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地域 ∞ 设计

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教育高峰论坛论文集



江 波 陶雄军 主编

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Wolff Schoemaker's Ideas of Hybrid Tropical Architecture in Bandung: A Critical Regionalism Approach

沃尔夫·苏梅克的混合亚热带建筑思想在万隆应用： 一种批判性地域手法

Krisyanto KUSBIANTORO & Amanda MULIATI (Maranatha Christian University)
印度尼西亚马拉拿达基督大学 克里斯曼托·库斯比安托洛、阿曼达·穆里尔提

1 Critical Regionalism: An Approach

The last century of our times has been an intense moment of conflict between regionalism and globalism. Obviously globalization is an inevitable phenomenon that has put pressure on all aspects of human lives and design. John Naisbitt in his book *Global Paradox* argues that this is a paradox phenomenon where bigger global pressure produces stronger local identity.^① Therefore, globalization brings a blessing in disguise for local values to emerge in all living aspects.

The conflict has shaped most social, political, economic and cultural debates, including architecture. We can find many theories written to support the idea of global architecture which tends to shape the global trends, encouraging tacitly the conformity of architectural ideas. Without any doubt discovering, encouraging and applying universal norms in design practice has its benefits. But it also has a serious negative impact when employed uncritically regional scope and values.^②

Regionalism, as opposed to globalism, stands for the local and the specific to a region that is to a unique, distinct

geographical area occupied by a more homogeneous object ; including flora, fauna, people and other artefacts. As an approach, it is clear that we objectively divide or "finite" the world into human construct regions within a finite framework of intentions. Therefore if any central principle of regionalism can be isolated, then it is surely a commitment to place rather than to space. In terms of architecture practice, it is more likely to be a production of place rather than space. This stress on place may be regarded to a conjunction between cultural, social and also political issues in a particular space.

The idea of critical regionalism is not to suppressed the universal values and denote the vernacular instead. Paul Ricoeur, a philosopher, has advanced the thesis that a hybrid "world culture" will only come into being through a cross-fertilization between rooted cultures on the other hand and universal civilization on the other.^③ So, the idea is to create a hybrid regional culture that enlivened the rooted local culture aligned with the universal values and become a form of world culture.

One kind of regionalism that will be comprehensively

① Naisbitt John. *Global Paradox*. <http://www.bizbriefings.com/Summaries/F%20G%20H%20I%20J/BizBriefings%20--%20Global%20Paradox.PDF>.

② Lefaivre Liane, Alexander Tzonis. *Tropical Critical Regionalism: Introductory Comments*. *Tropical Architecture: Critical Regionalism In The Age of Globalization*. Chichester: Willey-Academy, 2001: 1.

③ Frampton, Kenneth. *Prospects for A Critical Regionalism. Theorizing A New Agenda for Architecture*. New York: Princeton Architectural Press, 1996:471.

discussed in this paper is tropicalism, since the "tropics" is considered as a region. The tropics is a zone characterized by a typically hot climate around the year, humid and steamy with high rainfall and great similarities in vegetation. It is a vast belt that stretches over the entire middle of the globe from the Pacific islands, South East Asia and Australia, India, Africa and the Caribbean. Most of the countries in the tropics have a common attributes that is significant within a pragmatic framework of architecture. First, all the people have to struggle with the hot and humid climate. Second, there is a common historical and political fact that they are all ex-colonies. Third, there is a common architectural heritage from the colonial period.^①

The point of departure for most tropical architecture is climate. So modern tropical architecture has been simply an adaptation of modern trends in design and construction to climate, taking into consideration some changes in the lifestyle that the tropical climate affords.^② The challenge of hot and humid temperature in the tropics often encourage people to create open or semi-open spaces, verandas and balconies with large windows to welcome strong breeze. But heavy rainfall throughout the year is another issue for those open spaces. Not to mention other like iron rust, material deteriorate and fungi that grow faster in the tropics. The vernacular building types of the tropics obviously sustains, but what about the modern buildings or those architectural heritages from the colonial period?

2 Indonesian Modern Architecture: The European Culture Encounters

The Indonesian modern architecture era was initiated by the arrival of European traders to the archipelago by the end of 16th century. They are the Portuguese, Dutch, Spanish and British. It was undeniable that the rise and the domination of European traders and colonials was supported by the role of the Chinese who came earlier for trading. The Chinese became connector in trading, services and manufactures.

