mASEANa Project 2017
modern living in Southeast Asia

The Report of mASEANa Project 2017 4th & 5th International Conference

2015 - 2020

The Report of mASEANa project 2017 : 4th & 5th International Conference

modern living in Southeast Asia

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The 4th mASEANa Conference
Jakarta, 18-20. Jan. 2018

modern Living in Southeast Asia: between universality and locality

Venue : Istiqlal Mosque
Organizer : DOCOMOMO JAPAN (mASEANa Project Committee)
Co-organizer : The Japan Foundation
Host : Pusat Dokumentasi Arsitektur & arsitekturindonesia.org
Supporter : PT Pembangunan Jaya, Archinesia

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The 5th mASEANa Conference
Tokyo, 11 Mar. 2018

Modern Life and Urbanization: modern Architecture in Japan and Southeast Asia

Venue : Jiyu Gakuen Myonichikan Lounge Hall
Organizer : DOCOMOMO JAPAN (mASEANa Project Committee)
Sponsor : Maeda Corporation
Co-organizer : The Japan Foundation
Sponsership : DOCOMOMO International, ICOMOS ISC20C, mAAN
Supporter : The Toyota Foundation

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Part 0:

Introduction

Why Are We So Interested in modern architecture in Asia?

-The Story behind mASEANa Project 2015-20 and a Report on its Fiscal 2017 Activities-

Shin Muramatsu (Professor, The University of Tokyo)

November 1, 2015: Ueno, Tokyo

On November 1, 2015, specialists in modern architecture from 9 of the 10 ASEAN countries gathered in a meeting room in the basement of the National Museum of Western Art in a quiet area of Ueno, Tokyo. There is an extremely contemporary meaning to this new project on modern architecture in ASEAN countries having made its start in a tranquil-looking building that was designed by Le Corbusier in 1959 and is representative of the Modern Movement.

The National Museum of Western Art was approved as a World Heritage Site in 2016, the year after this meeting was held to address the threat scrap-and-build posed to the Modern Movement that had swept across the world. The fact that, emboldened by that, this new project, which aimed to identify, evaluate, record and refurbish examples of the Modern Movement in ASEAN nations, which were under even greater threat, came to life in this place, is both contemporary and symbolic of a tightknit worldwide network, in the sense that information, ideas and values are constantly circling the globe.

In this short discussion, I would like to make it clear, as we move forward, exactly why this small group we later called mASEANa Project 2015-20 was established in November 2015, what kind of activities we engaged in and what we achieved during 2016.

Three Groups

Three groups, namely, DOCOMOMO (Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement), ICOMOS (International Council on Monuments and Sites), and mAAN (modern Asian Architecture Network) participated in the meeting in November 2015.

DOCOMOMO is an international group that was established in Holland in 1988 to record and conserve the Modern Movement. Its third and current Chair is Dr. Ana Tostoes from Portugal. It is a worldwide organization with branches in 72 countries, and its Japanese branch, DOCOMOMO Japan, was registered in 2000. It is commonly understood that the Modern Movement, a new wave of architecture that emerged in the West around 1920, spread widely, including to Brazil and Japan, and the National Museum of Western Art in Ueno, which was designed by Le Corbusier and his pupils, resulted from this. Dr. Ana Tostoes, Chair of DOCOMOMO International, Dr. Hiroshi Matsukuma, Chair of its Japan branch and Vice-Chair Dr. Yoshiyuki Yamana also attended this meeting.

Founded in 1965, ICOMOS established a committee on 20th Century Heritage in 2005. ICOMOS, which advises UNESCO on buildings for World Heritage sites, tasked the committee with raising awareness of modern architecture as a means of overcoming criticism that old buildings were favored as World Heritage sites. As ICOMOS held its world conference in Fukuoka at the end of October 2015, ICOMOS members from ASEAN countries also attended our meeting in Ueno. ICOMOS members strongly favored archeology and pre-modern monuments, and a lot of members of the committee on 20th Century Heritage were also DODOMOMO members.

The third group, mAAN, is an organization that Dr. Johannes Widodo of the National University of Singapore, I, and some others established in Macau in 2000 to study modern architecture in Asia. mAAN stands for modern Asian Architecture Network, and we purposely chose to use a small “m” for modern rather than a big “M” to reflect the purpose of its founding. DOCOMOMO aspires to record and conserve Modern Movement structures universally throughout the world. But mAAN, which was founded when we began to feel a sense of crisis as this began to spread to Asia, opted to use a small “m” for the “modern” in our name to acknowledge that an original type of modern architecture emerged after the period of colonization in non-Western nations, and in Asia in particular. Many mAAN members, including young members, Dr. Widodo and myself, were involved in the November 2015 meeting.

Background: Events leading up to mASEANa Project 2015-20

If we say November 2015 was the birth of the mASEANa Project 2015-20, I should probably explain a little more about what occurred before that. DOCOMOMO Japan and the Japan Foundation are both strongly involved in this.

Everything began when the Japan Foundation asked Dr. Hiroshi Matsukuma, Chair of DOCOMOMO Japan, to present a lecture on Japanese architecture at an exhibition "PARALLEL NIPPON: Contemporary Japanese Architecture" in Phnom Penh in February 2014. Dr. Matsukuma visited Dr. Vann Molyvann's exhibits, met with him, and was enchanted by his building(s). In May the same year, Dr. Yamana, the Vice-Chair, also visited Phnom Penh and met Dr. Molyvann, who can be described as a pioneer of Cambodian architecture. On this occasion, Dr. Molyvann asked Dr. Yamana for assistance countering the crisis of destruction facing modern Cambodian architecture. Upon his return, Dr. Yamana reported his activities in Phnom Penh to the Japan Foundation, and was told that the Foundation wanted to develop a modern architecture project as a cultural project, and was asked for his cooperation.

In June 2014, Dr. Yamana and Dr. Watanabe of DOCOMOMO Japan were sent by the Japan Foundation to an academic conference on modern architecture in Bangkok where they discussed establishment of DODOMOMO Thailand, which gave DOCOMOMO's presence in Asia a big boost. Then in September 2014, when the DOCOMOMO International Conference was held in Seoul, Korea, the Japan Foundation invited two people associated with Vann Molyvann in Cambodia to visit Seoul and Tokyo, where an international conference entitled "Conservation and use of 20th Century Modern Architectural Assets: The Current Situation in Japan and the World, and the Future of Cambodia" was to be held at the Japan Foundation on October 2. At the party held afterward, Japan Foundation staff suggested conducting a joint venture with DOCOMOMO Japan until 2020, which would include hosting the DOCOMOMO International Conference in Tokyo in either 2018 or 2020. And this was the starting point for this project.

mASEANa Project 2015-20

The name of this project is modern ASEAN architecture Project 2015-20, and we always add the slogan "Appreciating Asian modern." As with mAAN, a small "m" is used for modern to emphasize that unlike the big "M" for modern originating in the West, it encompasses multiple kinds of modern. Similarly, a small "a" is also used to emphasize that our concept of architecture is also multifarious.

Modern Asia has experienced various changes over time as a result of colonization, wars of independence, and post-independence disturbances, economic growth and collapse. However, the buildings that have been built during this time have yet to gain the same recognition as traditional architecture. So saying, most of the buildings in cities, towns and villages were actually built in modern times. People have lived alongside these buildings and they are stored as memories. We believe evaluating them and maintaining them as assets and resources to pass down to future generations is beneficial for those people, for their communities, for mankind and also for the global environment. This idea is embodied in this short subtitle.

mASEANa Project 2015-20 has three goals:

1. To make an inventory of modern architecture in the ASEAN region
2. To compile a book on the history of modern architecture in the ASEAN region
3. To study conservation of modern architecture in the ASEAN region

Each fiscal year, including the kick-off international meeting in November 2015, we focus on a different ASEAN country to survey and study the modern architecture in that country. Our overall idea is to reveal the outcome of these three goals to the world in 2020.

Report on our fiscal 2017 activities

Please refer to last year's mASEANa Project report regarding our fiscal 2016 activities in Hanoi and the subsequent briefing session held in Tokyo. Following that in fiscal 2017, we held workshops in Yangon (October 2017), Myanmar's largest city, and in Jakarta (November 2017). Then, after holding our international conference in Jakarta in January 2018, we conducted a fiscal year 2017 briefing session in Tokyo (March 2018). This document is largely a record of those events.

At the workshops in Yangon and Jakarta, we developed methods for increasing literacy related to modern architecture in each city and implemented them. This approach continued from Hanoi in the preceding fiscal year. In each city, general people's appreciation and valuation is low, especially toward post-war architecture, and because of that, buildings from that era are demolished without thought. The workshops, which were aimed at students in Yangon and ordinary citizens in Jakarta, were small in scale, but seeing the participants' consciousness changed in an interesting way with just that small intervention gave me courage. We plan to expand while strengthening our future methods.

We invited presenters from ASEAN countries for our international conference in Jakarta, titled "modern Living in Southeast Asia." The aim of the organizers was for "Living" to be about dwellings, but seeing the report that considered the connection between sports facilities and people's lives gave the organizers a new experience. We finally came to an understanding that massive stadiums are a symbol of independence for most ASEAN member countries. The international conference in Tokyo was a briefing session where we added Japanese cases to the outcome of Jakarta. We were encouraged by the surprisingly high number of participants for the conferences held in Southeast Asia.

In my conclusion at the end of the international conference in Tokyo, the thing that I highlighted was the resonance between Southeast Asia and Japan. Japanese are typically in the position to teach people in Southeast Asia. But in reality, various phenomena are occurring simultaneously, and it is necessary to have the awareness that we are partners learning from each other how to respond to the challenges we face. That was true in the past, and it is also true in the present. Thus I strongly believe in this mASEANa Project as an effective tool for mutual understanding. We will conduct our activities in Bangkok in fiscal year 2018. When I think about those plans, my heart skips a beat.

Kunitachi in Tokyo, March 25, 2018

The Housing Question

Ana Tostões (Chair of Docomomo International, Full Professor – Técnico, University of Lisbon)

Today, I would like to bring the housing question into discussion.

Current numbers and future expectations of the amount of people living in cities, taken from the United Nations data collection, are terrifying. Many of these people don't live in good conditions. Transports, urban mobility, mass consummation, suburbanization processes, the circle of industrial revolution we are going through, are all subjects on the contemporary agenda. Things keep changing really fast. Architects, engineers, urbanists, economists – practitioners and theorists – must face these questions, directly connected with housing problems, with urgency. This is a fundamental issue for an integrated discussion on architecture, neighbourhoods and sites of the Modern Movement; a fundamental theme for Docomomo International – the International Committee for Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement – and for the mASEANa (modern ASEAN architecture) Project.

It is important to put together all the Southeast Asian countries learning from each other's learnings and fantastic achievements from the last years. From a Western point of view – the two cents I can give to our common discussion – I will present some housing ideas that somehow contributed for sustainable living ways.

The search for the ideal city has been usually related to the establishment of good governments, right since the beginning: recalling the Greek civilization, 4 centuries before Christ, The República[1] from Platão proposed an ideal city where the right form of government should mirror the soul and the human being, describing his ideas concerning democracy. Cities were conceived to have only 10.000 inhabitants. When each city reached the maximum of inhabitants, it was no longer affordable to expand it, in order to assure a sustainable democracy; another city had to be created. This is something surprising if we realize that Jakarta, where we find ourselves right now, has 18 million of inhabitants, with thousands of people coming from the outside every day.

The current urban and demographic paradigm leads us to come back in the thought on utopias, from the 19th and the 20th centuries.

From the housing question to new urban forms

In the end of the 19th century different forces were going together. In one hand we had the ideas of the Austrian Camillo Sitte (1843-1903), arguing about the importance of keeping the dimensions of the existing city, through the Modern Revival of Civic Art, and in another hand the German politician Friedrich Engels (1820-1895), stating the Housing Question[2] as one of the main problems of the second half of the 19th century. Following the Industrial Revolution, the lack of decent place for people live was a serious problem, in the main European centres, as London. From that issue, several ideas come up, as it was the case of the Garden City concept developed by Ebenezer Howard (1850-1928), in the book To-morrow: A Peaceful Path to Real Reform in 1898 (reissued in 1902 as Garden Cities of Tomorrow) (**Fig.1**). To the question "Where will the people go?", his 3 magnets diagram addressed the choices "Town", "Country" and "Town-Country". As in the Renaissance painting, Effects of Good Government in the City (1338) by Ambrogio Lorenzetti, it was revealed that city and landscape must be balanced (**Fig.2**). The city cannot live, survive, without a balanced environment. Once again, the idea of limited growth processes is considered fundamental to sustain the unsustainable urban development growth, this time through the creation of satellite cities.

Fig.1: Ambrogio Lorenzetti, Effects of Good Government in the City (1338)

The Garden City concept, with a balanced environment between the green belt and the centre, promoted interesting transformations when practiced in Germany: the Siedlungs. The Siedlung Britz (1925) by Bruno Taut (1880-1938), in Berlin, World Heritage site, evidences this healthy relationship between housing, facilities and green areas (**Fig.3**). The Karl-Marx-Hof (1927-1930) by Karl Ehn, in Wien, is also a great unit, containing houses where people live connected with facilities, shops, transports, etc. It combines

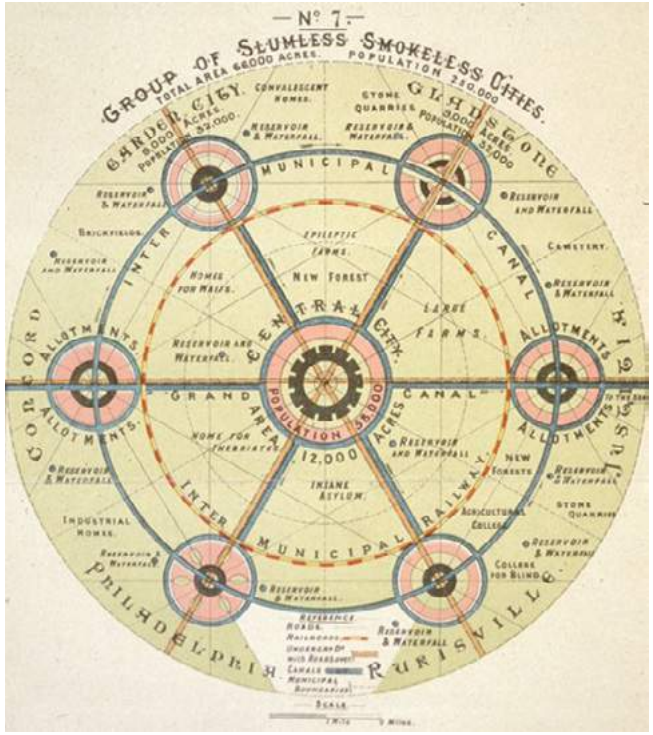

Fig.2: Ebenezer Howard's 3 magnets diagram which addressed the question "Where will the people go?", the choices being "Town", "Country" or "Town-Country".

Fig.3: Bruno Taut, Siedlung Britz, Berlin, Germany (1925)

Fig.4: Le Corbusier, Rio de Janeiro

Fig.5: Juscelino Kubitschek / Lúcio Costa and Oscar Niemeyer, Brasília, Brazil (1956)

features of traditional villages with a search for modernity, as it is also clear in the Deutsches Werkbund Siedlung (1927), in Stuttgart.

Das Neue Frankfurt (1925-1930) was a very high moment of the process of creating rational houses, following these principles. With a big team, it was developed by Ernest May (1928-2009) who had some political functions in the prefecture of Frankfurt. Several satellite cities were proposed around the centre city, connected with a good matrix of transports, in a very special concept that becomes an example for the world, calling 60 years after the CIAM to the city.

In 1931, Le Corbusier, makes a radical proposition to Rio de Janeiro: he develops the idea of a linear city that is a viaduct, a road following the coast, about 100 meters high, sheltering, underneath it, 15 floors for housing (**Fig.4**). It reveals the conviction that the growing and densification processes would going to happen and it was time to find ways to connect it with the landscape and the contemporary needs. By the negligence of the "corridor street" were given the first steps to what would be achieved in the IV CIAM, where the Athens Chart (1943) was presented in a quite radical and dry way, separating housing, working and pleasure, connected by an independent mobility network (**Fig.6**).

The post-WWII: metabolism, housing & participation

Nowadays we know that the ideas presented by the Athens Chart were not that sustainable.

After the WWII, modern architects started to approach back the values of the hearth of the city, by looking after the native, the popular and the vernacular settlements.

An important revision of modernism's history has to do with the urbanism critique starting from the assumption that modernity and urbanism are linked and cannot be seen as separate discourses. After the CIAM's influential concept of the functional city situated between a kind of utopian and scientific socialism. Today the generic urban sprawl and the megalopolis may give rise to what one may call culturalist urbanism. In the 1960's Françoise Choay (1925-) advocate a specific culturalist urban planning seen as a counterpoint to the progressive and generic urbanism. For her the essential issue was a matter of value[3]. In fact, this culturalist urbanism theorised by Camillo Sitte or Patrick Geddes (1854-1932) and practiced by Ernst May or Heinrich Tessenow (1876-1950), following the principles of the Garden City, were somehow condemned by the so called progressive and functionalist town planning which was based on the theories of Ludwig Karl Hilberseimer (1885-1967) and the postulates of the IV CIAM.

The industrial society is urban, producing metropolis, conurbations[4], and industrial cities or great housing ensembles. The word urbanism is so recent as the contemporary city. The problem of the city emerges with accuracy during the 19th century at the same time of the Engel's statement on the Housing Question, addressing an interrogation over the structure and the significance of the social relation in urban industrialized context.

From the quadras of Brasilia (1960), to the Pedregulho Housing Unit (1947) or the Chandigarh celules, from the qinquenal DDR Plans for Stalinallee, that soon would be renamed as Karl Marx Allee in Berlin under the socialist post WWII reconstruction to urban landscape heritage concept defended by Bandarin and Von Oers, the word "urbanism" appeared for the first time in 1910 (Bardet, 1959) in the "Bulletin Géographique de Neufchatel", followed by the creation of the "La Société Française des architects-urbanistes" founded in 1914, and finally by "L'Institut d'Urbanisme de L'Université de Paris" created in 1924[5]. Larousse dictionary calls it "the science and theory of the human settlements"[6]. The fact is that the emergence and expansion of the industrial society gave birth to a discipline which distinguished itself from the former Urban Arts by its reflexive and critical character and for its scientific aim. Urbanism as discipline pretends a scientific universality and Housing begins to be considered the key issue for the construction of the city.

The emerging developments in Asian cities, namely in Japan, in the scope of the creation of the Metabolist group followed by the Investigations in Collective Form[7] conducted by Fumihiko Maki (1928-) in 1964 (**Fig.7**). Addressing high density and considering the link between the buildings and the space within, or the life between buildings[8], as the starting point that justifies going deeper in the relationship that connects urban design and contemporary cities or the connection that stands between technology and human need. I believe Tokyo is a great example of a city where the Metabolist ideas were applied – at least in its network network, as it incredibly receives 31 million of inhabitants, smoothly moving.

In fact, the debates that followed the World Design Conference (WoDeCo, Tokyo, 1960) on the search for a "total image for the 20th century" pointed out among worldwide designers, architects and planners, viewpoints and intellectual ideas concerning the future of the city, particularly in the wake of technological and scientific advancement in industry. At the time of the WoDeCo, progressive architects formed the Metabolism group and proposed

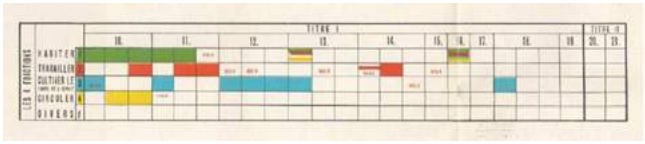

Fig.6: IV CIAM, Athens Chart (1943)

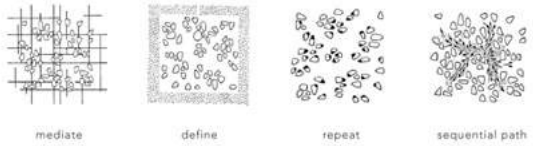

Fig.7: Approaches to collective form: "compositional form", "megaform", "group form"

Fig.8: Kurokawa Kisho, Kurokawa Kisho's Capsule Architecture, Tokyo, Japan (1972)

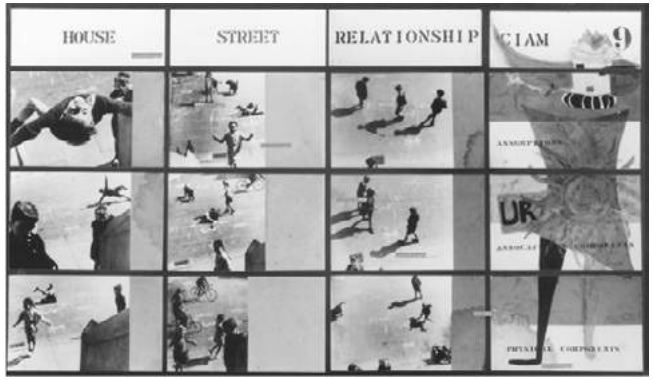

Fig.9: Alison & Peter Smithson, Urban Re-edification Grid, CIAM IX (1953)

their concepts for dealing with the increasing complexity of the cities rising. Debating over the ideal city and promoting a kind of experimental architecture based on ideas of life styles and communities for a new era, its biological name suggests that buildings and cities should be designed in the same organic way that the material substance of a natural organism propagates adapting to its environment by changing its forms in rapid succession. In UK the Archigram (1961) group would follow these ideas within a Pop culture trend and approaching at the same time a kind of High Tech architecture that was emerging with the support of critics like Rayner Banham (1922-1988)[9] and architects like James Stirling (1926-1992) or the Smithson (Alison Smithson, 1928-1993; Peter Smithson, 1923-2003), approaching a new brutalist hybridization.

It's very amazing to realize that was in a very different context like Peru, in South America, where the Metabolist group was able to implement their ideas, through the construction of PREVI (Experimental Housing Project) within participatory projects.

The Cuidad Aberta [Open City], in Chile – a radical and avant garde experiment, where a city with no electricity was created in a natural environment, through creative power – and the SAAL operations in Portugal (1974-76) – a pioneering experiment in Europe where architects, in collaboration with local communities, addressed the urgent housing needs of the underprivileged communities across the country – are examples of the success of participatory processes within urban and architecture development.

From the Soviet Block the belief on a kind of massive housing production, that goes in scale and image, much beyond any of the French HLM (1950), attempts to answer to the serious Housing question that moved Engels within its socialist vision of the capitalist worldwide progression. The post WWII dimension related to the future of our environment and the increase complexity to deal with it. The late CIAM discussions brought social and intensive public aspirations in order to develop strategic tools in making our physical environment. Fifty years ago, in 1964, at WoDeCo, the urban designers asked why, what and how they should design. Therefore, in our days, between North and South, East and West, the aim is to deepen understand the process and to find the paths for the future. A future that we may create with such an awareness that may, generously, give us the tools for increasing the qualities of architecture and city planning. After the WWII the plan turns program and the time dimension became one of the keys for the future. As Fernando Távora (1923-2005) related in the 1960's WODECO, "everybody insists in the same idea: the necessity to create a link between the man and the technology regarding the formal matters."[10] Also Fumihiko Maki, in 1964, argued: "we must see our society as a dynamic field of interrelated forces, a dynamic equilibrium […] which will change in character as time passes."[11] He believed that searching for new formal concepts in contemporary cities, lied in the magnitude of recent change due to the unprecedented rapid and extensive transformations in the physical structure of society, the rapid communications methods, the technological progress and its impact upon regional cultures. Redefining collectivity implied that elements and linkages become designed with a contextual consideration. Finally, the concerns over the dramatically change in contemporary city has led us to face environmental questions, ecological requirements and sustainable needs as vital values to ensure a sustainable future.

On Scenes de la Vie Future, Georges Duhamel (1884-1966) gave place to his fantastic megalopolis visions. At the same time the emerging new discipline, sociology, pointed out in this broad context the question of the individual and the freedom. Georg Simmel (1858-1918) anticipated the megalopolis concept in its study the big cities and the life of the spirit, recognizing the dual role of the cash economy, stimulating in man the tendency for abstraction and the development of intellectual faculties in detriment of the affectivity, while providing the depersonalization of human relations. The anger for the big city, opposing the passion for the nature, emerged in thinkers such as John Ruskin (1818-1900) or Friedrich Nietzsche (1844-1900). For them the value of life is only made of details, diversity, individuality, and so the source for the anger lies on the capitalist economy. And so, the man became insensitive to differences between things, because the meaning and value of these differences, and thus of things themselves, is regarded as negligible.

The search for the ideal city on the 20th century has to do both with the functional city and to the Garden City theories. The first envisages the megalopes, the second the sprawl of the suburb. Following Howard Garden City concept, the "New Towns" formula is rooted in UK under the scope of the London City Council reconstruction actions after the WWII. The movement had a tremendous impact crossed over with the high rise functional city: from Helsinky's Tapiola's (1950) or Lisbon's Olivais Neighbourhood[12]. These developments must quote Howard's Garden City Movement raising and inspiring the Modern Movement urbanism: from the Neue sachlichkeit Bruno Taut's Siedlungen (1924-1930) or the May's Neues Frankfurt (1925-1930) enterprise to the Tessenow Hellerau Neighboorhood (1912), from Tel-Aviv new city (1950) to Brasília (1960) or Chandigarh (1953) new capitals which revealed specific political and cultural targets.

Fig.10: Álvaro Siza Vieira, Bouça Neighbourhood, Oporto, Portugal (1974-2006)

Fig.11: Koji Fujii, Cho-Chiku-Kyo house, Ohyamazaki, Kyoto (1928)

Fig.12: Nguyen Van Ninh, Ho Chi Minh's house, Hanoi, Vietnam (1958)

A home is [not] a house

Reyner Banham used to say that "a home is not a house"[13], arguing that that time modernization was so deep that people were not able anymore to have a home". I propose to say the opposite, as I believe the history have proven that wrong. I finish this presentation with two examples: the Cho-Chiku-Kyo house by Koji Fujii, in Ohyamazaki, Kyoto, a fantastic house from 1928 completely climate adapted, designed with climate through traditional materials and climate passive control systems, and Ho Chi Minh's house (1958) by Nguyen Van Ninh, in Hanoi, Vietnam, that we had the honour to visit in the second mASEANa International Conference[14], an absolutely unique example of a very ample house designed with climate and appearing so beautiful.

The historiography of Modernity in architecture has seen quite some additions the last couple of decades. From the Housing Question to nowadays dimension, one may point out two main lines shifting this revision. First of all, the French philosopher Jacques Derrida (1930-2004) called recently for a new inventive faculty of "architectural difference". Following the philosophical tradition to use the architectural model he recalled Descartes (1596-1650) metaphor of the founding of a town and came to the point that "this foundation is in fact what is supposed to support the building, the architectonic construction, the town at the base". The contribution of Derrida was, in fact, very important for questioning Modernity and Architecture as he had enlightened the importance of the "place" considering that "each architectural place, each habitation has one precondition: that the building should be located on a path, at a crossroads at which arrival and departure are both possible". In other words, he pointed that "the question of architecture is in fact that of the place, of the taking place in space." Finally, Derrida consider that there may be an undiscovered way of thinking belonging to the architectural moment, to desire, to creation. Architecture must produce "places where desire can recognize itself, where it can live"[15,16].

Footonotes

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Fig.7: © Fumihiko Maki, Buildings and Projects, New York, Princeton Architectural Press, 1997, p. 209.
Fig.8: © Ana Tostões, 2015.
Fig.10: © Fernando Guerra.
Fig.11: © Ana Tostões, 2014.
Fig.12: © Ana Tostões, 2017.

Part 1:

modern living in Southeast Asia

1- Sports and Modern Urbanisim

2- Modern Projects, Changing Lifestyles, Resilience

3- House Types and Forms

modern living in Southeast Asia

Setiadi Sopandi (Perita Harapan University)
Kengo Hayashi (The University of Tokyo)

Background

The 20th century had profoundly changed people's way of life and perception of the world. The first half of the century witnessed the expansion of Southeast Asian cities as never before. In exchange for cash crops produced in tropical regions, new industrial productions along with modern infrastructures were imported from the metropoles to the colonial cities.

The war between 1942-1945, no less brutal and painful for many, led to the perfect momentum to end hundreds of years of foreign occupations of Southeast Asia. Some nations arose from the ashes of wars while others succumbed to decades of instability and conflicts. Some openly welcomed market-oriented capitalist economy while others were very hesitant to introduce private and especially foreign initiatives. Some nations swore to provide by themselves the needs of citizens: housing, water, power, food, healthcare, education, work and entertainment. Some would happily leave all of the above to private corporations and businesses. Some authoritarian countries shaped their environment to control their citizens, while others saw dwelling places as consumable property.

modern living and Three Sub-Topics

After investigating monumental aspects of works by the pioneers of modern architecture in Southeast Asian countries in the previous conferences, the 4th and the 5th mASEANa international conferences in Jakarta and Tokyo focused on modern architecture of the everyday life that helps to shape today's Southeast Asian urban environments. Our aim is to expand the knowledge on how modern architecture introduced new modern lifestyles in Southeast Asian communities, as well as to know how modern architecture was perceived, adapted and appropriated in various cultural and geographical contexts. Westernization is recognized as if it is the universal process of "Modernization" with capital "M". However, modern architecture in Southeast Asia has been developed closely from its own contexts. Considering the diversity of modern architecture in Southeast Asia, we call "modern architecture" with small "m" to express the loose association with the so-called Modern Movement in architecture as one of the most celebrated protagonist in the history of 20th century architectural development.

This proceeding of the 4th and the 5th mASEANa international conferences collects papers and outlooks on the emergence of modern lifestyles and dwellings in Southeast Asia in three sub-topics:

1) Sports and Modern Urbanism: For the postcolonial Southeast (and East) Asian countries, sports were not merely a modern urban recreation but also took part as a form of political expression and a trigger for further urban expansion. Hosting international sports events such as the Asian Games or even the Olympics contributed to call for international attentions and to enhance national awareness among the citizens. Therefore, bidding to host such events were regarded as a privilege and a chance to boost the development of infrastructural development. Four case studies from Philippine, Indonesia, Cambodia and Japan illustrated on how the constructions of sports complexes were indispensable part of urban redevelopment during the post-World War 2 era.

2) Modern Projects, Changing Lifestyles, Resilience: The rapid urbanization commonly occurred in many Southeast Asian countries after they became independent. However, the instabilities in rural areas were causing urban influx increased dramatically. It resulted in serious housing shortages and many social problems. In order to solve it as well as to improve the quality of housing, new housing projects were conducted. This sub-topic includes cases in Vietnam, Indonesia, and Japan, and explores how the creation of new cities, satellite towns and civic places provided modern lifestyles among the new urbanites.

3) House Types and Forms: The wealth of cultural diversity shown vernacular building tradition of the region does not stand the test of time as it encounters many challenges along the 20th century. With increasingly difficult access to local and natural materials as well as the lack of continuity on traditional craftsmanship, Southeast Asian communities were tempted to try cheaper, simpler, and more "up-to-date" "modern" houses. The session explores the transformation of house types developed by Southeast Asian communities as they adopt new things in their daily life, such as the importation of specific architectural styles, and how the traditional composition of spaces resisted or accommodated new ideas such as the concept of modern hygiene, privacy, new kinship, family value etc.


The 4th
mASEANa
Conference
Modern Living in Southeast Asia
Jakarta, 18-20 January 2018
maseana4blog.wordpress.com
ASEANa Project
JAPANFOU

Friedrich Silaban Inventory & Research, 2006-2018

-Opening Speech of The 5th mASEANa International Conference-

Setiadi Sopandi (Perita Harapan University)

Greetings. My presentation tells about my experience in working on the inventory, documentation, and the production of knowledge about the Indonesian architect Friedrich Silaban and modern Indonesian architectural and urban history, as well as to our recent undertakings in Indonesia.

Friedrich Silaban is arguably the most monumental figure in the history of modern architecture in Indonesia. He is closely associated with his masterpiece, Istiqlal, the Indonesian national mosque he helped to design and built between 1954 until early 1980s.

Despite the fame, the figure of Silaban and his works were virtually unrecognized even within the discipline. Silaban reached his fame after topped very important national competitions between 1954 and 1955. He won the competitions on the head quarter of Bank Indonesia, the National Monument, and the national mosque. Apart from the three, as he gained enormous trust from Soekarno, Indonesia's first president, to design many other important national institutional buildings. Between 1954 and 1965, Silaban designed the headquarter of the Indonesian Air Force, the General Attorney's office, the National Theater, national banks and financial agencies, as well as ministerial offices.

Until early 1990s, little attention had been given to the scholarship of local and national urban and architectural history and contexts. Lacking in local architectural knowledge, architectural educations were mostly focused on developing skills using references from the Europe and the United States.

Beginning in the early 1990s, few researches - mainly from the Netherlands- began to put architectural practices and architects from the former Netherlands East Indies into their attention. Proper recognition and studies backed up with good archival materials began to unearth important building and urban infrastructural projects by Dutch architects and planners in the early decades of the 20th century. Indonesian urban historical studies emerged and provided the discipline with insights and values. However, knowledge doesn't come easy, or cheap.

At that time we still virtually know nothing about what happened after World War 2. How did we expand and plan our cities? How did we build our buildings? Who are the early Indonesian architects? What were their architectural ideals? What were the visions of our cities?

With the lack of proper research infrastructure in Indonesian higher education institutions, the answer to those question is a daunting task. Apart from the limited funding allocated for humanities and historical studies, Indonesia is lacking on experience of handling architectural archival materials. In that sense, to build a local/ national architectural and urban scholarship also means to build good archival institutions based on an extensive network of experts and resources. At that time, it seems an overarching and far-fetched task.

An important opportunity came between 2006 and 2007 when modern Asian Architecture Network or mAAN, led by Professor Shin Muramatsu began to actively doing urban architectural inventory workshops in several Indonesian cities. On a fine day in 2006, Professor Muramatsu and several workshop participants visited Silaban's house in Bogor. In that very occasion, we found a very interesting residential architecture which is also the house for so many important archival materials from Silaban's own studio. The abundant collection of drawings, photographs, books, and documents surprisingly promises us enormous wealth of information and artifacts to study.

Overwhelmed by the possibilities, we were challenged on what should be done to save the fragile sheets of paper and documents from tearing and

Fig.1: mAAN, Initial visit to Silaban's House

Fig.2: Rumah Silaban/ Silaban's House Inventory Workshop

Fig.3: Digital reproduction

disappearing. Another daunting task is how to do the inventory properly and systematically arrange the documents.

We realized that to save the physical archive would be impossible for us, then began to shift our attention to estimate on how we can have the archive digitized. This also proved to be not easy as we did not know how many pieces of documents we would be dealing with, nor the types and conditions of documents we would find.

We were virtually know nothing about what we could find in the archive, therefore we were quite pessimistic on getting research grants or any institutional sponsorships. Under the mAAN flag, Professor Muramatsu was able to provide a relatively modest budget that we could use to start the long venture of documenting, studying, and preserving the archive (**Fig.1**).

With less than 160,000 JPY possible funding scheme, we need to start with something meaningful and potential for further possibilities. It was decided to establish a collaborative workshop hosted by mAAN, with the support from Institute of Industrial Science University of Tokyo in cooperation with a Department of Architecture, Tarumanagara University in Jakarta. The idea was to establish an intensive workshop exploring a very specific and manageable topic which can immediately lead to publication and good exposure on the figure (**Fig.2**).

The workshop was focused on the Silaban residence, its historical background as well as its architectural assessments. It was attended by 36 students and young lecturers from many different universities, from Indonesia, Japan, and Cambodia. The workshop became a very active 10-days classroom as well as a productive inventory program. The funding from the two cooperating institutions provided the participants with accommodation and needs during their stay, while the participants came with their own expenses.

By the end of the program, a publication draft was prepared and developed into a book. With additional funding from the scheme, the bi-lingual book "Silaban's House" was published. The book shows the career of Friedrich Silaban briefly as well as his key projects, and elaborated many design and historical aspects of the house.

