

DEVELOPMENT OF *ART DECO* ARCHITECTURE IN INDONESIA

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Abstract

The word *Art Deco* includes the terminology first introduced in 1925 in a catalog published by *Musée des Arts Decoratifs* in Paris. Since then *Art Deco* is used to name the art that was popular and modern. *Art Deco* Movement is a concept of architectural development that refers to various styles of traditional decorative arts as well as modern decorations that affect all aspects of design, such as architecture, interior, fashion, etc. *Art Deco* also received the influence of the growing flow of architecture at that time *Bauhaus*, *De Stijl*, *Dutch Expressionism*, *International Style*, *Rationalism*, *Scandinavian Romanticism* and *Neoclassicism*, *Arts and Crafts Movement*, *Art Nouveau*, *Jugendstil* and *Viennese Secession*. Since the first time the term *Art Deco* has developed, many countries have adopted the *Art Deco* style. *Art Deco* becomes a very interesting study because it involves many architectural styles that have evolved. Based on that background, The issues to be addressed are the Development of *Art Deco* Architecture in Indonesia. The purpose of this study is to get an overview of the development of *Art Deco* Architecture in Indonesia. The method used is descriptive method. Based on the results of the study note that *Art Deco* emerged from the change of thinking patterns of a group of people one of which is backed from the establishment of the economy. Every country that receives *Art Deco* styles develops itself, giving it a local touch so *Art Deco* somewhere will be different from *Art Deco* elsewhere.

Keywords: Architecture, *Art Deco* Style, Development of Architecture

1. INTRODUCTION

At The beginning of the 21st century the *Art Deco* style enjoys popularity unrivalled since its inception at the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes* in Paris (Tinniswood, 2002 [5]). Since then *Art Deco* is used to name the art that was popular and modern. *Art Deco* emerged from the change of thinking patterns of a group of people who one of them backed from the establishment of the economy. Every region that receives *Art Deco* style develops itself, giving local touch, so *Art Deco* somewhere will be different from *Art Deco* elsewhere. *Art Deco* Movement is a concept of architectural development that refers to various styles of traditional decorative arts as well as modern decorations that affect all aspects of design, such as architecture, interior, fashion, etc.

Excerpted from Johana (2004 [2]), *Art Deco* Architecture in addition to receiving historical ornaments, this style also received the influence of the flow of architecture that was developing at the time, namely: *Bauhaus*, *De Stijl*, *Dutch Expressionism*, *International Style*, *Rationalism*, *Scandinavian Romanticism* and *Neoclassicism*, *Arts and Crafts Movement*, *Art Nouveau*, *Jugendstil* and *Viennese Secession*. They also influence the formation of *Art Deco* architecture and provide modern touches. Modern at that time defined by "daring to be different and new, appearing more attractive than others and not ancient" all of which are manifested by striking color choices, unusual proportions, new materials and decorations.



Fig.1. Several style of architecture that influenced the birth of *Art Deco* architecture
(Source: compiled from multiple sources, 2017)

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2. RESEARCH METHOD

This study is a study of theories related to the development of *Art Deco* in Indonesia and its influence on the world of Architecture using descriptive method. Descriptive method focuses on finding facts as to actual circumstances (Moleong, 2005: 14 [3]). Materials used to make analysis of the development of the *Art Deco* Architecture in Indonesia are the concept of space and building facade. Data collection method by interview, and study of literature. Data analysis, that is problem solving procedure by describing the state of the object of research at the present moment based on fact or what it is.

3. RESULTS AND DISCUSSION

3.1. Development of *Art Deco*

The word *Art Deco* includes a new terminology at the time, first introduced in 1925 in a catalog published by the *Musée des Arts Decoratifs* in Paris which at that time was holding an exhibition with the theme of *Les Années 25*. Since then the name of *Art Deco* is used for Named art that was popular and modern. The emergence of that terminology in

some articles increasingly made the name of *Art Deco* a place in the art world with the publication of the book "*Art Deco*" by Bevis Hillier in America in 1969. *Art Deco* is one of the very widely applied styles, various examples we can find, in Architecture, clothing, posters and household appliances as well as many other examples. Although there are a variety of objects that use *Art Deco* style, but it is not easy to define how the *Art Deco* style. Every country that receives *Art Deco* style develops itself, giving local touch so *Art Deco* somewhere will be different from *Art Deco* elsewhere (Johana, 2004 [2]).

