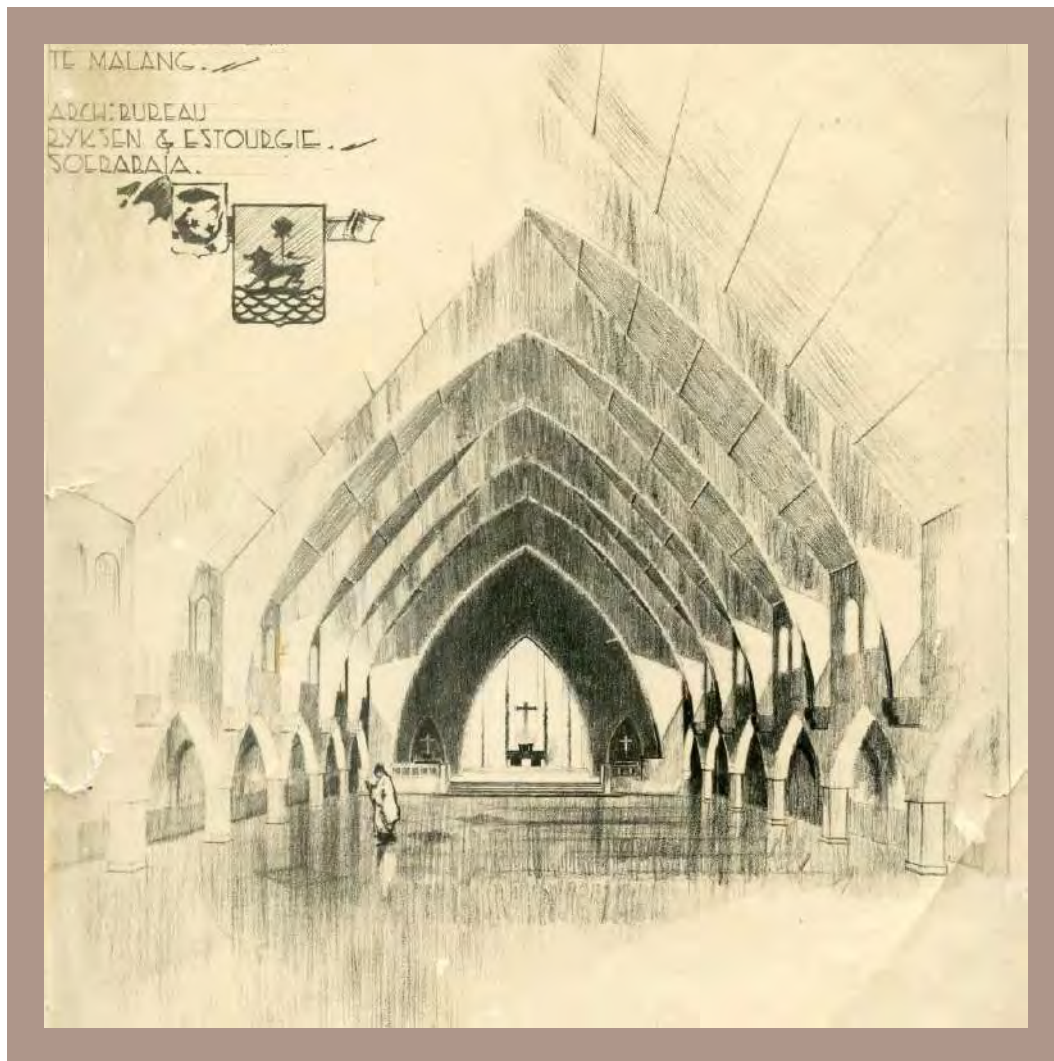


H.L.J.M. ESTOURGIE AND SON:
ARCHITECTS IN SURABAYA AND BEYOND
(1920 - 1958)



Written by
TIMOTICIN KWANDA

H.L.J.M. ESTOURGIE AND SON:
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Foreword

Since the enactment of economic liberation after the 1870s, the Dutch East Indies experienced rapid progress in the economic field. Surabaya as the second largest city in the Dutch East Indies at that time, in the late 19th and early 20th centuries, became a place of representation or even the center of many large companies. Large companies, such as Internatio (Internationale Credit en Handels Vereeniging), NHM (Nederlands Handels Maatschappij), HVA (Handels Vereeniging Amsterdam), Borsumij, Geo Wehry who mostly work in the plantation sector open branches in Surabaya.

The direct impact of the stretching of the business that most of the companies in the plantation sector also made many European residents, especially the Dutch, lived in Surabaya. All of that also affected the construction of large-scale buildings in Surabaya. Most of the architects or who are members of the famous architectural bureau in the Dutch East Indies have filled the city space with their buidings design in Surabaya.

After being established as a township, on April 1, 1906 Surabaya gradually expanded towards the south. The southern part of the city was still not much developed and relatively still not densely populated. The old city that located around the Red bridge, was considered to be very crowded and unhealthy for residential areas. So since 1910, the city government has begun to develop the city towards the south.

New residential areas emerged, such as Goebeng (1908), Darmo (1911) and Koepang I & II area (1915 and 1916) areas that cover approximately 228.8 hectares, Ketabang (1916), Sawahan, Ngagel (1916) that purchased by the city government on October 16,

1916 covering an area of 46.4 hectares, and Tegalsari area. The area of the old city was later referred to as *benedenstad* (lower city), while the southern area that developed in 1910 was relatively more organized and healthy that called *bovenstad* (upper city).

The growth of Surabaya as a modern city must also be accompanied by many architects working there. One of the architects who contributed to the development of the city of Surabaya from 1920 to 1957 was H.L.J.M. Estourgie and Son. Many of his works are spread throughout the city. Unfortunately until now, there is no book specifically discussing the existence of the architect and his work.

The publication of the book H.L.J.M. Estourgie and Son written by Timoticin Kwanda, is basically useful for filling in the gaps on book that discusses the development of architecture in Surabaya. As one of the observers of the development of architecture in Surabaya, of course I welcome you happily for the publication of this book. Hopefully the publication of this book will also increase knowledge for observers about the development of architecture in Surabaya.

Handinoto
Surabaya, October 2018

Preface

If we want to understand a city, we should look at the variety in architecture of the city, walk through it, look and stop, and be amazed. Hence, whenever I visit a city, I enjoy buying a book helping me to understand a city through its architecture. To this point, Surabaya has produced many buildings designed by renowned colonial architects namely Eduard Gerard Hendrik Hubert Cuypers (1859-1927), Marius Jan Hulswit (1862-1921), Cosman Citroen (1981-1935), Arthur Amandus Fermont (1882-1956), Frans Johan Louwrens Ghijsels (1882-1947), Henri Maclaine Pont (1884-1971), Liem Bwan Tjie (1891-1969), and W. Lemei (1892-1946). However, many great buildings in Surabaya are still unknown by the residents and the academic world of architecture.

Henri Louis Joseph Marie Estourgie (1885-1964) and his son Jean Guillaume Marie Estourgie (1927), for example, is one of the unfamiliar architects in Surabaya, in fact he has designed many buildings in Surabaya. The evolution of his design works describes discursive processes, such as in the evolution of a design concept from first conception to production, the change of buildings and their use from a historical perspective, and their architectural styles that gave rise to a certain aesthetic, the influences of which are usually cultural or philosophical in origin.

This book is a basis for us to read some part of the city of Surabaya through the history of architecture. It is also as a reference book that has many facts, photographs and dates for study, insight and understanding of late colonial and postcolonial architecture particularly in Surabaya. Based on the archives recorded in the Netherlands by P.K.M. van Roosmalen and the result of documentation in Surabaya and beyond, nearly 90 design works of Henri and Jean Estourgie are found in

many cities but mostly in Surabaya and other cities in East Java, such as Malang, Batu, Lawang, Mojowarno, Probolinggo, and outside Java namely Tenggarong.

Following the timeline completed by by Dr. Pauline in chapter 1, Estorugie's design works are discussed in a chronological order beginning with Kantoorgebouw Handelsvereeniging Amsterdam (HVA) designed in 1920 and built in 1921 as one of his initial involvement in design work as the head of Surabaya branch office of Architectenbureau Hulswit en Fermont Weltevreden en Ed. Cuypers Amsterdam in 1921. The rest of their design works are discussed consecutively until their departure from Surabaya in 1958.

Within a historical context, the name of a street is written according to the old name and the new name, and street names and city names are written according to some spelling system, namely Van Ophuijsen spelling system (1901-1947) for example Soerabaja, Koetai and Batoe, the Republican spelling system (1947-1972) from oe to u for Surabaja, and after 1972 the Enhanced Indonesian spelling system dj for Modjowarno becomes j and j becomes y for Surabaya.

Timoticin Kwanda
Surabaya, October 2018

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AN *INDISCH* CAREER IN FIVE STAGES: A BRIEF ACCOUNT OF THE *INDISCH* LIFE AND WORKS OF HENRI AND JEAN ESTOURGIE

Dr. Pauline K.M. van Roosmalen

INTRODUCTION

Ten years ago, little was known about – and consequently little attention was paid to – the work of *Architectenbureau Henri Estourgie* and its post-colonial successor *Architectenbureau Henri Estourgie & Zoon*. If not for Bambang Eryudhawan, a dear friend and colleague from Jakarta, this situation might well have continued. Following his suggestion to investigate the work of Henri Estourgie though, I soon learned Estourgie worked at the architecture bureau of one of the Netherlands’ leading architects around the 1900s and of his *Indisch* associate’s office in Batavia and Surabaya. I also discovered that Henri’s son and daughter-in-law, Jean and Rita Estourgie-Hertman, lived in the Netherlands. Based on the unique documents that Jean and Rita kept and thanks to their willingness to share their still vivid memories of Henri, his work and their own lives, I was able to piece together a preliminary draft of nearly 90 projects designed and built by Henri and Jean between 1920 and 1958.



THE PALACE OF SULTAN ADJI MOEHAMAD PARIKESIT OF KOETAI IN TENGGARONG (1935-38)

THE PALACE WAS DESIGNED IN A MODERN EUROPEAN STYLE WITH LONG HORIZONTAL VOLUMES, WHITE STUCCO WALLS, COLUMN, A GLASS AND A FLAT ROOF. THE THRONE ROOM WAS RAISED TWO METERS ABOVE GROUND LEVEL. THE SPACE UNDER THE THRONE ROOM OFFERED PARKING FACILITIES FOR EIGHT CARS AND A SAFETY BOX. THE PALACE WAS A GIFT FROM THE *INDISCH* GOVERNMENT TO THE SULTAN.

While I was listing the works of Henri and Jean Estourgie, Obbe Norbruis started investigating the oeuvre of Ed. Cuypers, M. Hulswit and A.A. Fermont: the office where Henri Estourgie worked throughout the first 20 years of his career. Norbruis’ published research findings are an elaborate account of the architects and the contractors who worked for and with Cuypers, Hulswit and Fermont and the projects they worked on.¹ Based on this account, another forty projects could be added to the Estourgie canon.²

To share the preliminary results of my research with a wider audience in Surabaya and beyond, Petra Christian University organised two student workshops that included field research and exhibitions. Through these activities, students, lecturers in architecture, as well as other citizens of Surabaya and beyond, not only gained a better insight and understanding the origin and history of some late and early postcolonial buildings in Surabaya, they also discovered previously unidentified ‘Estourgie projects’.

Because the documentation Jean and Rita possess is incomplete and have suffered the vagaries of time, it was necessary to turn to other sources to learn more about the Estourgie projects themselves. For example, the treasure trove provided by the

Netherlands National Library’s (*Koninklijke Bibliotheek*) ongoing digitisation of contemporary Dutch East Indian newspapers has proved invaluable. The results of the in-depth study of these newspapers and the information they provide about the lives and works of Henri and Jean will be presented in a later publication. For now, what follows is a brief introduction about of the lives and works of Henri and Jean Estourgie.

Henri and Jean Estourgie are interesting for two reasons: the first reason is that their careers shed light on a previously under-researched *Indisch* architectural bureau. As such, it’s of invaluable importance in terms of increasing our knowledge, understanding and appreciation of late colonial and postcolonial architecture in Indonesia. The second reason is that it demonstrates that historical data are of the essence when analysing and describing the past events and that, depending on available data, ‘facts’ may be subject to change. History, in other words, is often not written in stone – even though the projects under scrutiny may be.

This publication therefore demonstrates the essence of architecture historical research: it reflects our current understanding and knowledge about *Architectenbureau Henri Estourgie* (&

Zoon). It’s not a final statement about the lives and works of Henri and Jean, but merely the beginning of an attempt to recognize, perhaps understand, and above all appreciate the intricate connection between Henri and Jean Estourgie, Surabaya and a host of other cities in East Java.³

BORN AND RAISED IN THE NETHERLANDS (1885-1915)

Like many of his colleagues in the Dutch East Indies, Henri Louis Joseph Marie Estourgie was born, raised and professionally trained in the Netherlands. Henri, the third child of Jean Henri Estourgie and Henriëtta Cecilia Clara Fisher, was born in Amsterdam on 17 December 1885. Like his older brothers Joseph and Charles, Henri attended the *Hogere Burger School* (HBS) in Sint Michielsgestel in southern Netherlands. After his graduation in 1905, Henri followed Charles' footsteps into architecture and after apprenticeships at various architecture bureaus, Henri was offered a position at the architecture bureau of Eduard Cuypers in Amsterdam in 1906.⁴



EDUARD CUYPERS AND HIS STAFF IN AMSTERDAM IN 1906
CUYPERS IS SEATED IN THE CENTRE OF THE PHOTOGRAPH.
HENRI ESTOURGIE, WITH MOUSTACHE AND ARMS CROSSED,
STANDS TO CUYPERS' RIGHT. HIS OLDER BROTHER CHARLES,
ALSO WITH MOUSTACHE AND CHAIN, IS RESTING AGAINST THE
FRONT OF THE DRAWING BOARD ON THE RIGHT.

STAGE 1: ARCHITECTENBUREAU ED. CUYPERS IN AMSTERDAM AND M.J. HULSWIT IN BATAVIA (1906-13)

When Henri started working for Cuypers, the bureau's portfolio was on the brink of a major transformation. The change was instigated by a request from the *Javasche Bank* in 1907 to adapt the design of its branch office in Semarang.⁵ Because of agreements between the bank and Marius Jan Hulswit, the main contractor, the request was the beginning of a long-lasting joint venture in Dutch East Indies architecture: the collaboration between Cuypers in Amsterdam and Hulswit in Batavia.⁶

As soon as Cuypers agreed to redesign the *Javasche Bank's* Semarang branch, other commissions for *Javasche Bank* offices as far apart as Medan, Solo and Makassar soon followed. And commissions did not stop: the *Nederlandsche Handel-Maatschappij* (NHM) and the Hongkong Shanghai Bank sought the services of Hulswit and Cuypers. As Hulswit struggled to keep up with the increasing demand for architectural design and the architects to draft them, Cuypers agreed to send two of his staff Amsterdam employees to Batavia: Rijk Rijkse (1872-1944) and Henri Estourgie.⁷ On their journey, Rijkse and Henri carried with them the drawings of the *Indisch* projects they had worked on in Amsterdam: in addition to several designs for the *Javasche Bank*, they also carried designs for *Toko De Vries* and NHM in Bandoeng and three unidentified projects in Soerabaja.⁸

Although the *Indisch* projects he worked on in Amsterdam no doubt familiarised Henri somewhat with circumstances and requirements of building in the colony, he was also very much the archetypical newcomer: young, single, and a stranger to the colonial lifestyle and the Dutch East Indies' way of life. Because no documents or other records

of Henri's first years in the colony have survived, it's impossible to tell what he personally and professionally thought and experienced.

