

ABSTRACTS

Topic 1/Session 1a

Reorienting Age of Discovery and Age of Sail: Spice Route and its Cultural Spheres in Nusantara

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Abstract

Forced by the Ottoman's territorial expansion and trade blockades, the Spanish and Portuguese Empires pioneered the Age of Discovery (c. 15–17th century) and Age of Sail (c. 16–19th century). Advancing the voyages of among others Bartolomeu Diaz, Christopher Colombus, Vasco da Gama, Pedro Alvarez Cabral, and Vasco Nunez de Balboa; the two empires drew what might be considered as the first world map and eventually first world system, through the Iberian *Mare Clausum* forged by the Alcacovas (1479), Tordesillas (1494), and Zaragoza (1529) treaties. And as the British, French, and Dutch join the sail; what began as trade-motivated ventures to find the Spice Islands, soon followed by the establishment of truly-global colonial empires.

However regionally, the people who were so called discovered by the Europeans; had already found each other long before their arrivals. This is evidential through for example, the founding of Silk Road by the Chinese (since c. 2nd century); and (modern) Spice Route as means of distribution networks, especially among the Arab and the Indian traders. Moreover this trans-Asia-Africa sea route was built over the much older Austronesian heritages, which spread from southern Japan to South East Asia, and all the way to Madagascar. A vast proto-historic legacy that had already existed since approximately 1.5 millennia before the publishing of the classic Greco-Roman *Periplus Maris Erythraei*.

This presentation will be divided into 2 sections. The first will provide general comparative study in between several sea voyages done by the Europeans during the Age of Discovery / Sail, with those done by the Asians during earlier time. The second will provide more detailed sea route remapping within *Nusantara's* interior seas, along with briefly exhibiting the different cultural spheres that had shaped its architectural heritages.

Keywords: *Age of Discovery, Age of Sail, Spice Route, Silk Road, Nusantara's architectural heritages*

Caves, Trees, Ships and Granaries Speculating the origin of Indonesian Architecture

Revianto Budi Santosa Universitas Islam Indonesia, Yogyakarta

Abstract

Theoreticians often trace the origin of architecture in order to discover the essence of architecture necessary to inspire and applied into contemporary architecture. The root becomes an archetype from which later architecture sets its foothold amidst immense diversity and often develops aimlessly. Many theoreticians consider the ur-condition in the moment of first humans construct shelter to protect themselves from elements. In the tropical humid climatic region of Southeast Asian archipelago, with its mild and friendly climate, the concept of bodily protection is not very much relevant as people may live in nature comfortably without shelter and other protective shelter. Therefore, the primary intentions should be investigated in other fields.

Among the possible origins of architecture are caves, trees, boats and granaries. First, a cave is a natural cavity, a hollow within a solid mass. It may be associated with protection, but it is more articulated as a sacred spot where mystery and spiritual protection prevails. The sense of well enclosed space separated from daily life can be found in shrine-like caves in pre-historic era to the enclosed inner sanctum of senthong in a traditional Javanese house, or Katangka mausoleum and mosque in Gowa. Second, the tree is a living organism with firm trunk supporting canopy of branches, twigs and leaves above and deep root below. The contrast between strong and fixed roots and fragile and impermanent canopy is very much fascinating to inspire people in creating their domestic structure in that fashion. This contrast is considered as parastatic complimenting with evidence abound in traditional houses throughout archipelago with fragile finials and roofs supported with firm base.

Third, in the predominant oceanic and riverine environment, the ship is shaped not only for moving but also for living. The form, spatial arrangement, and construction of some houses indicate strong association with ship and shipbuildings. Last, the granary is developed later to store grains in the agricultural society. While people may live without protective shelter, grains need to be protected from temperature, humidity and rats. This kind of protection gives rise to the development of structure on stilts with fully enclosed space under the sloping roof. Supported by tall slits, this protective roof might be elongated on its sides to create extensional roofs for people to take shelter. Other variations is to insert one or more platform under the main roof for storage and other activities.

