

Neo-vernacular approach in architecture, as a “National cultural-strategy”, (Indonesia case)

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Abstract: Until now, the Modern movement and recently Neo-modern movement, spread and covering the whole world, including Indonesia as a developing country. We call it “Internationalism”. That happen too in architecture, the whole wide world have the same experience and facing the same cube, box, glass, steel and metal, we all find the same architecture all over the world.

After 1970s the rise of Postmodernism and Postmodern architecture - a linguistic and semiotic approach to architecture - give opportunity to the rise and revival of vernacular, traditional and local culture include the vernacular architecture. The forgetting of local vernacular architecture creates a strange atmosphere to indigenous people live in it; inhabitants become “alien” in their own habitat.

Indonesia has a very large amount of local vernacular architecture!! It’s a part of our advantages that we should treat carefully, we can posit it as our “Cultural Strategy” facing the eroding effect of cultural globalization, and utilize it as an effort to decrease the alienation effect to our Indonesian people, whilst we can use it as a part of our Creative economy as one of the latest national economic policy.

The Neo-vernacular architecture can give a new silhouette of Indonesian cities, familiar to the inhabitants who, *nota-bene*, is the indigenous Indonesian people – and as a background of all the activities of the people and a show-off to the outer-world about our local vernacular architecture that now being a hybrid neo-vernacular architecture, a modern technology but a vernacular style in architecture nowadays.

Keywords (Bold, 11 font size): neo-vernacular, architecture, cultural strategy, Indonesia.



Abstrak: *Hingga saat ini, pergerakan Modern dan pergerakan Neo-modern, menyebar dan melingkupi seluruh penjuru dunia, termasuk Indonesia sebagai negara berkembang. Kami menyebutnya "Internasionalisme". Fenomena itu juga terjadi dalam arsitektur, seluruh dunia mencicipi pengalaman yang sama dalam berarsitektur, merasakan ruang-ruang kubistis, kotak-kotak kaca, deretan struktur baja dan tebaran logam dimana-mana, hampir diseluruh penjuru dunia, kita merasakan arsitektur yang sama.*

Setelah 1970an muncullah Postmodernisme dan arsitektur Postmodern - pendekatan linguistik dan semiotik terhadap arsitektur – yang memberi kesempatan pada kebangkitan dan kebangkitan budaya lokal dan tradisional diantaranya adalah arsitektur vernakular. Tergerusnya arsitektur vernakular- lokal-tradisional menciptakan atmosfir yang aneh bagi masyarakat yang tinggal di dalamnya, masyarakat menjadi "asing" di habitat yang notabene tanah-air mereka sendiri.

Indonesia memiliki perbendaharaan arsitektur vernakular yang sangat kaya!! Ini merupakan suatu modal bagi kita yang harus kita tangani dengan hati-hati, dari modal itu, kita dapat mengangkatnya sebagai sebuah "Strategi Budaya" menghadapi gerusan dampak globalisasi budaya yang mengikis kebudayaan lokal. Kita dapat memanfaatkannya sebagai upaya untuk mengurangi rasa keterasingan terhadap warga dirumahnya sendiri. Juga kita dapat memanfaatkannya sebagai bagian dari "Ekonomi Kreatif" yang merupakan salah satu kebijakan ekonomi nasional terkini.

Arsitektur Neo-vernakular dapat memberi siluet baru bagi kota-kota di Indonesia, tidak lagi asing bagi penduduknya dan sebagai latar-belakang semua aktivitas masyarakat dan sekaligus menjadi etalase bagi dunia-luar – tentang keberadaan arsitektur vernakular kita yang sekarang menjadi arsitektur neo-vernakular hibrida, menggunakan teknologi modern namun berlanggam vernakular sebagai solusi arsitektur masa kini.

Kata kunci

neo-vernacular, arsitektur, strategi budaya, Indonesia.