From an architectural point of view, the early 1910s were an interesting period. It was around this time that the number of inhabitants in cities rapidly increased, cities expanded and modernised, with European facilities increasingly available. To accommodate these changes and meet the accompanying demands of the emerging middle class, commercial entrepreneurs provided numerous commissions to the bureau of Hulswit and Cuypers.

During his first years in the Dutch East Indies, Henri worked on various projects, including Rathkamp Pharmacy (1912) in Batavia and the aforementioned projects in Bandoeng.



HENRI ESTOURGIE IN HULSWIT'S OFFICE IN WELTEVREDEN
IN THE EARLY 1910S
HULSWIT'S OFFICE WAS SITUATED ON GANG KETAPANG.
HENRI NOT ONLY WORKED ON THIS ADDRESS, HE ALSO LIVED
THERE.

INTERRUPTION: WORLD WAR I

After three years in the colony, Henri returned to Amsterdam. The reason why he returned to the Netherlands is unclear; while Norbruis suggests Cuypers ordered his return because the bureau in Amsterdam was in dire need of projects, Henri's son Jean maintains his father left to escape a cholera epidemic.⁹ The timing of Henri's return proved poorly: as World War I broke out within a year after his arrival in the Netherlands, Henri was unable to return to the Dutch East Indies.

'Trapped' in the Netherlands, Henri alternated between work for Cuypers in Amsterdam and in Nijmegen alongside his older brother Charles.¹⁰ In Nijmegen, Henri assisted Charles on at least two local projects: a hunting lodge and the conversion of Oud-Heyendaal, a stately home Charles purchased to accommodate his bureau. For Cuypers' *Indisch* projects, Henri presumably worked on projects for the *Crediet- en Handelsvereniging* (1913), NHM, Insurance Company 'Dordrecht' and *Internationale* (1914) in Batavia and for Lindeteves-Stokvis in Batavia and Soerabaja (c.1913).¹¹

After World War I ended, Henri travelled once again to the Dutch East Indies. This time though, he did not only bring along project drawings. This time Henri was joined by Johanna Hendrika Gesina Rossing, his new bride.¹²

STAGE 2: ARCHITECTENBUREAU HULSWIT EN FERMONT WELTEVREDEN EN ED. CUYPERS AMSTERDAM (1919-25)

While Johanna familiarised herself in her new surroundings, Henri resumed work in Hulswit's office. During his absence, the bureau was complemented with a third associate, the civil engineer Arthur Amandus Fermont. The bureau's name was consequently and officially changed to *Architecten- & Ingenieursbureau Hulswit & Fermont Weltevreden en Ed. Cuypers Amsterdam*. Because of its comprehensive expertise, its reputation grew as the 'go to' bureau in the late 1910s.¹³

As the bureau grew, so did its portfolio. While the *Javasche Bank* continued to commission offices throughout the archipelago, the portfolio included projects for an increasingly varied clientele with commissions ranging from churches to schools and from hospitals to hotels. As it gradually became more complicated to keep up with demand and manage projects properly, particularly if clients and projects were located at some distance from Batavia, Hulswit-Fermont & Ed. Cuypers opened a branch office in Soerabaja in 1921.¹⁴

The responsibility to head the new office and acquire, design and supervise projects in East Java fell on Henri.¹⁵ The transition to Surabaya was a pivotal point: from 1921 until their departure in 1958 and except for the Japanese occupation, the Estourgies lived and worked in Surabaya.



HENRI ESTOURGIE AT THE DRAWING BOARD IN 1922
THIS PHOTOGRAPH SHOWS THE INTERIOR OF THE SURABAYA BRANCH OFFICE OF HULSWIT, FERMONT AND CUYPERS ON EMBONG KEMIRI. THE IMAGE BEHIND HENRI ON THE WALL NEXT TO THE WINDOW, IS THE ST. GEORGE CHURCH HENRI DESIGNED IN THE EARLY 1920s.

Under Henri's management, which included supervising construction works, the Soerabaja office soon undertook a multitude of commissions in Soerabaja and beyond, including the St. George church on *Patjarweg* (now: Jl. Pacar), a school for the Ursuline Sisters on Darmo Boulevard and the office for the *Handels Vereeniging Amsterdam* on *Komedieplein* (now Jl. Merak). In Malang, the office designed and built a building for *Javasche Bank* (1922) and a chapel for the Ursuline Sisters (1925) on *Tjelaket* (now Jl. Jaksa Agung Suprpto).¹⁶

Despite Henri's best efforts, things did not quite work

STAGE 3: ARCHITECTENBUREAU RIJKSEN & ESTOURGIE (1926-34)

Considering the office in Surabaya no longer existed and assuming Henry consequently was unemployed, it's not entirely certain why Henri and Johanna returned to Soerabaja in 1926. Was it because they preferred the Dutch East Indies to the Netherlands? Or was it because Soerabaja offered better career opportunities for Henri? If the latter was the case, the question rises whether Henri had already arranged to establish his own bureau in collaboration with Rijkssen, a colleague from Henri's early days at Hulswit and Cuypers, or whether the idea of a liaison emerged after Henri returned to Soerabaja.

Whatever the considerations and circumstances were, what can be confirmed is that Henri and Rijkssen established *Architectenbureau Rijkssen & Estourgie* in 1926.¹⁹ Unquestionable also is that over the nine year the bureau existed, Rijkssen and Estourgie built up an impressive portfolio with buildings; first and foremost, in Soerabaja and Malang, the cities where the bureau was located, but also in nearby towns such as Modjowarno and Pasoeroean.

One of the bureau's first commissions was the office of Dr H. Zeydner near the Red Bridge on *Kembang Djepoen* (now: Jl. Kembang Jepun) in Soerabaja. The building Henri designed was an intricate play of flat surfaces pulled together by a slender but distinct rectangular

out for him as *chef de bureau* for Hulswit-Fermont & Ed. Cuypers. Within two to three years following his appointment, Willem Jaski, the bureau's branch manager in Medan, was assigned as acting branch manager.¹⁷ Whether this was in anticipation of Henri's upcoming furlough in 1925, or perhaps because Henri was deemed not up to the job is difficult to ascertain since sources are missing.¹⁸ What is clear though, is that during Henri and Johanna's absence, Hulswit-Fermont and Cuypers' Surabaya branch was closed.

clock tower adorned with cubic volumes. Situated on a corner of one of the area's main roads, the modern and European architecture would have quickly turned the building into a landmark. Although many of Henri's later designs were considerably less modern and outspoken, Zeydner's office demonstrated Henri's competence as an architect.

In addition to projects the bureau acquired on its own accord, it also 'inherited' projects from Henri's days at Hulswit-Fermont and Cuypers. Examples include the church of St. George and projects for the Ursuline Sisters. Henri, who was a catholic and a member of the Catholic Social Union (*Katholiek Sociale Bond*) seemed to have built up excellent relations in these circles, connections that clearly proved very successful in acquiring commissions from these and other religious orders. Notably the Congregations of the Brothers of Oudenbosch (*Broeders van Oudenbosch*, also Congregation of the Holy Aloysius Gonzaga) and of the Honourable Sisters of Our Lady of Amersfoort (*Onze Lieve Vrouwe van Amersfoort*), the Don Bosco and the Carmel Foundation, and the Roman Catholic Church commissioned a myriad of (boarding) schools, orphanages, hospitals, convents and churches on various locations in Surabaya and well beyond the boundaries of Surabaya.



THE OFFICE OF *ARCHITECTENBUREAU RIJKSEN & ESTOURGIE* IN SOERABAJA IN 1926
THE SOERABAJA OFFICE, WHICH WAS ALSO THE HOME OF HENRI AND JOHANNA ESTOURGIE AND THEIR CHILDREN, WAS LOCATED ON *LINGGA*STRAAT (NOW: JL. LINGGA). THE NAME OF THE BUREAU IS MENTIONED ON THE PLAQUE BEHIND THE FENCE LEFT FROM THE ENTRANCE.



LOGO OF ARCHITECTURE BUREAU HENRI ESTOURGIE

STAGE 4: ARCHITECTENBUREAU HENRI ESTOURGIE (1935-42)

Despite the success of their association, Rijksen and Henri parted after nine years.²⁰ With 30 years of experience under his belt, it did not take Henri long to decide what he was going to do next: establishing his own bureau, *Architectenbureau Henri Estourgie*. The office was located on *Linggastraat* (now: Jl. Lingga).²¹ As Henri began his bureau, Johanna and their four children, Jeanne (1922), Henriëtte (1924), Jean (1927) and Germaine (1932), travelled to the Netherlands.²² When they returned in Soerabaja, in December 1935, Henri was working on a commission from one of his most loyal commissioners, the Sister Ursuline: The Saint Anna school and an auditorium adjacent to the church of Our Lady (*Onze Lieve Vrouwe*) on Kepandjen.²³



JEAN AND JOHANNA ESTOURGIE AND THEIR FOUR CHILDREN (1936)

THE PHOTOGRAPH IS TAKEN IN THE GARDEN OF THE ESTOURGIE RESIDENCE ANNEX BUREAU ON *LINGGAstraat* OR DARMO BOULEVARD IN SURABAYA. ON DARMO BOULEVARD, THE ESTOURGIES INITIALLY SETTLED ON NUMBER 54, LATER ON NUMBER 60. THEY MOVED BACK DARMO BOULEVARD 60 IN 1948 UNTIL THEY MOVED ONE MORE TIME IN 1950. THEIR LAST HOME AND OFFICE WAS ON *FLORESstraat* (NOW: JL. FLORES).

Thanks to Henri's professional expertise and networking skills – Henri and Johanna were active membership of the Catholic Social Federation (*Katholiek Sociale Bond*), the Melania Foundation and the Soerabaja Music Union (*Soerabajasch Muziekverbond*); Henri standing as candidate for the *Indisch* Catholic Party (*Indische Katholieke Partij*) for Soerabaja's local council in 1938 and 1941 – the bureau's the order portfolio once again filled up rapidly. As was customary in the Dutch East Indies, orders concerned both designs and construction work; indeed, Henri often collaborated with major construction companies like *Nederlandsche Aannemingsmaatschappij* (NEDAM) and *Hollandsche Beton Maatschappij* (HBM).

It was thanks to his collaboration with HBM, that Henri was commissioned to design the palace in Tenggarong. The design of the palace was the result of a competition between two contractors and their architects. Sultan Adji Moehamad Parikesit of Koetai, the judge of the competition, favoured Henri's design over that of C.P. Wolff Schoemaker, the architect put forward by *Algemeen Ingenieurs- en Architectenbureau* (AIA), the second contractor. The sultan's motivation for his decision was that while Wolff Schoemaker's design was oriental in style, Henri's design and construction were ultra-European and modern.²⁴

Placed within the oeuvre of Henri Estourgie, the palace in Tenggarong is in many ways remarkable. Although it demonstrated Henri's ability as an architect, most of his other projects were of more modest design and far less modernistic. Whether this was the result of the brief of his commissioners and building budgets is once again difficult to establish – although it seems reasonable to conclude that, with the exception of the handful of private commissions for private and company houses, religious congregations preferred restrained rather than ostentatious architecture for their schools, churches and convents.

Seven years after Henri started his own bureau, the future was looking bright. As the work increased, Henri expanded the bureau by hiring extra staff. To assist him in the office with drawings and other technical aspects, he employed a Dutchman, Van Dongen, and a handful of Indonesians. To guarantee the quality of the construction of buildings, he also employed Indonesians who worked as brick layers and carpenters.²⁵ Unfortunately though, a dramatic change of events would change the Estourgies' fortune.

INTERRUPTION: WORLD WAR II AND AFTERMATH

The Japanese invasion of the Dutch East Indies changed everything. The Japanese considered building and construction indispensable, and initially, Henri was permitted to continue working. Six months later though, Henri and his family were rounded up, separated and sent off to camps in Bandoeng and Semarang.

After Japan surrendered in 1945, Henri, Johanna, Jean and Germaine reunited and managed to leave the Dutch East Indies and travel to Netherlands.²⁶ Back in the Netherlands, they stayed two years with Henri's brother Charles and his family in Nijmegen.

STAGE 5: ARCHITECTENBUREAU HENRI ESTOURGIE CONTINUED (1948-58)

Although circumstances in the archipelago had fundamentally changed, Henri returned to Soerabaja in 1948. With little more than a few, damaged pre-war drawings at his disposal, Henri set out to rebuild his architecture bureau. The restart was not without its challenges, since quality staff and all kinds of material, including building material, were scarce and hard to procure. Nonetheless, Henri gradually managed to obtain several new commissions. Among his first post-colonial commissions was the restoration of the church of Our Lady on Kepandjen and a house for staff of a Dutch trading company: *Hagemeyer & Co.'s Handel Maatschappij NV*, both in Soerabaja.

Understanding the demand for architects, Jean followed his father's suggestion: in 1948 he registered at Delft Polytechnic to study architecture. His mother and youngest sister meanwhile travelled to Soerabaja in 1949.²⁷ Unbeknownst to them at the time, it was to be their last journey to their South East Asian home.



JEAN ESTOURGIE AT THE DRAWING BOARD IN SURABAYA IN 1953
AFTER HE OBTAINED HIS DEGREE IN ARCHITECTURE FROM DELFT POLYTECHNIC IN THE NETHERLANDS IN 1952, JEAN JOINED HIS FATHER'S BUREAU IN SURABAYA. AFTER JEAN'S ARRIVAL, THE BUREAU'S NAME WAS CHANGED TO ARCHITECTENBUREAU HENRI ESTOURGIE & ZOON.

After he obtained his degree in Delft, Jean immediately returned to Surabaya to join his father's architecture bureau.²⁸ Following Jean's arrival in office, the bureau's name was adjusted to reflect the family connection. From 1952 on the bureau was called *Architectenbureau Henri Estourgie & Zoon* (Son). Together, Henri and Jean built yet another impressive variety of clients and commissions. What was remarkable about the postcolonial portfolio, when compared to the late colonial portfolio, was the significantly increased commissions for houses, particularly official service accommodation. In Surabaya alone, Henri and Jean designed detached houses for Dutch Steam Company (*Stoomvaart Maatschappij Nederland*), Trading Association (*Handelsvereniging*) Amsterdam, Trading Company Mirandolle Voûte, Singer Sewing Machine Company, *NV Maatschappij t.v.v. Everard & Co Hzn.*, *Tiedeman en Van Kerchem* and *NV Kooy & Coster van Voorhout*, and several two-storey apartment buildings, notably for the General Syndicate of Sugar Manufacturers in *Indië* (*Algemeen Syndicaat van Suikerfabrikanten in Indië*, ASSI).

Because many of the houses Henri and Jean designed were situated in the same area and sometimes even the same street, it's fair to say that Henry and Jean left a relatively lasting mark

on these street and areas.²⁹ Unfortunately for Henry and Jean though, they were unable to witness the result of all their efforts due to wider geopolitical circumstances. After their wives left for the Netherlands at the end of 1947, Henry and Jean stayed behind in Surabaya to wrap up their remaining projects and ensure their Indonesian employees were provided for. As the atmosphere towards Dutch citizens grew increasingly hostile, Henri and Jean settled the last bills and said good-bye to their Indonesian colleagues and in March 1958, Henri and Jean left Indonesia with little more than a suitcase.

Back in the Netherlands, Henri and Jean joined their wives in Nijmegen. The same year, Jean accepted a position at the *Koninklijk Ingenieurs-en Architectenbureau Haskoning* (now: Royal HaskoningDHV) in Nijmegen. He continued working there until he retired in 1990. Henri retired upon his return in the Netherlands. He died and was buried in Nijmegen in 1964. Henri, Johanna, Jean and Rita never returned to Indonesia again.