Interestingly, at that time Pusat Dokumentasi Arsitektur or Center for Architectural Documentation (PDA) was also producing a publication and an exhibition on 100-years of Indonesian architectural history, entitled "Tegang Bentang" or "Tension-Span" engaging numerous writers and interviews to have a general overview on facts and figures as well as chronological frame on Indonesian architectural development during the 20th century.

In 2009, mAAN received an opportunity to organize a workshop on the revitalization of the oldest cement factory in Southeast Asia, which was established in 1910, at Indarung, Padang, West Sumatera, Indonesia. From the activity, Semen Padang - the host - gave a modest but important contribution in the amount of 5,000 USD. The funding was utilized to sustain inventory activities between 2010 until 2012, including digital reproduction trials on drawings.

With the help of students and young lecturers, we continued the inventory to list all the archive – drawings, photographs, letters, books – in a single catalogue which we finally finished in 2012. The inventory was a long and very boring and expensive process, but it was very important step for everything else later.

However, there is a problem with the photo reproduction. Without a proper equipment, the result was less than expected. With limited budget, we could only utilize very limited range of cameras and lenses, as well as lighting equipment. The reproduction results quality show uneven clarity, distorted corners, unclear details, missing information, as well as losing the originality of the original documents. We stopped the process.

Another opportunity for funding came in 2013 by Universitas Pelita Harapan. The modest research grant came along an elective modules conducted for the final year undergraduate architecture students, to study modern Indonesian architecture. The idea of the grant was to provide a very modest research grant from lecturers while conducting it along with the students.

The elective module was offered twice, the first was conducted in 2013, the second was in 2015. Both classes were conducted as a combination of lecture and workshop concentrating on the transformation of Medan Merdeka square and its architectural characteristics. This particular area in Jakarta was central to Silaban's career especially during his early years studying building construction and during 1954-1955 where Silaban's three important winning proposals are located.

Using historical sources, the students were asked to develop physical models of the square from four different eras and several planning proposals for the square. In 2015 the focus shifted towards the design of the Istiqlal Mosque and its immediate surroundings. The research effectively linked the drawings from the archive with the actual situation of the Medan Merdeka area and its historical transformations. This information helps us to understand the context and challenges of the project brief.

Another opportunity came when Pusat Dokumentasi Arsitektur initiated a

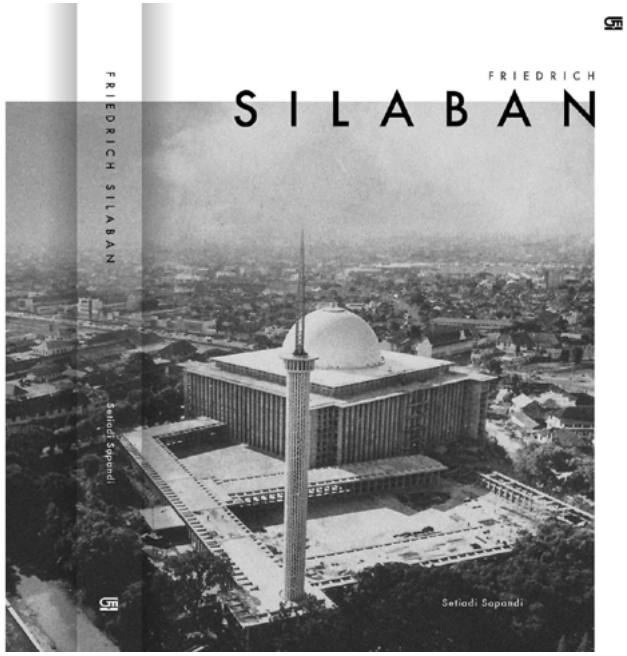

Fig.4: Friedrich Silaban Gramedia Pustaka Utama, Jakarta (2017)

Fig.5: Friedrich Silaban, Arsitek 1912-1984 Galeri Nasional Indonesia (7-24 November 2017)

digital reproduction project with the sponsorship by the Ministry of Education and Culture, The Republic of Indonesia. However due to the budget limitation, we could only digitize one-third of the total drawing archive (**Fig.3**).

The result captures the originality and the information on the archive, shows the original colors as well as the thin pencil lines and notes on the drawings. With this quality, we are confident that we can continue the reproduction method and proceed with more agenda.

With everything on the right track, I started to write the biography of Silaban confidently only after 2013.

I started this with an idea that the book should be appropriate and showing a proper homage or respect to the figure, but without being too naïve. I understand that it will only be interesting if the book can provide fresh and thorough information regarding the works and career of the architect while also being critical in the attempt to write a history of modern Indonesian architecture. Being critical means the book is not only a celebration of monumental architectural works but also seeing them in the light of political situations as well as general social and cultural contexts, and today's reflection on the historical events.

I try to limit the book as a professional biography instead of a full biography, and center the focus on the course of Silaban's career as an independent architect. I rely much on the archive as well as descriptions provided by others about the professional atmosphere and Indonesian urban-scape in early 20th century. But it should cover, nonetheless, the entire career of Silaban which spans from the late colonial period, early independence period, until the late 1970s. It also should provide a good description for the readers the width and intensity of Silaban's practice and the immense scale and contexts of his works.

After two years working on the text, I began to work with my editor, Avianti Armand, and graphic designer Ismiaji Cahyono to work on the final form of the book. I deliberately began selecting illustrations and let the designer work on the concept. We agreed on a set of graphic character we will use in the book, and started the layout and the typesetting process in 2016. After a year, we approached Gramedia, the biggest publisher in Indonesia, and started the discussion of having it published (**Fig.4**).

But it wasn't an easy task. At the end the dummy manuscript has 548 pages with 314 illustrations. To produce such volume, Gramedia feels that it won't be an affordable book in Indonesia. In addition to that, we – editor, graphic designer, and I – feel the need to really choose a good paper in order the readers can really feel the historic ambiance of the story. We approached a good paper supplier and got their support to provide good paper with discounted price. The publisher also agreed to publish this despite the unpromising sale prediction of the book. With the final price tag of Rp. 950,000 or equal to 7,300 JPY, the book is certainly much more expensive than most.

The book was finally launched in June 2017, and the English translation process began soon after. Due to the aforementioned issues, the English edition will only be produced in Print-On-Demand format by Pusat Dokumentasi Arsitektur or PDA.

Interesting spin off happened eventually during the week of the launch. Bogor Municipality officially renamed the street where Silaban house is located as "F. Silaban Architect Street" to honor his service as the head of Public Works Department of Bogor Municipality and his architectural works. The event added more momentum to the launching and our next initiative.

In November 2017, Pusat Dokumentasi Arsitektur produced exhibition on the life and works of Friedrich Silaban. The show is entitled "Friedrich Silaban, Arsitek 1912-1984", it was supported by Ministry of Education and Culture, National Gallery of Indonesia, and several established Indonesian architecture firms and sponsors.

The show is directed to reintroduce the figure of Silaban for general public, to bring out his role and works, and to highlight his achievement and determination to design and to realize Istiqlal Mosque, his masterpiece, despite being a Christian. This fact picked up by the media as an exhilarating historical fact among the general public, especially after the current disturbing political polarities and racial-religious sentiments in Indonesia. More than that, the show tries to describe the determination, intensity, strength of Silaban as a character as well as his acquaintances and most important commissions.

The production team consists of producers, administration officer, curators, exhibition designers, graphic designer, and contractor. The process started with curatorial outline of the exhibition and the compilation of archival materials. Due to the wealth of material and limited amount of funding, we rely mostly on the aura-tic experience emanates from the original archival materials, and avoiding the contemporary renderings to maintain the 'aged'-look of the figure and the era its represents. The exhibition consists of 5 sections. Visitors are directed in a loop in clockwise direction.

The first is called "Becoming Silaban", describing Silaban as a learned figure, a father and family man, a talented and skilled draftsman who was so determined to become an architect (**Fig.5**). The second section describes the close relationship between Soekarno as the patron and Silaban as the architect. The third shows eight selected drawings from eight monumental projects. The fourth is the climax, showing Istiqlal as Silaban's masterpiece.

Fig.6: Arsitekturindonesia.org

As the most important piece among Silaban's many projects, Istiqlal Mosque is presented inside the dark-painted room with seven preliminary drawings originated from 1954 competition entry. In addition, the space also shows documents, letters, sketches, invoices showing the dynamics, hardships, complexity, challenges happened during the construction of the national mosque. The fifth is actually an epilogue of the story, telling the downturn and late works of Silaban after the fall of Soekarno.

Earlier in April 2017, we also established the first archival repository on Indonesian architecture. Established by Nadia Purwestri, Febriyanti Suryaningsih, Avianti Armand, and myself arsitekturindonesia.org provides free access to acquired and curated materials; drawings, sketches, photographs, letters, books, articles, clips. Among its first acquisition is the Friedrich Silaban archive. Arsitekturindonesia.org was first established to provide architects, students, and general public access to important documents in the most convenient way possible. Arsitekturindonesia.org encourages studies and critical reading on archival materials by providing information with creative common licensing (**Fig.6**). The website functions both as archive and "museum". Here "museum" means a service in the form of short articles, editorials, that helps visitors to enjoy the archive under specifically themes.

Arsitekturindonesia.org currently holds the archives of Friedrich Silaban, Andra Matin, Rumah Asuh Foundation, Indonesian Young Architects, and three seminal exhibitions. We haven't put all available materials on-line because we still need to finish the Silaban digitalization process, and the meta-data confirmation on the Rumah Asuh collection.

These are samples from archive collection of Indonesian Young Architects. This left one shows a poster on an open house event from the late 1990s. The right is a photograph collection from Andra Matin collection on the same building mentioned in the archive of Indonesian Young Architects. This is a proof of possible associations of different archival collection, which makes archiving and sharing is no longer a simple matter.

The collection of Rumah Asuh Foundation is an extensive archive on documentation & reconstruction of vernacular architecture on many different locations.

In the near future, arsitekturindonesia.org is already committed to acquire, study, publish the archive of architect Mangunwijaya and architect Han Awal.

Currently, arsitekturindonesia.org runs on one-time donations and cross-subsidized by projects. But to keep the service, updating the current acquisition and to expand more, it will need bigger attention from governmental sources as well as any kind of international supports.

Apart from that, it is also important for us to pass on this platform to younger generation of architectural researchers and historians to keep the wealth of information remains accessible for all, and to bring forward architectural discourse.

We have certainly gone quite far, but it is just a beginning after all. Thank you.

1

Sports and Modern Urbanisim

Philippines

The Role of Sports Facilities in Metro Manila's Urban Living from the 1930s to 1970s

Gabriel Victor Caballero (ICOMOS Philippines)

Publicly accessible sporting facilities started to appear in the Philippines during the early part of the 20th century, under the American rule. These facilities were used as a means of changing the popular public spectacle of congregating at cockfights to participating in sports, to better reflect the American culture (Antolihao, 2012). Such assimilation of sports was promoted to uplift the living standards for Filipinos to become 'bearers of more advanced ways of life'. During this period, the Rizal Memorial Sports Complex, built in 1934, served as a public facility aimed at improving the health conditions of people in Manila. After the Philippine independence from America in 1946, new types of sporting facilities were created to assert national identity and signify Filipino aspirations that are at par with international standards of living. The Araneta Coliseum, built in 1960, was designed to be the biggest covered coliseum in the world.

This paper looks at the socio-political context and cultural significance of the Rizal Memorial Sports Complex (RMSC) and the Araneta Coliseum, built during the 1930s to the 1970s. It also maps out fundamental differences that have shaped their history to the present and it problematizes the changing urban planning paradigm in the country, which affect their current states of upkeep and their future development.

Politics of Urban Development and Sports under the American Rule

The American administration over the archipelago was a turning point for governance and preamble to new concepts of urban living. The administration believed that their primary purpose was to guide Filipinos towards independence and self-governance by modernizing and introducing 'civilization', which encompassed the improvement of living standards in the city (Morley, 2012). While the early years of American administration were known to be concentrated to sanitation, public works and civic design, there were no overarching masterplans at that time that principally guided their undertaking. Eventually, proposals of removing the imprints of Spain were considered and redevelopment plans were done to create a fresh, new city that was of American in character. The masterplan of Manila was done by Daniel Burnham in 1905 and was intended to be an "expression of the Filipino people as well as an enduring witness to the efficient services of America in the Philippine Islands" (Morley, 2012, Torres, 2010).

When the First Far Eastern Championship Games (FECG) opened in Manila on 31 January 1913, the event reinforced the American "civilizing mission" in the Far East. Three main Asian nations participated– the Philippine Islands, Republic of China and the Empire of Japan (**Fig.1**), which spread

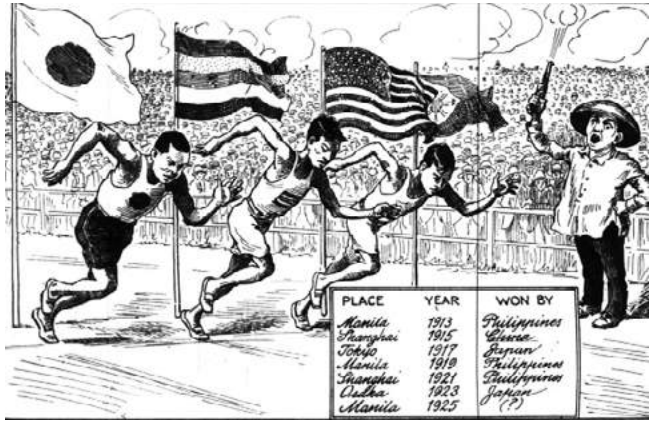

Fig.1: 7th Far Eastern Championship Games (1925)

Fig.2: Rizal Memorial Sports Complex (circa 1960)

the sporting ideology by the United States in the region (Hübner, 2016). Such belief stemmed from the American rhetoric in which Asians would need to be taught to embody the "New Olympian", a man that believed in egalitarianism and peaceful internationalism. The Americans believed that this was an indicator of a tremendous progress, in line with the principles of modern time. The idea of the FECG was brought forward by YMCA physical educator, Elwood Brown who was influenced by American Protestant-Evangelical moral standards and work ethics of providing service to shape healthier and more productive citizens. These were principles that were spreading in American society during that time (ibid).

The 9.3-hectare site of the RMSC (**Fig.2**), which was previously called Manila Carnival Grounds, held three Far Eastern Championship Games from 1913 to 1925 (Hong, 2005). In 1924, Governor General Leonard Wood confirmed the construction of a center of sports in preparation of future international sporting competition in Manila. The complex was designed by Juan Arellano, the prominent architect of neo-classical and art deco buildings during that time, and site construction began in 1927. After seven years, the sports complex was opened to host the 10th FECG in 1934 (Hübner, 2016). Ever since it's opening, the RMSC served as the national sports complex of the Philippines and it has witnessed various national and international sporting events.

Juan Arellano designed several structures in the complex, namely the Rizal Memorial Baseball Stadium to support baseball as the popular sport during the American period; the Rizal Memorial Tennis Stadium which was renamed as Rizal Memorial Coliseum in the 1940s; and the Rizal Memorial Track and Football Stadium for athletics, football and large outdoor events. It also had an olympic-sized swimming pool. Currently, RMSC also has other facilities such as bowling center, badminton hall, gymnastics center, billiards hall, judo, boxing, and pencak silat gym. Aside from the various sporting activities that the complex hosts, RMSC is also used as a venue for concerts, athletic training, religious events and other organized public activities.

The site received heavy damage during the Second World War when Japanese troops used the sports complex and the adjacent De La Salle University as a key defensive area to prevent American soldiers from entering the city limits of Manila (Huber, 2001). Tank traps, road blocks, barbed wire entanglements and different types of mines were placed within the site's vicinity. Heavy military activity on site ended on 15 February 1945 with American soldiers taking over the complex.

Cultural Significance of RMSC

The RMSC has a deep cultural significance particularly as a venue of mass social memory both locally and internationally. Because of its extensive capacity and multiple buildings, the complex has also been part of various types of events that have affected Philippine history and culture which is described below.

a. Philippine and Asian Sports: The RMSC has been a testament to more than a hundred years of Asian multi-sports competition, celebrating the value of sports, egalitarianism and peaceful internationalism among different nations. Aside from the four FECG that took place in its vicinity (three games in the Manila Carnival Grounds and one game at RMSC), the complex served as a venue for several international sporting competitions such as the 1954 Asian Games, the 1981, 1991 and 2005 Southeast Asian Games, the 2005 ASEAN Para Games and the 2006 Asian Women's Club Volleyball Championship. As the national sports complex of the Philippines, many of the top Olympic athletes of the country such as Teofilio Yldefonso, David Nepomuceno, Miguel White, and Lydia de Vega used the site as a training ground for their various sporting activities. Famous international athletes have also made history in RMSC such as Lou Gehrig and Babe Ruth who hit the first two home runs of the baseball field during their exhibition games in the Philippines in 1934 (Antolihao, 2012).

b. Political Significance: From its completion towards the onset of the Second World War, the site hosted several political events during the leadership of President Manuel Quezon. Some events held in the Rizal Memorial Stadium include the unification of the Nationalist Party in 1934; the acceptance of Manuel Quezon and Sergio Osmeña in 1935 as the president and vice president party candidate; and the "Quezon Social Movement" of 1938, which was aimed at empowering the Filipino youth to strengthen their character through the cultivation of courage, hard work, gallantry and social efficiency. Such political events in RMSC have not been deeply documented and further studies need to be done to enrich the political history of the site. Political history research surrounding the 10th FECG and the tensions between China and Japan with the conflict of Manchuria is another avenue of possible research in the future.

c. Military History: During the Battle of Manila in WWII, RMSC served as a major battleground between Japanese and American troops in February 1945 (**Fig.3**). Parts of the complex were destroyed. There were several civilian casualties during the armed conflict and war atrocities were recorded in the vicinity of the sports complex (Huber, 2001).

d. World Music: The RMSC hosted the Beatles tour of Manila in 1966. This concert had a combined audience of 80,000 people for their two performances, one of the biggest turn out of fans in Beatles history (Beatles, 1995). The concert in Manila was however considered by the Beatles as one of their worst tour experiences because of maltreatment from the organizers and miscommunication with the Marcos regime. They have publicly shared their thoughts of never to returning to Manila after the event.

e. Architecture: As an architectural expression, RMSC is an exemplary contribution to the Philippine Art Deco movement wherein major building components have streamline modern design with rounded edge corners, double banded moldings, sleek horizontal canopies and subdued earth tones color scheme. Several signages of the original buildings were written in a Broadway typeface, characteristic of Art Deco movement. Amidst the threat of redevelopment in 2016, two cultural agencies in the Philippines declared the RMSC as an important site for Filipinos. The National Museum of the Philippines designated RMSC as an important cultural property on December 2016 while the National Historical Commission of the Philippines indicated it as national historical landmark on March 2017. These designations highlight the State's recognition of the site's significance and valorizes the principles of the American government in the 1930's to develop beautiful, modern public facilities that can be accessible for the people of Manila. The RMSC can further be argued as the oldest existing Art Deco multi-sport facility in Asia, but this will need to be verified with other sports complexes built during that time particularly in Japan and China, as a part of the development of modern sporting culture that began with the FECG.

Post-Colonial Sports and Architectural Aesthetics

The post-colonial period brought about changes in urban architecture and the use of sporting facilities. Baseball, popularized during the American period started to lose its audience as good coaches in the American army went back to the USA and Filipinos baseball teams did not produce notable international pride (Antolihao, 2012). Because of urban development, there was also a growing need to convert ballparks and patches of open fields to housing. Designated baseball stadiums such as what was in RMSC became less popular and many Filipinos eventually gravitated to basketball as a 'modern game' and public spectacle, which needed less space (ibid). Schools also adapted indoor sports such as basketball and volleyball to be part of the physical education courses in primary and secondary schools.

At a similar time during the 1950s and the 1960s, intensive population growth happened in Manila, with the migration of rural dwellers to the capital. As many areas in the city were destroyed during WWII, development projects were scattered at the surrounding districts that formed part of the bigger metropolitan region surrounding the old capital. Several piecemeal and uncoordinated solutions happened, while the government also felt the need to showcase the modernization of Metro Manila as a new independent nation (Manasan & Mercado, 1999). Post-war austerity measures meant that simple straight lines with no-nonsense architectural aesthetics were preferred (Lico, 2017). This architectural style followed the International Modern Movement as the main architectural expression. Architects also wanted to break away from traditional colonial forms while searching for all things "Filipino", in line with optimistic nationalist agenda. (Cabalfin, 2006)

Araneta Coliseum History and Cultural Significance

It was during this modernist period that the Araneta Coliseum was conceptualized. The structure was built in 1960 inside the 35-hectare private land owned by J. Amado Araneta, and located in between the major roads of EDSA and Aurora Boulevard. It was strategically located at the landing terminal of provincial buses coming to Quezon City, the new capital city, as defined by the Capital City Planning Commission of 1948 (Lico, 2017). The building was designed by the little-known architect, Dominador Lacson Lugtu, and it had a large span dome having a diameter of one hundred and eight (108) meters. During the first few years of its opening until 1963, the Araneta Coliseum was the biggest covered coliseum in the world (ibid). It occupied a land area of four hectares with 2,300 square meters of floor area and the structure was constructed of a reinforced concrete cylinder with 48 main rib steel structure. The dome structure was suspended 10 stories above the arena floor. Such expression of size and grandiose is characteristic of post-colonial architecture seen in the region, wherein built forms were used to project the image of progress and global competitiveness (Shatkin, 2006).

a. Indoor Sports: The coliseum opened on 16 March 1960, with the wrestling match between Gabriel 'Flash' Elorde versus the American World Junior Lightweight holder, Harold Gomes. The coliseum also hosted the historic boxing event on 1 October 1975, entitled "Thrilla in Manila", which showcased the fight between rivals Muhammad Ali and Joe Frazier (**Fig.4**). McKirdy (2016) opined that Ferdinand Marcos used the Thrilla in Manila to momentarily unite the country while rehabilitating his political image in the global stage. The fight was intended to portray the Philippines as a safe place to have international events during that period of Martial Law. The coliseum serves as the venue of the Philippine Basketball Association, which is the professional basketball league of the country since 1975. Aside from boxing and basketball, the coliseum is also a preferred venue for championship games

Fig.3: Destruction of RMSC during WWII (February 1946)

Fig.4: Araneta Coliseum aerial view (1960) The Araneta Coliseum is culturally significant because of several reasons, which will be described below

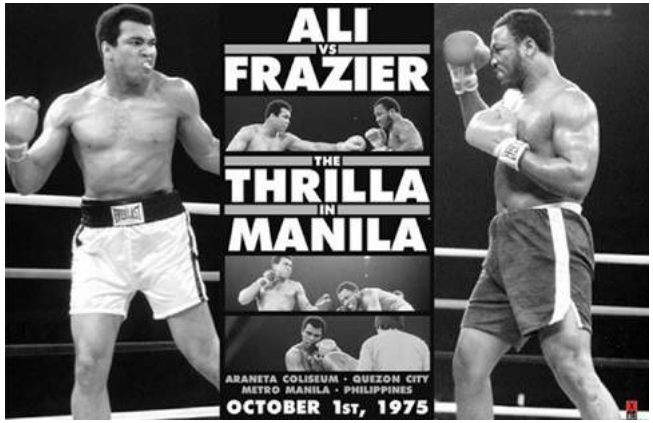

Fig.5: Thrilla in Manila at the Araneta Coliseum (1975)

for collegiate sports by the University Athletic Association of the Philippines (UAAP). Students coming into the coliseum to witness the sporting rivalry between various universities has become part of university life and spectator sporting tradition particularly for Basketball, Volleyball and Cheerdance Competition.

b. Beauty Pageants: The Araneta Coliseum serves as the singular venue for the Binibining Piipinas (Miss Philippines) pageant, which is a national beauty competition that started in 1962. The yearly event selects the candidates that will compete for various international beauty competitions like the Miss Universe Pageant. It was initiated by Stella Marguez Zawadski-Araneta, a Colombian national who married Jorge Araneta, who serves as the head of the Araneta Group of Companies. Such events further strengthen the popularity of the Araneta Coliseum as a desirable event for entertainment and showbusiness.

c. Commercial Development: Araneta Coliseum forms part of the Araneta Center, a big complex of retail and commercial spaces that was meant to rival the bustling districts of Quiapo and Escolta but situated in Quezon City. Shopping and entertainment spaces such as Ali Mall, Farmers Market, New Frontier Theatre, Fiesta Carnival, Gateway Mall, and Novotel Manila slowly surrounded Araneta Coliseum and they form part of the bustling scene of business and entertainment that Araneta Center has today.

Sports Facilities, Past and Present Urban Living

Sports facilities have made an impact to the urban fabric of Metro Manila starting from the American period, the post-colonial period up to the present day. They have provided facilities for public spectacles, changing the predominant pastime of cockfighting to baseball and other outdoor sports during the 1930s. This trend then shifted to indoor sports and entertainment during the 1970s. These places are interlaced with underlying political meanings, authorized by the State based on their agenda of the time. On the one hand, the Rizal Memorial Sports Complex and the Far Eastern Championship Games were used to propagate the American definitions of civilized ways of life and the principles egalitarianism and peaceful internationalism. Araneta Coliseum, on the other hand was used to showcase size and grandiose to represent the rhetoric of a newly independent nation, optimistic of its future rising from of the destruction of WWII (**Fig.5**).

Sport facilities are massive landmarks in the city, which serve as repositories of social memories for many spectators, trainers, and athletes who witness the triumphs and defeats of the human spirit. Not only are these places venues for sports, they also hold other events such as music concerts, political rallies and beauty pageants, highlighting their potent cultural significance that need to be further mapped and studied by various researchers.

The urbanization of Metro Manila and the increasing power of commercial entities observed in the later part of the 20th century have changed the character of sports facilities in the country. Public venues such as the RMSC are now decline because of limited funding from the government. There are also increasing pressures of redevelopment from private developers who wish to convert large pieces of land, such as RMSC to become mixed-use developments, like the Araneta Center. The value of 20th century architecture and the constant need for urban development is a divisive topic in the Philippines. This paper would suggest that such discourse needs to be guided by the understanding of cultural significance so that there are informed decisions to aid stakeholders. The intangible associations of places need to be integrated as part of the urban development phenomena.

Acknowledgment

This research by Caballero is a continuation of an ICOMOS Philippines project conducted in 2017 as part of the World Monuments Watch application. Acknowledgments are given to Claudia Isabelle Montero, Dominic Galicia and other ICOMOS Philippines members who were part of the initial study.

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Fig.5: The American Conservative.

The Shape of Sports Diplomacy: Gelora Bung Karno, Jakarta, and the Fourth Asian Games

Robin Hartanto (GSAPP, University of Columbia)

By the time President Sukarno appointed New York-based architect Abel Sorensen to design the Indonesian Pavilion at the New York World's Fair 1964-65, around twenty Soviet architects and engineers were busy managing the construction of the Asian Games Complex—later named as Gelora Bung Karno—in Jakarta. They had stayed in the capital since the construction of the sports complex began, in 1960, and remained so until 1962, the year it was inaugurated for hosting the Fourth Asian Games. The technical assistance was not the only connection between the complex and the superpower of the Communist bloc; the Soviet Union funded the construction of the Main Stadium and architects from the respective state helped design different venues within the complex.

This foreign affiliation might sound counterintuitive if we consider the Asian Games Complex as a proposition, as suggested by Sukarno himself, for bolstering the nation's pride. "Well, I would like to ask you now whether or not you are proud having such a stadium like this," he asked the one hundred thousand audiences who attended the opening of the Main Stadium, "are you not proud of the fact that this tremendous stadium belongs to the Indonesian nation?" A cynical mind could ask on the contrary, why we, as a nation, should be proud of another nation's creation.

Understanding the different architectural productions surrounding the Fourth Asian Games, however, demands an alternative reading of the architecture of nationalism. By the "architecture of nationalism," I refer to the common proposition that architecture participates in the formation of national collective subjectivities. Architecture produces the images, metaphors, and rhetorical turns from which national identities are expressed and the condition through which collective subjectivities are cultivated.

But by proposing an alternative understanding, I see national imaginaries through architecture less as an introverted domain. Rather than solely deciphering how architecture represents and symbolizes national identities, I incline to look both inward and outward: the ambition is to identify and theorize different modes through which architecture, in embodying the imaginaries, manifest nexuses between the national and the international. Understanding this worldliness of nationalism in architecture requires an intensive examination of the international geopolitics that situates any national, architectural production. It involves reading architecture as diplomatic apparatuses, sites of negotiations, currencies of exchanges, exhibiting devices, and other manifestations of international relations that, conversely, helped foster the collective subjectivities of a certain nation. The architecture of the Fourth Asian Games, as this essay seeks to reveal, mobilized such reciprocity by taking advantages from the complex political condition of the global Cold War.

Sports Internationalism

The intermingling between nationalism and internationalism in Indonesia could be traced back to the formation of the foundational philosophical theory of the state. Realizing the inseparability of both ideological concepts, Sukarno suggested in his influential speech titled "The Birth of Pancasila" that the second principle of the nation had to be internationalism, as a counterpart of nationalism—the first principle. Nationalism without internationalism, he said, could transform into chauvinism, while internationalism without nationalism could turn into cosmopolitanism.

This interrelation was reflected upon Indonesian nation-building policies during Sukarno's presidency, including through modern sport and international sporting events, such as the Asian Games. Olympism, the foundational philosophy of the modern Olympic games, reflects such spirit. Pierre de Coubertin, who helped reinvent the modern Olympics, regarded internationalism as a critical component to the games: "Internationalism as we understand it consists of respect for countries and the noble sentiment that stirs the athlete's heart when he sees his nation's colors being raised on the mast of victory."

The statement suggests a double play. On the one hand, Coubertin regarded sport as a means to build an international structure which encourages friendship and peace between countries. This ambition is further encapsulated into the fundamental rule of the modern Olympiads: "All games, all nations." On the other hand, Coubertin also looked at sport as a potential instrument for producing national spirits. This aim can be achieved, among other possibilities, by organizing the collective participation of the athletes under the basis of the nation-state and by enunciating of the nationalities of the athletes, as can be seen at the medal ceremonies in which national flags and anthems are the central properties. In light of the view, it is unsurprising that international sporting events had played critical roles for the newly independent states in Asia the World War II, not just for gaining international acknowledgment, but furthermore, as Stefan Huebner has argued in his recent work, for strengthening Asian nationalisms through the ideal of internationalism.

Sukarno utilized the Games to help place the nation within the Asian community as well as within the world, as successfully hosting the games would lead to international recognition, and simultaneously foresaw the worldliness of it as an integral part of his nation-building project. He reemphasized this view in the first piling ceremony of the Main Stadium:

In our efforts to build up a nation, in our nation-building which I said is

carried out to establish a state respected by the whole world, to become a great nation respected by the whole world, I say that sport is one of the fields for nation-building. Then it is clear that if we want to become a nation respected by other nations in the world, if we are eager to have a state whose citizens are respected by the world, then it will be wise to pay attention to this matter of achievements.

Given this agenda, the Fourth Asian Games became a complex site of national and geopolitical construction. This condition did not only pertain solely to the sporting matches, but further to the network of productions surrounding the Games: the opening and closing ceremonies, the cultural programs, the receptions, the media, the logo, the medals, the flags, the ephemera, and, as critical as the others, the architecture.

Jakarta's Luzhniki

"This area will soon be a modern sports complex," a voice-over described the scene of Nikita Khrushchev and Sukarno observing an architectural model of the Main Stadium. Dozens of reporters gathered around the two leaders with notebooks on their hands. The narrator continued his remark, "Russians call it the Luzhniki Stadium of Jakarta, as it resembles the Luzhniki Stadium in Moscow in size and style."

The episode depicted the increasing alliance between Indonesia and the Soviet Union around the time of the Fourth Asian Games. The Soviet government provided a $12.5 million soft-loan to Indonesia for building the stadium. It was a strong symbol for the Indonesia-USSR bilateral relationship, which was non-existent before 1950. In the mid-1950s, the Soviet leadership began attempts to strengthen their relationships with, and to weaken Western influences over, Asian and African countries, including Indonesia as one of the dominant voices within the Asian-African community. Indonesia then became a premier site of Soviet aid and assistance. In 1954, the Soviet Union participated in Indonesia's second international economic exhibition and constructed the largest pavilion. The participation was followed up by the first trade pact between both states signed in 1956. High-level visits were greatly intensified afterward, including Sukarno's visit to Russia in 1956 and in 1961 and Nikita Khrushchev's ten-day visit to Indonesia in 1960, which was recorded by the narrated video. The funding for the stadium was a small, yet symbolical, account of the overall financial aid committed by the Soviet Union in 1960, which reached a total of around $700 to $800 million, more than half of which was dedicated to military credits.

Given the significant contribution, the Soviet Union was present in many aspects of the Games, even though the country was not a member of the Asian Games Federation. During Khrushchev's visit, a ceremony at the driving of the stadium's hundredth pile was held, despite that eleven days earlier the ramming of the first pile had already been celebrated and executed by Sukarno. In the latter ceremony, Khrushchev was given the first chance to pull the ropes that would trigger the piling.

The assistance from the Soviet Union, however, was not just financial. The Soviet government further provided architectural assistance to produce the stadium. The design team that represented the Architectural-Planning Department of Moscow—officially called Technoexport—produced a scheme that centered on the Main Stadium with eight main axes connecting other

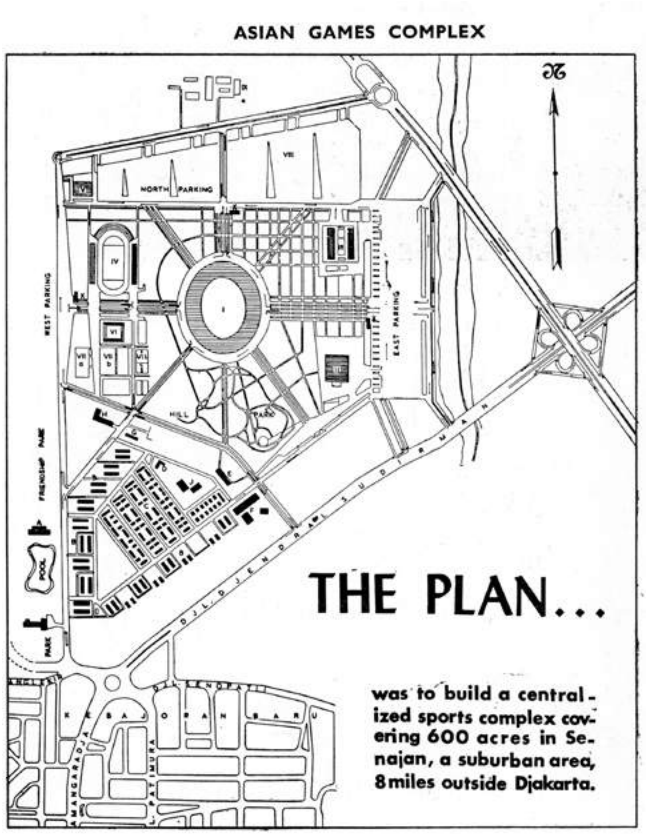

Fig.1: The masterplan of the Asian Games Complex

venues and supporting facilities. Furthermore, the team designed the Main Stadium for 100 thousand people, a badminton hall known as Istana Olahraga (the Sports Palace) with a capacity for 10 thousand people, Swimming Stadium for 8 thousand people, an open field for hockey and athletic known as the Stadion Madya for 15 thousand people, and the Main Tennis Stadium for 5 thousand spectators. The rest was designed by the Indonesian team.

Both parties enjoyed an exciting and productive cross-national collaboration. Translators were hired to mediate the two teams. During the construction process, Indonesian engineers and technicians learned as much as possible from the Soviets for future constructions. R. Semerdjiev, the principal architect of the Main Stadium who stayed in Jakarta during the construction, recalled that knowledge transfer was prominent: "in a short time, the Indonesians managed to master the equipment and machines…and comprehended the technological process for producing prefabricated reinforced concrete, which was new at that time." He also stated that "Close cooperation at the complex gave birth to a strong and profound friendship. Often, we were invited to houses or parties. At times, we went together for excursions to other places. In sports matches, evening gatherings, and art events held at the Soviet compound, Indonesian experts always took part."