Introduction:

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The Postmodern arise,

After about 400 years of Modernism in human civilization, the 1970s is a milestone year of the rise of a new paradigm: Postmodernism. Human civilization has a “New ways of seeing the world”, a linguistic and semiotic approach in seeing the world. It is no longer having truth-claim of Universalism as the predecessor, the Modernism. Reality is plural, not singular. There are many “*Petit histoire*”, not a Universal story anymore. This new paradigm look-back to anything Vernacular including Vernacular-architecture.

Modern architecture has long been presenting a cubical, box, *beton*-concrete, glass and metal building all around the globe, wiped-off all of the other architectural style available, such as the local – traditional – vernacular architecture. In rhythm with the twilight of Modernism, Modern architecture has been fading through the recent years of the 20th century. The Death of Modern architecture had been marked with the Implosion of the Pruitt Igoe building on July 15th 1972 (Jenks),



this is the Death of Oneness, of an International standard that have been pushed to many-many different entities. “International style” in architecture is a manifestation of an agape of the advancement and the miracle of Modern technology. Begin from West Europe, America, overwhelm to every single corner in this world, the Modern International style obsessed through the mind and spirit of nearly everybody in anywhere place. Being Modern by adopting Modern architecture is the only way to look “up- to date” and to be fashionate.

Linguistic approach to architecture

“There are various analogies Architecture shares with language and if we use the terms loosely, we can speak of architectural “words”, “phrases”, “syntax” and “semantics”. (Jencks, 39)

Charles Jencks, in his book “The Language of Postmodern Architecture” discuss several analogies of architecture as a communicational means, the mode most commonly disregarded in Modern Architecture. There are : Metaphor, “words”, “phrases” , “syntax” and “semantics”.

Metaphor in architecture can be described as what Charles Jencks :

“People invariably see one building in terms of another or in terms of a similar object : in short as a metaphor” (Jencks, p 41)



Figure 1 Sidney Opera House



Dr. H. Kadyano Soesno MSc
Figure 2 Kartini seacoast,
Jepara, Indonesia



82 CARTOON presented by architectural students when Queen Elizabeth officially opened the building (from Architecture in Australia).



**Figure 3 Bird's nest Stadium,
Beijing**

Words, in architecture are doors, windows, columns, roofs etc. Syntax is rules to combine those words, doors, windows, columns, roofs etc. Semantics explain which style to use on

which building types.

The Postmodern architecture

Postmodern architecture is the manifestation of Postmodern paradigm in architecture. There are many categorizing in the term of Postmodern Architecture, and there are many historians like Paolo Portoghesi, Henryk Molinowsky and many others, Charles Jencks categorize as: (Jencks 81-127)

- Historicism
- Straight Revivalism
- Neo Vernacular
- Ad Hoc Urbanist
- Metaphor & Metaphysics
- Postmodern space
- Radical Eclecticism

Whilst by the response to Modernism, we can “categorize” Postmodern architecture as:

- Neo Modern, which continue the miracle of Modern technology
- Neo vernacular, which look-back again to the traditional vernacular
- Deconstructivism , which reject Modern Architecture
- Postmodern, which can include all of any style such as Eclecticism.



Challenge & opportunity of the Nation,

President Jokowi , in an occasion of the Opening the Keris museum in Solo, Central Java, said :

"Nilai-nilai tradisi di Indonesia agar tidak hilang begitu saja. Terlebih, dengan adanya kemajuan teknologi saat ini".

"The traditional Indonesian values, cannot be wiped off that easy, we have to be concern with the recent technology impact on it".



Figure 4 President Joko Widodo

"Walaupun kita berupaya mengejar kemajuan tapi kita tidak boleh tercerabut dari tradisi, tidak boleh meninggalkan nilai-nilai adiluhung bangsa. Untuk itu sudah seharusnya kita terus menjaga, melestarikan warisan budaya bangsa, termasuk keris," kata Jokowi saat meresmikan Museum Keris Nusantara, Solo, Jawa Tengah, Rabu (9/8/2017).

"Although we are pursuing the advancement, we should not be uprooted from our tradition, we should not leave our own value. We have to still keep our cultural heritage include a Keris. "

"DNA Kita Seni Budaya dan Pariwisata kata Presiden Joko Widodo".

"Our DNA is Art, culture and tourism", President Jokowi said.



