

# Wastu Citra as an Indonesia Regionalism Local Wisdom (Phenomenology Studies from Butet's House)

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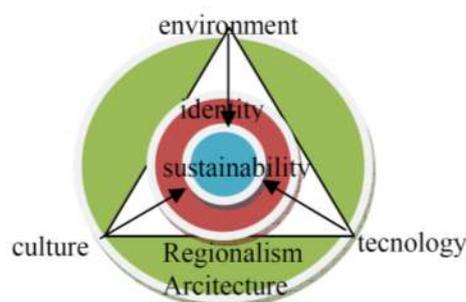
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**Abstract.** There is a theory about regionalism from Kenneth Frampton, “Critical Regionalism”. This theory is from western culture, and have some mismatch with eastern culture, especially Indonesia. In other side Indonesia had some theory from Manguwijaya, “Wastu Citra”. The main question is what the connection between “Wastu Citra” and “Critical Regionalism”. This research will be held qualitative from phenomenology studies to test Butet's House which is designed by Eko Prawoto. The theory become the parameter for the test. The purpose of this research is to enhance Indonesia regionalism theory. As the result, WastuCcitra theory enhance Frampton regionalism theory in the context of Indonesia. As a conclusion Manguwijaya ideas Wastu Citra could be the parameter of Indonesian Regionalism Architecture.

**Keyword:** wastu citra, regionalism, critical regionalism, architecture theory.

## 1. Introduction

Regionalism Architecture have a close relation with sustainable Architecture. These ideas of regionalism always appear in Sustainable Architecture project. The basic idea of regional Architecture is about identity. Sustainability is an important part of identity [1]. Thus, regionalism architecture can be a part of sustainable Architecture.



**Figure 1.** Sustainability is an important part of identity  
(Source: <https://www.researchgate.net/publication/277654604>)

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The problem is Indonesia have lost the local value that become a basic idea for Regionalism Indonesian Architecture. In the western philosophies, there are a lot of theory or values that could be the basic measurement of regionalism. Some clearly parameters used to test some project, and make the categorized regionalism project as a result. One of basic ideas of regionalism taken by Kenneth Frampton's ideas from six point towards critical regionalism. In reality, there are some ideas theory from Indonesian culture about regionalism. These local value must be the parameters of Indonesian regionalism architecture. One of ideas is, *wastucitra* by Mangunwijaya. This research will study and discussed the correlation between six point towards critical regionalism with *Wastucitra* by the study from a qualitative first person phenomenology research in *butet's* house that designed by Eko Prawoto.

Regionalism, in international relations, regionalism is the expression of a common sense of particular identity and shape collective action within a geographical region. Regionalism is one of the tree constituents of the international commercial system (along with multilateralism and unilateralism) [2]. Joseph Nye explained an international region “as a limited number of states linked by a geographical relationship and by a degree of mutual interdependence”, [3] and (international) regionalism as the formation of interstate associations of groupings on the basic regions [4]. There is once theory approach of regionalism Architecture from Kenneth Frampton. According to Kenneth Frampton, there are five point of architectural theory approach. 1. Place rather than space, 2. Topography rather than Typology, 3. Architectonic rather than Scenography, 4. Natural rather than Artificial, 5. Tactile rather than Visual [5] (Table1).

**Table 1. Summary of Frampton**

NO	FRAMPTON
1	Place Rather Than Space
2	Culture VS Nature
	Topography Rather Than Typology
	Architectonic Rather Than Scenographic
	Natural Rather Than Artificial
3	Tactile Rather Than Visual

(Source: Frampton, 1983)

*Wastu Citra*, *Wastu Citra* is the book that written by Indonesia citizens. Y.B. Mangunwijaya as Author did not mention directly about Indonesia Regionalism Architecture. The background for this book is critical of Indonesian Architecture after Independence Day and released from colonialism. Euphoria of Independence Day affected of Indonesian Architectural design mindset. According to Mangunwijaya, Indonesian Architecture nowadays, become half-modern and half-traditional. Sometimes, there are some architectural work become modern and high technologies but not to pay attention with local values. In other extreme ideas, some architectural work become so traditional and just copying the same form, function, but does not care about the meaning, background, and cultural identity. Architect as a culture Actor. *Wastu*

citra have some architectural theory approach that is implicit written on the book. 1. Context before culture, 2. Axis and Orientation more than Presence 3. Hierarchy more than Homogeneity, 4. Meaning meets Function, 5. Microcosms and Macrocosms, 6. Wastu more than Architectonics [6](Table 2).