Due to this Soviet affiliation, many critics have related the design of the Main Stadium to the Luzhniki Stadium, but the resemblance to its sister in Moscow was contributed more by their visual impression than by their design. The stadiums, in fact, had many fundamental design differences. The Luzhniki Stadium did not have a projecting roof for spectators when it was built in 1955. Its current roof stood after a renovation project in 1996. The Main Stadium meanwhile was designed with a cantilevered roof as its essential feature. The plan of Luzhniki is slightly square, while the plan of the Main Stadium plan is oval. The outer columns of the Luzhniki Stadium are free-standing, in opposition to the outer columns of the Main Stadium which are attached to its four-level floor planes.

Nevertheless, a stadium resembling other stadiums in the world was not what was being expected of the Main Stadium. When the Fourth Asian Games preparation began in 1958, Sukarno had already stated that "the Asian Games Stadium must be greater and more beautiful than other stadiums." The stadium, as an actualization of Sukarno's nation-building project, was conceived to be superlative to help mobilize national pride. In achieving this ideal, Sukarno insisted, in discussion with the design team, that the roofing had to be a temugelang roof—a circular, cantilevered roof where its top part is interconnected

Fig.2: The preliminary (top) and final (bottom) elevation renderings of the Main Stadium

structurally, thus resembling the shape of a bracelet. The Main Stadium utilized steel and aluminum sheets for the roofing materials, allowing the roof to project a very long span up to the front stands. Sukarno further requested that the seats must serve more than 100,000 people, therefore establishing the Main Stadium as one of the biggest football stadiums in the world by capacity at its time, only defeated probably by the Maracana stadium in Rio de Janeiro.

Trained as an architect-engineer and having made a short career as one, Sukarno was well aware of the potential intersection between political rhetoric and architectural language. On the one hand, he utilized techniques of political speeches to translate architecture into words, while on the other hand, he understood ways in which modes of architectural productions could help materialize words into bricks. By exploiting superlatives, he interweaved internationalism within his national agenda for placing the nation as the beacon for building the new world he had continually imagined. "I have been around the world," Sukarno said at the opening ceremony of the Main Stadium, "I have seen the stadium in Rio de Janeiro, I have seen the stadium in Warsaw, I have seen stadium in Rome, I have seen stadium in America, I have seen them in Mexico, I have seen them in other countries but oh, this Main Stadium of Jakarta is the best in the whole world! There is no other stadium in the world with this circular roof. The Rio de Janeiro Stadium is a bit bigger than ours but it has no circular roof and its construction is not as terrific as the construction of this stadium."

Beyond the Sports Complex

The Soviet Union was not the only country with which cooperation was held during the preparation for the Fourth Asian Games. The construction of road infrastructure, including Jakarta Bypass and "Semanggi" Cloverleaf Junction, provided another substantial development. The government of the United States and American oil companies helped provide the funding for the construction. There was a moment when Sukarno pushed Prime Minister Djuanda to challenge Ambassador Howard Jones: "Ask, doesn't America want to have legacies in Indonesia? If not, it's fine. Because Japan has, Russian also has legacies. But actually, I want loans from the United States to complete the construction of the cloverleaf junction."

Acting more than as a showcase, Jakarta Bypass and Semanggi Junction had a direct impact on Jakarta's morphology on the macro level. Jakarta Bypass changed Jakarta's urban structure through the addition of a new artery road connecting Tanjung Priok seaport and Cawang on Jakarta's south side. This additional road provided the backbone for the eastward growth of the city. Jakarta Bypass also had a crucial role in creating west-east oriented spur routes in a city dominated by north-south axis. Furthermore, the new infrastructure was not only utilized as transportation routes during the Games but also as games facilities, such as for marathon or cycling race tracks.

The Fourth Asian Games also opened the door for the completion of a structure that remains important as a landmark for Jakartans: Hotel Indonesia. Despite that it had been conceived earlier before Indonesia was chosen as the host, the Games had provided the momentum for the construction. Abel Sorensen designed the hotel, while the construction was handled by Tokyo's Taisei Construction Company and PT. Pembangunan Perumahan. The hotel was built using the Japanese war repatriation fund, and some of the building materials were imported from Japan.

The most influential advancement enabled by the Games was arguably television transmission, which was initiated as a special mass media project under the Organizing Committee for the Fourth Asian Games. Before the Games, Indonesia did not have any television infrastructure. Maladi, who was the head of the organizing committee for the Games and also the Minister of Information, had suggested to Sukarno the importance of establishing television broadcasting since 1952. In 1959, Maladi insisted its significance by promoting the opportunity of providing coverage of the forthcoming Asian Games as a way to generate a sense of national pride and unity. The television project finally received its green light from Sukarno and in July 1961, the Ministry of Information published an order to authorize a committee for the television preparation.

Among the participating countries, only Japan (1953), Philippines (1953), and Thailand (1954) had established television broadcasting services in their countries. Japan, owning a rich experience in broadcasting the Third Asian Games held in Tokyo, 1958, provided tools and expertise to help set up the television transmission in Indonesia. Eighteen technicians and production staff from Indonesia were sent for three months of intensive training with the Nippon Hoso Kyokai (NHK) in Japan, in early 1962. A team of eight Japanese engineers assisted in the design stages of the television studio and technical facilities planned for the Games complex. A technician and a reporter from NHK were also sent to help assist the Indonesian television team during the games. Most of the equipment were imported from Japan. Trading company C-Itoh imported television broadcasting devices that were manufactured by Nippon Electric Company to Indonesia with a lower price. Broadcasting activities were carefully considered in the design of the stadium. A shed for video compartments consisting of 40 booths for radio commentators, complete with modern radio equipment, were built on the upper part of the stadium.

Hence, television broadcasting provided another intricate layer to the Games as a complex media event, as television broadcasting does not simply mean announcing the event, but further reproduces the place simultaneously. Media theorist Samuel Weber has written that television has to be understood not merely as to see and to hear, but to place before us—that is why we use the word "watching" television rather than "seeing" it. Television produces a surrogate for the body as it allows a certain sense-perception to take place simultaneously: in the place where the image and sound are 'recorded,' in the place where those images and sounds are received, and in the place in between, through which those images and sounds are transmitted. Therefore, in the case of a sporting event, television broadcasting does not simply represent the venue as background images; it further reproduces it into other places.

Ten thousand television sets, consisting of 14-inch and 19-inch sets manufactured by Matsushita Electric, were ordered by the government before the Games to be distributed to different places, mainly in Java island. Jakarta municipal government, in cooperation with Gobel manufacturing company, assembled information counters around strategic locations in the city to provide information and news about the Games, including in streets, hotels, the airport, train stations, and commercial stores. Relays of games events were also made from Jakarta to Bandung, 180 kilometers away from the capital. Local newspapers run many television-related ads by different companies, from promoting a book on television, installation, and service, opening application for television crews, to selling television sets.

The publicness of watching television during the Games was a unique experience. Philip Kitley has observed that, although many television experiences

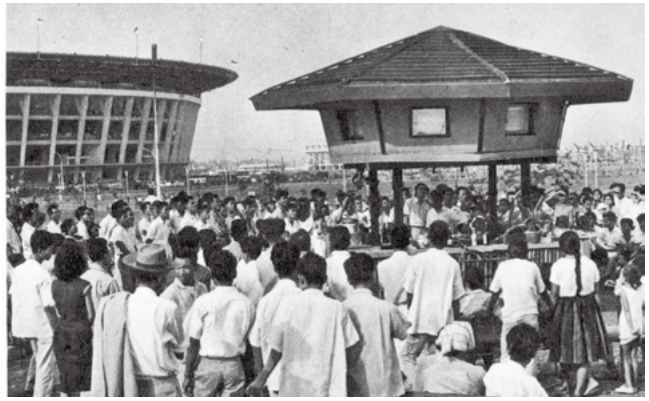

Fig.3: The television installation near the Main Stadium

began on the streets, the Indonesian case was qualitatively different. While in many countries viewers watched television through window shopping, in Indonesia thousands of residents jostled to see the black and white images of the games through public access sets rather than through retails. Television, in this case, was not bounded to the private world of domestic consumption but became collective experiences taking place in public domains.

Epilogue

The Fourth Asian Games IV turned out to be one of the most controversial Asian Games. Indonesia purposefully excluded Israel and Taiwan. Three weeks before the games, Taiwan said that they had received no application forms, only a package of blank cards. The Israeli team had no words about Indonesian visas. Both countries, in the end, did not participate. Resistance came from members of the Asian Games Executive Committee, including from Guru Dutt Sondhi, who was regarded as the founding father of the Asian Games and also an influential committee member of IOC. During the Games, a protest against Sondhi occurred in front of the Indian embassy, forcing him to leave the country early for his safety.

Forms of punishments to the host were discussed by IOC, including changing the name of the Games so that it would not be admitted as an official Asian Games. The final decision was that Indonesia's IOC membership was suspended and the country was banned from participating in the Tokyo's Olympics in 1964.

Unsatisfied with the decision, Sukarno decided that Indonesia would resign from IOC and create a counter-Olympics. He named it the Games of the New Emerging Forces (GANEFO), a title that represented an even more transparent act of politicizing sports. The new emerging forces referred to the transnational community that he had conceived before, consisting of countries of the people of Asia, Africa, and Latin America, as well as socialist states.

"The IOC said 'Sports are sports, do not mix sports with politics.' That is not true!... Now let us frankly say, sports has something to do with politics!" Sukarno said in a speech at the opening of the Preparatory Conference of GANEFO. GANEFO was held on November 10–22, 1963, a year after the Asian Games. In total, 48 countries participated in GANEFO, including China and the Soviet Union.

GANEFO was a very ambitious attempt to replace the Olympic games and, in its larger picture, the United Nations. It was a polemical move, yet it also depicted Indonesia's persistence in decolonizing international institutions from the established powers and in bringing prominence to the newly independent states. The different architectural productions that were mobilized for hosting the Asian Games and GANEFO embodied the spirit to stand in equal with the superpowers of the Cold War and to gain friendship with decolonized countries. They had also provided a particular case in which the process of cultivating nationalism through architecture did not necessarily constitute an introverted domain. All in all, the Asian Games Complex and Jakarta, in that enthusiastic moment, epitomized the attempts by the state to produce national structures that welcomed the world.

Fig.4: Sukarno, next to Nikita Khrushchev, pulling the rope ceremony at the driving of the stadium's hundredth pile

Footnotes

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Fig.1: Asian Games Report: Volume 1 (Jakarta: The Organizing Committee for the Fourth Asian Games, 1963).
Fig.2: Arsip Nasional Republik Indonesia (top) and Timmy Setiawan (bottom).
Fig.3: GANEFO Opens New Era in World Sports (Beijing: Chinese Sports Delegation in Djakarta, 1964).
Fig. 4: LIFE photo archive

PHNOM PENH 1964: Architecture and Urbanism of GANEFO

-From The 5th mASEANa Project Conference, 2018-

Masaaki Iwamoto (Kyushu University)

New Khmer Architecture movement

Today, I would like to talk about sports facilities constructed in Phnom Penh in 1964; the stadium built for the "Games of the New Emerging Forces", so called GANEFO.

In the 1950s and 1960s, Cambodia experienced a unique modern movement called New Khmer Architecture. The movement was led by young Khmer architects, including Vann Molyvann, who was mentioned in Prof. Matsukuma's greeting speech today. These architects tried to express the cultural identity of Cambodia, and tried to adapt to the hot and humid tropical climate by using various means such as brise-soleil, double roof or double walls for ventilation.

I explain you some of the previous research on New Khmer Architecture. In the 1970s and 1980s, it was not possible to carry out research on Khmer architecture because of the civil war. The pioneering research attempts started in the middle of the 1990s, after the war ended. In the beginning, French researchers tried to identify the modern architectural heritage in Phnom Penh[1]. Then, Khmer and US researchers tried to describe the culture in the 1950s and 1960s, including architecture, in the book Cultures of Independence[2]. Around 2000, architects and researchers started a deeper study on New Khmer Architecture. Lisa Ros is one of the pioneering architects/researchers, who carried out a research on the modern architecture in Phnom Penh. Then, Darryl Collins and Helen Ross followed with a very important publication: Building Cambodia: 'New Khmer Architecture' 1953-1970[3]. And recently, Vann Molyvann's very first monograph was published as a special issue of the Japanese magazine, a+u[4]. I helped this publication as a guest editor. In Cambodia, Vann Molyvann has a very well-known place as a national hero. But he is not world-renowned, since, outside of Cambodia, his works have been forgotten during the war. Therefore, Cambodians welcomed his monograph in a+u, which was written in English and Japanese. Young Cambodian architects and students have shown a lot of interest in it. Although it was expensive for students, many of them purchased the issue. It was also offered to the King through the Japanese embassy. Vann Molyvann is still very popular and influential among Cambodian people.

Why did the New Khmer architecture movement happened? From the end of the 19th century to 1953, Cambodia was under the colonial rule of France. During this time, French colonial architecture was built under the colonial urban planning strategies. A French architect based in Hanoi, Ernest Hébrard, worked for the urban plan of Phnom Penh in 1920s. And based on his plan, a lot of architecture was designed by French architects in the classical, eclectic, or in Art-Deco style. Thus the modernization of architecture and city in Cambodia began under the French rule.

Under such a situation, King Norodom Sihanouk started his independence "Crusade" movement. In 1953, as a result of his diplomatic effort, Cambodia got its independence from France. Then, Norodom Sihanouk became a politician and based on the concept of Buddhist Socialism, he established Sangkum Reastr Niyum (the People's Socialist community). Sihanouk and Sangkum started to govern new Cambodia.

Immediately after independence, in general, the challenges of a new country is the formation of a nation-state and its modernization. Cambodia was not the exception. And these national goals influenced the issues that architects would face. Formation of a nation-state meant, for architects, the expression of the identity; state identity to show the presence of Cambodia to the foreign countries and national (ethnic) identity to invent the People. Modernization meant the promotion of urban development; such as infrastructural development or beautification of the city. In addition, to respond to a rapidly increasing population, housing was a critical issue. At the lower scale, if you look at the modernization of architecture, the installation of the modern building types, such as schools, hospitals, and airports, were the most important issues. And technology transfer was also urgent. Furthermore, architects needed to consider the adaptation of Western technology and design vocabulary to the culture and the climate of Cambodia. Material procurement was another problem. Architects needed to import the materials to build or to promote the production of the local materials.

All these were gigantic challenges for architects and engineers. But it was the opportunity for young architects to realize the mega projects in a short time. From here, New Khmer Architecture was born.

Fig.1: Urban planes of Phnom Penh in 1958 and 1968. Red color, showing sports facilities, are marked by author

Fig.2: National Sports Complex in the 1960s

Fig.3: Basic Riverfront in the 1960s

Sports facilities for nation-building and modernization

While the architects and engineers were facing gigantic challenge, Phnom Penh rapidly developed. During the 20 years under the Sihanouk regime, the population increased from about 205,000 to about 765,000[5]; there was a fourfold increase. Two urban planes, comparing the urbanized area in 1958 and 1968, show how the city expanded (**Fig.1**). As you can see here, in ten years, the urban area nearly doubled.

In this rapid urbanization, sports facilities played an important role. National Sports Complex was built in 1964, at the end of the old colonial quarter, where new Phnom Penh started to expand. And at Bassac River, a tributary of the Mekong River, the land was reclaimed to build the Athletes Village. Both became the trigger of new urban development.

I show you the images of these sports facilities. The National Sports Complex is composed of an indoor stadium, an outdoor stadium, and a swimming pool (**Fig.2**). Whole complex was designed by Vann Molyvann. On the reclaimed land of Bassac River, Water Sports Complex and athletes village were built (**Fig.3**). Exhibition halls and National Theatre was also located in the same place. Vann Molyvann worked for this masterplan in collaboration with French experts at United Nations Development Programme, and designed athletes village apartments, the national theatre and exhibition halls.

For young countries in Southeast Asia in the 1960s, international sporting events, as well as the sports facilities for it, were the incarnation of national goals; the formation of a nation-state and its modernization. Through international sporting games, young independent countries developed national identity, developed infrastructure, built modern buildings, and promoted technology transfer, and so on.

I will show you an example outside of Cambodia. The 4th Asian Games was held in Jakarta in 1962. The main stadium was built under the support of the USSR. The infrastructure, such as new roads and interchanges, was developed. The National Bank, designed by Friedrich Silaban, was used as an exhibition hall during the Asian Games to promote the young country[6].

In Southeast Asia, many international sporting events were conducted in the 1950s and 1960s. Asian Games (Asiad), the biggest event in Southeast Asia, were held four times. Cambodia participated in the 2nd Asian games in Manila in 1954, immediately after independence, to show its presence as a nation.

Another important event, though smaller in scale, was the Southeast Asian Peninsula Games, SEAP. This is now called the SEA Games, the Southeast Asian Games. SEAP was held six times in the 1950-60s. Furthermore, the Games of the New Emerging Forces, GANEFO were held twice in the 1960s.

I will explain you the relationship between these international sporting events. Asiad and SEAP are events authorized by the International Olympic Committee (IOC). The IOC Olympic Games were held in Rome in 1960, Tokyo in 1964, and Mexico City in 1968, and the years that the Olympics were not held, the Asia Games and Southeast Asian Games were held.

Jakarta hosted the 4th Asian Games in 1962. Israel and Taiwan were excluded from the event. As a result, Indonesia withdrew from the IOC and launched a new event, GANEFO[7]. This is the extension of the Bandung Conference; games for non-alliance countries. At that time, the 3rd SEAP was scheduled to be held in Phnom Penh, and Vann Molyvann started to design National Sports Complex and other sports facilities, but Cambodia canceled to host SEAP because it was a part of the non-allied countries. Jakarta hosted the first GANEFO in 1963, and three years later, in 1966, the 2nd GANEFO were held in Phnom Penh, at the National Sports Complex. It was an important turning point – if you participate in SEAP, or in GANEFO. In other words, Western Bloc or Non-alliance. The life of the stadium in Phnom Penh would have been different, if it had hosted the former one.

National Sports Complex, 1964

Vann Trudy, the wife of Vann Molyvann, remembered the day when Molyvann got the offer to design the stadium: "One day, Prince Norodom Sihanouk phoned: 'We will have the Southeast Asian Games in 18 months in Phnom Penh and you have to complete the stadium by then.[8]" Designing and constructing a stadium within 18 months! At that time, Vann Molyvann was 36 years old. A gigantic mission was given to a young architect, which was something tremendous. So Vann Molyvann started the design in 1962. The indoor stadium seating 8,000, the outdoor stadium seating 70,000, the swimming complex seating 4,000, eight tennis courts, and 16 outdoor fields were completed in 1964.

Vann Molyvann explained the architectural concept of the National Sports Complex in 1969. "The builder of Angkor always solved the problems involved in their constructions on a basis of an extremely rigid and 'classical' – in the stylistic sense – discipline. Their square planes were directed on cardinal axes with precise symbolic meanings.[9]" He analyzed how Angkor Wat was designed and constructed, and he compared the cross-section of Angkor Wat and his sports complex.

This is the site plan of the sports complex, and I overlay the plan of Angkor Wat on it. As if with Angkor Wat, you can see many squares are used to compose

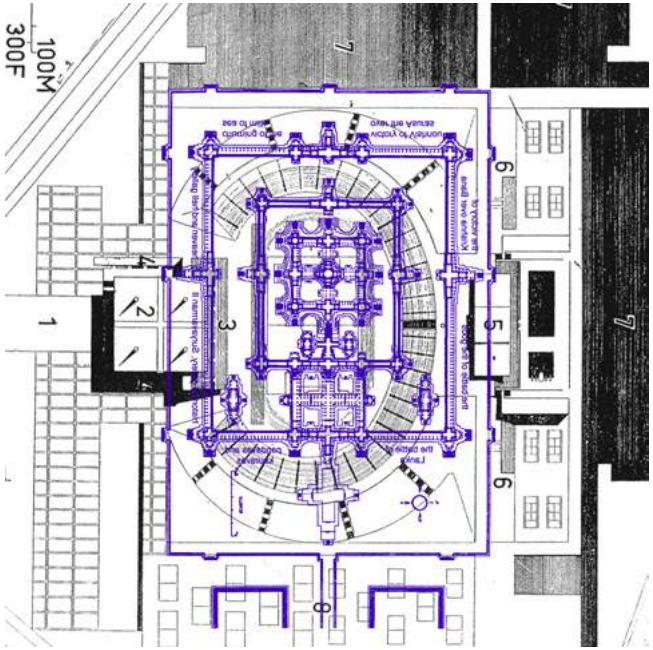

Fig.4: Analysis diagram

the sports complex. Both Angkor Wat and the National Sports Complex are located on the West-East axis, and their entrances are located on the west.

I found another interesting coincidence when I analyzed the site plans of Angkor Wat and the National Sports Complex. If you rotate one of them 90 degrees, then, you see the terrace of Angkor Wat and the area of the outdoor stadium matches precisely (**Fig.4**). I think this is not an accidental coincidence, but it is Vann Molyvann's intension who tried to interpret Angkor Wat in a megalomaniac manner[10].

Let's move to the indoor stadium (**Fig.5**). The concrete structure is exposed. This is a brutalist expression, typical and popular in the 1960s. If you go inside, you can see unique features (**Fig.6**). Under the audience seats, there are numerous small holes for ventilation. All the sides are covered by brise-soleil made of aluminum. They admit indirect light and wind into the interior. So, even without air-conditioning, you feel cool inside the stadium. You can feel the breeze inside, which is appropriate to respond to the hot and humid tropical climate.

This unique structure was designed in collaboration with two French experts, Vladimir Bodiansky and Gerard Hanning, who came to Cambodia for a United Nations' mission. They were members of the Atelier des bâtisseurs, founded by Le Corbusier. Bodiansky was the engineer, who designed the structure of Unité d'Habitation in Marseille. Hanning was the architect, who helped Le Corbusier to invent the Modulor. Molyvann, thanks to such strong support, could make this ambitious structure. The help of foreigners was not only for the design phase, but also for the construction. For construction and procurement of materials, French, German and Japanese construction companies and manufacturers were involved. Precise precast concrete was provided by French contractors, some of building equipments were imported from Germany, and so on. All knowledge from the world was used to realize this ambitious project. As I have explained, that technology transfer was one of the most important missions for architects in the young nation-state. In collaboration with foreign experts, Molyvann could build the stadium. This is an ideal example.

However, what is interesting is that, construction costs did not rely on international assistance. According to a recent study by Roger Nelson, "the stadium was built with funds raised by a special national tax imposed on ice, alcohol, and ice cream: items regularly consumed by many Cambodians from diverse classes and other backgrounds[11]" Design and construction were done with help of foreign countries, but the budget was on the Cambodian people.

In the opening ceremony of the sports complex, in the end of 1964, Norodom Sihanouk said as follows: "the spectacle of the national sports complex surpasses all the grandeur, beauty and perfection achieved in the past by our people. […] Only few so-called "developed" countries managed to achieve this. All of you, my countrymen, my loved children, you, builders, builders of this Complex, you, organizers and executors, you allowed our country to recover the glory of the Angkorian era[...][12]". Here, he clearly talks about two goals of young Cambodia: the formation of the nation-state and its modernization. Linked to tradition, the glory of Angkor, National Sports Complex achieved national/state identity. And it was built by advanced technologies. This is why he highly evaluated the stadium.

Norodom Sihanouk liked to make films. He directed a movie by himself entitled "Phnom Penh 1965". In this film, you can see the scene of a completion ceremony of the National Sports Complex (**Fig.7**); Parades, grandeur entrance march of athletes, and mass games; a lot of flags of Cambodia… Sihanouk filmed himself, too. Two years later, GANEFO was held. Again, tremendous mass games and parades were organized. A question raised; is this really "modern life" with sports? Perhaps not. The sports here were sports to express the nation-state. That's not something for citizens to enjoy sports. That was not the purpose of the building.

Fig.5: Indoor stadium, exterior

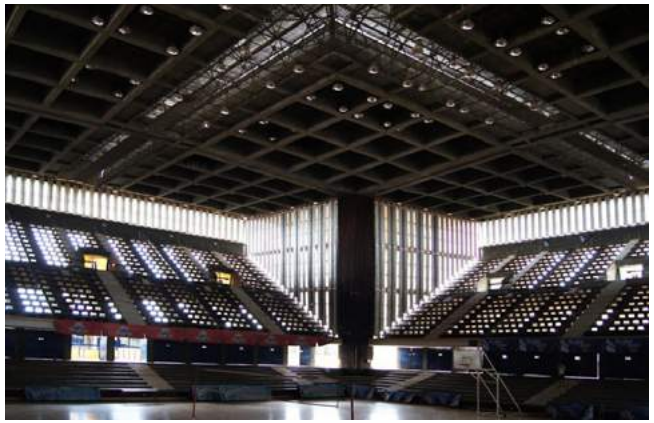

Fig.6: Indoor stadium, interior

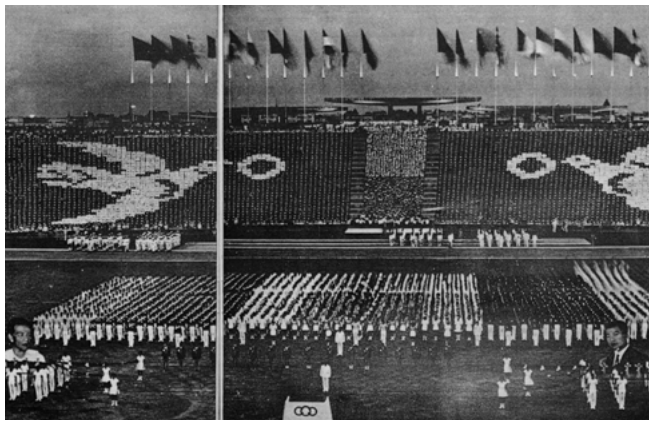

Fig.7: Mass game in the opening ceremony of the complex

Sihanouk's Urbanism and its results

In the film, "Phnom Penh 1965", there were other scenes outside the stadium, for instance, beautiful townscape, schools, government buildings, parks, the palace, the national theater, the independence monument, and so on. Norodom Sihanouk invited many international guests in the 1960s, such as Charles de Gaulle, and they always visited these places. When I map all the places appeared in the film, a sequential route emerged. Isn't this a "diplomatic corridor"? In a sense, Norodom Sihanouk chose places to be developed, in which diplomacy was to take place. The result was a kind of baroque city to connect the monuments and the points of interest.

When Queen Catherine II visited Crimea, Grigory Potemkin erected a village to disguise the run-down face of the region. This is an extreme example, but the urbanism of GANEFO kind of looks alike. Milton Osborne said that in the 1950s and 1960s, there were shantytowns in Phnom Penh where people were living, without pavement and without water, and foreigners in Cambodia and privileged people would barely meet people in these shantytowns. And foreign journalists, when they write those articles, they are not allowed to reenter Cambodia again, since Sihanouk didn't like to have hints of things that were bad about Cambodia in the international press, and wanted to introduce the illusion of the rich elite and happy farmers[13]. So what King Sihanouk wanted to express was directly shown in his films. The elites in the cities, the rich in the cities, were the focus.

The gap between the city elites and farmers were widen in the Sihanouk regime, leading to dissatisfaction. It became one of the critical triggers of the Civil War. In 1970, General Lon Nol launched a coup d'état against Sihanouk, and five years later, the Khmer Rouge, a communist force, occupied Phnom Penh. Khmer Rouge were the most extreme anti-urban group of the 20th century. After occupying Phnom Penh, all the residents were transferred to rural areas. As a result, Phnom Penh became a ghost town, and the National Sports Complex became a military base. In this picture, you can see a helicopter and armored vehicles, and canons and missiles are placed in the outdoor stadium.

In 1979 Cambodia, the Vietnamese came to occupy Phnom Penh, and the pro-Vietnamese administration was established, but civil war continued. The war finally ended in 1991 when the Paris Peace Agreement was signed. And two years later, the first general election was held under the United Nations governance. And six years later, Cambodia joined ASEAN.

Fig.8: National Sports Complex in the morning

"Modern-life" after the Civil War

After the end of the civil war, people returned to the stadium. These are photographs that I took a couple of years ago (**Fig.8**). In the morning and in the evening, when the temperature is lower, people gather to exercise, jog, and practice ball games. It seems to me that this is a true modern-life through sports.

The following is my provisional conclusion: In the 1960s, Cambodia had a grand plan to build a stadium. Architecturally speaking, the result was significant, but the modern buildings and urban planning didn't introduce a modern lifestyle to the citizens of all classes. After the civil war, for the first time, the people in Phnom Penh started to enjoy modern urban life through sports. But I don't mean that architecture had no power. The design of the National Sports Complex had a potential to be the place of the people, that's why it is now being used by them. Its spaces are open-ended, open to all directions of the city, and appropriate for the tropical climate. The form of the architecture itself is also significant from this perspective.

Vann Molyvann passed away last year. Currently, a new stadium is under construction in Phnom Penh. I don't know what will happen to the National Sports Complex in the future. I hope this urban heritage, a significant part of history, will be well-preserved.

Footnotes

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Fig.1: Phnom Penh, Développement urbain et patrimoine.
Fig.2: National Archive of Cambodia
Fig.3: National Archive of Cambodia
Fig.4: Original drawings are from; Maurice Glaize, Les monuments du grope d'Angkor, Guide, 2 ed., Albert Portal Éditeur, 1948; L'Architecture d'Aujourd'hui 116, 1964
Fig.5: Photo by author
Fig.6: Photo by author
Fig.7: Dans la grande tradition angkorienne – le complexe sportif national
Fig.8: Photo by author

Transformation of modern Living in Japan after WWII: Washington Heights, Tokyo Olympic and Yoyogi Sports Complex

-From The 5th mASEANa Project Conference, 2018-

Saikaku Toyokawa (Chiba University)

The topic I'm going to talk about is the transformation of Modern Living in Japan after the World War II: the Washington Heights, the Tokyo Olympics and the Yoyogi Sports Complex. Out of post-war architecture, what is most symbolic and representative of the power of the state is Yoyogi Sports Complex and to re-interpret it for the modern life is a very difficult task.

The Yoyogi Sports Complex is located between Omotesando street, Shibuya Station, Meiji Shrine and Yoyogi Park. I think it is one of the most sophisticated modern life areas in Tokyo which includes housing, restaurants, sport facilities and fashion boutiques. Before the World War II this was a place for military drills and exercises, and after the war it hosted consequently the Washington Heights, a residential area for the United States Army and the Yoyogi Sports Complex in 1964. Later on, the Washington Heights were turned into the athletes' village and the Co-Op "Olympia", a very first luxury condominium, was constructed in 1965 - such a high-powered area it was.

If you take a look at the changes using the maps and juxtapose the current situation (**Fig.1**) and 1909 (**Fig.2**) when Emperor Meiji was still alive, you can see, around the Yoyogi area, it is a well-developed area in today's environment. The vineyards and the paddy fields did exist back then, and

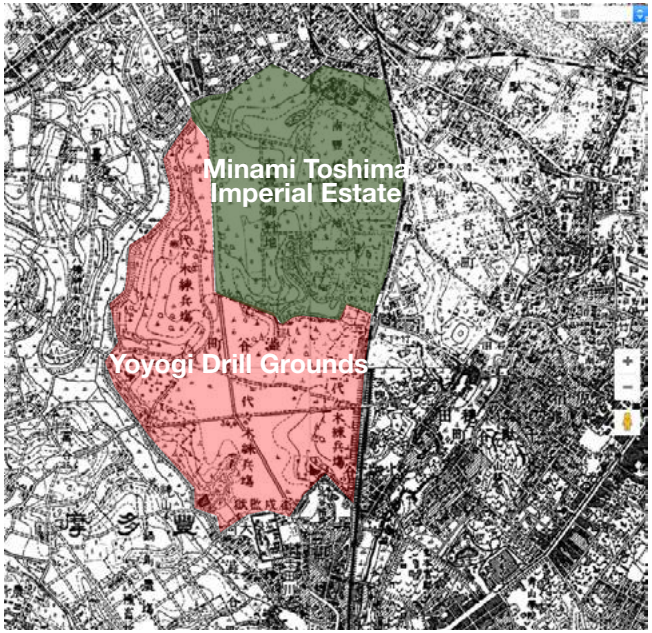

Fig.1: Yoyogi area (1909)

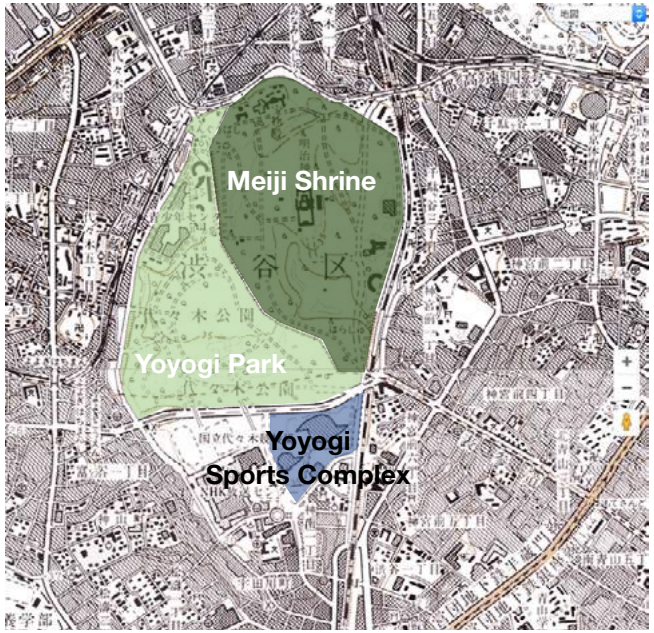

Fig.2: Yoyogi area (2002)

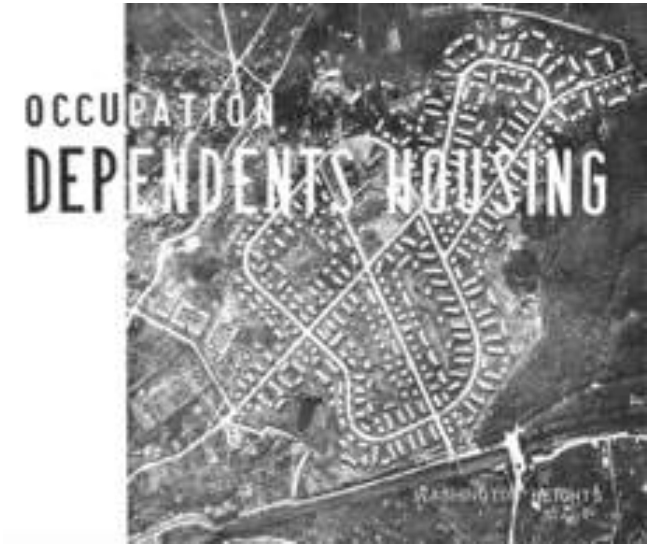

Fig.3: The aerial view of Washington Heights

Fig.4: Aerial photo of the site and the Yoyogi Sports Complex

later, on the occasion of construction of the Meiji Shrine, the imperial estate was replaced by the drill grounds. In 1930s it would host military parades and turn into a lieu of spectacle. A lot of citizens would come over to observe the parades, and as a result, the Shibuya area was able to benefit economically from the visitors and the residing soldiers, that launched its remarkable growth. Shibuya station, lit up with neon signboards, started to attract those soldiers as a popular site of entertainment as well. It therefore had to faces: one, representing the lieu of state-of-the-art military hardware and the other one is that of bright neon lights.

While immediately after the war, a cutting edge housing complex was built by the United States (**Fig.3**), many Japanese who had lost their houses still needed to solve their housing problems. There should have been a way to provide better living quality and better environment for the majority of people.

