conserve the remaining historic fabric of the post-war-period, modern architecture showed a strong believe in the future and new technics that would improve the quality of life.

From the 1960s onwards, architecture and conservation moved closer to one another again. Architects showed interest in working with historic buildings while conservators saw reuse of historic buildings as an important aspect of their preservation.



The act of converting existing buildings to a new function is not new, since in the past, structurally sound buildings were changed to fit new functions or changed requirements, with little concern or questioning. As an example, during the French Revolution, religious buildings which had been confiscated and sold, were altered to military or industrial uses. However, in most cases, the interventions were carried out on a needs basis with little conscious consideration for preserving heritage. Powell believed functional and financial factors were driving forces which promoted adaptive reuse, and stated that legislation, in terms of protecting heritage buildings, emerged only in the 19th century.

Cantacuzino was one of the first authors to describe the practice of adaptive reuse. He put an emphasis on the structural durability of old buildings as the main driver for their adaptation over time, and believed adaptation and preservation of existing buildings in an urban context over time led to a strengthened feeling of belonging throughout societies “Because structure tends to outlive function, buildings throughout history have been adapted to all sorts of new uses. Except when the cataclysm of natural forces or war wreaked wholesale destruction, change in the urban fabric was slow, which enabled generation after generation to derive a sense of continuity and stability from its physical surroundings.”

In 1995, Brand gave a detailed discussion in relation to adaptive reuse, paving the way for contemporary practice. He believed that technology, fashion, and money are three strong reasons for adaptation. Although the main focus of Brand was on all existing buildings, these factors are critical in making decisions related to adaptive reuse of heritage buildings in the contemporary era. The Brand approach to adaptive reuse further shows how the purpose of adaptive reuse of heritage buildings has changed over time from preservation

of values to financial grounds, and now to technology improvements. In the contemporary practice of adaptive reuse, the focus is on technical upgrades of a heritage building without compromising of its heritage values. However, the priority is mostly on preserving heritage values.

De Arce believed that use and reuse of heritage buildings play an important role in urban development by improving the quality of a town through various factors, including prolonged use of existing buildings, decreased cost of material because of recycling, creating a spatial and historical sense of place, and continuing the routine way of life. De Arce did not consider the needs and requirements of society or recognize the need to preserve the historical and architectural values of buildings for adaptive reuse. However, these features are of paramount importance with regard to heritage buildings. Adaptive reuse has been defined by many authors who have claimed it is a spectrum of changes, from maintaining a building due to its heritage values to changing the function of a building for other uses, either partially or wholly. As such, the adaptive reuse concept covers all concepts discussed in this paper, including conservation, restoration, preservation, and even maintenance of heritage buildings.

### 2.4.3 Approach Methods

According to Brooker and Stone, the term ‘adaptive reuse’ – also called ‘remodelling’, ‘retrofitting’, ‘conversion’, ‘adaptation’, ‘reworking’, ‘rehabilitation’ or ‘refurbishment’ includes that *‘the function is the most obvious change, but other alterations may be made to the building itself such as the circulation route, the orientation, the relationships between spaces; additions may be built and other areas may be demolished’*.

There are three approach methods on adaptive reuse: typological approach, technical approach, and architectural strategy.<sup>44</sup>

- Typological approach:

This is to organize according to building category or building type of the host space. It is organize part of extensive work on building adaptation according to the typology of the host space. Another slightly different way is to organize a selection of cases according to their contemporary use (the program). As such there emphasis is on contemporary architecture and interventions instead of the historical aspect of the building.

- Technical approach:

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<sup>44</sup> Plevoets & Van Cleempoe in adaptive reuse as a strategy towards conservation of cultural heritage: a literature review

Highfield published in 1987 a small booklet '*The rehabilitation and re-use of old buildings*' in which he first expounds the advantages of rehabilitation, making a distinction between domestic and non-domestic buildings; secondly, he includes a technical chapter in which he discusses the improvement of fire resistance, thermal performance, acoustic performance, prevention of damp penetration, condensation and timber decay; to conclude he presents some case studies which he describes primarily from a technical point of view. In the next decennia, he published several 'updates' of this book, following the same concept but discussing an increased number of technical issues. Moreover, a major extent of the work of Douglas deals with technical aspects of reuse.

- Architectural Strategy:

Robert P, 1989 presents seven concepts of conversion which he recognizes in outstanding examples of architectural conversions within a wide span of history – he gives examples from ancient times up to the postmodern era: (1) building within, (2) building over, (3) building around, (4) building alongside, (5) recycling materials or vestiges, (6) adapting to a new function and (7) building in the style. Each of these concepts refers to a specific physical intervention.

Brooker and Stone defined different design strategies for building reuse by looking at exemplary cases of contemporary conversions. They came to three strategies being (1) intervention, (2) insertion and (3) installation. Brooker and Stone's approach also start from the physical intervention but their focus is on the affective aspect of each adaptation. For them, the most important and meaningful factor in adaptive reuse is the original building. Jäger presents a very similar approach presenting a selection of case studies classified according to the applied strategy towards the existing fabric, being (1) addition, (2) transformation or (3) conversion. The cases are selected based on their architectural quality and originality.

Buildings may become redundant for various reasons, such as changing economic and industrial practices, demographic shifts, increasing cost of upkeep or maintenance. Mostly because they are no longer suited for the original function and a new use has not been identified (Orbaşlı, 2008). Adaptive reuse happened in the past simply because demolition and the construction of new buildings would need more time, energy and money than reuse so it is not a recent phenomenon by any means (Velthuis & Spennemann, 2007). Adaptive reuse has been started to discuss architecturally

during the 1960s and 1970s due to the growing concern for the environment (Cantell, 2005).

Adaptive reuse strategies assist the promotion of development of sustainable built environment (Conejos, Langston, & Smith, 2012). On the other hand, architectural conservation ensures economic, cultural and social benefits to urban communities. Therefore, the role of architectural conservation has changed from preservation to being part of urban regeneration and sustainability (Bullen & Love, 2011a). Adaptive reuse is an alternative to demolition and replacement of buildings since it requires less energy and waste. It also provides social benefits by revitalizing familiar landmarks and giving them a new life (Conejos, Langston, & Smith, 2011). Giving new life into heritage buildings ensures environmental and social benefits to the communities and also helps to retain our national heritage (Shen & Langston, 2010). Society is becoming more aware of ecological issues and the demolition of heritage buildings is now seen as an ecological waste and also as the disposal of local identity, of cultural heritage and of socio-economic values (Cramer & Breitling, 2007).

An appreciation began to emerge that heritage buildings are precious and should be conserved, starting from the mid nineteenth century until today. Heritage buildings serve as cultural and heritage symbols; thus, they act as a centre of individual and community life (Elsorady, 2014). Building re-use and adaptation have begun to be an increasing trend within the built environment. Increasing the life of a building through adaptive reuse helps to lower material, transport and energy consumption and pollution; also make a significant contribution to sustainability (Bullen & Love, 2009). 40 per cent of construction in Central Europe is adaptation of historic buildings rather than demolishing them and construct the new ones (Schittich, 2003).

Adaptive reuse decision-making comprises a complex set of considerations including location, heritage, architectural assets and market trends (Bullen & Love, 2011a). For a new use, the condition of the historical pattern must first be assessed and a conservation plan must be coordinated with a management plan (Yıldırım, 2012). Adaptive reuse is a complex process which requires participants in the process that have a clear understanding of how to determine the most appropriate future for the building in a particular location and time (Kincaid, 2002).

Adaptive reuse can transform heritage buildings into accessible and useable places; also ensure new spaces to be lived in a sustainable manner. The most



successful adaptive reuse projects add a contemporary layer that provides value for the future and also respect and retain a building's heritage significance.

## 2.5 DUTCH EAST INDIES UNDERSTANDING

### 2.5.1 Early Presence of the Dutch

In the 16<sup>th</sup> century, the Dutch came to Indonesia only for trade, but then became the ruler in Indonesia. At the beginning of their arrival, they set up warehouses (*pakhuizen*) to stockpile merchandise in the form of spices. The warehouses are located in Banten, Jepara, and Jayakarta.

*Vereenigde Oost-Indische Compagnie (VOC)*, which had large capital to build warehouses for storing merchandise and trading offices, then strengthened it as a stronghold as well as a place to live. The purpose of strengthening these buildings, apart from being for defense, is also to compete with traders from other nations. Before the VOC's power collapsed, the construction of the City of Batavia was carried out by imitating cities in the Netherlands and strengthened by fortifications. This kind of thing is also implemented in cities on the North Coast of Java such as Semarang and Surabaya.

The presence of the Dutch in Indonesia who later became rulers, also influenced the lifestyle. Western (Dutch) culture in terms of daily household lifestyle as well as the seven universal elements of culture (language, tools and equipment for human life, livelihoods, economic systems, social systems, arts, science and religion) which are a mixture of Dutch cultural elements and Indigenous culture is called Indies culture.

This new culture emerges from a group of people who live in the Indonesian archipelago, especially families of Dutch and Indigenous descent. Indies lifestyle also influences Indigenous families in the education sector as well as daily interactions in trade and work. Apart from that, another important aspect of Indies culture is the lifestyle and building of the house because the house is an area of daily family activities.

The word "Indies" comes from Dutch Language "Nederlandsch Indie" or Dutch East Indies. This is the name of overseas colony of the Netherlands which geographically cover the colonies in the archipelago. The liberal politics imposed by the colonial government in 1870, coupled with the development of many private companies in the fields of plantations, shipping, banking and railways, required a lot of skilled workers. Office bureaucracy



staff, both low and middle class, were taken from the Javanese who had school education, while high-ranking officials were brought in from the Netherlands. With the spread of the Dutch government apparatus to various corners of the archipelago, inland areas opened up and a mixture of Dutch and Javanese lifestyles, called the Indische lifestyle, developed.

### **2.5.2 Historical and Cultural Aspect**

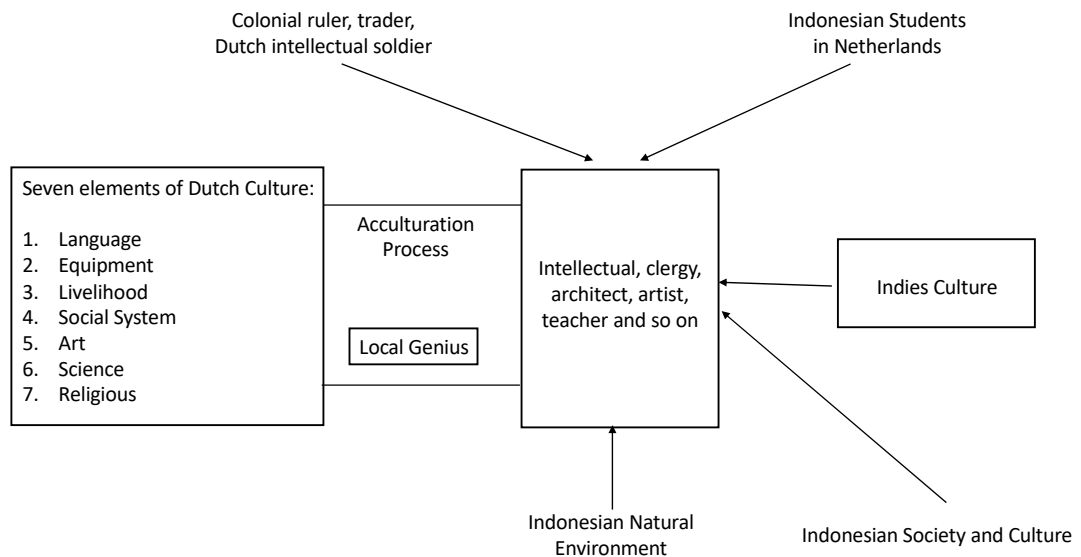
Indies culture and lifestyle is a historical phenomenon because it produces cultural works which are determined by various factors, including political, social, economic, and art-cultural factors with all their interrelationships. The emergence of Indies culture can be considered as a creative group or group of people facing challenges in living conditions in the tropics with all the consequences.

The life of the Dutch as rulers on the island of Java led to a meeting of two cultures, namely Western (Dutch) and Eastern (Javanese), each of which was supported by different ethnicities and had a different social structure which then mixed. Gradually, this influence grew bigger and influenced various fields and elements of culture.

In the early days of the presence of the Dutch in the archipelago, colonial civilization had dominated Indonesian culture and slowly renewed. These Dutch cultural elements were first brought by VOC traders and officials, then followed by Protestant and Catholic clergy. The role of intellectuals in developing Indies culture is very large in the fields of education, agricultural technology and transportation. In the next stage, Indonesian educated people had the opportunity to continue their education in the Netherlands to study various fields of science. They are also very instrumental in developing Indies culture in Indonesia.

Dutch artists, architects, intellectuals and religious figures were cultural brokers who played a major role in the process of developing Indies culture. In the process of acculturation and dissemination, local Indigenous intellectuals, artists, architects and writers also play a role. In this case local genius or the national cultural personality of the Javanese is no less important.

Acculturation process between Dutch and Indonesian culture in Indonesia, especially in Java can be described in the schematic below, by Soekiman (2014)<sup>45</sup>.



#### Acculturation Process of Dutch Culture in Indonesia by Djoko Soekiman

In terms of language, assimilation begins with the language of communication used by families in the Indies country house environment, which is then used by the Indo-Dutch group. This language later developed in Batavia, Central Java and East Java.

The livelihood of supporting community of the Indies community shows a striking difference from other social groups, especially with traditional Javanese community groups. This can be seen from the way of life, customs, habits, behavior, and mentality. The whole of this influences his daily life because everything is imbued with a way of life that is rooted in two cultures, namely Dutch and Javanese. As a group of people who support two different cultural roots, they try to show their greatness which is different from the general public.

The process of traditional Javanese education which originally purpose is preservation of culture for continuity of generations, has softened in Indies society. There are many elements of Javanese culture that influence children

<sup>45</sup> Soekiman, Djoko. (2014). *Kebudayaan Indis dari zaman kompeni sampai revolusi*. Depok: Komunitas Bambu.

of European descent, and conversely there are many European influences on the children of nobleman. The nobleman first demanded that their sons advance with modern education, with the intention that they could occupy positions in the administration of the Dutch East Indies government, a profession that was respected in Javanese society (Kartodirjo, 1987).

While the reality of religion and culture experienced inculturation, especially with Javanese culture. This is expressed in the writings of Joseph Schmutzer, "Christelijk Javansche Kunst" (Christian Javanese Art). Schmutzer saw the reality of culture and religion carried out by previous propagators of religion and in line with the interests of the Catholic religious mission, the article describes and gives examples of emerging forms of inculturation. One of them is starting with the use of *gamelan* (set of traditional Javanese music orchestra) in church ritual activities.

The success of inculturation does not only have an impact on the emergence of cultural and religious continuity. The success of inculturation also has an impact on the emergence of ideological, political and social stability, in line with the conditions of the colonial era.

### 2.5.3 Architectural Form<sup>46</sup>

At the beginning of the arrival of the Dutch in Java, the houses where the Europeans lived in the castle had their own arrangement which was generally similar to those in their country of origin. Meanwhile, the houses outside the castle were built in accordance with the natural environment of the East and the result was a mixed form, namely the type of Dutch house with native houses. As the end result, Indies style houses stood in the 18th century until the collapse of the Dutch colonial government under Japanese rule in 1942.

The layout of urban settlements in the 19th century cities of Java clearly shows the existence of various types of colonial society. First, in certain parts of the city there were complexes of walled houses with large courtyards and high-roofed buildings. This was a settlement of the European class and the Indigenous elite. Second, the Chinatown area is generally a group of buildings densely populated and close to one another. Third, the village area as a special residence for Indigenous groups. Usually, houses in the village houses gable roofs made from palm fiber, thatch leaves, or tiles.

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<sup>46</sup> Sumalyo, Y. (1993). *Arsitektur Kolonial Belanda di Indonesia*, Jogjakarta: Gajah Mada University Press.

The social and economic life of the Indies community, which on average is better than that of the indigenous people in general, allows them to have a nice large house in a complex with a special area.

Since the presence of the Dutch, cultural elements and the surrounding natural climate have influenced Europeans in building their homes. The construction of the house gets good handling and is done by experts who are really smart. This is known from the reflection of the existing characteristics, namely from the mixing of Western building art with a completely foreign Eastern environment.

They understand the need to pay attention to their health by adapting themselves to the nature of the island of Java. To protect themselves from the heat, thick walls were made of natural stone or fig stone. To ward off wet or humid air, high-rise dwellings are built above sea level. During that time, a kind of tile was also made for the floors of warehouse buildings and slave quarters.

The Dutch really mastered and loved carpentry works down to the details. The construction of a building modeled after a Dutch house was originally strongly associated with Dutch nationalist characteristics. This is because they brought Dutch art, then slowly influenced by nature and the people around which was unfamiliar to them. However, the colonial authorities did not simply ignore or negate the position of local masons or builders. Thus, an effort was made for mutual understanding, namely that Indigenous craftsmen needed to be equipped and introduced to Western building art and knowledge.

Attempts to realize the use of elements of local building art, especially Java, have been raised by the author under the pseudonym Reflector in *Indisch Bouwkundig Tijdschrift* (1907). He stated that the construction of Hindu temples in Java is not for living quarters, but the construction of temples is the root of the life of building art with its own style, with its own image, method and system as well. For example, you can just take the ornament or the art of the building. At least there is an "echo" or inspiration. And if necessary, they can marry the two elements as a new effort in creation.

There are two groups of opinions regarding the use of Javanese cultural arts in development. The first group, prioritizing transfers from the Netherlands, wanted Dutch building art to be applied in the colonies, especially Java. The reason is because the progress of building techniques is not easy to predict

beforehand. This first group stated that there was still little transition to Javanese art, for this reason they only used additions such as the Kala Makara headdress and several types of column heads which replaced the main features in the form of buildings.

The second group, as a result of feeling separated by the fact that there were political considerations, they hoped more for a transition to Javanese art which could lead to Indo-European art, namely later when the Dutch East Indies stood alone.

The year 1909 is marked by a few works done by the earliest professional architects practicing in the Netherlands East Indies. As the profession grew in the modernizing society, some architects actively engaged themselves in debates and investigation on how to represent a national (colonial) architectural identity within their works. Some started debated by criticizing the newly-built structures dressed in “neo-gothic” or “neo-classical” fashion, and preferred fresh and exciting modern architectural expressions. A few went further and involved themselves by doing archeological investigations, pioneering anthropological studies, and engaged in archeological restorations. They also began promoting new models as the result of “synthesis”. This view was affirmed by a “suggestion” by Hendrick Petrus Berlage (1856-1934), made during his journey through the Netherlands East Indies in 1932, where he told “young” (Dutch) architects to support a kind of sympathy for “local” traditions as well as to embrace European modernity and to try to create a “synthesis”, namely “Indies architecture”. (Sopandi, 2017).

## 2.6 DISCUSSION AND GAPS

Authenticity has been conceptualized in many different ways and in many period of time. Different approach of authenticity is examined to find the relationship between people, objects, sites, places, the production of emotions, identities, and values. Authenticity synonymous with exemplarity, property of identity of individuals, groups, nations, congregations, and other social terminologies. From psychological and sociological approach, authenticity is regarding a relation to itself, other people and even the older concept of authenticity referring to being truth in order of being honest in one’s dealing with others.

Authenticity has different meaning in culture to culture, it is not static and fluid over the life. This is could be seen the development of authenticity concept. From Victorian Era to Venice Charter (1964), authenticity was reinforced to



materialist approach and associated more on monuments and antiquities, then from 19<sup>th</sup> to 20<sup>th</sup> century including Nara Document, antiquity is retain not only to material but the use, function, tradition and other intangibles factors.

Authenticity is being true of itself, it could be stretch to being true to our own originality and true to define our self. This could becoming introspection. The degree of self-knowledge and the “accuracy” of self-knowledge are varies, across individuals, cultures, historical periods, and situations. This vary will make multiple readings become possible and could embody a multiplicity of ideas. Opposite the self-centred, equates the exemplarily fulfilled self-subjectivity with the one undergoing a “limit-experience”, the kind of experience capable of “tearing” the subject from itself in such a way that it is no longer the subject as such or of making it “completely other than itself so that it may arrive as its annihilation, its dissociation.”

For architectural works, the more truthful, the more a work represents a creative and innovative contribution, the more authentic it is. In 2005, authenticity in architecture contributed thoughts on new definition on conditions of authenticity that includes traditions, techniques, language, spirit and issues. The test of authenticity was refer to design, material, workmanship, and setting.

Some critics to authenticity are authenticity ironically always at risk of luring us into opposite path: “inauthenticity”. The focus on one’s own inner feelings and attitudes may breed a self-centred preoccupation with oneself that is anti-social and destructive of altruism and compassion toward others. to maintain the culture of authenticity has made the minds of the youth “narrower and flatter”.

On the general understanding, authenticity is being true to or responded to:

- Self (itself / building itself / myself) – form & function)
- Other people (user)
- Context (history, surrounding, space, and society).

From different context and nation perspective, authenticity comes from various understanding of objects, places, and values. Notions of authenticity in some countries, promotes different perspective and recognition with any criterion. Authenticity could be reveal from history, social, spiritual, idea, knowledge/skill, culture/tradition, craftsmanship, place, object, and creator factors.

For some nations, authenticity perspective will be changed by younger generation. New generation devotee is the only good temple is a new temple at



the same place. This ensures authenticity and in a way the impulse the community to provide their guardian deity with a dignified shelter can be called an authentic cultural expression. At the same place, younger generation will build a new object or re-construct a new object. By this situation, the place could be the one that is authentic.

In relation to memory, especially when it connects to war, scars and wound on the object, is seen as authentic memory that are kept and preserved in order not to forget the disaster created by human. Other authenticity perspectives can be read as:

- Authenticity comes into play in connection with living and working condition of original inhabitants comes alive by bringing out the vision of the architect.
- Authenticity on site on which the object exist.
- Authenticity in the community is pleasing the goddess by renew the temple. Community's fortune to have an opportunity to renew the temple.
- Authenticity in the cyclical time that venerate the place.
- Authenticity in continuity of the place.
- Authenticity in indigenous knowledge systems and building ritual constitute a valid criterion.
- Authenticity in life cycle ritual.
- Authenticity appear in the ruins as a wound inflicted by the war.
- Authenticity in the centre of building, which represent the essence
- Authenticity is a historical value, is to remain the old parts.
- Authenticity is when historical value is fixed in time and space on the reconstructed building. The reconstructed building itself was to be reborn.
- Authenticity in dismantling wooden structure, the practise of complete renewal at regular intervals, when purity and renewal are central themes in Shintoism.

The authenticity interpretation seen from the creator, object, value/idea, place/setting, and the renewal process, shows that there are many factors that cause different interpretation. Those factors might be influenced by nation point of view, background, and what they really need to be remain. Between Western and Asian People point of view there is a differences that may also affect the interpretation, even though among Asian people, there is a difference.

Adaptive is a dynamic process and continuity to keep sustain, useful, in different condition. This process cannot be separated from social, culture, economy, and politic factors. Adaptive reuse is defined by the Department of Environment and Heritage of Australia (2004) as a process that changes a

disused or ineffective item into a new item that can be used for different purpose. To repurposing something in new purpose.

In architecture, adaptive reuse breathes new life into historic structures by converting them into something useful for the surrounding area. Adaptive reuse building is for maintaining the cultural heritage and at the same time, it is create new cultural life from the new function. With a new building function, this is not just a construction work of converting building into a new function, but it is an active conservation of value. Adaptive reuse will change the meaning of the building according the new function, but the character of the building should be preserved originally in order not to give wrong information for present and future generations

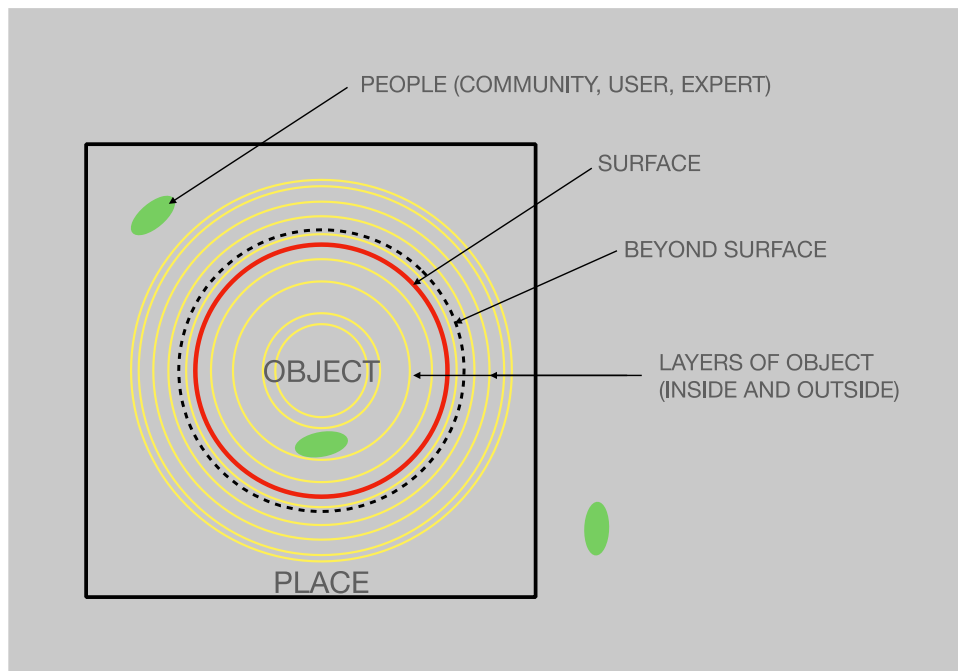
## **2.7 CONCEPTUAL FRAMEWORK**

Socrates “Dialectic Method” with hope constructive is understood as a process of building something that may not only find the answer but to build understanding. Based on different understanding of authenticity in each nation, to develop and to build an understanding of authenticity in specific case studies will be started from reflecting on validity, ideas, and experience.

Materialist Approach and Constructivist Approach will be the tools to discover authenticity. While materialist inherent in the object and constructivist sees the layers that wrapped the object, both are shows that there are relation between object, people, site, and place to generate something can be called as authenticity.

There is a different relation approach and the result. Materialist relation is object – people – place, the result is values and identities. Whilst, constructivist relation is object – site – place, the result is experience and relationship.

Below is the diagram of how object in a specific place is approached by constructivist and materialist.



Dutch East Indies architecture is a new culture created by community that generate new value in Indonesia, as a result of a specific culture, born from two different cultures and thoughts.

Architectural works that are materialized from ideas, way to construct and objects, cannot be separated from context and society. Because of that, a materialist and constructive approach is taken to seek authenticity.

Because it is adaptive reuse, there are layers of meaning, values, and purpose. The new function in adaptive reuse building leads the user to different architectural experience, but at the same time as a heritage building, the user must have pre-existing culture experience. Not a totally new experience. This is how authenticity will contribute to experience the pre-existing culture as the building was intended to build. There are layer of experience that not just disappear or eliminated by new experience of new building purpose.

## CHAPTER 3 RESEARCH METHODOLOGY

### 3.1. PURPOSE OF THE STUDY

Research method is created to answer research questions through steps taken in the field and through literature study. It constructs a process of building something that may not only find the answer but to build understanding. The purpose of this chapter is to describe the methodology used in the present. It consists on reference guidance through literature review and is based on field observation aimed at revealing the values of a place.

The object of this study is the heritage of Dutch East Indies resulting from the colonization of part of Indonesia during early 1900. The purpose of this study is to provide the character and authenticity of Dutch East Indies architecture.

By seeing and realizing the value of authenticity that has been found and being a factor that accentuates the character of Dutch East Indies Architecture, authenticity can be considered in adaptive reuse so that all parts that can be remained will still be remained as the identity in the changes that occur.

Among various discussions and approaches to authenticity from both Western and Eastern perspectives, the objective from this research is to bring up some thoughts that is likely new things related to the unique authenticity of this colonial building. Therefore, from this background, this research has two research questions to be examined.

1. What is the authenticity of Dutch East Indies Architecture in Bandung City in the context of multi-cultural?
2. How does authenticity remain when the newness value for adaptive reuse of Dutch East Indies Architecture in Bandung is added to keep the place relevant to the contemporary connection between people and place?

The selected case studies in this heritage are two buildings designed by a Dutch architect, Wolf Schoemaker. The two buildings are among few buildings that built in modern architecture period by Dutch architect during colonization, and gave significant impact on city infrastructure progress. Through case study, this research wants to explore what information can ultimately be learnt or drawn from a case.

### 3.2. RESEARCH FRAMEWORK

This qualitative research, with two case studies where data collection and data analyses are done to understand the concept, value and opinion. Data are collected through one-to-one personal interview, recording, and observation.

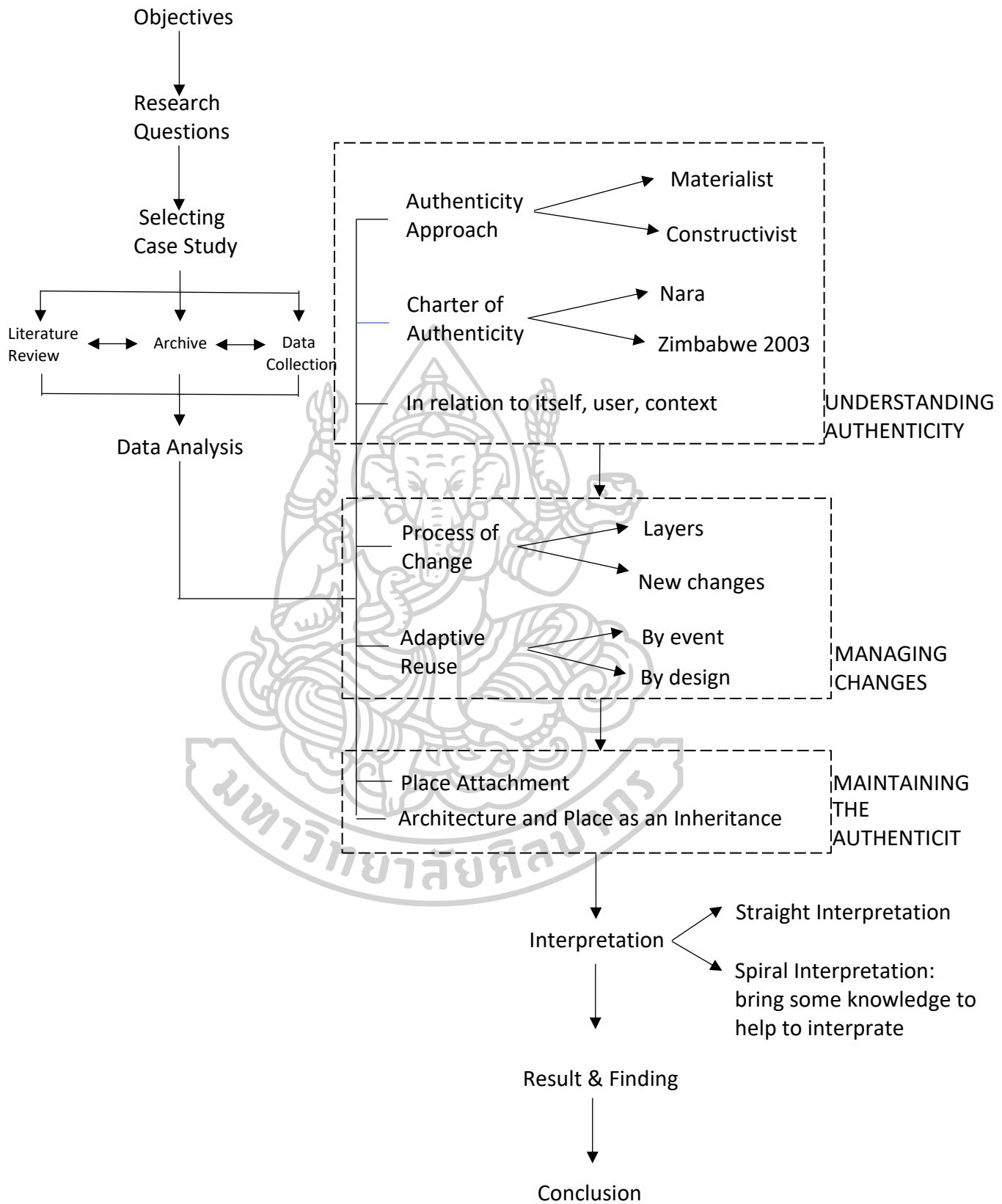
There are three steps to build the understanding that will lead to the answer on the topic “Maintaining the authenticity in managing changes to new needs”. First step is understanding the authenticity and problem on defining authenticity since it has different meanings in different cultural contexts, multilayered of heritage, and tension between demands for preservation approaches of authenticity. Based on different understanding of authenticity in each nation, we start from reflecting on validity, ideas, and experience.