ARCHITECTENBUREAU HENRI ESTOURGIE & ZON
 EMPLOYEES IN 1958: (A) MOESTAMAN (CONTRACTOR),
 (B) SUPRAPTO (TECHNICAL DRAWER), (C) DAIM (PAINTER)
 AND (D) HO YANG (OWNER CARPENTER WORKSHOP)
 THE PHOTOGRAPHS ARE TAKEN SHORTLY BEFORE HENRI
 AND JEAN'S FINAL DEPARTURE FROM INDONESIA. THEY
 WERE TAKEN BY JEAN IN THE FRONT GARDEN OF THEIR
 HOME ANNEX OFFICE AS A SOUVENIR FOR THESE FOUR
 MEN AND FOR THE ESTOURGIES THEMSELVES.

WHERE NEXT...?

As with many of Indonesia's important colonial and early postcolonial architecture, the work of Henri Estourgie and his son Jean bureau remains mostly undocumented and understudied. Consequently, it is in danger of being lost to posterity instead of being appreciated and preserved. It's hoped that by exploring and documenting the work of Henri and Jean Estourgie through this publication, designers, conservationists, policy makers and above all the general public, will become aware and will grow to appreciate the architecture Henri and Jean Estourgie created and subsequently come to understand its historical, social and economic relevance for Surabaya's past, its present, and its future.

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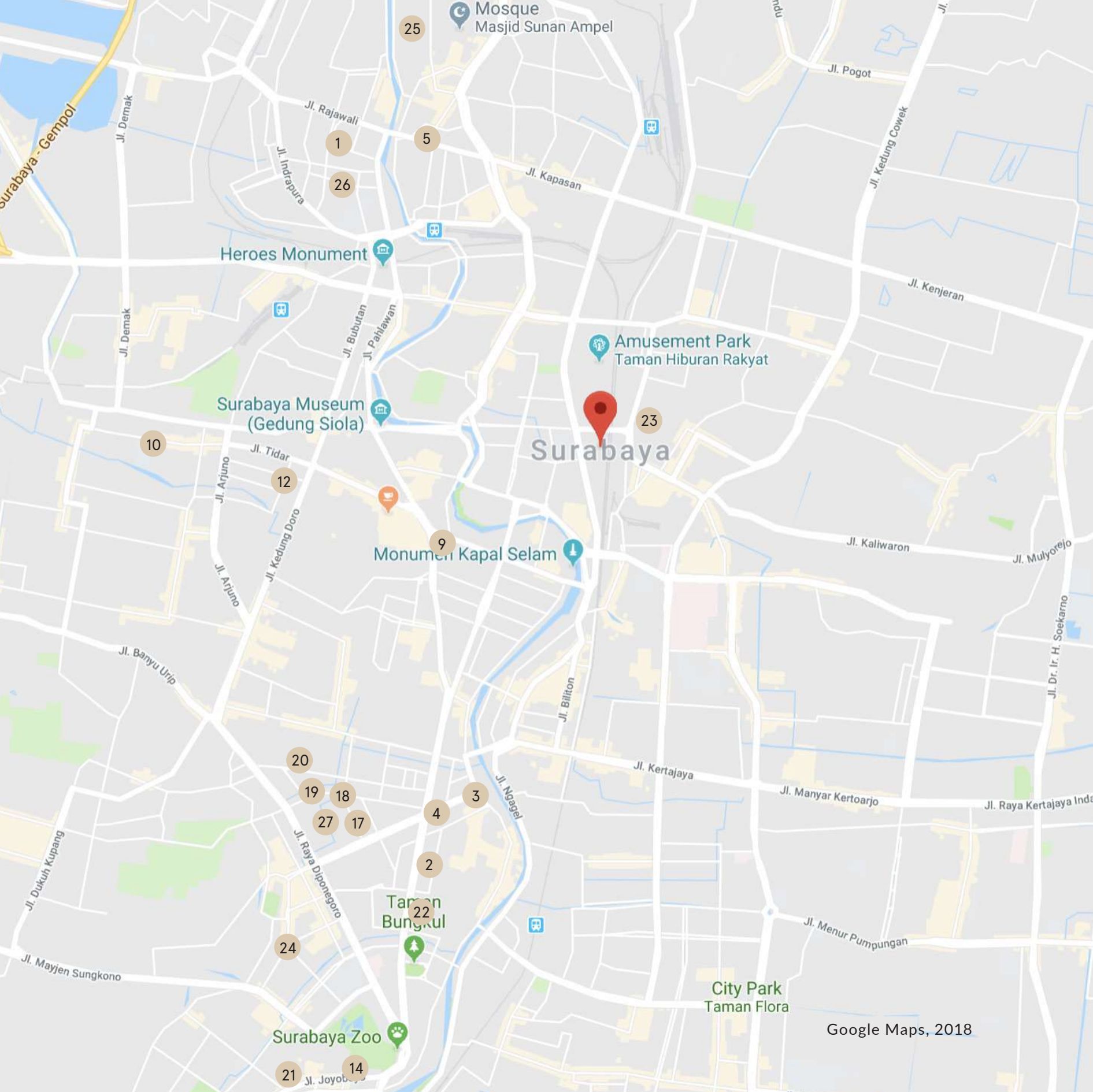
a/d Amstel architecten, Amsterdam: pages 13, 15. Courtesy of Obbe Norbruis.
Jean and Rita Estourgie-Hertman, Nijmegen: pages 10, 17, 18, 20, 22.
Het Nieuwe Instituut, Rotterdam: page 12 (Archive G.F. Croix, inv.nr CROI I 10450606).

NOTES

- ¹ Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018.
- ² For his research, Norbruis has uncovered an impressive amount of source material. Norbruis' interpretation of these sources doesn't always seem entirely unbiased i.e. objective.
- ³ A more elaborate account of the live and work of Henri and Jean Estourgie will be published separately at a later date.
- ⁴ Eduard Cuypers is a nephew of Petrus Josephus Hubertus (Pierre) Cuypers. Pierre Cuypers was one of the Netherlands' leading architects in the late 19th century. He designed, among others, two prestigious projects in Amsterdam: the *Rijksmuseum* (National Gallery, 1876) and Central Station (1881).
- ⁵ Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018,34-35.
- ⁶ Hulswit, a former teacher at the Quellinus school for applied arts in Amsterdam, moved to the Dutch East Indies in 1884. Less than a year later, he returned to the Netherlands. In 1894 Hulswit returned to the Dutch East Indies. After initially establishing himself as an autonomous contractor-architect in Soerabaja, he relocated to Batavia in 1898.
- ⁷ Why Hulswit and Cuypers selected Rijk Rijkxen and Henri Estourgie is unclear. Norbruis' explanation, both in his publication and in response to my question, are unsubstantiated and consequently highly speculative. Jean Estourgie confirmed his father was adventurous and for that reason might well have volunteered to represent Cuypers in Batavia. Communication with Jean Estourgie (2018).
- ⁸ Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 47.
- ⁹ Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM

Publishers, Zaandam, 2018, 4; Communication with Jean Estourgie (2011).

- ¹⁰ Charles Estourgie left Cuypers bureau in Amsterdam in 1912. He moved to Nijmegen where he started his own private architecture bureau. Hettie Peterse, *Charles Estourgie (1884-1950). Een bevlogen vakman*, Architectuur Centrum Nijmegen, Nijmegen, 2006; Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 301.
- ¹¹ Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 44.
- ¹² One of the projects Henri carried with him on his second journey to the Dutch East Indies was the office of the West Java Trading Company (*West Java Handel Maatschappij*, WEVA) in Batavia. Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 58.
- ¹³ Fermont joined the association in 1915. Variations in the bureau's name occur regularly, either on purpose or by mistake. The bureau's official name was officially adjusted in 1927 when Cuypers passed away. Curiously enough, it was at this moment the bureau's name was changed to *NV Architecten-Ingenieurbureau Fermont-Cuypers*. The bureau was dissolved in 1967, the year Fermont passed away.
- ¹⁴ Soerabaja was the city where Hulswit's Indisch career started in 1884. Hulswit died shortly before the Soerabaja branch office was opened. The bureau also opened a branch office in Medan. The Medan office was headed by Willem Jaski. In 1923 Jaski was also assigned acting head of the Surabaya office. Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 62, 301.
- ¹⁵ Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 62.
- ¹⁶ Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 62, 70.
- ¹⁷ Obbe Norbruis, *Alweer een sieraad voor de stad. Het werk van Ed. Cuypers en Hulswit-Fermont in Nederlands-Indië 1897-1927*, LM Publishers, Zaandam, 2018, 301.
- ¹⁸ Norbruis' interpretation about the departure of the Estourgies in 1925 is interesting but unsubstantiated by his reference/source.
- ¹⁹ In 1929 Louis van Os, a Malang based architect, joined the bureau. During this period, the bureau's name was changed to *Architecture bureau Van Os, Rijkxen & Estourgie*. When Van Os left the association in October 1939, the bureau's name to changed back to its original. *Soerabaiasch-Handelsblad* (9 November 1929), *De Indische Courant* (30 September 1930).
- ²⁰ Because to date no records have surfaced, one can currently only guess why Rijkxen and Henri ended the association; maybe the reason was diverging artistic interests, or a financial argument, or maybe a combination of the two, or none of these. When I asked Jean Estourgie, he told me his father never mentioned the reason of the disbandment. Communication with Jean Estourgie (2018)
- ²¹ Rijkxen continued the architecture practice on *Bromostraat* in Malang. *Soerabaiasch-Handelsblad* (31 December 1934).
- ²² *Soerabaiasch-Handelsblad* (5 December 1935).
- ²³ *Nieuwe Courant* (2 August 1950).
- ²⁴ *Soerabaiasch-Handelsblad* (19 February 1938).
- ²⁵ Communication with Jean Estourgie (2011).
- ²⁶ The two eldest daughters married and travelled respectively to Australia and England.
- ²⁷ *De Vrije Pers Ochtendbulletin* (23 July 1949).
- ²⁸ Rita Hertman, the woman Jean married 'with the glove' (*met de handschoen*) in 1953, arrived in Surabaya in 1954. Jean and Rita were married the same year in the Holy Heart church in Surabaya.
- ²⁹ 'Relatively' because a considerable number of houses has been demolished of fundamentally transformed.



MAP INDICATING ESTOURGIE PROJECTS

The map showing the location of the buildings in Surabaya only with numbers (for other cities please see inside the book) that located primarily in the three areas namely the old city centre referred to as *benedenstad* (lower city), the new city centre in the southern area developed in 1910 that called *bovenstad* (upper city), and the new residential areas of Darmo developed in 1911.

- | | | | | | |
|----|--|----|---|----|---|
| 1 | Kantoorgebouw
Handelsvereniging Amsterdam
(HVA) | 17 | Agentswoning Stoomvaart
Maatschappij Nederland (SMN) | 25 | Woning M.B.H.A Baagil |
| 2 | Schoolgebouw and Klooster
Zusters Ursulinen | 18 | Twee Verdiepingwoningen
Handelsvereniging Amsterdam
(HVA) | 26 | Broedersschool |
| 3 | Broederscholen (St.
Josephschool) | 19 | Agentswoning
Handelsvereniging Amsterdam
(HVA) | 27 | Dubbele Verdiepingswoning
N.V. Kooy & Coster van
Voorhout |
| 4 | Uitbreiding Broederscholen
(St. Joseph School) voor
Broeders van St. Louis
Oudenbosch | 20 | Woning met Paviljoen
Stoomvaart Maatschappij
Nederland (SMN) | | |
| 5 | Kantoorgebouw van Advocaat
en Procureur Dr. H. Zeydner | 21 | Flatgebouw N.V. Kooy & Coster
van Voorhout | | |
| 9 | Apotheek Simpang | 22 | Flatgebouw Algemeen
Syndicaat van Suikerfabrikanten
in Indië (A.S.S.I.) | | |
| 10 | Orphanage Don Bosco | 23 | Roomsche Katholiek Kerk Kristus
Radja | | |
| 12 | Roomsche Katholiek Kerk
Sawahen | 24 | Woning Verbandstoffenfabriek
te Soerabaia | | |
| 14 | Vereeniging Broedersscholen
te Soerabaia | | | | |



WORKING AS THE
HEAD OF THE SURABAYA
BRANCH OFFICE (1921-25)

Estourgie has worked with *Architectenbureau Hulswit en Fermont Weltevreden en Ed. Cuypers* Amsterdam bureau since 1906. However, his major role in design works started when he directed the Surabaya branch office with projects that designed and supervised under his responsibility, from 1921 until the close down of the office in 1925.

01

KANTOORGEBOUW *HANDELSVEREENIGING* AMSTERDAM (HVA)

Office of *Handelsvereniging*
Amsterdam (HVA) (1920-1924)

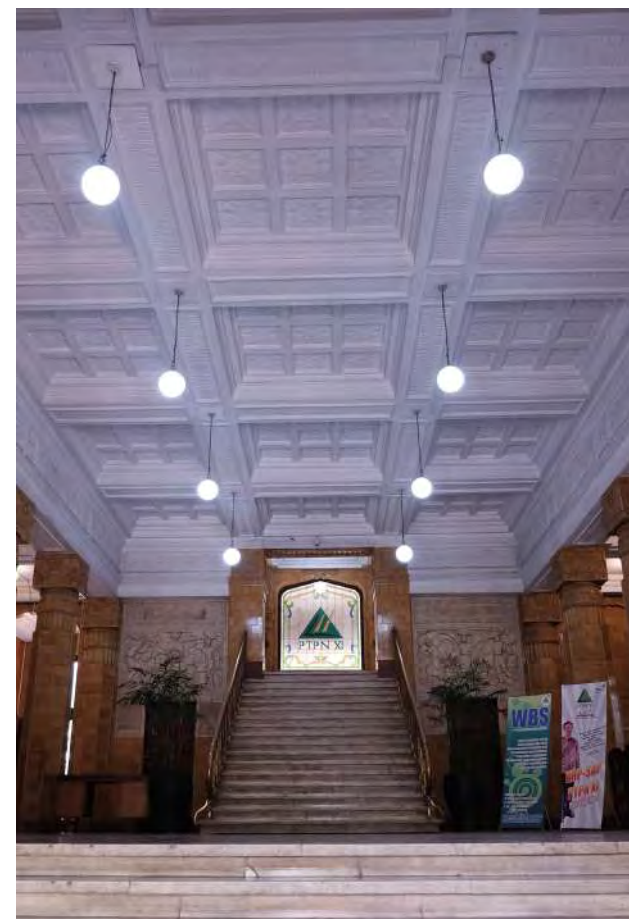
Comedieplein (now Jl. Merak) No. 1, Soerabaja

One of the most primary work of Hulswit, Fermont and Cuypers in Surabaya, the office building (it is today used by PT. Perkebunan Nusantara XI) was built in 1921 and completed in 1924. It was entirely constructed of reinforced concrete, using a total of three thousand cubic meters with steel roof construction made by a Surabaya firm. However, many materials were imported from the Netherlands, such as floor-tiles, roof-tiles, Belgian marble for the entrance hall, staircase and corridors, plastered ceilings moulds, but the panels, the timberwork for the office walls and furniture were made locally. Murals were painted by W.O.J. Nieuwenkamp, bas-reliefs in the lower floor hall illustrated 'Labor' and 'The Fruits of Labor', while a stained-glass panel (replaced by a new one) over the staircase illustrated the arrival of the first Hollanders in Banten, near nowadays Jakarta. It has a ground floor as storage space and above it is the main floor functioned for public transactions while the management occupied the upper floor. The main and upper floors were surrounded by a colonnaded gallery with capitals and arches of floral motifs of a pronounced Islamic character. Its double-plane roof is a gesture to Indonesian expression as well as a response to the tropical climate with verandas, high ceiling and large opening of louver windows as a typical example of the *Nieuwe Indische Bouwstijl*. The building was so well built that today it has remained in substantially the same condition.

