

Materials As Part Of The Identity Of Indonesian Architecture.

(Locality and universality value in Mangunwijaya and Eko Prawoto works)

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ABSTRACT

Issues of folk architecture or vernacular architecture are commonly calling a lot of attention from the architects in the late twentieth century. Most of them started to use this concept to create an architectural works with conceptual background are “rational.” As known, architecture grew from the knowledge and ideas of the people are a work that considers the power and greatness of the natural surroundings, especially in terms of material. Availability, continuity, and simplicity give a high value of locality and universality value.

This paper will discuss the work of Mangunwijaya and Eko Prawoto in understanding the locality and universality value of Indonesian architectural discourse and thought that have “sense” viewpoints in the use of material. Mangunwijaya and Eko Prawoto are two Indonesian architects that start their work based on folk architecture. Thoughts and their works manifestation were using smart and sustainable materials and also have a high aesthetic value.

Hegel's dialectical method used to bring the understanding of locality and universality value in the works of Mangunwijaya and Eko Prawoto relating to the use of material as the manifestation of “sense” of the place of identity.

The result is a manifestation of identity that shows how Mangunwijaya and Eko Prawoto expressing material on the building to get the characteristics and identity as the work of vernacular architecture which Indonesia characterize.

KEYWORDS: Material, Identity, Value, Locality, Universality, Indonesia.

1. INTRODUCTION

Folk Architecture become the focus attention to be developed since the emergence of global warming issues and the loss of identity as the traits and characteristics of architecture, it is in line with the saturation to the modern architecture which is universal around 1960 (Jencks, 1977).

Desire to re-show the local identity and to consider the environmental potential addressed by the architects as a necessity that justified by various sources, therefore the context of sustainable architecture became the focus of architectural development in the XXI century (Frampton, 2005: xii). As expressed by Curtis (1996; 73) which states that there must be a relationship between nature and architecture as an expression and abstraction of the relationship between the universal (international) and local ones, in order to ensure the sustainability of the architectural work. It is also had an impact on the development of architecture in Indonesia. Architectural development in Indonesia not spared from the conditions mentioned above.

Meanwhile, Indonesia setting is a unique situation. There are more than 28 characterized buildings, by local culture and knowledge that is seen in their form of architecture (Tjahjono, 2002). It

physically shows interesting architectural features. The potential of culture and nature that coloring the diversity of traditional architectural form is become a concern of several architects to develop it, in response to the challenges of globalization and universality.

Most of them started to use this concept to create an architectural works with conceptual background that are “rational.” As known, architecture that grew from the knowledge and ideas of the people are a work that considers the power and greatness of surroundings natural, especially in terms of material. Availability, continuity, and simplicity give a high value of locality and universality value.

Material as the natural potential has been widely used in folk architecture buildings. This shows how natural forces contributed greatly to the architecture. It is as described by Unwin: “Using the natural things that are already there is an ingredient in what has been termed, by Christopher Alexander, the ‘timeless way of building’. As such, it is as relevant today as ever, though in regions of the world which have been inhabited for many centuries one is less likely to have the opportunity to use natural features and elements, and more to have to relate to previous products of architecture” (Unwin, 2009).

Thus, the material gives the possibility to become an important part of the architecture identity formation, in addition to the ability of its designer ability to treats material wisely. In the various discussions, material as a giver of identity remains an interesting study, both its role as an identity giver nor as an element that support the sustainability of the architecture work in the context of universality and locality.

Interesting question that is become the subject of study in this research is how material becomes an important part in the formation of identity and architectural works and if the material can show the value locality and universality so that the material has a major contribution in providing the identity of architecture works, especially in Indonesia.

Two Indonesian architects who are always oriented to material and folk knowledge as an important part of their designs are Mangunwijaya and Eko Prowoto. The work of these two architects will later be used as a study and discussion matter to explain and understanding the existence of the material in relation to identity, locality and universality.

1.1 Identity

The term of 'identity', as defined in the Oxford English Dictionary (Crowther, 1995), as the state of being very like or the same as something or somebody, or the state of being closely involved with a part of something. Identity is an element of a set which, if combined with another element by a specified binary operation, leaves that element unchanged

In architecture terms, identity cannot be separated from the features and character of a building. Identity will show where the building was produced and by whom the building was presented. Identity is closely related to topography, cultural, material and architects who handle it.