The US, which was considered a democratic leader, came over here to give democratic values to the public in Japan. A good-quality housing complex was constructed for that purpose. There were different kinds of facilities, chapels, schools and theaters, a fire stations and small parks. It was a place where modern life was organized made in the image of the American lifestyle. The Kinokuniya is one of the supermarkets which would be popular among American soldiers and their dependents, where they could purchase fresh vegetables.

In order to eliminate all sort of post-war reactionist ideas in Japanese schools, such nationalistic sports as martial arts were replaced by baseball and others. The sport was to be redefined as something that was free of any militarism. The opposition to the US occupation grew stronger through the following years and lead to the formation of an active movement against the US forces, similar to the ones that we currently see on the Island of Okinawa. For instance, women went on to peaceful demonstrations in front of the Washington Heights. This lead up to issues to be discussed at the level of parliament.

Ultimately, the Washington Heights complex was returned to Japan and to be converted into an athletic village. Some part of the area became the ground for the Yoyogi Sports Complex built for the Tokyo Olympics of 1964 by Kenzo Tange. The remaining areas were cleared of buildings and converted into the Yoyogi Park (**Fig.4**).

The gymnasiums were equipped with the cutting edge technologies such as electronic sight boards and the air-conditioning systems which remains intact today. Interestingly enough, the Tokyo Olympics were held in the month of October so there was no need for air-conditioning and, anyway, the government was not able to purchase such an expensive system. Later on, however, it was installed an thus enabled the complex to host a skating rink as well. Of course, there have been reinforcements and modifications, but when it comes to the overall structure much of the original concept remains intact, such as the nozzle and many other details.

Once again, if I quote Professor Yoshimi, the role of the Shibuya-Yoyogi cluster before the war might be interpreted as the center of power in Tokyo, a symbol of controlling the city and even Asia through installing here the imperial army grounds. Yet after the war, when this place was occupied by the US forces it served to suppress anti-Americanism. However it didn't work and the area eventually returned to Japan and hosted the Tokyo Olympics, and this happened in its turn, as Professor Yoshimi believes, to suppress the Communist ideas. Thus sports and festivals could going to be utilized to have proper control over public spaces, an efficient tool to have smooth control of the country. Eventually, this would even go beyond the ground itself and be broadcasted worldwide, or exposed, if you wish, not only demonstrating the return of the athletes but also the economic growth of Japan and the return of the international community to its land.

Although Professor Yoshimi has been rather critical about the Olympics, in my perspective, it was an important opportunity to recover from war, put aside the nationalism, and allow people to redefine themselves through sports, which has become possible because of the Yoyogi Sports Complex. I think Yoyogi Sports Complex is a symbolic facility spanning the high economic growth period and the sustainable development period, which is rare. I hope it deserves to be inscribed as a World Heritage Site by the efforts of Docomomo. Thank you for listening!

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Fig.1: 地理院タイル https://maps.gsi.go.jp/development/ichiran.html
Fig.2: 地理院タイル https://maps.gsi.go.jp/development/ichiran.html
Fig.3: GHQ DESIGN BRANCH JAPANESE STAFF DEPENDENTS HOUSING：『デペンデントハウス』技術資料刊行会 1948
Fig.4: Google Earth

2

Modern Projects, Changing Lifestyles, Resilience

Vietnam

Living in KTTs – the Formation of Modern Community in Vietnam

Pham Thuy Loan (Vietnam National Institute of Architecture)
Truong Ngoc Lan (National University of Civil Engineering)
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1. Social-historical context

After an international convention in Geneva in 1954, Vietnam was divided into two regions: North Vietnam and South Vietnam. The North Vietnam, recognized as Democratic Republic of Vietnam (DRV), became a communist regime with support from the socialist countries, such as Soviet Union, China, North Korea…The South Vietnam, named Republic of Vietnam was backed by the United States and their Western allies. Each region developed its own socio-economy in a distinct trajectory. Aligning with the Marxism-Leninist ideology, the DRV has taken some critical way to reform its economy and society, in order to build up a communist and egalitarian state:

• With a centralized management and a planned economic development, the central government is the only investment resource. The state provides an equitable distribution of social benefits, such as education, health care, housing, etc. to everyone.

• Nationalization the land ownership. The state and collective of land ownership was strongly encouraged, while the private ownership is extremely reduced until it no longer played a major role in the Northern society (Khánh, 2013).

• In 1960, the Vietnamese Communist Party well defined to build a socialist industrialization as a major mission for the North, by put heavy industry as its foundation. In 1976, the government saw the socialist industrialization as an instrumental mission in a transitional period to a socialist society (Hải, 2015).

These socio-economic factors have strongly influenced Vietnam's housing policy before 1986. Accordingly, the perception of Vietnam housing policy strictly based on the following principles (Loan, 2011).

• Housing is a critical social benefit of the government, like education system and healthcare system. These social benefits had to be freely and equally delivery to everyone.

• The government has to take responsible to develop, to build and to distribute dwelling production to every people, especially to the government's employees and the armed force members.

• The standard and quality of distribution service is categorized in accordance with an individual's position within the government structure.

Due to the government's subsidized economics, absolute monopoly policy of housing construction and supply, the housing market was almost non-existence, especially with the new housing project. In order to guarantee housing supply to its enormous employees, the government decided to promote a subsidized housing policy. This housing policy was considered as an outstanding character of the DRV at this time. In order to reduce housing cost, the government have to rely upon an industrialization of construction with mass production. The standardized design played a critical role to accelerate the construction as well as to facilitate the process of product distribution to its end user. Furthermore, the identical architectural image of standardized housing represent a society egalitarian. Therefore, the "Khu tập thể" (KTT) model was appeared and referred to as public housing during the period of the orthodox socialism in Vietnam. The KTT existed in form of either public

condominium in neighborhood, public apartment building (standing individually or in-group) or temporal work-unit housing (by work-unit's people). By reflecting a communal spirit and an egalitarian class, the KTT soon became a special product of "state-provided model" housing policy in this period (Loan, 2011). This is also a central element in development of Hanoi, representing a bright hopefulness about a new socialist personality and an industrialized future of Vietnam (Pedelahore, 2002).

2. A genealogy of KTT

From 1954 until the end of the 1990s, this living model had been gone through several levels of development. It was built in different parts of the city with several architectural form, strongly influencing the living style of Hanoians.

2-1 Early KTT / communal housing: Before 1954, there was several group housing models in Hanoi. The most famous one is the Illumination House (1934-1936), in Phuc Xa quarter for the working people. The plan was located side-by-side with separate living space. The only shared space were public services, such as clinics or sports field (Tri, 2015). In the period from 1941 to 1943, Louis Georges Pineau, the chief architect of Hanoi, proposed a number of dormitories for student. However, these designs were not going to build.

The dwelling model of a concentrated population only truly happened after 1954. The very first form of communal house built in 1957 loosely based on model of typical tube house in the old quarter of Hanoi. This was the first version of public residence in the Democratic Republic of Vietnam. This type of building was only one story, built by brick and earth, following the criterion "exist in the minimum" of the post wartime (Pedelahore, 2002). After that, the city decided to construct the two-story housing with multi-apartments, which was positioned side-by-side along a long corridor. The residents have to share the service spaces like kitchen, toilet and water tank, which were positioned separately from their house by a common ground. Most of these building are temporary; using cheap materials, military-style camp, showing traces of a war has just ended.

In 1959, the Soviet urban planner proposed a new master planning in according with a socialist ideology. In this planning, the "Tiểu khu" (mikrorayon), literally micro-district, a favorite concept about the residential area of the Soviet urban planning, was introduced with Vietnamese. This model was quickly built in Hanoi from the early of 1960s. Each mikrorayon has about 3,000-4,000 inhabitants lived in the collective residences, accompanied with public infrastructures like kindergartens, schools, shops, department stores within a service radius about 500m. These buildings were designed by Vietnamese architects with the aid of architects from others socialist country like Soviet Union, China, North Korea. Construction material were improved and more durable like brick, concrete. The semi assemblage construction using small concrete components was tested at this time. As consequence, the communal housings were often located in parallel to facilitate the crane's movement in construction site (Hùng, 2004). Due to a lack of experience and heavily depending on foreign architects, some early KTT designs were not really suitable with economical, technical and environment conditions of North Vietnam at this time. Although constructed in a new architectural type, but the sharing space and communal living style was still a dominant concept. The building layout was usually double-loaded corridor, with a communal kitchen, toilet and bathroom sharing between 3-4 families. Due to the national standard about living standard, which regulated about 3-4m2/person, each flat was about 24m2, with in two rooms. In fact, facing an enormous dwelling demand, some families have to share a same flat (VAA, 2010). In this type of KTT, private spaces were scaled down to a lower level than the previous type. The socialist collective spirit of a new society was implemented in the smallest corner of everyone. Its inhabitants have to live and share together everything.

2-2 Coercive KTT / a transformation of single house: Unlike communal dwellings, which were in vacant lots or rice paddies on the outskirts of Hanoi in the end of 1950s, the coercive KTT are located just inside Hanoi. Actually, it was a transformation of villas or housings built in the French colonisation. The French or Vietnamese capitalist class constructed villas or housings before 1954. This type of housing originally inhabited for only one family. Its structure was usually under three levels with multi rooms. Before a political change after 1954, many the North citizens decided to migrate to the South Vietnam, leaving behind their empty houses in Hanoi. Soon after taking the power, the communist government proceeded to nationalize the land, target the bourgeoisie, capitalists, and remove all private dwelling property. The homeowners who remained in the North were required to "donate" their estate properties to the state. They were allowed to keep only one to two rooms in their house. The state acquired the land ownership and allocated the remaining space of house to other families (Pedelahore, 2002). The majority of the newcomer are governmental employees. Many people among them were migrated from the others provinces to

Fig.1: A communal housing, design by architect Tran Huu Tiem

Hanoi after 1954. Consequently, a house with multi rooms allocating a single family was totally transformed to a dwelling for multi families or a coercive KTT. Each new family resided in a room in the original house with the area around 15-25m2/room, like a studio. However, the structure of architectural space in this kind of house is totally contrasting with a communal living style. Built for one family, the spatial relationship between each room is quite close, even reciprocally dependent. After converted to a communal house, this relationship greatly influenced to privacy of each new family. Even so, the level of privacy of families in these coercive KTT is worse than that of early communal houses. Even, they occupied in the space that were not living space, like storage, garage or space under stairs. Like the communal housing, these residents of forcibly KTT have to share the living amenities such as toilet, stair, kitchen, and playground. The birth of this type of forced housing has left very negative consequences for Hanoi many years later.

2-3 Mikrorayon (microdistrict) and prefabricated KTT / a crown of socialist housing: After the US ceased bombing in 1972, the construction in Hanoi accelerated. Especially after the unification of Vietnam in 1975, the housing demand skyrocketed aligning with the postwar reconstruction. The government determinedly pursuit an ambitious plan to distribute housing for its citizen with more of mikcrorayon built in the major cities of Vietnam live Hanoi, Hanoi, Vinh...

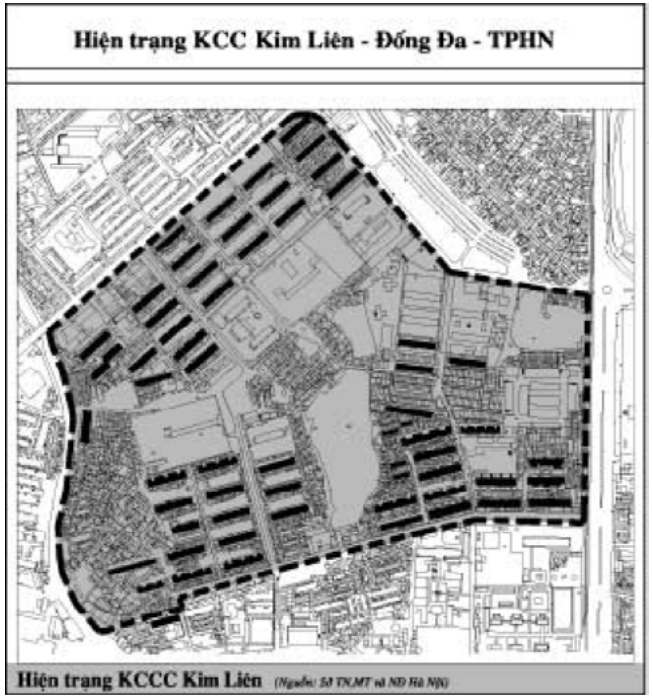

Fig.2: Kim Lien microdistrict

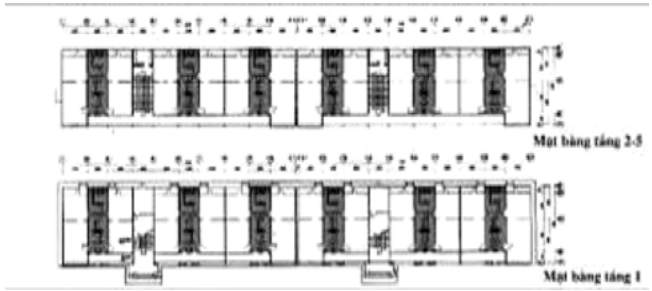

Fig.3: Layout of the typical floor of TL71, meaning grand components assemblage, designed in 1971. The grey area is service space.

In the early 1970s, the first apartment model with its own kitchen was built in the Nguyen Cong Tru mikrorayon as an effort to improve the living standard. The first communal housing version with fully sharing apartments was stopped constructing. It was replace by the self-service flat or independent apartment. Soon after that, the independent apartments equipped with service space, including toilet, bath and enclosed kitchen was gradually introduced in the others residence area in Hanoi. Certainly, this type of apartment visibly enhanced the privacy of its residents.

Sociological surveys in Hanoi in the early 1983 also point out a growing demand for privacy in the lives of family members (Ty, 1983). Based on the design experience of the previous period, the design quality of communal housing gradually improved at diverse aspects; from double loaded corridor to single loaded corridor, or central skylight, from same-level floor to split-level floor.

The Vietnamese architects also modified and proposed for its own design from the prototypes design by foreign architect, more adaptabilities with the local climate and social-economic situation. The most popular house at this time had five floors (**Fig.1**). There were 6-10 apartments per floor, laying along a single load corridor. This design was quite appropriate with the local climate as well as provided a small public space for residents on the same floor. The most popular apartment layout has two parts, which were designed side-by-side in a tube form; the living space, with a bedroom and a living room, and the service space, with a kitchen, a bath, and a toilet.

In the end of the 1980s, the biggest improvement of KTT layout was its size, which could increase up to 41 m2 with 3-4 rooms (Hùng, 2004). The Ministry of Construction increased the living standard area: from 4m2/person up to 6m2/person. Some research also suggest this standard should be 9m2/person.

The designer also constructed the building's physical structure in order to adapt with the skill of local workforce. The construction method was assemblage in many different ways: from small modules to grand prefabricated modules of concrete slabs. The government also constructed some prefab-concrete slab factories around Hanoi in order to provide the material.

The master planning of micro-district were not only the boring buildings parallel located. It was designed more attractive and lively while flexibly dealt with its local situation. The public service buildings was also a betterment such as healthcare, education, market, landscaping as well as its connection to the city's transport system. In fact, the KTT was truly a grand school for the construction experts in Vietnam (Pedelahore, 2002). Due to a rapidly increase of population, the resource from government was quite limit. For example, in 1978-1979, it was 4000 families per year request for the housing distribution, but from 1978-1980, the state afforded only 2900 families. The average time for a priority request was 27 months, not mention to normal requests (DSU, 1983). Even so, it is possible to say that the KTT with microdistrict was the crown of social housing in the orthodox socialist period in Vietnam.

2-4 Corporate KTT: In addition to the state-provided housing, due to the self-help policy, each government corporation also tried to build its own housing for its employees. The corporate housing were usually built in smaller area or vacant lots inside the inner city. Due to the variety of the land, this type of KTT do not have a typical layout, but it had to vary depending on the shape of the land. As a result, the number of apartment per floor did not fixed; it varied according to the site and the structure could not be typical. Instead of prefabricated, it has to use the column-beam structure. In general, the buildings are five floors and the apartments are still independence. The resident still shared the public space like corridors, stairs and playgrounds. Located inside the dense urban areas, the corporate housing is usually quite different from its surrounding architecture, especially for the areas in French quarter of Hanoi (**Fig.2**).

3. KTT: now and future

Today, the KTT has been seriously degraded in physical, and even, the city has had to evacuate some buildings that are threatened of collapse. All type of KTT had been transformed radically, either by the need from its residents or by the material's degradation.

With the outsider, the degradation is easy to notice, but under this shabby image of KTT, there are unexpected values. Despite out of date, most of KTT in Hanoi do not become slums like similar living quarters in the West. No longer flashy material, but in the non-material aspect, the KTT is still an attractive place for many families. There are still some of the best public schools in Hanoi, the most attractive wet markets, friendly social environments, and higher than average housing prices in new urban areas.

Created by a political ideology in a historical context of an extremely difficult condition in economic, the KTT space certainly does not meet the needs of today's society. Its residents have to manage space to expand their living space, with more business space and community activities. With the creativity and cooperation between families, the scale of spontaneous reform is varied in many different levels; from one room, one apartment, one group of apartment to the public space of the house. A whole apartment blocks are imbued with innumerable structures, which were added by its residents to transform the KTT architecture more visually appealing and more effective in terms of social activity. The building's façade are varied and vibrant, such as Lego toy with a series of "backpacks", which are externally cantilever (**Fig.3**).

Fig.4: A corporate KTT in Hanoi

Fig.5: Encrochment at KTT Thanh Xuan Bac

Fig.6: Bike keeping a public ground in a KTT.

This is really a postmodern transformation for the living style which was born in modern time. At the first floor, most households encroach on public land for living and trading. Public space is narrowed but does not disappear, instead of turns into semi-public forms, which are self-managed and self-upgraded by the community. The area for community life is not large, but they are quite human scale and bear a sense of place because its inhabitants are caring, protecting and decorating in their own way.

The KTT is really a witness for the transformation of a living style and society of a particular historical period in Vietnam. Regarding as a symbolic of centralized socialist ideology and a rigid top-down planning of the socialist countries, the KTT have now become typical examples of re-spatial organization and planning with the participation of the community in an open economy (**Fig.4**). Although there are many limitations, inferior to facilities and architecture in comparison with the condominium built after 2000s, the KTT hided many positive social aspects. Due to the limited privacy of the KTT, the relationship and interdependence among its inhabitant are very high. They are forced to share, accept and respect each other. They have to keep a balance and harmony between individual needs and communal needs. In addition, due to the specific housing distribution mechanism, those living in a collective residence are almost the government officials, even co-workers at the same corporate, which leads to a population structure of the KTT having one a certain similarity in education and lifestyle. From there, they build a mutual trust, increasing social capital.

The KTT is a product of a modernization process that, in theory, should liberate people, promote their role and individual values. Nevertheless, in the case of KTT, the modernization process has the opposite effect, which is the dependence and sticking together, bringing people closer and promoting more community values. This situation has made the KTT to be a typical type of urban space in Hanoi, like the traditional villages and ancient town in the past. In addition, there are communities with its own culture and living style start forming in the KTT, somehow like a “modern” community.

The future of the KTT in Hanoi now is facing a critical turning point. The government has a plan for real estate corporations to study the comprehensive rehabilitation for some of the KTT. However, no developer has yet come up with a truly convincing solution. Eventually, the KTT has to suffer the same fate with the ancient villages of Hanoi, both physical space and intangible values that will soon disappear during urban re-development. That is the question that is not solved.

Footnotes

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Reference

Fig.1: VAA
Fig.2: Department of planning and architecture of Hanoi
Fig.3: Department of planning and architecture of Hanoi
Fig.4: Nguyen Manh Tri
Fig.5: Nguyen Manh Tri
Fig.6: Truong Ngoc Lan

Pulomas: A Social Housing Project which Never Was

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In early 1960s, a plan for Pulo Mas, a pilot project to provide social housing in Indonesia, was drawn in Copenhagen. Pulo Mas was to be built in a part of Jakarta. The initiation of Pulo Mas was determined by a number of factors, such as the availability of aid by the United Nations, Danish technical aid and concept of cooperative housing, and Indonesia's socialist tendency, as exemplified by Mohammad Hatta's preference for cooperatives system. In the end, the Pulo Mas project failed due to Indonesia's exit of the United Nations in 1964, and post-1965 shift of economic system. This paper recounts a story of Pulo Mas, in which various sub-stories—Hatta's preference for cooperative-based economy, Danish socialist concept, Indonesia's socialist leaning, and post-1965 shift of economic system—are woven.

A Need for Mass Housing

On October 16, 1955, somewhere in Java, a group of people worked to completely construct a low-cost house in a matter of hours, using new construction technique and material. Overseeing this construction work was a bespectacled man. This man was Mohammad Hatta, Indonesia's first vice-president and a socialist-leaning economist. Several hours later, the small house was completed, and Hatta delivered his speech, in which, among other things, he had the following to say: "[a]ccording to information I got, if this type of a house is constructed in the usual manner, it will require about a month to complete it. However, here, our young men worked together. This shows that such communal work should proceed to the formation of a cooperative. Our young men, who already formed a cooperative, together they built such a house in a short period of time. In a cooperative, each member contributes… [This demonstration of house construction] is an example of the benefit of communal working in a cooperative."

This is event, a demonstration of a quick construction method, pertains with a necessity to provide mass housing in Indonesia. Indonesia was a new country, with a huge poor mass amongst its population. Even since the late colonial period (1900 – 1942), there had been a concern to provide housing for Indonesia's growing population, as well as a concern for healthier living spaces (which arose in the first decade of the twentieth century due to pest epidemic). This led to two congresses on housing in 1922 and 1925. After independence, the concern for mass housing continued. On August 4, 1952, another congress on housing was held in Jakarta. This congress had been preceded by another congress held in Bandung, 1950. Just like the aforementioned event to demonstrate a new construction technique, this 1952 congress was attended by Hatta, who also delivered a speech. In his speech for the 1952 congress, Hatta also mentioned a concern regarding health. In addition, he reminded the congress attendees that, unlike the congress in 1950, which reminded the attendees on the importance of healthy mass housing, the 1952 congress should focus on the realization of such mass housing.

In the same 1952 speech, Hatta reminded the audience the importance of gotong royong (collective work), which would involve the government, various industries, and the people themselves. Nevertheless, as Indonesia was a very young country with various limitations at that time, external help was necessary to realize the mass housing concept. So, came the United Nations, under whose aid the Lembaga Penyelidikan Masalah Bangunan (LPMB, or the Department of Investigation in Building Problems) was formed on March 1, 1955 in Bandung. The task of LPMB was to carry out researches related to low-cost mass housing.

Jakarta, a City where Everyone Wants to Be

As Jakarta—previously known as Batavia during colonial era—was a center of commerce and finance, as well as a center of government, it is not surprising that many people wanted to move to the city. This prompted a growth of population in Jakarta. In 1931, Jakarta (then Batavia) had 553,000 populations, while later in 1961 the population was 2,907,000. This is only a very little datum on population, and therefore insufficient to understand the exact demography of Jakarta in early to mid-twentieth century. Nevertheless, it gives an indication on the need for mass housing in the city.

Since 1948, projects had been carried out to provide housing area for Jakarta. One may mention Kebayoran Baru, Grogol, and Slipi. Later on, prior

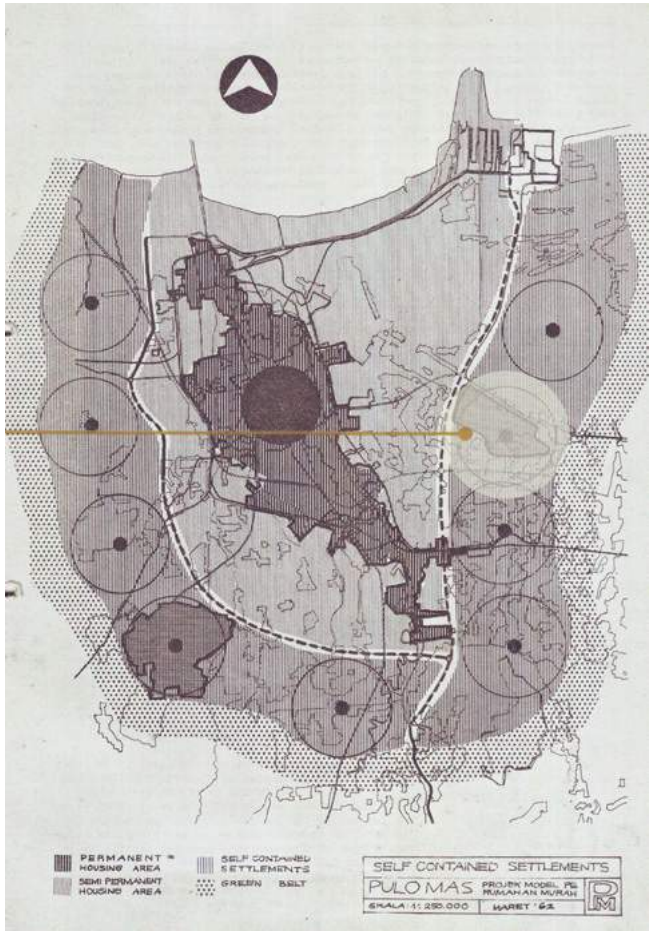

Fig.1: Location of Pulo Mas in Jakarta, as planned (1962)

to 1962, due to eviction of inhabitants of Senayan (to make way for a large sport complex to host the 1962 Asian Games), Tebet, and Pejompongan were also designated as housing areas to house the evicted people.

In 1954, the United Nations provided aid to Indonesia to make a planning for Jakarta. The United Nations sent Clifford Holiday (later, replaced by Kenneth A. Watts) to lead a research team to prepare the plan for Jakarta in collaboration with Indonesia's Ministry of Public Works. The result of their work was the Jakarta Outline Plan, 1959, which was referred up to 1990s. This plan regulated, among others, housing and infrastructure. It was within the context of this 1959 plan for Jakarta, and the necessity for mass housing, the project for Pulo Mas mass housing was initiated.

Pulo Mas

I have mentioned the United Nations-formed LPMB earlier in this paper. In 1957, three Danes, Philip Arctander, Klaus Blach, and Ole Dybbroe, came to Bandung. They came as advisors to the LPMB during the period of 1957 - 1961. The United Nations had sought Danish and Japanese assistance for its works at the LPMB. While Japan provided technical aid (especially pertaining to material and construction), Denmark provided conceptual aid (such as procurement of housing, design, etc.). As the population growth in Jakarta in late 1950s – early 1960s was so high, the research at the LPMB, during the three Danish advisors term at the institution, was focused on housing problems in Jakarta.

There was also another form of aid by the United Nations, via Danish hand. Three newly graduated architects form the Institut Teknologi Bandung (ITB), Herbowo, Kandar Tisnawinata, and Radinal Mochtar were sent to Copenhagen, to study urban planning at the Det Kongelige Danske Kunstakademi (Royal Danish Academy of Fine Arts, now Det Kongelige Danske Kunstakademis Skoler for Arkitektur, Design og Konservering or KADK). They, and another graduate student, Ove Simonsen, drew a plan for Pulo Mas, a model for affordable housing project. These students were supervised by Flemming Jørgensen (Pulo Mas' project leader), Peder S. Overgaard, and Peter Bredsdorff (who had conceived Copenhagen's finger plan).

Conceived in 1962, during Indonesia's close relationship with Moscow, and located at an area in east Jakarta not too far from the American-financed by-pass road, the Pulo Mas housing project was to accommodate around 50,000 middle-lower class inhabitants on a 270 hectares plot of land. It was conceived as a "self-contained settlements," which would ease Jakarta from "pressures on its centers, and congestion on its roads." The Pulo Mas project was intended to be a model project for other mass housing projects throughout Indonesia, as well as other countries. The Pulo Mas project referred to what Denmark had done for its mass housing projects. There was an adoption of Bredsdorff's finger plan. The design scheme demonstrated an attempt to connect each house with the neighborhood and public facilities. Each group of several houses (regardless their house types) were arranged in a manner which would provide them with communal facilities (such as open garden). Communalism among the inhabitants seems to be suggested (promoted?) by the scheme.

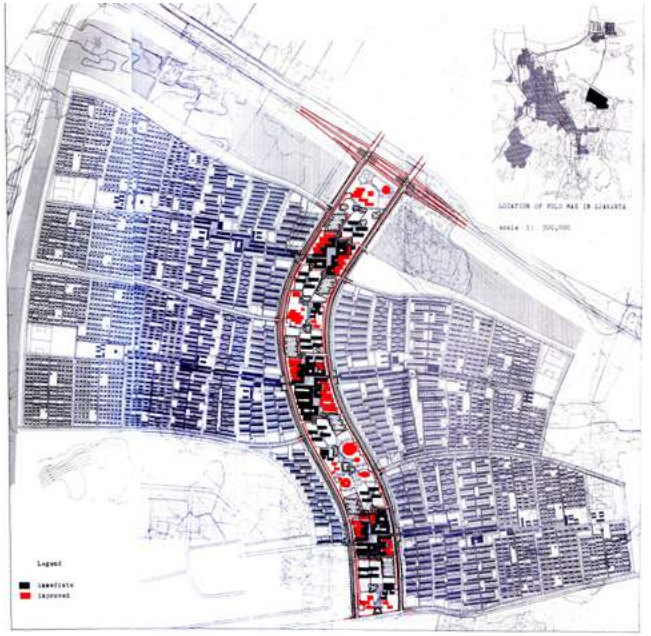

Fig.2: Development Plan of Town Center

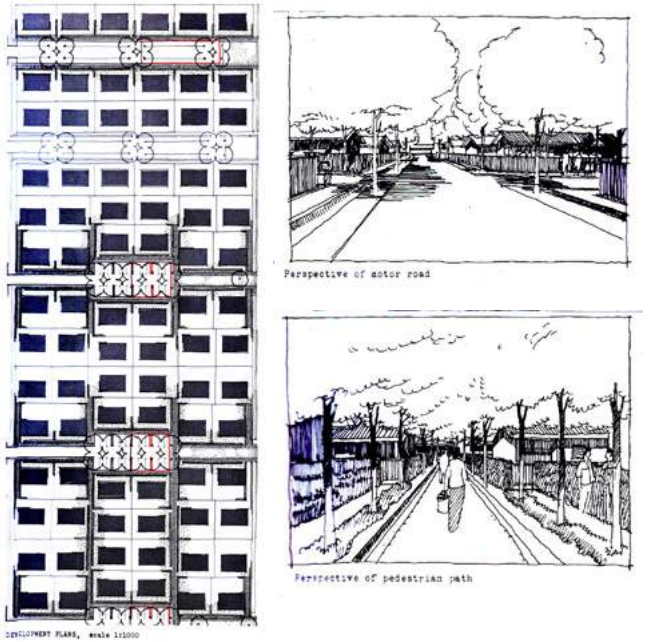

Fig.3: Layout of detached house type (left) , Pedestrian path and motor road (right)

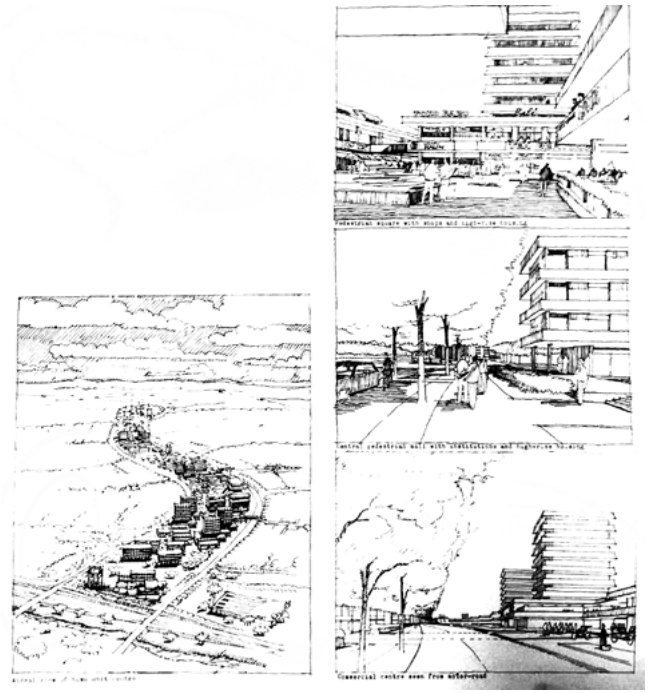

Fig.4: Town unit. Aerial view on the left, pedestrian square (top-right), central pedestrian mall with high rise buildings (center-right), and a motor-road view of the commercial center (bottom-right). Pulo Mas was conceived as a self-contained settlement.

There was also a thought to apply a system akin to Danish home ownership concept of the almene boliger, in which non-profit housing associations provided housing. This almene boliger concept, which referred to cooperatives system, had been applied in providing Denmark's social housing. This would bring us back to Mohammad Hatta's tendency for cooperatives system to provide housing, as mentioned earlier. Hatta, who sought—to borrow Benjamin Higgins' words—a middle way between communism and capitalism, saw cooperative system as an economic system appropriate for Indonesia. Not only cooperatives system was a middle way between two extremes, but it also akin to traditional Indonesian concept of gotong royong (communal work). Pulo Mas may have been intended as an experiment with cooperatives-based system to provide housing in Indonesia. In fact, the scheme for Pulo Mas suggested a combination of financing system which would involve cooperatives.

The End of the Original Pulo Mas

In mid-1960s, due to Indonesia's confrontation with Malaysia and some Commonwealth forces, Indonesia's President Sukarno decided that quit the United Nations. The effect of Indonesia leaving the United Nations was the termination of United Nations aid to Indonesia. Flemming Jørgensen, the head of Pulo Mas project, had to leave Indonesia in February 1965. This is the beginning of the end for Pulo Mas model housing project.

Then, in September 1965, a political turmoil took place. This event eventually led to Sukarno's fall, and Suharto's rise to power. This particular event also led to the change of economic system of Indonesia (from socialist to capitalist), as evident with the issue of UU No. 1 Tahun 1967 (Law No. 1 Year 1967), which gave foreign investors more freedom, and UU No. 1 Tahun 1968 (Law No. 1 Year 1968), which allowed local investors more freedom. These two laws essentially put Indonesia in a free market economic mode. In addition, due to the economic hardship in mid-1960s, Jakarta's city government had insufficient amount of money in its coffer. So, starting in 1967, private companies were given more opportunities to develop buildings on land owned by the government. All of these factors led to another thing: the abandonment of social housing, to be replaced by housings developed by private enterprises. Pulo Mas, as we can see it today, is not a sample of social housing. It is now an area of private housing for middle-upper and upper classes.

Conclusion

The failure of Pulo Mas is different from the failure of, say, Pruitt-Igoe. If the latter's failure was attributed to the weaknesses of modernist architecture and modernist architects' attitude, the failure of Pulo Mas was caused by factors external to the design. In fact, as the design scheme was not implemented (precisely due to the aforementioned external factors), it is difficult to guess on what might happen if the design had been implemented.

Early 1960s was a period when Indonesia was trying to navigate its course in the midst of the Cold War. In early 1960s, we saw how Indonesia received aids from the Soviet Union on one hand (the purchase of military hardware, the design and construction of the Asian Games' venue at Senayan), and, simultaneously, from the United States (the purchase of some military hardware, the by-pass road project). In the middle of this, Indonesia received war repatriation money from Japan (hence the construction of modernist buildings such as Hotel Indonesia and Wisma Nusantara), as well as technical aid from Denmark for Pulo Mas project. Pulo Mas affordable housing project tells a story of an Indonesia which tried to seek a middle way in the midst of the Cold War. The middle way was not only reflected by the desire to apply the cooperatives based system to provide housing. It was also reflected by the application of modernist planning, some modernist building design, which nevertheless embraced local manner of dwelling. It was not a project seeking for monumentality, but it was a project to provide middle-lower class Indonesians with a basic necessity: homes. Yet, Pulo Mas became an affordable housing project that never was, thanks to political decisions and turmoil related to the Cold War itself.