Second step is to look at how to maintain the authenticity on a dynamic of changing the function of the building purpose and see who or what is involved with this factor. Architectural works that are materialized from ideas, way to construct and objects, cannot be separated from context and society

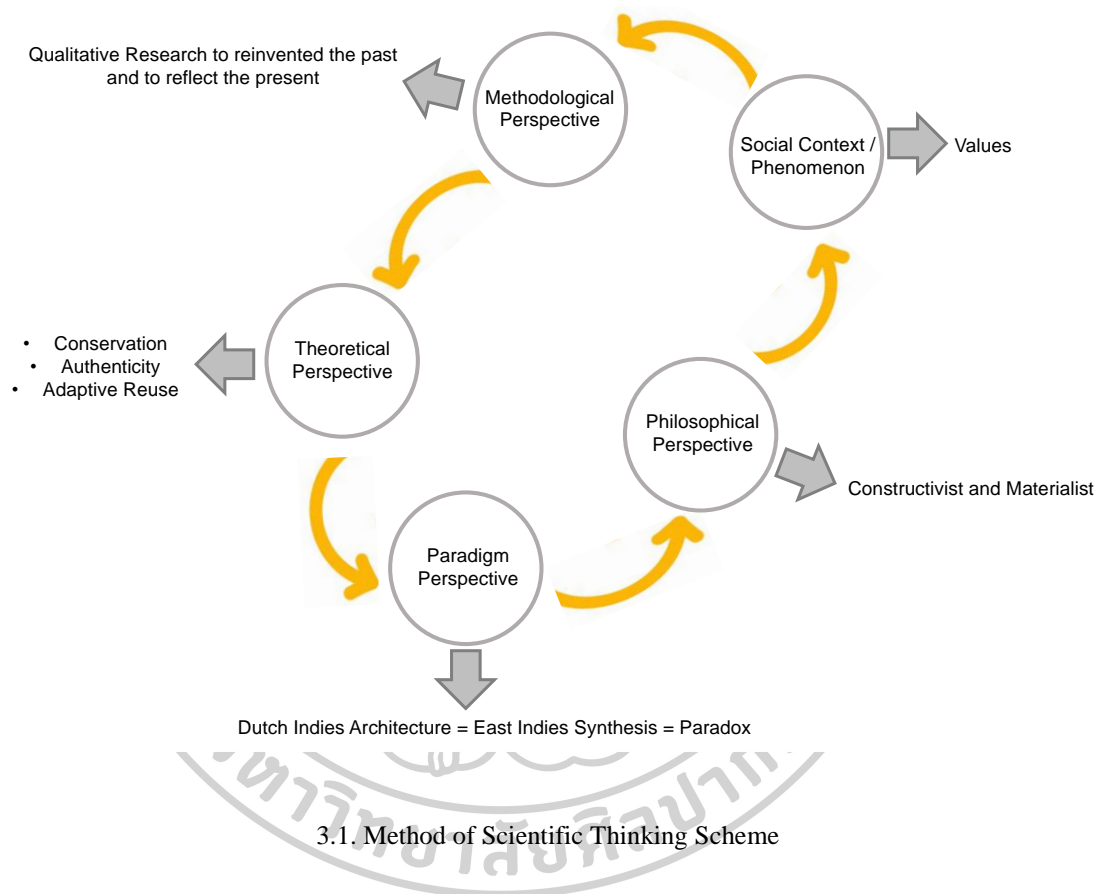
Last step is managing changes. Because it is adaptive reuse, there are layers of meaning, values, and purpose. The new function in adaptive reuse building leads the user to different architectural experience, but at the same time as a heritage building, the user must have pre-existing culture experiences. Not a totally new experience. This is how authenticity will contribute to experience the pre-existing culture as the building was intended to build.

The following is a diagram of the methodology that will be used in making analysis and answering research questions.





To develop framework with a goal to identifying both its origin and endpoint, below is the circle of scientific thinking on enhancing the body of knowledge in this research. There are several perspectives that serve as tools to analyze the data obtained from field observations, interviews, literature and archives.



### 3.3. INTERVIEW RESULT

Semi-structured interviews were conducted with the staff (user), community (around the place), and the expert (historian and architect). One-to-one interview is conducted to obtaining data about the history, function of the building, experience of working/activities in the building, view/opinions about the building, changes that have occurred both physically and function, value or meaning, and connection between place and community. The questions had been prepared but open as wide as possible for related discussions that were previously unknown to the researcher.

The researcher acted as a person who asks for question to obtain primary data to complete the analysis of the authenticity of Dutch East Indies architecture. Researcher in this study endeavored to attempt to access participants thoughts and feelings. Before conducting the interview, the researcher went for field observation and saw the potential communities that could be interviewed and the right time to conduct the interview.

The right time to interview the community was on weekdays, in the afternoon before they started their activity, to get a chance to talk freely, because there were not as many visitors as on weekdays. Meanwhile, before collecting data from the staff and experts including the architect, a formal request for permission was made. Interview with communities in the research filed conducted informally (soft approach), by becoming a consumer of one of the communities. Informal interview conducted so as not to arouse suspicion or a rigid atmosphere in exploring story.

The following is the report of the interviews conducted on the two case studies.

**Jaarbeurs / Kodiklat AD (Indonesian Army Education Training and Doctrine Command)**

Participant 1 (the commander since January 2023)

- Did registration as a military student in 1985 in this building
- Before retirement he got an assignment in this place (His wish is to finish his military duty at the same place as well as he started his step to enter military field).
- Started his step as a military and want to finish his career in the same place
- Open up the statue cover and “Jaarbeurs” word cover, because he prefers to let it show as it is, no need to cover anything. So, it can be seen and nothing need to be hidden.
- Public should also know that this is a historic building and of high artistic value
- History has to be complete, do not cut, do not cover with something else.
- Wants to document history value of this building
- Wants to share to the public about building history
- Proud of this building, proud has valuable legacy from past (colonial)

Participant 1 has strong connection with the building and as part of Bandung community, there is a sense of belonging to this historical building. As a military staff (Commandant of Army Unit that occupied this building), he has a responsible to maintain the historical value and reveal the history to the whole community. His proud of the building leads him to show the aesthetic,

historic, and scientific value of the building and at the same time to create a documentation by audio-visual.

Participant 2 (one of the staff, started work in 2006)

- Proud to be staff of this office because working in historical building
- Building character is in the statue, for the whole building itself look similar with other buildings in Bandung
- More facilities / buildings added but it does not affect the feature of main building.
- Most people know this building as a military office, but they do not know the history. People has to know the history because part of city story.

Participant 2 understand the aesthetic value of building and the strong beauty of the architecture is at the front façade. His understanding is the icon of the office complex is the main building with strong character, even though some new buildings are in the area of “Jaarbeurs”.

Participant 3 (Historian)

- It was the most festive entertainment venue.
- From the Book “Bandung Baheula”: the visitor came and they were saw each other and assess each other performance.
- Jaarbeurs was built in an empty site, near government office, and one area within European (Dutch) settlement
- There was a sign when Jaarbers begun: there was a spot light shine to the sky.
- Jaarbeurs was a place to express yourself.
- Jaarbeurs was a sign of a developed colony.
- Because it was a regular event and the event was big, this event fueled local economy, as transportation and hotel businesses became more popular.
- Local community came to enliven the event, mainly they did not come as a buyer of the exhibition product.
- Jaarbeurs became a place of entertainment for the natives. Before Jaarbeurs, the place of entertainment for the natives was the mosque.
- There was a different ticket box for local people and was sold at affordable price.
- The event expended to Saparua Field (accros the Jaarbeurs place), for various sporting events and dance performances.
- The Dutch East Indies, built Jaarbeurs specifically as the same time as Javasche Bank (Central Bank), Technische Hoogeschool te Bandoeng (Bandung Institute of Technology), and Gouvernements Bedrijven (Government Office / Gedung Sate).
- Currently, 95% Bandung people does not know what Jaarbeurs was

- Covered the statues and Jaarbeurs words means terminate the history
- By opened the words up, people will curious and try to find out what Jaarbeurs is.

Participant 3 has well knowledge on Jaarbeurs history and how Jaarbeurs contributed strong impact in economy development in Bandung. As an exhibition palace mainly, Jaarbeurs was also a cultural port at that period, that brought Western culture to East culture and at the same time was a place that still differentiate people from their status, European and local people. However, the glory days of Jaarbeurs is not recognized by the people in present time.

### **ASIA AFRICA Conference Museum**

Participant 1 aged early 20, (street photographer around the building). 19 May 2023

- Working as a street photographer for two months ago.
- Rent a camera from other people, they called the person is “boss”
- Background as cellular photographer, likes to take pictures from cellphone
- Working hours: from noon to midnight
- Does not know this building history, and does not know the name of important hotels & buildings nearby
- Does not know the history & the event of Asia Africa Conference on 1955
- Asia Africa building for him is his background photo, when the object is people.
- Building is nice as photo background.
- This place is a place to earn money, regardless of historical value
- Join in street photographer community with around 20 people.

Participant 1 is lack of historical knowledge of place and building. His concern only on the aesthetic of the building and the place as a photo background to take a beautiful photo. His exploration of the place is mainly to have a lot of different photo angle in good composition so he can advise his client to get a beautiful photo.

Participant 2, aged around 40 (cos-play, Batman), 24 May 2023

- Cos-play as Batman since two years ago
- Enjoy the works because it is flexible working hours
- Owned the costume, made by himself
- Many of cos-play worker are from far, outside Bandung (Padang, Malang, Surabaya)



- Local tourists are more interested in cos-play rather to AA Conference Museum
- Know a little about AA Conference History but the more important is the place to earn money
- Visitor mostly from outside Bandung City, they know from social media. Most of Visitors / tourist comes to take photo with cos-play, not take photo of the building
- Under one management, the income is almost the same as previous job
- All cos-play and their activity made official by Bandung Major at that time as tourist destination.
- Famous among Indonesian youtuber, often was asked to join for shooting to advertise some products.

Participant 2 see the place to earn money and the potential factor is a lot of visitors comes to have a pictures with the cos-play instead visiting the building to learn and have information about the museum. His opinion is visitors come to visit the place because they see many photos of cos-play with the visitors from social media, so in short, cos-play is the interesting factor that makes people come to visit the place.

Participant 3, aged 60 plus (cos-play, sailor moon), 24 May 2023

- Started in 2008, in front of National Electricity Building
- It was only 3 cos-play who started this activity: Sponge Bob, Dora Emon, and Pocong (type of ghost). At that time, it was crowded, many cars passed by.
- Rented costume, but now own the costume in the last two years ago.
- Join with co-play community and it is under government province since 2015
- Part of their income, they give to the management for cleaning service, security, and charity.
- There are four groups of cos-play: ghost, cos-play, animee, clowns
- Enjoy working as cos-play because I can entertain local tourist and myself
- Asia Africa Conference building is a very historical building even though is just the same building as the rest of the building in Bandung
- Owned by Bandung city, as important as Government Office (Gouvernements Bedrijven/Gedung Sate)
- A very famous place, like to tell the story to local tourist
- City center, crowd center
- This building must remain, must continue to exist. Building renovation means to keep its existence.
- A building that has a story from colonial era, how difficult our situation was then and how we should be grateful today.

- Before cos-play started this kind of activity, AA Conference Museum was quite, especially at night looks deserted
- It is a great building because for the 1<sup>st</sup> time international conference was held in Indonesia.

Participant 3 understand the historic value of the building and try to spread this knowledge to the visitors. His understanding of this place is this is a center of the city because it carried an important activity even until this time and also this is a place who remind him the difficulty during the colonial period. He sees the important of this building and should remain exist because the building has a strong historical value.

Participant 4 (Head of Museum), 24 May 2023

- The only museum under Ministry of Foreign Affairs (before, it was under Ministry of Education and Culture until 1980)
- Ownership is under Parliament (People Consultative Assembly), the ministry of foreign affairs is authorized to manage the building and activities.
- Why under Ministry of Affairs? Because there is diplomatic value, because Asia Africa Conference was a diplomatic endeavor held in Bandung.
- There are two parts of AA Conference Museum. East Wing is under Ministry of Foreign Affairs, West Wing is under Province Government.
- There is routine renovation to maintain the original structure
- Province government does not have budget to work on regular renovation.
- Form, function and its spirit are transformed.
- The main spirit of this place is AA Conference event.
- Luxury plan with huge room size is a symbol of wealth, prosperity, and glamour of Europeans.
- The main function change point was Asia Africa Conference.
- The meaning of this building: timeless story that always noted and remembered not only for certain people but for whole Indonesian people
- During 1955-1980 had a lot of changes in function, mostly for commercial activities
- There should be utilization of building function
- It still an icon of Bandung, still an attraction of Bandung City
- The most enduring feature of buildings is their utilized function.
- Wants to reach cos-play community as educators.
- The strong character of this building:
  - It is a locus of world peace
  - There are many flagpoles to fly the flags of Asian-African countries, meaning this is the home of Asian-African countries.

- Binder of cooperation and friendship especially with Asian Africa Countries.
- India & Sri Lanka attended the 68<sup>th</sup> anniversary of Asia Africa Conference, it means the leave the conflict during the ceremony.
- Since AA Conference was held, the previous owner (Societeit Concordia) passed the ownership to Indonesian Government. If not for this conference, the Societeit Concordia Building would have been just another cultural heritage building.
- AA Conference Museum is a soft diplomacy place. The officer always explains to tourist from overseas or guests from overseas that we keep the furniture, the building in good condition. It also appreciated the works of Dutch Architect.
- To feel and to experience. guests from overseas are often shown the chair of their country's delegation at the AA Conference and the spot where Soekarno stood to give a speech at the opening of the AA Conference.
- Because of AA Conference, Bandung became Capital City of Asia Africa
- The building is not left empty, it must be used and must be useful so that its spirit continues.
- The management of the AA Conference Museum building will be taken over by the People Consultative Assembly and will create an MPRS museum because they feel part of the building's journey.
- More inclined to maintain the building as the original physical so that visitors and residents can experience the AA Conference events so many years ago. Do not want to change the original form

Participant 4, as the Head of Museum has a lot of knowledge of how important this building, but her main focus is only from the moment of Asia Africa Conference until present time. As the head of museum, her concern is to keep the spirit of the building and the opportunity the use the place as a soft diplomacy tool. She value the aesthetic and craftsmanship of the building as an exhibition product, so the exhibition product is not only what is displayed but the whole building as well that tells an important history to Asia – Africa Nation.

National Seminar “Merdeka Building and World Peace Diplomacy”, 19 March 2023 (from Q&A Session)

- Young generation concern on building function, not for political purpose but for educational purpose instead.
- Architect sees the object/original structure as the authenticity
- Historian see the trace of history and political spirit of the building

- Representation of Dutch power
- During Japan colonization, AA Conference building became art and culture center.
- During an office for Temporary People Consultative Assembly, Soekarno conveyed his accountability speech and was rejected.
- After adaptive reuse, building has become people's building. It shows that this building is "Memory of the place, memory of the world".

### 3.4. DATA ANALYSIS

Data analysis from documents including Charters, archives, interviews, are to be defined, to identified, to categorize the themes, pattern, relationship, and insight that are relevant to the research questions.

According to Nara Document on authenticity, in terms of cultural properties, not possible to judge value and authenticity in fixed criteria. Authenticity maybe linked to the variety of sources of information. Whilst Zimbabwe Charter also emphasis that value and authenticity cannot be based on fixed criteria and the value in its appearance only. From these two documents, there will be other views to construct a new meaning on authenticity based on cultural diversity and source of information.

Past need to be reinvented to reflect new present. Time and community will re-construct and recover a sense of past. Authenticity as it relates to heritage buildings, will give rise to the new interpretations to contribute understanding that has not been revealed until now.

Interviews conducted with building users and communities that carried out activities in the area around the object, provide a view of the object physically and non-physically, in terms of function and meaning to obtain the meaning of authenticity of the building. The informants have different understanding on the place and building values because of their age, knowledge and background. Some informant has strong connection with case study because they understand the value but some just to see the case study as a place to earn money because of lack understanding of the value.

Archives in the form of writings, drawings, and photographs of the past which show completeness of the building, operational procedures, and activities that took place at that time, will clarify the value of the building and function of

the building. Archives also show the ideas to build and establish the building for certain activity, which an important lens to see underneath its surface.

Theoretical, philosophical, political background are to be included to support the analysis. Theories on authenticity in Western and Asian architecture are considered to analyze the authenticity of Dutch East Indies Architecture specifically in the case study. Philosophically, materialist and constructivist approaches will be taken to look at the inherent authenticity of the object, the layers that encase the object and the relationship that occurs between the building and the place. Layer is the significant factor in adaptive reuse. By adding a new layer without erasing the previous one, it will be seen whether this can maintain the authenticity that has been attached to the object.

Political background is also an important element in analyzing because both objects were built during Western colonization. *Jaarbeurs* was built for the purpose of trade or economic activities, while *Societeit Concordia* was built as a gathering place and recreation centre for Europeans. Although the main purpose of the main building was not to facilitate political activities, it still intersects with politic. Moreover, *Societeit Condordia* was changed to be Asia Africa Conference venue, mainly for political purpose. While *Jaarberus* currently is an Army Office Unit that become a place that frequently visited by army overseas guess which also relates to politics.

From the finding of authenticity in the first step, analyses were conducted to see how the research objects retained the authenticity despite having undergone several changes of the function. An understanding of the change in the function is part of this step, by also considering the change in the nature of the building that is different from when it was originally built. In the *Jaarbeurs*, initial function of the building was commercial, changed to private. In *Gedung Merdeka*, the initial function was commercial, changed to political.

A constructivist or immaterial approach is applied to look at the layers of conversion that have occurred. The past can never be understood solely within its own terms; the present continually rewards the meaning of the past and the memories and the histories we construct about it within the context of the present.

The existence of authenticity in the research object which is influenced by the views of the users or the surrounding community is also the consideration in analyzing how authenticity can survive in the changes in function that occur.



In line with changes in function and changes in its users, the building object has new values both for its users or values attached to the building.

Building changes in term of function or adaptive reuse can be divided by two, it is by designed (purposely, intentionally) and by event (historical factors). Both cases, because it is adaptive reuse, there are layers of value and story that influence the meaning of the building, spirit and nature of building, place or the environment context and user attachment. Adaptive reuse is one of the technics that would improve the quality of the building and prolonged the use of existing buildings, but respect and retain a building's heritage significance is need to be emphasized.

Place is a discussion that cannot be separated from the object of research and as this research referring to Burra Charter on authenticity, in that charter, the word 'place' is demonstrated. Place allows for a more fluid sense of physical boundaries and it provides an anchor of shared experiences between people and physical demonstration of continuity over time.

There are symbiotic of five basic elements that influence architecture, can be the elements to maintain the authenticity. That elements are people, activity, culture, environment, and period. All elements which are connected not only in physical or build the architecture object but to share the experience, for individual experience and collective.

Socrates' dialectic method, constructive is understood as a process of building something that may not only find the answer but to build understanding, serve as the basis for analyzing the research questions.

In the structure of discussion, in this chapter or Chapter 3 has presented the methodology for collection of data for this study. Chapter 4 describe the two case studies, the background selection and its significant to study the authenticity. Chapter 5 present research findings and discussion. Chapter 6 present conclusion and recommendation for future research.

## CHAPTER 4

### FOCUS ON THE CITY OF BANDUNG

The city of Bandung is the most representative case of the complex heritage of the Dutch colonial approach to Indonesia. I have selected two case studies as emblematic of the capacity of dialogue between western and local culture, adapting European avant-garde models to the local climate and traditional construction system. The protagonist of this story is Charles Prosper Wolff Schoemaker (1882-1949)<sup>47</sup>. He was a Dutch architect who designed several distinguished buildings in Bandung during the early 1900s. The two buildings selected for the case studies are *Jaarbeurs* and *Societeit Concordia*. *Jaarbeurs* (Dutch name) was built in 1921 and is currently occupied by the Indonesian Army as Army Doctrine, Education and Training Development Command, while *Societeit Concordia* (Dutch name) was enlarged and renovated in 1921; the current name is *Museum Konferensi Asia Afrika* or Asia Africa Conference Museum.

The background to the selection of two case studies are:

- Both buildings were a place of culture, economy, and entertainment for Dutch (European) people during colonization and underwent adaptive reuse.
- Both buildings had an essential impact on the progress of Bandung's infrastructure in the early 1900s
- Both buildings have new architectural concepts developed by Wolff Schoemaker in the early 1900s
- Both buildings have strong historical, social, cultural, political, and scientific values.
- Both are heritage buildings in Bandung City, and conservation continues to be done.

The two buildings used as case studies are not to be compared, but they will complement each other in answering research questions and filling the gap about the authenticity of Dutch East Indies Architecture and adaptive reuse buildings. The case studies location are shown in current Bandung City Map.

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<sup>47</sup> Dulleman, C.J. van. (2010). *Tropical modernity: Life and work of C.P. Wolff Schoemaker*. Amsterdam: SUN

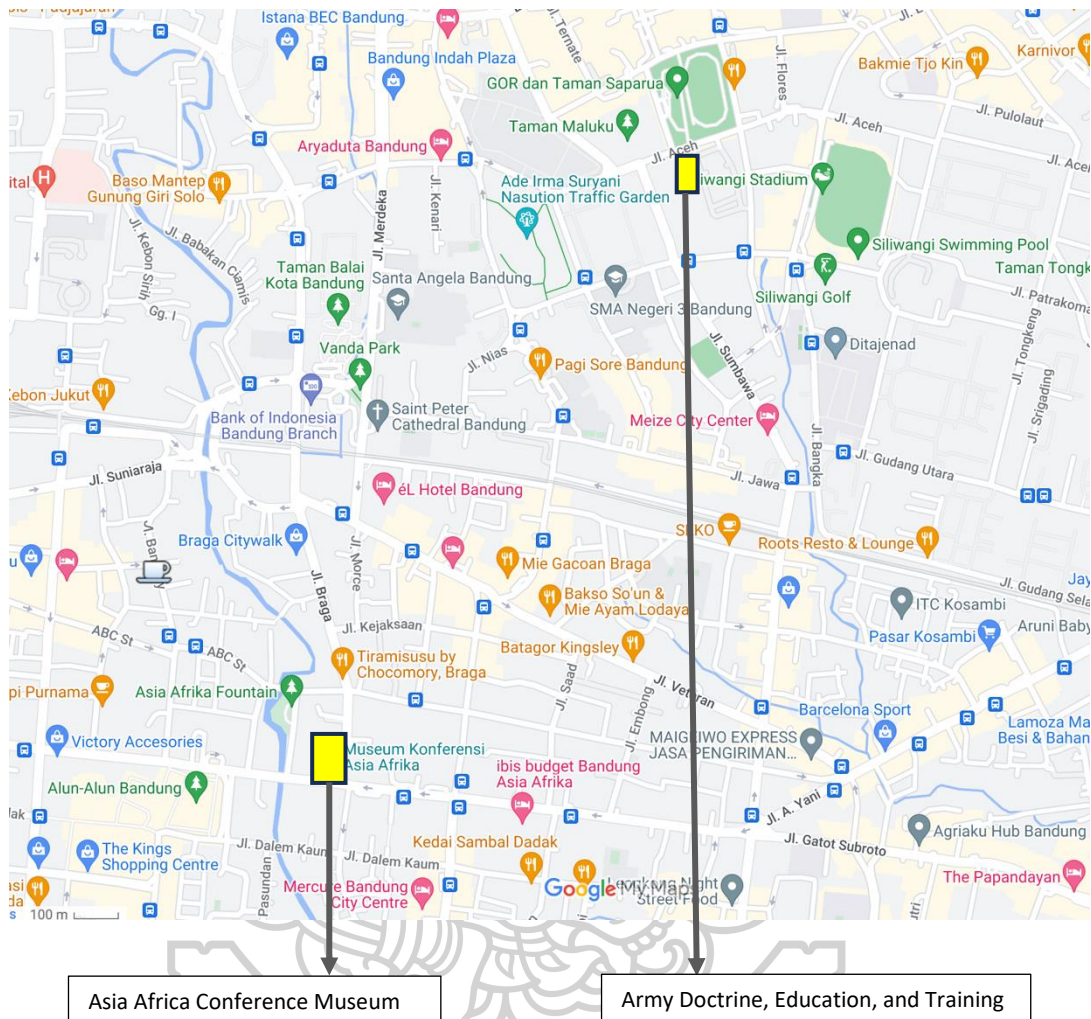


Figure 1 Case Study Location in Bandung Map

Source: Google Map, 2024

#### 4.1. THE JAARBEURS HISTORY<sup>48</sup>

The First World War caused challenges in the Dutch East Indies. During the initial years of the conflict, a significant proportion of daily necessities were imported from countries such as the United States and Japan. This dependency extended even to the

<sup>48</sup> Dulleman, C.J. van. (2010). *Tropical modernity: Life and work of C.P. Wolf Schoemaker*. Amsterdam: SUN

most essential commodities predominantly sourced from Western nations. Given the rich resources available within the country, this situation prompted establishing a committee in Bandung to stimulate the Dutch East Indies industry. Comprising representatives from various sectors, including banking, commerce, industry, and the press, this committee was instrumental in setting up permanent *Jaarbeurs* (Dulleman, 2010).

As a member of the technical commission, Wolff Schoemaker was entrusted with designing the building for the committee. This supervisory committee was established on 21 July 1919 and successfully launched its first exhibition on 17 May 1920. Typically spanning a month, the expo played a pivotal role in the sober calculation of economic life. The *Jaarbeurs* was a vital link between producers and resellers in commercial transactions. This dynamic entity was crucial during economic downturns, providing trade support and financial services. By 1924, the number of Dutch participants had already reached 15, which increased to 53 in the monetary year of 1928.

The *Jaarbeurs* means a sales opportunity for the manufacturer, providing a market to increase their sales possibilities. The utility of the *Jaarbeurs*, particularly in trade and industry, needs to be explained. The progressive industrialization of the Indies necessitates a broader range of the latest technological inventions and increased interaction between the Dutch industry and the East Indie trade.

The amusement stalls surrounded the intended building, interconnected by garlands of electric lamps. Some crafts and industries stood and did not lack children's attractions, such as the carousel, the wheel, and the roller coaster. This expo provided a public meeting space for people from all fields, from craft to industry, entertainment to cultural performance.





Figure 2 Jaarbeurs Advertisement 1922-1941

Source: KITLV Library

Another exciting form of promotion is the notification and introduction of the *Jaarbeurs* in Sundanese. The use of Sundanese could not be separated from the interests of the Dutch East Indies. Between 60 and 70 years after modern education and the publication of Sundanese scripts were introduced, in 1920, the colonials considered the Sundanese language important. The Dutch invited educated people to

make the event a success. A form of promotion aimed at the local but mainly educated public at the time.<sup>49</sup>

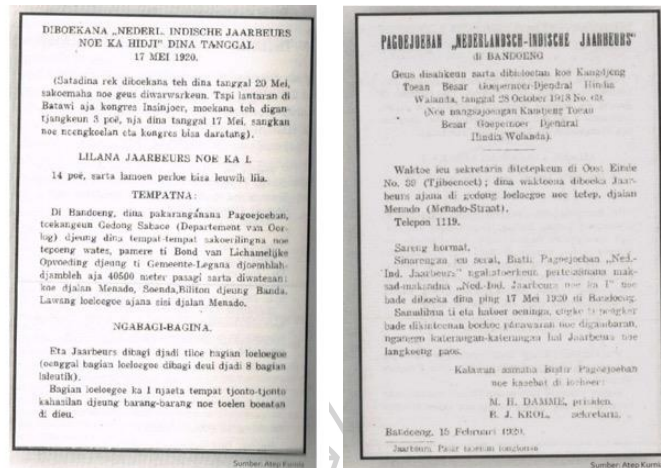


Figure 3 . Jaarbeurs Advertisement in Sundanese  
Source: Jejak-jejak Bandung

It is located in Menado Straat, across the field from *Nederlandsch Indische Athletiek Unie* (Dutch East Indie Athletic Union), and is surrounded by three other streets: Bandastraat, Bilitonstraat, and Soendastraat. The site was near the business area and toward European settlement based on Ghijssels' master plan. The location of *Jaarbeurs* has a main building, exhibition hall, and workshop.