For 350 years, Indonesia had been occupied by the Dutch. It was Cornelis de Houtman who firstly arrived at the Indonesian archipelago in 1596 for trading. But within 200

years, the Dutch finally conquered almost all Indonesian region. The Dutch came along with their culture and gave a strong influenced to the local culture, including the development of Indonesian architecture. The need of living and working spaces forced them to build buildings in the tropics. It is obvious that the existence of the European colonial buildings has become an inseparable part of Indonesian modern architecture.

Architecture obviously considered as cultural artifact due to its ability in reflecting the local cultural uniqueness. Architectural design can visualize the image of local identity in a period of time. In addition to the image of architectural design, the interior of the building can also help to reinforce the identity of the display that want to be realized.

At the beginning of the 17th century, the European transplanted their four-season type of building into the tropical land of Indonesia. Those buildings were trading offices, fortress and other military buildings. Then inevitably the regionalism problem as discussed earlier emerged while transplanting Dutch sub-tropical architecture into the tropical context of Indonesia. Massive, heavy with small openings type of building is clearly not suitable for tropical climate regions. Not to mention thick wall without cross ventilation, short roof extension that cannot block the all-day shining sun and the heavy rainfall all over the year creating hot and humid atmosphere. The building became uncomfortable to dwell.^③

In order to survive, obviously they had to adapt and accommodate local characteristics. The first step of evolution was to adapt the local climate condition. The most significant adaptation was the roof and the building façade design. They created a bigger and taller roof to widen the roofing area so that the hot radiation of the sun can be spread in the surface and also to avoid the hot transmission into the interior. Steep surface of the roof would easily drop the rain water into the ground and also created a taller interior space that allow the air to circulate better and reduced the interior temperature. They also lengthened the roof extension to create a semi outdoor space in front of the building to get more shading against the sun and the heavy rain. Bigger and wider doors and windows

① Lefaivre Liane, Alexander Tzonis. Tropical Critical Regionalism: Introductory Comments : 2.

② Bay Joo-Hwa, Boon-Lay Ong. Social and Environmental Dimensions in Tropical Sustainable Architecture: Introductory Comments. Tropical Sustainable Architecture: Social and Environmental Dimensions. Oxford: Architectural Press: 3.

③ Widodo Johannes. Arsitektur Indonesia Modern: Transplantasi, Adaptasi, Akomodasi dan Hibridisasi. Masa Lalu dalam Masa Kini Arsitektur di Indonesia. Jakarta: Gramedia, 2007: 19-20.

were created to ensure an effective cross ventilation of the air. Sometimes the doors and windows were fitted up by louver so that fresh air can flow easily into the building.

The latest evolution of the colonial buildings in Indonesia can be recognized in buildings that were built in the early 20th century. It was supported by the idea of ethical politics of the Dutch colonial to support the colony to raise the spirit of grand cultural synthesis; a spirit of creating a new nation. Cities were built, schools were open for the locals, and public facilities were set up for the good of all. Architects were encouraged to do more research and projects that created a new synthesis of form that accommodate the European modern spirit without eliminating the local cultures. The result is a hybrid cross-fertilized synthesis of Indonesian modern architecture in that era.

Bandung as one of many historical cities in Indonesia had a long history about the development of its architecture. Buildings in Bandung are dominated by the work of Dutch architects, which are always looking for innovations in the art of architecture. Such innovations result in a new architectural style that is better known as *Indische* architecture. Architecture in Bandung is dominated by the European architectural prototype, which adapt to the concept of the tropical traditional architecture of Indonesia. This presents a fusion of European architecture in the form of vernacular architecture. Although the architectural concept is not entirely derived from our own country, but this architecture style has a close relationship with the modernization process of Indonesian architecture. This style emerged with the term "*Indo European Style*". This term is defined as a combination of the archipelago architecture and modern architecture that has been adapted to the climate, building materials, and technologies developed at that time.

One of the most creative and respected Dutch architects that came up with the cross-fertilization synthesis between Dutch modern style architecture and the challenge of tropical climate is Kemal Charles Proper Wolff Schoemaker.

3 Wolff Schoemaker's Hybrid Tropical Architecture

Kemal Charles Proper Wolff Schoemaker (1882 – 1949) is one of the most respected Dutch architect who played a significant role in the development of Bandung. He was born in Java but studied in the Netherland and became a talented

architect, painter and sculpture artist. In 1918, in partnership with his brother Richard, Schoemaker established the architectural firm C.P. Schoemaker and Associates in Bandung. He did many research on Indonesian cultures, especially Indonesian traditional architecture including temples from the Hindu – Buddha period. Along with Macleine Pont, another respected Dutch architect, they created a new paradigm of architecture that concentrated on local potential and culture in their works. All of their effort is to cross-fertilize the European style and the traditional style to create a new hybrid synthesis.