Caves, Trees, Ships and Granaries provide rich alternative paradigms of origins in the creation of domestic architecture in the Indonesian archipelago where people may survive and live in the mild climatic environment. This paradigm can be elaborated further to understand the multi layer segregation of indoor-outdoor spaces, the permanent and ephemeral tectonics, as well as the fixed and moving structures.

Keywords: *Caves, Trees, Ships, Granaries, Indonesian Architecture*

Topic 3/Session 2a

One Archipelago Four Narratives: Spice Route's Cultural Spheres and Nusantara Architecture' Domestication Practices

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Abstract

In his *Le Carrefour Javanais* (Javanese Crossroads/*Nusa Jawa Silang Budaya*), Denys Lombard introduced three major foreign cultural influences; which would later helped shaping the diverse culture of modern Indonesia. As he decisively mapped out the spreading of these so called – borders of *Westernization*, *Islamization*, and *Indianization*– the cultural products produced by these cultural spheres were by no means stayed frozen in time. On the contrary after interacting with indigenous Austronesian heritages, cultural canons absorbed from the three foreign roots were then dynamically evolving into distinctive entities, before then collided to one another and created new domesticated eclectic mixtures.

This part one of two – Cross Spatial Chronicles presentation – will exhibit more general nationwide postcolonial framework, with Indonesia serving as its case study. Arguments will be built around brief comparative studies on some key buildings constructed in between 7-20th century CE. While discussions on the subject will focus on: (1) the design duplication-assimilation-domestication aspects, which as a whole made up its regional canon evolution processes; and (2) the different heterogenic architectural crossovers emerged from the supposedly distinguished canons.

Keywords: *Spice Route, Nusantara Architecture, Heterogenic architectural crossovers, Denys Lombard, Javanese Crossroads*

Multipolar Non-Hegemonic Global Maritime Networks of Nusantara's Austronesian Architecture

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Abstract

This presentation maps the dynamic interplay of plurality and cohesion in Austronesian architecture. Grounded in Emmanuel Wallerstein's World-Systems Theory, the framework critiques Western hegemony by showcasing the Austronesian architectural diaspora (Traditional-Vernacular-Nusantara/TVN) as a multipolar, non-hierarchical, and non-hegemonic model. Austronesian architecture dynamically evolved through cross-cultural exchanges, absorbing external influences while preserving and shaping local identities. These global maritime networks, predating Western dominance, fostered rich architectural syntheses that simultaneously globalize and localize, embodying plurality and cohesion. The diaspora of cohesion in architecture is emphasized as a manifestation of prolonged dynamic interactions within the framework of Austronesian global maritime networks. Meanwhile, architectural plurality reflects the locality of these multipolar, non-hierarchical, and non-hegemonic global maritime networks. As part of a broader discourse, this presentation employs comparative analyses of Austronesian architectural case studies to explore: (1) the distribution of shared architectural principles and specific anatomical details; (2) the adaptation of architectural principles and specific anatomical details within the heterogeneous intersections of Austronesian architecture; and (3) the geographical spread of architecture within Austronesian global maritime networks.

Keywords: *Austronesian architecture, non-hegemonic networks, maritime diaspora, cultural crossover, global connectivity*

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Abstract

This article investigates elephants' diverse significance in Aceh's urban history from the 16th to 17th centuries, tracing their evolution from important fortification, transportation, ritual, and commerce to their current marginalisation in Saree, Aceh Besar. Fernao Vaz Dourado's (1568) maps and Manuel Godinho de Eredia's (1583) drawings show elephants filling royal palaces and defending river mouth forts against Portuguese armies, emphasising their strategic and symbolic importance. It is mentioned that Aceh's military power did not lie in its fortifications but in its war elephants (*Hikayat Aceh*, 2021). It is said that Sultan Iskandar Muda's 900 and Iskandar Thani's 1,000 elephants housed on a riverine urban island, as depicted in De Vlaming's 17th-century maps; they also transported guests and supplies across the city and beyond (Ito, 1984).