<sup>49</sup> Kurnia, Atep. (2020). *Jejak-jejak Bandung*. Bandung: ProPublic.info



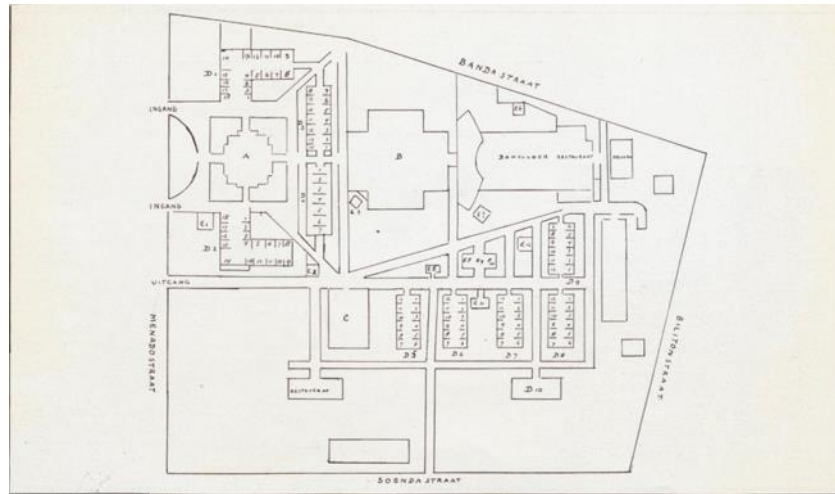


Figure 4 Jaarbeurs Old Map  
Source: KITLV Library

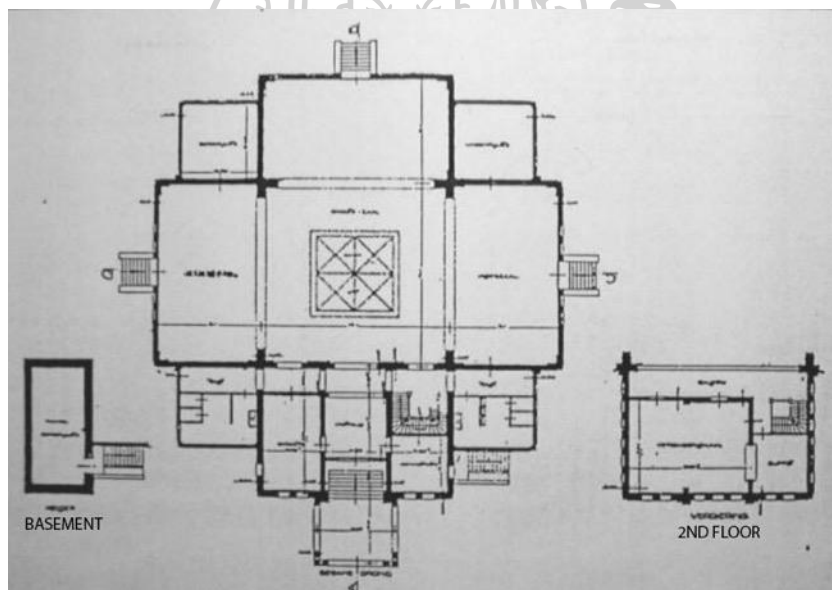


Figure 5 Jaarbeurs Main Building Plan  
Source: KITLV Library

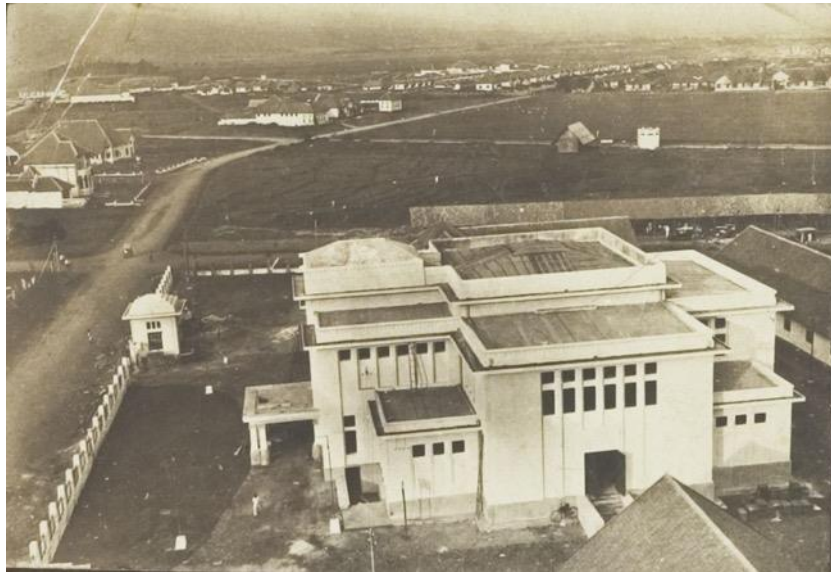


Figure 6 Jaarbeurs Bird Eye View

Source: KITLV Library

The main building (*Hoofdgebouw*) is entirely symmetrical and has a cruciform design with lower extensions in the corner of the cross. Inside the main building is a council delegation office on the left-hand side from the main entrance, a meeting room, a secretary room, and a technician room. In the center of the main building is a large room (14x22 meters) with two wings on the right and left side; each wing dimension is 8x14 meters. The design was suspected to have a significant influence from US Architect Frank Lloyd Wright. The main volume of *Jaarbeurs* has the same basic form as Wright's Unity Church from 1905.



Figure 7 Old Jaarbeurs Building

KITLV Library

One of the arms of the cross of the *Jaarbeurs* has a raised central part to indicate that the main entrance is on this side of the building, and the interior floor is finished with thick stones. A canopy also shows the entrance, a sheet of concrete resting on two sets

of three pillars. Two ticket booths are on the right and left in front of the main building. These box-shaped booths have vertical elements, stained glasses, and a roof shaped like a stupa.



Figure 8 Jaarbeurs Ticket Box  
Source: KITLV Library

The building was sparingly decorated with geometric forms; the architect also added ornament. Besides the geometric ornaments on the supporting columns, there are also Western and Indonesian figurative ornaments. Several pilasters bear Javanese Kala heads, and three more than life-sized male figures have been set in the main façade, whose slightly stopping posture suggests supporting the roof. They represent three identical Atlases, male nudes with their hands on their neck. Wolff Schoemaker himself designed the figures.



Figure 9 Male Figures in the Façade, 1923  
Source: KITLV Library



Beside the main building, another permanent building was a *machine hall (workshop)* with an 8-meter wall height equipped with electricity. There was also *ijzeren gebouw* (machine hall), which is 27 meters in height and 18 meters in width. A semi-permanent building was erected for the Bandung Jaarbeurs event, usually used for trade show booths. The room for *monsterkamers* (examples of merchandise), and this room was spread out over several parts of the Jaarbeurs building complex. These *monsterkamers* are rooms separated by a corridor about 2.50 meters, equipped with windows and locked doors. The dimension was about 3.80 x 4.10 meter. Another type of semi-permanent building was a kiosk in the *Jaarbeurs* complex. This kiosk has the same function as *Monsterkamers*. (Geillustreed Weekblad Voor Nederland en Kolonien, 1922, op.cit, page Indie-Geillustreed Weekblad Voor Nederland en Kolonien, 11 Mei 1921). For semi-permanent building columns, they used teak wood beams.



Figure 10 Jaarbeurs Booths & Exhibition Opening

Source: KITLV Libray

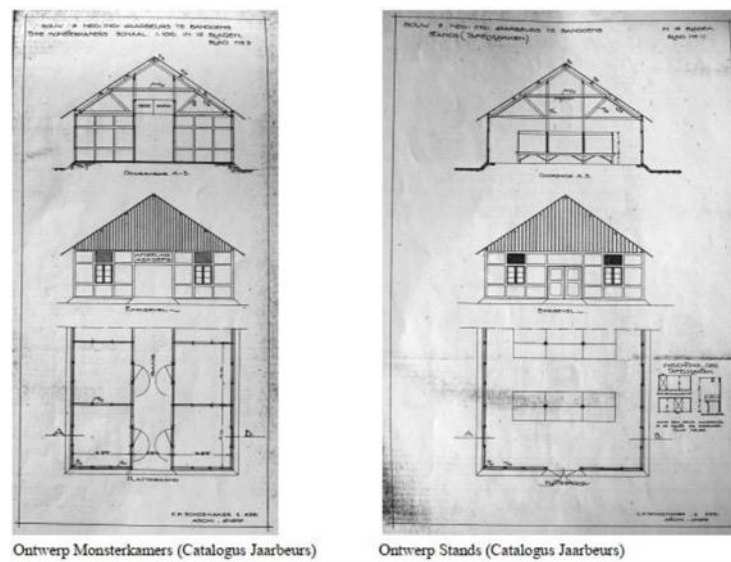


Figure 11 Jaarbeurs Booths Architectural Drawing  
Source: Dullemen, 2011

In the expo, the large and small items on display are divided into three large groups (and each group into eight small groups)<sup>50</sup>.

1. Examples of goods produced and issued in the Dutch East Indies (no mixture allowed).
2. Examples of goods produced and worked on mixed with work outside the Dutch East Indies.
3. Exhibition of other goods not included in the second class of the examples.

The eight small classes, namely<sup>51</sup>:

1. The trade of Government and Steamship Companies, Rail and Tramways.
2. Agricultural machinery and tools
3. Tools and items for building houses (example of house drawings).
4. Earnings from farming, forest work, mining, and fishing
5. Book prints, office tools, and administrative tools.
6. New-fangled goods
7. Craftsmanship and items made from diamonds, gold, silver, etc.
8. And others

The *Jaarbeurs* in Bandung had a series of exciting events. Not only industrial exhibitions or trade products but entertainment was also provided for visitors in a series of events. Organizing entertainment in the *Jaarbeurs* event added to the festive atmosphere and increasingly attracted the attention of visitors to participate and be a part of it. Entertainment was on the agenda of the Bandung Jaarbeurs event, in addition to industrial exhibitions. Looking from *Plattegrond Der Tweede Jaarbeurs te Bandoeng*, the *Jaarbeurs* complex had been designed not only for industrial

<sup>50</sup> N.V. Drukkerij DE UNIE WELTEVREDEN. 1920. *Perhimpunan Nederlandsch-Indische Jaarbeurs (PASAR RAJA) Terdiri di Bandoeng*. This book published in Malay Language regarding Jaarbeurs preparation by the Dutch Government

<sup>51</sup> Ibid.

exhibitions but also equipped with entertainment facilities. The *Jaarbeurs* Bandung complex housed various amenities, including a dance floor, cinema, restaurant, and theater performances. However, there was a clear separation in the entertainment events for Europeans and Indigenous people, each with distinct restaurants and cinemas. While located within the same complex, these facilities were notably distanced. European entertainment typically featured events such as musical performances, dances, carnivals, and competitions. This arrangement underscores the segregation in entertainment offerings.

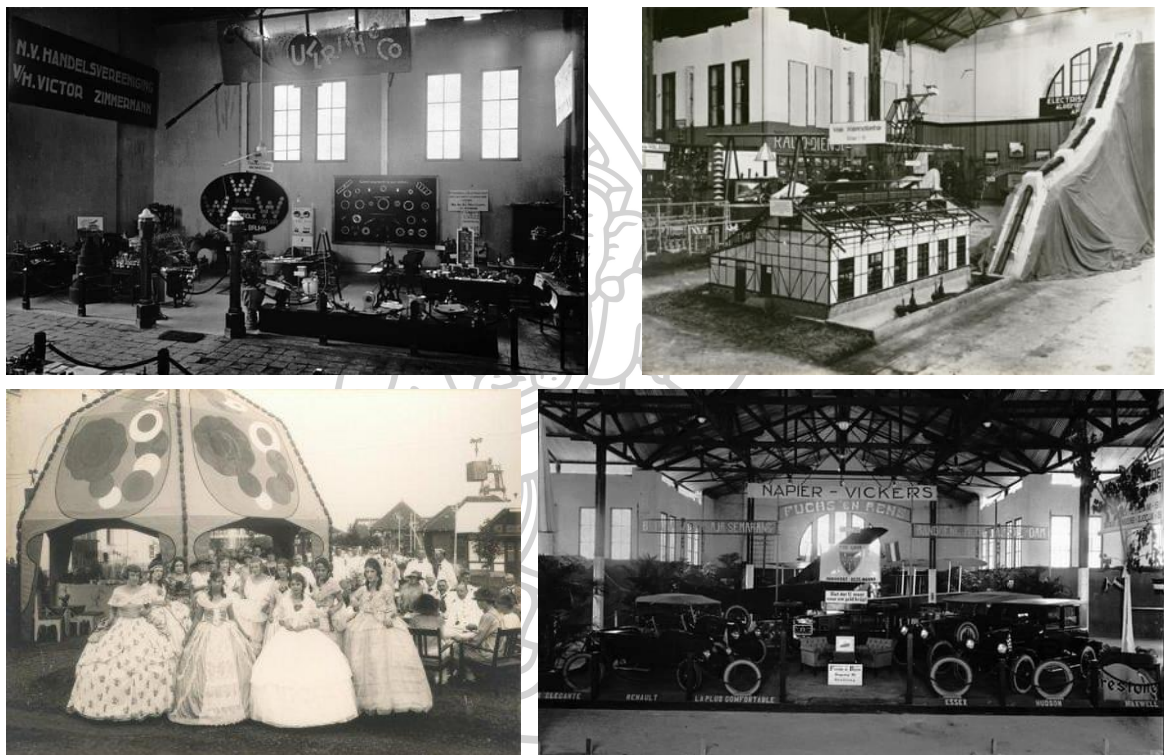


Figure 12 . Jaarbeurs Exhibition and Exhibition Feel  
Source: KITLV Library



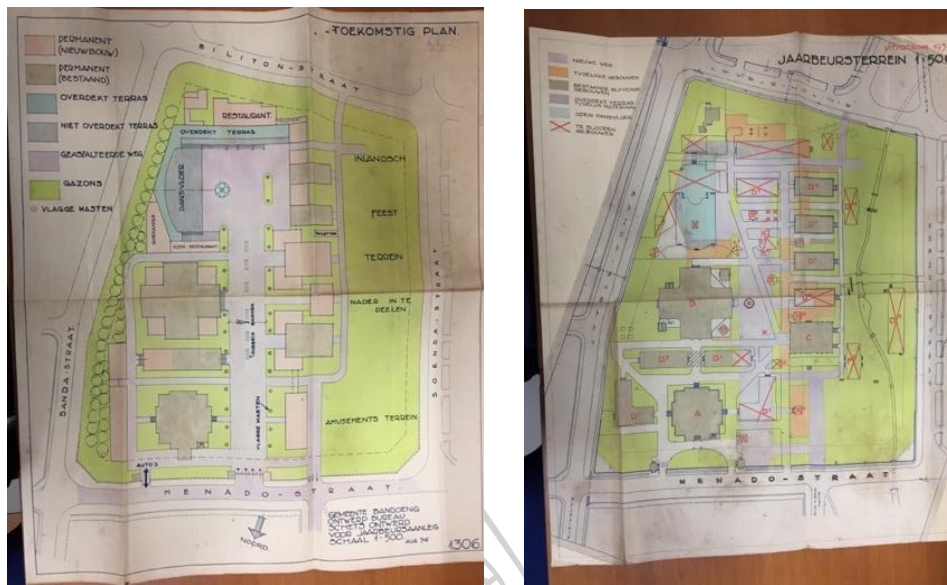


Figure 13 Jaarbeurs Exhibition Layout Plan on 1936 & 1937  
Source: Indonesia National Archive

Dulleman, in *Tropical Modernity, Life and Work of C.P. Wolff Schoemaker*, describes that the *Jaarbeurs* is a building in which several of the influences that Wolff Schoemaker incorporated in his architecture are combined. The main form, composed of different volumes, clearly influenced Frank Lloyd Wright. The first shows Indonesia Kala heads, seen on the columns inside. The vertical tapering resembles Indian stupas. Frank Lloyd Wright described his organic architecture as ‘appropriate to time, place, and men.’ The traditional box shape is interrupted by a small tower on the elevation of the façade, often to emphasize the position of the entrance. The horizontal and vertical elements of the façade are arranged in different sections. Wolff Schoemaker’s *Jaarbeurs* seems to have been designed with this adage in mind and, therefore, occupies an exceptional place in the oeuvre. The building ‘in modern style’ was designed for a group of progressive entrepreneurs soon after Wolff Schoemaker's trip to America in 1917. It marks the introduction of Wright’s idea in the Dutch East Indies, which makes the *Jaarbeurs* genuinely modernist buildings in the colony.

## JAARBEURS TIMELINE

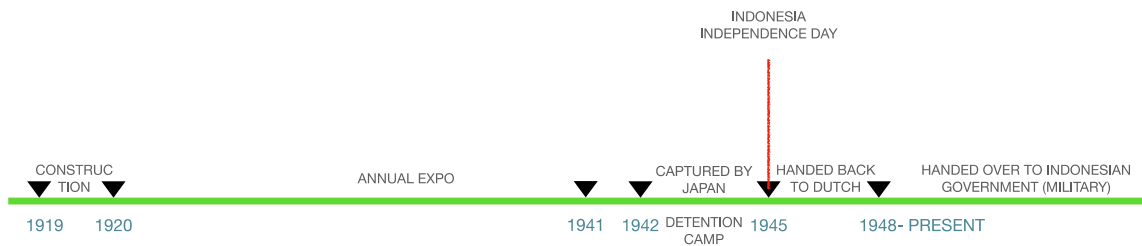


Figure 14 Jaarbeurs Existence Timeline

Source: Private, 2022

### 4.1.1 Economic, Social, and Culture on Jaarbeurs

The *Jaarbeurs* event in Bandung, inspired by the Jaarbeurs Utrecht, served as a platform for producers, consumers, retailers, and wholesalers to come together. It was implemented to stimulate industrial development in the Dutch East Indies. Over time, the association fostered cooperative relationships with foreign parties, entrepreneurs in the Dutch East Indies, and local business owners. The exhibition promoted imported and indigenous industries and served as a conduit for the government to disseminate various services and information to the inhabitants of the Dutch East Indies, including the local population. This information encompassed a range of topics, from zoo exhibitions to health service exhibitions on hygiene, home improvement, malaria control, and water supply. The event created a robust marketplace fostering the growth of industries, networks, and innovation of imported and local products. It was instrumental in unlocking global markets and facilitating business opportunities.

Jaarbeurs was a shelter for the annual fair, but the building and the area turned public when the fair happened. It was a place to express a set of values. The building embodies a mixture of state interests and corporate interests. As a bridge of supply and demand, trade and innovation empower communities to connect, yet this event became a barrier between Dutch, European, and Indonesian communities.



Figure 15 Activities in Jaarbeurs

Source: KITLV Library

European culture was part of the exhibition through an entrepreneurial approach, but most cultural performances were exclusively for the Dutch. Within the Jaarbeurs area, distinct restaurants catered to the Dutch, Chinese, and Indonesians. (*Geillustreed Weekblad Voor Nederland en Kolonien*, 3 Mei 1922), Despite introducing Dutch or European culture to the colony, there remained a need for full integration with the local populace. The exhibition strongly recognized European culture, but it also highlighted a counter-culture that divided society and disproportionately benefited certain societal members.

In addition to exhibitions, Jaarbeurs also offers a variety of competitions as part of its entertainment. As noted by Syarif Amin in his article entitled "*Nayuban jeung Jaarbuers*," Jaarbeurs Jaarbeurs is characterized by these competitions, which include dance, martial arts, *keroncong* singing, and archery. Uniquely, even activities not typically seen as competitive were turned into contests at Jaarbeurs. These included trade product competitions, contests for the best storage space for sale items, make-up competitions, and dress competitions for both men and women. Prizes and awards accompanied official competitions, while entertainment-based competitions were recognized with awards only. Despite the absence of a tangible prize, the pride

associated with excelling at Jaarbeurs was considered a reward beyond monetary value.<sup>52</sup>

Syarif, who had the opportunity to come to the Jaarbeurs event, told about performances from traditional Indonesian culture such as *Wayang Orang*, *Ketoprak*, *Kuda Lumping*, *Debus*, *Unjungan*, *Angklung*, and *Ketoprak*. Various handicrafts, such as silver, are also made by Kota Gede. Film screenings became an attraction, especially for indigenous people, and the films shown were usually Indonesian films and Chinese films.

Apart from Syarif, a painter named Barli had experience and impressions when he came to the Jaarbeurs event. According to him, the Jaarbeurs event has advantages over the Gambir Market in Jakarta. Jaarbeurs occupy a large complex consisting of several permanent and semi-permanent buildings, and before the opening, a vehicle parade was held around the city.

The announcements and introductions about the event were disseminated in Sundanese to reach a broader audience, targeting the educated local populace. The use of Sundanese was closely tied to the interests of the Dutch East Indies. In the 60-70 years following the introduction of modern education and the publication of Sundanese literacy, the colonials deemed Sundanese essential by 1920. Colonialists extended invitations to literate individuals to ensure the event's success.

#### **4.1.2 The Jaarbeurs Under Japan Colonization**

The Kalijati Agreement, signed on 8 March 1942 in Kalijati, near Subang, West Java, was the official sign of the Dutch surrender to Japan in the Greater East Asia War or a series of World War II. Because the Dutch surrendered unconditionally to Japan, the power over their colony, the Dutch East Indies, or Indonesia, was handed over to the Dai Nippon military government.

On 1 September 1939, World War II began. Japan and the Netherlands were on the opposite side; Japan was in a fascist block with Germany and Italy, while the Netherlands was part of the Allies led by the United States and Britain. This situation undoubtedly affected Japan, which invested in Indonesia and imported natural commodities from the Dutch East Indies. For this reason, Japan then targeted Indonesia. Thus, Japan's initial goal of controlling the Dutch East Indies was to maintain the archipelago's natural resources for war and industrial needs. Japan became one of the critical forces in World War II.

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<sup>52</sup> Kurnia, Atep. (2020). *Jejak-jejak Bandung*. Bandung: ProPublic.info



In fact, on December 7, 1941, Japan attacked the US military base in Pearl Harbour, Hawaii. Quoted from National History of Indonesia VI (1984) by Mawarti Djoened Poesponegoro and Nugroho Notosusanto, the Dutch East Indies colonial government through Governor General Tjarda Van Starkenborgh Stachouwer declared war on Japan. Japan responded to the challenge by sending its troops to the Tarakan region of East Kalimantan on 11 January 1942. The next day, the Japanese occupied Tarakan, which soon spread to other parts of Indonesia, including Maluku in the eastern region.

53

The occupation of other areas followed the Japanese success in occupying Tarakan. Finally, Batavia (Jakarta), the center of the Dutch East Indies colonial government, was captured on 5 March 1942, followed by Bandung, which was taken over two days later. The increasingly pressurized Dutch were forced to agree to negotiations. On 8 March 1942, the two sides met in Kalijati, near Subang, West Java. In the talks, known as the Kalijati Agreement, it was decided that the Netherlands would unconditionally surrender to Japan.

After the first war, Lieutenant General Ter Gates and other high-ranking officers were transferred to the Milo school in Jalan Sumatra. On 16 April 1942, the Governor General and Army Commander were transferred with a number of his officers to the 10th Battalion infantry camp in Batavia. Furthermore, during the Japanese occupation from March 1942 to 23 August/October 1945, the entire archipelago was used as a prisoner camp.

According to the book “*Geïllustreerde Atlas Van de Japanse Kampen in Nederlands-Indie, 1942-1945*,” the Japanese Heiho Army supervised approximately 4,820 European prisoners of war in and around Bandung since March 1942. This included about 1,500 prisoners who were held captive in the Bandung HBS building starting on March 27, 1942. The *Jaarbeurs* site itself housed as many as 4,000 prisoners from April 1, 1942, leading to an overload of prisoners. Consequently, the Japanese dispersed the prisoners to various locations in the surrounding Bandung area, such as Cimahi, Garut, Cilacap, etc. The distribution of these internment camps during the Japanese occupation can be visualized on the “Dislocation of Internment Camps” map.

#### **4.1.3 The Jaarbeurs in the Present**

Since the building was handed over to the Indonesian Government, particularly to the Indonesian military, *Jaarbeurs* became the Army Doctrine, Education and Training

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<sup>53</sup> Soekiman, Djoko. (2014). *Kebudayaan Indis dari zaman kompeni sampai revolusi*. Depok: Komunitas Bambu.



Development Command, and it has been officially registered on the Bandung Heritage List “A Class.” It means the existing building must be kept original, but the interior can have new finishes. Although the three-figure statues and the “Jaarbeurs” writing on the façade were covered, the main building and exhibition hall remained, and two ticket booths on the front facing the road. Now, the ticket booths have changed to a guardhouse with another guardhouse added, and the roof is flat, no longer in the shape of a stupa.



Figure 16 Jaarbeurs Building with Cover to Close Statue and the Writing  
Source: Private, 2022



Figure 17 Main Building Portico  
Source: Private, 2022



Figure 18 Building Gate  
Source: Private, 2022

The main building is used for the commander, vice commander, meeting room, guest room, and commander's staff room. It has a new interior layout, interior finishes, and furniture, despite some hanging lamps being of Dutch heritage. With new interior finishes, the original geometric interior ornaments, reflected in the exterior, are almost entirely covered.

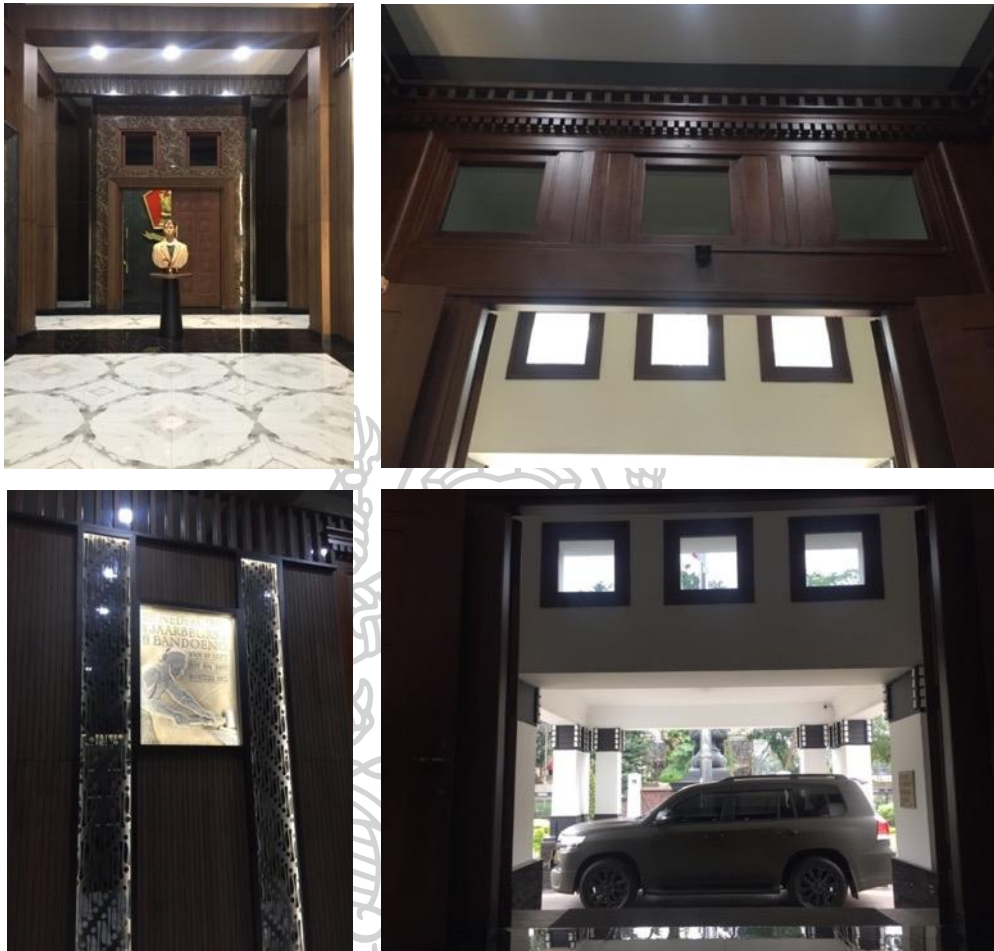


Figure 19 Main Interior Building  
Source: Private, 2022

The meeting room inside the main building is fully enclosed. The initial access to the overlook from the second-floor corridor was closed; there is no more access from the second-floor corridor. The main building roof was changed in terms of material, and some of the constructions were in the middle of the building, but the flat roof remained the same.





Figure 20 Second Floor Interior  
Source: Private, 2022

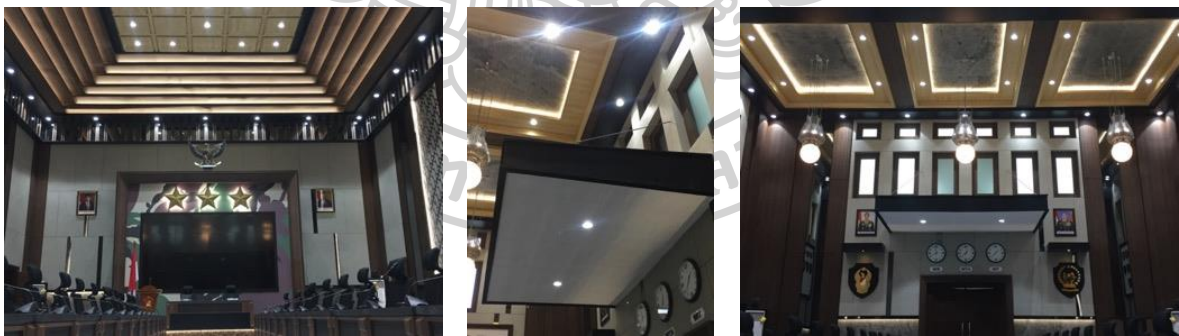


Figure 21 New Meeting Room Interior with Old Hanging Lamp  
Source: Private, 2022



Figure 22 Existing Door  
Source: Private, 2022

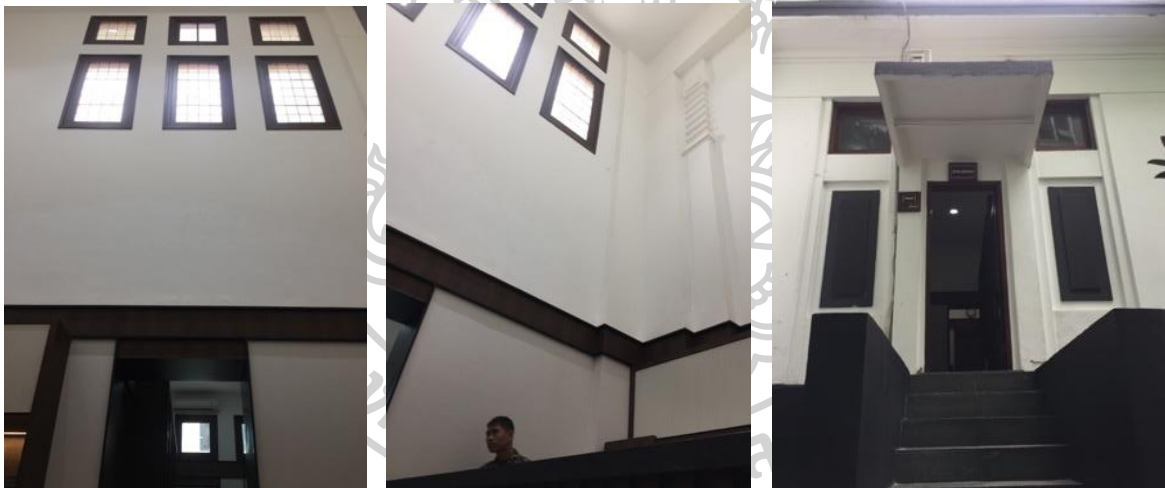


Figure 23 Existing Window, Geometric Ornament and Canopy  
Source: Private, 2022





Figure 24 Main Building Roof with New Material and Construction  
Source: Private, 2022

Meanwhile, the machine hall is used for function and rented out for the public with new interior finishes. The existing building is kept original with high ceilings, tinted glass, and wall ornamentation, but the roof material and some of the roof construction was changed. Another existing building that changed was a workshop currently used as an office building.



Figure 25 Function Roof and Original Wall Ornament  
Source: Private, 2022



Figure 26 Function Window and Wall Ornament  
Source: Private, 2022

Some new buildings and facilities are built within the same area to accommodate office activities. There is another new facility that is open for public and public membership as well; it is a gym. So, there are some restricted and public sections in this military area.

