

CULTURAL VALUE REFLECTION PAPER

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INTRODUCTION

This reflection paper on cultural value is part of the graduation studio 'Heritage and Architecture: Rotterdam Harbour'. In the field of heritage, architecture-students have to position themselves on how to deal with the existing build environment. In the first semester, we made an analysis of the warehouse Santos based on previous reports and drawings. Part of this analysis was a cultural value analysis where we mapped the values in a matrix and gave our group statement reflecting on this analysis. My adaptation on this matrix can be found in attachment 1. The result of the first semester was a reflection on the cultural value statement we did and the way it connects to my individual design project; it can be found in attachment 2.

In this paper, the focus is on reflecting on the statement of significance made in the P2 reflection paper and justifying possible changes that were made afterwards. This will be achieved by stating the cultural values and how I have dealt with them in my design proposal. With regards to that, this paper will also react to the complete design and my perspective on how the cultural values are to be treated. Matters like program, energy efficiency in relation to cultural values will also be discussed. 'How do architects deal with historical layers?' is a central question throughout this paper.

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1. Matrix

STATEMENT OF SIGNIFICANCE

1. North and south facades

The main thing that changed slightly since the P2 reflection paper is that I stood by the assumption that nothing/very little could be changed in the north and south façade. I only planned on replacing the wooden shutters with glass and doing the necessary repairs on the brickwork. This is based on the fact that those façades are valued highly in importance of cultural value. Since the P2 I have been reconsidering this point. The new function of Santos will be a cultural centre in combination with a restaurant and this function is in need of a clear entrance. Santos does not have that at the moment, as it has three identical doors on either side.

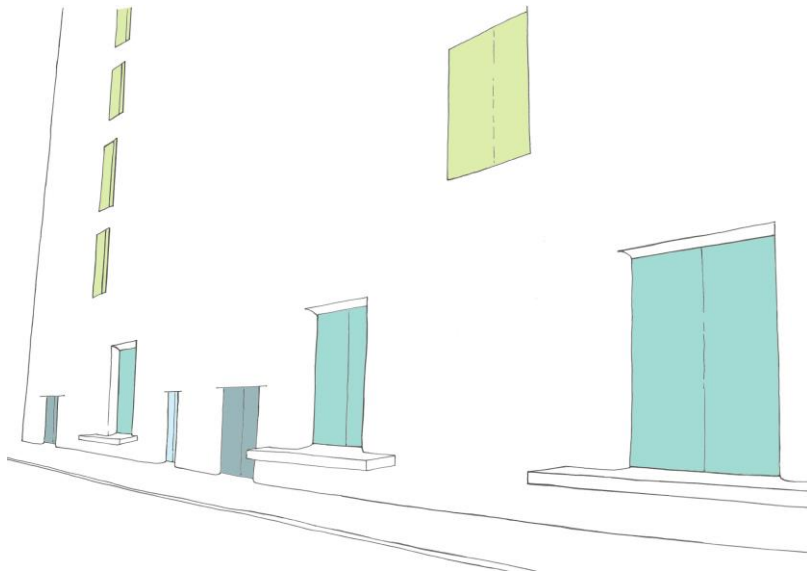


Image 1: Current entrances on the north side. Drawn by: Romana de Vries

In order to make a building that makes that connection to the outside world and that can invite people inside, it needs an entrance that invites people in, that makes people curious about what is inside. That is the reason why I have changed the entrance into a more clear and open entrance that is bigger than all the other entrances, that sticks out. The restaurant, as well as the cultural centre need a transparent entrance to draw people in. To make the building more accessible from the north side, I have raised the floor before the main entrance and alongside the façade.



Image 2: Photo of the current façade on the north side. Source: own photo.



Image 3: New design of the main entrance on the north side. Source: own drawing.

2. West and east facades

In the P2 reflection I valued the side walls low in importance, just like we said as a group in the matrix. Still, I did not touch them, not because of the low or high importance, but because of the atmosphere that I want to preserve inside. There are multiple reasons why I wanted to perforate the walls ever since, firstly because of the sheer potential to make something out of it that could add something to the design. Moreover, it can tell a story, it can make you question what is behind it, what's inside. Because of the thickness of the walls and the intention not to make too big holes, so that the introvert atmosphere inside could be kept intact.