Elephant processions and combats provided spectacular royal entertainment, particularly the Eid al-Adha parade of 1637, when the elephants nearly matched the second roof of Baiturrahman Grand Mosque and were ridden by orangkaya, and Iskandar Thani's burial in 1641, which featured 260 silken, gold-adorned elephants (Reid, 1989). Aceh's elephant culture reflects larger South-east Asian and Indian Ocean networks: the veneration of Airavata, Indra's celestial white elephant, is similar to Thai and Burmese royal white-elephant ceremonies, revealing a shared Hindu-Buddhist heritage adapted into Acehnese Islamic court ritual and urban identity.

Keywords: *Aceh urban history, war elephants, elephant symbolism, ritual and culture*

Topic 6/Session 3b

Bhinneka Tunggal Tumpang: Cultural Connectivity in Shaping the Forms, Spaces, and Tectonics of Mosques in the Indonesian Archipelago

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Abstract

Amidst the immense diversity of house architecture in Indonesia, mosque architecture especially those built before colonial era in 16th – 19th centuries show greater degree of similarity. Across the archipelago, mosques were built as square plan buildings with multi-tiered pyramidal roofs employing timber frame structure. Scholars call this type of building with these features as “tumpang roofed buildings”. These highly centralized spaces and forms were not very much compatible with liturgical purposes of mosques which did not give significance to the central portion of the religious building. Nevertheless, this type of building had a salient vertical dimension shaping the skyline of the city.

This similarity is very interesting since at that time there was no dominant religio-political power unifying and dominating this region. Even though Demak had a major mosque with extensive narratives telling the origin of this building, the Great Mosque of Demak was not immediately regarded as the model of other mosques in Java. However, Demak had very limited power to exert its architectural influence on people in other parts of the archipelago. Mapping some historical narratives of religious networks in Java, Sumatra, Kalimantan, Maluku and other parts of Eastern Indonesia, combined with more detailed observation on the architectural forms and tectonics give better understanding of the complex emergence with multiple sites of origins and multi trajectories of influences.

Keywords: *Mosque architecture, tumpang roof, cultural connectivity, forms-spaces-tectonics*

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Abstract

Colonialism is not, or rather should not be understood in a singular definition. For it has different types, or rather different phases of not only exploitations, but also advancements; each with its own distinct territorial logic, supported by different types of superstructures. During the first few arrivals for instance, foreign traders would be happy to cling onto pre-existing trading ports. Requesting permission to dock and trade, while focused on building trading posts and silos. However advancing towards monopoly, the silos were soon turned into forts. And as trade evolved further into conquest, forts then turned into castles, and settlements into walled cities. Centre of power was then relocated, distribution route was rerouted; wiping out those who would not abide by the colonial rules, while securing sources of production against other foreign competitors.

The real competition however, took place in the foreigner's homeland; marked by relentless war and looming economic crises that follows. Hence to survive total destruction, Europe must unite. Treaties were signed, and a new world map was drawn to divide colonial territories among the European themselves. Back in the colonised lands, with almost no competition from fellow European power, new business model was planned. And as physical colonialism evolved into cultural, or rather mental stage; city walls were teared down, better infrastructures were built, and a long winding social revolution began.

This presentation will focus on discussing: (1) the different phases of colonialism in pre-independent Indonesia, (2) the different territorial logics applied in each colonial phase, and (3) the different superstructures built during these phases.

Keywords: *phases of colonialism, Dutch East Indies, colonial superstructure, territorial logic, city ports*

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Abstract

This paper examines the architectural evolution of railway stations in colonial Java (1862–1942) through the lens of **territorial logic and colonial superstructure rationalization**. Drawing from Gilles Deleuze's theory of rhizomatic assemblages and Michael Burawoy's critique of internal colonialism, the study reframes railway stations as spatial nodes of differential incorporation—institutions designed not only for mobility but for imperial consolidation through urban stratification, labor regulation, and symbolic domestication.

Diachronic and synchronic typo-morphological analyses are combined with network mapping to trace how station architecture mediated the colonial socio-economic order. Shifts in style—from Neoclassical to Indies vernacular and Nieuwe Bouwen—are interpreted not merely as adaptations to climate or aesthetics, but as iterative recalibrations of spatial governance within a colonial superstructure.

The stations functioned as rhizomatic infrastructures that both disrupted and anchored Java's spatial hierarchy—linking plantation zones, administrative cores, and migratory labor routes—while embodying the logic of performative control. Their architectural forms reflect an expanding capitalist base intertwined with mechanisms of political domination and racial stratification.