Architecture that was built by people would reflect the knowledge level of the people, in accordance with local natural resources, which includes state topography, availability of building materials and the culture in place. While the architecture produced by an architect would demonstrate the knowledge, how and the depth of appreciation to the building results.

1.2 Universality

In universals architectural discourse, universals value is following the general definition of the presence of a substance or element that relates to the balance between nature phenomena and it's human. As Pangarsa (2006) explained that Maluku's fishermen do not have to learn climatology or ethology to understand exactly where is a group of fish located when the weather is changes, but simply by observing changes in clouds, winds and ocean currents. *Undagi* Bali does not have to study physics to determine which column top base of a bale that they built, but the feeling sharpness that determines. Therefore, the nature of this universality is actually a common trait that exists in every living human. Basically, the essence of knowledge is a balance between nature and its organizer or in this matter is human, how humans are sensitive to natural phenomena in other words this universality can identified universally.

Not that universality should provide similarities in the existence but rather the similarities in knowledge must be synchronizing with the natural potential of the environment in which humans live. It is as proposed by Buchanan in connection with the view of identity, that universalism does not mean then forget about quality of life (Bucanan, 2005), or a soul's space (Mangunwijaya, 2009), but it will give you balance. According to Prijotomo, humans must smart to respond wisely the symptoms that occur around it by integration, modification and re-interpretation (Prijotomo, 2008). Therefore, in this sense, universality definition will always be associated with the natural environment (the universe) and with humans who live in that universe, so it may say that universals are universal.

To understand what has been explained above, the definition of universality is more on how humans with knowledge of the universe, interpreting the universals values in architectural work.

1.3 Locality

Definition of locality refers to understanding the conditions, circumstances and local conditions, both in a common sense and in the architectural sense (Pangarsa, 2006). Locality is often associated with identity, even in some sense and reference has always been an interesting part when learning about regionalism and vernacular.

Understanding about locality for architecture in Indonesia is become very attractive because of their diversity that makes every ethnic having its peculiar. Borrowing Vitruvius opinion that said the elements of nature and human rationality is build a form of architecture, Vitruvius believed that the differences of these works is the result of a dialogue between humans and their environment (Lefavre and Tzonis, 2003). Such as the following argument: There is a temperate environment that produces temperate architecture and temperate people (Lefavre and Tzonis, 2012)

Thus, the locality is a 'difference' that spatially formed from and where it grows or grown. This obviously brings understanding on the difference between the local one with the other. Therefore locality can also be interpreted as a tool for analysis and synthesis, locality helps us to gain an identity as a priority rather than an international intervention which is universal (Tzonis, Lefavre, 2012).

Pangarsa, Prijotomo and Mumford, divide the locality value in some points:

1. Locality is not synonymous with history, or copying a construction of the past, but how we should try to understand and comprehend and then respond to it critically and or use it intelligently to produce a new creation with valuable local noble soul.
2. Locality is how to look at a place that is supposed to have a special touch / personal for a unique / hidden beauty.
3. Locality in its development should be able to show sustainability, especially in terms of materials and technology, so that a sustainable result can be obtained.
4. Locality should be able to show how form relationships with the values and ways of modifications, re-interpretation and its integration in the architecture.

2. HEGELIAN DIALECTICAL AND RETORICA AS A METHOD AND TECHNIQUE.

This study is a qualitative research that uses Hegelian dialectical method to bring an understanding of locality and universality value in the works of Mangunwijaya and Eko Prawoto with material as the embodiment of "sense" to reveal the identity of a place.

The background of this study has mentioned that in the Architecture and Identity book (Powell, 1983) explained that: "The nature of Identity related to cultural change, philosophy, and ritual. There are common threads that bring together the people of Southeast Asia, the timeless elements that come from the people, environment, and the climate and which are symbolic of common origin." This opinion is a thesis of previous research, which becomes inputs in this study. Further, the research is re-questioning whether the nature of identity merely on its relation with cultural change, philosophy and ritual or even environment potential is included in it is materials availability helped to shape the identity of architecture in Indonesia that can be used to understand the values of universality and locality. As an antithesis, the researcher assumption is that materials cannot be separate with knowledge, culture, availability of materials and the complexity of users' needs to define their identity, in this case is the value locality and universality.