Acknowledgment

This paper is based on a research carried out by Kemas Ridwan Kurniawan and me in Jakarta, Bandung, and Copenhagen, with assistance by Arum Kusumawardhani and Elita Nuraeny at different stages of the research. I thank, among other, Djauhari Sumintardja, the late-Sandi Siregar,Yuswadi Saliya, Tjuk Kuswartojo, Karsten Jørgensen and Jorgen Kvorning for their information and kind help during the research. Also thanks to Bambang Eryudhawan, who gave his time to be interviewed by my research partner, Kemas Ridwan Kurniawan. The research was supported by the Research Institute for Humanity and Nature (RIHN).

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Fig. 2: Pulo Mas: Projek Model Perumahan Murah (1963), Copenhagen, p. 6
Fig. 3: Pulo Mas: Projek Model Perumahan Murah (1963), Copenhagen, p. 13, p. 11.
Fig. 4: Pulo Mas: Projek Model Perumahan Murah (1963), Copenhagen, p. 7

Modernization of Tatami, Shoji, & En

Yasuko Kamei (Nihon University)

In the process of the modernization of Japanese domestic architecture, advancements were made through foreign cultural influences that were integrated into Japanese dwellings with a primary focus on two traditional elements: tatami (畳) rush-woven mats and shoji (障子) bamboo-lattice-framed paper sliding screens.

Question: How has Japanese domestic architecture transformed through Modernism?

Hypothesis: Early modern living in Japan was transformed through cultural influences of Western domestic architecture (Post 18th Century).

Yet transformations did not occur merely through an indiscriminate importing of Western domestic architecture, but rather through unique advancements in the physical living environment and tradition of Japanese residences.

In particular, this was directly reflected in the use of tatami (as seating) and shoji (as partitioning), and contemporary architects continue to fuse tradition and modernity in their designs with these elements.

Characteristics of Japanese Architecture Associated with Tatami (畳) and Shoji (障子)

Tatami (畳), or thick floor mats made of woven rice straw, were originally used as cushions or as a place for sleeping. Their dual properties of ventilation and warmth are suitable to Japan's climatic conditions of both hot, humid summers and cold winters. Designed for sitting directly upon their surface, the woven, natural, compressed igusa rush straw has a pleasant aroma that has a relaxing effect. As the Japanese proverb goes: "Half a mat for standing, one mat for sleeping," originating in the 14th century, the modular size of tatami are derived from human physical dimensions and are a basic component of the construction system to the extent that nearly all Japanese people visualize room sizes in terms of the number of mats that can be laid down.

Shoji (障子), or bamboo-lattice-framed paper sliding screens, were originally used as 衝立障子 tsuitate shoji, or movable partitions, to screen off or divide a space. Through their flexible arrangement, shoji were employed in various ways to accommodate a variety of occasions or situations by adjusting the scale and composition of a room. Today, the term "shoji" is used only when referring to akari shoji (translucent screens), while other movable screens are referred to as fusuma (sliding doors) or misu (bamboo blinds). Shoji are convenient because their lightness in weight allows for easy handling in opening and closing, or removal (to enlarge a space), and also because they are easy to maintain.

The Impact of Five Houses on Washitsu, Japanese style room —Prototypes and Four Cultural Influences

Through the introduction of an ancient Japanese housing prototype and four residential works with cross-cultural influence, the following reveals how housing in Japan was altered through modernization.

The oldest example of the traditional shoin-style of the residences of Samurai warriors, the Dojinsai (a four-and-a-half mat study) within the Togudo (**Fig.1**), is a private space built for Ashikaga Yoshimasa in the 15th century, and is a prototype of contemporary housing design.

The first example of cross-cultural influence on housing, the Capitão Room (**Fig.2**) is a Japanese-style residence for the head of the Dutch East India Company in Dejima, Nagasaki.

The second work, the Nagasaki Glover House (**Fig.3**), was designed by British architect Thomas Glover and constructed by Japanese carpenters. Glover later wed a Japanese woman (Madame Tsuru).

The third example of foreign influence on housing, Chochikukyo (**Fig. 4**)—an experimental bioclimactic housing by the architect, Koji Fujii—is a fine example of integrating Western and Japanese modes of living.

The fourth and final example is the Tange Residence (**Fig.5**), a house designed by Kenzo Tange as representative of Japanese Modernism.

Prototype: Togudo of Ginkaku-ji (Jisho-ji), 1486

The Togudo at Ginkaku-ji ("Silver Pavilion") Temple, was built in 1486 by the 8th Shogun of the Muromachi Shogunate, Ashikaga Yoshimasa, as his private Buddha statue hall in 1486. And built as Yoshimasa's study within the Togudo, the Dojinsai is the oldest existing example of the shoin style, which is considered to be the original form of contemporary housing in Japan. Prior to its construction, residences for nobility were built in what was referred to as the shinden style, in which floors were finished with wooden planks, and tatami were used as movable cushions for seating or sleeping.

Togudo is a 4.5-tatami mat room (roughly 273cm by 273cm area) in which tatami are fitted wall-to-wall, and the module of the tatami mat is used as a base unit of the interior.

Around the perimeter of the building is a double layer of external double sliding wooden sliding doors and internal single sliding akari shoji (translucent screens). Through the use of these shoji fittings, water drainage was improved, and the room could be naturally lit. This layered use of sliding doors and screens was embraced into the early modern age.

Cross-Cultural Influence Example 1
Capitão Room (1809)

The Capitão Room is a residence built in Dejima, Nagasaki for the head of the Dutch East India Company in 1809. The resident was a Dutchman who rented and lived in this home built by a Japanese landlord and constructed by Japanese carpenters. This Dutch East India Company building is said to be similar to the ordinary machiya-like town house residences that contemporaneously existed in Nagasaki.

The first floor of the Capitão Room was primarily used as a storage and a utilitarian space, and the second floor was used as an office-cum-residence for both guest reception and use as a trading post office. As shown in Fig. 2, it was used with tables, chairs, and other Western furnishings arranged on top of tatami. It is also apparent that the Dutch wore shoes (slippers?) inside the home, whereas Japanese wore ankle-high socks. More than half of the floor area was covered with tatami and it appears that fusuma sliding door fittings between the tatami rooms were replaced with hinged doors to accommodate the Dutchman's Western lifestyle.

Behind the Capitão Room, there is an office for the Japanese management district officer, in which shoji sliding panels were used.

Cross-Cultural Influence Example 2
Glover House (1863)

The Glover House, built in 1863 in a foreign settlement in Nagasaki, is the oldest existing Western-style house in Japan. It was designed by British architect, Thomas Blake Glover (1838-1911). Based on simple plans, it was built by a Japanese master carpenter who displayed skills of inherent traditional craftsmanship and created a wooden structure that imitated masonry construction. Characteristic features are the traditional clay tiled roof and open veranda that wraps around the entire perimeter of the building.

When Tsuru, Glover's wife, took up residence, she established a Japanese-style in her chambers by installing tatami and four fusuma double sliding doors.

Cross-Cultural Influence Example 3
Chochikukyo (1928, Koji Fujii)

Chochikukyo is a built example of an experimental bioclimactically designed house by Koji Fujii (1888-1938) that integrates Western- and Japanese-style and modern design. Architect Fuji's tenet conditions for an ideal Japanese home are a symbiotic balance of Western (chair-style seating) and floor-based (tatami-style seating) lifestyles. He also declared that a home should ideally be spacious enough for a relaxed family life, have privacy, and be comfortable in the summer months.

To accommodate shared use of the spaces with chair seating and tatami seating, Fujii adjusted the line of sight for seating in the tatami room

Fig.1: Togudo Ginkaku-ji (1486)

Fig.2: Capitão Room (1809)

to that of a person seated in a chair by raising the tatami height up 30 cm from floor level. This house also incorporated characteristics of Japanese domestic design; by opening the fusuma and shoji separating the study, drawing room, and veranda from the living room area to unify the space, a breeze is drawn inside, filling the rooms with fresh air. To prevent rain from entering the gaps between the columns and fittings, full-height glass windows were installed outside the columns, and shoji screens were used in place of curtains on the interior. This marked the introduction of the use of shoji in Western-style rooms that are today commonplace. It can be said that Chochikukyo is a successful merging of Western Modernism with the sukiya-style architecture of Japan, which is a style originating in the 1500s used for teahouses.

Fig.3: Glover House (1863) (up), Madame Tsuru's room (bottom)

Fig.4: Chochikukyo (1928), Living Room (Left), Sun Room (Right)

Cross-Cultural Influence Example 4
Tange Kenzo Residence (1953, Kenzo Tange)

Kenzo Tange's design of his personal residence is characterized by the tatami floors furnished with chairs and the open veranda on the second floor. He says of his own residence, "I adopted tatami because I was concerned of the limitations created by the use of chairs and furniture…To me, when I engage the floor more intimately, I feel more alive." Furthermore, in regard to the fusuma sliding doors, he said, "And, (similar to my reason for using tatami) I sought unlimited expression by the use of fusuma." In other words, through his design of this Japanese Modernist house, he highly values the versatility of the domestic tradition of using tatami and fusuma and employs them readily in his design.

Its design is thought to have been influenced by the Katsura Rikyu Imperial Villa. In his essay, Katsura: Tradition and Creation in Japanese Architecture, Tange states, "Amidst the oppressive limitations of Japanese history, the creation of Katsura emerged from the collision of the cultural formalism of the upper class and the vital energy of the lower classes," and sums up by saying, "The cultural energy which budded at Katsura can, I think, be brought to full bloom in this new period."

History of the modernization of Japanese Homes

After the housing prototype, Togudo, was established in 1486, Commodore Perry's landing in 1853 prompted cross-cultural exchange in Japan, primarily with Portugal and the Netherlands. For both the Capitão Room and the Glover House, there was a "passive" foreign influence in which Western architectural devices were incorporated as needed. In both cases, the Japanese architectural elements of the tatami and shoji—devices that ensure domestic comfort—were maintained in the spaces inhabited by Japanese dwellers.

Around the time the Japanese emperor first appeared in Western attire to signify an official adoption of things Western in 1871, the introduction of foreign culture became "proactive," starting with the appointment of foreign architects in Japan, and the training abroad in Western European countries of Japanese architects such as Kingo Tatsuno. It was around this time that Western-influenced architecture became established in Japan.

In 1893, in his "Horyu-ji Temple Architecture Theory," Chuta Ito discovered entasis in the pillars of the world's oldest wooden architecture suggesting trans-Asian influence, and that same year, a replica of 11th Century Byodo-in Temple's Phoenix Hall was built as the Japan Pavilion at the Chicago World Exposition, which made a significant impression on Western architects, including Frank Lloyd Wright. At the end of 19th century, once the value of Japanese architecture thus became globally recognized, the Japanese themselves became convinced of its value.

In 1919, Japan's Ministry of Education's Daily Life Improvement Exhibition promoted chair-style seating, which introduced Western lifestyle to the masses. In close affinity with the Japanese lifestyle, and in contrast to the isu-za chair-style seating of the European and American lifestyle, is the yuka-za, or tatami-style floor-based seating. Chochikukyo was a leading example of a harmonious fusion of both lifestyles in a single space. As flexible partitions, shoji screens played an active role in the integration of a space possessing the dual characters reflecting Western and Japanese customs. Furthermore, in the 1920s, Japanese architects gained access to the latest trends in architecture through such magazines as Kokusai Kenchiku ("International Architecture"). At this time, Japanese architecture emerged at the global forefront; it is also a well-known fact that Kenzo Tange and Eero Saarinen kept themselves up-to-speed on each other's works. Also, as I mentioned earlier, in Tange's private residence, he also effectively harnessed the unlimited potential and intimate physicality of tatami and shoji.

After the war, tatami and shoji are also used in the "51C Model," a model for public standard housing units proposed to popularize public housing in 1951. The plan for the 51C Model was the outcome of a housing survey and it became the origin of the plan for today's apartment units in Japan. It consists of two tatami bedrooms, a dining room, and a kitchen. Versatility is achieved inside the narrow floor plan by screening the dining room and kitchen from the bedrooms with fusuma sliding doors.

Summary

Despite the initial passivity in the assimilation of foreign cultures in Japanese architectural design, conflicting principles eventually led native architects to reflect on their own traditions. Through understanding and recognizing the value of those traditions, they were awarded with the opportunity to give birth to a new culture, tradition, and style. Paraphrasing Kenzo Tange, this can be summarized by the idea that Japanese Modernist architecture emerged from the collision and dynamic union of the energies of the traditional and anti-traditional (**Fig.6**).

In the modernization of houses in Japan, architects preserved and optimized design elements of the Japanese lifestyle that were in common use since before the Edo period and fused them with European Modernism. The most basic components that represent that lifestyle are tatami mats, to which the Japanese are intimately connected, and shoji screens, which indiscriminately offer unlimited flexibility to Western- and Japanese-style spaces.

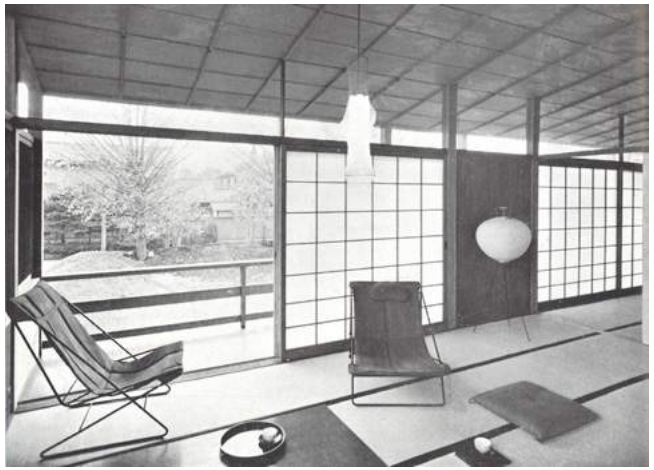

Fig.5: Tange Kenzo Residence (1953)

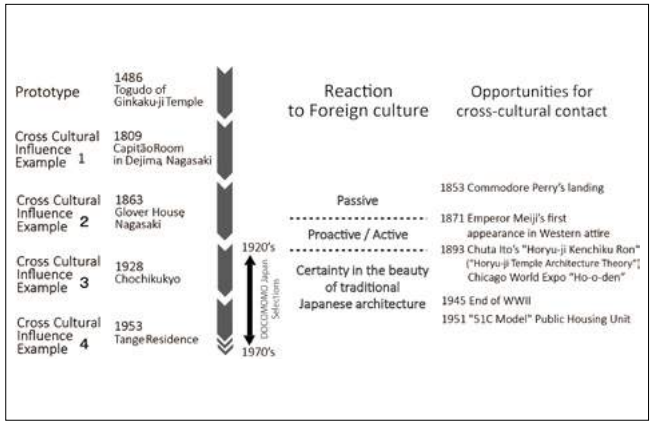

Fig.6: History of the Modernization of Japanese Homes

Acknowledgment

This work was supported by JSPS KAKENHI Grant Number JP 17H03360.

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Fig.4 Yasuko KAMEI
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Fig.6 Yasuko KAMEI

Collective Housing in Japan

-From The 5th mASEANa Project Conference, 2018-

Toshio Otsuki (The University of Tokyo)

From Edo to Meiji and the birth of the collective housing in Japan

I am very glad to be here today and to introduce my research. I will talk about collective housing in Japan and hence would like us to follow the history flow.

When we talk about modernity in Japan, where exactly shall we start? The co-called "modern'' might be equal to "westernization'', and if so I'd like to see how it progressed concerning Japan's collective housing.

In the early Meiji era, you can observe houses with tiles and those with wooden roofs. It looks as if they may burn immediately, yet there were a lot of such houses, and it is still the case. When we talk about the layout of these houses, on the side facing the street there are shops, and there are small streets between the shops, and if you go to the backside, you would find lots of row houses with common facilities such as a well, a lavatory and a garbage box. These were basically the only examples of co-called "collective living'' (**Fig.1**).

However, the actual collective housing beginning may be attributed to the Meiji period. They would first appear to accommodate the factory workers as in the case of Kurashiki City in Okayama prefecture. The Kurashiki Spinning Factory opened in 1895 and the houses for workers would still look like the Edo row houses. The row houses in Edo included a small street in between the two rows, but towards the end, we started to see the kind of house where houses had a wall between them, the front open, and the other three parts closed. In the Meiji era, the joint row house would be built with a sort of tunnel in between (**Fig.2**). Made in 1901 in Tokyo, it became the gunning of the collective housing for the general public in Japan, and in the ten years since then, the second-story type of this building appeared in Tokyo in the slum areas. The photograph from 1921 also illustrates that (**Fig.3**): the two-floor wooden house or a tenement house with a tunnel between them.

Around the 1900s, many collective houses of new types appeared. For instance, British-style terraced buildings in Marunouchi, by Mitsubishi Corporation; they included design offices and also housing from 1904.

The wooden inns also looked similar to the row houses. In 1905, near Tokyo University, a wooden three-story inn was built with a common-use corridor, an inner garden, a joint toilet, and houses surrounding. This is similar to the structure of inns or hotels that used to be in Japan in the old days. The same year in Ueno, a five-story wooden apartment house, called Ueno Club, was finished.

In 1916 the apartment blocs at Gunkanjima in Nagasaki for Mitsubishi Coal Mine. The oldest bloc is number 30 and is listed on the World Heritage List. This was the first constructed with reinforced concrete.

In the early 1900s people would move to the central areas, both rich and poor. Interestingly enough, living in collective house s was the requirement to live in the center of the city and the apartments started to become popular. After the British architect Ebenezer Howard developed the garden city theory in 1916, this concept also became popular in Japan and professor Uchida, from the University of Tokyo,

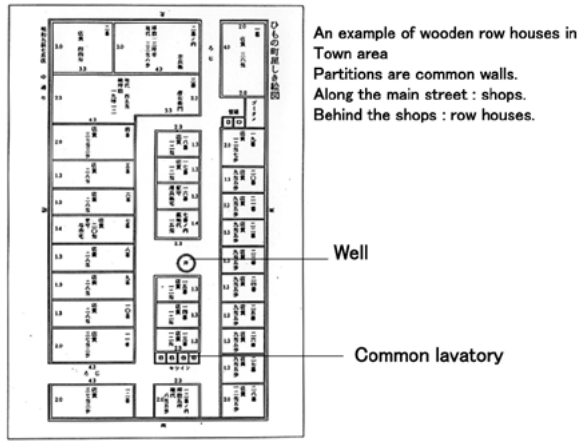

Fig.1: Typical Example of an Ordinary Downtown Housing. Shops and Wooden Row Houses in the Back

Fig.2: Factory Housing in the Process of Industrialization

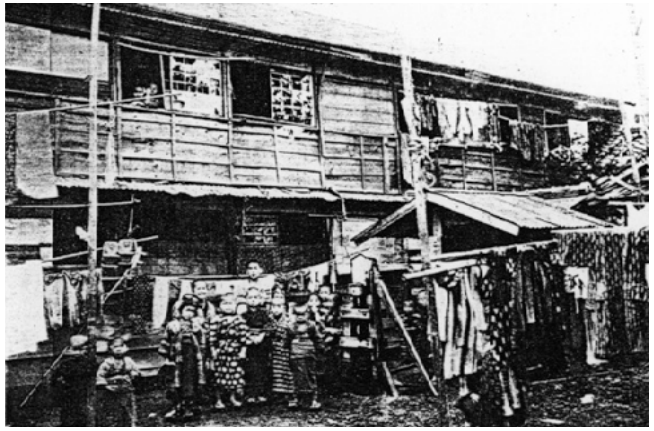

Fig.3: Wooden Tenement House in Slum Area in Tokyo (1921)

Fig.4: Outside and Inside of Dojunkai Apartment Houses (1924-1941)

Fig.5: Standardization and mass housing in Japan (1950's-1970's)

of education at that time made this project a model for the post-disaster development. The Dojunkai Foundation assured these constructions. And in 1927, the Dojunkai Foundation, for the first time in Japan, made a slum clearance improvement project. This example also illustrates the nature of the relationship between the Western and the Japanese. The RC apartments were made in Tokyo and Yokohama in 16 locations, and as we could see, externally they may look very modern and Western style, but inside is very Japanese (**Fig.4**).

A necessity of standardization

Around the 1930s, Japan went to war: the steel was not available anymore and the wooden collective houses were made. Even when the RC became available again, most of the public houses after the war would repeat each other, which lead to the establishment of a mechanism. The standardization, obviously, had to take place after the war: in 1949, there was A type, B type, and C type. The patterns were determined in advance, and as soon as land was available, it was not necessary to think about the design anymore.

Primarily the public housing was considered for the poorest, yet for the middle class, there was a shortage of houses and in the 1950s, the Japan Housing Corporation was set up to manage these estates and create standards for the individual rooms. As you con observe in the example a standard type of house after the war: the modern style living room, made very small, with very small tables and small chairs. The father is not in the picture. Where is the father? He is at work. A standard family in a standard house in the post-war Japan (**Fig.5**). Solely women and children were to use the space. Yet today, both the father and the mother have to work to make a living, and children are no longer living in such collective houses. There are only elderly persons living there. Because of the standardized plans many people say that Japanese houses are poor and of poor quality, but that's not necessarily true. I believe that the layout of the houses in many cases was well-designed and even took the landscape into consideration. However until 1965, the government policy was such that these estates ended up being not earthquake resistant, so both poorly designed and well-designed estates were demolished under the government's policy.

After the war, the private sector started to become more active. By about 1955 in Tokyo, apartments for rent were built by the private sector, where only rich people could live in very high-class places. The general public would be living in small apartments made of wood, two stories high. In 1956, for the first time in Japan, a collective house was made for sale, just like an American condominium. Today all of these have been demolished. The photographs I have shown you today are almost not available and I believe that Gunkanjima Island apartment housing is probably one of the most rear survivors.

The housing for sale and the housing for rent. You can see a drastic increase up until 1973 with about 1.5 million units built. And you can see ups and downs. After the Lehman Shock of 2008, it was less than 1 million new houses being constructed.

Thus, I talked about a period when there was a lot of construction, but after the situation stabilized, you can see in the 1970s, skyscrapers were built, while in the suburbs, low-story houses were being made. In the bubble era of the 1980s, very gorgeous houses were made, which look like southern Italy sometimes. I wonder how these will be evaluated later, but there was a time when such buildings could be conceived. And after the burst of the bubble, things collapsed.

Currently, the Japanese society is facing many issues and one of those is vacant houses. How to maintain them? Not only to build but to maintain is important, and renovation and preservation remain themes to be discussed from now on. This concludes my presentation. Thank you very much.

Reference

Fig.3:『都市紀要 34 江戸住宅事情』東京都公文書館 1990
Fig.4:『回顧六十五年』倉敷紡績株式会社 1953
Fig.5:『東京市内の細民に関する調査』東京市社会局 1921
Fig.8:『建築写真類集・新興アパートメント』洪洋社 1934
Fig.10:『生まれくる住宅と都市』日本住宅公団 1960

3

House Types and Forms

Cambodia

Modern Villa Houses in 1960s in Relation to Public Architecture and Urban Development in Phnom Penh

Sakona Loeung (Vann Molyvann Project)
Sant Suwatcharapinun (Vann Molyvann Project)

The robust development during the post-independence period (1953-1970) opened up the new pages of Cambodia history. The legacy of social modernization was mainly evidenced through contrasted built form from the colonial period and recently urban landscape. As recently scholarships mainly focus on important buildings, this paper, on the hand, focuses on the modern private houses of the post-independence period in Boeung Keng Kang neighborhood of Phnom Penh (**Fig.1**). The study aims to highlight the influence of the public building on the private house design. It also highlights new perspectives why there are a lot of these houses located in Boeung Keng Kang neighborhood, whether these houses share some ideology embedded in the built forms of modern architecture, and what their implication on social modernization during the post-independence period was. Thus, unleashing these historical values will help raise awareness and promote the appreciation of modern architecture heritage, as well as hopefully leading to a conservation effort.

One of the recent studies about housing architecture in Cambodia was conducted by a Cambodian researcher Yam Sokly on the theme of Southeast Asia Housing Forum. Yet, the study only identifies the typology of housing in Cambodia.[1]

Boeung Keng Kang

As suggested in Yam Sokly's work, it is the area along Monivong Boulevard, which is apparently the Boeung Keng Kang neighborhood, where one could find houses in the modern style of the 1960s. A pre-observation does confirm

Fig.1: Houses in Boeung Keng Kang

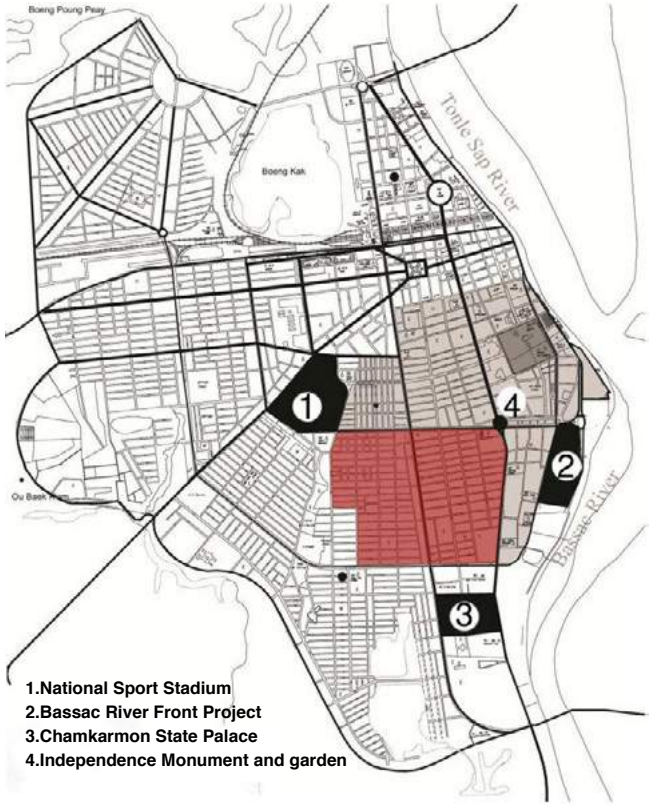

Fig.2: Location of Boeung Keng Kang in Phnom Penh city (graphic by the author, 2016)

Fig.3: The four main roof styles of houses in Boeung Keng Kang (graphic by the author, 2016)

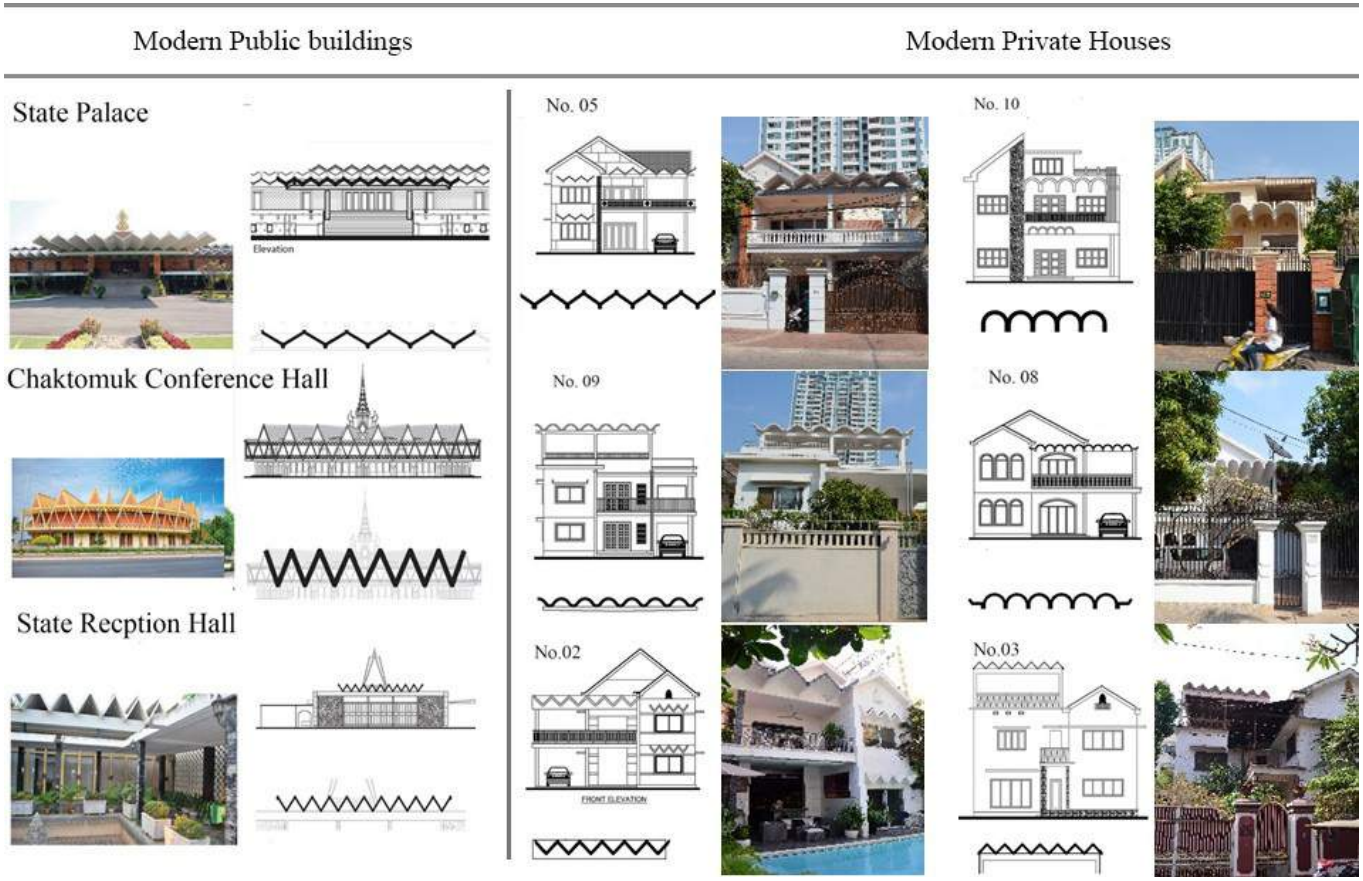

Fig.4: Inspiration from public building on private houses (graphic by the author, 2016)

this claim. Looking through the development of the city, Boeung Keng Kang is an area that was developed during the early 1930s and was designed in a grid pattern that aimed for efficient use of the land. As the city continued to expand, this location became part of the center of the city, which made it attractive to wealthy families. The development in the city during the 1960s such as the construction of national sports stadium, and public space in the area around the location also helped raise the value of Boeung Keng Kang (**Fig.2**).

This study focuses on 20 houses which were selected was based on the limited number of the remaining houses and their visible condition of having no explicit modification and transformation to their form. Information of the physical features of houses was recorded by photographing the house from the outside only, due to the limitations of accessing the interior of the houses. The technique of taking photos is conducted by keeping the angle of the camera at eye-level so that images of the building will have a uniform format. The images then were projected onto a two-dimensional elevation in order to remove vegetation and other objects obscuring the view. The physical exterior features analyzed can be summarized by 6 elements: roof design, decorative features, materials, climatic adaptation features, spatial arrangement, and structural design.

The Development of Modern Architecture in Cambodia

The post-independence government, locally called Sangkum Reastr Niyum, led by Prince Norodom Sihanouk, had two main political agendas: national and international policy. These two political policies were crucial to the development of Cambodia at that time. On the one hand, the national policy of the post-independence government adopted a customized socialist ideology, called "Khmer Buddhist Socialism" which was formalized around Buddhist customs, traditions, and morals, and combined with the features of the ideology of Marxist Socialism that were appropriated to the Cambodian context. This political ideology valued the importance of social equality and social order, and promoted good governance of the ruler demonstrated by offering the people good public service, health care, and social freedom. By rejecting the economic doctrine of Western socialism that aimed for equally sharing the benefits and wealth of the society, Buddhist Socialism also encourages individual's success that included success in wealth, businesses, and higher position in society.[2] Importantly, this policy regarded the development of education as a core in social development. This resulted in the construction of educational institutions and the increase of educated people and labor resources for driving economic and industrial sectors.[3] On the other hand, the international policy of the Cambodian government adopted a neutral political stance that not only aimed to avoid Cambodia to become a battle field of the Cold War that was waging in its neighbor Vietnam, but also to benefit from foreign investment and to gain development aid. This policy attracted international financial assistance from both sides to support the construction of important infrastructure, such as international seaport, railway, cement factory, oil refinery, etc.[4]

In the city, there were significant construction of educational institutions, hospitals, government offices, housing, and sport facilities, etc. These new building not only functioned as working places but also represented a new urban landscape that break from the colonial style. As Chang Jiat Hwee argued the political condition of Prince Norodom Sihanouk was reflected in modern Khmer architecture. The Prince's policy had an integral role in encouraging the development and modernization of architecture.[5]

Investigating the design of important buildings of the 1960s which were comprehensively achieved by Helen Grant Ross and Darryl Leon Collins in their book "Building Cambodia: 'New Khmer Architecture' 1953-1970", modern Khmer architecture consisted of three main characteristics: modern construction technique, climatic adaptation, and the connection between new and old tradition. Modern construction technique included the use of concrete, steel, and reinforced concrete as structure. Climatic adaptation technique included having a lot of openings for good cross ventilation, having large roof overhangs and sunscreen walls for sun protection, and the consideration of building orientation. Finally, modern Khmer architecture combined new architectural philosophies of well-known architects, such as Le Corbusier and Frank Lloyd Wright, with traditional features to manifest connection with the past, for example, the use of traditional roof styles, reinterpretation of knowledge learn from vernacular architecture, and importantly, the use of architectural concepts borrowed from the ancient temple of Angkor.

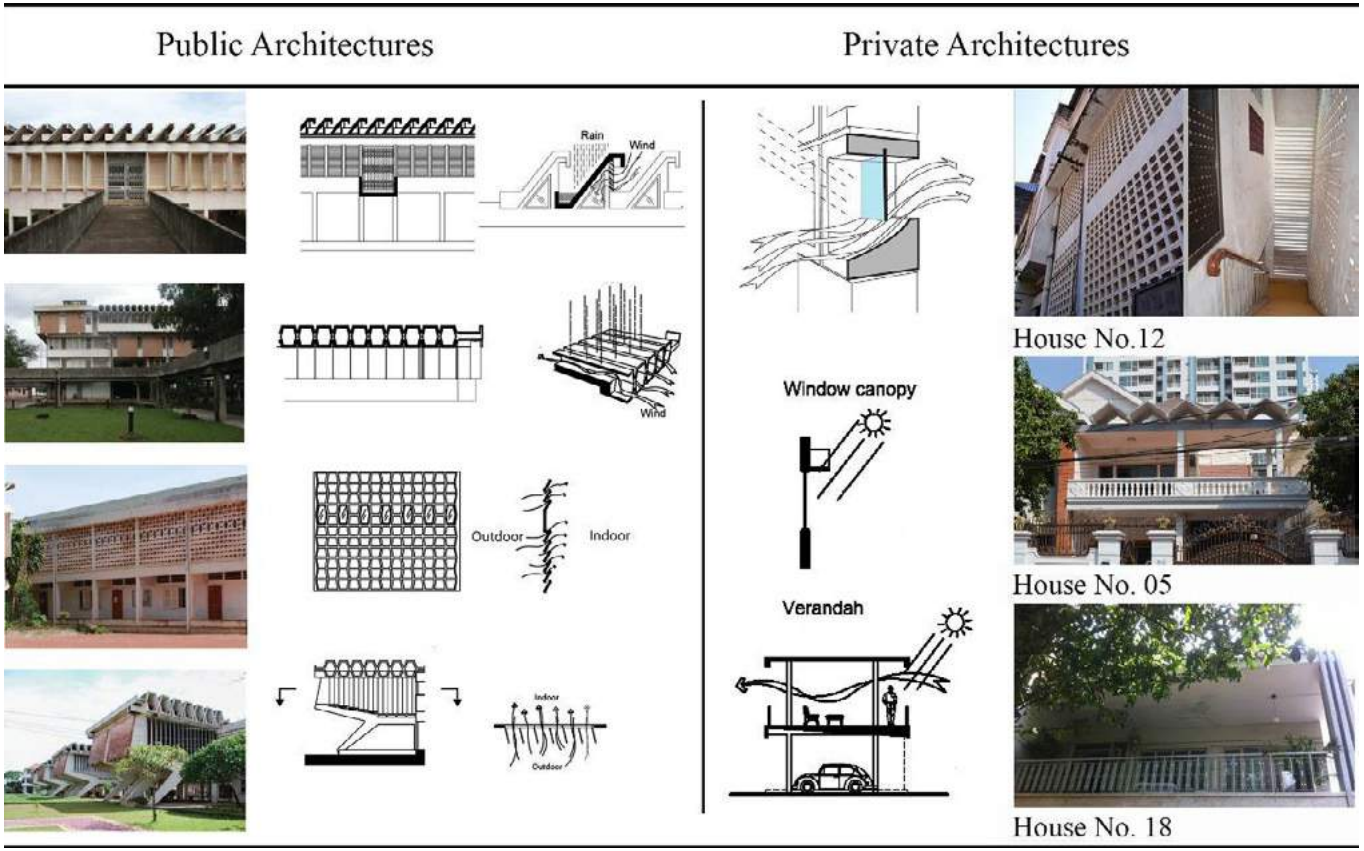

Fig.5: Inspiration of public building design on private houses (graphic by the author, 2016)

Fig.6: Symbol of temple on private houses (photographed by the author, 2016)

Relationship of Modern Villa Houses and Public Buildings

Similar to modern buildings, the design of houses employed modern architectural language that included a combination of simplified geometrical forms such as having vertical fins, diagonal columns, and having no use of traditional ornament. House forms are organized in a balanced way to achieve modern aesthetic. Examining from the top, the roofs have simple designs which commonly are composed of a combination of gable roof and flat roof. Some houses have a flat roof design, while others express a more stylistic design by having a half gable roof. The roof edge and gutter are nicely constructed from concrete. The bodies of the houses demonstrate a play of forms contrasting open and enclosed, in and out, extrusion and subtraction (**Fig.3**).

