The Persistence of ‘Candi’ Representation in Modern Architecture in Indonesia
A Study of Architectural Representation in Post-Colonial Era.

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Abstract. The sources of inspiration for architectural design can be traced by way of reference to the history of the past. The dynamic of architectural developments in Indonesia indicates the presence of one of the products of this history that persistently rears its head and has been employed up to the present, as has been the case with classical architecture (Greco-Roman) in the West. Indonesian culture shows the presence of a significant plurality, even if the resulting products have been used creatively and with conspicuous persistence in the development of its architecture. The elements of architectural design considered to be persistent and still in use today happen to be the ones originating in the architecture of the Hindu-Buddhist era in Indonesia, namely the temples called candi. Although Indonesia is the country with the largest Muslim population in the world, the architectural elements representation that refer to this pre-Islamic tradition can be regarded as architectural archetypes that have been persistently used from the Islamic era (from the 15th century onwards) up to the present – post colonial era.

Index Term-- Persistent, candi, representation, Post-colonial era.

I. INTRODUCTION
Indonesia has seen an architectural tradition that has been developing for approximately seventeen centuries. This tradition is closely interrelated with several important eras, namely the ones influenced by Hinduism-Buddhism (4th-15th century), followed by the era of the Islamic (15th-20th century), the Western Colonial period (started in the 17th century, particularly by the Dutch colonial powers), the Post-Colonial Era - the period of the Indonesian Republic – the era of Independence until the present (1945-present). The latter may be subdivided into several periods, namely the Old Order period under president Sukarno’s government (1945-68), the New Order under president Soeharto’s government (1968-98), and finally the period covering the Reformation Era up to the present, also known as the period of Democratization (1998-today). Over a period of approximately eleven centuries, Indonesia (formerly known as Nusantara or the Indonesian Archipelago in the region of Southeast Asia, with the Srivijaya Kingdom of the 7th century and the Majapahit Kingdom of the 13th century as its main centres) established a system of government based on Hindu-Buddhist characteristics. The latter happen to be identical with other kingdoms in SE Asia, such as Siam (Thailand), Kmer (Cambodia), Campa (Vietnam), and others.

II. ARCHITECTURAL DESIGN OF CANDI IN INDONESIA
The art of Hindu-Buddhist architecture considered to show consistency over the centuries was the art of designing so-called candi temples, sacred buildings used as shrines. These buildings form the remains of the Hindu-Buddhist era that can still be witnessed at present, such as the Borobudur temple, the Prambanan temple, and the like. The latter can actually be regarded as the first high-rise building to have been erected in the SE Asian region, in the 9th century (see fig. 1). The Angkor art of enshrinement in Cambodia is also thought to have been influenced by that of Indonesia.

According to Soekmono (1986), the architecture of candi in Nusantara consists of the result of the effort to “concoct” various artistic designs for sacred buildings abroad and from various arts centres and periods, integrated and enriched with all kinds of local elements, blending into a “new” creation. The architectural art found in Indonesian temples basically forms the result of the creativity of the design restrained by the concept of local genius, yielding a product that differs from its original source, namely India. An explanation can be found in Sanskrit, namely that candi is a term employed for Durga or the Goddess of Death as candika, candigreha, and candikagrhra or even candikalaya are names to designate the places of worship for this particular goddess. According to Soekmono (1995), temples
function as places of worship (*kuil* refers to a Hindu temple or shrine) and if related to graves, *candi* temples can be classified as buildings erected to honour royals or aristocrats who have passed away (monuments).

