



The 1st International Conference on Cultural Communication and Space (ICCCS)
and the 9th International Seminar on Vernacular Settlements (ISVS)

**Reframing the Vernacular:
Politics, Semiotics, and Representation**

Proceedings

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Proceedings

for

**The First International Conference on Cultural
Communication and Space (ICCCS), and the 9th
International Conference on International Society for
Vernacular Settlement (ISVS)**

**Denpasar - Nopember 28–29, 2018
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Foreword

Vernacular has an immense range of meanings and contexts. Possibly its widest use is in the area of vernacular architecture, a subject already explored in great depth. The purpose of this conference is to investigate three lesser developed themes. The first is the *political* context of vernacular subjects (such as architecture). The second addresses *meaning* in the vernacular, the third deals with how the vernacular is presented and *represented*. We seek to address such complexity by focussing on the interstices *between* subjects rather than on individual subjects such as architecture, culture, language, art or design.

Therefore the prime goal of this conference to reflect this context, and to invite participants from a wide variety of disciplines to participate in an international dialogue on "vernacularity" and culture. The conference therefore seeks to concentrate on two major domains. First it attempts to reframe our understanding of vernacularity by addressing the subject in the context of globalisation, cross-disciplinarity, and development. Second, it discusses the phenomenon of how vernacularity has been treated, used, employed, manipulated, practiced, maintained, learned, reconstructed, preserved and conserved, at the level of individual and community experience. We therefore invite scholars from a wide variety of knowledge fields to participate in enriching and engaging discussions, as to how both agendas can be addressed.

To expedite these aims, this international conference will be organised round the following major sub-themes; the vernacular as it relates (**but not limited**) to:

- Transformation in the vernacular built environment
- Vernacular architecture and representation
- The meaning of home
- Symbolic intervention and interpretation of vernacularity
- The semiotics of place
- The politics of ethnicity and settlement
- Global tourism and its impacts on vernacular settlement
- Vernacular built form and aesthetics
- Technology and construction in vernacular built forms
- Vernacular language - writing and oral traditions
- Other topics

Editors,
Gusti Ayu Made Suartika
Kadek Edi Saputra

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A STUDY OF FAÇADE ELEMENTS ON JENGI ARCHITECTURE IN YOGYAKARTA

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Abstract

"Jengki", is an architectural style that developed in the 1950-1960s. It is often referred as Indonesian modern architecture. Jengki architecture can be found in several city in Indonesia, one of them in Yogyakarta, which most of the buildings are abandoned. Jengki architecture arose due to the hiatus of the architect in Indonesia, after Indonesia declared its independence from the colonialism. The jengki architecture has a common unique form; a roof feature that does not meet at its peak, the sloping gavel, as well as the modification of concrete folds on the façade. This paper was undertaken to identify the façade elements in several building in Yogyakarta that was allegedly styled in jengki architecture. Façade is a key element of a building, if it related to human visual perception, refers to particular architectural style. This paper used descriptive-qualitative method with the selection of cases by purposive sampling technique, by categorizing the buildings based on their architectural style, then the sample is identified based on the theory of the characteristics of the style. This paper is expected to find the propensity in the use of facade elements in jengki architectural buildings in Yogyakarta by selected samples. These results are also expected to provide knowledge for people who have buildings with jengki architectural style in order to maintain the facade authenticity. And for the government to be able to make regulations for the preservation of Indonesian jengki architecture as a local wisdom, especially in Yogyakarta.

Keywords: element, facade, jengki architecture, Yogyakarta

Introduction

Indonesia is formed by various cultures. This is due to the different geographic conditions of Indonesia. In addition, the existence of several periods also resulted in Indonesia has a diversity of situations, such as the kingdom, the colonial period, the traditional period, and the modern period. It affects the form of cultural heritage, one of which architecture.

In Yogyakarta, there are several types of architectural styles influenced by those period, such as the traditional architecture that developed in Kotagede, the colonial architecture in Kotabaru and Bintaran. In addition to these architectural styles, there is also an architectural style that is the legacy of modern Indonesian architecture post-colonial, namely jengki architecture.