One of the most recognized elements of modern public buildings was the zigzag-shape feature that was extensively employed in many public buildings. The zigzag-shape feature could be seen on many buildings constructed during the post-independence period. Chaktomuk Conference Hall which was completed in 1961 was the first building that employed the zigzag style. The architect said the form of the building was inspired by local palm leave fan.[6] The most expressive use of these design feature was Chamkarmon State Palace which completed in 1962. The zigzag-shape concrete roof featured the building with large cantilevered roof which shaded the building as well as offer large open space. This zigzag feature had become the iconic architectural element that was adopted to private houses. Figure 4 shows the similarity of architectural elements of modern public buildings and those of private houses (**Fig.4)**

Another feature of modern architecture of the 1960s is climatic adaptation that was widely employed in the design of public buildings. The design of public buildings employed many strategies such as large windows or openings, building orientation, large roof overhangs and sunscreen walls. Likewise, elements such as shading devices, large overhangs, window canopies and verandas could help offset the impact of sun light on the wall and direct penetration into the house. Verandas do not only provide gathering spaces for families but also become a place for enjoying the sunlight of the morning, cool air of the evening, and protect the indoor climate from the intense heat of the day time. Space in front of the house could be used for planting trees and when the trees grew tall enough they could offer shade, further cooling the house. Large doors and windows of the houses improved cross ventilation and indoor lighting (**Fig.5**).

Some of the modern private houses use the symbols of ancient temples as decorative features, possibly indicating the effort to connect modern architecture with the glorious history of the Angkor era (**Fig.6**). To understand this, we need to look at Bayon temple, which was a well-known Khmer temple of Angkor era. Constructed during the early 13th century, Bayon was an official state temple of the Mahayan Buddhist King Jayavarman VII located at the center of Angkor Thom.[7] The most distinguished feature of Bayon temple was the multitude of serene and smiling stone faces on the many towers that stood on stone platforms and clustered around its central tower. Bayon temple was an Angkorian state temple built primarily as a Mahayana Buddhist shrine to dedicate to the Buddha as well as to local deities who were considered as representatives of the various districts and cities.[8]

Some people assume that the smiling faces of the temple belong to the Bodhisattva of compassion called Avalokitesv-ara or Lokesvara,[9] whereas, George Coedès, French historian who studied about Angkor, speculated that the faces resemble the face of King Jayavarman VII.[10] Therefore, the sculpture of Bayon temple closely relates to the belief in Buddhism as well as the virtue of the temple in representing the glorious king of triumph of ancient Angkor.

Additionally, A study by Masaaki Iwamoto on the 16 years of Vann Molyvann's architectural practice during the post-independence period, which highlighted the shift in his career from government work to his private architectural office, could offer another perspective on how the design of public building was adopted to private houses.[11] When Vann Molyvann started his private architectural office, he hired many architects and engineers to join the office. Even though there is no clear evidence that Vann Molyvann's private office offered house design that was similar to those found in Boeung Keng Kang, such private architectural practices could be a way from which public architectural features could have been integrated in private projects by architects who used to work in public building design. Thus, it is worth mentioning that other well-known architects during this period also used zigzag-shape features in their design, such as Lu Ban Hap and Mam Sophanna. These architects also worked for the government to design public buildings, and they also designed private projects. Mam Sophanna's biography highlights as much as 50 houses he designed during his career during the 1960s periods.[12] Furthermore, new generation of students of civil engineer and architecture who graduated during the late 1960s would certainly play an importance role in the popularizing the new architectural style.

Conclusion

In summary, looking the development of the politic, the economic development and the development of city and architecture modern private houses of the post-independence period in Boeung Keng Kang can be interpreted as borrowing the modern aesthetic, yet without carrying the ideology from public architecture. In addition, most of the houses reflect ways of living during the post-independence period. Boeung Keng Kang where modern houses are located can be referred to as one of the best places to live during the post-independence period because both urban space and architecture indicate healthy living, order, and convenient access. The study of modern private houses in Boeung Keng Kang finds the missing link of private architecture and public architecture and broadens our knowledge of the urban space, architecture and social development in Phnom Penh during the 1960s.

Footnotes

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Reference

Fig.1: Photograph by Sakona Loeung
Fig.2: Graphic by Sakona Loeung
Fig.3: Graphic by Sakona Loeung
Fig.4: Graphic by Sakona Loeung (Photograph from Vann Molyvann Project)
Fig.5: Graphic by Sakona Loeung (Photograph from Vann Molyvann Project and Sakona Loeung)
Fig.6: Photograph by Sakona Loeung

Modern Residential Architecture of Mandalay

Mary Oo, Khet Su Htwe, Aung Kyaw Swar, Ei Thinzar Naing, Khin Yadanar Kyaw
(Mandalay Technological University)

Abstract

Highlighting the political changes around 1950s-1970s affect directly on socioeconomics and indirectly on architecture. The living style and its surrounding environment in Myanmar had changed from traditional to modern living style. As well as the architectural style had been changed partly in public spaces, public buildings, religious buildings, residential and national buildings respectively. The context is to reveal architecture of modern buildings in Mandalay and how they are related with the living styles of local people in pre independence periods (**Fig.1**).

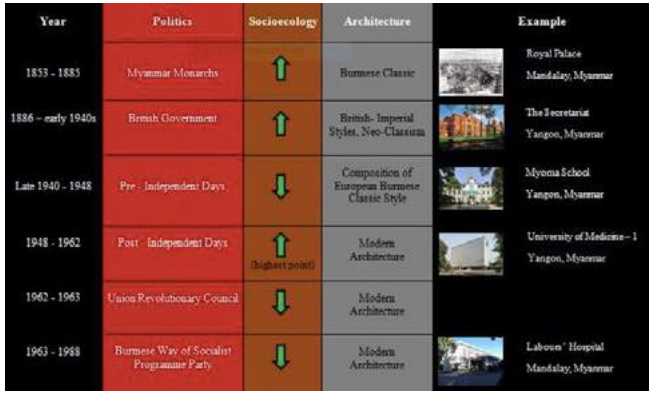

Fig.1: Timeline Diagram

Introduction

A paradox of whether history of our country is being narrated as a part by pioneer modern edifices is always confused in thoughts. In order to know clearly about this matter, how many regimes there were in previous decades and which benefits were explored as consequences of those political circumstances must be reviewed .Among those benefits, prominent features which are the most familiar with our environment may be seen as buildings purposed for religious, public, residential and commercial accommodations. Meanwhile, public buildings and national edifices were revealed as features of political dissemination. As a fact, how many types of buildings were formed according to their respective purposes is fascinating.

Fig.2: University of Medicine (I)

Political background around 1950s-1970s

Democracy parliamentary

The independence is denoted as an essence providing all citizens to live peacefully with social equality and no oppressive rules. Imagination of forging Modern Myanmar Nation was to build harmonic circumstances between modernism and rationalism. First prime minister, U Nu, did know well enough the development of the country depends mainly upon fruitful benefits of industrialization. On the other hand, U Nu had a tendency to stand as a non-aligned nation and by means of this way, U Nu played competently international politic stage especially geopolitical tension caused by Eastern Bloc and Western Bloc. A strategy of super powered nation was to approach by fulfilling necessity of developing countries to accept their respective policies. They introduced the amount of fruitful outcomes they could earn after the policy was accepted. The modern buildings around 1950s-1970s can be regarded as features revealing about current social and economic situations of Myanmar.

Modern architecture has brought to Myanmar together with the Independence .Since U Nu had fair relationship with USA in the mid 1950s, University of Medicine I (**Fig.2**) and Vocational Training Center (**Fig.3**) were received as gifts from USA. At the end of 1950s, U Nu controlled the power of nation by consulting with different armed forces especially with communists. Because of those results, first secretary of Soviet Union visited to Yangon and gave three presents to U Nu. The two of them as known as R.I.T (Rangoon Institute of Technology) (**Fig.4**) and Inya Lake Hotel (**Fig.5**).

Fig.3: Vocational Training Center

Fig.4: R.I.T (Rangoon Institute of Technology)

Fig.5: Inya Lake Hotel

Union Revolutionary Council

In 1962, because of the rebellion of multicolored insurgents, General Ne Win staged a coup and seized national power by holding as Union Revolutionary Council (R.C). Democracy parliamentary was repealed as soon as U Nu's civilian government was overthrown. Ne Win started nationalization of all business across the board and a policy of autarky, which involved the economical isolation of his country from the whole world was pursued. New Modern buildings were gradually vanished not only because of lack of raw construction materials but also the construction techniques were not advanced anymore. Moreover, Private buildings and spaces are also nationalized by Ne win government.

Burmese Socialist Programmed Party

Ne Win cast Myanmar as one-party state and advocated Burmese Way of Socialist Program. Even some restrictions were appeared to utilize only domestic products. Myanmar people were convinced socialism according to their policy. This is the main factor that caused Myanmar being isolated for many years. The socialist system did not succeed as they expected. Myanmar people in Socialist Regime did not dare to live in grand and deluxe houses. According to those facts, some architects left from Myanmar and others were transformed as government servants.

Although Yankin Children Hospital was expected to be bigger than the existing features, this hospital had to be build like scale-down version. That is why scarcity in funds and rampart inflation were faced during under construction. As in the same way, Yangon Parliamentary building in 1985 did not succeed as former design. After 8888 uprising, the regime of socialist part was entirely ended.

Modern living and its surrounding environment in Myanmar

Although the architectural characters of residential buildings, that built between 1950s and 1970s tend to be a modern architecture, there was little still survived Myanmar traditional architecture.

Public Buildings

U Nu government thought that the greater the amount of educated citizens, the faster the nation will be developed. Therefore, educational, institutional and vocational buildings were erected.

Fig.6: Yangon Parliamentary Building

Fig.7: Myoma School (1920)

Fig.8: City Hall (1936)

National Buildings

Myoma National School (**Fig.7**), City Hall (**Fig.8**), Yangon Railway Station (**Fig.9**) are appearing as story narrators of Myanmar cognitively. Those buildings are revealing how national characteristic was dedicated in architecture at that time. On the other hand, national buildings can be seen as physical propagandas to motivate the national aspiration because those buildings were started to construct during the period of attempting to achieve independence. Myanmar political elites flourished nationalism in their mind. Hence, every citizens hope to see national buildings as national iconic buildings, indigenized from identities of cultural building.

Almost Myanmar people do prefer to see national buildings creating with cultural ornamentations which may be functional or non- functional which has not been regarded as problems. They regarded deeply that their own national characteristic and standard of architecture should be shown as a priority national buildings. Magnificent national buildings are describing modernity as a benefit of good regime.

Religious Buildings

Back in the old days, Myanmar people used to assemble in compounds of pagodas and monasteries, and hence, religious buildings were not only to pay homage but also used as gathering spaces. Many bazaar in Myanmar were emerged by relying on pagodas which were the most crowded places in ancient cities. During the time belonged by British government, Indian specially Bangle skilled workers and scholars came along with British. The buildings which were built by Bangle scholars are called “Bangalo”.

After the national power had been seized by Burmese Socialist Program Party, many religious buildings appearing foreign architecture style especially Bangali Pyatthat in Shwedagon was demolished and re-built by new buildings revealing Burmese architectural styles. By means of that way, the fact can be seen clearly that a government who hold nationalism and provincialism will never encourage modernity movement and so this is the main process that caused delay to appear modern buildings.

Cultural regulations always stand as an opposition of secularism, and hence cultural regulations concerning with religious buildings had some restrictions affected to religious buildings not to develop with modern architecture together.

Fig.9: Yangon Railway Station (1954)

Fig.10: Shwedagon Pagoda

Fig.11: Myanmar Traditional House Style (1)

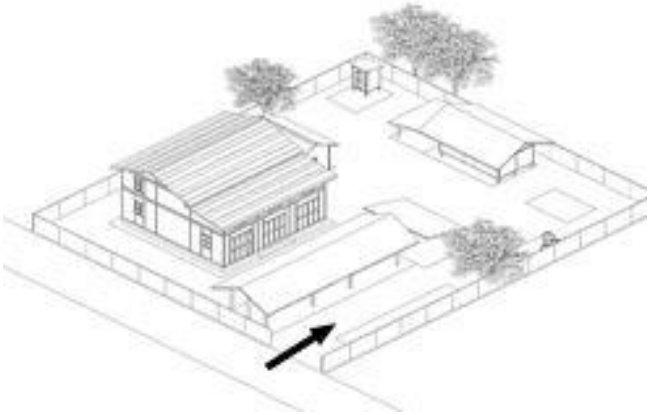

Fig.12: Myanmar Traditional House Style (2)

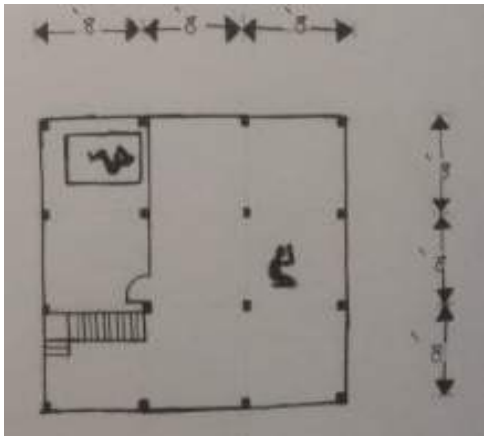

Fig.13: Sample Floor Plans of Myanmar Traditional Houses

Fig.14: 32nd, Between 80x81 Street, Mandalay

Traditional to Modern Living Style

How Burmese admire Buddhism can be obviously seen in religious buildings such as stupas, temples and monasteries all around Myanmar since Pyu dynasty until today. Buddhism has some cultural regulations from religious point of view which has an impact not only in religious buildings but also in residential buildings. Shrine is usually located in south and east direction in Myanmar traditional houses (**Fig.11**). If the house is a two-storey, Shrine must be in upper floor. This is one of the influences of religious regulation on spatial organization of residential buildings. Another cultural regulation on planning layout of the house is the rooms for women must be located at the rear of the house. Toilet is usually separated from the main building. This is because of the traditional culture and technical delay. Above mentioned factors can be seen in the following houses as examples (**Fig.13**).

There was adapting the modern architectural feature to the exterior architectural expression of residential building but it was not purely modern style. In the late 1950s, using the concrete, rubble and marble as rough texture to design the facade and various sun shade designs became modern architectural style. Moreover, Myanmar motifs and the traditional floral patterns were still use as ornaments to decorate the buildings.

Conclusion

To sum it all up, changes of politics affect on architecture and living style. Around 1950s, early independence period, modern architecture had a certain amount of impact on traditional architecture and pure modern style was not found. Although modern architecture has no solid influence on every building types especially in national and religious buildings .Architectural styles in residential buildings have a bit of modern architectural style applied together with Burmese cultural style. As a result of the analyzing the buildings between 1950 and 1970s, not only the features of such buildings leading to modern style but also the living styles of people ahead to modern living.

Fig.15: 26th Street, Corner of 91st Steet, Mandalay

Fig.16: 81st Street, Corner of 32nd Steet, Mandalay

Fig.17: 29th Street, Between 81x82 Street, Mandalay

Footnotes

1. Architectural Guide Yangon
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3. en.m.wikipedia.org
4. Study on Traditional Houses and Their Compounds in Bagan Area by
5. Ma Ei Thu Thu Ko

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Fig.1: Timeline Diagram
Fig.2: The 3rd mASEANa project (October, 2017)
Fig.3: October,2017, Vocational Training Center
Fig.4: https:// mapio.net
Fig.5: https://old.myannet.com
Fig.6: http://mizzimaenglish.blogspot.com
Fig.7: http://placesmap.net
Fig.8: yangonheritagetrust.org
Fig.9: yangonheritagetrust.org
Fig.10: http://myanmarpinklotustravels.com
Fig.11: Anonymous
Fig.12: Study on Traditional Houses and Their Compounds in Bagan Area by Ma Ei Thu Thu Ko
Fig.13: Sketches of Sample Floor Plans of Myanmar Traditional Houses in Mandalay
Fig.14: 32nd Street, Between 80x81Street, Mandalay (January, 2018)
Fig.15: 26th Street, Corner of 91st Steet, Mandalay (January, 2018)
Fig.16: 81st Street, Corner of 32nd Steet, Mandalay (January, 2018)
Fig.17: 29th Street, Between 81x82 Street, Mandalay (January, 2018)

“Critical Spaces”: Japanese Architects and Housing Design in 1945-2017

-From The 5th mASEANa Project Conference, 2018-

Yoshiharu Tsukamoto (Tokyo Institute of Technology)

I am glad to talk about genealogy of single family detached houses designed by architects after World War II in Japan. I am a practicing architect as Atelier Bow-Wow(ABW) while teaching as a professor at Tokyo Institute of Technology where I wrote my doctoral thesis entitled “Rhetoric on architectural composition of houses in postwar Japan” . ABW often designs the house,. Last year I was involved in the exhibition “The Japanese House’’, and I served as a chief adviser and exhibition designer for that event (**Fig.1**). The curator was Mr. Kenjiro Hosaka of the National Museum of Modern Art, and what I discussed with him is something I would like to share with you today. More specifically, about what I call “critical space’’.

Before we start, I would like to point something out for our foreign colleagues. Japan often faces natural disasters. Tokyo has been ravaged several times by war and earthquakes. Considering this and the events of 3/11 the reconstruction of the city is something we do need to talk about. This marks the seventh anniversary of the Great East Japan Earthquake exactly today.

In the case of the Great East Japan Earthquake, the government decided that people should not live on low ground; therefore, the new residential area is under construction on higher ground in the village with the support of public money, During this process villagers live in temporary housing. However, after World War II, the city reconstruction process was very different.

Japan was under the control of Supreme Commander for the Allied Powers (SCAP), so called GHQ in Japan, therefore a major master plan could not be redefined, nor was there a budget for reconstruction to start with. In the post-war conditions when everything was devastated and people needed houses, we had to turn to private sector building technology, and the wooden structures were applied again although it was the reason why the city was burnt out. If you think about it, we can imagine how urgent was the reconstruction. Of course there was a sort of resistance to that idea. Arata Isozaki, for instance, designed only two wooden houses in his long career, in the forest of Karuizawa where the possibility of a fire is low; however, he only constructs concrete-based structures in cities. Comes it from the post-war experience?

The post-war argument on tradition

From 1945 until now, Tokyo has been made up with individual houses and there were so many architects involved in this. And you can imagine how difficult it was to sort things out for the “Japan house’’ exhibition! How shall we to set up sections to illustrate this legacy? The previous exhibitions about Japanese house or Japanese Architecture used the chronological order: what happened in the 1950s, ’60s, ’70s and so forth.. But in the case of residential architecture, there are several ideas that have prevailed for years, and various houses have shared same aware of issues, but they dealt with these issues

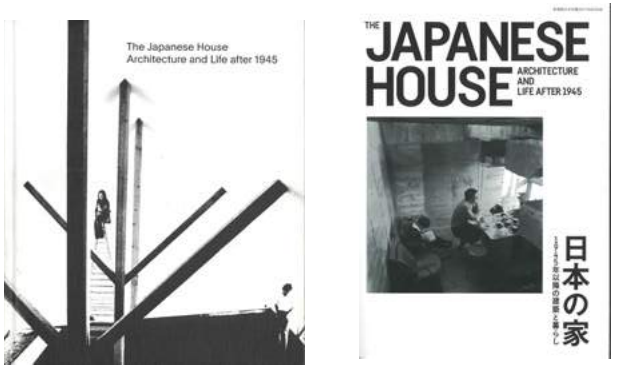


Fig.1: The booklet of The Japan House exhibition

from different angles. This collective studies on same issues, interests by different architects from different era, create sort of spaces between them, what I call critical spaces. The selection of the houses and sections for the exhibition were established through the discussion on critical spaces. I will try to make it clear, explaining several sections.

The first chapter discusses the critical space about Japanese-ness. Between 1952 to ’56, Kenzo Tange, Kawazoe Noboru, Seiichi Shirai and others unfolded the traditionalist discourse. It was the moment when the San Francisco Peace Treaty was came into effect, and Japan became

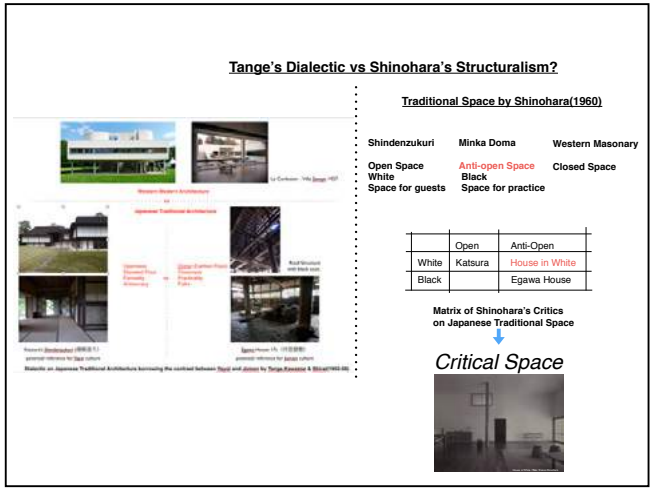


Fig.2: The diagram of Critical Space

Fig.3: The diagram of Critical Space

independent again (1952). Seeking the identity of new Japan was shared interest among artists, writers, and architects. In the case of architecture, the dialectic equation " Western modern architecture vs Japanese traditional architecture" was the dominant framework of argument. Yet what was Japanese traditional architecture? Where were we supposed to seek the origin of this architecture? They were a kind of question, and answers could be a fiction, but in one way or another, the most appropriate reference were sought in the past. Hence in this case, there were always two different period as candidates to become origin: Jomon (society and culture based on hunting) and Yayoi (society and culture based on farming), contrasting their concepts. Yet there was no Jomon style construction remaining, nor Yayoi; then the reflections from those two styles in the existing buildings were imagined. Various archeological studies on pre-historical site have discovered the remains of pit dwellings from Jomon period and the remains of storage buildings with elevated floor in Yayoi period. Then Shinden-zukuri, a residential typology for aristocracy in Heian period known by its elevated floor, was conceived in the genealogy of Yayoi. Tange considred Katsura Rikyu, which has both Shindenzukuri and Chasitsu (tea house with mud floor) in its campus, an approximate synthesis between Yayoi and Jomon. This was a quite influential translation of origin of Japanese traditional architecture at that time, particularly in the case of Tange's dialectic equation " Western modern architecture vs Japanese traditional architecture". But even within this contrast he had preferences, he was fond of Yayoi and its elevated floor style. His house constructed in 1953, was a sort of synthesized Villa Savoye and Katsura Rikyu. While Tange's house appreciated Yayoi / Shinden-zukuri by its elevated floor style, Seiichi Shirai showed more convincing reference, the former Egawa House (house of local administrator / powerful farmer in Edo), reflecting Jomon culture with big pillars on Doma (the earthen floor), with the top part sooted. And as opposed to Tange, Seiichi Shirai would defend Jomon as more suitable to the post-war democratic period.

(**Fig.2**) shows avobe mentioned dialectic equations. The space on the left is more aristocratic: it's white and open on high elevated floor with engawa (terrace) connecting inside and outside, formality served for aristocracy and their guests. The space on the right is more practical, doma, earthen floor, representing closeness (anti-open), practicality and folk, a space for day-to-day life of people.

Four years later, when this argument was almost forgotten, Kazuo Shinohara, who is emeritus professor of Tokyo Tech, suddenly came up, and once again, the "traditional space" had to be questioned. He wanted, more specifically, to put an end to the multiplying dialectic equations happening in the preceding argument.

First, between the Western modern architecture and the Japanese traditional architecture, then, Jomon and Yayoi within Japanese traditional architecture. Today, his approach seems more structuralism in order to criticize the historicism dialectic approach to the traditional space. If you carefully read Shinohara's theory of tradition, you would find a sort of matrix overlaying contrasts within it. He withdrew two important contrasts from Japanese traditional architecture and defined its spatial characteristics by its ability to be overlaid: open vs anti-open, and white vs black. The combination of open & white - that's Katsura, black & anti-open - that is the Egawa House doma. His House in White pointed out this overlaid structure by showing unconventional combination, being white & anti-open first time in Japanese traditional architecture (**Fig.3**). House in white achieved to establish a critical space about Japanese traditional space among Katsura Rikyu, Egawa House.

In 1960s, that is the mid-20th century, even at that time, 17th century-style architecture and mid-20th century architecture can be discussed on an equal footing basis. This is where and when the "critical space" was born. House in White is an example. It is like a temple house, inside it's white, but it's not open; it doesn't have an engawa (open terrace) facing to the garden; it is anti-open like doma of the farm house. But its earthen floor is replaced by wooden floor while keeping a big pillar standing in the middle of the room. Furthermore, the kitchen stays there and is modernized, then smoke and soot do not make room into black. The room remains white. Technological shift in cooking is carefully installed in the traditional relationships between elements.

Inside/Outside

Ito and Sakamoto, the younger generation of architect who took a distance from the argument of traditional space, came up with a new critical space. Regardless it is excellent or poor, division between inside and outside happens once architecture is built In that sense, division between inside and outside is a phenomenon, but they interpret this division as principal contrast in order to argue what architectural space is. They start examining complete enclosed volume. Ito designed White U (**Fig.4**), House in U-letter-shape by concrete wall without any windows towards the city. Sakamoto designed Machiya(town house) in Minase, the house with concrete box with windows with a pitch roof on it, resembling to vernacular house. Its two stories-high main room is lit by skylight and high window, and has very limited visual connection towards the city. Gradually, these two architects came to influence each other. Later they construct more extremely open space for the house. In Ito's Silver Hut(1984), elements such as the roof, walls, pillars are well articulated and assembled in a minimal manner like industrial design. In Sakamoto's House F (1987), the multi facets roof is generated with ball joint trusses supported by cantilever H-columns. Its polygonal shape is defined according to the layout of inhabitants' behaviors.

Fig.4: House U / Toyo Ito@Maxxi Rome (1976)

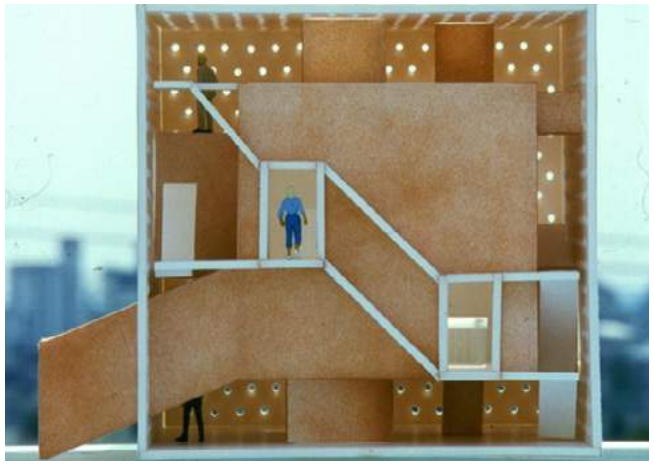


Fig.5: Box inside the box. Atelier Bow-Wow

In both case, an expressiveness as if it could almost levitate, yet in order to re-connect all the different elements, the earthen floor, Doma, is re-introduced, bringing the sense of life related to the ground back to the contemporary Tokyo. Thus, the Japanese-ness issue of Shinohara's discourse gradually faded and the relationship between the inside and the outside to focus on. However the Doma remained something the architects could rely on.

Around 1992, when I was writing my doctor thesis about the rhetoric on architectural composition in Japanese Houses, the bubble economy burst. It destabilized the social values of architecture and made me rethink about what is house today. I thought the spatial hierarchy in the house based on the concept Oku (depth) were not relevant anymore, and tried to imagine the "House without Oku" (**Fig.5**) ,alternative house in Tokyo today, without strong hierarchy in the house. It is a conceptual model without any site, but deeply engaged with Inside / Outside contrast. It consists of boxes in nested arrangement, with four different factors, which give different degree of accessibility to the city. Inner box, "room for all", where everybody enters is the most front in circulation. Space between outer box and inner box, "rooms for nobody", serves for circulation but almost hidden from outside. Each circulation end up in the small room with full opening, connecting two boxes as structure, at the same time connecting inside and outside as window. These "rooms / windows for individual" are the deepest in circulation but most exposed front towards outside. The third box containing kitchen and bath nested in the "room for all", is the most inner but frontline of connection to the infrastructure. In consequence, there is no thoroughly Oku in this house. This is what I came up with when I was 29 years old.

It is a rather rudimentary expression, but is the idea I had in mind following Shinohara, Ito and Sakamoto. In that sense House without Oku reveals the critical space of Inside / Outside contrast together with the works of previous generation.

Today, the most representative urban pattern in Tokyo is residential areas that sprawl out. As I previously explained, it came from the way of the reconstruction after WWII.Tokyo is not a city of skyscrapers. And also, Japanese houses have a shorter lifespan compared to other countries. Approx. every 30 years, Japanese houses have to be regenerated so it is a field where metabolism is actually happening. In the 1960's World Design Conference held first time in Japan, Kurokawa ,Kikutake, Maki, Otaka, Kawazoe manifested Metabolism. But what actually happens in Tokyo, was quite different from they imagined (**Fig.6**). '60S metabolism believed that the urban creation would achieve by the concentration of power and capital, which is clearly modeled by the Core and Capsule composition. Core contains lifelines and circulation, and a Capsule is a one-room house for individual. We call this "Core Metabolism". However, Tokyo has been developed by the dispersed and completely decentralized patterns with a lot of voids in it. I call this "Void Metabolism". In such environment we have to build houses. Particularly the architects of my generation, from the 1990s onward, worked for younger clients who wish to live in the inner city in order to avoid taking long commuter train every day. It was also the moment when the houses built around 50's-70's reached the time to be regenerate. The bubble economy also accelerated

Fig.5: Nakgin Capsule Tower by K.Kurokawa (1972) and the Aerial view of Setagaya ward (by T.Homma, 2000)

the regeneration process of house since the price of land surged, but the inheritance tax stayed very high. When the property was handed down to sons and daughters, it had to be subdivided into pieces to let successor pay the tax. This process only happens under the initiative of each family, then the timing of regeneration is up to them. Therefore, the property size is getting smaller and smaller, and the final picture of neighborhood could be very at random. You could meet such situations in which the first-generation houses from 20's and second-generation houses from 50's are remaining simultaneously, and then the third-generation from 80's, in the same neighborhood. So this confusion is also a kind of characteristic of Tokyo. Through this process, detached house typology has become introverted, by too much dedication for nuclear family. The window has become smaller. What we used to call a garden cannot be called a garden anymore, only a gap space. The transformation of individual detached house typology in 20th would be summarized as the history of losing generosity.

The 4th generation

Then speaking of the fourth-generation houses, after 2010, how they should be? If the houses formally became too pure for nuclear families, maybe a space with no family members could be created. Too much introverted is a past feature, then we can provide more opportunities to spend time in the articulated exterior space and also redefine the gap space. This is what we are proposing as the premise of 4th generation houses, and based on this idea I am designing houses today.

Fig.7: Mini House by Atelier Bow-Wow

Fig.8: A house under Atelier Bow-Wow, where I work and live.

Take for instance a highly concentrated area to build a house: if you have a huge space inside, you can do whatever you want; however, today's house in the city is limited in size. Particularly in this case of Mini House (**Fig.7**), the space area is about 60 square meters. If the house is completely closed, making strong contrast between inside and outside, the life in the house wouldn't be delightful. Because the contrast between inside and outside often judges surrounding elements in abstract manner, canceling the subtle differences among them. In contrary, if the gap space between houses are perceived as part of the livelihood from inside of the house, it would be very interesting especially in the densely built environment.

Rather than making a strong separation between inside and outside, we have trees, we have the neighbor's windows and sky, and we have a road, but there is little traffic, so maybe we have to take these elements into consideration. We put small volume in the middle of the site, and protruded small volume from center towards the site border, creating complex gap spaces between adjacent buildings with enjoyable links to those surroundings through windows. They became tangible surroundings enriching the livelihood. This is when we left from the critical space of inside / outside contrast, and went into ecological turn of house design.

When we talk about ecology, we are obliged to confront a planetary scale. That's why things get more complicated in architecture since it is always deal with the scale of our daily life. This scale gap should be overcome. I guess that thinking about livelihood might resolve the scale gap. In which condition are we living in? What does surround us? Whom and what are we living together with? Those question makes us understanding our livelihood as network of things, which is scale free.

I myself am approaching this issue of livelihood from two different type of networks overlapping each other. One is ethnographical network, and the other is industrial society network (**Fig.9**). 20c architecture was the project to bring people from ethnographical network into industrial society network. Livelihood in the city is very much depended on Industry. Most of things surround us are provided from industry. But fisherman living in remote area still keep strong link with ethnographical network while using industrial products, so they are hybrid. They have better accessibility to local resources with their own skills and knowledge. Comparison between different livelihood might reveal the barrier between resource and people, the canalization which encourages industry, and the assemblies where specialist and industry make most of decision keeping people away.

Actually the hybrid is where we all found ourselves; 21c architecture is the project to people properly into hybrid zone of two network.

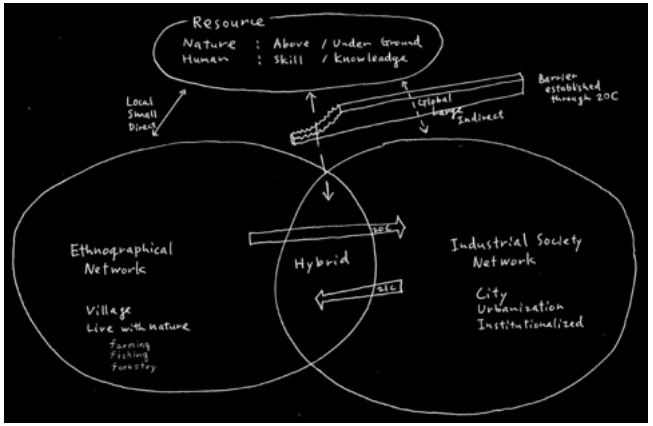


Fig.9: Ethnography vs Industrial Society : New contrast producing today's narratives of architecture.