The discussion is done by using rhetoric technic to be able providing logical and intact arguments. By using case examples of Mangunwijaya and Eko Prawoto work, the things questioned above can be answered through a rhetorical analysis that described logically and realistically.

The final conclusion of the research is the result of discussions between thesis and antithesis, which produces a synthesis. Material is an important part of giving identity but not independent or closely related to science, technology, culture, availability of materials and the complexity of the user's needs, so that understanding of locality and universality value can easily understood.

3. MATERIAL AS PART OF INDONESIAN ARCHITECTURAL IDENTITY.

The results of the analysis conducted using rhetoric in the discussion; it was found that the locality value is an important part of an architecture work to show its local identity. Of the value of this locality will give an instruction on how sustainability and preservation of local values maintained, without destroying and eliminating it, through the ingenuity of attitude, uniqueness, materials and technology as well as modification, re-interpretation and integration. While universality is universal knowledge, that always must be considered to maintain balance. From the discussions that have been made through the architecture work in Indonesia, then the value of universality is always present in the locality value in order to find the identity of architectural in Indonesia. This is done through the using of material, which means, material is an important part to find the identity of Indonesian architecture in which there always contained locality and universality value.

With case study of Mangunwijaya and Eko Prawoto's work, discussed based on the value of the locality and universality values to show identity based on the usage of building materials. Discussion of Mangunwijaya and Eko Prawoto's work showed that the use of building materials would demonstrate identity with locality featured but also simultaneously shows universality.

Mangunwijaya with some of his work reveals the greatness of the material through his simple architecture works, but has a great locality value, so that it shows the characteristics of the building as an architectural identity of Indonesia. Mangunwijaya combines a potential natural topography with the use of available materials as potential local nature and knowledge of community building makes the building of character.

High-low game, up and down path, narrow and wide distribution of land is addressing the greatness of Mangunwijaya that cleverly showing the natural gift of universality.



Figure 1. Respecting nature, not against nature, and use materials that are familiar with nature, an Indonesian architectural identity.

Sendang Sono pilgrimage places, giving imagination to us that the material is presented in development (planning) is an exceptional potential local nature, so the atmosphere and the impression of the character that become Sendang Sono's identity is a very strong. Using material like natural stone, wood, clay tile supported and combined with concrete cast without finishing, gives the image and identity of Sendang Sono become very typical. Besides, to the forms presented refers to the vernacular architectural forms by providing re-interpretation, and local staff used by Mangunwijaya.

Thus a simple material can appear to be a special appearance, because its presence is in harmony with nature.



Figure 2. Simple material completed with high creativity, reflected identity through the intelligence of integration and re-interpretation of local architecture

Finishing of details material are following a natural pattern and utilize the knowledge and also skills of the workers, expressing appreciate feelings to nature without having to destroy the character of the material.

Materials along with the finishing of the details were made very thorough and neatly to get a good quality product that was done by Mangunwijaya to displayed it into his building elements. Materials such as stone and wood, as well as clay and bamboo, have always finished by understanding the character of the material. Locality acquired through utilization of the material, while the universality acquired through finishing of the design that are general, which is the crystallization of the universal values.



Figure 3. Contour of the ground, up and down, followed without making cut and fill, finished with simple materials

Meanwhile Prawoto Eko who were disciples of Mangunwijaya apparently follow the footsteps of the maestro, but performing with his own style and characteristics, so that identity emerges because of his uniqueness to finish and reveals the values of the other locality and universality of Mangunwijaya without leaving the knowledge that has been given by the maestro.