Thus, I perforated the wall on the west side next to the restaurant, but only here, because I wanted to only perforate it where it was required and would add value to Santos. In image 4 you can see the current situation and the perforation will be made on the white part of the west wall. There will



also be some benches and trees next to the window.

Image 4: Photo of the current façade on the west side. Source: own photo.

3. Crown

Moreover, I argued that Santos should have its crown back or have some sort of reference to the old winch houses. I have dropped that idea, because the 'reference' would be a very modern interpretation of what was once a very functional part of the building. This reference would most

likely be the contour of the roof and it would not have any functionality at all. I could not find any other reasons why I would raise the roof.

Moreover, from the inside there are two voids going through the floors from the north to the south side and they also refer to the past routing of goods from the winch houses through the building. Thus, in a way the inside now responds to the missing of the winch houses on the roof.

4. Introvert feeling (spirit of place)

An introvert person is described as 'someone who is shy, quiet, and unable to make friends easily'. When we are discussing a building in which the atmosphere would be described as introvert, I would say that a building does not seek the company of other buildings, it does not seek a connection to the outside world and it is typically interested in its inner world. That word applies to Santos, with its small number of windows and two entirely closed façades. It does not really respond to its direct surroundings. Its low ceilings and wide floorplan are also a big part of the existing atmosphere. This kind of atmosphere is typical for Santos and it is an important part of its identity.

However, this fact does create a dilemma, because most new function in Santos will need more daylight. I intend to mostly keep the façade closed and get the daylight in from opening the roof. In this way it still does not relate itself not too much with the surroundings, while the amount of daylight increases. However, Santos does lose part of the dark atmosphere inside. But in return, I can make connections between the floors and hopefully create a nicer space for the program I have in mind and in that way, it gives Santos more value.

As I touched on before, the entrance of Santos will change from many wooden doors to one clear entrance, so that will give a bit more transparency. Together with the openings in the west wall for the restaurant, that are the only extra openings on the ground floor. The new openness of the entrance and the restaurant adds a lot more value to Santos, so I believe this intervention is only. The only thing that is changing is that the side facades will be opened a little more, however, this would not change the atmosphere inside, it will only bring a bit more daylight in.

5. Materialisation inside

The current materialisation inside determines a lot of the atmosphere inside Santos. The main materials used inside are the Phoenix columns and beams, the wooden beams and floors and the brick walls. The Phoenix columns inside are part of the load bearing construction and are made of iron parts bolted together. They are not as rare as we first thought in the group matrix, as there can be multiple of these systems found in the Netherlands. The columns do give a special character to the building, especially when they are visible in the space. However, the problem with these columns is that they are not fire resistant and neither sound insulated and because of that it is probably difficult to keep these columns in sight. This can be solved by spraying them with a fire-resistant spray and installing sprinklers on all the floors.

Moreover, the wooden floors and beams are preserved and kept in sight as much as possible. The brick wall is another story, because for its new function, the building needs some insulation. The placement of insulation over the north and south façade on the outside is out of the question, because of the high value I gave to these facades. Thus, it needs insulation on the inside. Then the brick will not be visible. That is why I chose to show the brick next to the window by making a window that is larger than the original and place that over the original window. See image 5.

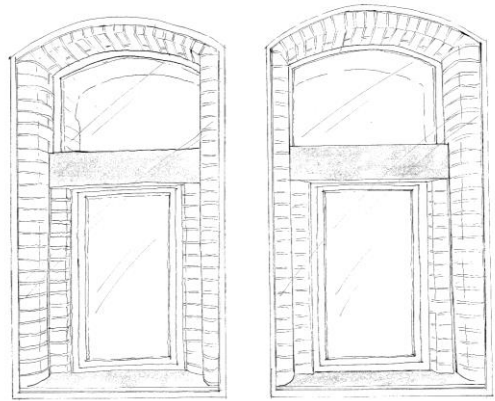
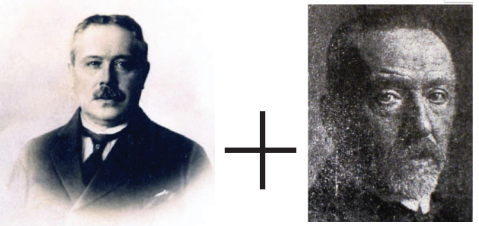