Jengki architecture is a genuine style of modern architecture and typical of Indonesia, which developed in 1950-1960s. The jengki architecture has a common unique form, such as a roof feature that does not meet at its peak, the sloping gavel, as well as the modification of concrete folds on the façade. Some opinions say that the Jengki architectural form is closely related to the function, for example: the front wall is sloping upwards, the use of a terrace is used as a sun shading to the interior space. Steep roof slope aims to facilitate the flow of rainwater. Another opinion says that Jengki Architecture is an effort to beautify the appearance of the building so that it (Widayat, 2006) are:

- The edges of the wall tilted outward, forming a pentagon similar to the TNI AU symbol
- The roof area does not meet and does not have a ridge. The upright plane (a wall called Gawel) between the two sloped roof planes, is engineered into a ventilation. Krepyak began to be known as the tool to keep the hot air above the ceiling to get out.
- The flat roof for the terrace is supported by a V-shaped iron column. This porch is made possible by the use of a fairly high roof angle, so the porch becomes an independent element. Terrace as a door marker into the building called portico. The flat roof gives the difference of point of view with the main building with a saddle roof. In addition, the porch serves as the reception room, shade room, interior conditioning room
- The use of rooster as a ventilation hole that is not just for air circulation, but more as a media to express new aesthetics. The use of unsymmetrical frame forms is another outstanding feature of the jengki style house. The asymmetrical form is also visible in the windows.
- Buildings with a jengki style when viewed from the outside seem tilted, but for the interior is still in the form of a cube. That is, the wall is still upright and the ceiling is still flat.

Along with the times, several houses with Jengki architectural style experienced many changes, and even their identities were difficult to identify. This is because the building with Jengki architectural style is not included in the cultural heritage building, especially in Yogyakarta, so there is no effort to maintain and preserve it. This paper has the purpose of documenting the building with Jengki architectural style, especially in Yogyakarta as a first step in preserving the Jengki architecture, in the form of facade element studies. Facade is a key element of a building, if it related to human visual perception, refers to particular architectural style. The results from this paper are also expected to provide knowledge for people who have building with jengki architectural style in order to maintain the facade authenticity. And for the government to be able to make regulations for the preservation of Indonesian jengki architecture as a local wisdom, especially in Yogyakarta.

Method

This paper uses descriptive-qualitative method, with purposive sampling technique, by categorizing buildings based on their architectural styles, then the samples are identified based on the theory of the characteristics of the style. The characteristics of the Jengki architecture style refer to the building facade elements: the shape of the roof, ornaments, doors, windows, ventilation, and the use of sun shading. Samples were taken randomly, in the city area of Yogyakarta, because the most widely distributed jengki architecture is in the city of Yogyakarta. Selected samples will be identified related to facade elements according to the characteristics of Jengki architecture. The study is used to find the propensity in the use of facade elements in the jengki architecture buildings in Yogyakarta, which will be used for more extensive and in-depth research.

Discussion

Yogyakarta is a city with various kind of architectural styles, including Traditional Javanese Architecture, Colonial Architecture to modern architecture. Jengki is the one of the kind of architectural styles in Yogyakarta. However, Jengki styles received less attention than traditional and colonial styles. This may be due to small numbers and scattered location compare with the Traditional and Colonial styles. The lack of attention to Jengki Style, caused many building of it become abandoned, or changes in facades along the need of the owners. This is the reason why the Jengki styles no longer recognize by its identity, and slowly disappear.

Jengki style arises because of the desire to free themselves from colonial influence, including architectural styles (Sukada, 2004 in Widayat, 2006). Jengki styles originally developed in the big City such as Jakarta, Bandung and Surabaya, then sporadically spread to a small town in Indonesia, thanks to the artisan. The word Jengki is identical to “Yankee”, which has meaning “berbeda”. A different character from the previous architectural character (Widayat, 2006). The analytical process undertaken by identifying elements of the building's facade to find a particular characteristic of jengki style in Yogyakarta through the sampling object.

1st Sample Object

This is a residential building which located at Jl. Bausasran, RT 45, Kelurahan Bausasran, Kecamatan Danurejan, Yogyakarta. The building is long uninhabited, surrounding by residential and commercial function.