Eko Prawoto through some architectural work shows that it is not enough to just rely on skill, but how to respond and then act creatively to treat the material that has been provided by nature. It is as said by Eko (Pangarsa, 2008, 93) as follows: "Architecture is not a separation from nature, but a series of transition or connection to nature....as a large entity. Architecture is just being present in it". He also said that: "When learning from nature, the fact that nature also has "creativity" (Pangarsa, 2008, 87). This statement shows that Eko appreciate nature, so that nature potential is a source of his inspiration. From Eko's works, materials provided by nature is a source of remarkable wisdom, the rest depends on how people finished them wisely.

This is shown from some of the details are made based on his experience and learning to the nature and the use of materials that is familiar natural. Another expression of Eko is: "Details, including material articulation is elements that make architecture can communicate. Buildings could talk through the details displayed, such as humor, classic, natural, and so on"

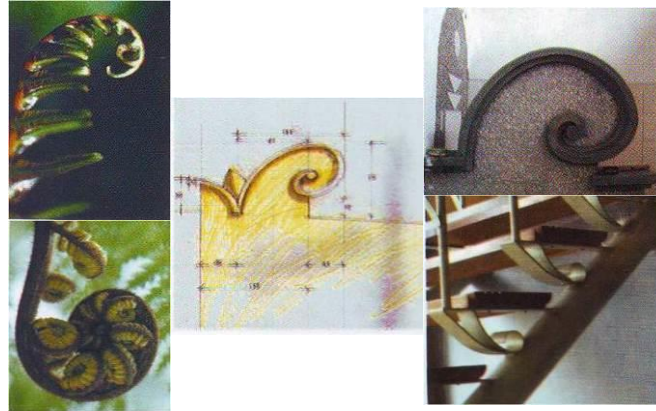


Figure 4. Details made are following and imitate natural phenomena

Other materials that are familiar with the works of Eko Prawoto are bamboo and wood. Constructions made by Eko mostly functioned as residences, galleries, culture house, libraries and art galleries also bookstores. Backgrounds of building functions also determine how Eko had to dig his creativity to determine the materials used and raises identity.

Toga Mas bookstore that promotes natural ventilation, finished using bamboo material in the ranks of the window in order to get cross ventilation, an attempt to avoid the humidity in the room. With that finishing so the building identity is emerges through the materials used. Neatness of the design shows a bookstore character that demanded immaculately clean and systematic.



Figure 5. Windows finishing, so that the function remains optimal, the window grille opened with bamboo material

In addition to the material details that become the major concern of Eko Prawoto, the use of main materials drawn from the local natural resources will also show the realization of the "sense" to appreciate the locality as identity disclosure. Eko also stated that: "The surroundings are very rich information resources"

How Eko translate these materials into the building, it really depends on the character of the owner or user of the building, as well as the environment in which the building was to be built. One example of a residential building is a house of Butet Kertarajasa artists. This house is located in the village, Eko Prawoto give this house a village models touch as Butet own desires. There is no fence

and glazed tile, the selection of local materials; the atmosphere really feels like a village in harmony with the surrounding environment.

Finishing of brick and natural stone details is made very natural. It is intended so there is interwoven unity with the environment, so that the value of locality and universality is achieved as an expression of identities.



Figure 6. Residence and dance studio of Yogyakarta's artists, showing the simple details which supported by fitted material gives the impression of strong character (identities) house.

From the explanation above it is clear that locality also shows universality which cannot be separated. Both complement each other to get the balance and respect to the local knowledge with the use of appropriate materials and technologies that will provide a clear identity, in this case the Indonesian architectural identity.

4. CONCLUSION

The final conclusion of the study is the result of discussions between thesis and antithesis.

The nature of identity related to cultural change, philosophy and ritual as well as the relationship between the timeless elements that come from the people, the environment and climate, symbolic and the common origin as a thesis. While, material that cannot be separated by knowledge, culture, availability of materials and the complexity of the needs of users to establish identities in Indonesian architecture that can be used to understand the values of universality and locality as antithesis.

Therefore, the results of the discussion obtained a synthesis that is the material is an important part to giving an identity but not independent or closely related to science, technology, culture, availability of materials and the complexity of the needs of the user, so the understanding of locality and universality value can be easily digested. Thus the material is an important part of the identity of Indonesian architecture that can reflect the value of locality and universality to the sustainability and preservation of architectural Indonesia works.

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