By situating these infrastructures within the interactive matrix of base and superstructure, this paper contributes to postcolonial architectural historiography and challenges conventional readings of stylistic evolution, emphasizing how built form served as a covert apparatus of territorial domination in the Dutch East Indies.

Keywords: *Territoriality, Colonial superstructure, Java Train Station, Diachronic-synchronic and Network mapping*

Topic 9/Session 5a

Cultural Genealogy of Architecture and Urbanism in Indonesian City Margins, the case of Jabodetabek

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Abstract

This presentation explores the cultural genealogy of architecture and peri-urbanism in the marginal cities surrounding Jakarta and Bogor—specifically Depok, Tangerang, and Bekasi, often collectively referred to as Jabodetabek. These cities have historically functioned as frontier, façade spaces shaped by overlapping cultural, political, and economic forces. Rather than viewing them as mere urban sprawl or satellites of the capital, this study traces their distinct architectural trajectories and urban logics rooted in colonial legacies, indigenous governance systems, and post-independence development agendas in the development of built environment.

Throughout selected cases—Christian missionary legacies in Depok, Chinese-Indigenous hybridity in Tangerang, and histories in Bekasi—the presentation reveals how built forms and spatial practices continue to reflect negotiated identities and contestations over land, memory, and cultural heritage. Attention is also given to how kampong settlements, markets, and religious architecture persist as shared living spaces of cultural adaptation and resistance.

Positioned within a postcolonial urban framework, this study proposes that Jabodetabek's “margins” are not peripheral but central to understanding Indonesia's intricate networks of development in rural and peri-urbanism amidst the dominating modern cities. These city margins where later become other new centers, embody alternative narratives of modernization, offering insights into how architecture and rural and peri-urban spaces are mediated by cultural continuities, adaptations, and beyond the surface, nature division of center and periphery in the geo-body and built environment.

Keywords: *Batavia Ommelanden, city margin, cultural genealogy, Jabodetabek, peri-urban*

Topic 10/Session 5b

One City Three Narratives: Genealogic Urban History and the Decolonizing of Colonial Architecture in Surabaya

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Abstract

In his *Oud Soerabaia* (Old Surabaya) and *Nieuw Soerabaia* (New Surabaya), Godfried Hariowald Von Faber rigorously laid out the before and after 20th century city planning and architecture history; of what was then the largest business hub in Dutch East Indies. Two decades later through *Er Werd Een Stad Geboren* (A City Was Born), he explored archaeological evidences to hypothesize the origin of the region, further away back to prehistoric era. Von Faber's works were so complete that his views on Colonial Architecture in Surabaya had never really been contested – even when modernist architects in the Global North with theories such as Regional Critics and Vernacular Synthesis– had long provided the tools to do so.

This part two of two –Cross Spatial Chronicles papers– will exhibit more in-depth postcolonial framework in metropolitan scale, with Surabaya serving as its case study. Arguments will be built around brief comparative studies on some key houses, offices, and government buildings mostly constructed in between late 1800s to early 1900s. While discussions on the subject will focus on: (1) remapping the chronological evolution of the city's three colonial urban centers, (2) identifying key buildings built within these different geographical centers; and (3) theorizing the emergence of three distinctive architectural sub-styles, practiced in the design of these supposedly homogenous colonial legacy.

Keywords: Surabaya, Von Faber, Colonial Architecture, Regional Critics, Vernacular Synthesis.

Framing Paradise: Colonialism, Ethical Politics, and the Fabrication of Balinese Architectural Identity

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Abstract

The exoticism of Balinese architecture, as constructed in the early 20th century, was far from an organic cultural expression. Instead, it was the result of deliberate colonial interventions, emerging through a complex entanglement of power, representation, and politics. This paper examines the processes, actors, and key historical events during the first half of the twentieth century that shaped Bali's architectural identity within the framework of colonial rule. Employing a qualitative and descriptive approach—through archival analysis, field observation, and interviews—the study reveals that the Dutch colonial administration actively curated Bali as a cultural enclave, isolated from modern influences and framed as a “living museum” for Western consumption. This curation was cloaked under the guise of the Ethical Policy, which claimed to preserve and promote Balinese culture, while in reality serving the political and economic interests of the colonizers. By exoticizing and aestheticizing Balinese architecture, the colonial regime secured its moral legitimacy on the global stage and reaped the benefits of cultural tourism and soft power. Meanwhile, Balinese communities were largely excluded from this identity-making process, reduced to passive subjects within a narrative constructed by others. The legacy of this unequal and externally driven representation continues to shape how Balinese architecture is perceived and commodified in the global imagination today.