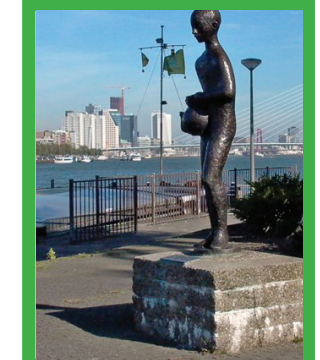

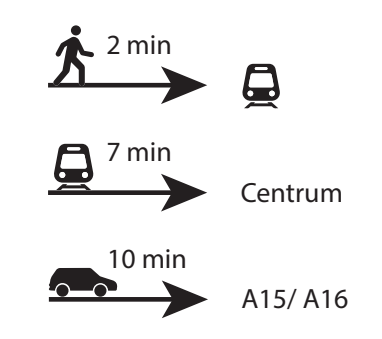
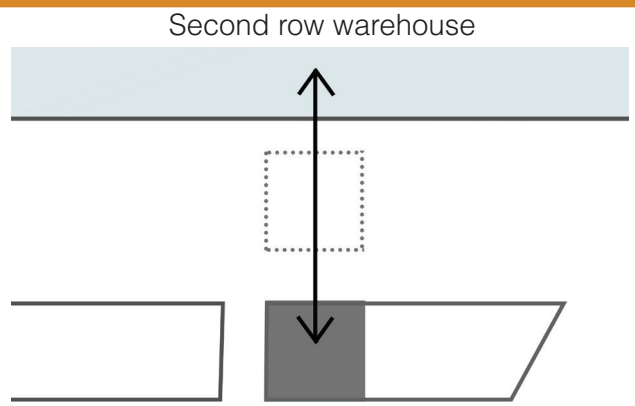

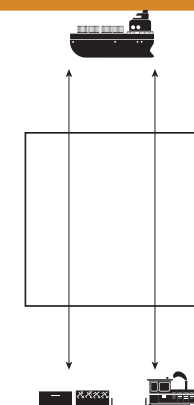
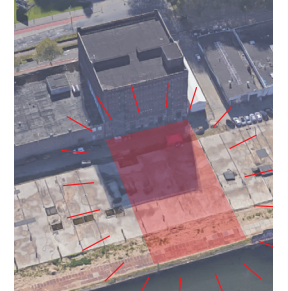
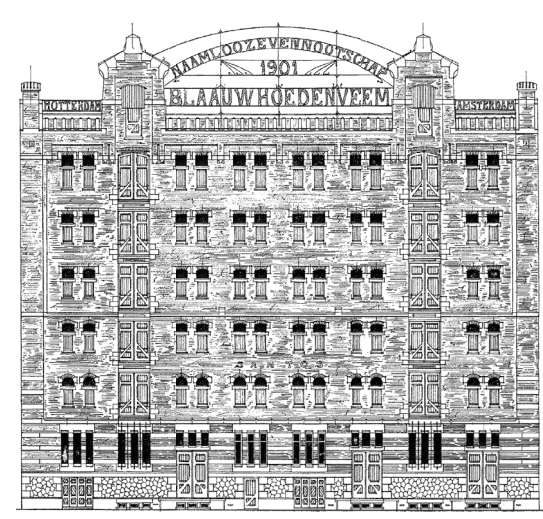