At the top of *Jaarbeur's* main building are three torso man statues without clothing. In 1950, the statues, up to the chest, were covered by a piece of board. At the end of 2000, the cover was opened and displayed as initially. In 2002, the three statues were given metal plate pants. In early 2003, the three statues returned to appear naked, all painted black, and in early 2004, the third statue was painted with an airbrush technique in copper so that it looked beautiful and "alive" because the muscles were visible. This appearance remained until, between 2016 and 2017, the logo covered all the statues and the "Jaarbeurs" writing.

But in 2023, all the covers on the statues and the inscription "Jaarbeurs" were removed. Those who have seen the statues feel like *Gedung Jaarbeurs* has been reborn, as the statues are part of the building and complement the historical story. The inscription "Jaarbeurs" on the front façade of the building, which had been covered with the statues, has now been uncovered and can be read.



Figure 27 . Figure Statue Transformation with Metal Pants  
Source: Private, 2022



Figure 28 Figure Statue Transformation to Black Painted  
Source: Private, 2022



Figure 29 Figure Statue Transformation with Metal Plate Cover  
Source: Private, 2022



Figure 30 Figure Statue Covered by Logo and Jaarbeurs Inscription Covered by Institution Name

Source: Private, 2022

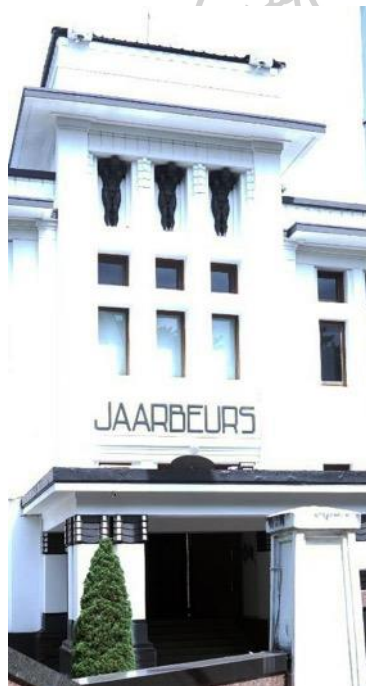


Figure 31 All Covers are Opened

Source: Private, 2022

As the city grows and changes, the environment also experiences change. The *Jaarbeurs'* surroundings were gradually changed; only the field exited with a new



name, Lapangan Saparua. Around Jaarbeurs is a residential area and some commercial buildings. The building is still well known by the Bandung people.

#### 4.2. THE SOCIETEIT CONCORDIA HISTORY

As a newly built city, Bandung attracted a significant influx of Europeans due to its promise of economic prosperity and comfort. This migration involved many Europeans working as government employees, plantation employees, and plantation owners, which then formed a new settlement.

Like European residents in other cities, entertainment is one of the means to unwind after work. They then formed a group to entertain themselves. One of the famous associations at that time was the *Societeit Concordia*. They formed Societeit Concordia in 1879, and the members consisted of associations of Dutch residents who worked on plantations. Societeit Concordia comes from the Dutch language, namely *Societeit*, which means "Hall," and Concordia from Latin, which means "Agreement".<sup>54</sup>

Concordia was the center of Dutch entertainment life in Bandung. It was located in *Groote Postweg* or Great Mail Road, the long road from Anyer in the west to Panarukan in the east. Bandung Art Circle often organized the activities. The "Iron Box," as the building dates from 1895 and was popularly known, was renovated and enlarged in 1921 to accommodate an audience of 1.200 performances.

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<sup>54</sup> Oesman, Yevis M., Oesman, I. F. (2016) Pandangan masyarakat Kota Bandung terhadap bangunan cagar budaya. *Strategic: Journal Pendidikan Manajemen Bisnis*. 16(6), pp.15-20





Figure 32 Societiet Concordia (No. 66)

Source: KITLV Library

In one online article, it was stated that the number of members of this association was initially 18 people (*Historia*, 23 February 2015). They bought a building by Groot Postweg Street, which at first was nothing more than a not-so-big former coffee shop opposite the current location, as shown in Google Maps, it shows on “C.” However, because the association grew in 1895, they bought a building on *Jalan Braga* to be used as a new meeting place, as shown in “A.” In 1921, Wolff Schoemaker renovated the building and added a new function hall called Schouwburg. This is “B”. The new building was built into a more magnificent meeting hall with more complete facilities, in line with the growing need for entertainment for European residents in Bandung.



Figure 33 Societeit Concordia Location  
Source: Google Maps & KITLV Library

After some renovations, in 1940, Albers, a Dutch architect, built a new building on the “A” site and demolished the old one. Some changes were made during 1904-1935.



Figure 34 Societeit Concordia (A) 1895

Source: Nurgiansyah N.F. & Falah M. (2017)



Figure 35 Societeit Concordia (A) (ca.1904)

Source: Poestaha Depok



Figure 36 Societeit Concordia 1913

Source: Mooibandoeng\_aleut





Figure 37 Societeit Concordia 1947

Source: Mapsus.net



Figure 38 Societeit Concordia 1949

Source: Mapsus.net Voskuil



Figure 39 Societeit Concordia 1953

Source: Pinterest

*Societeit Concordia* showcases high-end entertainment for European colonial residents in Bandung. During that time, every weekend, this building was always crowded with music, plays, and dance performances. Apart from holding regular performances, they also hold an exceptional Bragabal performance (containing dance and music performances) once every three months. Activities in Concordia got all the support from various art communities in Bandung. The communities include music societies, *tonal performances*, *dance*, *ballet*, *painting exhibitions*, and *other special events*, such as *year-end celebrations held by some of Bandung's leading schools*.<sup>55</sup>

Celebrating the new year was also a special moment for Europeans in Bandung. They celebrated the turn of the year by holding a party attended by many Europeans living in Bandung. Therefore, it was unsurprising that Bandung *Societeit Concordia* has developed into the best *Societeit* in the Dutch East Indies. But then, the reality is that

<sup>55</sup> Sofyan, Ahmad. (2019). Dari Societeit Concordia menuju Gedung Merdeka: Memori Kolektif Kemerdekaan Asia-Afrika. *Indonesian Historical Studies*. Vol. 3 No.1, pp. 17-28

the development of *Societeit Concordia* is increasingly becoming an example of a clear gap between Europeans and indigenous peoples.<sup>56</sup>

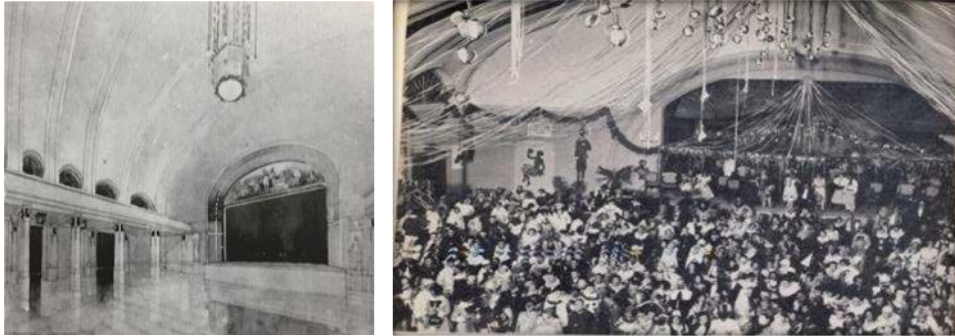


Figure 40 Societeit Concordia Interior Atmosphere

Source: KITLV Library

Wolff Schoemaker was a board member, chairman, and even Bandung Art Circle honorary chairman for years. Schoemaker's first design is very similar to Jaarbeurs. The Western-style building is entirely detached from the surroundings. During the design process, the facade of the building grew flatter and more austere, and two modest Indonesian ornaments were acquired. The stylized heads of the Makara monster were applied to the ends of the pediment, though they are barely visible from the street. These ornaments somewhat detonate the design's formality, making it a typical Schoemaker building.

In the design implemented, the building has accentuated a central part just out of the articulated façade. Four columns on heavy pedestals close to the façade support the canopy above the three entrance doors.

The pilasters that flank the windows on the first floor of the building are crowned with the same rectangular capitals as those of the pillars of the drive of the Jaarbeurs building. The two low side wings of the building are characterized by pilasters with an Ionic capital.

#### 4.2.1 From Societeit Concordia to Gedung Merdeka

During the Japanese occupation, the Societeit Concordia was renamed Dai Toa Kaikan, which was used as a cultural center. Meanwhile, the left wing of the building was named Yamato, which was employed as a place for drinking.<sup>57</sup>

<sup>56</sup> Ibid

<sup>57</sup> Nurgiansyah, N. F. dan Falah, Miftahul (2017). Gedung Merdeka sebagai objek wisata di Kota Bandung. *Patanjala*, 9(1), pp.127-14



After the independence of the Republic of Indonesia, this building was used as the headquarters of the Indonesian Army to fight against the Japanese Army. At that time, the Japanese Army was unwilling to give up. In addition, this building was also used for Bandung City government activities.

Post-World War II, the world was politically divided into two parts due to the struggle for influence between capitalism led by the United States and communism led by the Soviet Union. The battle for influence caused the world to split into two parts: the West Block and the East Block. The expansion of the struggle for influence occurs not only in Europe and America but also in Asia and Africa.<sup>58</sup>

As a country that had just gained independence in 1945 and gained sovereignty four years later in 1949, Indonesia did not want to be involved in two power conflicts between the West and the East because Soekarno, as president at that time, saw this as a new model of colonialism known as Neoliberalism and Neocolonialism. Based on these considerations, Soekarno appealed to countries in Asia and Africa to avoid getting involved in the flow of this new colonialism.

Based on this, in 1955, Indonesia held a global conference known as the Asia-Africa Conference. The choice of Bandung as the host of the Asian-African Conference is inseparable from the agreement of the five prime ministers in the Bogor Conference. The five prime ministers were Ali Sastroamidjojo (Indonesia), Muhammad Ali (Pakistan), Pandit Jawaharlal Nehru (India), Sir John Kotelawala (Sri Lanka), and U Nu (Myanmar/Burma). The five also agreed that the Asian-African Conference be held at the end of April 1955.<sup>59</sup> Preparations for the Asian-African Conference had begun. Bandung was chosen as the venue for the event. The choice of Bandung as the venue for the Asian-African Conference was a direct request from President Soekarno (*Detik News, 13 April 2015*).

In the book *50 Years of Indonesia and the Asian-African Conference*, quoted by the “Detik Online” article, Soekarno stated that the election was based more on reasons that tended to be emotional because Bandung was the beginning of the independence movement he directly led (*Detik news, 13 April 2015*). This election, which tends to be emotional, involves all of Soekarno's memories of the city of Bandung. In the book

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<sup>58</sup> Sofyan, Ahmad. (2019). *Dari Societeit Concordia menuju Gedung Merdeka: Memori Kolektif Kemerdekaan Asia-Afrika. Indonesian Historical Studies*. Vol. 3 No.1, pp. 17-28

<sup>59</sup> Utama, Wildan (2017). *Konferensi Asia-Afrika 1955: Asal usul intelektual dan warisannya bagi gerakan global anti-imperialism*. Tangerang : Marjin Kiri.

*Jejak Soekarno di Bandung* (1921–1934), it is said that the city of Bandung has a significant historical site for young Soekarno because, in Bandung, Soekarno continued his education as an architect at *Technische Hogeschool* (TH) or now known as ITB (*Bandung Institute of Technology*). (Suganda, 2015). Bandung is also a beautiful city surrounded by mountains and a favorable climate. The local newspaper *Pikiran Rakjat* called Bandung “Europe in the Tropics.” “Here in a privileged mountain city, we always have spring and summer. Bandung is, in fact, a combination of splendors of Europe and the blessings of the tropic.” (*Pikiran Rakjat Newspaper*, 1955).

Historically, as a significant city in the Dutch Colonial world, the Dutch considered moving the capital city of the Dutch East Indies from Batavia to Bandung. This was part of Dutch and colonial Dutch architects trying to turn the city into a vision of colonial modernity. The prominence of European-style architecture made Bandung particularly striking visually, such as the extensive array of Art Deco and earlier Empire-style houses and buildings throughout the city, giving it a ‘European feel’<sup>60</sup> Also, in Bandung, Soekarno took a political path to win independence from Dutch colonialism. The decision to enter politics made Soekarno one of the figures always watched by the Dutch Colonial Government. In the end, Bandung was also the place where Soekarno was imprisoned for the first time, along with other Indonesian National Party (PNI) friends who were arrested in Yogyakarta<sup>61</sup>. Bandung is a unique city even for the post-colonial Indonesian elite, many of whom had spent their formative years in Bandung as students and political activists.

The planning stages of the Asian-African Conference involved the crucial task of selecting an appropriate venue. Ali Sastroamidjojo highlighted the challenges associated with this selection process. Despite Bandung’s development as a colonial city, there were limited large buildings capable of hosting the representatives from the various countries participating in the Asian-African Conference<sup>62</sup>. Furthermore, such suitable buildings were likely already used as government offices.

In the end, the *Societeit Concordia* Building for the Asian-African Conference was agreed upon. The choice of *Societeit Concordia* as the venue for the Asian-African Conference was inseparable from Soekarno's role as an architect. Although the *Concordia* building was severely damaged when chosen because it had been

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<sup>60</sup> Nas, Peter (eds). (2007). *The past in the present. Architecture in Indonesia*. Leiden: KITLV Press

<sup>61</sup> Suganda, Her (2015). *Jejak Soekarno di Bandung* (1921–1934). Jakarta : Kompas.

<sup>62</sup> Utama, Wildan (2017). *Konferensi Asia-Afrika 1955: Asal usul intelektual dan warisannya bagi gerakan global anti- imperialism*. Tangerang : Marjin Kiri.p.94

abandoned for a long time and burned down during the revolution, it was selected because it has a significant performance hall to accommodate all representatives from Asian and African countries.



Figure 3: Prime Minister Jawaharlal Nehru at the lectern delivering an address. Image courtesy of the Museum of the Asian-African Conference, Bandung, Indonesia.



Figure 1: Major-General Sovag Jung Thapa of Nepal speaking before delegates. Image courtesy of the Museum of the Asian-African Conference, Bandung, Indonesia.

Figure 41 The Asia-Africa Conference, 1955  
Source: Asia Africa Museum

On the other side story of the building itself, there was a special bond between Schoemaker, the architect who renovated and built the building, and Soekarno. Schoemaker was Soekarno's lecturer in *Technische Hogeschool* (TH) when Soekarno studied architecture. Soekarno's relationship with the building is evidenced through his intimate relationship with his architect-mentor, Schoemaker.

Although Gedung Merdeka looks at a glance like an uncompromisingly modern 'western-style' building, Schoemaker, who was an aficionado of Balinese art and culture, did not forget to leave his signature stamp on the building, which was a Kala, the 'stylized head of a monster which is common in the traditional architecture of Java and Bali,' right on the top front of the building at both sides. As a notable building in Bandung, it was occupied by the Japanese during the Second World War and was temporarily renamed Yamato Kaikan (Yamato Hall).

In an unannounced inspection carried out by Soekarno precisely eleven days before the implementation, Soekarno also changed the name of the *Societeit Concordia*

Building to Gedung Merdeka to better reflect the spirit of the conference and the newly independent Indonesia as the host country<sup>63</sup>. The change has received criticism from the Bandung City Government. This was because Soekarno was known to have not communicated with the city government before changing the name of the building.

Soekarno changed the name of the Societeit Concordia Building to Gedung Merdeka because a form of the collective memory of the Indonesian people and the world community marked an important event. There was an attempt to fight for the independence of the nations in Asia and Africa from the shackles of colonialism. The momentous event occurred in a building that was initially a symbol of colonialism in Bandung. That magnificent building was none other than the *Societeit Concordia*.<sup>64</sup>

As part of the process of ‘rebirth’ of Bandung, a big sign in strong capital letters, ‘GEDUNG MERDEKA,’ was placed above the imposing front entrance to the building. This gave the building a theatrical appearance, its visual impact even more dramatic in the evenings when lit up. The Indonesian government had purchased this building for eight million rupiahs a few weeks before the conference, explaining that it would serve as a venue for future international gatherings in Indonesia (*Pikiran Rakjat Newspaper*, 1955)



Figure 42 Gedung Merdeka Façade  
Source: [www.kemendikbud.go.id](http://www.kemendikbud.go.id)

<sup>63</sup> Nurgiansyah, N. F. dan Falah, Miftahul (2017). Gedung Merdeka sebagai objek wisata di Kota Bandung. *Patanjala*, 9(1), pp.127-142

<sup>64</sup> Suganda, Her (2015). *Jejak Soekarno di Bandung (1921–1934)*. Jakarta : Kompas.



The newly renamed Gedung Merdeka would be an architectural symbol of Indonesia, as a symbolic act of ‘deconsecrating’ the building from its Dutch colonial past. This symbolic act of 1955 immortalized the building as one of the critical monuments contributing to the national narrative of post-colonial Indonesia. It was converted into the Museum of the Asian-African Conference in 1980 to commemorate the twenty-fifth anniversary of the conference. (*Asia-Africa Conference Museum Pamphlet*)

In the end, the Asia-Africa Conference, held on April 18-24, 1955, was a huge diplomatic achievement for Indonesia in the eyes of the world. The implementation of the Asian-African Conference, which took place during the reign of Prime Minister Ali Sastroamidjojo, was considered a monumental procession after the 1945 independence period.<sup>65</sup> Even Soekarno's speech on April 18, 1955, with the title Let a New Asia and a New Africa be Born, which was carried out for 40 minutes and without text, was the beginning of the emergence of a new third world order, the world groups that were not involved in the Western and Eastern Blocks (Karyono, 2012).<sup>66</sup> This place has Outstanding Universal Values that fulfill criterion six, emphasizing the site's significance as a symbol of reconciliation, international cooperation, and the coexistence of diverse cultural, ethnic, and religious communities.

Following the Asia-Africa Conference, various agencies took over Gedung Merdeka, and its function was altered by the respective agency. These agencies included the Constituent Building (1955), the National Design Council (*Depernas*) (1959), and the Temporary People's Consultative Assembly (MPRS) Building (1960-1971). On April 24, 1960, precisely 25 years after the Asia Africa Conference, the President of Indonesia inaugurated the Asia Africa Conference Museum, marking a new chapter in the building's history.<sup>67</sup>

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<sup>65</sup> Shimizu, Naoko (2014). Diplomacy as theatre: Staging the Bandung Conference of 1955. *Modern Asia Studies*, 48 (1), pp. 225-252

<sup>66</sup> Sofyan, Ahmad. (2019). Dari Societeit Concordia menuju Gedung Merdeka: Memori Kolektif Kemerdekaan Asia-Afrika. *Indonesian Historical Studies*. Vol. 3 No.1, pp. 17-28

<sup>67</sup> Interviewed with Ibu Dahlia, Head of Asia Africa Conference Museum period September 2020-July 2023.



## SOCIETEIT CONCORDIA TIMELINE

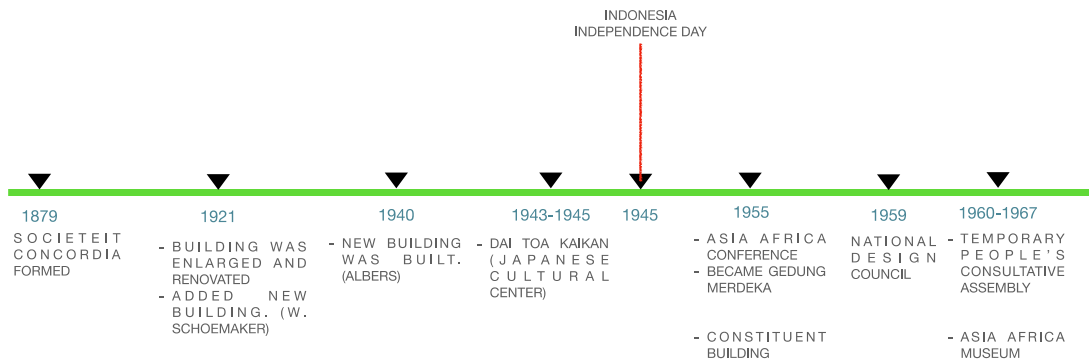


Figure 43 Societeit Concordia Existence Timeline  
Source: Private, 2022

### 4.2.2 Gedung Merdeka, The Street, and Its Context

Amid the conference and diplomatic performance, there was a continual spatial interaction between the people or AAC surrounding and the delegates in the AAC. Amid this generally festive atmosphere, the most memorable instance of 'ritual citation' emerged from the conference- the famous 'Walk' that delegates made to Gedung Merdeka along Jalan Asia Afrika. It all came about because the Joint Secretariat had asked the delegates to walk from Hotel Savoy Homann (fifty meters away) or Grand Hotel Preanger (one hundred meters away) to attend the plenary session to avoid traffic congestion around Gedung Merdeka at the opening ceremony of the conference (Utama, 2017).

In addition to these places, the Indonesian government also uses the Savoy Homann Hotel, Astoria, the Grand Hotel Preanger, and individual residences as places to stay for the delegates of the Asian-African Conference.

It is this brief walk that became the most iconic 'site/sight of interaction' between the Afro-Asian leaders and the people of Bandung, when the latter could enjoy the sight of these famous statesmen at close quarters, wave at them, take photos of them and, if very lucky, get their autographs and even a handshake. The spontaneity of the occasion produced powerful visual imagery as the great men of Asia-Africa striding purposefully towards Gedung Merdeka amidst cheering local crowds and came to represent the iconography of the Bandung Conference in later years. (Utama, 2017).

Changes applied not only to buildings but also to street names. At first, the name *Groote Postweg* changed to Jalan Asia-Afrika (Asia-Africa Road). "The walk" of the

delegates built the conference venue and has an inseparable relationship with its environment or context. Diplomatic Performances from the delegates of twenty-nine countries took place in the building and along the way. The bond occurs between the building, its surroundings, the delegates, and the community. There was visual communication between the delegates and the community.

### **4.3. WOLFF SCHOEMAKER FOR DUTCH EAST INDIES ARCHITECTURE (Tropical Modernity)<sup>68</sup>**

#### **The debate on architecture in the Dutch East Indies.**

The opposing parties had their vision of the Indo-European architectural style to be developed. Wolff Schoemaker 's vision of Dutch East Indies architecture was based on modern European architecture but that nevertheless closely matched the tropical environment and “an East Indian expression full of character.”

Schoemaker saw the architecture of India as the best example of building in the tropics. He also took the ancient Hindu monuments in Java as an example but simultaneously claimed that they had not been built by the Javanese, whom he considered too limited. Wolff Schoemaker regarded India's architecture as an excellent example for the Dutch East Indies. This can be seen not only in the many horizontal accents that he so appreciated in this architecture but also in the covering of the vertical elements.

Wolff Schoemaker rejected the vitality of the traditional architecture of British India. Still, the underlying idiom of forms appealed to him. What particularly strikes us as decisive for architecture today is the diversity of form, the strong articulation, and the explicit arrangement of the confusing whole that has become such a fixed feature. Indeed, two-directional tendencies, complementary and symbolic of the whole of nature, are given sculptural expression in architecture: a horizontal and a vertical tendency, which here penetrate one another and are unified as no other style is.

In architecture, form, articulation, and ornamentation may not be rational or meaningful from a constructional perspective, but they symbolize the deeper essence of tropical nature and the inner structure. The search for extensive layering manifests in the horizontal tendency, represented by horizontal articulation and pronounced protruding moldings that encircle the entire building. This is an interpretation of the serene stability of the stacked structure, the accumulation of stone layers that support

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<sup>68</sup> Dulleman, C.J. van. (2010). *Tropical modernity: Life and work of C.P. Wolf Schoemaker*. Amsterdam: SUN

and exert pressure on each other, a sensation that the senses can perceive. The vertical tendency is expressed through the upward movement of the material to form a standing axis or core, around which the stone crystallizes.

Wolff Schoemaker was more interested in monumental architecture. He sought to synthesize Western and classical Indian architecture adapted to the tropical environment. He argued that the spirit of the Indians, permeated by nature and its organic laws of composition and design and in intimate community with them, has managed to bring its building into harmony with its surroundings by following those same laws.

According to Wolff Schoemaker, the combination of strength and functionality in a single building already produces a certain beauty, as in an engineering work (form follows function). At the same time, the possibility of a grand design that impresses us is also an aesthetic factor that should not be underrated. But suppose the construction fails to convey a striving for beauty, nor the impression of a higher idea or powerful consciousness upon which the composition is based. In that case, it can still possess visually pleasing ornamentation. However, in such cases, the building was an example of craftsmanship rather than architecture.

The combination of functionality and aesthetic effect was recurrent in Wolff Schoemaker's idea. In the 1923 article on East Indian architecture, he called functionality "of essential importance." In his 1930 lecture, his words were: we can only speak of genuine architecture if the building suggests the idea of a solid artistic will or a spiritual idea, so embodied in the creative form that the function is connected with it or absorbed by it, as it were.

Wolff Schoemaker had already banished ornament from his designs long before he uttered these words. He now concentrated solely on architectural form. He seems to have used the term 'artistic form' to indicate that he regarded the artistic aspect and the form of architecture as one. In the previous periods, when the search was still going on for a mainly Indonesian style, decorative patterns were necessary to link a building with a place and time. Schoemaker, therefore, advised his students to seek beauty not in unusual allures but, in the first place, in a functional design, rational construction, and reticent form.

**How Wolff Schoemaker saw the Architecture of India as the best example of building in the tropic (the understanding from Schoemaker's essay).**

The Indians developed the proper characteristics of the tropical style, which we learn from their buildings. Indeed, we will never follow the Indians in boundless fantasy, breaking and backing up with dramatic violence of masses of stone. Still, some principles they learned from the tropical nature and formulated in stone for the builder

in this country instructing.

The Indian mindset, deeply permeated with nature and its inherent laws of construction and design, has, through creation following these same laws, harmonized its buildings with the surrounding world and profoundly interpreted it therein.

The Indo-European architect must study and immerse himself in Indian works, much like our initial rationalists studied medieval buildings, to comprehend the essence of this art and discover new inspirations within it.

What primarily impacts us in this tropical architecture is not the sculptural decoration, which, despite appearing to be scattered haphazardly across the heavily fragmented structure, is governed by a strict regularity and a consistent rhythm. This is a characteristic of the style, contrary to common assumptions. However, it's worth noting that an abundance of ornamentation and sculpture is crucial in religious monuments.

This is connected with the belief that no creature, animal, or plant in the Cosmos is isolated. Still, it is an insignificant part, inconceivable if not intimately related to the All. A unity in the surrounding multitude of related creatures. In short, this is the symbolism of the limitless multiplicity.

For the significance of the architectural structure, I leave aside the symbolism in some motifs. The mythological images, isolated or united into pairs and groups, are not considered for this, as are the legendary narrative reliefs, all chopped into planes and parts that are neutral for the structural construction while clarifying a particular architectural urge.

What strikes us now as decisive for architecture is the diversity of form, the strong articulation, and the emphatic arrangement of the confusing yet firmly fused whole. Indeed, two direction tendencies, complementary and symbolic for all of nature, are given plastic expression in construction: a horizontal tendency and a vertical one, interpenetrating here and united like no other style.

Form, articulation, and ornamentation are not rational for the construction; they are not meaningful for the static of the building, but they are symbolic of the deeper essence of tropical nature and the inner structure.

The horizontal tendency in architecture, which aims for a broad base, is demonstrated by the horizontal articulation of protruding moldings. These moldings strongly express and encompass the entire structure, providing a sensory interpretation of the

stable tranquillity of the stacked structure. This is achieved by accumulating stone layers that mutually support and burden each other.

The vertical tendency in architecture is characterized by the urgent elevation of material around a standing axis or core, where the stone crystallizes. This vertical refraction, intersecting with the horizontal articulation and repeatedly featuring protruding plastic motifs, ascends rhythmically in a standing series. These series draw the observer's gaze to the trunk and guide it upwards along compelling lines, reinforcing the impression of an upward urge.

The building's visible segmentation, assembling isolated parts into progressively higher-order units, ultimately bound into a cohesive unity, adheres to the fundamental laws of order, symmetry, and rhythm. This shapes the worldview and aesthetic concepts of the tropical people who perceive a religious aspect in all things. The gloomy architectural mass, imbued with otherworldly conjectures, initially appears crumbling as if scattered by internal forces. Yet, it is firmly held together by potent horizontal and vertical lines and is artistically managed.

The ornamentation, emerging from the hard stone like regular eruptions of life transitioning into the inorganic, excels in drawing and processing. It enriches the articulation and causes the animated contours to vibrate, seemingly deepening the connection with the atmosphere.

These masses of stone, built in times long past in pious devotion and inspired by deep thoughts of God, are immense at times, like the Borobudur in Java and the vast towers of carved stone blocks in India. With their immobile world of otherworldly beings and symbolic monstrosities, these buildings' strong articulation and resilient ornament that wriggles into place continue to move people with their profound grandeur. To parse their beauty is an inspiring delight. Much of it then becomes meaningful to us.

In our pursuit of an architectural style that is not merely an imitation of the plasterwork of distant expressions and is shaped by internal factors of a partly or wholly different nature, we must acknowledge that the unique factors here, which inevitably lead to specific forms of expression, do not exist in isolation. Factors such as weathering, the distinctive spirit of our Indonesian society, a dulled aesthetic sense that makes understanding strict monumental architecture challenging, the counter-aesthetic material, and the flawed execution all play a role. Moreover, under their enduring charm, the entire tropical nature and uniquely formed traditions of the East inevitably influence and modify the abstract forms of our ideas of beauty.



The search for an explanatory embodiment of these strongly intersecting thoughts may find support perhaps in Indian architectural works, in which our present concepts of truth and reasoning can also find great satisfaction.

#### 4.4. CASE STUDY SUMMARY

This chapter explores the case study from historical, cultural, social, economic, and political perspectives. The two heritage buildings under study, constructed in the past, are not merely relics of a bygone era, but rather, they represent a past that, in a way, continues to resonate in the present. While the focus of the case study is architecture, the analysis will encompass the factors that both influence and are influenced by the architectural object to comprehend its tangible and intangible meanings. This is because engagement with architecture implicates involvement with a multitude of other aspects as well, such as culture, society, politics, economy, and education.

The case studies include *Jaarbeurs*, initially intended as a public space but currently a private building, and *Societeit Concordia*, originally a private establishment but now serves as a public building. It has been observed that both buildings have undergone several functional changes since their construction, reflecting layers of intentional and designed transformations.

OBJECT	ORIGINAL FUNCTION	TYPE	RE-USE FUNCTION	TYPE
<i>Jaarbeurs</i>	Exhibition, Economic, Culture, Entertainment	public	military	private
<i>Societeit Concordia</i>	Gathering, Culture, Entertainment, Education	private	education	public

The history itself is demonstrated in the process of evolution and does have traces in the building. The architect's thought embodied in the *Jaarbeurs* and *Societeit Concordia* building gave rise to a new concept due to the synthesis between East and West. As understanding continues to evolve, new explanations for this synthesis will likely be found.