According to Schoemaker, there is a significant difference between European architecture and Indonesian traditional architecture. European architecture is a totality construction while Indonesian traditional architecture consist of subjective and elementary parts that gathers in a certain order. The focus of Indonesian traditional architecture is on the building envelope, especially the front facade. He encouraged other architects to take reference on Indonesian traditional architecture and learn from it. Not to revive the traditional in the modern era, but rather to accommodate the local ideas in the modern way.

In 1922, he became the professor of the *Technische Hoogeschool Bandoeng* (Technical College of Bandung). While professor, he mentored Sukarno, who would become the first President of the Republic of Indonesia. With assistance from the young Sukarno, Wolff Schoemaker renovated the Hotel Preanger in 1929. Under Schoemaker's assistance, Sukarno also designed several houses in Bandung. One of Schoemaker's most significant works was the Villa Isola, built from 1932 to 1933 for the Dutch media tycoon Dominique William Berretty. Schoemaker traveled to the Netherlands in 1939, where he took a post at the Delft University of Technology until his retirement in 1941.

The Schoemaker's idea of hybrid architecture can be observed in many of his works, who has several characteristic^①:

(1) The use of vertical-horizontal axis and hierarchy, and also north-south axis to unite the buildings and the surroundings. The north south-axis is considered important in Bandung

(2) Clear state of zoning and function in each place ;

① Kusbiantoro Krismanto. Studi Komparasi Bentuk dan Makna Arsitektur Gereja W.C.P Schoemaker. *Ambiance Journal of Interior Design* Vol 1 No 2. Bandung: Maranatha Christian University, 2008: 74-75.

deliberately applied a functionalist approach to his buildings

(3) Symmetrical mass composition in some part, but overall is asymmetrical

(4) Putting local elements such as geometrical motifs as reliefs and moldings, thick and thin wall variations and also wall outlines variation that inspired by the Hindu-Buddha temples

There is so many Schoemaker's building in Bandung and each of it had become a significant city landmark of Bandung. They are Jaarbeurs Building, Concordia/Museum of Asia-African Conference, Landmark Building, Becker and Co Office, Majestic theatre, Bandung Main Post Office, St. Peter's Cathedral, Bethel Church, Cipaganti Mosque, Red Villa, renovate Preanger Hotel and many more including the famous Villa Isola.

4 The History of Asia-African Conference Museum

In a further development, the city of Bandung started experiencing various changes and losing its identity as a city of "Europe in de Tropen" (Europe in the tropics). The development of science and cultures had shifted some core values that is fundamental to the city development in the past. Rapid urban growth and population density required buildings and somehow became a threat to the existence of historical classical buildings. But the development of the city does not alter the presence of several historic buildings that survived among various changes in the environment of the city. One of that is the The Asia-African Conference Museum or famously called *Gedung Merdeka*, which witnessed the struggle for independence in Asian and African countries in the fight against European colonization.

Gedung Merdeka has a very long history. It is located on Asia Afrika Street, Bandung. At the early years, this 7500 sqm building functioned as a meeting place for "*Societeit Concordia*"; a society of Europeans especially Dutch who lived in Bandung and its surrounding.

Since the beginning of its construction, the *Gedung Merdeka* has undergone many architectural changes. *Gedung Merdeka* just started from a simple building and has experienced several changes functional changes. In 1921, the building was named Concordia, and was renovated to be the most luxurious, well facilitated, exclusive, and

modern "super club" meeting hall in Indonesia by C.P. Wolff Schoemaker with art deco style. In addition, in 1940, for the second time, the building especially the left wing was renovated to be more interesting by A.F. Aalbers with international style architecture.^①

During Japanese occupation, the name of the building was changed into *Dai Toa Kaikan* and functioned as a cultural center. The left wing of the building was named *Yamato*. After Indonesia proclaimed its independence (17 August 1945) the building became headquarter of the Indonesian youth in facing the Japanese troops and then became the center of the municipal government of West Java. From 1946 to 1950, the function of the building again became the place for recreation.

Prior to the Asian-African Conference, the building was renovated and its name was changed into *Gedung Merdeka* by Indonesian President, Soekarno, on April 7th 1955. As a result of the 1955 General Election, the Indonesian Constituent Assembly was formed and *Gedung Merdeka* became the Building of the Constituent Assembly.