Jokowi: Masa Depan Ekonomi Indonesia Ada di Industri Kreatif

Kompas.com - 26/04/2017,

- *Presiden Joko Widodo saat meresmikan proyek kereta api bandara Adisumarmo, Boyolal, meyakini masa depan ekonomi Indonesia ada di industri kerajinan atau industri kreatif.*

President Joko Widodo told that the future of Indonesian economic lies on craft industry and creative industry

- *"Industri kerajinan, industri kreatif di Indonesia telah tumbuh dengan sangat cepatnya, tumbuh dengan menakjubkan," ujar Jokowi saat membuka Inacraft di JCC, Jakarta Pusat, Rabu (26/4/2017). "Oleh sebab itu saya meyakini, masa depan Indonesia akan ada di industri kerajinan atau industri kreatif. Ini yang saya yakini," lanjut dia.*

They grow very rapidly, an amazing growth. "That's why I am sure that the future of Indonesia lies on craft industry and creative industry. That's what I'm convinced in"

So, what is a Creative industry?¹

As of 2015 the

DCMS definition recognizes nine creative sectors, namely:

1. Advertising and marketing
2. **Architecture**
3. Crafts
4. Design: product, graphic and fashion design
5. Film, TV, video, radio and photography
6. IT, software and computer services
7. Publishing
8. Museums, galleries and libraries
9. Music, performing and visual arts

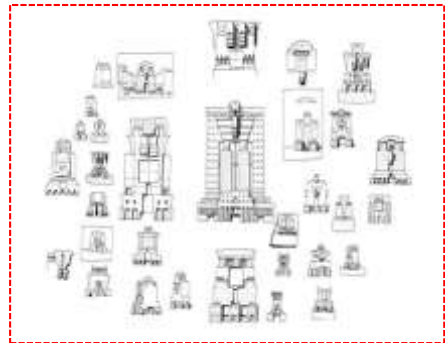
Architecture is the one in the Creative industry.

¹ (DCMS 2001, p. 04Hesmondhalgh 2002, p. 12)



Neo vernacular architecture as an opportunity

The Postmodern view to architecture that looks back at traditional-vernacular architecture and recognizes it as one of the “*Petit histoire*”, is the Neo Vernacular architecture. Neo Vernacular architecture adopts the Vernacular architecture and combines it as a hybrid composition with modern technology. As Modern technology has no limit, so with the Neo Vernacular architecture that utilize the Modern technology as the aspect of “*Firmitas*”², it has no limit too, it can be a skyscraper or a town hall, a concert hall, a stadium with even 100.000 people in it!



The Portland Building, the early Neo Vernacular



² Vitruvius,



By creating Neo Vernacular architecture, firstly we have conserved our architectural heritage from wiping off by Modern eroding. Within Neo Vernacular architecture atmosphere, there will be an intimate and recognizable space that doesn't make anybody feel like alien in their own habitat. From the amazing and uniqueness of vernacular elements, ornaments, colorful shape and composition there will arise the shiny vernacular taste that has been long enough faded and thrown away by Modern view. Yes, by doing this we have raised a great resurgence of our forgotten and lost fortune. An architecture that we long for, now turn into reality. This Neo Vernacular architecture align with another Neo vernacular architecture from another region, be cluster of uniqueness, unity in diversity, *Bhinneka Tunggal Ika*³. Then the Neo vernacular cluster can be the setting and background for many-many activities, production of many-many crafts, home industry of batik, the Creative economy in a creative homey atmosphere. All the unique Neo Vernacular activities will attract public and foreigner, that will raised the tourism sector.

³ *Bhinneka Tunggal Ika*, is the official national motto of Indonesia



**Conclusion : Neo-vernacular approach in architecture, as a
“National cultural-strategy”**

The Neo-vernacular architecture can give a new silhouette of Indonesian cities, familiar to the inhabitants who, *nota-bene*, is the indigenous Indonesian people – and as a background of all the activities of the people and a show-off to the outer-world about our local vernacular architecture that now being a hybrid neo-vernacular architecture, a modern technology but a vernacular style in architecture nowadays.





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