## CHAPTER 5

### FINDINGS AND DISCUSSION

This chapter discusses new perspectives on the unique authenticity of colonial buildings in Bandung, a term originally derived from a Western cultural context. Through this discussion, some new thoughts related to the authenticity of Dutch East Indies building will be introduced.

The different approaches based on traditional or local contexts have yet to be widely used to bring out the authenticity of Dutch East Indie Architecture. The Dutch East Indies Architecture Style demonstrates the hybridization of local and Western design that reveals its authenticity to contribute some thoughts in the framework of global use as the development of interpretation and practices. The key processes, data management, abstraction, and understanding, are introduced in a contextual model where conditions that increase the likelihood of a specific outcome are identified.

There are three parts of discussion to explore: the object or building, the user, and the context. The first part is to understand authenticity and the problem of defining authenticity since authenticity has different meanings in different cultural contexts, multilayered heritage, and tension between demands for preservation approaches of authenticity.

The second part involves examining the process of maintaining authenticity amidst the dynamic changes in the building's purpose and identifying the entities or factors involved in this preservation. The third part is managing changes in some layers of meaning, values, and purpose while maintaining authenticity.

#### 5.1. UNDERSTANDING AUTHENTICITY

##### 5.1.1 Authenticity Approach

There are two approaches to understanding authenticity: materialist and constructivist, according to Sian Jones (2009), to experience authenticity in heritage site, there are two different approaches: materialist (which see authenticity as inherent in the object) and constructivist (which see authenticity from layers that wrapped any object).<sup>69</sup>

##### 5.1.1.1. Materialist Approach.

From the materialist approach, since the object of these two case studies is an architectural object, it will be seen architecturally in principles; *form and space, elements, structure, and material* or more tangible aspects. Materialists, however,

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<sup>69</sup> Jones, Sian. (2009). Experiencing authenticity at heritage sites: some implications for heritage management and conservation. *Journal of Conservation and Management of Archeological Sites*, Vol.11, 133-147

embody the modernist notion of authenticity that engages with the structure of objects, establishing their origins and nature, looking beyond the surface to see what is "real."

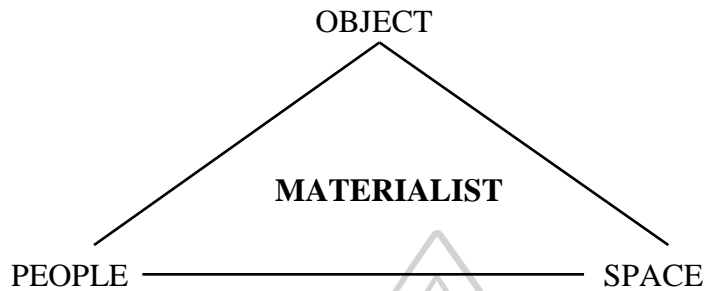


Diagram 5.1. Materialist diagram

### **Jaarbeurs Building.**

The building was built with a new concept initiated by several Dutch architects who were ordered to work in the Dutch East Indies, especially Java. Modern European architectural forms and principles still dominate, although there is an attempt to incorporate traditional elements.

- *Form and Space.* The primary function of the building is exhibition. There are three exhibition buildings, one of which is the main building facing Manado Straat. One entrance in front of the main building leads to the main entrance, and there are two rooms symmetrically on the left and right-hand sides. Straight to the main entrance is an ample space for exhibition, with double ceiling height and openings on the left and right sides. The main exhibition building is a two-story building, and before entering the main exhibition hall/room, there is a staircase to the second floor, where only one room exists, and there is a connection between the first story and two stories through the corridor balcony. The other two exhibition buildings are also symmetrical in cross and rectangular shapes with very high ceilings. The floor plans of the three buildings can be seen from the existing plan archive.

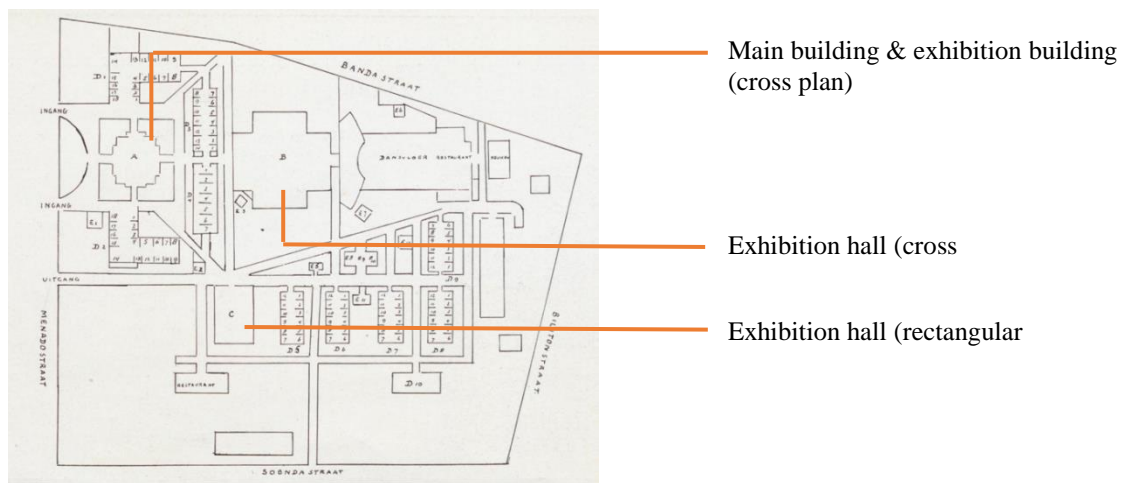


Figure 44 Exhibition Building Plan  
Source: KITLV Library

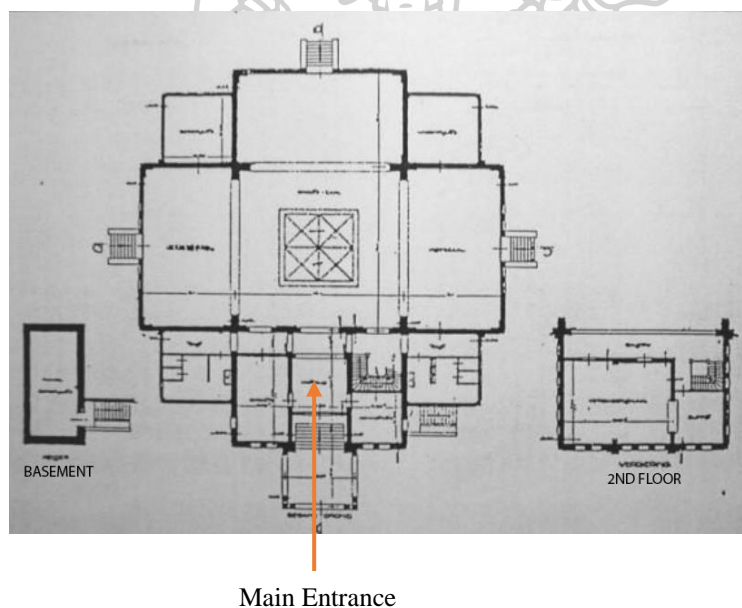


Figure 45 Main Building Plan  
Source: KITLV Library

- Elements.* Vertical linear elements, such as columns performing structural functions, support an overhead plane. The parallel lines visualize a plane and the column at the entrance closer to each other with a solid base, giving a stronger sense of the plane they convey. The column in the main building is decorated with geometric elements on the top before this column meets the overhead plane. Three female figures stand as columnar support. Inside the building, a traditional decoration is introduced. There are several pilasters bear

of Javanese Batara Kala heads. Kala in Sanskrit means time Batara Kala is the God of Time. In Hindu philosophy, Kala symbolizes everything that cannot go against time. There is a time for everything under the sun, and this is described as a giant with a scary face.

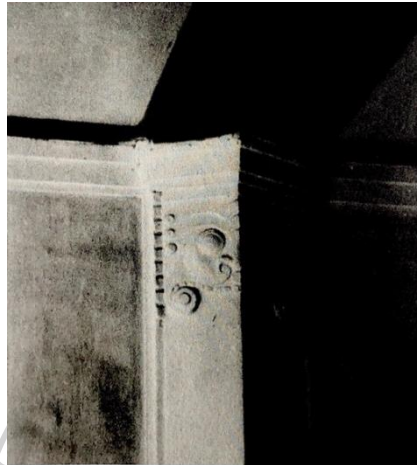


Figure 46 Blow up column with Kala Head ornament

Source: Dullemen, 2010

- *Structure and Material.* This building material has distinct hardness, durability, and elasticity. The Dutch tradition of building with brick structures was new to Indonesians, as this was a defence system in times of war. With rational proportions, the structure not only supports the building but creates volume in the space and makes the building stable. Elasticity and flexibility are created by the use of wood in the door and window frames. The tall windows on all sides of the wall attempt to bring the outside of the building into the building. The roof type of the building is a low slope pyramid roof, according to the cross-shape plan.



Figure 47 Main building roof (left) and exhibition building roof (right)

Source: Private, 2022



Buildings in the post-medieval period are usually seen as more important if they have a named author, and if that author is recognised as part of established canon of architectural history the building's status is commensurate with that of its architect.<sup>70</sup> In this way, certain buildings become the principal work of their architects.

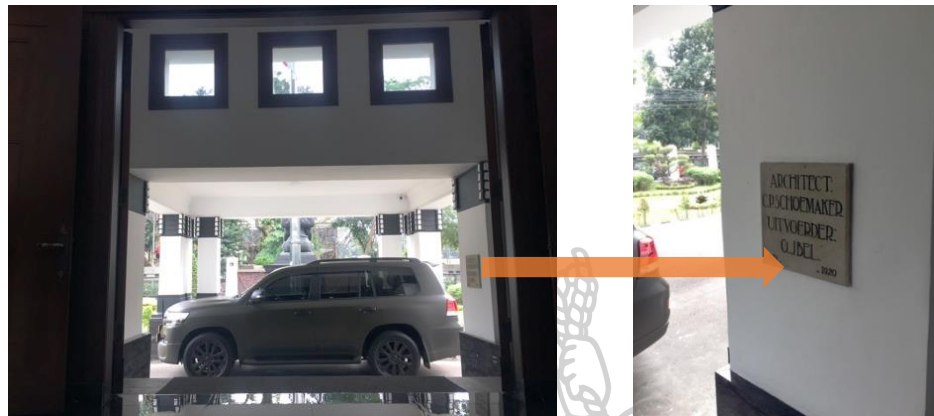


Figure 48 Architect name plate  
Source: Private, 2022

### Societeit Concordia

This research's scope is confined to the *Societeit Concordia* Building, which is currently undergoing a functional transformation into the Asian-African Conference Museum. The objective is to observe and analyze the adaptive reuse that occurred.

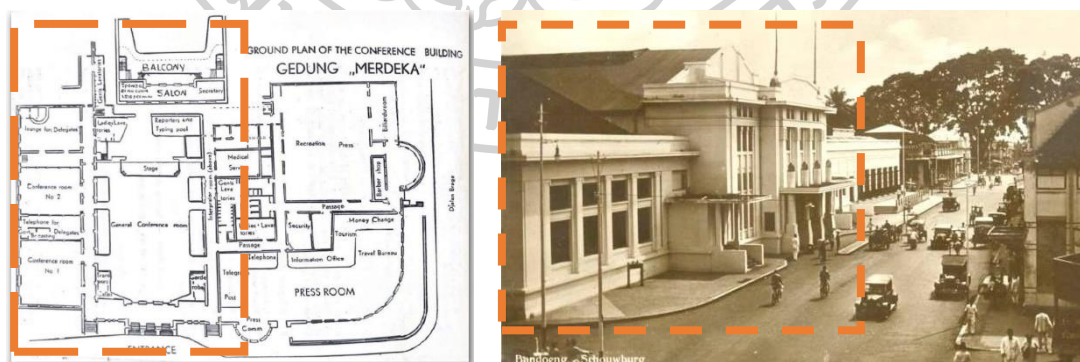


Figure 49 Societeit Concordia plan & elevation  
Source: Pinterest

<sup>70</sup> Arnold, Dana (2002). *Reading Architectural History*. London: Routledge, p.37

*Societeit Concordia* was the center of Bandung's European (Dutch) entertainment life. It was located in *Groote Postweg* or Great Mail Road, the long road from Anyer in the west to Panarukan in the East. Bandung Art Circle often organized activities in this entertainment area. The building, popularly known as the “Iron Box,” dates back to 1895. It was renovated and expanded in 1921 to accommodate performances for 1200 audiences.

- **Form and Space.** Besides being renovated by Wolff Schoemaker in 1921, a new hall, known as *Schouwburg*, was added to the building. The hall has a high, niche-shaped ceiling in metal material decorated with ornaments. Balconies are incorporated into particular walls, serving dual purposes: facilitating building maintenance and watching dance performances in the ballroom. The stage is on one of the walls, which becomes the space's orientation. Before entering the hall, a foyer has a ceiling with geometric ornaments installed modularly. There are supporting spaces next to the hall as a facility to support the main activities in the hall. The building exterior on the front façade at the entrance part is symmetrical. In the design implemented, the building has accentuated the central part just from the articulated façade. Four columns on heavy pedestals close to the façade support the canopy above the three entrance doors. The pilasters that flank the windows on the first floor of the building are crowned with the same rectangular capitals as those of the pillars of the drive of the *Jaarbeurs* building. The two low side wings of the building are characterized by pilasters with an Ionic capital.
- **Elements.** The front façade of the building very clearly shows the art-deco style, with the dominant vertical elements being Ionic columns and a distinctive ornament at the top of the columns. During the design process, the facade of the building grew flatter and more austere, and two modest Indonesian ornaments were acquired. In Western architecture, ornamentation is perceived as integral to the ontological role of the building. Rather than being an applied or extra feature, ornamentation is intrinsic and fundamental to interpreting the architecture. The stylized heads of Batara Kala were applied to the ends of the pediment, though they are barely visible from the street. The traditional ornament appears to be read as this building represents local wisdom or knowledge on building architectural processes. These ornaments somewhat detonate the design's formality, making it a typical Schoemaker building. Geometric elements on the building façade are strongly featured.

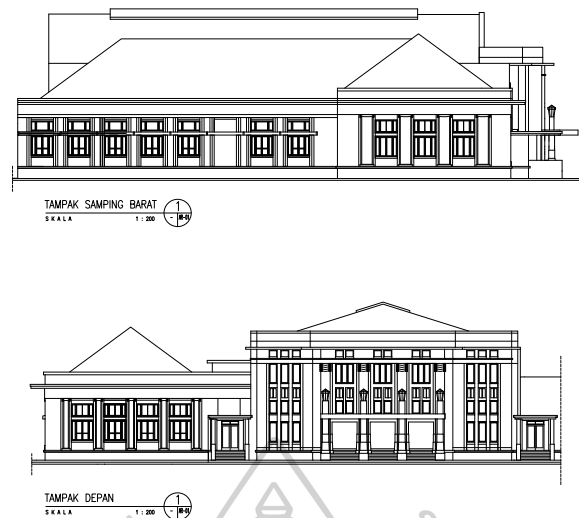


Figure 50 Gedung Merdeka Façade  
Source: Bandung Heritage, 2022

- Structure and Material.* The walls and columns of the building are constructed with bricks. The roof type is a gable roof, and in the middle is *atap tumpang* (double stacked roof, smaller in the middle), which serves for ventilation. The ceiling construction of the building is a steel truss, with wooden trusses plus steel pull rods. The structure and construction used for such an ample space are applications of Western science by Dutch architects or builders. There are many windows, and they are pretty high on the façade of the building. The floors in the halls that are often used for dancing or other entertainment are Italian marble, and some in the bar area are high-quality wood or *eikenhout*.

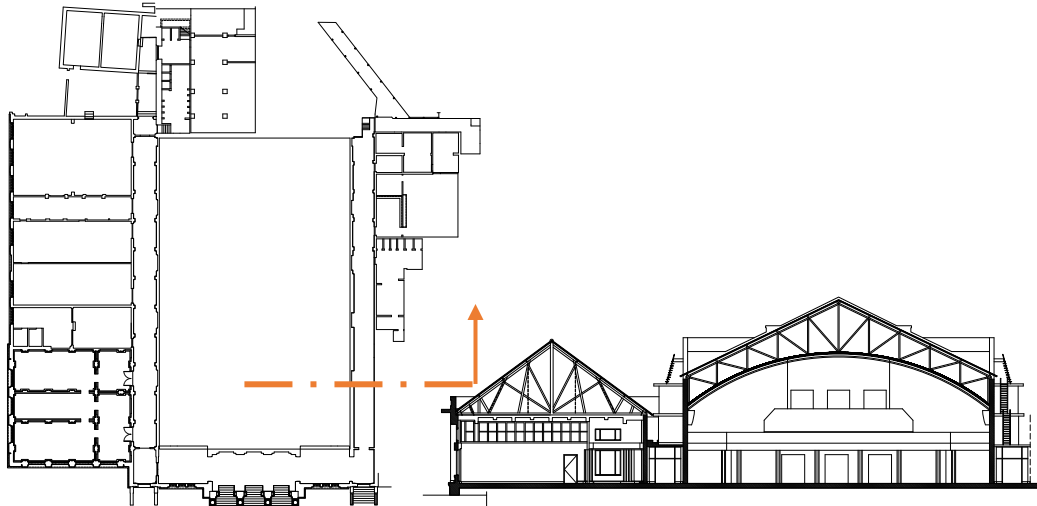


Figure 51 Gedung Merdeka Horizontal Section  
Source: Bandung Heritage, 2022

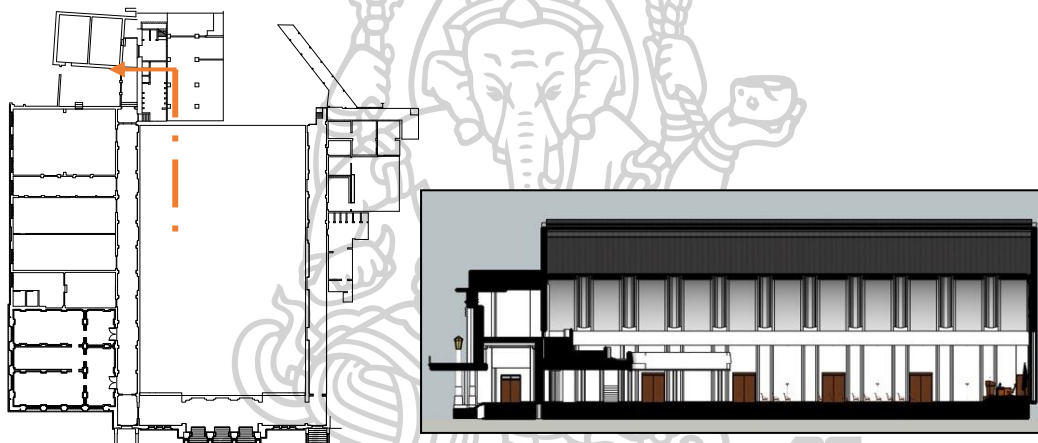


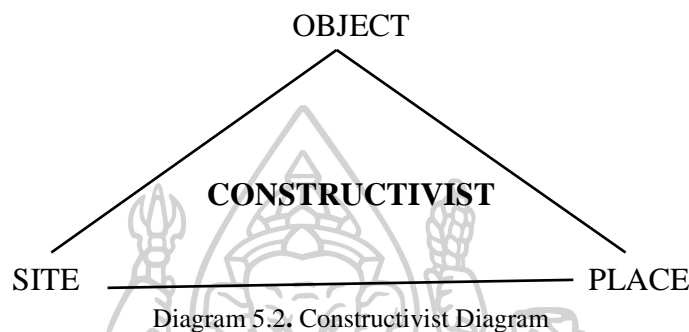
Figure 52 Gedung Merdeka Vertical 3D Model Elevation  
Source: Bandung Heritage, 2022

OBJECT	FORM & SPACE	ELEMENT	STRUCTURE & MATERIAL
Jaarbeurs	Exhibition purpose, high ceiling, and symmetrical plan.	Vertical elements, traditional ornaments, geometric elements on top of columns, and sculpture figure looks to support the column	Have distinct hardness, durability, and elasticity with rational proportion.
Societeit Concordia	Symmetrical entrance, accentuated central part, articulated façade, and high ceiling.	Dominant vertical element, traditional element, strong geometric element, and order.	Brick wall, steel truss, wooden floor, and marble floor

Table 5.1. Materialist Approach

#### 5.1.1.2. Constructivist Approach.

This is the approach of seeing the layers that wrap the object; both show relations between the object, site, and place to generate authenticity. This examines the relationship between objects, sites, and places and the production of emotion, identities, and values. Intangible qualities are essential in providing objects, buildings, and areas with an aura of authenticity.



#### **Jaarbeurs Building.**

In the early 20th century, Schoemaker posited that the architectural concepts in the Dutch East Indies had a different architectural concept from that in Europe. Therefore, Dutch architects, under the auspices of the government in the Dutch East Indies, were commissioned to construct public facilities. Consequently, they conducted studies on local architecture, local culture, and local wisdom to formulate the accurate concept that encapsulates the essence of Dutch East Indies Architecture.<sup>71</sup>

According to Schoemaker, an issue in which the architects in the Dutch East Indies still show too little interest is the possibility of developing an Indo-European style in architecture, a style in which the tropical character is more apparent. The architect's idea to start the design concept is the foundation layer that wraps the object.

Form, articulation, and ornamentation in *Jaarbeur's* building with rational principles or the synthesis between Western and Eastern architecture become a formula for explaining aesthetic values in buildings. These aesthetic values are visible or tangible to the eye, while intangible aesthetic things are felt through clear orders and layouts, creating a comfortable atmosphere.

<sup>71</sup> An essay written by Wolff Schoemaker in developing an Indo-European Architecture Style. The title "In search of the tropical style" is taken from C.P. Wolff Schoemaker's contribution to the jubilee issue of the *Indisch Bouwkundig Tijdschrift* volume 26 (1923):

"Indian architecture and the possibility of developing an Indo-European architectural style", in which he writes: "The actual characteristic of tropic style has been developed by the Indians and from their buildings we learn to know it"



The site of the building is surrounded by the streets, which are *Manado Straat*, *Banda Straat*, *Soenda Straat*, and *Belitong Straat*, and the opposite is Saparua Field. At the time of the event, activity occurred where the building stood and extended to the opposite field. What took place at Saparua Square was not the core of the event; it was an event organized for the indigenous people, but what took place at the *Jaarbeurs* site impacted the surrounding area and added to the event's excitement.

The construction of *Jaarbeurs* was initiated to be a place for the exhibition of products from various sectors and for significant transactions between sellers and consumers. *Jaarbeurs* was a hub for commercial transactions between producers and resellers; it was a vital living organism at the time to support the trade in goods and services. Through the activities of the fairs, not only did the economic value of the place increase, but so did the economic value of Bandung. No wonder *Jaarbeurs* symbolized the growing economy of the Dutch East Indies at that time. Thus, the apparent values that make up *Jaarbeurs* are economic and symbolic.

Another layer is the cultural layer that enriched the building, both Western and local, in social cultures. Intentionally or not, it has evolved into a festive entertainment venue and a much-anticipated event for the European community in Bandung and the locals. Apart from exhibitions, *Jaarbeurs* provides other entertainment and some competitions. These included traditional Indonesian cultural performances, a vehicle parade around the city, and a film screening. Meanwhile, dance, martial arts, *keroncong* singing, and archery competitions became part of the event that enlivened. This eagerly-awaited event also serves as a social hub for Bandung residents to interact with each other and visitors from outside Bandung. The appeal of the *Jaarbeurs* building and its function as a venue attracts a significant number of attendees. This is where the social value of the building becomes evident.

The socio-cultural interactions during the exhibition showed that local culture was influential as a means of interaction with local communities for cooperation between the two nations, even though one country and another were at a different level then. Local art performances are an acknowledgment of local culture and a way of introducing local culture to the international community.

Although the starting point of the construction of the Jaarbeurs Building was to support the economy, a political element was also an essential background to holding this trade fair. The shift in the Dutch government's political policy towards the Dutch East Indies in the early 20th century changed the orientation towards the colony. The colonies were not regarded as areas to be exploited for their natural wealth but as potential places to develop new business sectors and markets. This required a touch of

modernity. The Dutch Queen's speech in 1901 called for "Ethical Politics," making the Dutch government, for the first time, officially state that it was responsible for the welfare of the colonized population.

*Liesbeth Hesselink, in Healers on the Colonial Market: Native Doctors and Midwives in the Dutch East Indies (Leiden: KITLV Press, 2011 page 166): "Als Christelijke Mogendheid is Nederland verplicht in den Indischen Archipel den rechtspositie der inlandsche Christenen beter te regelen, aan den Christelijke zending op vaster voet steun te verleen, en geheel het regeerings beleid te doordringen van het besef, dat Nederland tegenover de bevolking dezer gewesten een zedelijke roeping heft te vervullen. In verband hiermede trekt demindere welvaart der inlandsche bevolking op Java Mijne bij zondere aandacht. Ik wensch naar de oorzaken hiervan een onderzoek in te stellen. Aan de bepalingen ter bescherming van de onder contract werkende koelies zal gestrengelijk de hand worden gehouden. Naar decentralisatie van bestuur zal gestreeft worden."*

“As a Christian power, the Netherlands is obliged in the Indian Archipelago better to regulate the legal status of the native Christians, to give more solid support to the Christian mission, and to ring the entire government policy of the awareness that the Netherlands has a moral calling to fulfill towards the population of these regions. In connection with this, the lesser prosperity of the indigenous population on Java draws my special attention. I wish to investigate the causes of this. The provisions for the protection of the coolies working under contract will be strictly enforced. The decentralization of administration will be strived for.”

The realization of ethical politics encouraged efforts to improve the quality of life in the colonies. One of the realizations to enhance the quality of life was the emergence of several exhibitions held in the Dutch East Indies to promote modern Dutch-style society as one of the media to promote modernity. This exhibition showed the dominance of colonial society as a society that was considered technologically advanced and civilized. The Dutch colonial nation was considered responsible for advancing the colony, which was considered backward and had to be introduced to the lifestyle of modern society. This was considered part of ethical politics, and this is the political value of *Jaarbeurs*.

### **Societeit Concordia.**

This building was renovated by the same architect as *Jaarbeurs*, Wolff Schoemaker. Thus, with the same thinking to formulate the right concept to answer Dutch East Indies Architecture, the building was built, even though this building was intended only for Dutch or European people.

It was a high-end entertainment building, but local or Indonesian people were forbidden. This was increasingly becoming an example of a clear gap between Europeans and indigenous peoples. In addition to cultural values, the building was shaped by political values to emphasize the exclusive superiority of the colonizing nation. Only Dutch expatriates were allowed to enter; natives were banned until a prohibition was known as "*Verbodden voor Honden en Inlander*" (Band for Dogs and Inlander). Another factor that overlays the Societeit Concordia building is the social function, and this association became a symbol of colonial power and discrimination or anti-equality.

Societeit Concordia was a club founded in the Dutch East Indies, specifically for Dutch people, in several cities such as Batavia, Malang, Mojokerto, Munrok, and Surabaya. The establishment of Societeit Concordia indeed marks the progress of the city of Bandung. This can be discerned from a person's testimony about the city of Bandung in Java Bode (21 February 1882) about Bandung, which experienced progress, marked by the establishment of a club known as Concordia. The habits of the Dutch elite in seeking entertainment, organizing get-togethers, and recreation were brought to the colony to continue their habits. This is the cultural value that built Societeit Concordia. The lifestyle of the Dutch elite became known to the local population from activities here. This lifestyle is also part of the construction of the Societeit Concordia building.<sup>72</sup>

Societeit Concordia symbolizes luxury. This place was not just for the Dutch people in general but restricted to the Dutch elite only. The selection of luxurious materials imported from overseas for the building was deliberate. It served to underscore the luxury of the building and symbolize the stature of its occupants.

The Societeit Concordia encouraged the growth of shops on Jalan Braga, specializing in party supplies and high-end clothes stores. The value of the Society was instrumental in developing transport facilities and routes to Jalan Braga, an area near the location of the Societeit Concordia until Braga became known as the heart of Bandung. The connection of the social interaction in this surrounding had an economic and social impact on the neighborhood<sup>73</sup>.

Although this building was built explicitly for Dutch people, local spiritual values are one of the elements that make up the building. The Batara Kala element is a spiritual element familiar in Indonesia, especially Javanese and Balinese. Batara Kala, in Hindu mythology, is the ruler of time. Kala comes from Sanskrit, which means time. Kala is also space and time; this is where humans live. Space rotation will eventually cause time; no one can escape space and time as long as humans are alive. Batara Kala is often depicted as a demon (*rakshasa*) with a frightening face; the embodiment

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<sup>72</sup> Nurgiansyah, N. F. dan Falah, Miftahul (2017). Gedung Merdeka sebagai objek wisata di Kota Bandung. *Patanjala*, 9(1), pp.127-142

<sup>73</sup> Ibid

of Kala usually has bulging eyes, an open mouth, canine teeth, and an outstretched tongue. Kala's appearance can be found inside the temple, especially at the main gate.

In the constructivist approach, the object's authenticity is formed from the background needs of the group of people, in this case, the Dutch people, that time situation, and the architect's original idea. From these factors, values are formed but not directly visible. It formed the other layer of values or is actually formed from another layer of values. Some values are represented by symbols found on the object.

OBJECT	BACKGROUND	VALUE	EMOTIONAL
Jaarbeurs	the early 20th century, architecture in the Dutch East Indies had a different architectural concept from that in Europe	<ul style="list-style-type: none"> <li>- Economical Value: to support the Dutch East Indie economy.</li> <li>- Cultural Value: a festive entertainment venue for the European community in Bandung as well as the locals</li> <li>- Social value: a hub of local people and Dutch (European people) interaction.</li> <li>- Political Value: "Ethical Politics," making the Dutch government for the first time officially state that it was responsible for the welfare of the colonized population</li> </ul>	Symbol of the growing economy of the Dutch East Indies
Societeit Concordia	to formulate the right concept to answer what Dutch East Indies Architecture	<ul style="list-style-type: none"> <li>- Cultural value: The habits of the Dutch elite in seeking entertainment, organizing get-togethers, and recreation.</li> <li>-Political value: to emphasize the exclusivity and superiority of the colonizing nation by banning local people from entering and, simultaneously, being under "ethical politics."</li> <li>- Local Value: The Batara Kala element, a spiritual element that is familiar in Indonesia, especially Javanese and Balinese</li> </ul>	Symbol of colonial power and a symbol of discrimination or anti-equality.

Table 5.2. Constructivist Approach

The materialist and constructivist approach actually complement each other. Material integrity has long been a cornerstone of the Western concept of authenticity, but the background and conditions that built the object reinforce the authenticity of the object. Therefore, constructivism and materialism are inseparable, resulting in a new approach to authenticity.