In typo-morphological terms, architectural design (Prajudi, 1999) is based on the frame of the shape of sacred buildings as the archeological remains of the Hindu era can be divided into several kinds (see fig. 2), namely the minaret type such as the *Prambanan* temple, the *Sewu* temple and others; the *punden* type, both the terraced/storeyed ones such as the temples on mountain slopes (such as the *Cetha* temple) and the non-angular zigurat (terraced step pyramid) type (*Sukuh* temple) as well as the pool type such as the *Belahan* temple and *Tirta Empul*, among others; the terraced *stupa* (dome) type such as the *Borobudur* temple and the non-terraced variety such as *Sumberawan* and others; the grotto or cave-like type such as the *Selomangleng* cave in Kediri (East Java), the *Gajah* (Elephant) cave, and the like. Apart from these few varieties in shape, there are also remains in the shape of a portal or ceremonial gate, split as the *paduraksa* such as the *Bajangratan* temple, and the split gate as found in the *Wringinlawang* temple. As a whole, these types can also be encountered in one capacious complex, such as for instance *Penataran* in Blitar, East Java and *Boko* in Yogyakarta.

Based on the shape of the original sketch or site map of these *candi* temples, the basic square, rectangular, round and cruciform shapes can be employed for the elements representing head, body, and legs. The pattern used for the design of the ground plan and spatial arrangement along with its architecture indicate the presence of an element of symmetry, of axis/pivot, of centralization/concentration, and of hierarchy. In certain *candi* temples, a combination of these basic shapes is used of the legs, body, and head-like elements, for instance the legs may be square in shape while the body and head parts are cruciform, as found in the *Prambanan* temple. Considered from the angle of their location or lay-out, temples may stand alone or gathered in a cluster. The placing and grouping of temples are presumed to be closely associated with the realm of higher thought or philosophy and the state of society in that particular era. The materials for the construction of the temples usually consist of stone, brick and wood, as well as a combination of the three. Wooden temples can also be observed in bas-relief paintings or illustrations carved in the walls of a given temple.

Based on close examination of the typo-morphology, several prominent architectural-esthetic features can be identified that always appear in the design, namely: geometric composition transformed into Cartesian-cruciform geometric patterns, volumetric – solid-void – cluster, hierarchy in triangular images, perspective effect found in the roof design, triple/tripartite division, rhythm, repeated patterns, datum (historical point of reference), symmetry – focus of interest, balance, elements of mimesis referring to nature both in the shape and ornamentation of the construction, the texture of the walls, the element of striped patterns, the effect of light-shadow, linear or centralized axis, proportion – scale. Apart from this, several typical elements found in temple design can be encountered in the shape of ornamental features: period-bound elements, profile-moulding, antefix-floral ornaments, framed Cartesian-geometric ornaments, stripes, frames, upward-spiralling vine-like patterns or pendant shapes, vegetational ornaments, application of crowns, stairs/steps, dome-shaped gates/niches (curved and non-curved) (see fig.3).

In addition to the aspects mentioned above, temples also contain the concept of in-between duality as is evident in the shape, ground plan or lay-out and other elements. This concept of duality is thought to have been influenced by the syncretism (*santrayana*) such as the temples erected in worship of Shiva-Buddha), masculine-feminine (deities and their spouses/partners), and the like. These values of duality can be interpreted as a form of syncretism indicating that there is a dialogue between the elements within (although some experts contradict this notion) yet they can become one (fuse) in a single unit, as referred to in the Old Javanese poem *Sutasoma*, promoting tolerance between Hindus and Buddhists, a fragment of which is used in the Republic of Indonesia’s national motto, Unity in Diversity: *Bhinneka tunggal ika tan hana dharma Mangrupu* (“They are indeed different, but of the same kind, as there is no duality in Truth”).

III. REPRESENTATION OF TEMPLE DESIGN IN THE POST-COLONIAL PERIOD (REPUBLICAN ERA)

The post-colonial era was marked by the end of the Dutch colonial period in Indonesia. President Sukarno (who had studied Architecture at the Bandung Institute of Technology) developed the spirit of nationalism as a starting-point for the ensuing development in Indonesia. Nation Building was one of the programmes propagated to strengthen the spirit of nationalism in Indonesia. The architecture developed in this period can be shown to represent Indonesia’s position as a new nation in the international arena (local-global dialogue) supported by this nationalistic spirit. The buildings deemed to support this concept of Nation Building include the national monument known as *Monas*, the Bank of Indonesia, the *Istiqlal* Mosque, and others. Sukarno insisted on this international vision alongside the exploration of one’s true essence or real identity as a nation. One of the remains of the past representative of the special quality of the architecture designed by the ancestors of the Indonesian people happens to be the *candi* construction. The respect shown for these temples is also obvious from the restoration of the main temple of *Prambanan* by van Romondt that was formally recognized by Sukarno.