HULSWIT, FERMONT AND
ED. CUYPERS (HENRI ESTOURGIE)

2017





02

SCHOOLGEBOUW EN KLOOSTER
ZUSTERS URSULINEN

School and Ursuline Monastery (1922)

Darmoboulevard (now Jl. Raya Darmo) No. 49, Soerabaja

The two-story building complex that comprises three main buildings was opened on June 6, 1922. The school is in the center with two tiers of hipped roof and air vents between the gaps for primary and elementary school, and today it is known as Santa Maria School. The two wings building are used for the quarter of Ursuline sisters with a hipped roof and Romanesque features such as a semi-circular arched corridor, but with large windows and doors, high ceiling and wide colonnade as an attempt to conform with the tropical climate another example of the *Nieuwe Indische Bouwstijl*. A new building for an auditorium was later added between the school and the quarter buildings with incompatible appearance.

1922



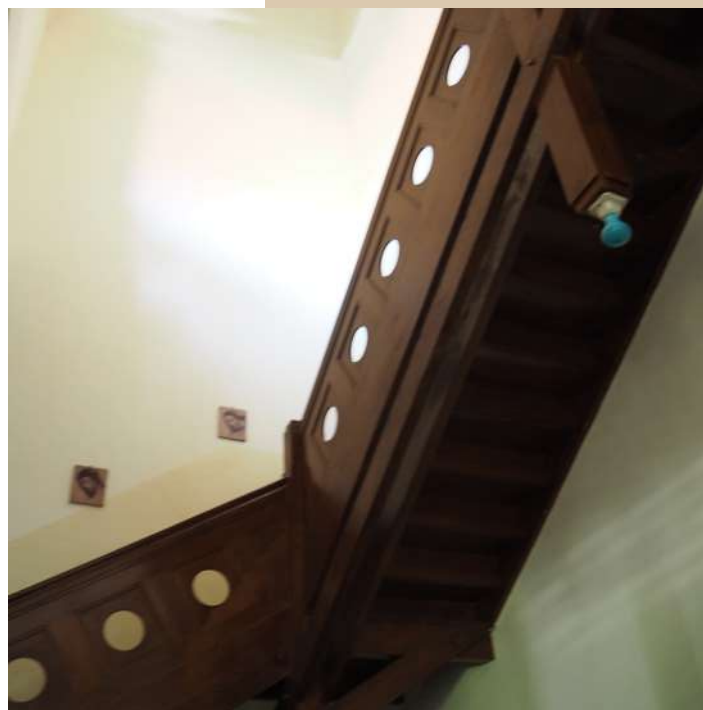
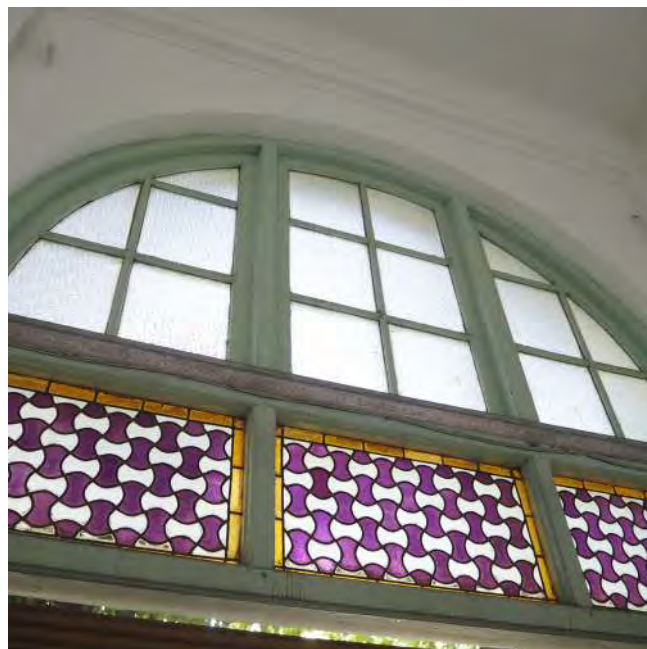
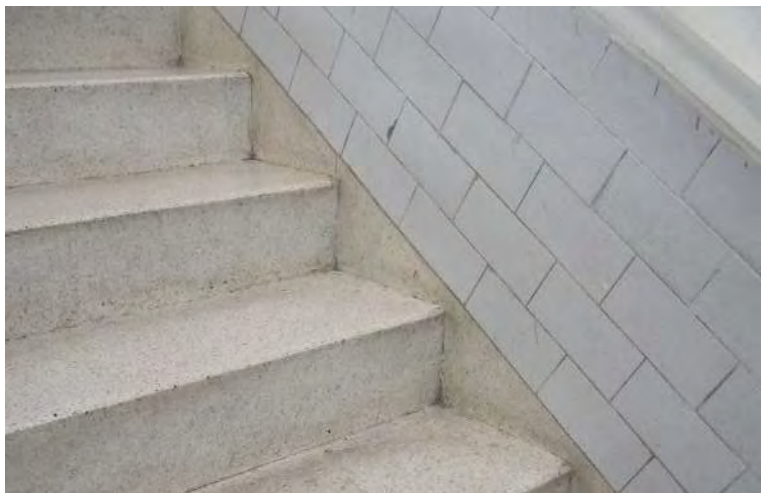
2017



HULSWIT, FERMONT
AND ED CUYPERS
(HENRI ESTOURGIE)



2017



03

BROEDERSCHOLEN (ST. JOSEPHSCHOOL)

St. Louis Senior High School (1923)

Coenboulevard (now Jl. Polisi Istimewa) No. 7, Soerabaja

U-shaped longitudinal building is arranged symmetrically with a raised section with two slim tower-like at the center of the building accentuate the main entrance. The whole facade of two-story building is decorated with pitched roofs with tower of pyramid roof at the center, double louvers windows, and a balcony as an attempt to conform with the tropical climate. It has a corridor with high ceiling and large window facing the courtyard. The building looks slightly Art Deco with richly embellished with hard-edged, geometric shapes, enhanced by stretching linear forms horizontally and vertically throughout the building, tower-like constructs to accentuate the entrance.

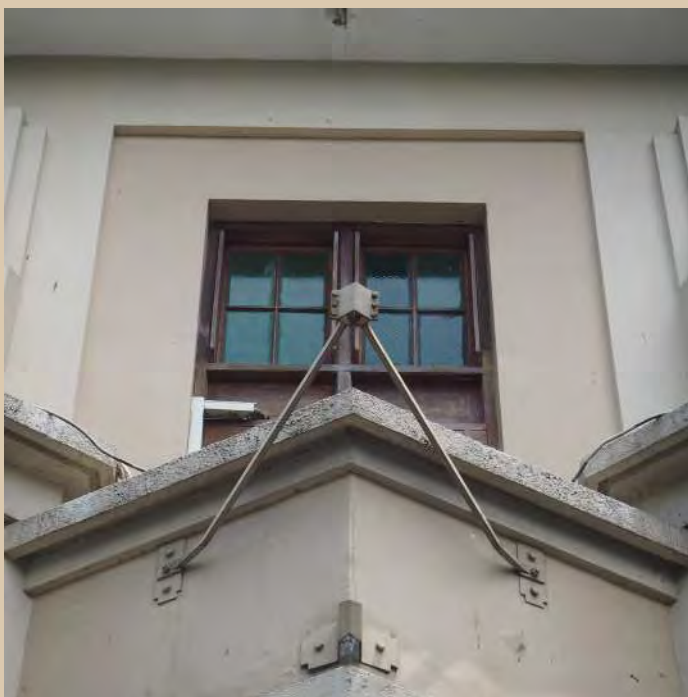
HULSWIT, FERMONT AND
ED CUYPERS (HENRI ESTOURGIE)



1923



2017



04

*UITBREIDING BROEDERSCHOLEN
(ST. JOSEPH SCHOOL)
VOOR BROEDERS VAN
ST. LOUIS OUDENBOSCH*

Soverdi Monastery (1925)

Coenboulevard (now Jl. Polisi Istimewa) No. 9, Soerabaja

The building is a Soverdi monastery or also known as Serikat Sabda Allah. Soverdi an abbreviation of Societas Verbi Divini (SVD) or The Society of the Divine Word, a Rome Catholic Church Order founded in 1875 by Saint Arnoldus Janssen in Steyl, the Netherland. A u-shaped longitudinal building is arranged symmetrically with a raised center section of the building as the main entrance. It has two-story with pitched roofs and high ceiling and decorated with double louvers windows covered with canopy. The building was an early modern architecture that looks slightly Art Deco with richly embellished with hard-edged, enhanced by stretching linear forms horizontally and vertically throughout the building, decorated with rounded shaped balcony to accentuate the two corners and the entrance, and tower-like constructs to highlight the entrance.

HULSWIT, FERMONT AND
ED CUYPERS (HENRI ESTOURGIE)

1925



2017







ARCHITECTENBUREAU
RIJKSEN & ESTOURGIE
(1926-34)

Rijkssen and Henri had worked together at the same office *Architectenbureau* of Ed. Cuypers in Amsterdam, and were sent by the office to Batavia in 1910. In 1926, they established *Architectenbureau Rijkssen & Estourgie*. The following are two design works of the architecture bureau, and one of the remarkable building that still exist today is the Ursuline Monastery in Malang.

05

*KANTOORGEBOUW VAN LANDSADVOCaat
EN PROCUREUR DR. H. ZEYDNER*

Office building of Lawyer and
Attorney Dr. H. Zeydner (1927)

Handelstraat (now Jl. Kembang Jepun) No. 21-23, Soerabaja

The former building of a lawyer and attorney office has been totally demolished into a vacant land. The building located on a corner of the main roads of *Handelstraat* and *Panggoeng straat* was designed with an elaborate composition of flat surfaces and distinct rectangular tower adorned with cubic volumes that turned the building easily seen as a landmark.

1927



RIJK RIJKSEN AND
HENRI ESTOURGIE

2017



DEMOLISHED

06

KLOOSTER ZUSTERS *URSULINEN* Ursuline Monastery (1934)

Tjelaketweg (now Jl. Jaksa Agung Supropto) No. 57, Malang

This large building is a quarter of the Ursuline sisters as part of a church and a school complex comprising, primary, elementary and high school known as Cor Jesu School (1900). It has four longitudinal buildings of similar depth with an inner courtyard and two-story with hipped roof and one three-story building with mansard roof. A prayer area that now function as multi-purpose is located in the middle of the courtyard. It is almost in its original state, the architecture include Romanesque features such as semi-circular arched corridor, windows and doors and a typical Calvinist tower in the center of the building. However, two Javanese joglo roof types disrupt the original front elevation of the building inappropriately. It also adapted to a tropical climate with one-sided corridor facing the courtyard. A square shaped tower used for staircase is located at the corner of the two buildings.

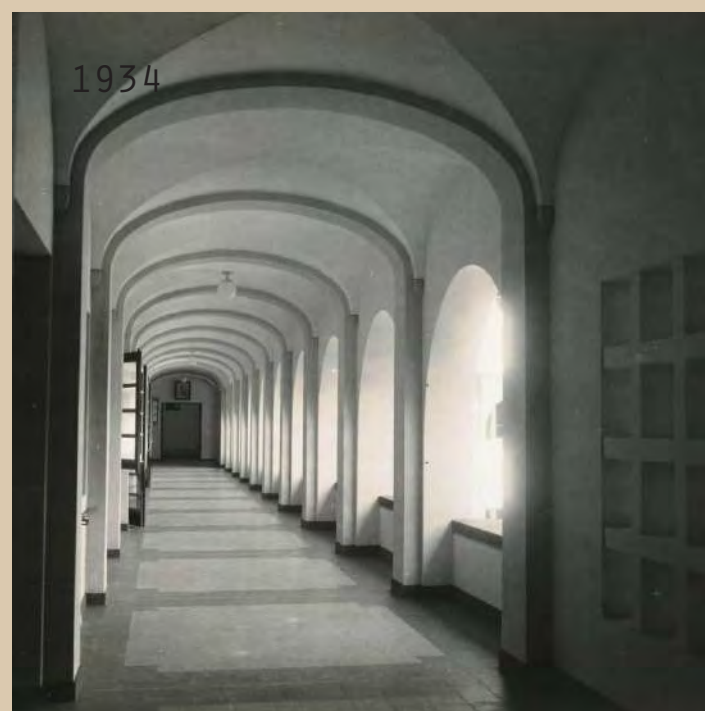


1934

RIJK RIJKSEN AND
HENRI ESTOURGIE



2017



THE DESIGN WORKS



ARCHITECTENBUREAU
HENRI ESTOURGIE
(1935-52)

After the end of the association with Rijkzen, Estourgie established his own architecture bureau in 1935. The following are his design works in Surabaya and other cities, namely Probolinggo, Malang, Lawang, Mojowarno, and one of his remarkable works is Koetai Kertanegara Sultanate Palace in Tenggarong.

07

KLOOSTER EN SCHOOL VOOR DE ZUSTERS
VAN DE SOCIETEIT VAN JEZUS,
MARIA EN JOSEF

**Santa Perawan Maria School and
Monastery (1926)**

Jl. Dr. Moch Saleh No. 25, Probolinggo

A two-story building was built on 11 Oktober 1926 to house the Santa Perawan Maria (SPM) sisters also known as Zusters van Onze Lieve Vrouw that origins from Amersfoort the Netherlands. Their mission was to carry out school and boarding house, in 1927 an elementary school today known as Mater Dei Catholic Elementary School was opened and 1928 the boarding house for the Javanese girls was opened. It has a pitched roof and a balcony decorated with triangle-shaped iron railing and wooden louvered windows to allow natural cross ventilation occurs in the tropical climate.

2017
HENRI ESTOURGIE





08

*ROOMSCH KATHOLIEK THERESIAKERK
(KATHEDRAAL) EN PASTORIE*

**Santa Perawan Roman Catholic
Cathedral Church (1934)**

Idjenplein (now Jl. Buring) No. 60, Malang

The look of the church shows some characteristics of neo-Gothic cathedral, such as the ability to achieve radical heights with pier buttress at both sides of the church as structural devices, two towers and spires giving the impression of battlements as a religious symbolic of protecting the faith, that transferred the dead load of the vaulted roof to the ground, an oculus on the wall that formed a rose window and pointed arch windows, simple or non sculptural waterspout (gargoyle). Inside the church, the characteristics of neo-Gothic style are intensified with a serial of ribbed vaults pointed arch to transfer roof-loads onto the columns. However, the front-look of the entrance with three arched forms, a plan with apse and aisles, and side entrance looks slightly Romanesque style.