Keywords: *Balinese architecture; Colonial representation; Exoticism; Orientalism; Cultural identity construction*

Beyond Adaptation: Contextualism, Colonial Memory, and Architectural Agency in the Dutch East Indies

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Abstract

This study reevaluates the architectural achievements of four significant Dutch architects in the Dutch East Indies—Henri Maclaine Pont, Thomas Karsten, and C.P. Wolff Schoemaker—utilising Samir Amin's contextualism as a framework. This study expands upon David Hutama's argument regarding epistemic imposition, transitioning the discussion from stylistic adaptation to a critique of colonial architecture as an ideological and epistemological endeavour rooted in global capitalist and cultural hierarchies.

This study examines, through a comparative framework of each architect's changing practice, how contextual involvement functioned not as a neutral design strategy but as a contested domain of resistance, negotiation, and assimilation. Pont's institutional designs, derived from archaeological interest and structural experimentation, indicate vernacular delinking; Karsten's approach, informed by socio-urban planning, and Schoemaker's ornamental and subsequently modernist expressions are re-evaluated as architectural practices influenced by—and influencing—colonial power.

This research reframes architectural hybridity in the Indies as a manifestation of situated agency and ideological intervention by heeding Amin's appeal to disengage from Eurocentric knowledge systems. It encourages a profound comprehension of how architecture influenced the colonial experience and provides a theoretical basis for post-colonial typomorphological methodologies.

Keywords: *Dutch architects, comparative study, colonial power, and Typo-morphology*

**Centralized Construction: Reconsidering the History of Indonesia's Post- Independence
Architecture**

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Abstract

Not long after its independence, Indonesia saw government-initiated architectural endeavours that were intended to promote national identity. Existing studies have scrutinised relationship between these architectural projects and Indonesia's political climate under President Sukarno's leadership. This present study examines the utilisation of reinforced and prestressed concrete in a few architecture-related undertakings during the Guided Democracy period (1957-1965), namely the National Monument and the Sports Venue for the Fourth Asian Games. By doing so, I intend to bring into attention the link between construction method, as well as connectivity involving fundings, technology, and expertise. Nonetheless, the discussion of this study is not to be limited in the said subjects. By discussing the aforementioned link, I intend to problematise the way Indonesia's architectural history has been narrated. In this present study, I argue that the selection of construction method and the connectivity in terms of funding, technology and expertise are determined by both political and economic factors that represented only particular segment(s) of the Indonesian society, as well as foreign interests. This condition reflects what Frantz Fanon observed, that post-war geopolitical and economic situation allowed the formation of a link between certain segment of the formerly colonised society and that of foreign powers. Such a condition suggests the necessity to reconsider Indonesia's architectural history.

Keywords: *Indonesia, architecture, architectural histories*

Rural Jengki: When Peripheral Capitalism Meets Non Pedigreed Modernism

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Abstract

In the 1960s until late 1970s, rural *Jengki* emerged in Indonesia's countryside and small towns, weaving a unique chapter into the story of Indonesian modernism, long overshadowed by tales of renowned architects and grand monuments. With its bold, asymmetrical designs and practical features like *loster* ventilation, Jengki reflects the ingenuity of local communities crafting homes suited to tropical life and limited resources.

This study explores why Jengki struggles for a place in modern architectural history, facing critiques for straying from formalist ideals, its roots in non-academic builders, and scarce records. Yet, it argues that Jengki's blend of local traditions and global ideas expands the narrative of Indonesian modernism, moving beyond the elite focus on trained architects. Born from the economic realities of post-independence Indonesia, Jengki captures the spirit of a nation forging its identity.