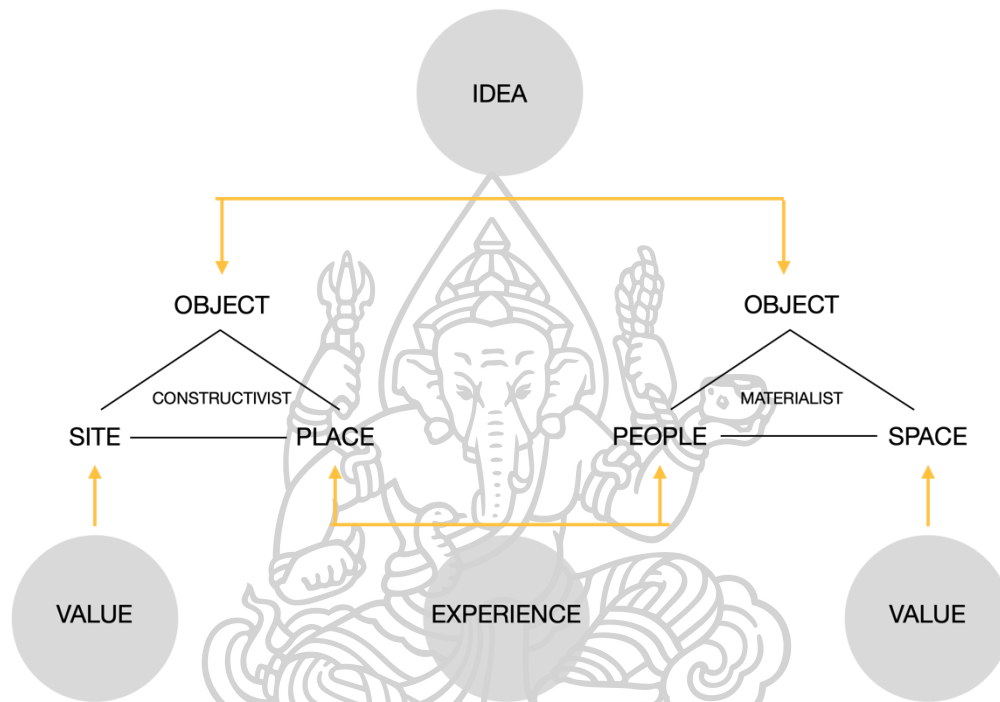


Diagram 5.3. New Approach from Constructivist and Materialist

From the materialist and constructivist approach charts, an approach chart can be completed by elements yet to be present in both approaches, namely idea, value, and experience. The idea is used to understand the architect's thinking in realizing an architectural object, where the ever-present value of site and space shows that the architectural object cannot stand alone. It is always made to contain something, and understanding architecture fully requires understanding more than architecture. Experience is passed and captured by people who pass through different periods so that it affects their perspective of the object, an object from the architect's mind. There will be different experiences and perspectives, and the value captured will differ. They will tell us something about the age at which it was made and somehow signal to us what that age was. Thus, a triangular chart can be created as below.



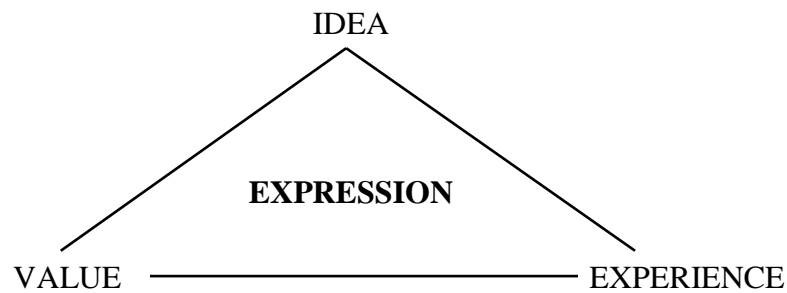


Diagram 5.4. Expression Diagram

### 5.1.2 Charter for Authenticity

The Nara Document (1994), as a reference to authenticity in Asia, is based on the spirit of the Venice Charter to broaden the understanding and meaning of authenticity. The Venice Charter is a Western thought that refers to material as the main focus in defining authenticity. In contrast, Asian thought does not always rely on material as the object's authenticity. Authenticity cannot be fixed because of cultural diversity in the source of spiritual and intellectual of everyone. By taking this diversity into account, many angles will be opened up to gain the sought-after authenticity of an object.

Authenticity is related to value, and that value may differ from one view to another, so it emphasizes once again that it is not possible to set criteria with certainty. Understanding the value of authenticity will also vary with these differences, but these differences are based on the context in which the object is located.

One of the conclusions of the Nara Document was the need for a broad interpretation of authenticity that would allow for an evolutionary process of change in urban and architectural forms spurred by socio-cultural change. Such authenticity will be reflected in the continuation of traditions and traditional types of function and use. (Larsen, 1995)<sup>74</sup>

In the case of the Zimbabwe Charter (2003), the notion of authenticity cannot be emphasized with certainty as the object is in a different environment and context. All the components are unique to a particular time, showing the value of the technological advancements of the era. Both the physical and thought components, the capabilities of the people at that time, and the visible and invisible things became the markers of the era.

<sup>74</sup> Jiven, G., Larkham P.J. (2003). Sense of place, authenticity and character. *Journal of Urban Design*. Vol 8, pp 67-81

The understanding of authenticity from the Nara Document and Zimbabwe Charter emphasizes the context and brings out other sides or factors besides the physical to get the meaning of authenticity. Finding the definition of an object's authenticity is exploring values following each place's context. Authenticity from other objects can be a reference but not a benchmark that our object has the same authenticity value.

Similarly, the architecture of the Dutch East Indies, as a synthesis of West and East, has two understandings of authenticity: material and immaterial. Locality had a fascination that influenced the thinking of Dutch architects, more than just what was physically visible. Local people's daily life and thoughts are essential elements in this synthesis. The existence of two different but mutually reinforcing ideas, between colonial and indigenous, between European and native, illustrates the multicultural situation in Dutch East Indies architecture.

Looking at authenticity based on the statements in the charter, here are some of the points made about the authenticity of the architecture of the Dutch East Indies:

- In the multicultural situation, to be authentic does not give a value per se; it can expand and evolve; rather, it should be understood as the condition of an object or a monument about its specific qualities.
- The ethic of authenticity introduced the idea that there are motives, desires, and commitments that sometimes should outweigh the restriction of rational reflection.
- Paradox that enhances each other
- Two sides of the coin: modernity and tradition.

### 5.1.3 Authenticity Relation

Using the constructivist and materialist approaches, it can be seen that authenticity relates to the building itself, the other people or users, and the context in which it is located.

- *Itself/ the building or the idea.* The architectural concept, which integrates elements of Indonesian traditional architecture into Dutch East Indies Architecture, was introduced. This reflects Schoemaker's idea, as stated in his notes, "*Indische Bouwkunst en de Ontwikkelingsmogelijkheid van Een Indo-Europeeschen Architectuurstij.*" His concern was that Dutch architects working in the Dutch East Indies showed little interest in developing an Indo-European architecture style, a style in which the region's tropical character was more apparent.

Schoemaker knowledge of style, his skills, his understanding of building, and his architectural intuition are almost the only points of support for his design mind. The thinking went back to the people's society, the voice of nature, the spirit of society, and the impressions of beauty, all of which are very different compared to the home countries of the Indo-European artist.

He felt the urge to adapt the tropical mood to the tradition of the East. He thinks the architect can seek his principles of form to permeate his creation, which serves as a monumental reflection of the spirit of his community life. This creation is permeated with the tropical atmosphere, the environment in which this community life originated. In his view, buildings in the Dutch East Indies have been carried out in indigenous plaster style, testifying to a monumental sense and to the urge to adapt to the environment and time. He reminds the architects to consider the unique factors that do not exist alone, such as weather, the peculiar spirit of Indonesian society, a dulled sense of beauty that makes strict monumental architecture challenging to understand, tropical nature, and shaped traditions of the East.

Tropical climate is an important point he considered in his design. Form, articulation, and ornamentation symbolize the deeper essence of tropical nature and the inner structure, but not an excessive amount of ornament and sculpture as essential in monuments of religious nature. Mythological images are all chopped into planes and parts that are neutral for the structural construction while dominated by a fixed rhythm, characteristic of the style.

He was also inspired by Indian architecture to develop the proper characteristics of the tropical style. He did not copy Indian architecture but studied the rationalists and principles to understand the art of the tropical style. As he said, indeed, we will never follow the Indian boundless fantasy in breaking and backing up with dramatic violence of masses of stone. Still, some principles were learned from the tropical nature and formulated in stone for builders in this country.

Schoemakers' understanding of the people in this tropical country is that they are religious people. Primordial laws of order, symmetry, and rhythm determine the worldview and the beauty concept of people in the tropics who think religiously about everything.

- *User.* The user of the building is a factor that affects the authenticity of the building because one of the purposes of the building is as a place to carry out certain activities of several people or a group of people. Users who reflect the

function of the building give authenticity to the building object. The authenticity of the user results from their ties with the original project. If the idea and the built object that follows reflect the expectations of the task-giver, they become authentic.

The activities carried out by the Dutch business people, customers, and visitors, including Dutch and local individuals, in the *Jaarbeurs* Building align with the building's purpose. This lends authenticity to the function of the building. Meanwhile, the Dutch elite in the *Societeit Concordia* Building, who organize and participate in weekend entertainment, specifically use this place. They are the ones who give the building authenticity. Authenticity is analyzed of both the visited architectural objects and the 'architectural' experience of the user.

- *Context.*

International.

Both buildings are in the modern period of architecture. It emphasized experimentation, the rejection of predetermined "rules," and freedom of expression in literature, art, and architecture. The modern architectural movement was born in the 20th century and took off after World War I. In this period, there was progressive thinking to help solve a practical problem and tried to look for new expressions. The aesthetic look of modern buildings was heavily correlated with social-political philosophies, including the idea that buildings could be the answer to deep-rooted social inequalities. The outstanding works of contemporary architecture are the alliance of technologies, tradition, and society (Curtis, 1983).

National.

The political situation to bring equality to the colonized nation is part of the design idea. *Societeit Concordia* existed in some cities in the Dutch East Indies with the same purpose. The progress of a city during the Dutch Colonial Government, one of which was characterized by the existence of the *Societeit Concordia*. *Jaarbeurs* was built only in Bandung but became the center of yearly business events visited by business people from many cities outside Bandung.

Local.

Since the presence of the Dutch, cultural elements and the surrounding natural climate have been influenced by European residential. The buildings, architecturally, strongly consider environmental aspects, especially the local environment, and these two buildings architecturally show the principle of tropical building. Aside from the environment, what is emphasized is the

peculiar spirit of our Indonesian society, a dulled sense of beauty that makes strict monumental architecture, the counter-aesthetic material, and the defective execution modify the abstract form of the idea of beauty.

To be authentic does not give a value per se; rather, it should be understood as the condition of an object or a monument concerning its specific qualities (Assi, 2000). Specifically, the quality of authenticity of the two objects of this case study is related to the architect's idea in designing the building, the user who is a particular community, and the context that is seen internationally, nationally, and locally. In the international context, the building is considered modern architecture; in the national context, it is a symbol of the progress of a city; and in the local context, it is a building that adapts to the environment. All of these cannot stand alone, and all of them produce aesthetic forms as a result of the idea of the builder, the aesthetic validity of the architectural object, and the aesthetic experience of the generation.

## **5.2. CHANGES TO NEW NEEDS**

### **5.2.1 Process of Changes**

In their journey as architectural objects, the two case studies show changes in function that occurred more than once. From the changes in function, it can be seen that other factors have also changed following the function, and other factors remain even though the function has changed.

#### **Jaarbeurs**

In 1921, the building was completed at the initiative of the Dutch colonial government, and Jaarbeurs was named to hold trade fairs once a year. This annual event lasted until 1942. In 1943, because the Japanese defeated the Netherlands and the Dutch government was expelled from Indonesia, Dutch property was taken over and controlled by the Japanese. The "Jaarbeurs" became a Japanese prison camp. 1945, after Japan lost to the Allies, Japan left Indonesia, and the Jaarbeurs building was returned to the Netherlands but not used as a "Jaarbeurs." After Indonesia's independence in 1948, the Dutch began to leave Indonesia, so the Jaarbeurs were handed over to the Indonesian Government and subsequently used for the Indonesian Army.

Physically, the main building used for offices and showrooms remains, and the façade of the building is unchanged as the building is a cultural heritage protected by the Heritage Law. In contrast, the interior condition of the main building has undergone significant changes, especially in the interior finishes. Since the Army used it as an office, other buildings have been built in the same area to support the existing



activities. From the same area as more than 100 years ago, a few new buildings are currently added to facilitate more activities.

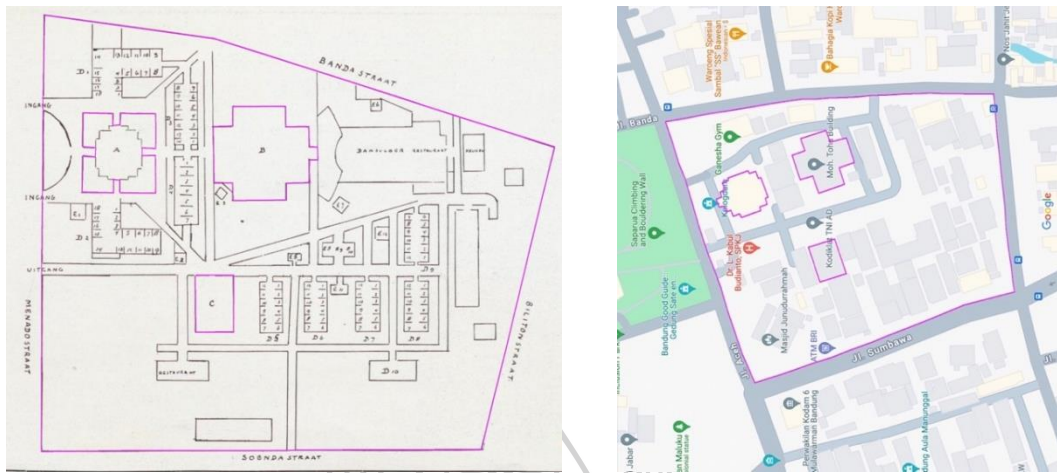


Figure 53 Jaarbeurs block plan (left) and Indonesia Army, Training, and Doctrine Center block plan (right)

Source: KITLV Library & Google Map

In terms of value, the building has undergone significant changes. Initially, it served as a venue for commercial and public activities. However, during its time as a prisoner camp, it became a closed-off space for prisoners of war. Now, it functions as a private Army office. Changes in function also experience cultural changes. These functional changes have also precipitated shifts in the cultural dynamics associated with the building. The prevailing culture is now a military one, replete with its rules. Notably, during the Japanese occupation, the community primarily avoided this building.

Even today, the building does not bring economic value to the city because no economic activity is being carried out now; great value was generated for advancing the Army. This is because the Army Doctrine, Education, and Training Development Command became a place to receive foreign military guests from other countries to discuss military joint exercises, training, and education. Joining military activities is part of diplomacy, but other matters, such as military culture, including introducing the history of the building, are part of diplomacy as well. Thus, the former Jaarbeurs building has a different political value from its original function today. Once it was used to embody Dutch colonial political ethics, it is now a place to conduct political diplomacy or plan military cooperation between countries.

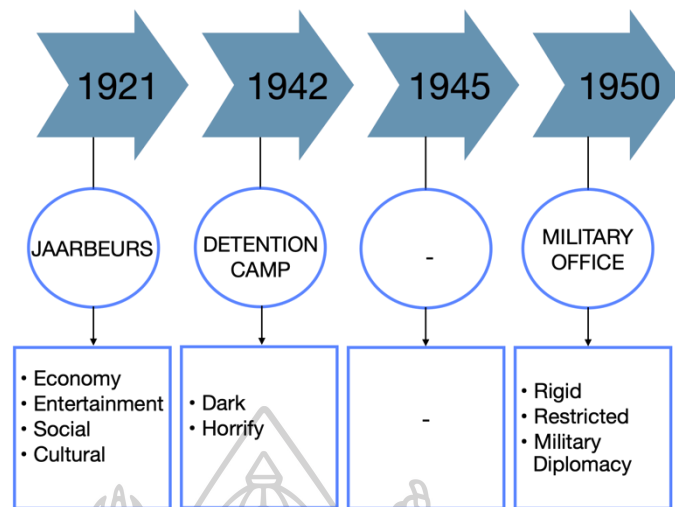


Diagram 5.5. Jaarbeurs layer diagram

### Societeit Concordia

The building, a gathering place for upper-class Dutch people, underwent several extensive changes. A significant change occurred when it was repurposed as *Gedung Merdeka*, the venue for the Asian-African Conference following Indonesia's independence. This transition marked a shift from a building symbolizing colonialism and inequality to a building advocating for equal rights and cooperation. These contradictory values supplanted each other, solidifying the value of the struggle that transpired at Gedung Merdeka during the Asian-African Conference. This struggle was not confined to that particular period but was a continuation of a spirit of resistance that had been ignited earlier and persisted in subsequent times. As attested by Soekarno, the first President of Indonesia, in his opening remarks at the conference, "For me, this hall is filled not only by the leaders of the nations of Asia and Africa, but it also contains within its walls the undying, the indomitable, the invincible spirit of those who went before us" (Soekarno, 1955).<sup>75</sup>

After becoming Gedung Merdeka, this building changed functions several times to become a government office, until finally, it is currently the Museum of the Asian-African Conference. The building structure and the museum collection have high historical value not only for Indonesia but for the Asian-African nations, and this value must continue to be remembered, conveyed, and fought for by the Asian-African nations today.

<sup>75</sup> Utama, Wildan (2017). *Konferensi Asia-Afrika 1955: Asal usul intelektual dan warisannya bagi gerakan global anti imperialism*. Tangerang : Marjin Kiri.

In the change of function of the *Societeit Concordia* building to *Gedung Merdeka* and, finally, to the *KAA Museum*, there is a symbolic reason associated with political reason. This change is related to the users and the building, and the change is used to understand the relationship between humans and politics.

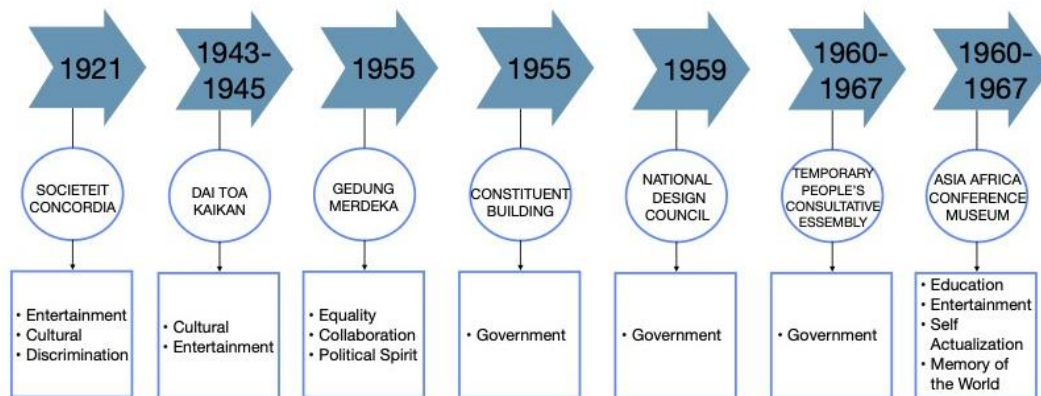


Diagram 5.6. Societeit Concordia layer diagram

The changes in these multi-layers show that in terms of objects, there are parts of the building that have not changed at all, and there are parts that have changed due to the needs or references of the leader. Objects that do not change are not in line with the values and stories in each layer, which constantly change according to the function of the building, the users who move in it, and the community in the surrounding environment.

### 5.2.2 New Needs

As the observation has been done in these two case studies, adaptive reuse occurs because of two factors: by design (purposely / intentionally) and by event (history). Design is a change of function done or occurred through planning with a pragmatic or practice-focused approach. Meanwhile, an event occurs without planning due to unexpected factors such as war or natural disasters.

Either by design or by event, buildings change because none of us is constant, even a little differently every day. Culture changes as well. Every building exists within a social and cultural context and receives much meaning from it, and that backdrop is not static either. Indeed, the culture within which we see a building will likely change more often and entirely than our eyes ever will<sup>76</sup>.

The word “Adaptive” means:

<sup>76</sup> Goldberger, Paul. (2011). *Why architecture matters*. London: Yale University Press

- dynamic in social culture, economy, and politics.
- to sustain, it keeps useful
- being maintained in certain conditions.

Although adaptive causes change due to dynamics, adaptation due to changes that occur can be a way to maintain the authenticity of architectural objects. After all, no matter what changes occur to the same architectural object, there will be authenticity that endure. So then, through adaptive reuse, the authenticity will endure because (Widodo, 2021)<sup>77</sup>:

1. Adaptive reuse maintains cultural authenticity
2. Adaptive reuse keeps social inclusivity
3. Adaptive reuse keeps environmental sustainability
4. Adaptive reuse contributes to economic viability
5. Adaptive reuse describes architectural/physical integrity.

Looking at the new changes that occur in the study case, there is a point that can be added from the point above that adaptive reuse occurs to maintain the value of authenticity through the historical value that is maintained continuously (historical continuity).

### **5.3. MAINTAINING THE AUTHENTICITY**

#### **5.3.1 People and Place Attachment**

Place and people have psychological, social, physical, and cultural connections. People depend on places for various reasons, ranging from livelihood to psychologically restorative experiences like enjoyment, solitude, and freedom (Davenport & Anderson, 2005).

Jaarbeurs is a place that made a deep impression on a former commander who served in the Army Training and Education Command; he had a psychological and social connection with this place. Lieutenant General Arif Rachman enlisted in the army in the same place as he became a commandant more than 56 years ago. This place was his starting point for becoming a military man. He had a strong attachment to this building, and his leadership duties strengthened that attachment after returning to this place. This place has a strong memory for him, and this place means a series of events in his military career personally. Just like Escoba (2001) describes, place, in this sense, becomes an event rather than a secure ontological thing rooted in notions of the authentic because place gathers things, thoughts, and memories in particular

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<sup>77</sup> 11 December 2021 Webinar, IWCH Seminar and Lecture Series. "Mapping Significance, Managing Changes, and development.

configurations. People see a place as an event rather than a container. This is not simply being in place as a container (as in Aristotle) but is instead marked by a stronger connection between a thing and its place.<sup>78</sup>

The place is far more than memories, feelings, and interpretations of the physical settings of architectural objects and landscapes that the person uses. Interwoven are the social definitions of these settings, which consist of the beliefs and expressions inherent in using the place. One of the staff, who has been working since 2006, has a psychological, social, and cultural connection with the building. His pride is not only in his status as a member of the Indonesian Army but as a staff of “Kodiklat,” who works in the office of a heritage building. For him, this heritage building has a strong character in the main building; however, there are many heritage buildings in Bandung. The main building of the “Kodiklat” Building has a distinctive feature, namely the 3 Torso statues on the front façade, which are the icons of Jaarbeurs. By working in a heritage building, he understands important architecture, which must be preserved because it has substantial historical and aesthetic value. A place is also a way of seeing, knowing, and understanding the world. Although new buildings were added on the same site, they did not affect the specialty of the main Jaarbeurs building.

The place is a part of lived experience, and the place is an embodiment or material representation of feelings, images, and thoughts so that not only specific locales but also the whole landscape and cityscapes become sculptured and meaningful spaces.<sup>79</sup> The community around the Societeit Concordia building, now called Gedung Merdeka, is mostly Cos-Play and the more recently emerged street photographer community. They interpret it as a place to earn income, even their primary income. Cosplay is scattered at several points, making it easy for visitors to interact with as many cosplayers as possible and take pictures at exciting angles. As Cosplay, another attachment they experience with this place is to tell historical stories about the Asia Africa Conference Museum building, how complicated the Indonesian people were in the past, and how grateful we should be now. For the cosplayers who spend all their days making a living in this place and even those who have been here for more than ten years, it is clear that this place has given them many experiences and has a significant meaning in their lives.

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<sup>78</sup> Cresswell, Tim. (2015). *Place an introduction*. UK: John Wiley & Sons Ltd. p.27

<sup>79</sup> Tuan, Yi-Fu (2018). *Space and Place. The perspective of experience*. London: University of Minnesota Press. P.173





Figure 54 Cos-Play Preparation (left) and cos-play in action (middle and right)  
Source: Private, 2023

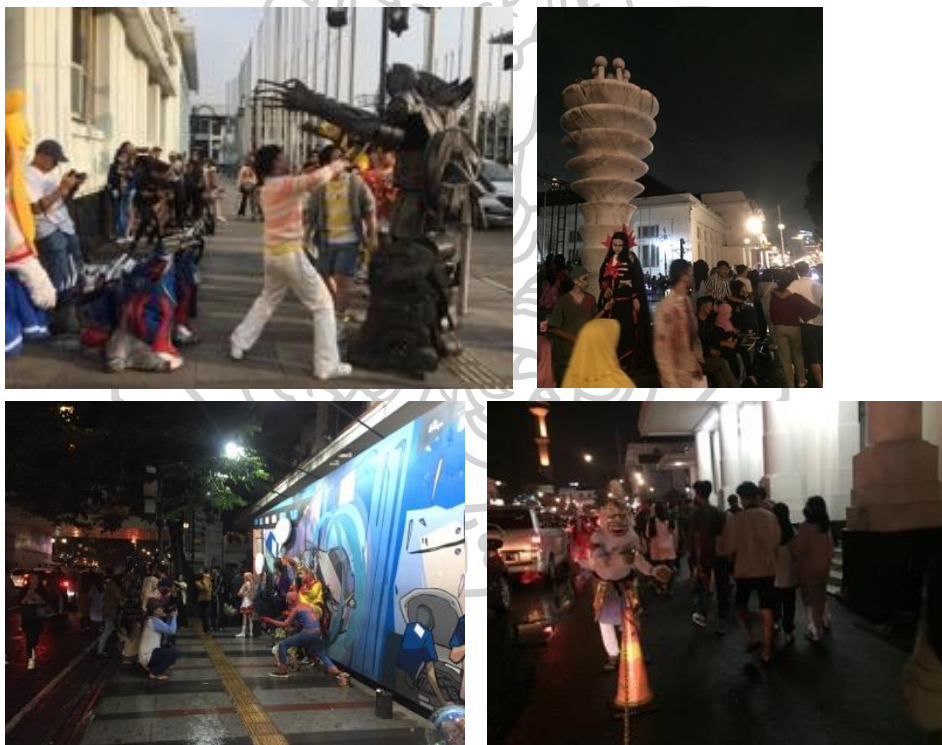


Figure 55 Cos-play day and night in action  
Source: Private, 2023

Street photographers see this place's buildings and physical elements as interesting photo backgrounds to sell, new business places, and potential to grow their business. For them, this area is a business place for photography or art. This is where the creative economy emerges, initiated by the community. The relationship between

place and people is affirmed as a dwelling of inhabitation in which there is a continuity between person and people<sup>80</sup>



Figure 56 Street Photographer

Source: Private, 2023

While cosplayers and street photographers run their businesses in this place, the awareness of this historical place and building is still lacking from the interviews conducted with some of them. Insight and knowledge about historical events are minimal, not the main selling point or business value.

### 5.3.2 Architecture and Place as the Inheritance

Making a place, we call it architecture. Place themselves are the present expressions of past experiences, events, and hopes for the future. Through building, man gives meaning to concrete presence and gathers buildings to visualize and symbolize his life form as a totality<sup>81</sup>.

There was a period when the three statues on the front façade of the *Jaarbeurs* were covered to disguise the details of the statues. But in 2023, the cover was removed at the initiation of the commander of *Kodiklat*, Lieutenant General Arif Rahman. According to him, this was to show the completeness of the architectural object to the citizens of the city, who have the right to know the full history through the building. The entire cover of the statue and the inscription "Jaarbeurs" show the ornamentation of the building and how an object must be read entirely and intact without having to be covered up because the beauty of a building emerges from its wholeness. The phenomenologist Hans-Geoger Gadamer, in his essay "The Ontological Foundations of the Occasional and the Decorative," sees ornament, what we might call stylistic elements or details, as essential to the ontological role of the building to represent. Ornament is not applied on an extra but intrinsic basis to our reading of architecture<sup>82</sup>.

<sup>80</sup> Cresswell, Tim. (2015). *Place an introduction*. UK: John Wiley & Sons Ltd p.27

<sup>81</sup> Relph, E. (1976). *Place and Placelessness*. London: Pion Limited. p.3

<sup>82</sup> Arnold, Dana (2002). *Reading Architectural History*. London: Routledge





Figure 57 Figure statue transformation with metal pants (left) and black colour painted (right)

Source: VANK



Figure 58 Figure Statue transformation With Metal Plate Cover

Source: VANK



Figure 59 Figure statue covered by logo and Jaarbeurs Inscription covered by institution name (left), taking out cover process (right)

Source: Private, 2023



Figure 60 All Cover is Opened

Source: Private, 2023

In the same year, Lieutenant General Arif Rahman also produced a book and video history of the *Jaarbeurs* for internal use to be shown to guests, especially foreign guests. This was an attempt to stay connected to the pride of the past that impacted the city's progress and to keep the spirit alive in the present, how the heritage building of the Army Education and Training Command Headquarters impacted the city of Bandung.

Heritage plays a crucial role in defining our identity as a nation, community, or individual and situating us within our cultural, social, and physical world<sup>83</sup>. For Lieutenant General Arif Rahman, the historical significance of the Army Doctrine, Education, and Training Development Command building is captivating in that it tells a story to foreign guests and portrays the Army's current maintenance efforts, a fact that is of interest to foreign visitors. This aspect also contributes to the rationale behind the production of the video.

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<sup>83</sup> Smith, Laurajane. (2006). *Uses of Heritage*. New York: Routledge. p.75



Figure 61 Book and video initiation meeting in March 2023

Source: Private, 2023



Figure 62 . Book and video progress meeting on June 2023

Source: Private, 2023

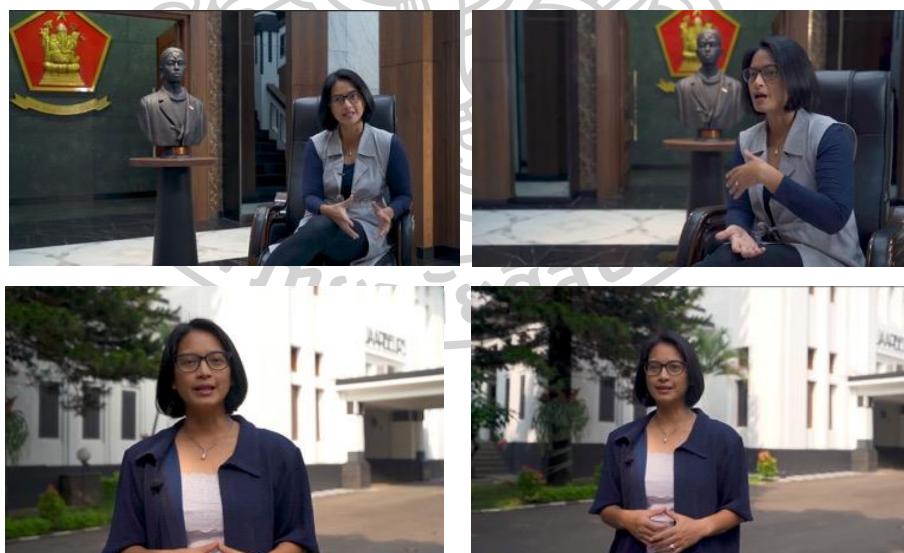


Figure 63 Video Shooting in June 2023

Source: Private, 2023





Figure 64 Book Launch in December 2023  
Source: Kodiklat AD, 2023

The once-a-year event organized by *Jaarbeurs* inspired Lieutenant General Arif Rachman to create a similar event in the present day, an exhibition and entertainment activity. The 3-days activity was held outdoors and indoors, just as *Jaarbeurs* had done. The former exhibition building was also used for a product bazaar, fashion show, and dance competition, while the outdoor area was used as a food bazaar and morning Zumba and aerobic (sport activity). Other than aiming to remember the positive influence on the progress of Bandung City at that time, this event also became a facility to support economic and cultural activities in Bandung, although in a smaller implementation time and scale of activities due to the presidential election campaign period in Indonesia.