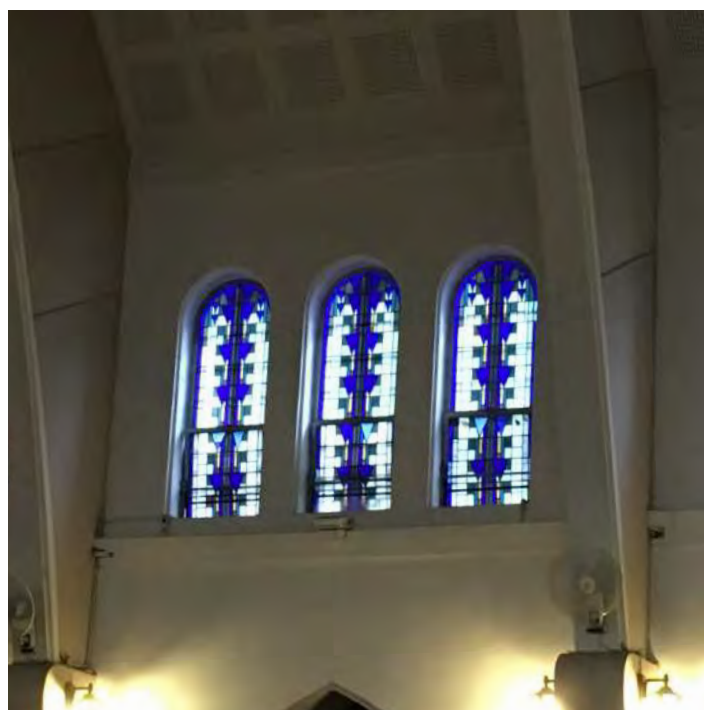
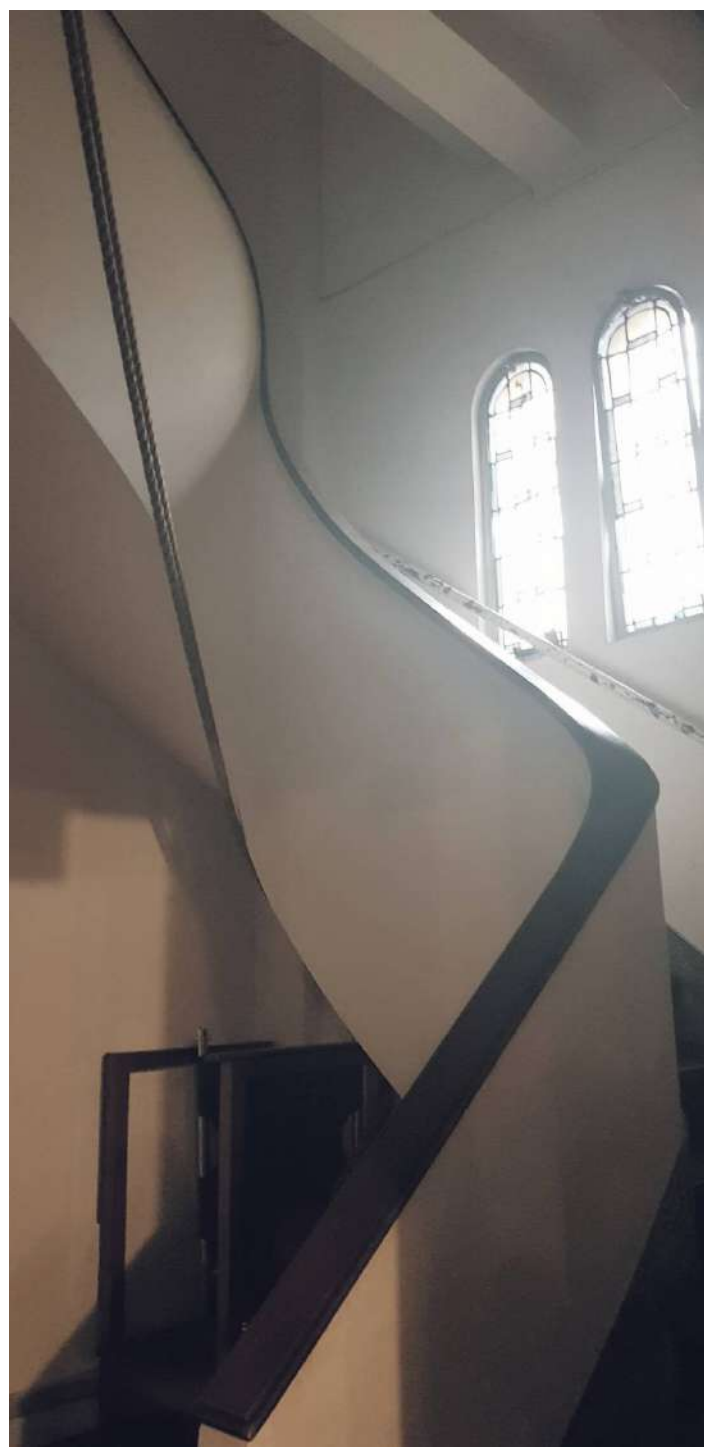
1934



2017



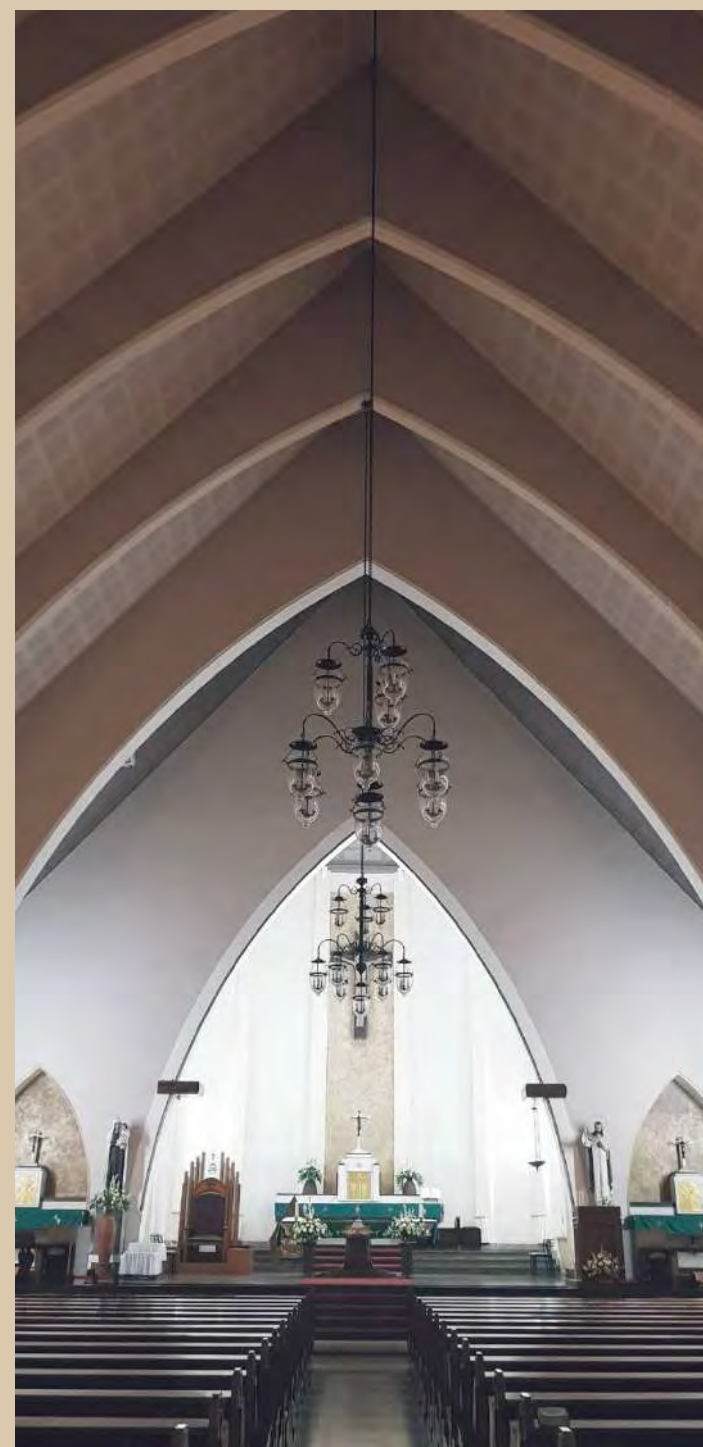
HENRI ESTOURGIE



1934



2017



09

APOTHEEK SIMPANG

Simpang Apotek (1936)

Kaliasin (now Jl. Simpang Lonceng) No.5, Soerabaja

The first building designed by Herman Smeets with two dome towers, and built in 1855 as seen in 1925 photograph. The present two-story building was designed in Art Deco style; it is a symmetrical, bold and simple geometric rectangular form, with reinforced concrete, and two flat roof towers decorated with horizontal and vertical lines. Located at the corner of two main streets, it has two different facades; on the right side the facade has extended flat roof and two lower towers with different form as the result of new extension of the building at a later time period.



1920

2017



HENRI ESTOURGIE



10

ORPHANAGE DON BOSCO
Don Bosco Orphanage (1936)

VAKSCHOOL/AMBACHTSSCHOOL
Don Bosco Vocational School (1949 - 1950)

Princesselaan (now Jl. Tidar) No. 115-117, Soerabaja

This large building complex opened in 1937 and named after the Italian Catholic priest Johannes Bosco is an orphanage that runs by Sisters of Puteri Kasih. It has four one-story longitudinal buildings of similar depth with pitched roofs and air vents in between the roof and the windows. The main entrance is formalized with two raised cross-section buildings with semi-circular doors and mansard roof. A chapel with hipped roof and a typical Calvinist tower is located in the center of the inner courtyard. In 1949, new buildings were built next to the complex to house the vocational school that had been closed, and it is used today for the elementary school.

HENRI ESTOURGIE

1936



2017





11

PALEIS VAN DE SULTAN VAN KOETAI Palace of Koetai Kertanegara Sultanate/ Mulawarman Museum (1938)

Jl. Tepian Pandan, Tenggarong, East Kalimantan

Estourgie designed the weighty symmetrical building with solid horizontal alignment in Art Deco style that combines modernity with fine craftsmanship. It is a reinforced concrete, bold and simple geometric rectangular form, flat roof and two towers-like decorated with vertical lines and mountain-like decorations and lion sculptures. The entrance base was raised two meters and decorated with straight lines of 13 steps, stepped columns and horizontal outline decorated with sculpted geometric forms and straight lines at the wall, columns, the air vents, and the winged Lembu Swana, a Hindu mythology creature as the kingdom's symbol. The two-story building with 2,270 m² was built to replace the old wooden palace damaged by fire. It was completed and became the palace of the Sultan Aji Muhammad Parikesit in 1938. After the Koetai Sultanate was abolished in 1960, the palace was turned into a museum in 1971, and finally it became a state museum, Museum Negeri Mulawarman, in 1979. It faces the Mahakam River a cross vast front grounds with the old mosque and the royal graveyard, are located nearby, while a grand new mosque (Masjid Agung) has recently been built, along with a new royal palace. It is almost in its original state, the architecture also adapted to a sub-tropical climate with one-sided corridor and air vents.

HENRI ESTOURGIE

1938

SOURCE: JEAN AND RITA
ESTOURGIE-HERTMAN, NIJMEGEN



2017

SOURCE: LAKSMI KUSUMA WARDANI



12

ROOMSCH KATHOLIEK KERK SAWAHAN St. Vincentius Paulo Church (1942)

Wilhelminalaan (now Jl. Widodaren) No. 15, Soerabaja

By the start of the 20th century, technological developments such as the steel frame, made the approach of flying buttressed buildings with interior columns of load-bearing masonry and tall, narrow windows obsolete. One example is this church with steel framing supplanted the non-ornamental functions of rib vaults and flying buttresses, providing wider open interiors with fewer columns interrupting the view. Unfortunately, the pointed arch of ribbed vaults steel structure is covered with ceiling boards that against the Gothic tradition of architectural form in terms of the “honest expression” of the technology. The original form of the church has been changed, such as at the entrance section that changed from a gable roof to a flat roof, the small tower at the center of the gable roof that changed into a tower-like with a new spire, and the square windows that changed into pointed arch windows. The front and inside look is now looks like neo-Gothic style with pier buttress at both sides of the church as structural devices, and pointed arch windows.

2017

HENRI ESTOURGIE





13

*KLOOSTER EN SCHOOL VOOR DE ZUSTERS
VAN HET ARME KINDJE JEZUS*

Sang Timur School & Monastery (1942)

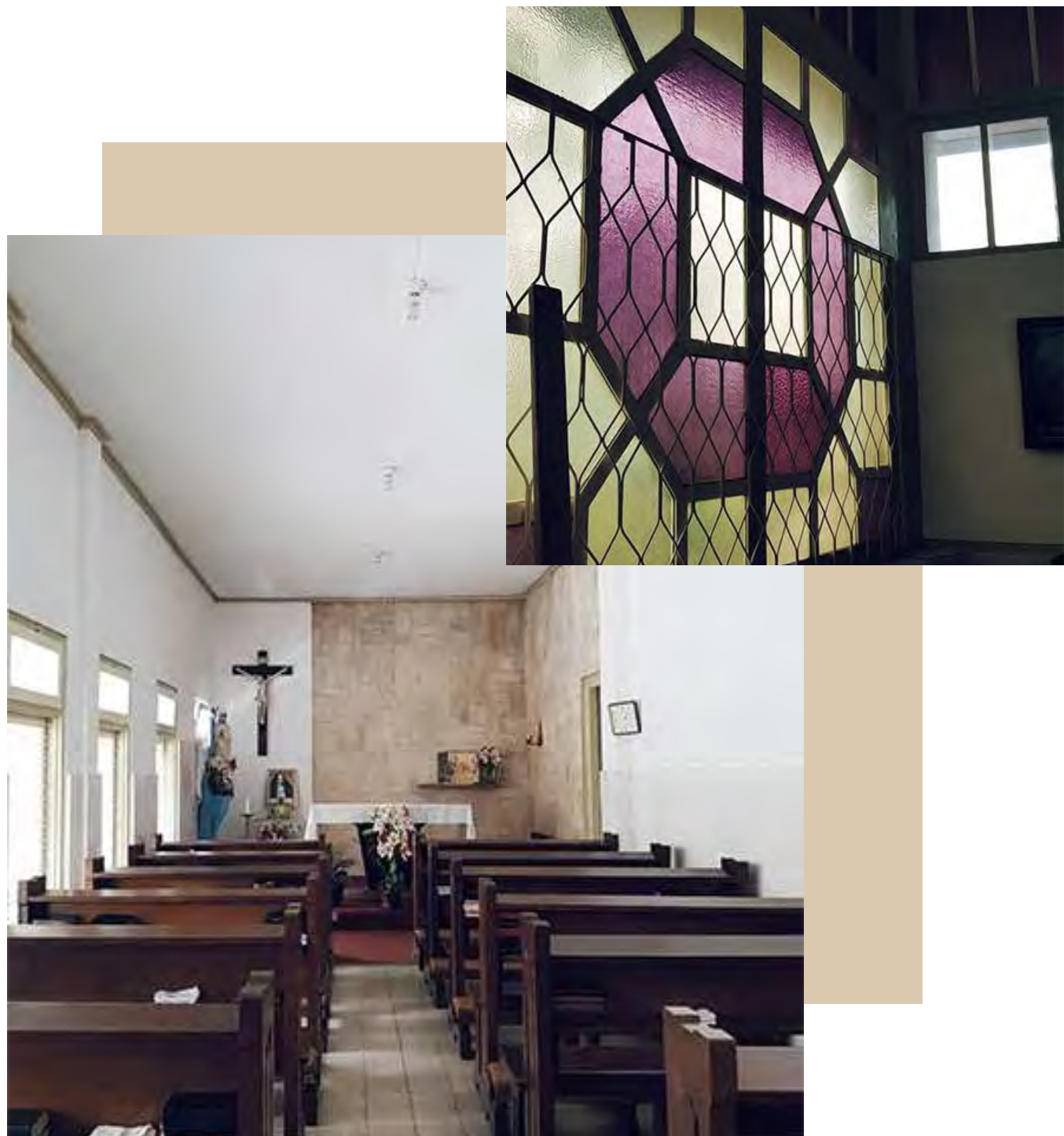
Jl. Panglima Sudirman No. 59A - 61, Batoe, East Java

The building is opened in 1935 is a quarter of the Sang Timur sisters and a kindergarten and elementary school known as Sang Timur School. Sang Timur is known as the Sisters of the Poor Child Jesus, a Catholic female congregation that founded in Aachen in 1844 with the aim of helping poor and needy children and giving Christian education. It is a one-story longitudinal L-shaped building with different length and depth, and inner corridor facing a sport field. The whole facade is decorated with a pitched roof, a gap for air vents between the roof, wide eaves and deep verandahs a typical Nieuwe Indische or New Indies style as early modern architecture which applies local architectural elements attempt to conform with the tropical climate.