Within the same year, a very important event in the history of Indonesian foreign policy and a great occasion for the nation and the Government of Indonesia was held in this particular building. It was The Asian-African Conference that was held on 18 – 24 April 1955. It is so, since the conference was held only ten years after Indonesia announced its independence. Within a short time, Indonesians had their courage to propose as the host for such important international conference. Leaders from 29 countries participated in the event.

The most important thing was that the conference ended successfully in formulating common concerns and in preparing operational guidance for cooperation among Asian African nations, as well as in creating world order and world peace. The conference bore the Dasasila Bandung, which became the guideline for the colonized countries in fighting for their independence. It also became the fundamental principles in promoting world peace and international cooperation.

Further development of the building, the Assembly was abolished through the Presidential Decree of 5 July 1959 and *Gedung Merdeka* was used by National Planning Agency in 1959. Later on, this building was used as the Provisional People's Consultative Assembly from 1960 – 1971.

① History of Asia-African Conference Museum. <http://asianafricanmuseum.org/en/gedung-merdeka-dari-masa-ke-masa/>.

After the failed coup of G30S in 1965, *Gedung Merdeka* was taken over by the Indonesian military and part of the building was used as a prison for political prisoners. In 1966, the management of the building was transferred by the Provincial Government of West Java to the Municipal Government of Bandung. In 1968, the Provisional People's Consultative Assembly changed the decree of *Gedung Merdeka*, which stated that the Municipality was only responsible for the main building, while the rest was managed by the Provisional People's Consultative Assembly. In 1969, the management of the building was taken over by the Provincial Government of West Java from the Municipal Government of Bandung. In 1980, the whole part of the building was presented as the Museum of the Asia-African Conference.

In April 2015, this building regained its popularity in a very prestigious event, the 60th Commemoration of Asia-Africa Conference. Leaders from 72 countries came on the occasion and also enjoyed the beauty of the building. For months, the City Government of Bandung had prepared the building and the surrounding for the event. *Gedung Merdeka* had once again become a center of attention and also a beautiful landmark of Bandung.

5 The Architecture of Asia-African Conference Museum

Gedung Merdeka architectural design visualizes the implementation of the Indo-European Style embodied in a blend of Art Deco architecture and tropical architecture. C.P Wolff Schoemaker is able to accommodate Western modern architecture with Indonesia's eastern architecture. Eastern architectural theory is always rooted in something mystical or cosmological concept. This is certainly contrary to the theory of Western architecture that has always been associated in the mindset of logic. Schoemaker accommodates these different perspectives in any of his designs. The local philosophy and cosmology were visualized in the work of modern construction and atmosphere. This concept was applied by C.P Wolff Schoemaker in renovating the *Gedung Merdeka* in 1921. Schoemaker showed his awareness in implementing Indo-European architecture at the *Gedung Merdeka*. Schoemaker presented the concept of Indo-European architecture in the form of a symmetrical building, which has vertical and horizontal rhythms that are relatively similar. Construction of the building had also been adapted to the tropical climate, particularly in the setting of space, natural lighting, and rain

protection systems.

Gedung Merdeka consists of three parts of the building, the main building, the left wing and the right wing. The right wing of the building is used as the Asian Studies Center of Africa and other developing countries. The left wing of the building is used as the Asia-Africa Conference Museum, which contains information about Asia-African Conference. The main building of *Gedung Merdeka* is the venue for the Asia-African Conference in 1955. The right wing and the left wing had experienced many changes of function and form. The main building experienced various optimization and revitalization to keep the authentic and original interior and architectural elements in good condition. Currently the main building is still used for the 60th Commemoration of Asia-African Conference. These efforts are made to maintain the functionality and historical value of the *Gedung Merdeka*.

The design of a building cannot be separated with the concept and the message that wanted to be realized. Spatial and architectural design ideas are derived from some set of concepts that had been decided earlier. The consistency of the design system that will produce a contextual comprehensive architecture is determined by the elaboration of both the ideas and the concept to deliver the message.

Gedung Merdeka is considered to be a building with a multi-dimensional message in Bandung. It survived through many periods of time by building optimizations and conservations. The multi-dimensional message that delivered by *Gedung Merdeka* were consist of the particular style as the basic pattern, concepts and tradition which refers to the values of the local culture. These are the elements that produce the concept of a building that can easily accepted and significant through many years ; a hybrid timeless architecture. Schoemaker successfully created a synthesis of form that gathers many contradictive items of geometry, nature, technology, the spirit of the past and the hope of the future.