**Table 2.** Summary of Mangunwijaya

NO	MANGUNWIJAYA
1	Axis & Orientation more than Presence
2	Context before culture
3	Wastu more than Architectonic
4	Hierarchy more than Homogeneity
5	Meaning meets Function
6	Microcosms from Macrocosms

(Source: Mangunwijaya, 2013)

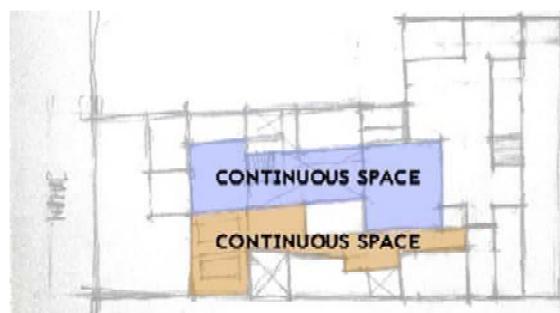
## 2. Methodology

This study is a qualitative first person phenomenology research that believes the reality and complex meaning, subjective and seek to express specifically oriented to the exploration, discovery and technique, because the data base on facts and also empirical event. Descriptive methods is means as a procedure how to solve the problems.

This study is direct exploration from the researcher upon the phenomena to testing the special character and the quality of the space. There are some methods to collect the direct phenomena data. 1. Mapping, 2. Sketching, and 3. Journal [7]. The research is comparing regionalism Idea of Kenneth Frampton and Mangunwijaya, this comparison of that theory become the perspective to test the work of Eko Prawoto architect – Butet’s House.

## 3. Result and Discussion

Place rather than space, in spatial structure, there is continuous spatial space from front to back of plan. It start from garage, kitchen, *pendapa* and the last is back courtyard (Figure 2).



**Figure 2.** Continuous Space (Source: Author Archive)

There are a lot of open space and continuous space, its make inter space continuous sequence. Client have a habit that he always like to socialize with his friends and invite them to come (Figure 3).



**Figure 3.** Open Space (Source: Author Archive)

It made the idea from the Architect to open all space, and make the flexible space to accommodate that culture (Figure 4).



**Figure 4.** Kitchen as Massage Room (Source: Author Archive)

Now, there are a lot of space that function was changed. For example the kitchen, it is become a massage room. The owner use the room for another rest space, if this room does not use as massage room (Figure 5).



**Figure 5.** Studio as an Art Storage (Source: Author Archive)

Another example the attic from the first mass used to be an art studio, now it has become art storage. Another special space made for special request from the client. This is the flu space; this flu space has created for the favorite sitting area of client. The continuous space make the

wind so strong, and make the client feel uncomfortable. Otherwise, the end of continuous space inside the *pendapa* have be the favorite spot of client. Therefore, the Architect make a glass in the corner side of the *pendapa*. It is make the client can see the view, but the wind cannot pass through (Figure 6).



**Figure 6.** Influenza Room (Source: Author Archive)

Topography rather than typology, the placement of space is not flat like another house typology. The architect design this house by attention of existing contour. Although the contour is slopping. Thus, make some differentiation of the floor elevation. Some, space was lifted up following the contour. That space was made as landscaping design space (Figure 7).



**Figure 7.** Contour Expose(Source: Author Archive)

This spatial confluence of two space that have same function as open space, showed the honesty of design for exposing the contour elevation.

Another, attention for topography showed by the setting of the existing trees on site. The Architect design the building by set the trees that could be grow inside the building (Figure 8).



**Figure 8.** Trees Grow Inside The House(Source: Author Archive)

Architectonic rather than Scenography, in this design the Architect and owner get some discussion to use some former material. *Pendapa* as public space in Javanese cultural was built

inside. It is to support the concept of open space. Pendapa was bought from kodus. When pendapa came to the site, it was 200 years old. Thus, make some attention for the construction details. Detail thinking of overstek was needed. This pendapa has a special typology (Figure 9).



**Figure 9.** Pendapa Beam Detail (Source: Author Archive)

This pendapa, don't use tumpang sari. It just make by a single wood beam. Each beam have 9 meters length. The pendapa is too old, therefore, special construction of added overstek was needed (Figure 10).



**Figure 10.** Pendapa Detail (Source: Author Archive)

The construction of overstek was made by steel. The join with the column was steel clamped with screw. The roof gutter was used another structure outside. The architect had some detailing in the steel construction for the overstek.