2017



HENRI ESTOURGIE



14

VEREENIGING *BROEDERSSCHOLEN*
TE SOERABAIA

St. Joseph Elementary & Junior
High Catholic School (1942)

Djojobojo (now Jl. Joyoboyo) No. 19, Wonokromo - Soerabaja

The original one story building built in 1880 by *Broeders v.d. Heilige Aloysius* has been demolished and replaced by new three-story buildings during several construction phases in 1990, 2000 and 2017. Some of the buildings form in the site remains the same as longitudinal buildings of different depth, and assemble into an overall shape of a pentagon with inner corridor facing the courtyard.



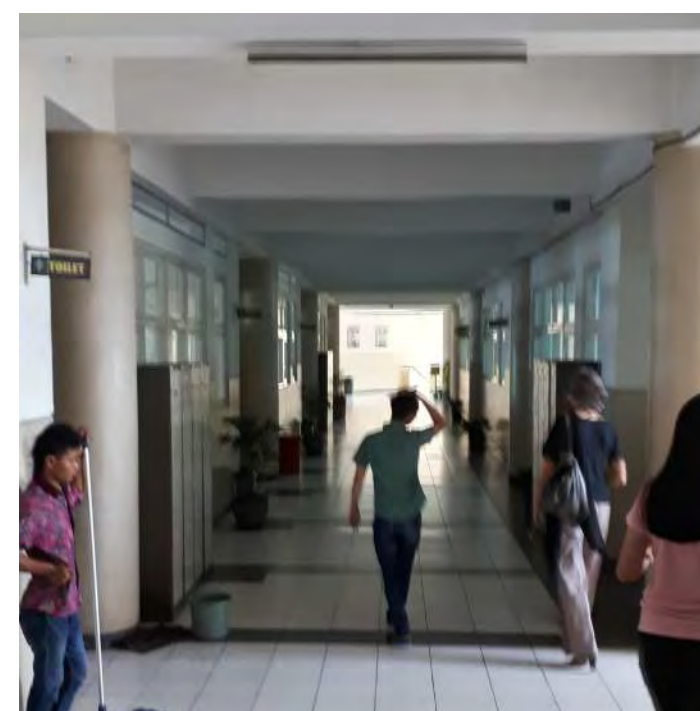
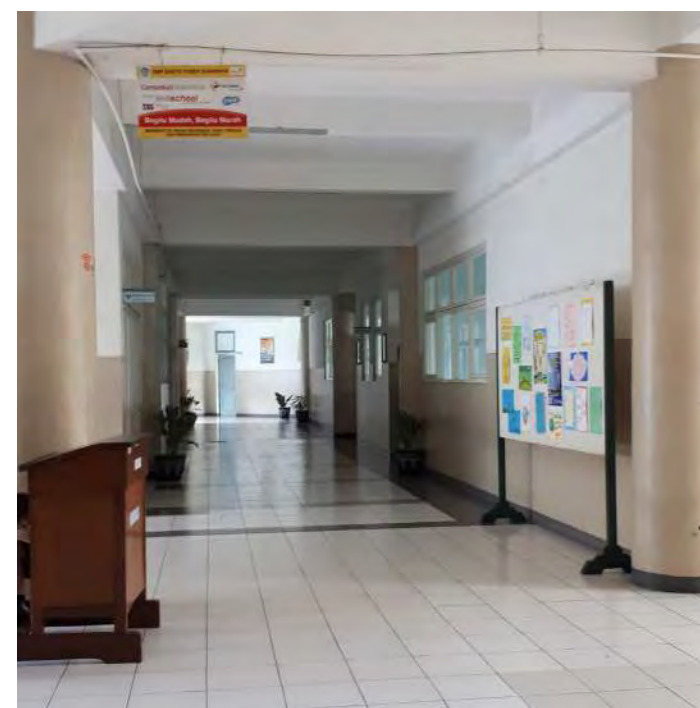
1942

HENRI
AND JEAN
ESTOURGIE



2017

REPLACED BY
THIS NEW BUILDING



15

ZENDINGS ZIEKENHUIS TE MODJOWARNO Modjowarno Christian Hospital (1949) Jl. Pahlawan No. 10, Modjowarno, East Java

The church was the first building built in the complex completed in 1881 and followed by a hospital completed on 6 June 1894. Both buildings were built by the local figure namely Karolus Wiryoguno as the founder of the area, and the Dutch hospital mission in Modjowarno (*Zendings Ziekenhuis te Modjowarno*). Some of the original hospital buildings were burned down in 1948 during the war, and a new building was built in 1949 by the local Christian community and named as Mojowarno Christian Hospital. The complex has some longitudinal one-story buildings of different depth with inner corridor and interconnected the courtyard. The old building is located in the front as the main entrance with its original gable roof that changed to pitched roof, and a dormer like of steeply pitched saddle back roof of Batak Toba raised in the center of the roof. The other old buildings are at the back and the right side of the main entrance building that used for nursing house, services, and parking area. All buildings are designed to adapt the tropical climate with two-tiered open gable or pitched roof and air vents in between the gaps, high ceiling, large openings of doors, louver windows and, and deep verandah. After the renovation in 2010, new materials were used and new buildings were added in the complex.

1934

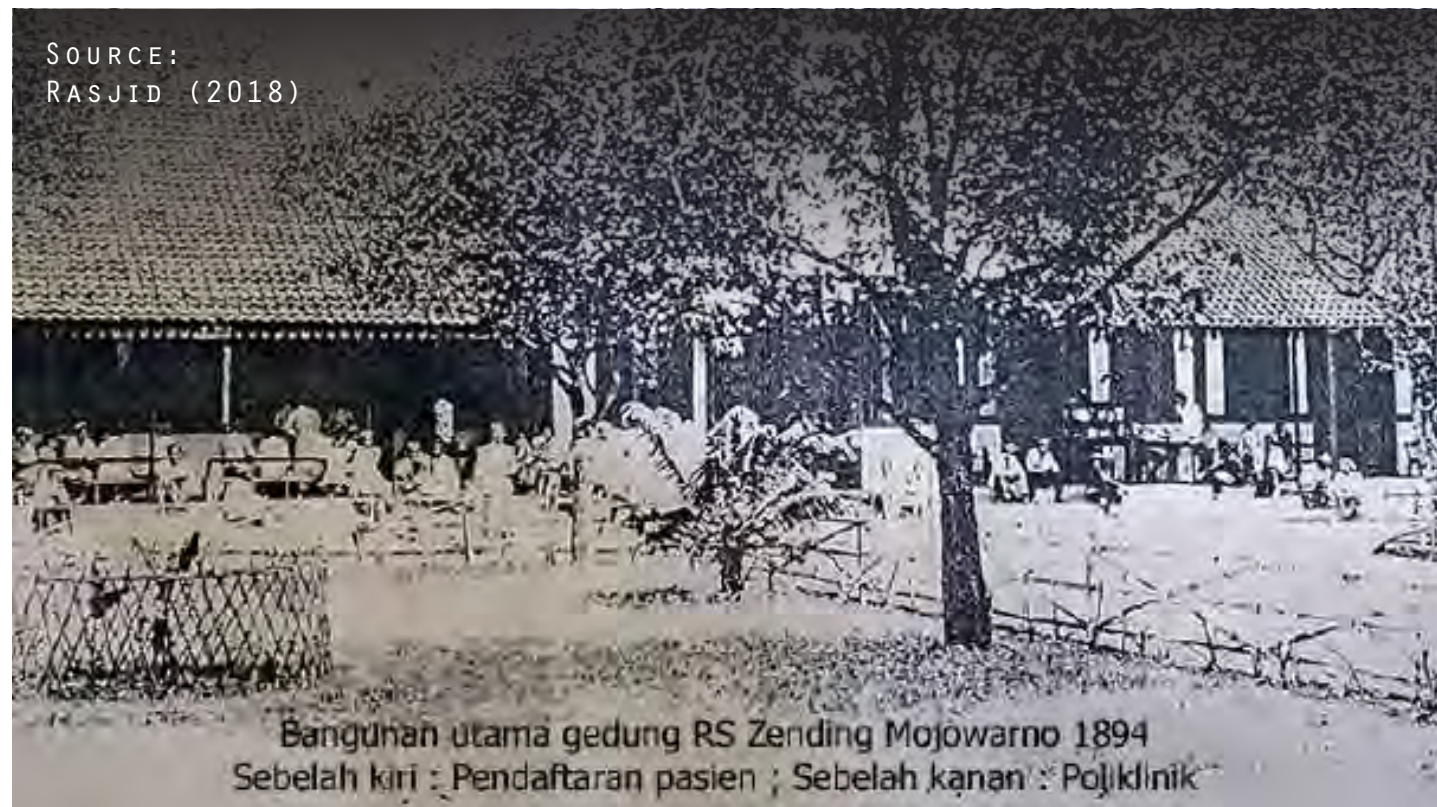
HENRI ESTOURGIE



2017



SOURCE:
RASJID (2018)



SOURCE:
RASJID (2018)



16

KLOOSTER ALBANO

Budi Mulia Monastery (1952)

Jl. Arogomoyo No. 4, Lawang, East Java

The building is used for the Brothers of Budi Mulia monastery. In 1926, the Congregation of the Brothers of Our Lady of Lourdes founded by pastor Stefaan Modest Glorieux from Belgium has been engaged in Indonesia with the name of the Brothers of Budi Mulia. At the front section, a cross-shaped building functions as the main entrance with a raised section building in the center with pitched roof, one door and four windows covered with a thin concrete canopy and air vents. At the backside, it has one-story pitched roof longitudinal buildings of O-shaped with similar depth and veranda. A chapel is located at the east section with a typical Calvinist tower. Most of the buildings remain in its original condition with extension of new buildings.

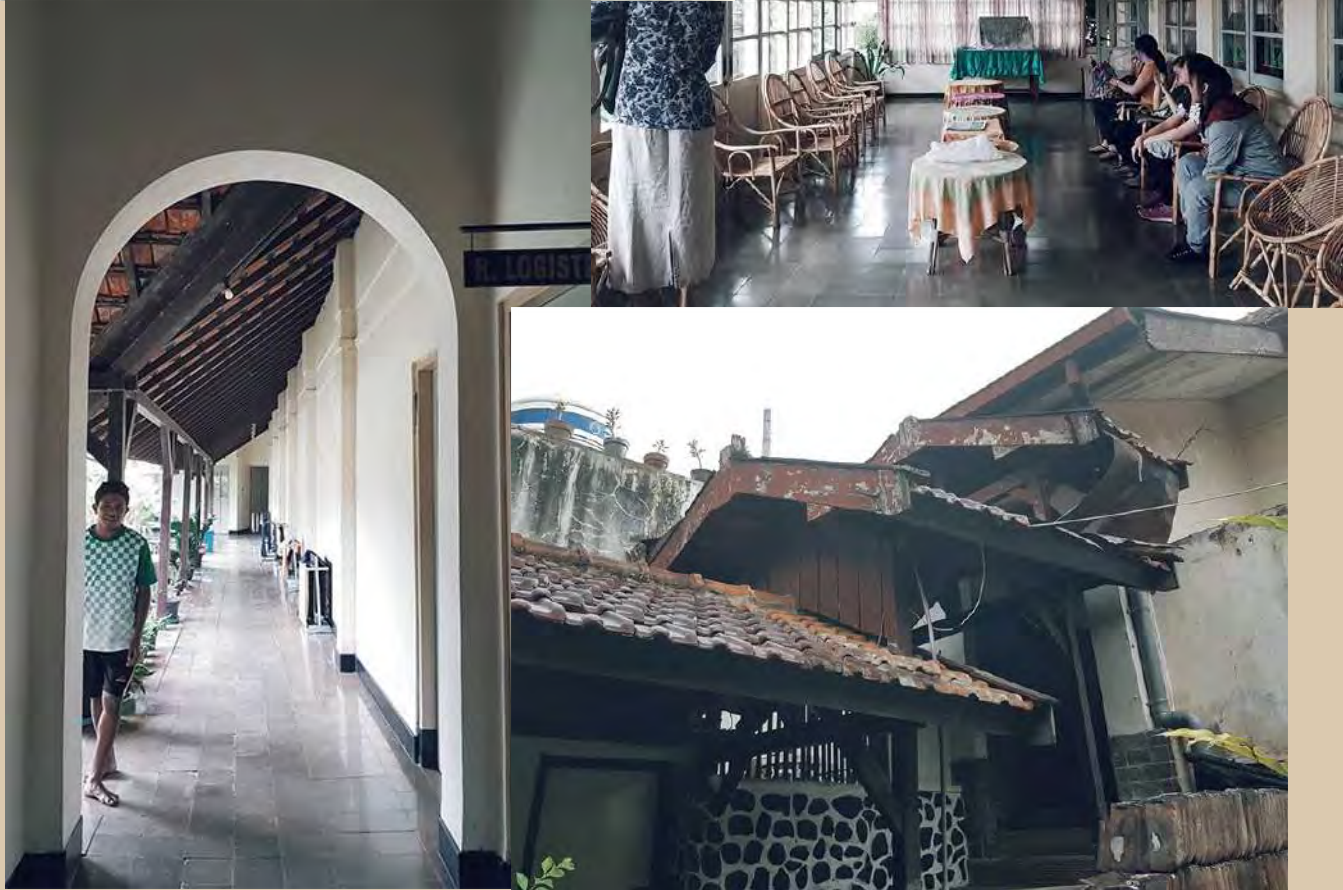
1952



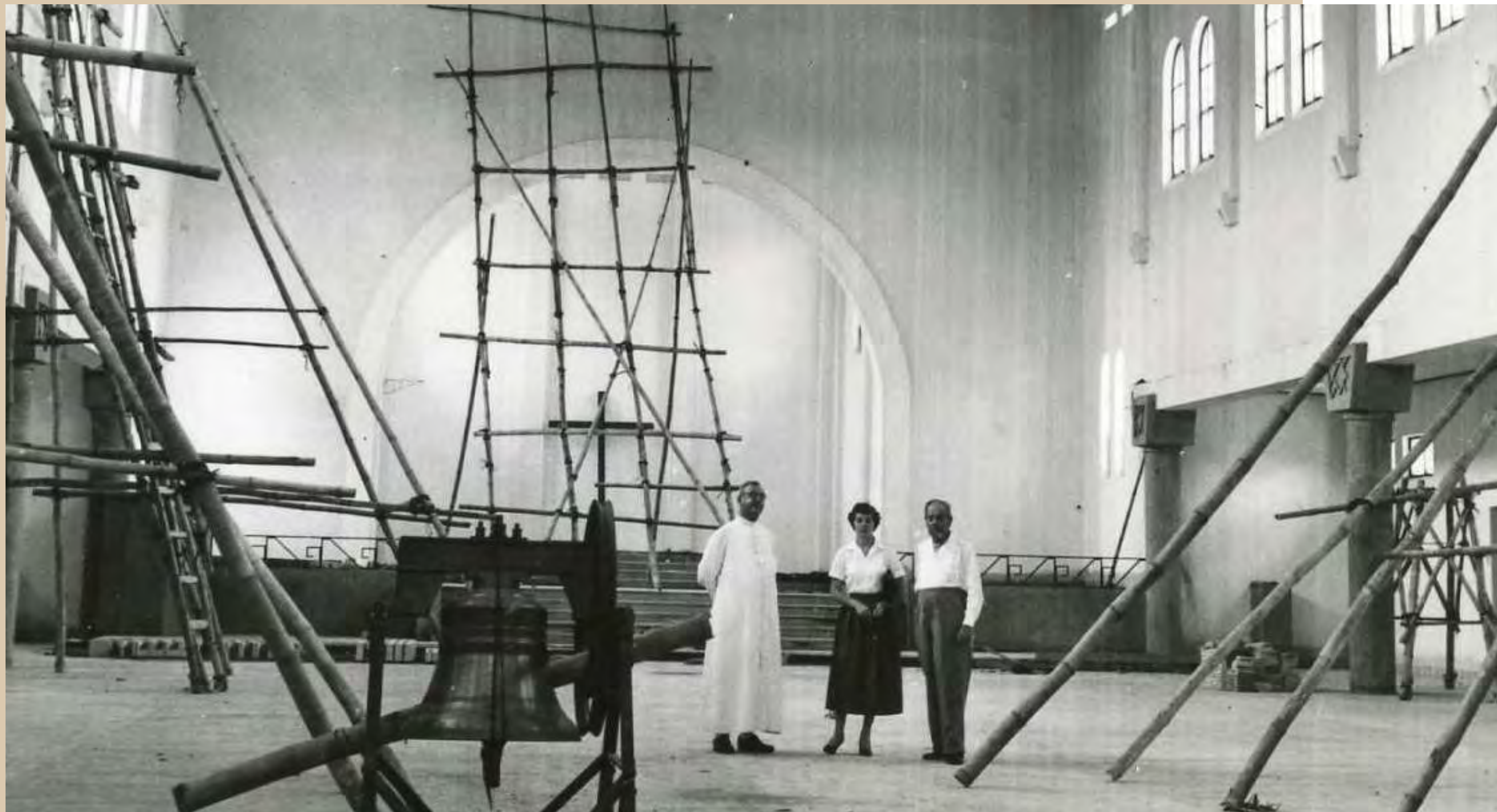
HENRI ESTOURGIE

2017





THE DESIGN WORKS



ARCHITECTENBUREAU HENRI ESTOURGIE & Zoon (1952-58)

Following in his father's footsteps, in 1948 Jean Estourgie studied architecture at Delft Polytechnic. After graduated in 1952, he joined his father's bureau in Surabaya with their design works mostly residential buildings that located at *Carpentier* or now Untung Suropati street. One of their major design works is Kristus Raja Catholic Church at Residen Sudirman street.