Through a post-colonial lens, this study highlights how Jengki's community-driven designs enrich modernist discourse, responding to local needs and environments. It calls for closing gaps in historical records, recognizing the contributions of everyday builders, and preserving Jengki structures as living heritage. By celebrating rural Jengki's fusion of local creativity and economic constraints, this study invites a broader understanding of architectural modernity, one that honors the voices of Indonesia's rural communities in shaping a vibrant, inclusive history.

Keywords: *Rural Jengki, Non-Pedigreed Modernism, Peripheral Capitalism, Indonesian Architectural Historiography, Post-Colonial Architecture*

Behind the Capital City's Shadow: Surabaya and the Psyche of a Second City

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Abstract

Surabaya, Indonesia's crucial "Gateway to Eastern Indonesia," is foundational to the nation's identity. Historically, it was a pivotal 19th-century colonial economic hub and a pluralist society since the Nusantara era, built by egalitarian traders from the Majapahit Kingdom, Hadhrami, Chinese, and later Dutch liberals. As the revered Kota Pahlawan (Hero City), it is a symbolic birthplace of independence. Despite its foundational economic power and position as ASEAN's sixth-largest metropolitan economy (Gerbangkertosusila), Surabaya is persistently relegated to a "second city" narrative defined in opposition to the centralized capital, Jakarta. This abstract proposes a re-reading of this hierarchy, arguing that Surabaya's perceived secondariness masks a powerful, unique urban consciousness. How does a city with such profound history and economic depth internalize, resist, and express its identity under the shadow of the capital?

The exposition adopts novel Psychoanalytic Method to investigate Surabaya's urban psyche, treating the city as a physical body with internal life, memory, and aspiration. The analysis employs a rigorous postcolonial and Global South lens, drawing on theoretical frameworks from Samir Amin (Eurocentrism), Edward Said (Orientalism), and Gayatri Spivak (the Subaltern). The methodology involves a layered reading of the city's architectural and symbolic landscapes. It specifically maps the contrast between Jakarta's monolithic, centralized masterplan and Surabaya's fragmented terrain of expression, examining key urban texts: civic monuments (Tugu Pahlawan), colonial remnants, kampung ecologies, postmodern interventions, and the new CBDs as expressions of urban capitalist desire.

This reading challenges the dominant Western-centric and capital-centric urban hierarchy. The webinar proposes a new framework for architectural and urban theory where second cities like Surabaya are not peripheral, but are instead generative sites of knowledge and transformation within the Global South. By mapping these spaces, we invite a philosophical and psychological inquiry into how second cities think, remember, and imagine themselves, advocating for a South–South dialogue that recognizes cities like Surabaya as powerful, self-authored urban subjects.

Keywords: *Surabaya, Urban Psyche, Second City, Psychoanalysis, Urban Hierarchy*

**Tradition under Construction: Postcolonial Statecraft, Global Capital, and Architectural Negotiation
in Bali**

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Abstract

This paper critically examines the trajectory of architectural development in postcolonial Bali by highlighting the contested roles of the state and global investors in shaping spatial and symbolic orders. In the aftermath of independence, the Indonesian state positioned modern architecture as a vehicle of national integration and progress, employing monumental forms and international styles to symbolize a break from colonial subjugation and a step toward modernity. However, Bali's deep entanglement with global tourism economies soon invited a competing narrative. Foreign investors, many of whom were expatriates, rejected the state's modernist agenda and instead capitalized on the romanticized colonial image of Bali as an exotic, living museum. This divergence resulted in a symbolic conflict: while the state sought to modernize Bali, the tourism industry commodified tradition, preserving and reshaping local forms to satisfy the aesthetic expectations of the global market. Rather than a clean resolution, the confrontation between these opposing visions gave rise to complex negotiations. The state began to integrate traditional ornamentation into modern bureaucratic buildings, while the private sector experimented with hybridized forms that rearticulated Balinese identity through the lens of global consumerism. Drawing on postcolonial theory and critical heritage discourse, this paper argues that the architectural landscape of Bali is not a reflection of organic cultural continuity but a negotiated product of power, ideology, and market forces.