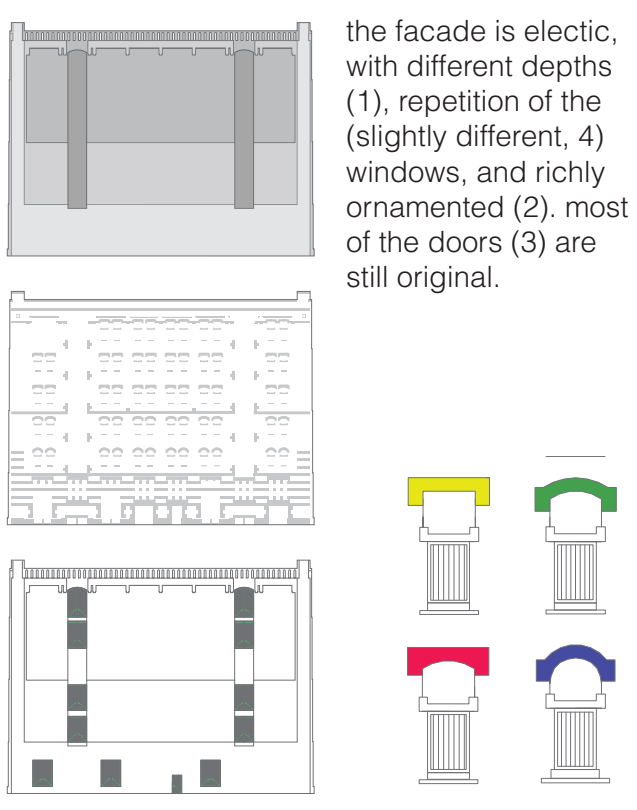


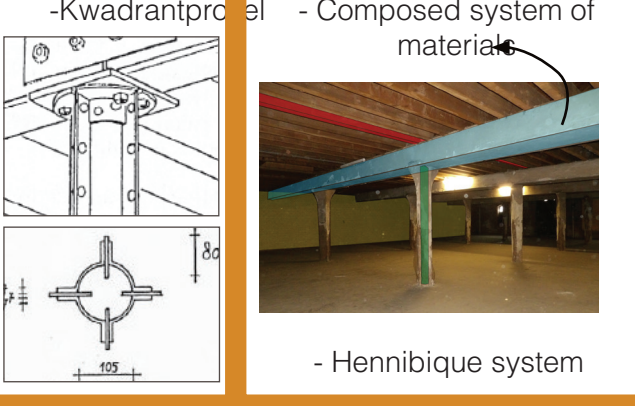

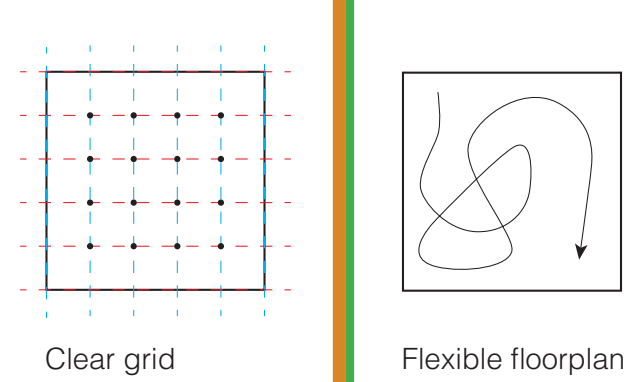
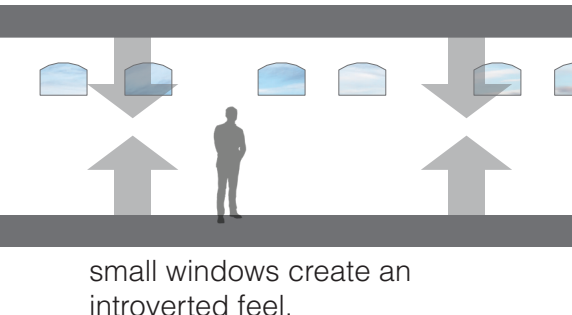


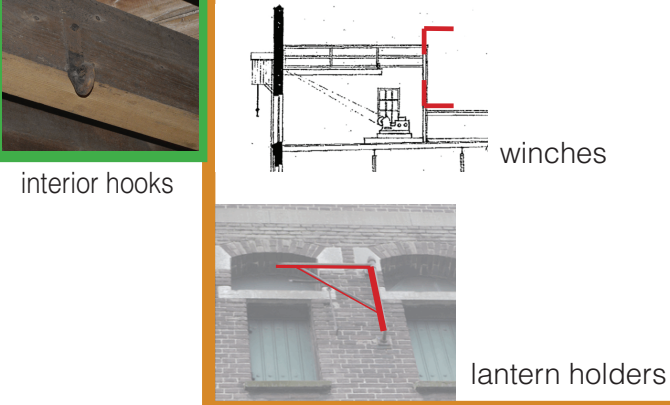
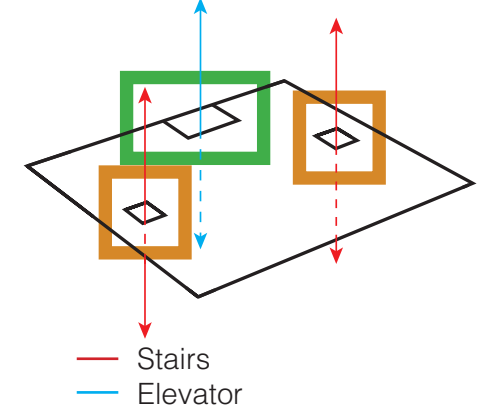
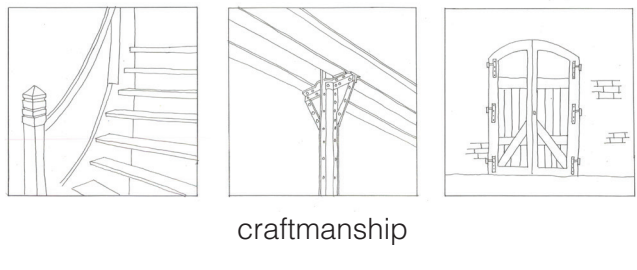