The works of architecture that adopted elements from the *candi* temple shapes can be discerned in the national monument (*Monas*) designed by the Indonesian architect Sudarsono, in the shape of a *Lingga-Yoni* combination commonly seen in Hindu temples, respectively representing the Hindu deity *Shiva* (but also considered a symbol of male creative energy or of the phallus) and the symbol of the goddess or *Shakti* (but also regarded as a symbol of female energy or of the vulva). Langam and Yoni are the most sacred elements to be found in a Hindu temple, placed in the inner chamber. Lingam symbolizes the male deity *Shiva*...
while Yoni stands for Pwati, Shiva’s spouse. Their unity forms the symbolization of the creation of live beings as a manifestation of fertility (see fig.4).

The use of temple-inspired elements is also apparent in one of the works designed by the Indonesian architect F. Silaban, in the shape of the gate to the Heroes’ Cemetery at Kalibata. The application of this building’s façade is dominated by various ornaments that clearly refer to the candi temples. This becomes obvious in the division of the actual shape of the façade into head, body, and legs. The adaptation of temple features in these ornaments that are not structural in character decorates the corners of the building in question. The shape of the entrance gate was modified from the candi shape found on Java featuring the use of temple moulding, geometric and volumetric arrangement in the way the design was made (see fig 4).

Under Suharto’s government the spirit of showing respect for culture and tradition was even more reinforced by way of various programmes propagated in national development initiatives, for example the development programme for Taman Mini Indonesia Indah, a kind of miniature, Madurodam-like version of Indonesia presented in a park. His spirit of regionalism was strengthened by the respect shown for local values, both physical and spiritual ones. The exploration of local, traditional architecture down to the discourse on discovering the true essence or real identity of Indonesian architecture began to “glow” while coming to the surface. The importance of tourism (economy, foreign exchange) contributed to stimulate the emergence of this regional and local spirit. Many temples were restored, including the finishing touches applied to the restoration of the Borobudur temple.

In addition, the government propagated the so-called Visit Indonesia Year programme with the objective of turning the candi temples into one of its chief attractions. The architect Robi Sularto of biro Atelier 6 made use of adapting designs derived from sacred Hindu-Buddhist buildings in his design for the Indonesian pavilion building at the International Expo Fair held in Japan in 1970, inspired by Borobudur, while another architect named Sujudi of Gubah Laras adapted the Meru style of candi-like architectural elements featuring a wooden tumpang (overlapping/joint) roof in his design for the building to be used by the Indonesian Embassy in Malaysia. The use of Meru elements in the latter show the presence of various efforts made to raise the locally inspired values rooted in Indonesian architecture.

The Meru (Pagoda) style can currently be found aplenty on the island of Bali, used as a reference to show the typically Indonesian character to an international crowd of spectators. Other local elements inspired by Meru comprise its tropical characteristics, namely the presence of a covered passageway known as teritisan. Sujudi was one of the Indonesian architects who developed the element of contextuality involving the climate, though he also presented a modernistic-visionary style to the general public (see fig. 5).

The use of temple-inspired elements in modern design can most frequently be discovered at present. The design of modern buildings that have adopted the candi temple architecture can be discerned in several functions of office buildings, hotels, and the like. Candis temples as sacred buildings have been adapted to be turned into non-sacred ones.

In this case, there is an arrangement in the interpretation of temples becoming an architectural style, as in the classical one adapted based on ancient Greek temples. The Hyatt Regency in Yogyakarta shows a design that reflects the shape of the Borobudur temple. In this context, Borobudur is not merely positioned as a holy building, but it is considered as a reference rooted in local historical prototypes. The significance of Borobudur is thus not merely restricted to a holy building but it should be regarded as one that can be stratified, like the symbolization of a “place”, bearing the spirit of the Indonesian genius loci.