Gedung Merdeka was designed with the simplified version of the Art Deco style. In 1920's the Art Deco was a trending style in Europe. This particular style was brought to Indonesia by European architects, especially to Bandung. The simplified Art Deco style was implemented in *Gedung Merdeka* through the use of curve lines, cylinder and other decorative geometrics ornaments. These set of elements produced a dynamic and organic space that also express modernity. The use of the Art Deco style eventually related to a modern, functional and decorative architectural design. The

modernity of the decorative elements expressed simplicity in geometry with many layered that dominated with horizontal lines. Squares and rectangular dominates the decoration. All of these elements were composed in a symmetrical pattern that shows balance and unity.

The Art Deco style can also be seen in other supporting elements of the building and the furniture. The material of these elements is teak wood in natural finishes. These elements are well composed in contrast to the white wall as the background. This is another implementation of the Art Deco style in this particular building, which express a harmonious contrast in colors and materials.

As mentioned earlier that Schoemaker tried to cross-fertilize the east and west in this particular building. The east can be learned from the shape of the roof which is similar with other traditional houses of Indonesia. It is a tropical type of roof with steep surface as a respond to the tropical climate requirements due to the heavy rainfall throughout the year. Schoemaker adapt the pyramid and the saddle back type of roof which was inspired by the roof of Sundanese and Javanese vernacular architecture. High ceilings with several ventilation holes in the upper part of the walls reduce the humidity of the interior space, which often makes fungi grows more rapidly. The high ceilings also avoids the large amount of hot transmission into the interior space and give more thermal comfort to the rooms. From the outside, it is quite difficult to see the roof because of the thick and tall wall around the building, as if the colonial style enclosed the traditional style.

In the building façade, Schoemaker applied many moldings that used to be found in Gothics buildings in Europe but in a more simplified and modern expression. The moldings create the illusion of wall thickness. In *Gedung Merdeka*, these moldings appears to be the frame of the openings. They are intended to create a transition planes for the sunlight and creates shadow to reduce the radiation of the sunlight which enters through the window glass. The shadows that were created when the sunlight touches the white wall surface especially the moldings, adds more linear effect on each façade continuously in turns according to the sun direction. These moldings is one of the characteristic of Schomaker buildings that inspired by the bevel and moldings in the ancient Hindu-Buddha temple.

Openings is one of the elements contained in the wall, but space openings at the *Gedung Merdeka* are a unitary

element of the overall processing wall. Shapes and patterns of the openings produce unity blend creating chamber wall as a whole. Openings at the *Gedung Merdeka* are dominated by a rectangular shape and ornaments squares, which are arranged symmetrically. In addition to opening in window, on the wall there are also doors, which adopted the concept of Art Deco. The concept was applied with the use of materials and decorations on the door surface. Teak wood material is always used to make doors and window frames. On the door surface, there is always an ornament of decoration and repetitive geometric angle. The entire ornaments on doors always have a common motive to provide alignment in the overall space. The windows and doors are in stark contrast with the white walls produce a harmonious composition. In the end, the openings can be categorized into a part of the room decor.

Floor is one of the fundamental elements in the formation of space. This is because the floor is a surface that provides physical support and the basis for building visually and physically. Overall, *Gedung Merdeka* is using Italian marble flooring material measuring 40cm × 40cm. Marble material is selected to create a lower room temperature and furthermore supports a better thermal comfort in tropical buildings. Marbles are used on the entire floor of the building, so it does not create a psychological limitations and significant circulation path. The color of the floor is dominated by gray that visualize the impression clean and neutral. The use of marble was intended to give the impression of luxury and classic in the interior space of *Gedung Merdeka*.

6 Conclusion

C.P. Wolff Schoemaker has a major role in presenting a hybrid tropical architecture in Bandung. Many buildings were built and became an icon of Bandung until now. In all of his design, we can see that Schoemaker combines the elements of Eastern and Western culture, in particular the implementation of the local elements as a respond to the constrains of the tropics. Schoemaker and many other Dutch architects was inseparable from the history of Indonesia modern architecture due to their commitment in presenting modern architecture that fits the context. Their cross fertilization idea of the west and the east creates a new hybrid form of architecture which is considered as the real act of critical regionalism. They do not tend to merely revive the vernacular, but create a hybrid new type of architecture.