Figure 1. The Location of 1st Sampling Object

Source: Google Map, 2018

According to the survey data, there are several characteristic of Jengki Style, including the use of pyramid roofs, which cut into the saddles on the main façade of building, roster on the façade help providing natural ventilation into building, the use of natural stone in the façade, and the folded structure on the roof terrace. There are no specific patterns on the doors and windows. Variation lies on the roster and list plank of the building.

Tabel 1. The Identification of Facade Elements 1st Object

Jengki's Element on the Facade	Description	Documentation
Roof Form	From the pyramid form cut into the saddles on the main façade of the building.	
Ornament	Ornament1: The stones that are arranged are attached to several walls in the facade; Ornament 2: Koral stone with various size mainly located under the window opening; Ornament 3: Roster with Kawung motif in the wall.	  
Door	The door made from wood material with a line motif forming the letter W, like a folded structure on the terrace roof. There is also a combination of wood and glass, which is equipped with trellis in the form of tendrils.	
Window	Geometric-shaped window with symmetry pattern.	
Ventilation	Geometric-shaped window with symmetry pattern, with geometrical motif.	
Sun shading	Cast concrete, with a folded shape as a specific character of jengki styles.	

Source: Author, 2018

2nd Sample Object

A Residential building, located at Jl. Letkol Subadri, Kelurahan Baciro, Kecamatan Gondokusuman, surround by residential and commercial building. Built in 1968, with an area 800m². The owner is Mr Kristanto.

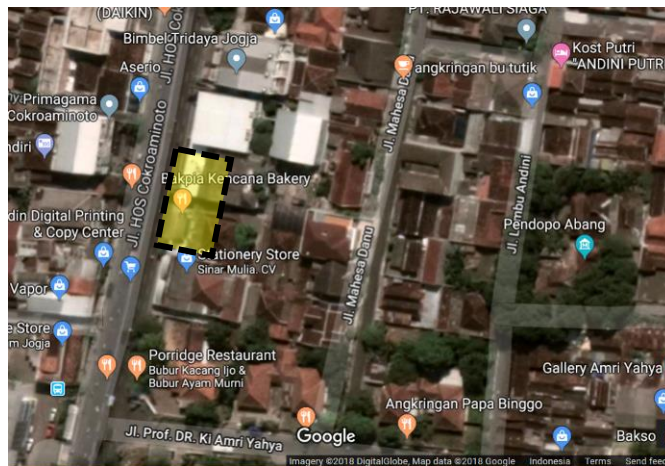


Figure 2. The Location of 2nd Sampling Object
Source: Google Map, 2018

According to the survey on Mr. Kristanto residence, several characteristic of jengki style were found including in the use of the gables, ornaments from natural stones on some wall of building facades, slanted column on the terrace, as well as a folded structure on the terrace roof. There is no specific pattern in the main door, but varied patterns found in a window. Ornaments facet 5 is not found in this building, as well as the use of the roaster to help the natural air into the room. A prominent variation in this building is the use of natural stone carving ornaments on the facade of the building, to emphasize the location of the main door.

Tabel 2. The Identification of Facade Elements 2nd Object

Jengki's Element on the Facade	Description	Documentation
Roof Form	Gable's roof with clay tile material	 <p>Side view of building</p>
Ornament	Ornament 1: Paras stone carvings at the next main window; Ornament 2: Batu Susun Sirih around the window in the living room, as well as in the corners of the building.	
Door	Solid wood without any pattern or ornament.	
Window	Geometric-shaped windows with symmetry and asymmetry patterns.	
Ventilation	Ventilation uses boven glass and blinds, located above the window, together with a window frame.	
Sun shading	Cast concrete, with a folded shape as a specific character of jengki styles, support by a tilt columns.	

Source: Author, 2018

3rd Sample Object

A Residential building, located at Jl. Letkol Subadri, Kelurahan Baciro, Kecamatan Gondokusuman, surround by residential and commercial building. Built in 1968, with an area 800m². The owner is Mr Kristanto.