The ground plan for this hotel is cruciform in shape, similar to that of the Borobudur temple. The ground plan for Yogyakarta’s Regency Hotel shows a seven-storey building following the shape of the Borobudur temple that has seven levels: three main levels for the stupa terraces and four levels for the gallery terraces. This temple-inspired nuance is a feature of the interior arrangement and of the exterior dominated by striped or lined and geometric elements. In this design several ornamentations derived from the Borobudur temple have been used, such as the entrance gate, the kala head, and the makara mentioned earlier. The nuance of expressing the temple materials has been consistently preserved through the use of temple stone materials or natural stones, as well as the use of stone-derived colours, namely grey hues. However, this design forms an innovative adaptation of the Borobudur temple for a modern function (see fig 5).

One more example of another adaptation of this temple can be observed in the Amanjiwo Hotel, designed by the architect Ed. Tuttle (a so-called Boutique Hotel of exclusive stature). The form that has been transformed is the Arupadatu level (most sacred level) of the Borobudur temple, consisting of the large main stupa, various smaller domes placed around it, and a pradaksina patha or open veranda. The main dome has been transformed into shapes functioning as lobby-lounge-restaurant, whereas the smaller domes have been turned into the shape of cottages. The potential of the view in the direction of Borobudur has been exploited in this design by leaving apertures in that very direction. This hotel may be considered a means of reflecting the image conjured up by the grandeur of the original design of Borobudur (see fig 5).

Borobudur is the symbol for the position of superiority (sacredness may also be interpreted as something of excellence or importance), and such is the case with the position of Amanjiwo in a different context. Borobudur can be seen as a representation of the values or norms of contextuality in terms of location. This particular hotel happens to be located far from the city centre, and so far from the madding crowd and the hustle and bustle of an urban environment. As a result, the Amanjiwo Hotel is remarkably quiet, and this tranquility is similar to the function of the Borobudur temple itself. In the design for this hotel, Borobudur was not only positioned as a sacred building but rather considered as a reference rooted in local historical prototypes. Ultimately, the significance of Borobudur is not merely restricted to being a holy building.
but it should be seen as one that can be stratified, as a symbolization of “place”, in other words of Indonesia.

In the Reformation era (democratization), the representation derived from ancient temples was also employed by the architect Baskoro Tedjo from the year 2000 onward in his design for the Sukarno Homeland (especially the features connected to the temple architecture in Blitar, East Java, the president’s place of birth. The Penataran temple was regarded as a representation of Blitar itself, although the actual adaptation of the design for the Sukarno Homeland consisted only of the “leg” section left over from the main temple building. Another example based on the desire to show the grandeur of the cultural heritage from the past can be seen in the Capital Resident building complex (apartments) designed by the Airmas Asri bureau which earned IAI Awards, along with the Akili Museum designed by the architect Jeffrey Budiman in Jakarta, among others (see fig 7).

In principle, the use of the candi features in modern buildings of the New Order era has certain characteristics in common with the Reformation era, including economic background, the search for identity or true essence, contextuality with a particular locality, and other factors. In the Reformation Era, freedom of expression became decidedly more open and spontaneous. This newly-won freedom gave the impression of having been delegated to mechanisms valid among the general public, so that it relied heavily on certain individuals such as architects, owners and investors or capital bearers. The teaching of architecture during this era became the key to developing the concept of locality in design, so that modern architecture in Indonesia did not fall into the trap of becoming a-historical, cut off from the roots of its own culture.

The application of candi elements in the post-colonial period was referenced in the intact shape of the temple design with various kinds of typology (temples with poles/posts, and those without these), parts of the temple such as roof, body-leg-like shapes and ornamental features such as the aforementioned patterns of vine-like ornamentation (sulur-suluran), animal and kala motifs, lined/striped frames, padma-cumuda moulding, a variety of geometric medallions, tongue-shaped makara for steps, tiered or layered roofs, square and curve-shaped doors and windows, and finally, the antefix.