Natural rather than Artificial, Natural material was used in this design. This house have wall stone become façade of the building. This wall stone become structural wall (Figure 11).



**Figure 11.** Stone Wall as Facade (Source: Author Archive)

Each space of this house have some void to give sunlight for every space. Master bedroom have another idea. Master bedroom use dollar plant as wall cover outside (Figure 12).



**Figure 12.** Master Bedroom (Source: Author Archive)

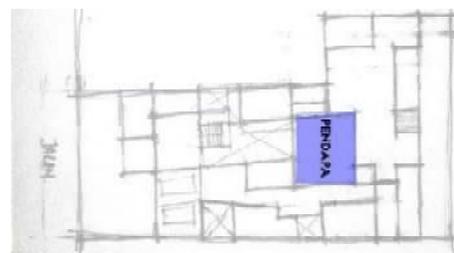
Tactile rather than visual, tactile from human sense was successfully added by the architect. Stonewall for façade and some wall inside the building was make the user feel about the tactile. Rice crusher constructed the stairs from first floor to attic room. The texture of rice crusher make tactile for the stairs. The hole was fill by client's bank draft and resin. The railing of the stairs used paddle of boat, it strengthen the tactile of wood construction stairs (Figure 13).



**Figure 13.** Stairs Detail (Source: Author Archive)

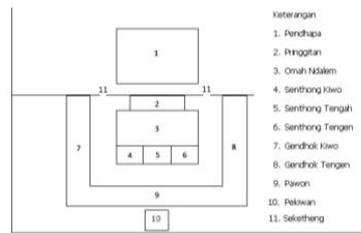
#### A. *Mangunwijaya*

Context before culture, the client is an artist from Javanese family. Thus, make this design was influenced by Javanese culture. Otherwise, this culture was not taken directly by the architect – Eko Prawoto (Figure 14).



**Figure 14.** Pendapa On Site (Source: Author Archive)

Pendapa is one the most important space in Javanese Architecture. Javanese Architecture made pendapa for public area. It is a place for public event, gathering with family with neighborhood, government with citizen (Figure 15).



**Figure 15.** Javanese Traditional House Plan

(Source: <http://www.rumah-adat.com/2017/01/rumah-adat-jawa-tengah.html>)

The placement of pondhapa, which is, became a public space. The architect design its space which full consciousness take the context from the Javanese culture; like to have a guess and talks in the public space called pondhapa. In this house, the idea of public space and the room that accommodate the client culture was created with continuous space with the good connection with the pondhapa. Flexible space was needed and created (Figure 16).



**Figure 16.** Continuous Space on Site (Source: Author Archive)

The client is an artist, so the design shows the design which is could be appreciated by art and architectural.

This house always grows like traditional Indonesian house. The space was design ended on pondhapa. After some years the client bought their neighbor's land behind the pondhapa. Even there are addition some space behind and beside the pondhapa, the concept of continuous space still the same.

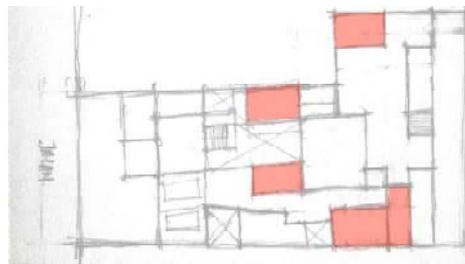
Axis and orientation more than presence, Axis and orientation is showed from the design for continuous space. Axis for the continuous space from front to back was ended by ornament in the top of the roof behind the pondhapa. The center of activity was designed in pondhapa (Figure 17).



**Figure 17.** Main Circulation and The Roof Ornament (Source: Author Archive)

Hierarchy more than homogeneity, the existence of spacial structural space was not designed like the others spacial space of Javanese housing. There is not homogeneity with other design of housing. There is a unique hierarchy. The client needs about open space made the reconstruction about Javanese spatial space. Pendapa was built in the center of the site. In Javanese culture pendapa is a public space, and be profane area. The house behind the pendapa become sacred and private area. The mass behind the house is space for service, like bathroom, kitchen, and storage.

In this design, the public space was created in every continuous open space. Private space was built in the radial circulation from the public space. Private space is used to be bedroom (Figure 18).