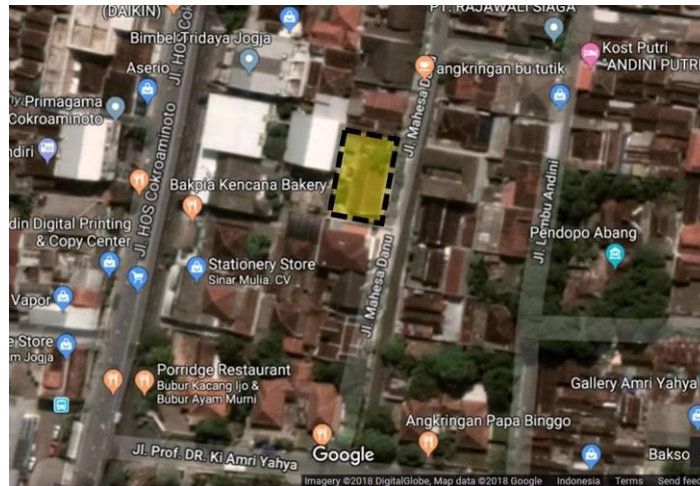








Figure 3. The Location of 3rd Sampling Object
Source: Google Map, 2018

According to survey data on Mr. Soekirman’s residence, several characteristic of jengki style were found, use of gables roof, a roster as a part of ventilation, sun shading at door and window, and a folded structure for the terrace roof. There is less of variation on the door shape, but the main door of the building is equipped with a rhombus-shape glass. More varied pattern found at the windows composition. 5 sided ornament is not found in this building, but there is semi pentagon shape on the side wall as a ventilation. Geometrical ornament from natural material found at the façade building. Ornaments are also found in the gutters to help direct flow of rainwater. Then the tilt lines at the fences that connect each other also produces varied ornament of the building.

Tabel 3. The Identification of Facade Elements 3rd Object

Jengki's Element on the Facade	Description	Documentation
Roof Form	Gable shape, with variations on both sides, differences in position between the ridge and the tip of the tritium.	 <p>Side View of Building</p>

Jengki's Element on the Facade	Description	Documentation
<p>Ornament</p>	<p>Ornament 1: Geometric ornaments on the fence, in the form of a continuous slash pattern from iron material; Ornament 2: Geometric ornaments on the walls, with square pattern alternating, from cement and gravel; Ornament 3: Geometric Ornament from natural stone.</p>	
<p>Door</p>	<p>Solid wood without any pattern or ornament. The main door made from wood, with line pattern and rhombic glass.</p>	
<p>Window</p>	<p>Geometric with varied pattern, both symmetrical and asymmetrical. Several windows equipped with blinds, with concrete frame.</p>	
<p>Ventilation</p>	<p>There are several types of ventilation. Cement roster with rectangular and roster shape with patterns and circles</p>	
<p>Sun shading</p>	<p>Cast concrete, with a folded shape as a specific character of jengki styles.</p>	

Source: Author, 2018

Conclusion

Based on the discussion of the three objects that have been carried out, found some similarities of the basic Jengki architecture character:

- Basic form similarity. Regular geometric shapes are used starting from building shapes to building details. For example in the basic form of a building from a rectangle, the shape of the ventilation is composed of circles and squares.
- Roof shape similarity, the shape of the gable is used on the three objects observed, even though the objects observed 1 and 3 are modified.
- The use of natural stone ornaments arranged geometrically and randomly. Natural stone ornaments are used on the walls of the building facade, especially on the front facade, giving the building a natural impression.
- The use of sun shading with folded shapes on the terrace area. Functionally, folded cast concrete roof is used to shade the terrace. It was the most prominent part of the three objects observed, so it can be expressed as a characteristic of jengki architecture. Nevertheless there are differences between them, at the size of the span and bending angle of the concrete as well as on the object of observation 2 is strengthened by the sloping column to the front, while the other is free standing column.

While the differences found from the three objects of observation are the arrangement and type of natural stone material used, and the variety of roster as ventilation in buildings. On the first observation object, a batu tempel used on the lower part of the facade of the building which functions as a plant pot, the stone carvings of “batu paras” and “batu susun sirih” is used in the facade of object 2 while in object 3 observes using natural stone with geometric arrangement.

The similarities and differences found can be used as material for further research. Research can be suggested by linking several aspects, for example economic, socio-cultural, environmental, behavioral, so that the results obtained will be more specific about the characteristics of Jengki architecture that developed in Yogyakarta.

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**REFRAMING THE VERNACULAR:
POLITICS, SEMIOTICS, AND REPRESENTATION**

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