Johana (2004 [2]) further states that *Art Deco* is an ornamental style born after World War II. This ornament shape tends to be rigid and angular. Popular themes in *Art Deco* are trapezoidal, zig-zag, geometric, and puzzle forms, ornaments that are used more regularly and use many lines or squares. In its journey, *Art Deco* is influenced by various modern streams, including Cubism, Futurism and Constructivism as well as taking on ancient design ideas eg from Egypt, Syria and Persia. *Art Deco* artists have experimented with new techniques and new materials, such as metal, glass, bakelit and plastics and combine them with new discoveries at the time, lamps for example, their works using strong colors and abstract shapes and Geometrically ladder forms, triangles and open circles, but they sometimes still use the motifs of plants and figures, but they tend to have geometric shapes. The composition of the elements is majority in a simple format. *Art Deco* design uses a lot of expensive materials and a little decorative ornaments. *Art Deco* appears to meet the tastes and needs of the consumer to the upper middle of the moment. *Art Deco* style is also called Moderne or Modernistic style, which is a blend of a new form that is simplified with the old decorative tendencies. If modernism uses a "less is more" approach then *Art Deco* tries to emerge in the midst of modernism but by using ornamental ornaments, If modernism is shaped in "form follows function" then *Art Deco* appears suddenly with its ornament style.



Fig. 2 Important Art and Artists of Art Deco

(Source: http://www.theartstory.org/movement-art-deco-artworks.htm#pnt_1 [10])

3.2. *Development of Art Deco Architecture in Indonesia*

Excerpted from Johana (2004 [2]), the influence of *Art Deco* in Indonesia was brought by Dutch architects, one of them was C.P. Wolff Schoemaker and A.F. Aalbers. Hotel Preanger Bandung Schoemaker's design is an *Art Deco* architecture with its distinctive geometric decorative elements on its exterior walls. Furthermore, the development of *Art Deco* architecture in Indonesia appear more simple, they prefer the pattern of curved lines and cylindrical shape, concrete example of this concept is Vila Isola Bandung (now building IKIP), also the design of Schoemaker. The simplicity of the form does not yet represent all of this *Art Deco* architecture concept because the dynamics of the interior space can be seen in the lay out of the building.

Excerpted from Nas (2009 [4]), *Art Deco* Building in Indonesia is better known as Indis building (*Indische Landhuizen*) because it has elements of culture and climate in Indonesia. Suryokusumo and Suryasari (in Indartoyo, 2008 [1]) conclude that as the beginning of the development of the Colonial Architecture in Indonesia is the Indies Architecture. Subsequent developments were marked by the appearance of Nieuw Bouwen Architecture, where the architectural styles that flourished were modern architectural styles, including the *Art Deco* style inside. Furthermore, through this research, it can be concluded that the transformation of Indis and Nieuw Bouwen architecture development in Indonesia looks very varied and can be divided into 4 (four) periods, namely:

a. Period 1879-1909: *Traditional Style, Indische Style, and Tropical Style*

This era is colored by the birth of several famous Dutch architects such as P.A.J. Moojen (1879) was born in Kloetinge, C.P.W. Schoemaker (1882) was born in Banyu Biru, Thomas Karsten (1884) was born in Amsterdam. At the beginning of the 20th century, P.A.J. Moojen raised the importance of looking at locality in the work of Dutch architects in Indonesia, such as: climate, local materials, and labor skills.

In addition, Schoemaker also reminded the importance of infiltration of Western architectural ideas that are implemented in Indonesia, although in his works are still seen dominated by Western architectural ideas. Another architect who contributed to his view was Henri Maclaine Pont, who combined Western construction techniques and Eastern art traditions through the design of Bandung Technical High School (now ITB).

b. *Art Deco and Amsterdam School Periods (1910-1920)*

Further developments were marked by the appearance of Nieuw Bouwen Architecture, where the architectural styles that flourished were modern architectural styles, including the *Art Deco* style in it. The presence of *Art Deco* style in tune with the emergence of modern architectural movements, such as Amsterdam School and De Stijl. If De Stijl continues the concept of space in an increasingly plastic and minimalist architecture, the Amsterdam School still considers the importance of building facade fasades through geometric ornamentation patterns and displaying modern decorations with inspiration from the old culture.