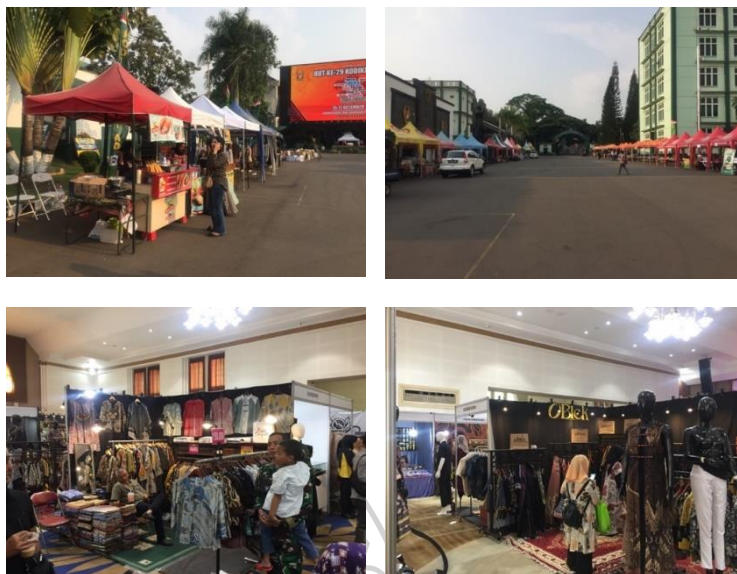


Figure 65 Outdoor-Indoor Product Bazaar in December 2023  
Source: Private, 2023



Figure 66 Zumba and aerobic for public  
Source: Kodiklat AD, 2023



Figure 67 Fashion Show Competition  
Source: Kodiklat AD, 2023



Figure 68 Kids Dance Competition  
Source: Kodiklat AD, 2023

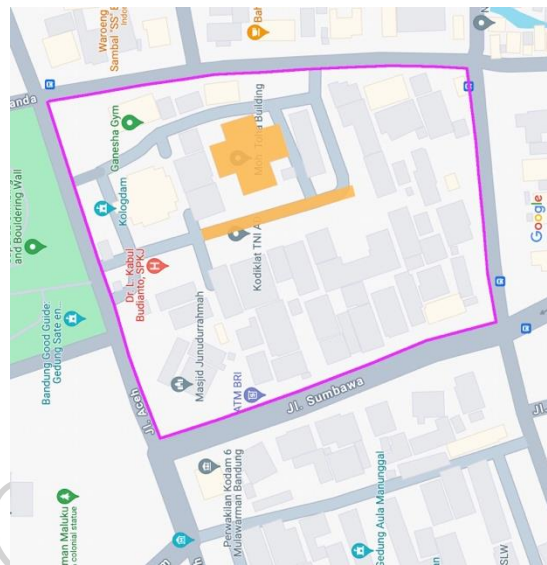


Figure 69 Activity Area on Map  
Source: Google Map, 2023

Old buildings give a place an anchor of time. “The ever-continuing past” is a poetic phrase that suggests a past that is visible and has an ongoing life that meaningfully connects with the present.<sup>84</sup> The great strength of *Societieit Concordia* building is that it changed its function 180 degrees from a building that is colonialism and anti-equality to a building that fights for equality and cooperation between Asian-African countries (global anti-imperialist collaboration). It became a bond of friendship and a locus of world peace.

Year 1955 was the biggest changes of this building when *Societieit Concordia* changed to Gedung Merdeka, where the Asia-African Conference held. This event erase the memory of inequality, colonialism, and discrimination carried by nature of the building when it was *Societieit Concordia*, so most people especially young generation in general, have no knowledge about *Societieit Concordia* history.

<sup>84</sup> Goldberger, Paul. (2011). *Why architecture matters*. London: Yale University Press. p.196



If there had been no Asian-African conference, this building might have been an ordinary heritage building. Still, because the spirit of the Asia-Africa Conference in 1955 strongly influenced the world, this continues to give meaning to this building today.

The value of diplomacy is so substantial that it has made MKAA (*Museum Konferensi Asia Afrika*) a place for (soft) diplomacy until now. Because of this value, the KAA museum is the only museum under the Indonesian Ministry of Foreign Affairs. This diplomacy is the spirit continued from Soekarno's opening speech in 1955, not to stop the fight that had begun before the KAA.

Heritage provides a physical anchor or geographical sense of belonging, particularly in its material representations. It allows us to negotiate a sense of social “place” or class community identity and a cultural place or sense of belonging<sup>85</sup>. As a representative building of Asia and Africa, the building where the Asian-African Conference was held makes Bandung the capital of Asia-Africa. The capital represented through this architectural object is the Asian-African people's identity as fighters for equal rights, anti-colonialism, and nations that work together.

Heritage is something vital and alive. It is a moment of action, not something frozen in material form. It incorporates a range of actions that often occur at places or in specific spaces.<sup>86</sup> As a heritage building, the Asia Africa Conference Museum should be kept alive by organizing regular and incidental activities within the building and its surroundings. These accidental events certainly relate to the Asia-Africa Conference, which must live on as a reminder of the struggle for equality, peace, and cooperation among the world's nations.

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<sup>85</sup> Smith, Laurajane. (2006). *Uses of Heritage*. New York: Routledge p.75

<sup>86</sup> Ibid p.83



Figure 70 Seminar and Exhibition on March 2023

Source: Private, 2023

The built environment, like language, can define and refine sensibility. It can sharpen and enlarge the consciousness of a process; in this case, the process that takes place is a diplomatic process to sharpen the public/society on an important historical event.<sup>87</sup> The surroundings of the building are a heritage site with historical significance concerning the Asia-Africa Conference. Thus, a Historical Walk to commemorate the Asia-Africa Conference is conducted to keep it alive, as it was during the conference when country delegates arrived from the surrounding hotels on foot. The Asia Africa Historical Walk route started from the Preanger Hotel, where some Asia Africa Conference delegates stayed during the Asia Africa Conference in 1955, ending in the Asia Africa Conference Museum.



Figure 71 Asia Africa Conference Walk

Source: [www.suara.com](http://www.suara.com) & [www.tribunnews.com](http://www.tribunnews.com), 2015

<sup>87</sup>Tuan, Yi-Fu (2018). *Space and Place. The perspective of experience*. London: University of Minnesota Press. p.107





Figure 72 Historical Walk – 50th Anniversary in 2010

Source: [www.medcom.id](http://www.medcom.id) 2010



Figure 73 Historical Walk 2015

Source: [www.berita2bahasa.com](http://www.berita2bahasa.com), 2015



Figure 74 Historical Walk 2023

Source: [www.Liputan6.com](http://www.Liputan6.com)

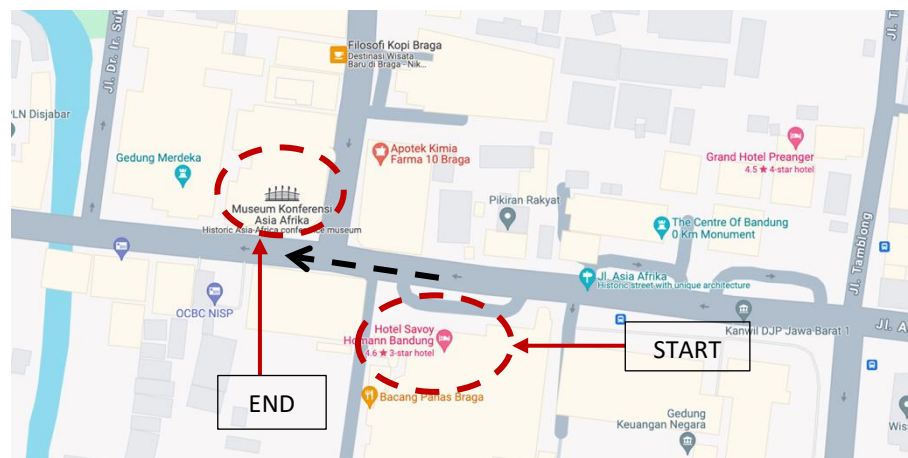


Figure 75 Historical Walk Route

The museum seeks to utilize the Asia Africa Conference Museum, not limited to the Heritage Local Regulation. It involves the community so that the community benefits from the existence of this heritage building, even benefiting the development of world peace and science. Although heritage is something that is done at places, these become places of heritage because of the events of meaning-making and remembering that occur at them and because they lend a sense of occasion and reality to their activities (Smith, 2006)<sup>88</sup>. Activities held regularly or incidentally are a way to keep the heritage alive.

Authenticity in these two case studies shows the relationship between the object, the experience, the community, and the user. Many factors other than physical factors reveal authenticity in both buildings. The idea is an essential factor because it can be a reflection on producing a new work that is different from other works.

The process of change of Jaarbeurs to Army Doctrine, Education and Training Development Command happened from public to private. In contrast, the change process of *Societeit Concordia* to the Asia Africa Conference Museum happened from private to public. These changes occur through layers that affect the spirit or nature of the building, but some changes strengthen the spirit of the building.

Places and architecture are “about connection” and make more of the layering of histories, which sediment in place and become the bedrock for future action. Showing traces of the past that will continue to connect to the future, even though the functions

<sup>88</sup> Smith, Laurajane. (2006). *Uses of Heritage*. New York: Routledge p.77

are different and the values have changed, these two buildings are still alive in their authenticity related to ideas, users, and communities.

#### 5.4. FINDINGS

Through the analyses conducted to answer the research questions, there were following findings:

1. *The expression approaches.* Using the materialist and constructivist approaches to analyze authenticity, it turns out a new approach is obtained, namely the approach to the expression of architectural objects. The visible expression of the architect's idea, the experience of the users and the surrounding community, and the values attached to the architectural object. This approach incorporates material factors and layers of objects that are not immediately visible, as authenticity deals with many things to integrate objects, people, and places.
2. *Relation between authenticity and adaptive reuse.* From the explanation by Johannes Widodo, five points show the relation between authenticity and adaptive reuse. After conducting data processing and analysis on two heritage buildings in this study case, one point can be added: adaptive reuse occurs to maintain the value of authenticity through the historical value that is maintained continuously (historical continuity). Adaptive reuse provides value for the future. The historical value that is maintained constantly reinforces the value and character of the building so that one day, if there is another change of function, it will not lose its inherent character and historical value.
3. *Architecture heritage as a soft diplomacy tool.* Heritage is a powerful political weapon as it represents values that can be used to show a nation preserving its heritage, especially a heritage that relates to other countries. Shared memories, identities, and experiences can connect one person to another or one community to another. The heritage building is not a dead past object but a past still living in the present, (and hopefully in the future) which can be a place of diplomacy.



## CHAPTER 6 CONCLUSIONS

There is redefinition of authenticity proposed on this research on authenticity of Dutch East Indies Building where changes and new needs are inevitably happened to the building. Therefore in terms of conservation strategies, the building, the place and the people that attached to the place shall be maintained as an inheritance.

Conservation by definition is a guardianship providing for maintenance, preservation or protection of what presently exists, from being destroyed or changed in an inappropriate manner.<sup>89</sup> Conservation is the method or process to conserving of historical possession that continue portraying its original beauty, distinctive character, unique style or use or association with distinctive historical personality or event. In Asia, heritage conservation has, on the whole, been on two-levels: indigenous practice (with a long history) and more recently adopted/adapted “western” scientific approaches. The approach of building conservation method is traditional and modern, while authenticity is a basic concept of modern conservation.<sup>90</sup>

In 1965 to ensure the application and adaptation of the principles of the Venice Charter at national levels in a global scale by establishing national committees, ICOMOS was founded nongovernmental organisation “to create a framework for good practice in the protection and enhancement of the historic environment”. From this framework, multi-voiced conservation discourses are developed that bridge local, national and global collective memory.

The understanding of authenticity extends to various disciplines including architecture. Authenticity in architecture especially used to apply which conservation method is best. This research discussed on the factor of building authenticity as an advice in carrying out the changes in function, as a prayer strategy for historical conservation strategies. As a historical building that underwent in the change in function, there are several layers which certainly affect the search of authenticity.

One of the main thrust of this diverse literature is that authenticity is not inherent in objects, buildings, places, or indeed cultural practices. From the discourses, opinion, experiences in Europe, South and East Asia regarding authenticity in architecture heritage conservation, it is a quality culturally constructed and varies according to

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<sup>89</sup> Feilden, Bernard. (1982). *Conservation of historic buildings. Third edition.* USA: Architectural Press, p.v

<sup>90</sup> Jokilehto, Jukka. (2002). *A History of architectural conservation.* MA: Butterworth Heinemann. P.16-17

whom is observing object and in what context<sup>91</sup>. Authenticity is only can be defined as quality of material but context, surroundings, environment and other issues related to intangible nature that can favour the understanding of authenticity.

Theories of authenticity, as developed over the past forty years, is not static and fluid over the time and also influence by nature and culture context. This is as stated in particular on article 13 of the Nara Document, is the need for a broad interpretation of authenticity that would allow for an evolutionary process of change in urban and architectural form, spurred by socio-cultural change. In addition, Zimbabwe Charter states that authenticity of architectural heritage cannot be based on fixed criteria, it has to considered within the cultural context to which is belong. Refer to this, there is a need to update current approach on understanding authenticity which allowed various interpretation and practices to on the local level, in this context multi-cultural object.

Most of the time, authenticity in architecture is considered as characteristic of the object, especially when Western architecture by its very nature containing order and respecting through firmness commodity and beauty, it is focus in the object or material. But there is a possibility that authenticity is built by its environment, place, activities and the people/society. The evolutionary process of urban and architectural form, spurred by socio-cultural change, will broad the interpretation of authenticity.

Either by design or by event, building change because none of us is constant, even a little bit differently every day. Culture changes as well. Every building exists within a social and cultural context and received much of meaning from it and that backdrop is not static either. Although adaptive causes changes due to dynamics, adaptation due to changes that occur can be a way to maintain the authenticity of architectural objects.

The process of change of heritage building from public to private, and from private to public that occurred through layers, give some impacts to the spirit or nature of the building. This is because beside being a place of different activities, the relation between people and the building is different, and culture context is fluid.

In other case we can experience changes that strengthen the spirit of the building maintaining its identity, as well as its value and looking at the new changes that occur in the case study, that can be added from maintain the value of authenticity through the historical value that is maintained continuously (historical continuity). Layer of

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<sup>91</sup> Weiler, Katharine, & Gutschow, Niels. (Eds). (2017). *Authenticity in architectural heritage conservation: Discourses, opinions, experiences in Europe, South and East Asia*. Switzerland: Springer International Publishing.



changes of building history, its nature and its period construct the authenticity of the building.

Place and architecture are “about connection” and make more of the layering of history that settle and become the foundation for future action. Showing traces of the past that will continue to connect to the future, even though the functions are different and the values have changed, but these two buildings in their authenticity related to ideas, users and communities, are still alive.

### **6.1. ANSWERS TO RESEARCH QUESTIONS**

To answer the question about the authenticity of Dutch East Indies Architecture in the context of multi-cultural, it is necessary to build an understanding that authenticity of Dutch East Indies Architecture is constructed in many perspectives with different context. There are two answers to this question, continuity and paradox.

Continuity is happened when the building as locus of world peace, forming bonds of friendship due to soft diplomacy. Soft diplomacy that not only builds on the past but remains in the present and continues into the future. Soft diplomacy at occurs when the building becomes a show case as evidence of maintaining and preserving the values of the building. Continuity is seen in the diplomatic activities that occur in commemorative events and other events that evoke the spirit of the past of the two case study buildings. This is the continuity of activity in the place. Another form of continuity is to reopen what was once closed so that architectural expression in telling history is not interrupted. The heritage building as an anchor time, but not only visible the past but has on going life that in some meaningful way connects with the present and future.

Continuity is the inheritance. To continue and engage with the present, place is a historical tool that can facilitate the process. The concern is not keeping the spirit, knowledge, and value of historical place but it is an active process of passing it to the future.

Paradox that enhances each other and it is similar with two sides of coin, could not be separated. The architecture of the Dutch East Indies, as a synthesis of West and East, contributes two understandings of authenticity: material and immaterial. Locality had a fascination that influenced the thinking of Dutch architects, more than just what was physically visible. The daily life and thoughts of local people are important elements in this synthesis. The existence of two different but mutually reinforcing ideas, between colonial and indigenous, between European and native, illustrates the multicultural situation in Dutch East Indies architecture.

Paradox is the new interpretation and understanding of Dutch East Indies Architecture on this research. The synthesis between East and West comes from two different concepts is the result of architect's thought that involves his knowledge, local community, and environment.

For another question, how does authenticity remain when the newness value for adaptive reuse of Dutch East Indies Architecture is added to keep the place relevant to the contemporary connection between people and place? To remain the authenticity in the newness value when its added is to keep the building and the place alive. People or community understand the place as an event, not as a container, that is marked by strong connection between people and place. By keep the alive it means they keep the connection from past to the present then to the future. By making the building and place alive, it keeps the connection between the community and the building, so the community and the place as well, meaning there is continuity over time.

Heritage provides a physical anchor or geographical sense of belonging, particularly in its material representations. Material representation of various period, because even though it is rooted in a particular place, it can relate past event to the present. Furthermore, but if we understand heritage architecture is not only the physical object but also the values and the place where connect people, there is another meaning of heritage is a social contact not only physical.

Even when the building has lost its original functioning, it still provide memories, which contributes to establishing other meaning in the present. Objects become a starting point and heritage becomes reconceptualized as a 'process' of passing on and receiving memories, not just the artefacts themselves. Furthermore, that process opens the opportunity to experience the same circumstances as past time.

## **6.2. RESEARCH CONTRIBUTION, WEAKNESS AND THREAT**

Methods and steps to search authenticity in this research are expected to be able to give some insights to the future research. The contribution made through this research, in a specific object and context, does not rule out the possibility of being used in authenticity research in a different context. When the new understanding on authenticity is appear after in many terminologies of authenticity in particular colonial building in Bandung done by Wolff Schoemaker, further research can be carried out based on this understanding, on the Dutch East Indies Architectural building in other cities in Indonesia done by other Dutch Architects.

Implication to the conservation and heritage management discourse and practice is to consider people with their activities and the connection with the place. The new paradigm in authenticity of heritage architecture object that not only be seen or found

in the object can be used to as a tool to conserve the place as well, not only the object. There is a new discourse on place attachment that when people, activities, and place attachment take place in heritage site, it become inheritance.

Understanding of soft power and soft diplomacy that take place on Dutch East Indies Architecture heritage building, can be developed to wider interpretation on academic research in relation to other fields of study and practical management.

Authenticity can be a conservation strategy to keep heritage buildings intact not only materially but also in spirit, value, and society. Finding the authenticity of heritage buildings in this research can be said to look for relationships not only with history of the past, but also with the current situation, through the relationship between people and buildings, buildings and places, as well as people and places. Other important factor to find the authenticity is layers because it describes evolutionary process of change in urban and architectural form, spurred by socio-cultural change.

In this research there are weakness and threat in the case study of Army Doctrine, Education and Training Development Command. The answers to the research questions are highly dependent on the system which is highly influenced by the initiative, policy, and authority of the leaders especially on intangible aspects. A change of the commander on this Army Unit, is likely produce different answers. Thus, the answer to this research may change according to the policy and authority of the leader.

From the weakness and threat that appear, future research on the same case study (Army Doctrine, Education and Training Development Command) can be conducted to find how to maintain the authenticity from the same case study but with different system under different commander. Meanwhile, to seek authenticity use the same method for other Dutch East Indies heritage buildings, designed by other architects, could also be a future research opportunity.

The limitation in this research is material resources on original drawing and current interior condition of *Jaarbeurs*. There is limited architectural drawing of the building and limited historical references to understand about *Jaarbeurs* concept. The current interior condition that has changed the internal finishes, cover the important details which actually reflect designer's idea. By this condition, the real site condition can just be traced through some reference books.

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## APPENDIXES

### **The Nara Document on Authenticity**

#### Preamble

1. We, the experts assembled in Nara (Japan), wish to acknowledge the generous spirit and intellectual courage of the Japanese authorities in providing a timely forum in which we could challenge conventional thinking in the conservation field, and debate ways and means of broadening our horizons to bring greater respect for cultural and heritage diversity to conservation practice.
2. We also wish to acknowledge the value of the framework for discussion provided by the World Heritage Committee's desire to apply the test of authenticity in ways which accord full respect to the social and cultural values of all societies, in examining the outstanding universal value of cultural properties proposed for the World Heritage List.
3. The Nara Document on Authenticity is conceived in the spirit of the Charter of Venice, 1963, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world.
4. In a world that is increasingly subject to the forces of globalization and homogenization, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity.

#### Cultural Diversity and Heritage Diversity

5. The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential aspect of human development.
6. Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties.
7. All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected.
8. It is important to underline a fundamental principle of UNESCO, to the effect that the cultural heritage of each is the cultural heritage of all. Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it. However, in addition to these responsibilities, adherence to the international charters and conventions developed for conservation of cultural heritage also obliges consideration of the principles and responsibilities flowing from them.



Balancing their own requirements with those of other cultural communities is, for each community, highly desirable, provided achieving this balance does not undermine their fundamental cultural values.

Values and authenticity

9. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.

10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.

11. All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.

12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.

13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

Definitions

The Nara Document On Authenticity

**CONSERVATION:** all operations designed to understand a property, know its history and meaning, ensure its material safeguard, and, if required, its restoration and enhancement.

**INFORMATION SOURCES:** all physical, written, oral, and figurative sources which make it possible to know the nature, specificities, meaning, and history of the cultural heritage.

ICOMOS Charter Zimbabwe 2003

Principles

Purpose of the Documents

Structures of architectural heritage, by their very nature and history (material and assembly), present a number of challenges in diagnosis and restoration that limit the application of modern legal codes and building standards. Recommendations are desirable and necessary to both ensurerational methods of analysis and repair methods appropriate to the cultural context.

These Recommendations are intended to be useful to all those involved in conservation and restoration problems, but cannot in anyway replace specific knowledge acquired from cultural and scientific texts.

The Recommendations presented in the complete document are in two sections: Principles, where the basic concepts of conservation are presented; Guidelines, where the rules and methodology that a designer should follow are discussed. Only the Principles have the status of an approved/ratified ICOMOS document. The guidelines are available in English in a separate document

## Principles

### General Criteria

Conservation, reinforcement and restoration of architectural heritage requires a multi- disciplinary approach.

Value and authenticity of architectural heritage cannot be based on fixed criteria because the respect due to all cultures also requires that its physical heritage be considered within the cultural context to which it belongs.

The value of architectural heritage is not only in its appearance, but also in the integrity of all its components as a unique product of the specific building technology of its time. In particular the removal of the inner structures maintaining only the façades does not fit the conservation criteria.

When any change of use or function is proposed, all the conservation requirements and safety conditions have to be carefully taken into account.

Restoration of the structure in Architecture Heritage is not an end in itself but a means to an end, which is the building as a whole.

The peculiarity of heritage structures, with their complex history, requires the organisation of studies and proposals in precise steps that are similar to those used in medicine. Anamnesis, diagnosis, therapy and controls, corresponding respectively to the searches for significant data and information, individuation of the causes of damage and decay, choice of the remedial measures and control of the efficiency of the interventions. In order to achieve cost effectiveness and minimal impact on architectural heritage using funds available in a rational way; it is usually necessary that the study repeats these steps in an iterative process.

No action should be undertaken without having ascertained the achievable benefit and harm to the architectural heritage, except in cases where urgent safeguard measures are necessary to avoid the imminent collapse of the structures (e.g. after seismic damages); those urgent measures, however, should when possible avoid modifying the fabric in an irreversible way.

## 2. Researches and Diagnosis

2.1. Usually a multidisciplinary team, to be determined in relation to the type and the scale

of the problem, should work together from the first steps of a study - as in the initial survey of the site and the preparation of the investigation programme.

2.2. Data and information should first be processed approximately, to establish a more comprehensive plan of activities in proportion to the real problems of the structures.

2.3. A full understanding of the structural and material characteristics is required in conservation practice. Information is essential on the structure in its original and earlier states, on the techniques that were used in the construction, on the alterations and their effects, on the phenomena that have occurred, and, finally, on its present state.

2.4. In archaeological sites specific problems may be posed because structures have to be stabilised during excavation when knowledge is not yet complete. The structural responses to a "rediscovered" building may be completely different from those to an "exposed" building. Urgent site-structural-solutions, required to stabilise the structure as it is being excavated, should not compromise the complete building's concept form and use.

2.5. Diagnosis is based on historical, qualitative and quantitative approaches; the qualitative approach being mainly based on direct observation of the structural damage and material decay as well as historical and archaeological research, and the quantitative approach mainly on material and structural tests, monitoring and structural analysis.

2.6. Before making a decision on structural intervention it is indispensable to determine first the causes of damage and decay, and then to evaluate the safety level of the structure.

2.7. The safety evaluation, which is the last step in the diagnosis, where the need for treatment measures is determined, should reconcile qualitative with quantitative analysis: direct observation, historical research, structural analysis and, if it is the case, experiments and tests.

2.8. Often the application of the same safety levels as in the design of new buildings requires excessive, if not impossible, measures. In these cases specific analyses and appropriate considerations may justify different approaches to safety.

2.9. All aspects related to the acquired information, the diagnosis including the safety evaluation, and the decision to intervene should be described in an "EXPLANATORY REPORT".

## 3. Remedial Measures and Control

Therapy should address root causes rather than symptoms.

The best therapy is preventive maintenance.

Safety evaluation and an understanding of the significance of the structure should be the basis for conservation and reinforcement measures.

No actions should be undertaken without demonstrating that they are indispensable.

Each intervention should be in proportion to the safety objectives set, thus keeping intervention to the minimum to guarantee safety and durability with the least harm to heritage values.

The design of intervention should be based on a clear understanding of the kinds of actions that were the cause of the damage and decay as well as those that are taken into account for the analysis of the structure after intervention; because the design will be dependent upon them.

The choice between “traditional” and “innovative” techniques should be weighed up on a case-by-case basis and preference given to those that are least invasive and most compatible with heritage values, bearing in mind safety and durability requirements.

At times the difficulty of evaluating the real safety levels and the possible benefits of interventions may suggest “an observational method”, i.e. an incremental approach, starting from a minimum level of intervention, with the possible subsequent adoption of a series of supplementary or corrective measures.

Where possible, any measures adopted should be “reversible” so that they can be removed and replaced with more suitable measures when new knowledge is acquired. Where they are not completely reversible, interventions should not limit further interventions.

The characteristics of materials used in restoration work (in particular new materials) and their compatibility with existing materials should be fully established. This must include long-term impacts, so that undesirable side-effects are avoided.

The distinguishing qualities of the structure and its environment, in their original or earlier states, should not be destroyed.

Each intervention should, as far as possible, respect the concept, techniques and historical value of the original or earlier states of the structure and leaves evidence that can be recognised in the future.

Intervention should be the result of an overall integrated plan that gives due weight to the different aspects of architecture, structure, installations and functionality.

The removal or alteration of any historic material or distinctive architectural features should be avoided whenever possible.

Deteriorated structures whenever possible should be repaired rather than replaced. Imperfections and alterations, when they have become part of the history of the structure, should be maintained so far so they do not compromise the safety requirements.

Dismantling and reassembly should only be undertaken as an optional measure required by the very nature of the materials and structure when conservation by other means impossible, or harmful.

Provisional safeguard systems used during the intervention should show their purpose and function without creating any harm to heritage values

## The Australia ICOMOS Charter (the Burra Charter) for the Conservation of Places of Cultural Significance.

Understanding and assessing cultural significance

### Purpose

This Practice Note provides guidance on cultural significance and its assessment, and elaborates the principles contained in the *Australia ICOMOS Burra Charter, 2013* (hereafter *Burra Charter*). It is not a substitute for the *Burra Charter*. Another valuable source that includes examples related to the assessment of cultural significance is the *Illustrated Burra Charter* (2004). The Resources list at Section 5 of this Practice Note includes other key guiding documents that may be relevant to assessing cultural significance in different parts of Australia.

This Practice Note replaces *Guidelines to the Burra Charter: Cultural Significance* (1988).

The Practice Note is for all practitioners, with a particular relevance for those new to applying the Burra Charter.

### Scope

This Practice Note covers:

#### Purpose

The concept of cultural significance

Assessing cultural significance

Common issues in assessing cultural significance

Resources

### 2.The concept of cultural significance

The concept of cultural significance is used in Australian heritage practice and legislation to encompass all of the cultural values and meanings that might be recognised in a place. Cultural significance is the sum of the qualities or values that a place has, including the five values— aesthetic, historic, scientific, social and spiritual—that are listed in Article 1.2 of the *Burra Charter*.

Through the processes of investigating the place and assessing each of these values, we can clearly describe why a place is important. This is the first step towards ensuring that our decisions and actions do not diminish its significance.

#### *The Burra Charter Process*

Understanding a place and assessing its cultural significance are the first two steps in the *Burra Charter Process*. Establishing cultural significance is an essential step in developing the best policy for that place.

Steps 1 and 2 in the *Burra Charter Process* (below) are relevant to this Practice Note.