17

AGENTSWONING *STOOMVAART MAATSCHAPPIJ NEDERLAND* (SMN)

House for the agent of *Stoomvaart Maatschappij Nederland* (SMN) (1953)

Carpentier (now Jl. Untung Suropati) No. 46, Surabaya

The former house of the Netherlands Railways Company officers has been totally demolished and replaced by a new building. The original one story house was designed to adapt the sub-tropical climate with high-pitched roof, high ceiling and air vents. The facade was decorated with gable roof and dormer window at the entrance section, slim concrete canopy and large door and clear glass windows.



1953

HENRI AND
JEAN ESTOURGIE

2017

REPLACED BY
THIS NEW BUILDING



18

TWEE VERDIEPINGSWONINGEN
HANDELSVERENIGING AMSTERDAM (HVA)

Two-storey House (1953)

Carpentier (now Jl. Untung Suropati) No. 38, Surabaya

The two-story house was used for a company *Handelsvereniging* Amsterdam (HVA) has been changed as half of the building has been remodeled. The other half almost remains in the same shape with pitched roof, a slim concrete canopy and the four air vents to allow cross ventilation occurs, except for the second floor terrace that has been covered with clear glass windows.

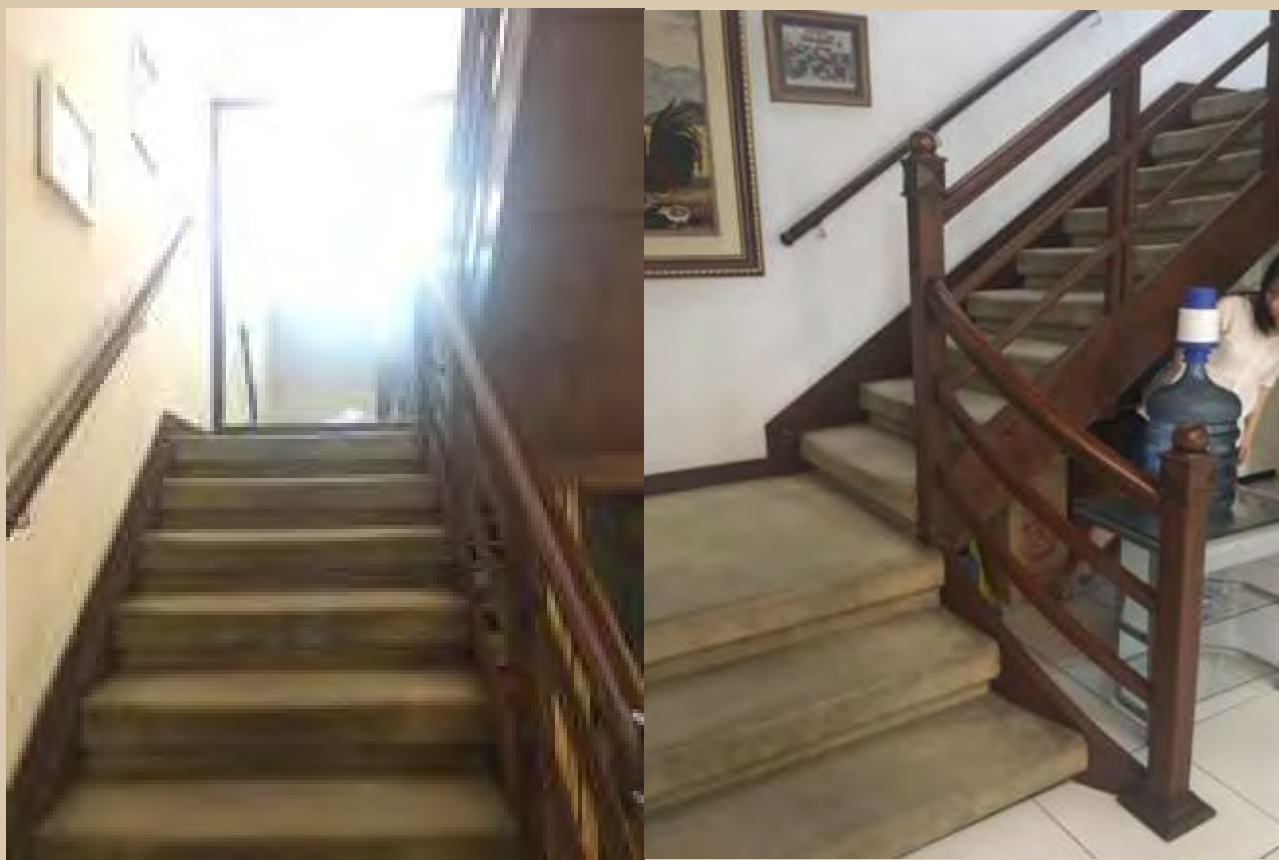
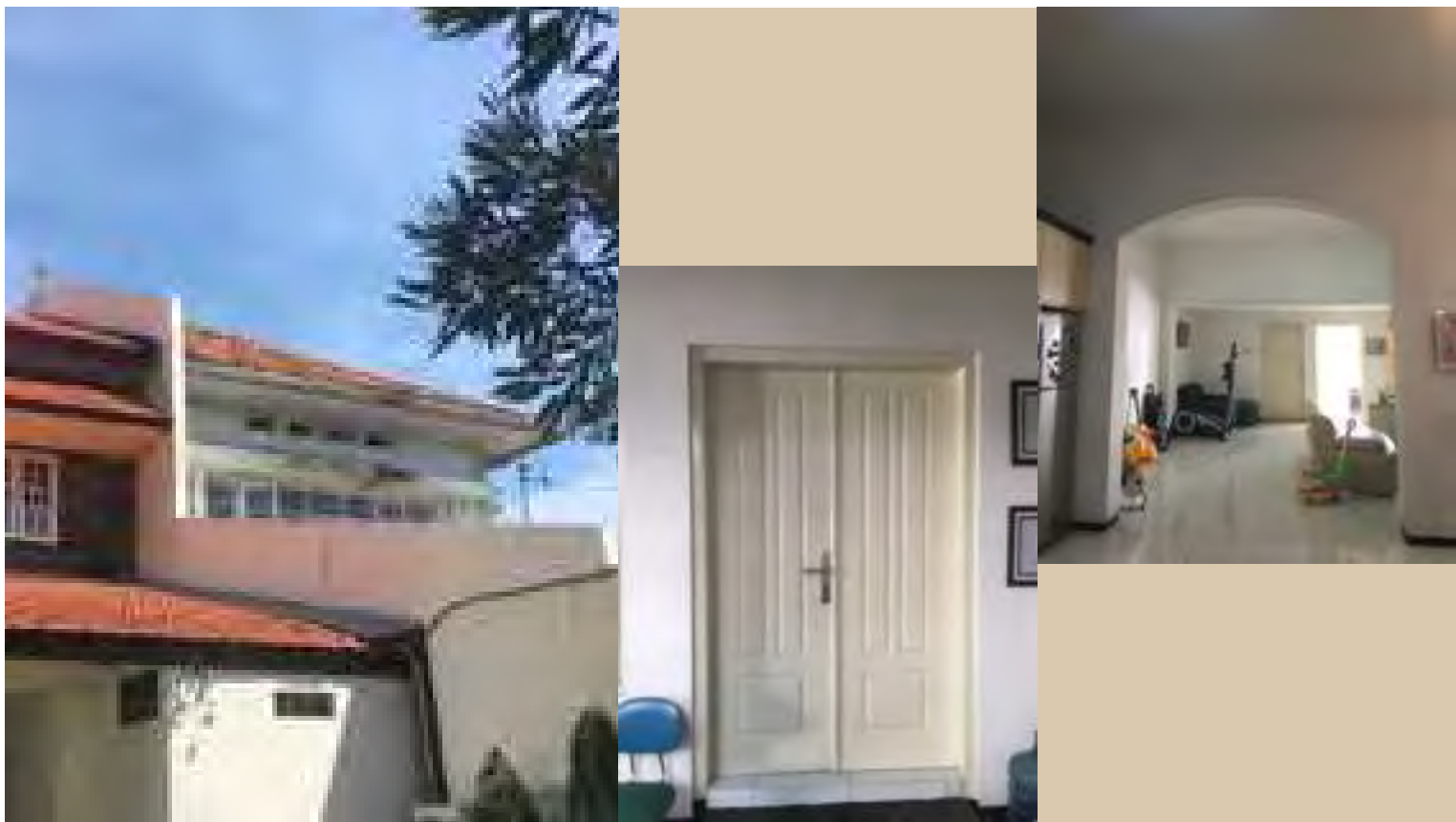
1953



2017



HENRI AND JEAN ESTOURGIE



19

AGENTSWONING *HANDELSVERENIGING* AMSTERDAM (HVA)

House for the agent of *Handelsvereniging*
Amsterdam (HVA) (1953)

Carpentier (now Jl. Untung Suropati) No. 36, Surabaya

The former house of the HVA Company officers has been totally demolished and replaced by a new house with lower cross-pithed roof. The original one story house was designed to adapt the

sub-tropical climate with high-cross pitched roof, high ceiling, air vents at left and right sides, and six large clear glass windows covered with Dutch hood awnings.



1953 HENRI AND
JEAN ESTOURGIE



2017 REPLACED BY
THIS NEW BUILDING

20

WONING MET PAVILJOEN *STOOMVAART* *MAATSCHAPPIJ NEDERLAND* (SMN)

House with pavillion for *Stoomvaart*
Maatschappij Nederland (SMN) (1954)

Carpentier (now Jl. Untung Suropati) No. 32, Surabaya

The former house of the Netherlands Railways Company officers has been totally demolished and replaced by a new house with low-pitched roof. The original one story house was designed to adapt

the sub-tropical climate with pyramid pitched roof, high ceiling and air vents. At the entrance section, the facade was decorated with pitched roof, slim concrete canopy and large door and clear glass windows.



1953 HENRI AND
JEAN ESTOURGIE



2017 REPLACED BY
THIS NEW BUILDING

21

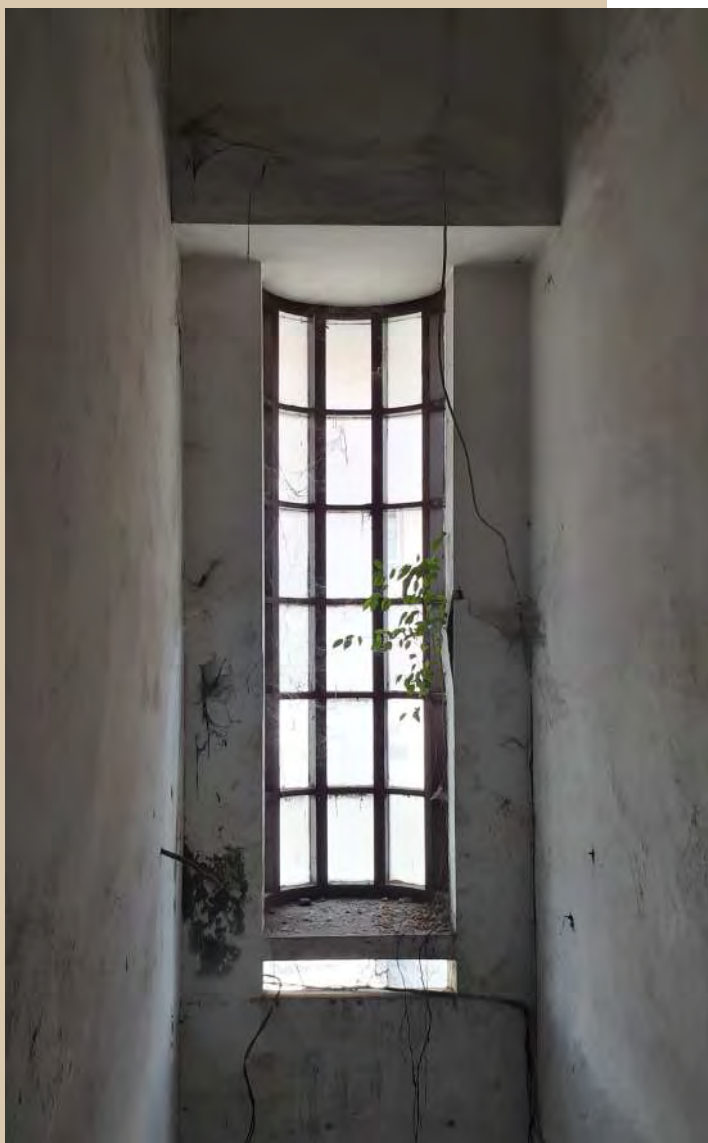
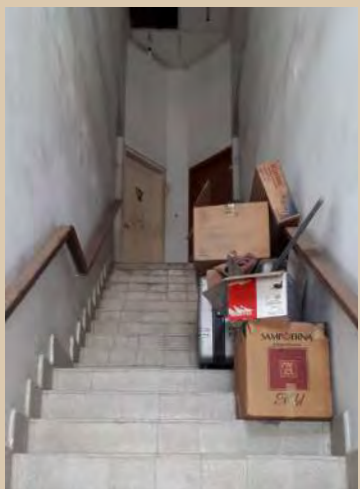
FLATGEBOUW N.V. KOOY & COSTER VAN VOORHOUT N.V. Kooy & Coster van Voorhout Apartment (1955)

Djojobojo (now Jl. Joyoboyo) No. 46, Surabaya

The former apartment of the Dutch sugar plantation company staffs, N.V. Kooy & Coster van Voorhout, has been remained and used by PT. Perkebunan Nusantara XI. The symmetrical building is designed to adapt the sub-tropical climate with pitched roof, high ceiling, air vents with slim concrete canopy at the second floor, large door. The two-story building is designed with symmetrical layout into two unit apartments at the ground level with each own entrance. Each unit is furnished with two bedrooms, a living room and a kitchen. The other two units with balconies at the front and backside are located at the second floor that reached through a staircase at the center of the building. The building looks slightly Art Deco with symmetrical form and richly embellished with rounded shape corner of balconies and semi-circular windows with rounded shape canopy.