The application of architectural aesthetic elements includes the following: geometric composition modified into Cartesian-cruiform patterns, volumetric expression, solid-void cluster composition, the hierarchic principle, triangular expression, triple or tripartite division, rhythm-repetition, datum, symmetry, centre of focus of attention, balance, mimesis (building shape-ornamental shape), texture, lined/striped elements, the dark-bright effect, axis-pivotal and linear-centred elements.

Among others, the motivation for this application of candi architecture to modern buildings in Indonesia generally consists of the following:

(a) development of a nationalistic spirit (raising national pride) by showing appreciation for the heritage of the past (preservation); this relationship with the past is simply a must for the emergence of a new tradition, radiant with self-esteem (optimism);
(b) looking for the true essence or real identity contextual with Indonesia (locale, history, culture) by way of developing forms of representation with reference to the image or spirit of place. It is hoped that an emotionally charged atmosphere can be created in this way through the special characteristics that distinguish it from other places;
(c) raising the economic value in the context of tourism-related commodities through the development of distinguishing features of a particular place or culture.

IV. CLOSING REMARKS

Temple buildings can be interpreted as material artifacts in the shape of man-made objects, and these may become part of the so-called collective imagination (specifically related to the heritage of the architectural tradition handed down from the past) that crops up in post-Hindu-Buddhist thinking or philosophical ideas. Temples can thus be interpreted as places that represent ancient architecture from the past and be unself-consciously regarded as part of collective memory above in the period following the Hindu-Buddhist era. Temples are considered to be some of the products of the local genius present in Indonesia, and may form a reference rooted in local historical prototypes. By way of historical precedent, their role can be examined in shaping the typically Indonesian character and spirit. Temple design has turned into an archetype in certain formal structures in the Indonesian Archipelago (Nusantara), (see fig 6).

Unconsciously, the concepts of their design has permeated the mental map of Indonesian society, and it has become one of the persistent phenomena that always appear in the dynamics of the development of architectural design in Indonesia up to the present. The various buildings that currently make use of the candi-inspired elements show their compatibility with the prevailing modern spirit, or else with the spirit that is not a-historical, better known as critical modernism. The use of representing the candi style of design is relevant to the roots of post-modernism, namely historicism, straight revivalism, neo-vernacular styles, ad hoc urbanist designs, and metaphorical-metaphysical trends (see fig 6).

The representation of temples in modern buildings can be predominantly or only partially valid. The strategy behind its transformation takes the form of borrowing, even though deconstruction is made possible. This type of transformation can be conducted straightaway from its object, as well as accomplished by way of adopting other forms of architecture derived from an earlier era, such as the Islamic or Colonial periods. Their application can be labeled pure or undamaged, or else blended with other architectural features such as Art Deco (ornamental), modernism (characterized by a plain style), horizontalism, the so-called heavy-but-light style, floating, and others. The mixture and acculturation of these forms can take the shape of adoption (taking over) and adaptation (adjustment or accommodation). Ancient temples are considered to stand for certain values in mutual accord with the shape into
which the developing architecture is being formed, so that they have proved to be transferable and persistent up to the present.

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Fig 1. Prambanan Temple (Candi), The First Highrise Building in Southeast Asia – 9th century

Fig 2. Typology of Hindu-Buddhist remains

Fig 3. The strong attribute of architectural element in Indonesian temples design
Fig 4. Application In Republic Era – The President Sukarno era – International and local identity
Nationalism – Form, Ornament-Padma type (moulding), etc – Building and Furniture

Fig 5. Application In Republic Era – The President Subarto era – local identity: tourism, economic,
primordial image – Form, Site Plan, Ornaments, type (moulding), etc.
Fig 6. The Several high-rise Buildings that influenced by candi image in President Sukarto era and Anomaly phenomena in Rectorate building Indonesian Universities by Gunawan Tjahjono (initially did not use the concept of the temple, but its image regarded as a temple by rector of this University and society)

Fig 7. Application In Republic Era – The Reformation Era – local identity-tourism-economic-local wisdom, (Form, Site Plan, ornament, moulding), etc