Part 2:

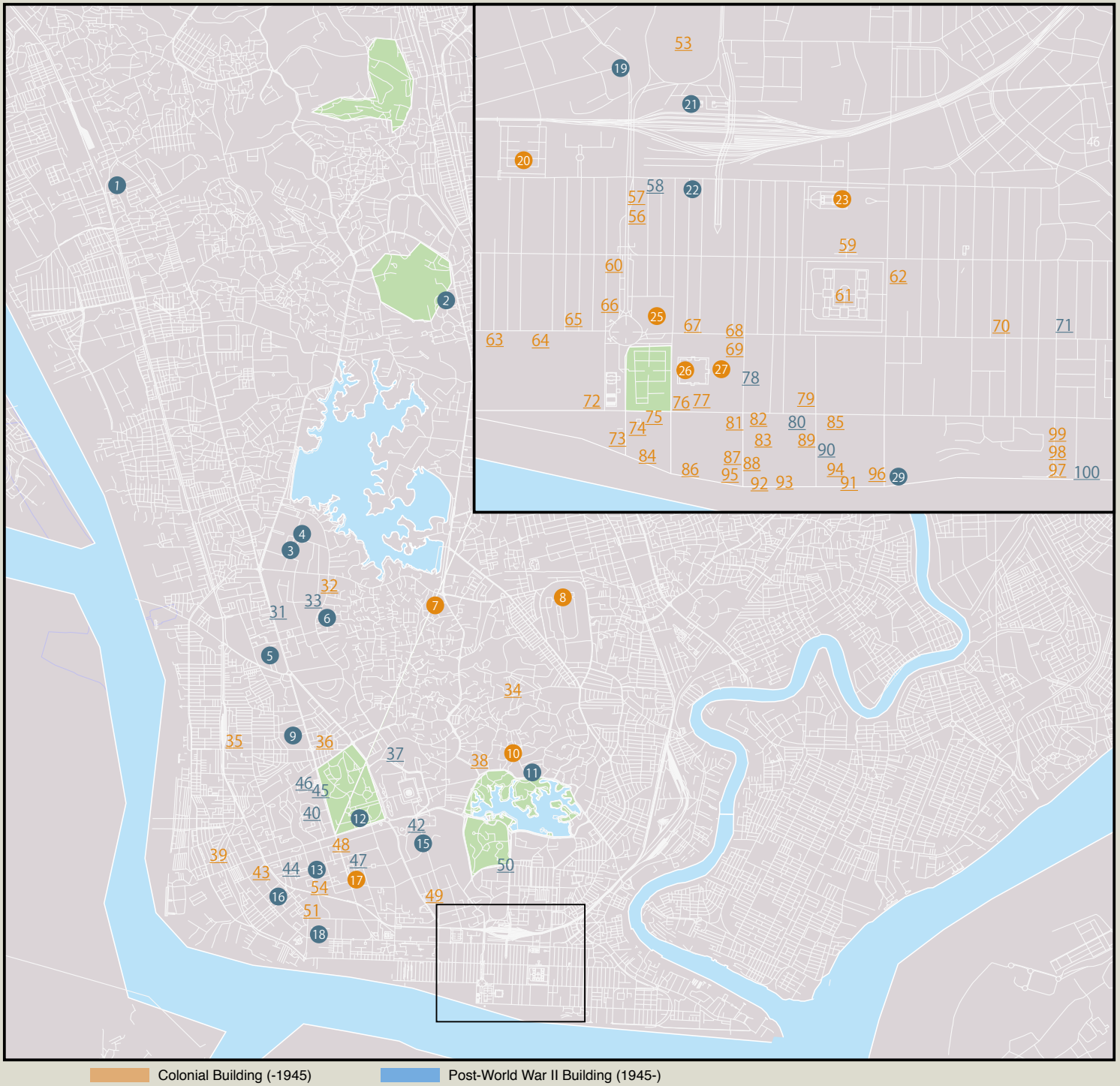
Inventory of modern Buildings

1- Inventory of modern Buildings in Yangon

2- Inventory of modern Buildings in Jakarta

3- Modern Architecture Literacy Development:
The mASEANa Project in 2017

Inventory of modern Buildings in Yangon



History of modern architecture in Yangon

Win Thant Win Shwin (MTU)
Su Su (MTU)
Thet Mon Htoo (MTU)

Origin of Engineering College in Myanmar

The beginning of Myanmar's nation building rerouted again with the hopeful era of socialism in 1962. Just like in the final episode of colonial era, expressing nationality has made some conception of identity for group within group. There is a notion of different state from different ethnic group started forcing on own regional development. Series of human development programs in Architecture and Engineering disciplined lasted for the duration of 15 years or more.

The private British company, known as B.O.C has developed the oil and gas industry from mining all the way to the production of consumer products internationally, which led them to develope the engineering college to support their business. Mostly in geological engineering, chemical engineering, civil and structure engineering. In 1954, the early post independent period, the college started offering the Architecture education for the first time. We have the understanding that the faculty of architecture program created with the diverse student body from variety of regions, different ethnics and economical background. On the contrary, before and during the development of BOC's architectural faculty, the first generation of more than 20 privileged registered Myanmar architects were educated abroad, mostly in India, U.K and U.S. This is an intrigued information to investigate further how their practices were differed from each other and there are a few projects that can help render this question.

Earlier Attempt with Modernity

City hall of Yangon was opened in 1940, eight year before the independent from British Colonialism (**Fig.1**). Started the design phase in 1925 by LA McClumpha and AG Bray Architects, where Si Thu U Thin was in charge of the design, he was trained as civil engineer prior to this project. With the mixed design of three storey arcade which echoes the colonial architecture of Bombay, still it is the first building that has dialogue with the public, Addresssing the national identity. Built with modern method of steel and concrete yet it has unified with decorative elements such as with the pyathatt (tiered roof), peacocks, purple nagar (dragons) and lotus flower motif.

This building was recognized as a symbol of nationalism, designed by 2nd registered Myanmar architect. Public was very engaged with this building even for private activities such as wedding and graduation ceremonies, where public activities in government building were not a "Norm". There seems to be no other critical questions toward this design but lately, some Myanmar scholars are questioning on some of the traditional elements were used inappropriately, especially in terms of function and meaning. Twenty years after the completion of Yangon City Hall, Russian lecturer from R.I.T wrote about this building as half-breed and described as wearing western uniform with Myanmar head band in the Guardian Newspaper. Burmese scholar defended as this is the modern building and expressing that the Myanmar's national identities in still in the state of flux.

Being another outstanding modern building in Yangon completed in 1956, this University of Medicine has been the home for the former College of Engineering and Architecture department from 1958-1964 (**Fig.2**). This project influenced many Myanmar architects, which BOC's graduates worked on this project from drafting, documentation to onsite coordination and construction managing. Raglan Squire is the architect of this building, who was famous after reconstruction of London. There were a few projects in Myanmar by his team and this building was one of the most celebrated one, which he himself made remark as, "Could anything quite so magnificent ever happen again for me, personally, in the rest of my life?" Local artist and craftsman were commissioned to do many decorative art works, however understanding on how these art works were perceived by students and public is unknown.

This project was formed by adversary of political influence between United States and the Soviet Union. Some of these facts may not have any meaning during that time but the funding for this project was channel through Colombo Plan, by U.S.A. What are the public opinion of a nonaligned independent nation and how was the celebration of post independent period and conceptualized the unity of multi-ethnicity? The building layout seems to be well connected to the urban fabric as intended and known to have many cultural activities performed in it.

This highly symbolic and modernized, religious building was commissioned by the first prime minister U Nu and designed by American architect Benjamin Polk (**Fig.3**). It was built during the most intensive time of political changes from within and outside of Burma. General Ne Win becoming active in political scene by proclaiming that the country is struggling with communist and separatist. This

Fig.1: Yangon City Hall in 1945, after World War II

Fig.2: University of Medicine (Former Rangoon College of Engineering)

Fig.3: Tri-Pitake Library, Yangon 1956 - 1961

building was the last scope of the whole campus development and public had limited access after 1964 but associated with U Nu attempted to declare Buddhism for the state religion, a decision that alienated religious minorities and stoked political tensions. Architecturally, the spatial concept was known to be developed from the experience of being inside a " Cave " with many symbolic meaning.

In 1962, the modern movement has evolved into another path with the General Ne Win stages a military coup d'état. Soviet influenced has overwhelmed the Myanmar's public buildings such as the Innya lake Hotel (**Fig.4**) built with Sanatorium Architectural Style. However, larger entrance and deep balcony are responded the climate. Right after 1962, the Department of Architecture and Engineering has move to this Soviet designed University Campus. This period has know to be the beginning of inward-looking and isolationist path.

Under the ideology of Socialist government, private architectural practices were being dissolved under Ministry of Construction. After 1970's most graduates from the Department of Architecture has no where to practice and little opportunities to gain experience.

There are two groups we can consider them as pioneers of modern movement, even under economical and political downturn. First group of pioneer architects who were trained at B.O.C college took part in some architectural milestones of the time. U Bo Gyi who designed the Mausoleum of Daw Khin Kyi, has a few monument projects and some are even demolished during the socialist era.

The Mausoleum of Thakin Kodaw Hmaing on the left side was designed by U Kyaw Min, who was trained in MIT, USA. He worked under Tibbetts Abbot M & Mc Cathy and did many cultural projects in Myanmar. Several young architectural graduates were sent to School of Architectural Associations (AA) in London during late 50s and early 60s. U Tun Than, who was graduated from B.O.C as 1st batch, designed the Children Hospital where he applied what he studied on Tropical Architecture in AA.

First Myanmar Architectural Firm, "A.I Group"

During the time when U Nu was Prime Minister, Thamaing University Complex, Technical and Vocational Training School Complex and Kabaraye Religious Complex were established/ started establishing. Especially after a decade long of the socialist era, the biggest constraint for being lack of opportunities for creating architectural milestone is linked to the lack of freedom and appreciation of modern understanding. Architects were rarely think holistically on how building complex linked to the city fabric. Although B.O.C graduated architects U Bo Gyi, U Tin Tun and U Aung Gyi Myint established "AI groups", they had to dissolve it in 1964 after Publicitization and they had to join Public work Department as government servants.

Some Move of Architectural Practice in Myanmar

This iconic pavilion, mimicking a barge is designed by U Kyaw Zaw and traditional design direction was consulted by U Ngwe Hlaing (**Fig.5**). This is the replica of Myanmar Pavilion in 1970 Osaka World Exposition and the General Nay Win commissioned this project to express the anti-foreign influences. Regardless of forcing the public and creating the national images with "self-orientalization", this building can still be mentioning as part of the modernization. Recreating image from the past even though this twin birds (Karaweik) has no record of being used by the King in the past. Constructed with steel and concrete is also a tension between new technical knowledge and understanding of Myanmar traditional wooden construction. This strategy of achieving global admiration was in a way part of self identification of the nation. However, there are many critical questions left to be answered. What is the national identity and how can the Myanmar's citizen, formed with many ethnics and religions, be identify themselves with this image of the former capital city.

The second group of pioneers on modern architecture did not have much opportunities to test and practice design, however up until 1968 , ministry of construction form a new architecture design team formed under the management of U Kyu Kyaw. They named it, Architect Group 2, affiliated to Governmental Department, but for recruited architects, who are non -government servants, seems to be a little paradise, created many modern residential buildings in the beginning and all sorts of building type for Ministry of Industry, Ministry of Education and some other.

The Central Library is one of the best examples of Architect Group 2 and Architect U Kin Maung Lwin led this project with quality of passive cooling, natural lighting and ventilation (**Fig.6**). This project has quietly showcased the good tropical modern design which can still be achieved with limited means. This library houses the six hundred thousand collections nowadays, which is three times more than the original design intent.

In early 80's, the deterioration of the government system has effected the every aspect of Myanmar modernization, which include the architecture and engineering education systems as well as professional practices. The Architect Group 2 was finally dissolved in early 90's due to the financial failure of the country economic system.

Fig.4: Innya lake Hotel

Fig.5: Karaweik

Fig.6: University Central Library 1976

Reference

Fig.1: http://www.angloburmeselibrary.com
Fig.2: http://www.angloburmeselibrary.com
Fig.3: Architectural Guide Yangon
Fig.4: http://www.angloburmeselibrary.com
Fig.5: Architectural Guide Yangon
Fig.6: Architectural Guide Yangon

01 Yangon Technological University (Rangoon Institute ofTechnology)

Address: Insein Road
Construcution Year: 1958-1961, **Function:** School
Architect: Pavel Stenyushin

02 Pitaka Taik Library

Address: Kaba Aye Pagoda Road
Construcution Year: 1956-1961, **Function:** Library
Architect: Benjamin Polk

03 Universities Central Library

Address: Yangon University Estate
Construcution Year: 1976, **Function:** Library
Architect: U Kin Maung Lwin

04 Inya Lake Hotel

Address: 37 Kaba Aye Pagoda Road
Construcution Year: 1958-1962, **Function:** Hotel
Architect: Viktor Andreyev and Kalenya Kislava

05 University of Medicine-1 (Rangoon College of Engineering)

Address: Pyay Road
Construcution Year: 1954-56, **Function:** School
Architect: Raglan Squire

06 Residence

Address: Inya Rd, Yangon
Construcution Year: Unknown, **Function:** Residence
Architect: U Kyu Kyaw

07 Kyaikkasan Race Course (Rangoon Turf Club)

Address: South Race Course Road
Construcution Year: 1926, **Function:** Public Facility
Architect: Unknown

08 House of Memories (former Burmese Independence Army Headquarter)

Address: 290 U Wizara Road
Construcution Year: Unknown, **Function:** Shop
Architect: Unknown

09 Zayyawaddy Monastrey

Address: Zayawdady Street, Sanchaung
Construcution Year: Unknown, **Function:** Religious Facility
Architect: Unknown

10 Ngadatgyi Pagoda (Seated Buddha)

Address: Shwegondaing Lane
Construcution Year: 1920, **Function:** Religious Facility
Architect: Unknown

11 Technical High School

Address: t23 Natmauk Road
Construcution Year: 1954-56, **Function:** School, Research Institute
Architect: Raglan Squire

12 Planetarium

Address: 57 Ahlone Road, inside People's Park
Construcution Year: 1986-87, **Function:** Public Facility
Architect: Unknown

13 Residence

Address: Pyidaungzu Yeiktha Street
Construcution Year: Unknown, **Function:** Residence
Architect: Unknown

14 Governor's Residence Hotel (Kayah State Governor's Residence)

Address: 35 Taw Win Road
Construcution Year: 1920, **Function:** Hotel
Architect: Unknown

15 Thakin Kodaw Hmaing Mausoleum

Address: Shwedagon Pagoda Road
Construcution Year: 1966, **Function:** Monument
Architect: U Kyaw Min

16 Residence

Address: Min Ye Kyaw Zwa Road
Construcution Year: Unknown, **Function:** Residence
Architect: Unknown

17 Pegu Club

Address: Zagawar Street
Construcution Year: 1882, **Function:** Public Facility
Architect: Unknown

18 University of Nursing

Address: Bo Gyoke Road
Construcution Year: Unknown, **Function:** School
Architect: Unknown

19 Thamada (President) Hotel and Cinema

Address: 5 Alan Pya Pagoda Road
Construcution Year: 1956-64, **Function:** Theatre
Architect: Unknown

20 Bogyoke Aung San Market (Scott's Market)

Address: Bogyoke Road
Construcution Year: 1926, **Function:** Market
Architect: Unknown

21 Central Railway Station

Address: Kun Chan Road
Construcution Year: 1947-54, **Function:** Railway Station
Architect: U Hla Gyaw

22 Thwin Cinema

Address: Bo Gyoke Rd, Yangon
Construcution Year: Unknown, **Function:** Theatre
Architect: Unknown

23 St Mary's Cathedral

Address: 372 Bo Aung Kyaw Road
Construcution Year: 1899-1911, **Function:** Religious Facility
Architect: Jos Cuypers

24 Theingyi Market

Address: Mahabandoo Road
Construcution Year: 1850, **Function:** Market
Architect: Unknown

25 City Hall

Address: Mahabandoo Road
Construcution Year: 1925-40, **Function**: Government Building
Architect: U Tin, LA McC/umpha and AG Bray, Clark & Greig and wAC Martin & Co.

26 High Court

Address: 89-124 Pansodan Street
Construcution Year: 1905-11, **Function**: Government Building
Architect: James Ransome , Bagchi & Co.

27 Office

Address: Pansodan Street, Yangon
Construcution Year: Unknown, **Function**: Office
Architect: Unknown

28 Strand Hotel

Address: 92 Strand Road
Construcution Year: 1901, **Function**: Hotel
Architect: John Dorwood, Catchatoor & Co.

29 Residence

Address: Strand Rd Yangon
Construcution Year: Unknown, **Function**: Office
Architect: Unknown

30 Kyundaw Lane Ordination Hall

Address: Bargayar Road, Sanchaung
Construcution Year: Unknown, **Function**: Public Facility
Architect: Unknown

31 U Soe Lin Residence

Addresss: 80c Inya Road
Construction Year: 2014, **Function**: Residence
Architect:U Soe Lin

32 Yangon University

Addresss: Yangon University Estate
Construction Year: 1920, **Function**: School
Architect:Various architects

33 U Kyu Kyaw House

Addresss: Inya Rd, Yangon
Construction Year: Unknown, **Function**: Residence
Architect:U Kyu Kyaw

34 State Fine Arts School (Lim Chin Tsong Palace)

Addresss: 131 Kaba Aye Pagoda Road
Construction Year: 1915-1919, **Function**: School
Architect:Clark & Greig

35 Kohtatgyi Pagoda

Addresss: Bargayar Road, Sanchaung
Construction Year: 1905, **Function**: Religious Facility
Architect:Unknown

36 Myaynigone Jmh Mosque

Addresss: No.248, Bargayar Road, Sanchaung
Construction Year: Unknown, **Function**: Religious Facility
Architect:Unknown

37 Martyrs' Mausoleum

Addresss: Ar Zar Ni St
Construction Year: 1984, **Function**: Monument
Architect:U Sun Oo

38 Bogyoke Aung San Residence

Addresss: 25 Bogyoke Museum Lane
Construction Year: 1921, **Function**: Museum
Architect:Unknown

39 No.(4) Basic Education High School, Ahloe

Addresss: Kyee Myin Daing kanner Road, Ahlone
Construction Year: 1872, **Function**: School
Architect:Unknown

40 Yangon Region Parliament

Addresss: pyay Road/Ahlone Road
Construction Year: 1986-1996, **Function**: Government Building
Architect:Public Works Department

41 Yangon International Hotel

Addresss: 330 Ahlone Road
Construction Year: 1990-1995, **Function**: Hotel
Architect:Unknown

42 Daw Khin Kyi Mausoleum

Addresss: Shwedagon Pagoda Road
Construction Year: 1989, **Function**: Monument
Architect:U Kyaw Min

43 St Theresa's Catholic Church

Addresss: 59 Min Ye Kyaw Zwa Road
Construction Year: 1927, **Function**: Religious Facility
Architect:Unknown

44 Children's Hospital

Addresss: Kha Yay Pin Street
Construction Year: 1970-1978, **Function**: Hospital
Architect:U Tun Than

45 Residence

Addresss: Pyidaungzu Yeiktha Street
Construction Year: Unknown **Function**: Residence
Architect:Unknown

46 Residence

Addresss: Pyidaungzu Yeiktha Street
Construction Year: Unknown, **Function**: Residence
Architect:Unknown

47 National Museum of Myanmar

Addresss: 66/74 Pyay Road
Construction Year: 1990-1996, **Function**: Museum
Architect:Public Works Department

48 June XI Business Centre (Prome Court)

Addresss: 36 Pyay Road
Construction Year: 1921-1922, **Function**: Office
Architect:Clark & Greig

49 Basic Education High School 2 Dagon (Myoma National High School)

Addresss: 353 Myoma Kyaung Street
Construction Year: 1929-1931, **Function**: School
Architect:U Tin

50 Saint Anthony Church

Addresss: No. 24, Upper Pansodan Street, Mingalar Taung Myunt
Construction Year: Unknown, **Function**: Religious Facility
Architect:Unknown

51 Cushing Hall

Addresss: Aung Yadana Street
Construction Year: 1923, **Function**: Office
Architect:Unknown

52 National Theatre of Yangon

Addresss: Myoma Kyaung Street
Construction Year: 1987-1991, **Function**: Theatre
Architect:Unknown

53 Bogyoke Aung San Stadium (Burma Athletic Association Grounds)

Addresss: Zoological Garden Road
Construction Year: 1930-1958, **Function**: Public Facility
Architect:Unknown

54 Office

Addresss: Min Ye Kyaw Zwa Road
Construction Year: Unknown, **Function**: Office
Architect:Unknown

55 Yangon General Hospital

Addresss: Bogyoke Road
Construction Year: 1904-1911, **Function**: Hospital
Architect:Henry Hoyne-Fox and HenrySeton-Morris

56 Waziya Cinema (New Excelsior Theatre)

Addresss: 327 /329 Bogyoke Road
Construction Year: 1920, **Function**: Theatre
Architect:Unknown

57 The Bible Society of Myanmar (British and Foreign Bible Society)

Addresss: 262 Sule Pagoda Road
Construction Year: 1910, **Function**: Shop
Architect:Robinson & Mundy

58 Shae Saung Cinema (Lighthouse Cinema)

Addresss: 198/200 Sule Pagoda Road
Construction Year: Unknown, **Function**: Theatre
Architect:Unknown

59 Basic Education High School 6 Botataung (St Paul's English School)

Addresss: Anawratha Road/Thein Phyu Road
Construction Year: 1885-1922, **Function**: School
Architect:Thomas Swales

60 Central Fire Station

Addresss: 137-139 Sule Pagoda Road
Construction Year: 1912, **Function**: Public Facility
Architect:United Engineers Ltd

61 Ministers' Building (Secretariat)

Addresss: 300 Thein Phyu Road
Construction Year: 1889-1905, **Function**:Government Building
Architect:Henry Hoyne-Fox

62 Printing & Publishing Enterprise (Government Press Building)

Addresss: 228 Thein Phyu Road
Construction Year: 1906-1912, **Function**:Government Building
Architect:John Begg

63 Surti Sunni Jamah Mosque

Addresss: 149 Shwebontha Road
Construction Year: 1860, **Function**: Religious Facility
Architect:Unknown

64 Mogul Shia Mosque

Addresss: 91 30th Street
Construction Year: 1914-1918, **Function**: Religious Facility
Architect:Unknown

65 Cholia Jamah Mosque

Addresss: 114 Bo Sun Pet Street
Construction Year: 1936, **Function**: Religious Facility
Architect:AC Martin & Co.

66 Sunni Jamah Bengali Mosque

Addresss: 93 Sule Pag oda Road
Construction Year: 1800, **Function**: Religious Facility
Architect:Unknown

67 Ayeyarwady Bank (Rowe & Co.)

Addresss: 416 Mahabandoola Garden Street
Construction Year: 1908-1910, **Function**: Bank
Architect:Charl es F. Stevens

68 Office

Addresss: 37th Street
Construction Year: Unknown, **Function**: Office
Architect:Unknown

69 Myanma Post and Telecommunications (Central Telegraph Office)

Addresss: 125-133 Pansodan Street
Construction Year: 1913-1917, **Function**: Office
Architect:John Begg

70 Basic Education High School 2 Pazundaung

Addresss: Maha Bandula Road
Construction Year: Unknown **Function**: Office
Architect:Unknown

71 Office

Addresss: Maharbandula Road
Construction Year: Unknown **Function**: Office
Architect:Unknown

72 Former Myanma Oil and Gas Enterprise Headquarters (Burmah Oil Company)

Addresss: 604-608 Merchant Road
Construction Year: 1908-1910, **Function**: Office
Architect:Charles F. Stevens

73 Myanma Economic Bank Branch 3 (Bank of Bengal and Imperial Bank of India)

Addresss: 15-19 Sule Pagoda Road
Construction Year: 1914, **Function**: Bank
Architect:Unknown

74 Yangon Stock Exchange (Reserve Bank of India)

Addresss: 24-26 Sule Pagoda Road
Construction Year: 1937, **Function**: Bank
Architect:G Douglas Smart

75 Former US Embassy (Balthazar & Son Building)

Addresss: 581 Merchant Road
Construction Year: 1926, **Function**: Government Building
Architect:Unknown

76 Myanma Foreign Trade Bank (Hongkong and Shanghai Banking Corporation)

Addresss: 564 Mahabandoola Garden Street
Construction Year: 1901, **Function**: Bank
Architect:Unknown

77 Innwa Bank (Mercantile Bank of India)

Addresss: 554-556 Merchant Road
Construction Year: Unknown, **Function**: Bank
Architect:Unknown

78 Office

Addresss: Pansodan Street
Construction Year: Unknown, **Function**: Office
Architect:Unknown

79 YCDC Bank (A Scott & Co.)

Addresss: 526-532 Merchant Road
Construction Year: 1902, **Function**: Bank
Architect:Unknown

80 Sarpay Beikman

Addresss: No. 361, Pyi Road, Sanchaung
Construction Year: 1947, **Function**: Public Facility
Architect:Unknown

81 Internal Revenue Department (Rander House)

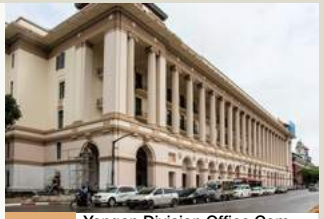
Addresss: 55-61 Pansodan Street
Construction Year: 1932, **Function**: Government Building
Architect:Unknown

82 Sofaer's Buildings

Addresss: 62 Pansodan Street
Construction Year: 1906, **Function**: Public Facility
Architect:Thomas Swales and Isaac Sofaer

83 Inland Waterways Department (Irrawaddy Flotilla Company)

Addresss: 50 Pansodan Street
Construction Year: 1933, **Function**: Office
Architect:AG Bray



84 Yangon Division Office Complex (New Law Courts, Police Commissioner's Office)

Addresss: 56-66 Bank Street
Construction Year: 1927-31, **Function**: office
Architect:Thomas Oliphant Foster

85 Armenian Apostolic Church of St John the Baptist

Addresss: 66 Bo Aung Kyaw Street
Construction Year: 1863, **Function**: Religious Facility
Architect:Unknown

86 Custom House

Addresss: 132 Strand Road
Construction Year: 1912-1916, **Function**: Government Building
Architect:John Begg

87 Myanma Economic Bank Branch 2 (Chartered Bank of India, Australia and China)

Addresss: 27-41 Pansodan Street
Construction Year: 1939-1941, **Function**: Bank
Architect:G Douglas Smart

88 Myanma Agricultural Development Bank (National Bank of India)

Addresss: 26-42 Pansodan Road
Construction Year: 1930, **Function**: Bank
Architect:Thomas Oliphant Foster and Basil Ward

89 Bureau of Special Investigation (Tubantia Building)

Addresss: S7 Seikkantha Street
Construction Year: 1909, **Function**: Government Building
Architect:Unknown

90 Yangon Electrical Power Building

Addresss: Seikkantha Street
Construction Year: Unknown, **Function**: Office
Architect:Unknown

91 General Post Office (Bullock Brothers & Company)

Addresss: 39-41 Bo Aung Kyaw Street
Construction Year: 1908, **Function**: Office
Architect:AC Martin & Co.

92 Myanma Port Authority (Port Trust Office)

Addresss: 10 Pansodan Street
Construction Year: 1926-1928, **Function**: Office
Architect:Foster & Ward

93 Myanmar National Airlines (Bombay-Burmah Trading Corporation)

Addresss: 104 Strand Road
Construction Year: Unknown, **Function**: Office
Architect:Unknown

94 British Embassy (J & F Graham Shipping Co.)

Addresss: 80 Strand Road
Construction Year: 1900, **Function**: Government Building
Architect:Thomas Swales

95 Yangon Divisional Court and Department of Pensions (Accountant-General's Office and Currency Department)

Addresss: 1 Pansodan Street
Construction Year: 1900-1907, **Function**:Government Building
Architect:AC Martin & Co

96 Myanmar Red Cross Society Union Bar & Grill

Addresss: 42 Strand Road
Construction Year: 1959, **Function**: Hospital
Architect:Unknown

97 Monk School

Addresss: Botahtaung Pagoda Rd
Construction Year: 1962, **Function**: Office
Architect:Unknown

98 Monk School

Addresss: Botahtaung Pagoda Rd
Construction Year: 1962, **Function**: Office
Architect:Unknown

99 Monastrey

Addresss: Botahtaung Pagoda Rd
Construction Year: Unknown, **Function**: Residence
Architect:Unknown

100 Residence

Addresss: Botahtaung Pagoda Rd
Construction Year: Unknown, **Function**:Office
Architect:Unknown

Survey Members:
Jue Thet Chel Tun (Yangon Technological University)
John Tharaphe Khine (Yangon Technological University)
Keigo Kubishiro (Tokyo University of Science)
Hiroaki Anamizu (The University of Tokyo)

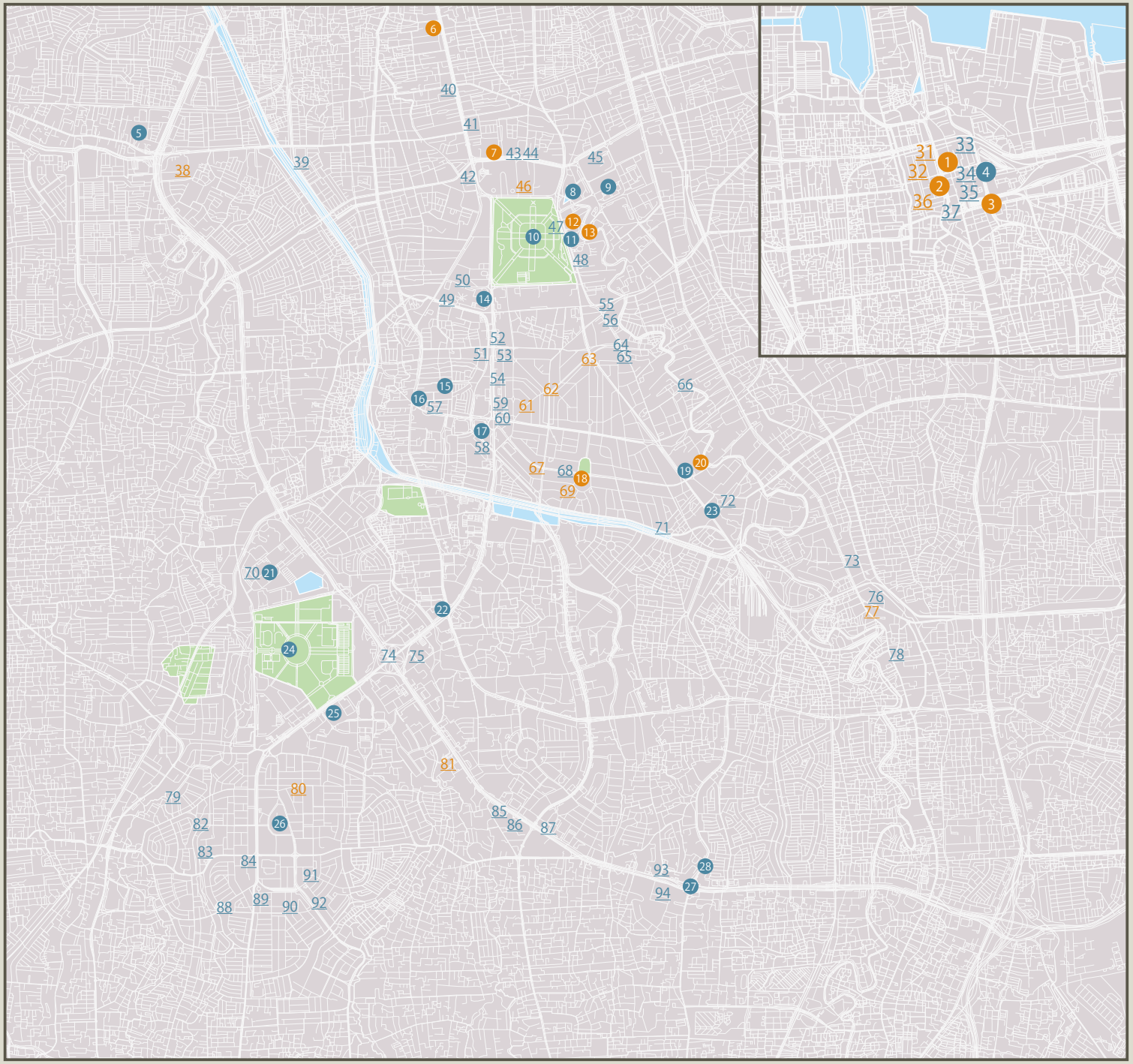
Pitaka Taik Library

The mASEANa Workshop with MTU

The mASEANa Workshop with MTU

University of Medicine-1

Inventory of modern Buildings in Jakarta



History of modern architecture in Jakarta

Setiadi Sopandi
(Perita Harapan University)

Modern Jakarta urban form is originally initiated by the southern expansion during the 19th century. Due to the failing environmental condition in the old Batavia – the former name of Jakarta -, the privileged colonial community began to settle at the outskirt of the city, to the south. Made possible by the land acquisition act, the prominent European and Chinese began purchasing large plot of lands deep into the previously restricted Priangan region and built retreat mansions with extensive gardens and plantations.

The old city of Batavia was extended to the south along the Molenvleit – a parallel street along the Ciliwung canal – ended at a newly open area called Weltevreden. In the mid of the 19th century, this area was still the outer city limit of Batavia, and was not developed as much. However, plans were laid out during the British-French interregnum period to prepare Weltevreden as the seat of power for the colonial administration. Following the plan, military facilities and governor general palace as well as other buildings (residential, church, and office) were built accordingly to the prominent architectural style of that era: the neo-classical style. White-washed masonry buildings adorned with classical cornices and columns were erected to dominate the expansive landscape of the new town. However, the area only began to significantly flourish during the last few decades of the 19th century centered on the commercial district of Pasar Baru and surrounding the large open space Koningsplein. The northwest corner of the Koningsplein became the seat for central government of the colony while the rest was sparsely occupied by few institutions.

Modern urban infrastructure grew the southern part of Batavia into a modern residential quarter connecting several enclaves and became a new urban center. In between 1871-1884 a railway stop was introduced into this area and was eventually established as one of the major station in the city. Meanwhile, the old city of Batavia also underwent major changes during the first three decades of the 20th century. New buildings – mainly offices – made with reinforced concrete and steel were introduced among the 17th century Dutch masonry structures, rows of Chinese shophouses, and canals. These early modern buildings brought by Dutch public works department officers and the private architectural practices experimenting with the prevailing styles in Europe; integrating local and orientalist decorative patterns in the neo-classical ornamentations as well as fresh sleek geometric modernist volumes.

This first generation of professional architects was preoccupied with developing architecture elements and expression effective responding to the tropical climate, to cast out unwanted heavy rainwater as well as excessive sunlight into the façade and the interior of the buildings. Until 1930s, interesting architectural projects flourished in the Batavia – adding modern features into the old city – as well as in the Weltevreden and the further extension of the city in Nieuwe Gondangdia (currently known as Cikini and Menteng area). Few notable modern buildings located within the old city were – to mention few - the Nederlandsche Handel-Maatschappij (1935-40) by architect J.J.J. Bruyn, C. van der Linde, A.P. Smits, the Nederlandsch-Indische Handelsbank (1937-40) by architect W.C.P. Schoemaker and J.F.L. Blankenberg, the Geo Wehry & Co (1925-26) by F.J.L. Ghijsels, and the Bataviasche Ooster Spoorweg Maatschappij (1929) by A.I.A. architecture firm (**Fig.1**).

During to the Japanese occupation and the following years of struggle for Indonesian independence there was relatively not many building projects commenced apart from the development of the new satellite town Kebayoran Baru located southwest of Jakarta.