Fig. 3. Office Building of PT. Samudera Indonesia (Office Premises, Maintz & Co.), Jakarta; built around 1920

(Source: <http://dimaszadu.blogspot.co.id/2013/03/bangunan-cagar-budaya-gol-pt-samudera.html> [7])

c. *Art Deco/Decorative Art* Periods (1920-1930)

Between the years 1920-1930 came the building with a facade of the building featuring a motif of modern decoration with the inspiration of the shape and elements of Hindu-Javanese temples, such as Betara Kala, tendrils. This period is the beginning of the period of displacement from Art Nouveau to *Art Deco*, thus referred to as the Ornamental Deco period. Example: Van Dorp Braga Bookstore, Bandung (Wolf Schoemaker 1922), which uses the ornamental variety on the building facade as a West-East blend.



Fig. 4 Book Store building Van Dorp Braga, Bandung by Wolf Schoemaker around 1922

(Source: <http://oenank.tumblr.com/post/2080304186/bangunan-ini-dulunya-adalah-toko-buku-van-dorp> [8])

d. *Late Art Deco/ Streamline* Periods (1930-1950)

Like the trends that occurred in Europe and the US, at this time appears *Art Deco*-style buildings with windows, ventilation (rooster), and overstek arranged horizontally elongated to form a dominant streamline on the facade of the building. Example: Villa Isola Bandung (Schoemaker 1933), Dennis Bank Badung (Aalbers 1935).

Excerpted from Widyarta (2012 [6]), Pieter Adriaan Jacobus Moojen states on the importance of locality: climate, local materials, and available manpower capabilities.

Architectural works built by Europeans in Indonesia are what they recognize from Europe and they imitate their building traditions to be placed in Indonesia. The definition of a single Indies society through the synthesis between elements of Eastern and Western cultures. There are two opinions of the synthesis meeting process. Firstly, the infiltration of Western architectural ideas is mandatory, while the second opinion states that local peculiarity is paramount in defining the Indies. In the architectural case, there are several architects who are exploring local traditions for imaging the architecture of the Indies. In the case of Villa Isola, although Schoemaker cites local architectural ideas (laying the orientation of Villa Isola showing the influence of the Hindu-Javanese tradition), but Villa Isola is considered more dominated by Western architectural ideas.

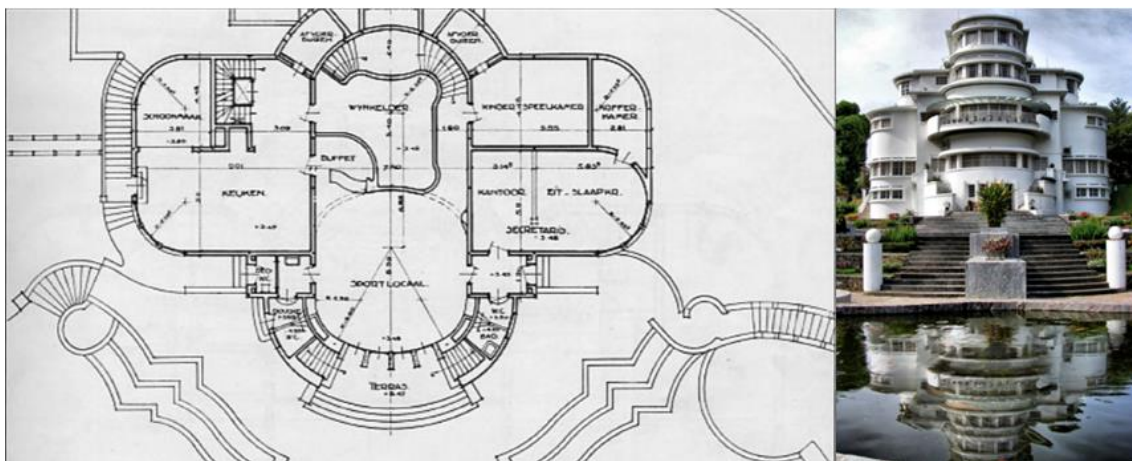


Fig.5 Villa Isola Bandung by Wolf Schoemaker, 1933
(Source: <https://elangfida.files.wordpress.com/2013/01/blog-3.png> [9])

4. CONCLUSIONS

Based on the results of the study, Every country that receives Art Deco styles develops itself, giving it a local touch so Art Deco somewhere will be different from Art Deco elsewhere. In Indonesia, the development of Art Deco to adjust to local locality, so the formation of Art Deco in Indonesia is also not uniform especially of locality: climate, local materials, and available manpower capabilities through exploring local traditions for imaging the architecture.

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