2017 HENRI AND JEAN ESTOURGIE



22

FLATGEBOUW ALGEMEEN SYNDICAAT VAN SUIKERFABRIKANTEN IN INDIË (A.S.S.I.)

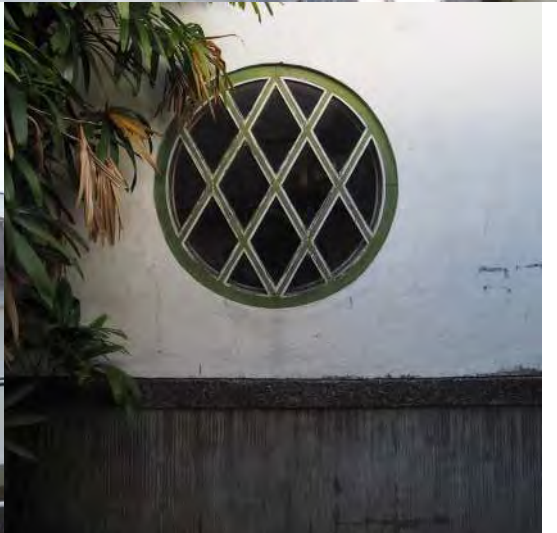
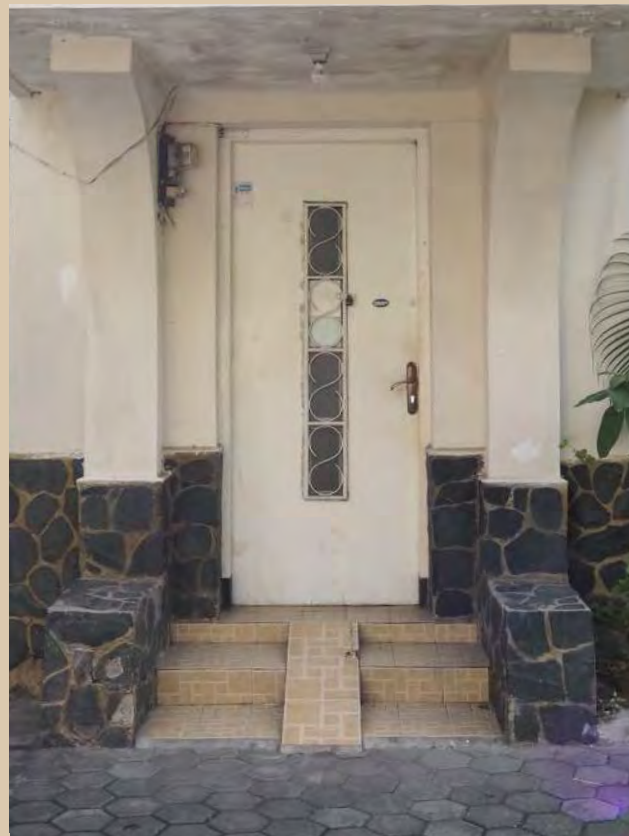
A.S.S.I. Apartment (1955)

Tjomal (now Jl. Comal) No. 12-18, Surabaya

The former apartment of A.S.S.I. staffs, the Dutch sugar syndicate, remains intact. The longitudinal two-story building is designed to adapt the sub-tropical climate with gable roof with a dormer window, high ceiling, air vents and windows covered by slim concrete canopy. This symmetrical building is decorated with a tower-like located at both end of the building with a hip roof for entrance to the second floor through a staircase with doors covered by a flat concrete canopy and two columns. Two balconies decorate the second floor at both end of the building with two curved columns and at the tower constructs to accentuate the entrance to the second floor. The building looks somewhat Jengki style with gable roof richly embellished with linear forms of canopy and balcony horizontally throughout the building.



HENRI AND
JEAN ESTOURGIE



23

ROOMSCH KATHOLIEK KERK KRISTUS RADJA Kristus Raja Catholic Church (1955)

Jl. Residen Sudirman No. 3, Surabaya

The original look of the church that entered at the center is modern with no decorative treatment and slightly Romanesque style and semi circular altar and windows at the sides. Above the oculus rose window on the front wall there has traditionally been the Cross. The original form of the church has been changed, such as at the entrance section that changed from a flat roof to gable roof, the adding of two small tower at both sides of the tower at the center of the gable roof. Inside the building, the original flat ceiling was raised higher and formed according to the roof shape.



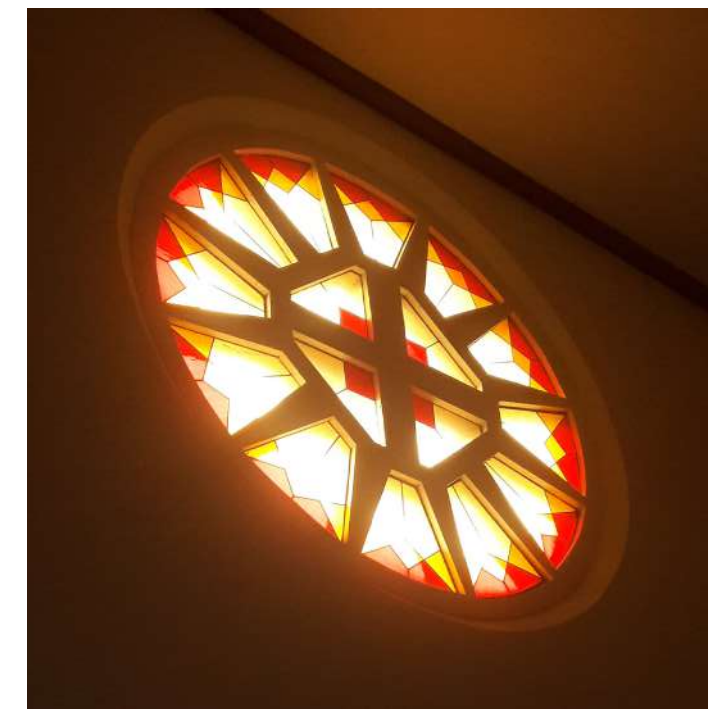
HENRI AND JEAN ESTOURGIE

1955



2017

1955



2017

2017



1955

24

WONING VERBANDSTOFFENFABRIEK

House for Verbandstofffabriek (1956)

Jl. Indragiri No. 25, Surabaya

The former house of dressing materials factory, *NV Verbandstoffen Fabriek* (today PT. Kasa Husada Wira Jatim), remains intact with new elements namely the Dutch hood awnings were added as extended canopy. The one-story building is designed to adapt the sub-tropical climate with pyramid pitched roof with high ceiling, air vents and clear glass windows covered by slim concrete canopy.



2017 HENRI AND JEAN ESTOURGIE

25

WONING M.B.H.A BAAGIL

Residence of M.B.H.A. Baagil (1956)

Jl. K.H.M. Mansyur No. 167, Surabaya

The one-story house of a Muslim scholar named M.B.H.A. Baagil remains intact. The longitudinal one-story building is designed to adapt the tropical climate with pitched roof, high ceiling, air vents and clear glass windows covered by slim canopy. It looks rather Art Deco with curved at corner of the building and concrete canopy supported by a rounded column at the corner.

2017 HENRI AND JEAN ESTOURGIE



26

BROEDERSCHOOL

St. Aloysius Catholic Elementary School (1956)

Jl. Gatotan No. 26, Surabaya

The area of the school is situated on the oldest European section of the city where early development of the Dutch settlement including Catholic mission arrived. On 27 October 1862, the Brothers of Saint Aloysius opened the first elementary boys school in a small building in the area. The present building has u-shaped longitudinal buildings of similar depth with hipped roof and inner corridor facing the courtyard. The one story building is designed to adapt the sub-tropical climate with pitched roof, high ceiling, large openings of doors, windows and air vents, and deep verandah. The facade of the main entrance had been changed and a new building was later added at the right side of the existing building.

2017



HENRI AND JEAN ESTOURGIE



27

DUBBELE VERDIEPINGSWONING N.V.
KOOY & COSTER VAN VOORHOUT
Two-storey House for NV Kooy &
Coster van Voorhout (1957-1958)

Carpentier (now Jl. Untung Suropati) No. 50A and 50B, Surabaya

The former two-story house of the Dutch sugar plantation company staffs, N.V. Kooy & Coster van Voorhout, has been totally changed into two separated new buildings.

2017

HENRI AND JEAN ESTOURGIE



UNTUNG SUROPATI
No. 50A



UNTUNG SUROPATI
No. 50B

REPLACED BY THIS NEW BUILDING



LIST OF UNIDENTIFIED BUILDINGS

The unidentified projects are buildings that have limited record (buildings name and address only), without original visual records (photos), accordingly it is difficult to identify the buildings on site.

FABRIEK PEBECO

Pebeco Factory (1950) -
Henri and Jean Estourgie (unknown)

Jl. Ngagel No. 213, Surabaya

1

KRAAMKLINIEK

Maternity Clinic Melania (1951) -
Henri and Jean Estourgie (unknown)

Princesselaan (now Jl. Tidar) No. 115, Surabaya

2

*TWEE WONINGEN VOOR ALGEMEEN NEDERLANDSCH-INDISCHE
ELECTRICITEITS MAATSCHAPPIJ (ANIEM)*

Two Houses for General Dutch - Indian Electricity
Society (1952) - Henri and Jean Estourgie (demolished)

Jl. Yosodipuro No. 2, Surabaya

3

WINKELPAND ENDER EN HAUG

Shop for Ender en Haug (1952) -
Henri and Jean Estourgie (demolished)

Toendjungan (now Jl. Tunjungan), Surabaya

4

VERFFABRIEK REGNAULT

Paint Factory Renault (1952-53) -
Henri and Jean Estourgie (demolished)

Boeboetan (now Jl. Bubutan), Surabaya

5

SCHOLEN SURABAYASCHE VERENIGING (SSV)

Office of East Java Department of Education (1955) -
Henri and Jean Estourgie (demolished)

Jl. Genteng Kali No. 33, Surabaya

6

WONING MET VERDIEPING VOOR HANDELSHUIS MIRANDOLLE VOÛTE

Two-storey House for Mirandolle Voûte & Co. (1955) -
Henri and Jean Estourgie (demolished)

Carpentier (now Jl. Untung Suropati) No. 30, Surabaya

7

WONING

House for Singer Sewing Machine Company (1955) -
Henri and Jean Estourgie (demolished)

Jl. Sumatra No. 8, Surabaya

8

RADIO HOSPITAAL

Hospital Radio (1955) -
Henri and Jean Estourgie (demolished)

Toendjungan (now Jl. Tunjungan) No. 79, Surabaya

9

KANTOOR VAN HET COMMISSARIAAT DER NEDERLANDEN

Office for the Dutch Commissioner (1955) -
Henri and Jean Estourgie (demolished)

Jl. Sumatra No. 31, Surabaya

10

Conclusion

As regards the number of 16 public buildings designed by Henry and Jean Estourgie, namely 10 schools and monasteries, 3 churches, 1 hospital, one palace and one orphanage, they were actually one of the most significant architects of the midst twentieth century in Surabaya and beyond. Yet today, they are little known for his design works as compared to some leading architects in Surabaya, namely Ed. Cuypers, M. J. Hulswit, A. A. Fermont, C. Citroen, and W. Lemei. Hence, through this publication, the design works of the architects will be well informed to the public. Moreover, one of Henry Estourgie best-known design works is Koetai Kertanegara Sultanate Palace (1938) in Tenggarong, East Kalimantan that has been magnificently preserved and adaptive used for a museum.

Learning from the design works of the two architects, architecture style of their design changes over time reflecting changing fashions, or the emergence of new ideas, technology, or materials that make new styles possible. As style spread through the Dutch colonialism, the apparent architectural style of their early works were the late colonial Neo Gothic style, the early modern architecture style of Art Deco, and the postcolonial architecture period of Nieuwe Indische style that shows a gradual adaptation to the tropical climate with large roof overhang, high roof and ceiling, wide verandas opened on to gardens, and later followed by Jengky style.

Looking at the buildings that certainly have an impact on the appearance of the city, the Estourgies works have found ways to blend styles in physical form with a certain pattern emerges. Their design works use linear, rectangular forms, symmetry and balance, as well as elements of neo-Gothic arches and neo-Romanesque semi-circle arches, a typical Dutch Calvinist spire, and rational form with limited ornamentation, an honest display of materials and structure to exposed concrete, along with adaption to tropical climate with high pitch roof, slim and wide concrete canopy, air vents, large doors and louvers windows.

Many of the buildings have been well preserved, especially for public buildings such as schools, monasteries, and churches. In general, their design works falls into four conditions, namely:

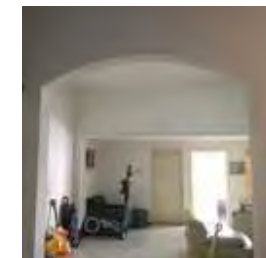
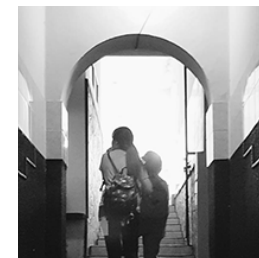
1. The preserved buildings that have been maintained regularly with minimum interventions by using them continuously and consistently as the same function.
2. Some buildings had been changed with various degrees of interventions, such as changing the original form and material of ceilings, the windows, the entrance hall namely *RK kerk* Sawahan, and *RK kerk* Kristus Radja; addition of new elements attached to the original buildings namely *Flatgebouw* ASSI; and even new buildings in the site such as *RK kerk* Theresia.
3. Some buildings are in dilapidated condition in a state of ruins as a result of age and neglected by the owners for example *Flatgebouw* N.V. Kooy & Coster, *Flatgebouw* ASSI.
4. Five (5) buildings (18,5 %) out of the twenty-seven (27) documented buildings had been demolished and replaced by new buildings.
5. Unidentified buildings with no record of the original buildings and were demolished thus it is difficult to identify it.

Some of the above buildings are listed historic buildings by the local government to be protected. However, some buildings are not listed buildings, and hence they are vulnerable to be altered or even demolished as in the case of the nine demolished buildings. In fact, the unlisted buildings are significance to be listed as heritage for their age of more than 50 years, and their aesthetic and social values. If these buildings are listed, we hope they will be conserved in proper manner in a conscious behavior of actions that apply scientific method as opposed to arbitrary intervention. At last, there are still many unidentified Estourgie buildings in Surabaya and other cities, afterward when new documents can be collected, thus more Estourgies' projects can be identified.

NEO-GOTHIC ARCHES



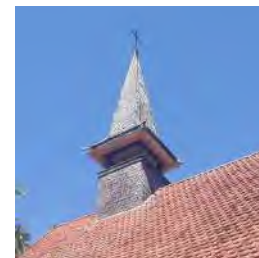
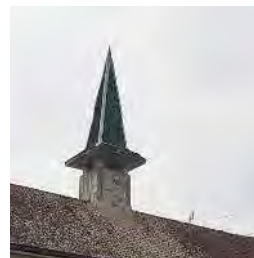
NEO-ROMANESQUE SEMI-CIRCLE ARCHES, CORRIDORS



AIR VENTS



SPIRES



HIGH PITCH ROOFS



TOWERS



LARGE DOORS & LOUVERS WINDOWS



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IMAGES

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Jean and Rita Estourgie-Hertman, Nijmegen: pages 39, 49, 51, 52, 53, 61, 63, 69, 73, 91, 92, 93, 97, 99, 102, 103, 109, 113, 114, 115.

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Embassy of the Kingdom
of the Netherlands

PKMvR
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