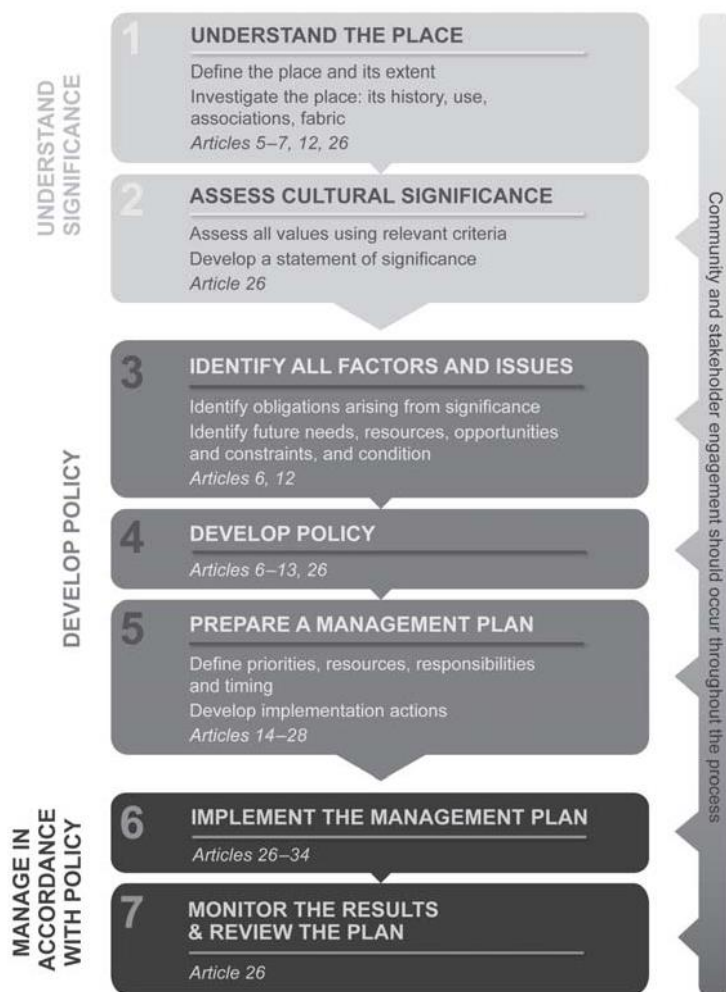


Figure 1 The *Burra Charter* Process

Terminology

The terms cultural significance, cultural heritage value and heritage significance are often used interchangeably. The *Burra Charter* uses *cultural significance* as the term that brings together all the *cultural values* of a place. Similarly the *Australian Natural Heritage Charter* (AHC & AIUCN: 2002) uses and defines the term *natural significance*. Many places will have both natural and cultural values. For Indigenous peoples for example, natural and cultural values may be indivisible.

What are aesthetic, historic, scientific, social and spiritual values?

These five terms, which are listed alphabetically in the *Burra Charter*, are often included in Australian heritage legislation, though some jurisdictions include extra terms such as ‘architectural’ or ‘archaeological’ value. Criteria are also used to help define cultural and natural significance, and there is now a nationally agreed set of heritage assessment criteria.

Each of these criteria may have tangible and intangible aspects and it is essential that both are acknowledged.

It is important to recognise and acknowledge that these values are frequently interdependent. In some cases they may be in conflict.

The five values are briefly defined below, drawing on the definitions used in the *Illustrated Burra Charter*.

*Aesthetic value* refers to the sensory and perceptual experience of a place—that is, how we respond to visual and non-visual aspects such as sounds, smells and other factors having a strong impact on human thoughts, feelings and attitudes. Aesthetic qualities may include the concept of beauty and formal aesthetic ideals. Expressions of aesthetics are culturally influenced.

In considering aesthetic value, ask:

Does the place have special compositional or uncommonly attractive qualities involving combinations of colour, textures, spaces, massing, detail, movement, unity, sounds, scents?

Is the place distinctive within the setting or a prominent visual landmark?

Does the place have qualities which are inspirational or which evoke strong feelings or special meanings?

Is the place symbolic for its aesthetic qualities: for example, does it inspire artistic or cultural response, is it represented in art, photography, literature, folk art, folk lore, mythology or other imagery or cultural arts?

Does the place display particular aesthetic characteristics of an identified style or fashion?

Does the place show a high degree of creative or technical achievement?

*Historic value* is intended to encompass all aspects of history—for example, the history of aesthetics, art and architecture, science, spirituality and society. It therefore often underlies other values. A place may have historic value because it has influenced, or has been influenced by, an historic event, phase, movement or activity, person or group of people. It may be the site of an important event. For any place the significance will be greater where the evidence of the association or event survives at the place, or where the setting is substantially intact, than where it has been changed or evidence does not survive. However, some events or associations may be so important that the place retains significance regardless of such change or absence of evidence.

To help understand the historic value of a place, ask:

Is the place associated with an important event or theme in history?

Is the place important in showing patterns in the development of history locally, in a region, or on a state-wide, or national or global basis?

Does the place show a high degree of creative or technical achievement for a particular period?

Is the place associated with a particular person or cultural group important in the history of the local area, state, nationally or globally?

*Scientific value* refers to the information content of a place and its ability to reveal more about an aspect of the past through examination or investigation of the place, including the use of archaeological techniques. The relative scientific value of a place is likely to depend on the importance of the information or data involved, on its rarity, quality or representativeness, and its potential to contribute further

important information about the place itself or a type or class of place or to address important research questions. To establish potential, it may be necessary to carry out



some form of testing or sampling. For example in the case of an archaeological site, this could be established by a test excavation.

To appreciate scientific value, ask:

Would further investigation of the place have the potential to reveal substantial new information and new understandings about people, places, processes or practices which are not available from other sources?

*Social value* refers to the associations that a place has for a particular community or cultural group and the social or cultural meanings that it holds for them.

To understand social value, ask:

Is the place important as a local marker or symbol?

Is the place important as part of community identity or the identity of a particular cultural group?

Is the place important to a community or cultural group because of associations and meanings developed from long use and association?

*Spiritual value* refers to the intangible values and meanings embodied in or evoked by a place which give it importance in the spiritual identity, or the traditional knowledge, art and practices of a cultural group. Spiritual value may also be reflected in the intensity of aesthetic and emotional responses or community associations, and be expressed through cultural practices and related places.

The qualities of the place may inspire a strong and/or spontaneous emotional or metaphysical response in people, expanding their understanding of their place, purpose and obligations in the world, particularly in relation to the spiritual realm.

The term *spiritual value* was recognised as a separate value in the *Burra Charter, 1999*. It is still included in the definition of *social value* in the Commonwealth and most state jurisdictions. Spiritual values may be interdependent on the social values and physical properties of a place.

To appreciate spiritual value, ask:

Does the place contribute to the spiritual identity or belief system of a cultural group?

Is the place a repository of knowledge, traditional art or lore related to spiritual practice of a cultural group?

Is the place important in maintaining the spiritual health and wellbeing of a culture or group?

Do the physical attributes of the place play a role in recalling or awakening an understanding of an individual or a group's relationship with the spiritual realm?

Do the spiritual values of the place find expression in cultural practices or human-made structures, or inspire creative works?

Assessing cultural significance

Locating cultural significance

The *Burra Charter* says that cultural significance is embodied in the place—in its fabric, setting, use, associations and meanings. It may exist in: objects at the place or associated with it; in other places that have some relationship to the place; and in the activities and traditional and customary practices that may occur at the place or that are dependent on the place.

A place may have multiple aspects of significance and these may or may not be interdependent. The process of assessing cultural significance should include defining the tangible and intangible attributes that embody each aspect of cultural significance.

For example, a bora ring or a temple is the tangible expression of the spiritual values of certain cultural groups while the ceremonies and rituals that are held at each place are the intangible expressions. For some cultural groups the meanings and associations of a place may transcend all the *Burra Charter* criteria. For example, the meaning of a place or country to an associated Indigenous group may be the source of and underpin fundamental aspects of their identity, purpose, meaning, cultural obligations or practices. Such meanings may not be able to be defined or described adequately in Western cultural terms.

It is also desirable to determine how important each of these attributes or expressions is in supporting the significance of the place.

How is cultural significance assessed?

The cultural significance of a place is assessed by analysing evidence gathered through the physical investigation of the place, research and consultation.

The next step is to evaluate its qualities against a set of criteria that are established for this purpose. The criteria used may be as simple as the five values identified in the *Burra Charter*, or they may be more complex. Australian heritage agencies generally use eight criteria. A place may be of cultural significance if it satisfies one or more of these criteria. Satisfying more criteria does not mean a place is necessarily more significant.

To help achieve consistency, some heritage agencies use a set of significance indicators to assist in applying each criterion. A good example is the Queensland Heritage Council's *Using the Criteria: a methodology* (Queensland Heritage Council: 2006). In addition, threshold indicators may be used to determine the relative significance of a place. Often these rely on comparison of a place with other similar examples within a defined area—across a State for example, a locality or nationally. Threshold indicators are most commonly used to determine if a place can be included on a particular heritage list or register.

A place that is not listed on a statutory or non-statutory heritage list may still be a place of cultural significance, and a significance assessment process may be warranted.

Some elements of a place may be more important than others. The contribution of each element needs to be recognised. It is often useful to identify those elements that are not significant or detract from significance. This will assist in policy formulation.

What is a statement of significance?

A statement of significance provides a concise and distilled summary of the cultural significance of the place. It is common practice for the statement of significance to follow an analysis of each aspect of significance against each value or criterion. The statement of significance summarises each aspect, highlighting the aspects of significance that are most important. The statement of significance underpins decisions about statutory protection and conservation actions and is therefore of



critical importance. It should be supported by sound evidence and be able to withstand scrutiny.

In some jurisdictions there is a standard format that needs to be followed.

Where there is no statement of significance for a place, use the prompts and questions under each value in Section 2 of this Practice Note to gain a preliminary understanding of significance

Common issues in assessing cultural significance

This section provides guidance about a range of issues that may arise when assessing cultural significance.

Issue: The underlying research is not adequate

*Some assessments of cultural significance are based on inadequate research, meaning that the assessments made cannot be relied upon.*

*Guidance:* Practitioners should be rigorous in their assessment of cultural significance.

The cultural significance of a place may not be immediately evident. Adequate research and appropriate consultation are essential, and need to be completed before an assessment of cultural significance can be made or an existing assessment reviewed.

Assessments of cultural significance should be robust in the face of public scrutiny. They should be comprehensible not just to heritage practitioners, but also to owners and others who may have an interest in the place but have no experience in heritage conservation and in how cultural significance is assessed. The process used and the conclusions derived should be clearly stated and well documented.

Assessments of cultural significance often require a comparison with other places of a similar type, values, history or associations. Care is needed in selecting the comparable places.

Issue: The assessment of cultural significance is now inadequate or requires review

*Our appreciation of the cultural significance of a place may change as a result of new research, changing values or the continuing history of a place.*

*Guidance:* Assessments of cultural significance should be reviewed regularly, especially when there is new or better information about the place and its context, or a change in cultural, physical or environmental circumstances.

Issue: Incomplete assessments

*All aspects of significance should be assessed for each place. Time, budget, skills, and other resource constraints may narrow the assessment. This is likely to result in an inadequate assessment of cultural significance.*

*Guidance:* Assessments of cultural significance are specific to a place, and all aspects of significance should always be assessed. It is not appropriate to limit an assessment by excluding any aspect. To do so risks diminishing the significance of the place as policy decisions will be made with an incomplete understanding of significance.

Where one or more values or criteria have not been able to be assessed, this should be clearly stated. Where there is an indication that a place may be significant in relation to a particular value, and yet this has not been assessed, its *potential* significance should be clearly noted and further assessment recommended.

It is important that sources of information be reliable. Primary sources should be consulted wherever possible in preference to secondary sources. An error or misunderstanding by an earlier researcher may have a serious impact on the understanding of the place.

Where heritage practitioners are asked to provide an assessment of many places—for example in a municipal-wide heritage study—a lack of time and budget may limit the level of assessment that can be provided. Any such limitations should be clearly stated for the benefit of future users of the study.

Issue: Avoiding preconceptions

*Assessing cultural significance requires a careful process of analysis. It is not sufficient to make judgements based on rules of thumb or conventional wisdom.*

*Guidance:* A place can be culturally significant regardless of its age, notions of conventional beauty, or the presence or absence of built form, or the number of people for whom it is significant. A place does not have to be ‘old’ to be historically or socially significant, nor conventionally beautiful to be aesthetically significant. Places with no visible physical evidence can still be highly significant.

In assessing cultural significance, it is essential to be open to knowledge and values expressed from different perspectives and cultural contexts. Be prepared to conduct deeper research beyond ‘the mainstream’ (see also the next issue).

Issue: Engaging with diverse forms of knowledge and cultural perspectives

*Assessing cultural significance requires the assessor to be responsive to different sources of knowledge and different ways of perceiving the value of the place.*

*Guidance:* In assessing cultural significance, all forms of knowledge should be considered and no one form should be privileged over others. For example, for some places much of the knowledge may not be written down, and consultation with those who hold that knowledge will be essential. Practitioners should think broadly about the likely sources of knowledge about a place and how best to access them. In some circumstances, protocols may be needed to protect culturally sensitive knowledge and information, and cultural sensitivities may limit the amount of information that may be revealed.

Different cultures may value a place in different ways, and this should be reflected in the assessment of cultural significance. The *Code on the ethics of co-existence in conserving significant places* (Australia ICOMOS: 1998) provides guidance on how to recognise and respect the rights of different cultural groups.

Issue: The condition of a place

*The physical condition of a place does not generally influence its significance, but will often be a factor in determining policy for the place.*

*Guidance:* A place may be in ruinous condition, yet still be significant if its values can be clearly understood. In this case the condition does not influence significance, but will have a bearing on the development of policy for the place.

Where a place is intact and in remarkably good condition, then it may be significant for its rarity. Here the condition affects its rarity, which in turn may make it significant; but there is not a direct link between condition and significance.

Issue: The assessment lacks logic, is poorly argued or is too subjective

*Assessing cultural significance requires a careful and rigorous approach that is designed to clearly articulate each and every reason why the place is important.*

*Guidance:* Assessments of cultural significance are an expression of expert opinion. As such, they are based on the experience the assessor brings to the task. Such assessments should present a well-argued case, clearly based on and well referenced to the evidence. The arguments underpinning the assessment should be internally consistent and lead to a logical and defensible conclusion. Where different strands of data have been given different weight by the assessor, this should be indicated in the assessment.

Peer review may be of value, especially for complex assessments.

Issue: Place is too narrowly defined

*'Place' in the Burra Charter has a broad meaning, and includes its elements, objects, spaces and views. Place may have tangible and intangible aspects.*

*Guidance:* A place should be considered in its wider physical, social or spiritual context. It should not be assessed in isolation.

A group of individual places with shared histories, common social associations, or complementary aesthetic characteristics may form a larger 'place' or a serial place. Care is needed in defining the extent of the place and the tangible and intangible elements of the place. Its setting may include views to and from the place, its cultural context and relationships, and links between this place and other places: refer to Articles 1.12 and 8 in the *Burra Charter*.

Issue: Importance of involving those with associations and knowledge

*Places may have important associations with communities, cultural groups and individuals, and these associations should be considered in assessing significance.*

*Guidance:* Assessment of cultural significance should involve all those for whom the place may have significant associations and meanings, including those who hold cultural knowledge about and responsibilities for a place.

In some traditional cultures and in other groups, relevant knowledge may reside in only a limited number of people. They should be identified and consulted. In particular, engagement with relevant knowledge-holders will be essential where cultural significance assessments concern social and spiritual values.

Review of preliminary conclusions by those with significant associations or cultural connections will help ensure that their values have been understood and clearly articulated.

Issue: Social value is not well assessed

*Social value refers to the significant associations that may develop between a contemporary community or cultural group and a place over time.*

*Guidance:* Social value is the value to the present community, and is not the same as social history. Historical research into past connections and users of a place can provide a useful foundation for understanding social value.

A variety of social research methods can be used to help assess social value.

Generally these include direct engagement with the communities or cultural groups that have known associations with the place using established research techniques such as interviews, group discussions and surveys.

In preparing to assess social value, it may be helpful to define specific indicators of significance. Several State government heritage agencies (Queensland, Victoria and NSW) and the Australian government have developed useful guidance documents for their own jurisdictions, and there is considerable alignment between them in the area of social value assessment.

Issue: The assessor lacks all the skills needed

*Recognise that a range of skills will be needed to assess the cultural significance of each place.*

*Guidance:* Cultural significance assessment usually requires a range of skills and experience, and it is unlikely that one person will be able to cover all aspects, particularly for complex places.

Assessors should be honest about the limits of their own skills and experience. Often a team of appropriately skilled specialists is needed.

Typically an assessment of cultural significance will involve historical research, physical examination of the place, engagement with people with associations to and knowledge about the place. Each of these tasks may need a range of specialist skills or knowledge, as will the task of synthesising the information collected.

Issue: Recognising intangible heritage

*Intangible heritage means the non-material aspects of culture that are valued.*

*Expressions of intangible heritage include traditions, practices, performance, use, knowledge and language. Place and objects are tangible expressions.*

*Guidance:* A place may be the locus for the expression of aspects of intangible heritage that are important to a community or cultural group. Assessing the cultural significance of the place involves understanding its intangible heritage, and this means consulting with those for whom it has this value. The intangible heritage may be dependent upon the existence and form of the place.

Issue: Natural values are ignored

*Both cultural and natural values should be assessed for any place likely to have both sets of values.*

*Guidance:* The Australian Natural Heritage Charter defines natural significance as 'the importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value' (Article 1.3). Where appropriate these values should be assessed. The cultural significance of a place may in whole or part derive from the natural environment of the place, including its natural heritage values. For many traditional cultures there is no conceptual division between 'nature' and 'culture', and the social significance and spiritual significance of a place for Indigenous people may, for example, be wholly or partly dependent on the natural environment of the place.

Issue: The statement of significance fails to answer 'why' a place is significant

*The purpose of a statement of significance is to clearly express why a place is of cultural significance.*

*Guidance:* The assessment process should produce a clear and definitive statement of significance. A statement of significance expresses why a place is significant. The statement of significance should never just restate the history or description of the place.

Statements of significance are analytical in nature. They should relate directly to the specific assessment criteria used, succinctly and clearly indicating how those criteria have, or have not, been satisfied.

Issue: Scientific value is misunderstood

*The scientific value of a place refers to its potential to yield information about the past through investigation.*

*Guidance:* In the *Burra Charter*, scientific value does not refer to any historical or contemporary association with science. Scientific value is often called 'research value' or 'evidentiary value' so as to avoid this confusion. Refer back to the definition of scientific value in Section 2 under *What are aesthetic, historic, scientific, social and spiritual values?*





## Resources

### Primary Resources

AHC and AIUCN, 2002 *Australian Natural Heritage Charter for the conservation of places of natural heritage significance*, Second edition, Australian Heritage Commission in association with the Australian Committee for the International Union for the Conservation of Nature (ACIUCN). Available from <http://www.environment.gov.au/heritage/ahc/publications/commission/books/australian-national-heritage-charter.html>

Australia ICOMOS, 2013 *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*. Available from <http://australia.icomos.org/publications/charters/>

Australia ICOMOS, 1998 *Code on the ethics of co-existence in conserving significant places*.

Available from <http://australia.icomos.org/publications/charters/>

Environment Protection and Heritage Council (EPHC), 2008 *A Guide to Heritage Listing in Australia*, Department of the Environment, Water, Heritage and the Arts. Includes the model criteria known as the HERCON criteria. Available from <http://www.environment.gov.au/heritage/publications/pubs/heritage-listing-guide.pdf>

HCOANZ, 2009 *Protecting Local Heritage Places. A national guide for local government and communities*, Heritage Chairs and Officials of Australia and New Zealand. Available from [http://www.dpced.vic.gov.au/data/assets/pdf\\_file/0005/44474/Protecting-Local-Heritage-Places.pdf](http://www.dpced.vic.gov.au/data/assets/pdf_file/0005/44474/Protecting-Local-Heritage-Places.pdf)

Kerr, James Semple, 2013 *The Conservation Plan: a guide to the preparation of conservation plans for places of European cultural significance*. Seventh Edition, Australia ICOMOS. Available from <http://australia.icomos.org/publications/the-conservation-plan/>

Russell, Roslyn and Winkworth, Kylie, 2010, *Significance 2.0: A guide to assessing the significance of collections*. Commonwealth of Australia. Available from <http://www.environment.gov.au/heritage/publications/significance2-0/>

- Walker, M. & Marquis-Kyle, P., 2004 *The Illustrated Burra Charter: good practice for heritage places*. Australia ICOMOS. Available from <http://australia.icomos.org/publications/charters/>
- Assessing social significance
- Byrne, D., Brayshaw, H., Ireland, H., 2001 *Social Significance: a discussion paper*. NSW National Parks and Wildlife Service. Available from <http://www.environment.nsw.gov.au/resources/cultureheritage/SocialSignificance.pdf>
- Johnston, Chris, 1992 *What is social value? A discussion paper*. Australian Heritage Commission, Canberra. Available from <http://contextpl.com.au/knowledge/post/what-is-social-value-a-discussion-paper/>
- Walker, Meredith, 1998 *Protecting the Social Value of Public Places*. Australian Council of National Trusts.
- Indigenous heritage
- Australian Heritage Commission, 2002 *Ask First: A guide to respecting Indigenous heritage places and value*. AHC, Canberra. Available from <http://www.environment.gov.au/heritage/ahc/publications/commission/books/ask-first.html>
- Other key guidelines
- Commonwealth
- Australian Heritage Council, 2009 *Guidelines for the assessment of places for the National Heritage List*. Available from <http://www.environment.gov.au/heritage/ahc/publications/nhl-guidelines.html>
- New South Wales
- NSW Heritage Office/NSW Heritage Council, 2011 *Assessing heritage significance*. Available from <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/listings/assessingheritagesignificance.pdf>
- NSW Heritage Office/NSW Heritage Council, 2009 *Assessing Significance for Historical Archaeological Sites and Relics*. Available from <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/ArchSignificance.pdf>
- NSW Heritage Office/NSW Heritage Council, 2008 *Levels of Heritage Significance*. Available from <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/levelsofheritagesignificance2008.pdf>
- NSW Heritage Office/NSW Heritage Council, 2006 *Assessing Historical Importance. A guide to State Heritage Register Criterion A*. Available from <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/infohistoric/importance.pdf>
- NSW Heritage Office/NSW Heritage Council, 2000 *Assessing Historical Association. A guide to State Heritage Register Criterion B*. Available from <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/infohistoric/association.pdf>

NSW Office of Environment and Heritage, 2011 *Guide to investigating, assessing and reporting on Aboriginal cultural heritage in NSW*. Available from <http://www.environment.nsw.gov.au/resources/cultureheritage/20110263ACHguide.pdf>

#### Northern Territory

There are no specific guidelines on assessing cultural significance available from the Northern Territory government heritage website at present. For updates check: [www.dlp.nt.gov.au/heritage](http://www.dlp.nt.gov.au/heritage)

#### Queensland

Queensland Department of Environment and Resource Management, 2010 *Guide to assessing and managing ATSI cultural heritage*. Available from [http://www.nrm.qld.gov.au/propertyplanning/pdf/oneplan\\_guide\\_cultural\\_heritage.pdf](http://www.nrm.qld.gov.au/propertyplanning/pdf/oneplan_guide_cultural_heritage.pdf)

Queensland Heritage Council, 2013 *Using the criteria: a methodology. An interpretation and methodological framework for entering places on the Queensland Heritage Register using the criteria established by the Queensland Heritage Act 1992*. Available from <http://www.qldheritage.org.au/assets/files/pdf/using-the-criteria.pdf>

#### South Australia

South Australia Department of Premier and Cabinet, 2006 *A guide to recording and conserving Aboriginal heritage sites, objects and remains*. Guideline 9 Section 3 of the *Aboriginal Heritage Act 1988*. Available from [http://dpc.sa.gov.au/sites/default/files/pubimages/documents/aard/AHA1988\\_guideline09.pdf](http://dpc.sa.gov.au/sites/default/files/pubimages/documents/aard/AHA1988_guideline09.pdf)

#### Tasmania

Tasmanian Department of Primary Industries, Parks, Water and Environment, 2011 *Assessing Historic Heritage Significance for application with the Historic Cultural Heritage Act 1995*. Available from [http://www.heritage.tas.gov.au/media/pdf/Threshold\\_Guidelines\\_FINALv5\\_October\\_2011.pdf](http://www.heritage.tas.gov.au/media/pdf/Threshold_Guidelines_FINALv5_October_2011.pdf)

#### Victoria

Heritage Council of Victoria, 2012 *Assessing the cultural heritage significance of places and objects for possible state heritage listing: the Victorian Heritage Register criteria and threshold guidelines*. Available from [http://www.dpcd.vic.gov.au/data/assets/pdf\\_file/0009/127485/HV-VHR\\_Criteria\\_and\\_Thresholds\\_Guidelines-2012.pdf](http://www.dpcd.vic.gov.au/data/assets/pdf_file/0009/127485/HV-VHR_Criteria_and_Thresholds_Guidelines-2012.pdf)

Victoria Department of Planning and Community Development, 2012 *Guidelines for conducting and reporting on Aboriginal cultural heritage investigations*. Available from [http://dpc.vic.gov.au/images/documents/Aboriginal\\_Affairs/Guidelines-for-conducting-and-reporting-on-Aboriginal-cultural-heritage-investigations.pdf](http://dpc.vic.gov.au/images/documents/Aboriginal_Affairs/Guidelines-for-conducting-and-reporting-on-Aboriginal-cultural-heritage-investigations.pdf)

#### Western Australia

There are no specific guidelines on assessing cultural significance available from the Western Australian government heritage website at present. There is guidance on assessing places for the State Heritage Register: go to

<http://stateheritage.wa.gov.au/state-heritage-register/assessment-nomination/assessment>



## **INTERNATIONAL CHARTER FOR THE CONSERVATION AND RESTORATION OF MONUMENTS AND SITES (THE VENICE CHARTER 1964)**

*II<sup>nd</sup> International Congress of Architects and Technicians of Historic Monuments, Venice, 1964.*

*Adopted by ICOMOS in 1965.*

Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.

It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions.

By defining these basic principles for the first time, the Athens Charter of 1931 contributed towards the development of an extensive international movement which has assumed concrete form in national documents, in the work of ICOM and UNESCO and in the establishment by the latter of the International Centre for the Study of the Preservation and the Restoration of Cultural Property. Increasing awareness and critical study have been brought to bear on problems which have continually become more complex and varied; now the time has come to examine the Charter afresh in order to make a thorough study of the principles involved and to enlarge its scope in a new document.

Accordingly, the II<sup>nd</sup> International Congress of Architects and Technicians of Historic Monuments, which met in Venice from May 25<sup>th</sup> to 31<sup>st</sup> 1964, approved the following text:

### **DEFINITIONS**

#### **Article 1.**

The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.

#### **Article 2.**

The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.



### Article 3.

The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

## CONSERVATION

### Article 4.

It is essential to the conservation of monuments that they be maintained on a permanent basis.

### Article 5.

The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

### Article 6.

The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

### Article 7.

A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.

### Article 8.

Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.

## RESTORATION

### Article 9.

The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

### Article 10.

Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.

#### Article 11.

The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.

#### Article 12.

Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

#### Article 13.

Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

### HISTORIC SITES

#### Article 14.

The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

### EXCAVATIONS

#### Article 15.

Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956.

Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken.

Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.

All reconstruction work should however be ruled out "*a priori*". Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

## PUBLICATION

### Article 16.

In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.



## **Indische Bouwkunst en de Ontwikkelingsmogelijkheid van Een Indo-Europeeschen Architectuurstijl**

door Prof. C.P. Wolff Schoemaker (This is an essay written by Wolff Schoemaker in developing an Indo-European Architecture Style. The title "In search of the tropical style" is taken from C.P. Wolff Schoemaker's contribution to the jubilee issue of the Indisch Bouwkundig Tijdschrift volume 26 (1923):

"Indian architecture and the possibility of developing an Indo-European architectural style", in which he writes: "The actual characteristic of tropic style has been developed by the Indians and from their buildings we learn to know it")

When evaluating work in Indonesia, it's crucial not to overlook the significant constraints imposed by the materials used, which often prevent the elevation of the work in an ideal scenario. The question arises about how the material and spiritual factors influence our artistic and technical thinking in this country. A long-standing indigenous building tradition has been disrupted; the atmosphere is humid and sweltering, and the sultry climate stimulates the senses while weakening the body and mind. This is a country where diverse races coexist and intermingle. How do these factors influence us in this context?

Contrasting elements like these render the stylistic challenges in this tropical region confusing for those unfamiliar with them, particularly as they need guidance in tradition. The societal norms, the voice of nature, the societal spirit, and the perceptions of beauty here are vastly different from those in the homeland of the Indo-European artist, to which his memories and traditional understanding hark back.

Yet, tropical nature subconsciously educates the observant eye in the laws it employs to construct its creations, meaningfully imitate, and group together powerful phenomena. These imperishable laws also provide the architect with principles of form to infuse his creation, a monumental reflection of the spirit of his communal life, with the tropical atmosphere where that communal life originated. Only those who are indifferent to the impressions of their environment, who fail to comprehend the language spoken by the master builders of the silent architectural remains in Central Java, and those who isolate themselves in Western eclecticism remain oblivious to the stylistic rules that tropical nature unveils.

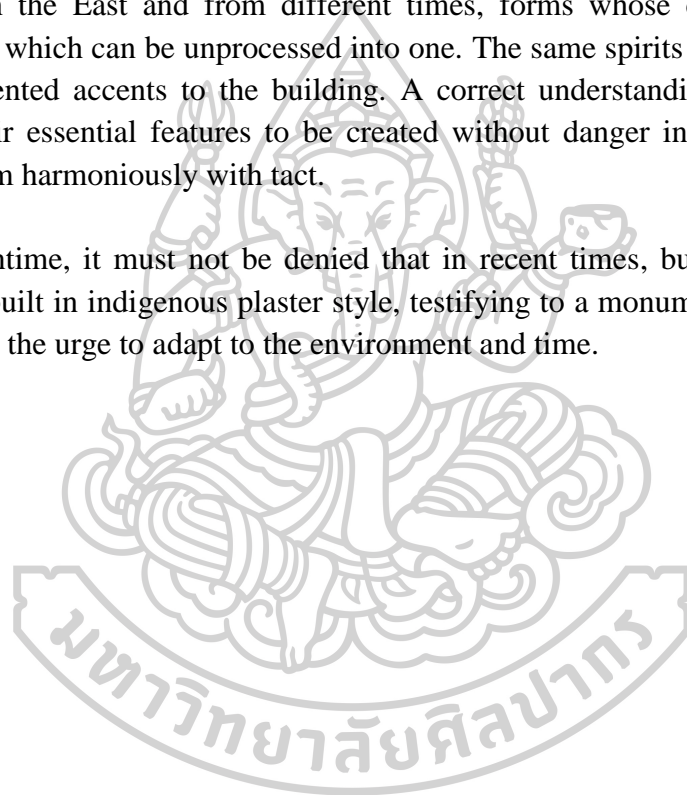
That is why many here continue to cover the building hulls with a layer of plaster, similar to practices in Northern Europe. This approach lacks detailed articulation and, at most, endows the architecture with a wide gutter.

Even more repulsive are the plaster structures, the forms of which seem to be molded into the material after the Baroque German example. Candle-shaped bulges spring up between the bays as if glued to the wall, ending in profiled capsules. Penants in bulky

column form rise sharply, demanding attention, going over all the floors without acknowledging their support of the beam floors. Strange characterless plaster masonry completes the restless image, without scale, without rhythm, without expression of the process of construction, the static relationship. Even reinforced concrete as a construction material is no excuse for this adhesive architecture.

It is incorrect to believe that the application of ornaments in an Indian character with the use of forms after the Asian example already leads to the solution for a tropical-style building. It is incredibly incorrect to derive forms from building products not from one style unit but mainly found in images of works of art from different countries in the East and from different times, forms whose content needs to be understood, which can be unprocessed into one. The same spirits harm each other and give fragmented accents to the building. A correct understanding of strange forms enables their essential features to be created without danger into new motives and arrange them harmoniously with tact.

In the meantime, it must not be denied that in recent times, buildings in Indonesia have been built in indigenous plaster style, testifying to a monumental sense and also testifying to the urge to adapt to the environment and time.





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