Keywords: *Postcolonial architecture, Bali, state modernism, tourism, heritage, hybridity, spatial politics*

**In Search of Identity: Critical Regionalism and the Post-Independent Architecture in the
Decentralizing Indonesia**

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/ Universitas Warmadewa, Denpasar

Abstract

Pioneered by Alexander Tzonis and Liane Lefaivre's "The Grid and the Pathway" (1981) essay, critical regionalism in the field of architecture theory arguably reached its peak through Kenneth Frampton's "Six Points for an Architecture of Resistance" (1983). Where through the lens of this new phenomenological framework, architecture of the 70s were then read as a different kind of modernism, or rather as – the other modernism. A framework that would later help strengthen the popularity of this not-International-Styled Modern Architecture.

In Indonesia, the style heavily contested during President Suharto's New Order era, which favored Traditionalism over Modernism. However as decentralization agendas were building up through the efforts of various different civil society movements; this other Modern Architecture flourished in Indonesia's – other economic hubs, away from the capital city. This presentation will exhibit works by 3 practicing architects and academia based in 3 different cities which historically had always been contesting Jakarta's authority.

The first is Yusuf Bilyarta Mangunwijaya whom based in Yogyakarta, the culture and education power house of Indonesia. Practicing while teaching in Universitas Gadjah Mada, Mangunwijaya was a pastor turned into architect with body works that transcended spiritual and humanistic aspects into built reality.

The second is Harjono Sigit whom based in Surabaya, the industry and commerce power house of Indonesia. Practicing while teaching in Institut Teknologi Sepuluh Nopember, Sigit was structural champion who had completed many industrial and commercial buildings with intricate technical challenges.

The third is Robi Sularto Sastrowardoyo whom based in Denpasar, the culture and tourism power house of Indonesia. Practicing while teaching in Universitas Udayana, Sularto known for his ability to incorporate Balinese traditional values into his modern design vocabularies, as exemplified by many of his buildings.

Keywords: *Critical Regionalism, post-independent architecture, Yusuf Bilyarta Mangunwijaya, Harjono Sigit, Robi Sularto Sastrowardoyo*

Contemporary Mosque as Capital: The Social Basis of the 21st Century Mosque in Indonesia

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Abstract

As a country with the largest Muslim population in the world, Indonesia serves as a giant laboratory for studying mosque architecture, exemplified by its unparalleled rich quantity and diversity of case studies. In the 21st century, coinciding with the post-reform era; a surge in mosque construction across the archipelago manifests a strengthened expression of Islamic piety in public spaces. Revealing individuals' or groups' symbolic devotion. This presentation, employs Pierre Bourdieu's theory of capital – encompassing economic, cultural, social, and symbolic forms – to investigate how mosque architecture objectifies social relations, perpetuates inequalities, and converts resources to maintain or elevate societal status.

Strong correlation to Bourdieu's theory can be found in many case studies. Economic capital for instance, is evident in high-cost constructions funded by governments, real estate developers, commercial malls, and transit hubs; albeit to enhance property values and customer loyalty. Meanwhile, cultural capital emerges through intellectual designs rooted in Islamic geometry, calligraphy, and traditions; mostly expressed in institutional mosques, media-amplified works by star architects, and progressive real-estate targeting the well-educated youth. In the other spectrum, social capital fosters community bonds via more fluid networks such as maritime-theme and cross-cultural alliances. The construction of floating mosques on the ocean water gives strong visual presence of the mosque as a beacon seen from afar rather than a place to serve communal purposes, cultural capital prevails over social capital. While symbolic capital underscores prestige through iconic replicas and contested grand mosque archetypes; reinforcing identity and legitimacy. Staging architectural design competitions are among the strategies to enhance the symbolic capital embodied in a mosque.

Ultimately, mosques transcend religious functions. Furthermore it embodies accumulated capitals that normalize social hierarchies; while promoting solidarity, cultural evolution, and economic vitality in the lives of Indonesia's diverse Muslim communities.

Keywords: *Mosque Architecture, Bourdieu's Capital, Indonesia, Social Relations, Symbolic Devotion*