**Figure 18.** Private Space Design (Source: Author Archive)

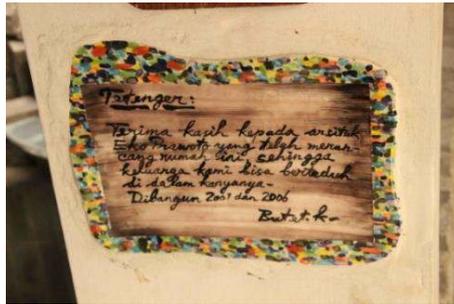
Meaning meets function; this design is not just concern about function, but also the idea of meaning. It is showed from the stairs detail. The stairs detail use the bank draft of the owner. The client placed his bank draft in the stairs start from early career until the end of bank draft collection. The meaning of detail is like the career leader. Every bank draft have the stories. Former rice crusher become the stairs construction. Thus, need some details for the hole of the wood. Former rice crusher wood was cut horizontally. It made stairs boards. The hole is filled with translucent material and the bank draft ideas (Figure 19).



**Figure 19.** Stairs Details (Source: Author Archive)

Microcosms from macrocosms, microcosms from macrocosm concept is reflected by the attitude of the Architect. The relation between Architect and client, the design with the site. According to the Architect – Eko Prawoto, an Architect always be a cultural actor. Therefore, an architect always agent of change. According to Mangunwijaya, architect must be honest to

himself. Honest to the site context is really needed. The architectural design must give good impact for the human being. The definition of human is all humans that is get involved in the house process. The ideas start from the relationship between client and architect, architect and worker. The feel of space must be created universal. Every people can sense the space universally, every people can freely interpret the space. Therefore, the ambience of space must be strong. The strong ambience of space can touch everybody's sense. It makes the people to enjoy this space (Figure 20).



**Figure 20.** Landmark for The Home (Source: Author Archive)

The relation with client and the good impact for the environment make the appreciation of the client to the Architect. In this house, the owner is very thankful and fully appreciated with this house design.

Wastu more than architectonikos, Wastu is some rules that is understood from cultural meaning, the cosmology idea, and some myth. Wastu was written for every perspective. The presence of the architectural tectonic, always tell about the story. Fully consciousness with the appreciation of that existing.

Pendapa in this design is the old former pendapa from Kudus. This pendapa do not have tumpang sari, it use 9m single wood construction as a beam. This old pendapa did not have overstek. Thus, the Architect must added some overstek. The problem was the old wood construction. So, the construction of overstek detail was made by steel. This steel is clamped on the top of the pillars. The architect added the roof gutter later. The roof gutter have its own construction outside pendapa construction (Figure 21-22).



**Figure 21.** Inside the Pendapa (Source: Author Archive)



**Figure 22.** Overstek and Roof Gutter Detail (Source: Author Archive)

The old pendapa was modified by new detail. This detail was very attach with the old construction and was not brake it. It shows the great appreciation with this old pendapa. The trees on site still grow up inside the building. It was context of the site appreciation (Figure 23).



**Figure 23.** Trees Grow Inside The Building (Source: Author Archive)

**4. Conclusion**

**Table 3.** Summary of Mangunwijaya - Frampton

No	Frampton	Mangunwijaya	Mangunwijaya-Frampton
1	Place rather than space	Axis & orientation more than presence	Axis & Orientation is making place more than presence
	Culture vs nature		Context, Culture, Nature
2	Topography rather than typology	Context before culture	Topography rather than typology
	Architectonic rather than Scenographic	Wastu more than Architectonic	Wastu, Architectonic, Scenographic
	Natural rather than Artificial		Natural rather than Artificial
3	Tactile rather than visual	Hierarchy more than homogeneity	Tactile rather than visual
		Meaning meets function	Hierarchy more than homogeneity
		Microcosms from Macrocosms	Meaning meets function
			Microcosms from Macrocosms

The study and analysis from house of Butet, make us know that this project is a regionalism Architecture. It fulfill the all parameters from Kenneth Frampton ideas. In other perspective, this design is fulfill the parameters on Mangunwijaya. Some of mangunwijaya ideas is the same with Kenneth Frampton idea. Kenneth Frampton tell

about tangible parameter of regionalism Architecture. In other side, Mangunwijaya ideas about intangible parameter. Some added value from Mangunwijaya is about Context before culture and the idea of cosmology. Every building picturized the cosmology concept of the client and the architect. Wastu is more than architectonic. The value of details is not just about the construction but also wastu, the story behind the former building. As a conclusion mangunwijaya ideas Wastu Citra could be the parameter of Indonesian Regionalism Architecture (Table 3).

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