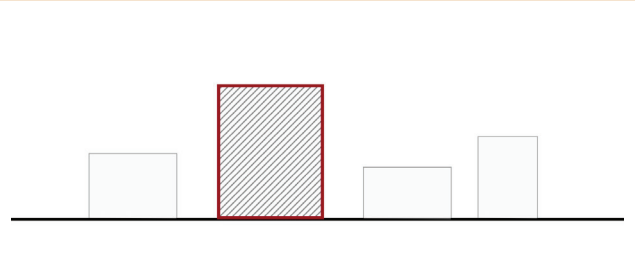
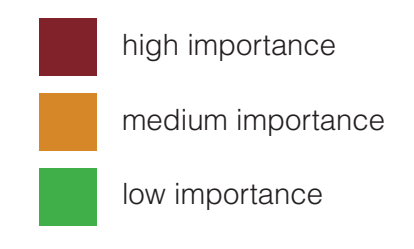


Image 5: Photo of the current situation and sketch of the new design. Own photo and design.

REFLECTION ON THE COMPLETE DESIGN

When I am looking back at what I first concluded as important cultural values and how much I changed these, then I can say I did alter some of the things I valued as important and 'don't-touch'. However, I think I succeeded in my intention to keep the introvert atmosphere intact as much as possible and the north and south façade as well.

Overall, I really try to take cultural value in consideration at every design step and choice. I try to respect what was once functioning and in full glory and now functionless, purposeless. However, a building needs to adapt to handle a new function, especially since it has been built over a hundred years ago. It needs more daylight, climate control and insulation among other things, otherwise people are not going to use it.

| | Age value | Historical value | Intentional commemorative value | Non intentional commemorative value | Use value | Art value | Rarity value | Spirit of place |
|-----------------------------|---|---|--|---|--|--|---|---|
| | | | | | | |  <p>- Only joined venture of Stok & Kanter - A lot of Stok's buildings were destroyed</p> | |
| Surroundings / setting |  <p>CODRICO</p> |  <p>traintracks jazz club chinese neighborhood</p> |  <p>'Ketelbinkie'</p> |  <p>train tracks south of Santos</p> |  | |  <p>Second row warehouse</p> |  |
| Site | | | | |  | | |  <p>relation to water</p> |
| Skin |  <p>patina on the facade</p> |  <p>disappeared elements that were once very important for the look of the building</p>  <p>falling S / santos lettering</p> <p>different bricks - new lift</p> | | | |  <p>the facade is eclectic, with different depths (1), repetition of the (slightly different, 4) windows, and richly ornamented (2), most of the doors (3) are still original.</p> | | |
| Structure |  <p>wooden construction fire resistance around beams</p> |  <p>optimized (economic) structure by setbacks</p> | | | | |  <p>-Kwadrantproef - Composed system of materials - Hennique system</p> | |
| Spaceplan | |  <p>supervisor house</p> | | |  <p>Clear grid Flexible floorplan</p> | | <p>There are only a couple of warehouses with these dimensions left from the 19th century</p> |  <p>small windows create an inverted feel.</p> |
| Surfaces (interior) |  <p>damages</p> | | | | |  <p>visible brickwork</p> | | |
| Services | |  <p>interior hooks winches lantern holders</p> | | |  <p>Stairs Elevator</p> |  <p>craftmanship</p> | | |
| Spirit of place (the story) | |  | | | | | <p>- It was the highest warehouse at the time it was build</p>  |  <p>high importance medium importance low importance</p> |