Major urban development only commenced starting from the mid-1950s after Soekarno – the first president of Indonesia – launched several architectural design competitions and undertaken the challenge of Jakarta hosting the 4th Asian Games. The former Koningsplein was re-inaugurated as Medan Merdeka square and prepared as the center governmental district. The Medan Merdeka was initiated as the site for the National Monument, with a call for open competition in 1954 which won by architect Friedrich Silaban. However after several disputes, the final design of the monument was only decided in 1960 following the design by architect Soedarsono and finished only in 1975. At the southwest corner of the square was the Bank Indonesia headquarter designed after the competition entry won by architect Silaban. Silaban also won the competition for the national mosque, the Istiqlal, which is located at the northeast corner of the square. Silaban was also appointed to design

Fig.1: Nederlandsche Handels Maatschappij (NHM), designed by J.J.J. de Bruyn, C. van der Linde, dan A.P. Smits (1935-40)

Fig.2: Bank Indonesia (1955-1961), designed by Friedrich Silaban

Fig.3: Istiqlal Mosque (1954-1978), designed by Friedrich Silaban

Fig.4: Hotel Indonesia (1956-1962), designed by Abel Sorensen

Fig.5: Nikita Kurschev and Soekarno visited the construction site of Gelora Bung Karno sports complex (1960)

a monument to commemorate the acquisition of Papua territory from Netherlands in 1962 located at the Lapangan Banteng square with an orientation axis facing the National Monument. The area surrounding the Medan Merdeka continues as the seat for primary governmental institutions of the country (**Fig.2,3**).

Soekarno used the Asian Games momentum to further expand Jakarta to the south, integrating the satellite city of Kebayoran Baru into a greater Jakarta. Soekarno planned a grand boulevard starting from the southwest corner of the Medan Merdeka square leading to Kebayoran Baru. The boulevard is now known as Thamrin and Sudirman Avenue, the first financial district of Jakarta. Along the strip the first tall modern buildings of Jakarta were lined up to welcome delegates and dignitaries of the 1962 4th Asian Games.

Along the Thamrin Avenue, there are three notable architectural projects built under the Japanese War Reparation Fund. Sarinah Department Store is the first modern shopping center in Indonesia designed and built by Obayashi Corporation in 1966. Welcoming the 4th Asian Games delegates, Hotel Indonesia designed by Danish-American architect Abel Sorensen (commissioned in 1956) was built by Taisei Corporation and Adhi Karya, oriented towards the Selamat Datang monument and the roundabout that carries its name. Across the Hotel Indonesia, the first skyscraper in Southeast Asia, the Wisma Nusantara, was built by Mitsui Corporation and Kajima Corporation as the first Japanese attempt to design skyscraper structure on earthquake-prone region, forestalling the booming of skyscraper constructions in Japanese cities (**Fig.4**).

Halfway between the Medan Merdeka and Kebayoran Baru satellite town, it was decided to develop a 300-hectare plot of land in Senayan to be the venue of the 4th Asian Games. Within a relatively short time, the plot was cleared and plotted by a team of Russian architects and engineers under Technoexport, Moscow. The sport complex project – named Gelora Bung Karno - consists of the grand 150,000-sheltered-seating main stadium accompanied by the 7,000-seating indoor stadium, a tennis stadium, an aquatic center, an athletic stadium, and several other supporting facilities. The existence of the sport complex and the construction of Semanggi Interchange (which allows the new western arterial access crossing the Thamrin-Sudirman axis) marked the further modern extension of Jakarta not only to the south, but also to the west and the southeast (**Fig.5**).

The government-commissioned monumental projects in Jakarta initiated from the 1956 to 1965 were mostly charged with patriotism and nationalism in the face of heightening global anti-imperialism and early Cold War politics, as well as a beacon of national integration during the crisis of Indonesian political disintegration.

After giving an international presence through the 4th Asian Games, Indonesia was engaged in an armed conflict with the establishment of the Federation of Malaya due to British support in 1965. This maneuver resulted in Indonesia's membership withdrawal from the United Nations and initiated an alliance namely the Conference of the New Emerging Forces (CONEFO). Also unhappy with many criticism of engaging international politics in the 4th Asian Games, Soekarno also initiated a counter to the Olympic Committee by establishing the Games of the New Emerging Forces (GANEFO). The event was held in the Gelora Bung Karno a year after the 4th Asian Games.

In a rush, Soekarno commissioned a building project to host the secretariat and assembly for the CONEFO. The undeveloped northern portion of Gelora Bung Karno complex was chosen for the site of nation-wide design competition. A design by young architect Soejoedi Wirjoatmodjo and engineer Sutami was selected and brought rapidly to construction. However the project never hosts the intended function as Indonesia went through the change of regime, and aborted the idea to establish the CONEFO. The venue was finished and since then used as the National Parliament building.

Behind the highlights of the political architecture of Jakarta, there were notable development in mid-century modern urban lifestyles introduced through architectural pieces over the decades. Architect Liauw Goan Sing designed the Metropole cinema building in 1939, which was only completed in 1949. Between 1960-1965 architect Friedrich Silaban was in-charged of many governmental office buildings such as the BNI 46 (1961) – located in the old part of Jakarta, amidst the 19th and early 20th century buildings – and the Gedung Pola (1962) – a grand gallery intended as the showcase of Indonesian infrastructural development. Apart from the few built projects, many of Silaban's commissions were left unbuilt or not fully realized.

Since the 1950s, the Kebayoran Baru satellite town continued to be develop and catered growing population of Jakarta with modern house types and neighborhoods. In the 1960s many other areas were also planned into towns, such as Grogol, Pulomas, Tebet, Senen, Ancol, Cempaka Putih, Krekot following the Jakarta greater planning ordinance carried under the new governmental regime. Since the late 1960s, in order to plan and to finance the future growth of the capital, the provincial government set up a pioneering public-private corporation – Pembangunan Jakarta Raya – that is in-charged of many infrastructure projects, real estate development, as well as architectural projects. Since then, the provincial government relies mostly on private sectors to develop Jakarta urban .

Reference

Fig.1: ABN AMRO Bank, Art & History Department, Amsterdam.
Fig.2: F. Silaban Archive, Bogor.
Fig.3: William Sutanto, 2016.
Fig.4: Bodmer, F. & Mohammad Ali. Djakarta Through the Ages. Jakarta: Government of the Capital City of Djakarta, 1970.
Fig.5: http://forum.idws.id/threads/soekarno-gagarin-nikolaev-mengenang-persahabatan-rusia-dengan-indonesia.468122/ [accessed September 8th, 2016].

01 Post Office

Address: Jl. Taman Fatahillah No.3, West Jakarta
Construcution Year: 1928, **Function:** Office
Architect: Unknown

02 Athena(Club) from 2002

Address: Jl. Kali Besar Barat no. 22, West Jakarta
Construcution Year: Unknown, **Function:** Bank
Architect: Unknown

03 Jakarta City Station (Jakarta Kota)

Address: Jl. Lapangan Stasiun No. 1, West Jakarta
Construcution Year: 1929, **Function:** Public Facility
Architect: Unknown

04 BNI 46 Bank Office

Address: Jl. Taman Stasiun Kota No.1, West Jakarta
Construcution Year: 1961, **Function:** Bank
Architect: F. Silaban

05 Gereja Katolik Santo Kristoforus

Address: Jl. Lada, Pinangsia, West Jakarta
Construcution Year: Unknown, **Function:** Religious Facility
Architect: Bian Poen

06 Gedung Arsip Nasional

Address: Jl. Satria IV Blok C No.68, West Jakarta
Construcution Year: 1760, **Function:** Public Facility
Architect: Han Awal, Budi Lim

07 Asuransi JIWASRAYA juanda

Address: Jl. Gajah Mada No. 111, West Jakarta
Construcution Year: Unknown, **Function:** Office
Architect: Unknown

08 Istiqlal Mosque

Address: Jl. Ir. Haji Juanda No.34, Central Jakarta
Construcution Year: 1978, **Function:** Religious Facility
Architect: F. Silaban

09 Monument Pembebasan Irian Barat

Address: Jl. Veteran, Central Jakarta
Construcution Year: 1963, **Function:** Monument
Architect: Unknown

10 National Monument

Address: Jl. Taman Wijaya Kusuma, Central Jakarta
Construcution Year: 1975, **Function:** Monument
Architect: Soekarno and Soedarsono

11 Gedung Kwartir Nasinona 1

Address: Kawasan Lapangan Banteng, Sawah Besar, Central Jakarta
Construcution Year: Unknown, **Function:** Office
Architect: Unknown

12 National Search & Rescue Body, Transportation Research & Development, Training Divition

Address: Jl. Medan Merdeka, Central Jakarta
Construcution Year: 1864, **Function:** Government Building
Architect: Unknown

13 Gedung Garuda

Address: Jl. Merdeka Timur No.9, Central Jakarta
Construcution Year: Dutch period, **Function:** Government Building
Architect: Unknown

14 Bank Indonesia Thamrin

Address: Jl. Merdeka Timur No.17, Central Jakarta
Construcution Year: 1962, **Function:** Bank
Architect: F. Silaban

15 Masjid Jami'Said Na'Um

Address: Senen, Central Jakarta
Construcution Year: 1976, **Function:** Religious Facility
Architect: ADI MOERSID

16 Rumah Susun Tanah Abang Blok A

Address: Jl. M. H. Thamrin No. 2, Central Jakarta
Construcution Year: 1981, **Function:** Residence
Architect: Unkonwn

17 Hotel Indonesia

Address: Jl. Kebon Kacang 9 No. 25, Central Jakarta
Construcution Year: 1962, **Function:** Hotel
Architect: F. Silaban

18 BAPPENAS Office

Address: Jl. Taman Suropati No. 2, Central Jakarta
Construcution Year: 1925, **Function:** Government Building
Architect: AIA Algemeen Ingenieurs En Architecten Bureau

19 Megaria 21

Address: Jl. Cilacap No.1, Menteng, Central Jakarta
Construcution Year: Unknown, **Function:** Theatre
Architect: Unknown

20 Bioskop Metropole

Address: Jl. Pangeran Diponegoro, Central Jakarta
Construcution Year: 1932, **Function:** Government Building
Architect: Liauw Goan Sing

21 DPR/MPR Parliament Building

Address: Jl. Pegangsaan 21, Menteng Central Jakarta
Construcution Year: 1972, **Function:** Government Building
Architect: Soejoedi Wirjoatmodjo

22 Wisma Dharmala

Address: Jl. Jenderal Gatot Subroto No. 6, Central Jakarta
Construcution Year: 1989, **Function:** Office
Architect: Paul Rudolph

23 Gedung Perintis Kemerdekaan

Address: Jl. Jenderal Sudirman Kav. 32, Central Jakarta
Construcution Year: Unknown, **Function:** Office
Architect: F.Silaban

24 Gelora Bung Karno Main Stadium

Address: Jl. Pintu V-VI Lingkar Senayan, South Jakarta
Construcution Year: 1962, **Function:** Public Facility
Architect: F. Silaban

25 Sequis Centre

Address: Jl. Jend. Sudirman 71, Senayan, South Jakarta
Construcution Year: 1979, **Function:** Office
Architect: UK architect

26 Department of Public Works

Address: Jl. Pattimura, No. 20, Selong, Kby. Baru, South Jakarta
Construcution Year: Unknown, **Function:** Government Building
Architect: Unknown

27 Patung Dirgantara

Address: Jl. Gatot Subroto, RT.1, Kota Jakarta Selatan
Construcution Year: 1966, **Function:** Monument
Architect: Edhi Sunarso

28 Residence

Address: Jl. Prof. Dr. Sutomo Gg. H Ramli No. 29, South Jakarta
Construcution Year: Unknown, **Function:** Residence
Architect: Unknown

29 Center for Research and Quality Development and Environment Laboratory(P3KLL)

Address: Jl. Raya Puspiptek Serpong, South Tangerang City, Banten
Construcution Year: Unknown, **Function:** School, Research Institute
Architect: Unknown

30 Administrative Centre of the University of Indonesia

Address: University of Indonesia, Depok
Construcution Year: 1986, **Function:** School, Research Institute
Architect: Gunawan Tjahjono and Team

31 Pt. Samudra Indonesia TBK

Address: Jl. Kali Besar Barat No.39, Tambora, West Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

32 PT. Daya Semesta Agro Persada

Address: Jl. Kali Besar Barat No.58-B, Tambora, West Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

33 Cafe Batavia

Address: Jl. Pintu Besar Utara No. 14, West Jakarta
Construction Year: 1950, **Function**: Shop
Architect: Unknown

34 Museum Wayang

Address: Jl. Pintu Besar Utara No.27, Tamansari, West Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

35 Bank Mandiri Jakarta Kota

Address: Jl. Taman Fatahillah No. 1, West Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

36 Historical Museum of Jakarta

Address: Roa Malaka, Tambora, West Jakarta
Construction Year: 1707, **Function**: Museum
Architect: J. W. Van der Velde, Boy Bhirawa

37 Office

Address: Jl. Pintu Besar Utara No. 4, Jakarta Barat
Construction Year: Unknown, **Function**: Office
Architect: Unknown

38 Museum of Bank Indonesia

Address: Jl. Kyai Tapa No.1, Grogol petamburan, West Jakarta
Construction Year: 1828, **Function**: Museum
Architect: Eduard Cuypers, Han Awal & Partners

39 Universitas Trisakti

Address: Jl. Cideng, Gambir, Central Jakarta
Construction Year: Unknown, **Function**: School
Architect: Unknown

40 Residence

Address: Jl. Gajah Mada No.19-26, Gambir, Central Jakarta
Construction Year: Unknown, **Function**: Residence
Architect: Unknown

41 Government Court

Address: Jl. Hayam Wuruk, No. 108, Gambir
Construction Year: Unknown, **Function**: Government Building
Architect: Unknown

42 Bank Ganesha

Address: Jl. Majapahit, Gambir, Central Jakarta
Construction Year: 1973, **Function**: Bank
Architect: Unknown

43 Singer Shop Harmony

Address: Kb. Klp., Gambir, Central Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

44 Bank Mandiri

Address: Jl. Ir. H. Juanda No.16, Gambir, Central Jakarta
Construction Year: Dutch period, **Function**: Bank
Architect: Unknown

45 KPPN Jakarta 1

Address: Jl. Pos No.2, Ps. Baru, Sawah Besar, Central Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

46 Pasar Baru Post Office

Address: Jl. Medan Merdeka Utara No.7, Gambir, Central Jakarta
Construction Year: 1919, **Function**: Office
Architect: J.van Hoytema Dinas Bow

47 International Country Matter Office

Address: Jl. Merdeka Timur No.9, Gambir, Central Jakarta
Construction Year: Unknown, **Function**: Government Building
Architect: Unknown

48 Indonesian Army Headquaters

Address: Jl. Medan Merdeka Tim. No.12, Gambir, Central Jakarta
Construction Year: Unknown, **Function**: Government Building
Architect: Unknown

49 Gedung Kwartir Nasinonal 1

Address: Jl. M.H. Thamrin, No.2, Gambir,Central Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

50 Pertamina Quest House (Wisma Pestamina)

Address: Jl. Veteran No.14-16, Gambir, Central Jakarta
Construction Year: 1969, **Function**: Public Facility
Architect: Unknown

51 Bank Indonesia

Address: Jl. M.H. Thamrin No. 14, Gondangdia, Central Jakarta
Construction Year: Unknown, **Function**: Bank
Architect: F. Silaban

52 Bina Graha

Address: Jl. M.H. Thamrin No.9, Kb. Sirih, Central Jakarta
Construction Year: Unknown, **Function**: Government Building
Architect: Unknown

53 United Nation Office Building

Address: Jl. MH Thamrin No.11, Gondangdia, Central Jakarta
Construction Year: 1960, **Function**: Government Building
Architect: Unknown

54 MENARA CAKRAWALA

Address: Jl. MH Thamrin No.20, Gondangdia, Central Jakarta City
Construction Year: 1974, **Function**: Office
Architect: Unknown

55 Sarina Department Store

Address: Jl. Menteng, RT.1, Kb. Sirih, Central Jakarta
Construction Year: 1965, **Function**: Shop
Architect: Unknown

56 Tugu Tani

Address: Jl. Menteng Raya No.9-19, Kb. Sirih, Central Jakarta
Construction Year: 1963, **Function**: Monument
Architect:Matvey Manizer

57 PPM Manajemen

Address: Jl. K.H. Mas Mansyur No.25, Tanah Abang, Central Jakarta
Construction Year: 1972, **Function**: Government Building
Architect:Unknown

58 Wisma Nusantara

Address: Jl. M. H. Thamrin No. 1, Central Jakarta
Construction Year: Unknown, **Function**: Hotel
Architect:Unknown

59 Shop

Address: Jl. M. H. Thamrin 59, Central Jakarta
Construction Year: Unknown, **Function**: Shop
Architect:Unknown

60 Rupah Tinggal

Address: Jl. M.H. Thamrin, No.59, RT.9, Gondangdia, Central Jakarta
Construction Year: Unknown, **Function**: Residence
Architect: Unknown

61 Mess Karyawan Kantor

Address: Jl. Yusuf Adiwinata No.47, Gondangdia, Central Jakarta
Construction Year: 1942, **Function**: Hotel
Architect: Unknown

62 Tugu Kunstkring Paleis

Address: Jl. Hos Cokroaminoto No.42, Gondangdia, Central Jakarta
Construction Year: 1914, **Function**: Shop
Architect: P. A. J . Moojen

63 The Hermitage Hotel

Address: Jl. Teuku Umar No. 1, Menteng, Central Jakarta
Construction Year: Unknown, **Function**: Hotel
Architect: Unknown

64 Gereja Kesatu Kristus Ilmupengetahuan Kristen

Address: Cikini, Menteng, Central Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

65 Bank Pembangunan

Address: Cikini, Menteng, Central Jakarta
Construction Year: 1960, **Function**: Bank
Architect: Unknown

66 Bank Bapindo

Address: Jl. RP. Soeroso No.2, Cikini, Central Jakarta
Construction Year: Unknown, **Function**: Bank
Architect: Unknown

67 AL - Makmur Mosque

Address: Jl. Imam Bonjol No.29, RT.8, Menteng, Kota Jakarta Pusat
Construction Year: 1860s, **Function**: School
Architect: Unknown

68 KPU

Address: Jl. Taman Sunda Kelapa No.12, Menteng, Central Jakarta
Construction Year: Unknown, **Function**: Government Building
Architect: Unknown

69 Gereja Protestan Paulus

Address: Jl. Taman Sunda Kelapa, Menteng, Central Jakarta
Construction Year: 1936, **Function**: Religious Facility
Architect: Aia Bureau Ir.We Burhoven Jaspers

70 Taman Koto

Address: Jl. Jenderal Gatot Subroto No. 6, Central Jakarta
Construction Year: 1971, **Function**: School,
Architect: Unknown

71 DPR/MPR Parliament Building

Address: Jl. Latuharhary 14, Menteng, Central Jakarta
Construction Year: 1973, **Function**: Government Building
Architect: Unknown

72 SD Santo Ignatius

Address: Jl. Proklamasi No.56, RT.10, Pegangsaan, Central Jakarta
Construction Year: 1950, **Function**: Religious Facility
Architect: Unknown

73 Markas Besar AD Direk-torat Peralatan

Address: (Disitibang AD) Jl. matraman raya no 143, Matraman, East Jakarta
Construction Year: Unknown, **Function**: Government Building
Architect: Unknown

74 Jembatan Semanggi (Interchange)

Address: Jl. Jend. Sudirman, Tanah Abang, Central Jakarta
Construction Year: Unknown, **Function**: Public Facility
Architect: Soetami

75 Kampus Semanggi Universi tas Atma Jaya

Address: Jl. Jend. Sudirman No. 51, Setiabudi, South Jakarta
Construction Year: 1967, **Function**: School
Architect: Han Awal & Partners

76 Gereja Protestan di Indonesia Bagian Barat Koinonia

Address: Jl. Matraman No.216, Matraman, East Jakarta
Construction Year: Unknown, **Function**: Religious Facility
Architect: Unknown

77 Jatinegara Post Office

Address: Jl. Matraman No.218, Jatinegara, East Jakarta
Construction Year: 1913, **Function**: Bank
Architect: Unknown

78 Residence

Address: Jl. Jatinegara Bar. No.137, Jatinegara, East Jakarta
Construction Year: Unknown, **Function**: Residence
Architect: Unknown

79 Jengki House

Address: Jl. Martimbang Raya No.8M, Kby. Baru, South Jakarta
Construction Year: Unknown, **Function**: Residence
Architect: Job and Sprey

80 Residence

Address: Jl. Sriwijaya II No.18, Kby. Baru, South Jakarta
Construction Year: Unknown, **Function**: Residence
Architect: Unknown

81 Pusat Sejarah Markas Besar TNI

Address: Jl. Gatot Subroto No.16, Kuningan Bar., South Jakarta
Construction Year: Unknown, **Function**: Museum
Architect: Unknown

82 Residence

Address: Gunung, Kby. Baru, South Jakarta
Construction Year: Unknown, **Function**: Residence
Architect: Unknown

83 Per Tamina Hospital

Address: Kementrian PU Lt. 5, Jl. Pattimura, No. 20, Kby. Baru, South Jakarta
Construction Year: 1974, **Function**:Hospital
Architect: Unknown

84 Attorney General's Office

Address: Jl. Sultan Hasanudin No.1, RT.11, Kby. Baru, South Jakarta
Construction Year: Unknown, **Function**: Government Building
Architect: Unknown

85 YTKI Building

Address: Jl. Jend. Gatot Subroto No. 44, Mampang Prpt., South Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

86 Palm Court Apartments

Address: Jl. Gatot Subroto, Mampang Prpt., South Jakarta
Construction Year: Unknown, **Function**: Residence
Architect: Unknown

87 Pembangkitan Jawa Bali (PJB). PT - Kantor Perwakilan

Address: Jl. Jenderal Gatot Subroto Kavling 18, Setia Budi, South Jakarta
Construction Year: Unknown, **Function**: Hotel
Architect: Unknown

88 ASEAN Secretariat

Address: Jl. Sisingamangaraja No. 70A, South Jakarta
Construction Year: 1981, **Function**: Government Building
Architect: Soejoedi Wiryoatmodjo

89 Office

Address: Jl. Melawai VIII No.2, South Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

90 Melawai Plaza

Address: Jl. Melawai Raya No. 165, Kby. Baru, South Jakarta
Construction Year: Unknown, **Function**: Shop
Architect: Unknown

91 Gereja Baptis Kebayoran

Address: Jl. Tirtayasa No.1, South Jakarta
Construction Year: Unknown, **Function**: Religious Facility
Architect: Unknown

92 BALAI KRIDA

Address: Jl. Tirtayasa No.12, South Jakarta
Construction Year: Unknown, **Function**: Office
Architect: Unknown

93 Aldiron Hero Group

Address: Jl. Jenderal Gatot Subroto, Tebet, South Jakarta
Construction Year: Unknown, **Function**: Public Facility
Architect: F. Silaban

94 Soekarno Hatta Airport

Address: Wisma Aldiron No 72, Jl. Gatot Subroto, Pancoran, South Jakarta
Construction Year: 1985, **Function**: Public Facility
Architect: Paul Andreu

95 Laboratory for Structural Strength Technology (B2TKS)

Address: Tangerang city, Banten
Construction Year: Unknown, **Function**: Research Institute
Architect: Unknown

96 Research Center for Physics (P2F)

Address: Muncul, Setu, South Tangerang City, Banten
Construction Year: Unknown, **Function**: School
Architect: Unknown

97 Research Center for Testing Technology and Quality System (P2SMTP)

Address: Muncul, Setu, South Tangerang City, Banten
Construction Year: Unknown, **Function**: Research Institute
Architect: Unknown

98 Research Center for Chemistry(P2K)

Address: Muncul, Setu, South Tangerang City, Banten
Construction Year: Unknown, **Function**: Research Institute
Architect: Unknown

99 Water Tower

Address: Muncul, Setu, South Tangerang City, Banten
Construction Year: Unknown, **Function**: Research Institute
Architect: Unknown

100 Hall of University of Indonesia

Address: Universitas Indonesia, Depok
Construction Year: 1986, **Function**: School
Architect: Budi A. Sukada

Survey Members:
Abi Sutanrai Abdilah (Universitas Indonesia)
Fildza Miranda (Universitas Indonesia)
Keigo Kubishiro (Tokyo University of Science)
Hiroaki Anamizu (The University of Tokyo)

Istiqlal Mosque

The 4th mASEANa Conference in Istiqlal Mosque

Bung Karno Main Stadium

DPR/MPR Parliament Building

Modern Architecture Literacy Development: The mASEANa Project in 2017

Kengo Hayashi (The University of Tokyo)

Three objectives and three activities

The mASEANa (modern ASEAN architecture) project, which started in 2015, has three objectives as follows.

1) To make inventories of modern architecture in Southeast Asian countries.

2) To develop literacy of citizens about modern architecture and invent conservation methods in Southeast Asia.

3) To write a history of modern Southeast Asian architecture.

In order to achieve these three objectives, the mASEANa project conducts three types of activities, which are survey, workshop and international conference. They are respectively related with three objectives. The purpose of survey is to make inventories. Workshop contributes to enhance the literacy of citizens about modern architecture. International conference which promotes the exchange of information helps us writing the Southeast Asian modern architectural history.

In FY 2017, we conducted some activities in Yangon and Jakarta (**Fig. 1**). First, we conducted surveys on existing modern buildings to compile the inventories in these two cities. Second, we carried out educational workshops and architecture tours. In Yangon, we held a three-day educational program which aimed to discuss what modern architecture is with students of the architectural department in Yangon Technological University and Mandalay Technological University. In Jakarta, we conducted an architecture tour of modern buildings for general public. Third, we held international conferences in Jakarta and Tokyo. We discussed the 'modern living' in Southeast Asia with participants from 8 counties in these two conferences. As the first part of this report covers the contents of these conferences, here I would like to show some outcomes of the inventories and the workshops.

	Survey	Workshop	Conference
FY 2015			- Kick-off conference in Tokyo
FY 2016	- Workshop to make inventories of Hanoi and Ho Chi Minh		- International conferences in Hanoi and Tokyo
FY 2017	- Inventories of Yangon and Jakarta	- Educational Workshops of modern architectural heritage in Yangon - Architectural tour for the public in Jakarta	- International conferences in Jakarta and Tokyo

Fig.1: Bank Indonesia (1955-1961), designed by Friedrich Silaban

Fig.2: Gelora Bung Karno Stadium (constructed in 1962)

Fig.3: Santo Kristoforus Catholic Church (designed by Bianpoen in 1970)

Fig.4: Modern residence with Jengki style

Inventory in Yangon and Jakarta

We have listed 191 buildings on the inventory of Yangon and 178 buildings on that of Jakarta. Then, we selected 100 buildings from each inventory as the results shown before this essay.

So far, the mASEANa project has made the inventories in four cities; Hanoi, Ho Chi Minh, Yangon and Jakarta. We considered it important to start making inventories before the method to make inventories is totally fixed, because the progresses of the research on modern architecture were different among the countries. Therefore, each inventory has different characteristic. For example, in the case of Yangon, 71 of listed buildings were constructed before the World War II (WWII), while in Jakarta, only 17 buildings built before WWII are included. It does not mean that Jakarta has less historical buildings built before WWII than Yangon, but the inventory of Jakarta focused more on listing modern buildings constructed after the independence. In Jakarta, the inventory of modern buildings built before WWII was already made in 2007 by the modern Asian Architecture Network (mAAN), which has been led by Prof. Shin Muramatsu and Prof. Johannes Widodo. Therefore, we focused on searching modern buildings built between the 1950s and the 1970s in this survey. Thus, we have been trying to adapt to the situation in each country.

By making inventories, we found out that modern architecture has been dealt in different ways in each Southeast Asian country. While movements to conserve modern architecture have been appearing, many buildings have been degraded. For example, in Jakarta Gelora Bung Karno stadium constructed for the 4th Asian Games with the aid of the Soviet Union in 1962 has just been renovated to host the 18th Asian Games in 2018 (**Fig.2**). This case shows that Indonesian government understands the historical value of this building and tries to utilize its value for the next Asian Games by renovating it. We can also find modern buildings which have been well-maintained by private owners. The Santo Kristoforus Catholic Church is a good example (**Fig.3**). It was designed by Bianpoen (1930-) who is the second generation of Indonesian architects if we recognize Frederich Silaban (1912-1984) as the first generation. He studied architecture in Netherlands and German in the 1950s. The church with HP shell shaped roof constructed in 1970 might be influenced from St. Mary's Cathedral in Tokyo designed by Kenzo Tange (1913-2005) in 1964. This church has been renovated and kept good condition by the users since its construction. On the other hand, we found out that some of 'jengki house' in Jakarta have been deteriorating (**Fig.4**). Jengki house is a new style emerged in around 1950 and

Fig.5: Former French Embassy (designed by Soejoedi in 1971)

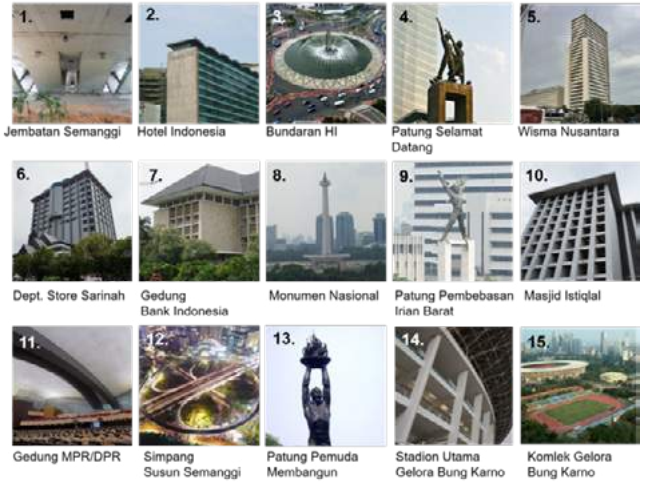


Fig.6: 15 sites visited during the tour

Fig.7: Explanation of the building by the expert on site

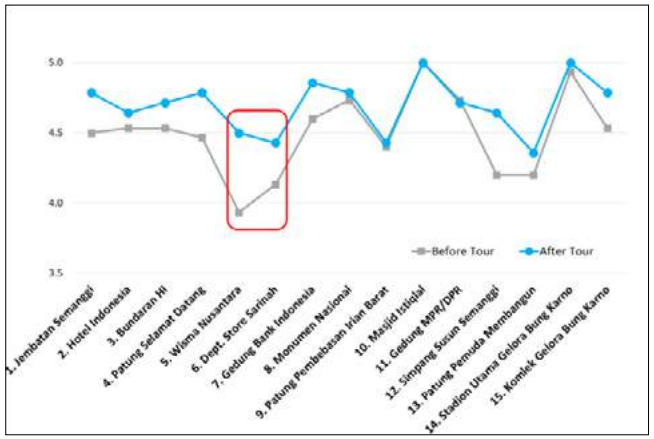


Fig.8: Comparison between the average scores before and after the tour (N=17)

Fig.9: Wisma Nusantara Building (left) and Sarinah Department Store (right)

generally has pentagon shape, zigzag roofs and oblique lines. Many jengki houses were built between the 1950s and the 1970s, but some of them become vacant and others are in danger of demolition. There are also some of modern buildings which had already been demolished in this decade. One of them is the former French Embassy (**Fig.5**). This building was designed by Soejoedi Wirjoatmodjo (1928-1981) in 1971 and demolished for the construction of a new building in 2012. He is also the second generation of Indonesian architect and also designed the assembly hall for the Conference of The New Emerging Forces (CONEFO) which is the present national assembly hall. In this manner, some of the works of the first and the second generation of Indonesian architects have been disappearing. Although citizens start to recognize the value of modern architecture, many of modern buildings are still neglected.

Architecture Tour in Jakarta

In order to promote the conservation of modern architecture, besides making inventories, it is necessary to raise the public awareness about it. Therefore, we conducted an educational program in Yangon and an architectural tour in Jakarta in FY 2017.

We held the architectural tour on November 22nd, 2017. It was organized by Pusat Dokumentasi Arsitektur (PDA) which is an organization for the conservation of architectural documents in Indonesia, Sahabat Museum which is an organization to conduct tours of art museums and historical places in Indonesia and the DOCOMOMO Japan. In total, there were 30 participants. The oldest person was 76 years old and the youngest was 11 years old. Most of them were general citizens whose works were not related architecture. The theme of the tour was to look back the era of Sukarno, the Indonesian first president. The participants visited 15 buildings with experts of architecture (**Fig.6**). In each building, the experts explained its historical background and importance by showing old maps and photographs printed largely (**Fig.7**).

How did the participants experience the tour? We conducted brief questionnaire surveys before and after the tour. The questionnaire asked the participants to rate the importance of each building we visited for Jakarta on the five-point scale (**Fig.8**). shows the comparison of the average score of each building. The average score after the tour is higher than those before the tour and score of some buildings including Wisma Nusantara Building and Sarinah Department Store (**Fig.9**) significantly increased after the tour. It shows the effect of tour in increasing participants' awareness toward the buildings.

Wisma Nusantara Building and Sarinah Department Store have similar historical backgrounds. First, both of them are the first projects in their building types in Indonesia. Wisma Nusantara Building is the first skyscraper and Sarinah Department Store is the first department store in Indonesia. Second, both buildings were built with Japanese war reparations by Japanese construction companies. Wisma Nusantara Building was constructed by Kajima Corporation in 1972 and Sarinah Department Store was by Obayashi Corporation in 1966. The construction of Wisma Nusantara Building started in 1964 before that of Kasumigaseki Building which is the first skyscraper in Japan started, although the Wisma Nusantara Building was completed later because of the Indonesian political turmoil in 1965. Wisma Nusantara Building was an experimental project to test a new method of structural analysis against earthquake and its experience was fed back to the construction of Kasumigaseki Building. The participants did not know so much about the historical background of Wisma Nusantara Building and Sarinah Department Store, but its explanation at the site during the tour might contribute to increase their awareness and lead the higher score after the tour.

Conclusion

As our inventories show, Yangon and Jakarta still have rich modern architectural heritages built both after the independence and in the colonial era. However, their value is not recognized well by citizens. Of course, some of those buildings have been maintained and renovated well, but many others with high quality are still ignored and in danger of demolition. We are at the turning point of the Southeast Asian cities, wavering between building rich future by making use of valuable modern buildings or not. Therefore, it is significant to share the knowledge between experts and the public with effective tools such as architecture tour.

Reference

Fig.6: https://upload.wikimedia.org/wikipedia/commons/c/c5/Jakarta_Bundaran_HI_.jpg, and https://asset.kompas.com/crop/0x29:1000x529/780x390/data/photo/2017/07/29/4038242958.jpg
Fig.9: Merrillees, S. (2015) Jakarta : portraits of a capital, 1950-1980. Equinox Publishing.

Acknowledgements

We deeply thank everyone who kindly and devotedly gave corporation, especially the Japan Foundation and supported organizations to have “mASEANa Project” made possible.

This report is a documentation of the following project:

Appreciating Asian modern :mASEANa project 2015-2020

The 5th mASEANa Project conference, 2018, Tokyo, Japan

Modern Life and Urbanization: modern Architecture in Japan and Southeast Asia

Term | Sunday, March 11, 2018

Organizer | DOCOMOMO JAPAN (mASEANa Project Committee)

Co-organizer | The Japan Foundation

Sponsor | Maeda Corporation

Sponsorship | DOCOMOMO International, ICOMOS ISC20c, mAAN

Supporter | The Toyota Foundation

Venue | Jiyu Gakuen Myonichikan Lounge Hall

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Sumiko Ebara

Mitsuru Hirai

Katsuhiro Daiguji

The Japan Foundation (Co-organizer)

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Yuko Nishimura, Taeko Enomoto | Secretariat

Publication

Design, Photo | Hiroaki Anamizu, Keigo Kubishiro

Printing | TOKYO Print

Sponsor

Maeda corporation gave us support in bringing about “mASEANa Project”

We would like to express our great appreciation.

Maeda Corporation

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2015 - 2020

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The Documentation and Conservation of buildings, sites and neighborhoods of the Modern Movement