

Topic: Culture

## INCULTURATION RESEARCH OF HENRY MACLAINE PONT WORKS IN INDONESIA FROM 1918-1936

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### Abstract

Most of Dutch's architect who made architectural work in Indonesia were eventually did some exploration in creating vary architecture style in Indonesian colonialism era. One of Dutch's architect who also an Indonesian descendant had succeed to mix the local heritage of Indonesian traditional building towards his work in Indonesia was Henry Maclaine Pont. Pont was indicated did an inculturation approach on design process of his work. Begin with the fascinated feeling towards Indonesian traditional architecture especially in Java Island and also a special motives due to manifest an obsession of ethical politics on architecture field in Indonesia has made his work became an aesthetic masterpiece. This research intended to elaborate Pont's idea of architectural work which indicates the usage of inculturation approach on the design process. It is also using a qualitative method that enhance the research with case study towards the Pont's work that represent the inculturation approach. They are Aula Barat Institut Teknologi Bandung and Catholic Church of Puhsarang, Kediri. Establishment due to assumption of the inculturation approach had done by identification of architecture and interior design elements on Pont's work in Indonesia which also gives some results. They are results of transformation in a long process of inculturation after assimilation stage and acculturation stage. They are *juxtapose*, *superimposing*, and *interlocked*. Aula Barat Institut Teknologi Bandung shows the stage of juxtapose and superimposing only. Puhsarang Church shows all of the stage results of transformation.

### Keywords

*Henry Maclaine Pont, Colonial Architecture, and Inculturation*

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### 1. Background

Indonesia is an archipelago country which has a tropical climate and strategic location. That reason draws the attention of the explorers to come and even have a desire to dominate. One of the invaders who managed to colonize Indonesia for a long time was the Dutch. The Dutch government in its imperialist mission is captivated by Indonesia as a colonized country for 350 years. During its imperial time, the Dutch Government built several architectural buildings for its government headquarters in Indonesia which spread over several major cities on Java. There are some advantages received by both parties unintentionally although Indonesia had more detriment, but eventually it also made some advantages that can be felt now and had not been felt in the era of Dutch colonialism (Budi, 2016)[1]. One of the advantages that can be felt by the Indonesian people nowadays is related to the field of infrastructure and architecture as well as city's realignment system which is in fact still be used until now. Therefore, the role of colonialism is very important for

the development of architecture and urban planning in Indonesia. Because of this, there are many architects from the Netherlands made an exploration of his work in Indonesia.

The approach which had been done by Henry Maclaine Pont's to his designing process of his work is the inculturation approach. According to Ary Roest Crollius inculturation is translated as a long process consists of three stages; acculturation, assimilation, and transformation. Furthermore, the inculturation approach by Henry Maclaine Pont can also be interpreted as an approach to enter deeply the local culture by mingling and permeating every elements of the local culture and applying it to his work without changing the essence of the culture itself. The expectance for his work is the success work of mixed architecture which is shown by every elements of the two cultures that is complementary and clearly visible as a unity his masterpiece.

Maclaine Pont's work which accommodates the Indo-European architecture in the colonial era was successful revitalize the traditional buildings in Indonesia because of its inculturation approach. His work brings a new color to the colonial architectural style in Indonesia because of he used a proper cultural approach. Today, his works are still known to be the architectural building of a pioneering colonial architecture of indo-european style which conserved by current managerial officers and some communities. Unlike some typical Dutch architect building which looks rigid and empty, his work has added value which shows some aesthetics look both in the exterior and also the interior. According to the preceding explanation, the thesis will focus on the study of inculturation approaches of the architectural works of Henry Maclaine Pont which intends to elaborate the idea or concept of Henry Maclaine Pont in design process of making an architectural work in Indonesia as he accommodates the combination of local heritage and the colonial architecture in general.

## 2. Contents

### 2.1 *Periodization of Colonial Architecture in Indonesia*

Referring to the (Handinoto, 1996) architectural buildings in the colonial period were divided into four periods [2]. The first period was in the range time of 1600-1799, the building still adapt the same form with the national building in the Netherlands with Neoclassical style. The second period is in the range time of 1800-1890, the building is an empire style and has been adapting the building to the tropical climate of Indonesia. The third period is in the range time of 1890-1915, the building is a transitional architecture that has a variety of styles such as Art Nouveau, Art Deco, Art and Craft, and De Stijl. The fourth period is the former of Indo-European architectural typology that lies in the range time of 1915-1940, the colonial architectural building at this period of time has adjusted climate, technology and materials as well as trying to adapt the local heritage of traditional architecture of Indonesia.

### 2.2 *Henry Maclaine Pont*

Henry MacLaine Pont is an architect who was born in Meester Cornelis on June 21<sup>st</sup> 1885, as the fourth child of 7 brothers in a Protestant family. Maclaine Pont has a mother from the island of Buru, Maluku. While his father was a Scottish & Spanish blaster (USDI, 2007) [3]. In 1893, he and his family moved together to Holland and He attended The Hague. Pont began his studies at the Mining Department, Technische Hoogeschool Delft for one and a half years (Jessup, 1983) [4]. In 1903, MacLaine Pont moved to the Department of Architecture, and at that time he began secretly studying Catholicism [3] [4]. Age 24 years, MacLaine Pont also graduated from Technische Hoogeschool Delft. He then began his career as an architect by working at the Posthumus Meijes Office until November 1910. According to a journal titled Dutch Architectural Visions of Indonesian Tradition written by Helen Jessup, Pont even argued with C.P Wolf Schoemaker about his opinion.

Pont's way of conveying ethical politics to his work is by using inculturation approach to the design process of some of his works [4]. Before he decided to create a work of Indo-European architecture, Pont made a journey to study about one of the building traditions of a superpower in Java. From that journey, Pont was inspired to create Indo-European architecture and applied some elements of Indonesian ornamental architecture in his work solely not as ornament and decoration just as did the Dutch architects in general but use it as an element as important as the building element The colonial architecture which he made customarily [3] [4] [5].

### 2.3 Inculturation Approach

In general, a more detailed inculturation approach is a process of adaptation of outside cultures to local culture without losing the identity of each of the original cultures. Moreover, inculturation is a long process that has long stages that start from introduction, adaptation to transformation with the effort to make the two cultures blend [6]. Stages of the processual is divided into three stages namely the stage of introduction, assimilation, and transformation [6] [7].



Figure 1. The Scheme of Inculturation Process

Furthermore, when the inculturation approach applied to the architectural building, will occur the stages as mentioned in the previous paragraph. The three stages are in accordance with the three inculturation processes proposed by Ary Roest Crolius which states that the inculturation process consists of three stages of acculturation, assimilation, and transformation [6]. But when it comes to architecture, the initial stage that must be prepared by outside cultures in approaching inculturation is to understand the entrance gap of cultural elements to the outside culture of the local culture. Aspects that can be understood as "entry points" in the process include the state of the place, location, boundary, orientation, basic building form, and technology that can be studied further on the elements of architecture and interior design in architectural buildings [8]. Another thing that greatly affects the process of inculturation to be a gap to enter the outside culture is the habit (culture) of society in using the place.

In addition, the process of inculturation in the final stage of the transformation produces three stages in the form of inculturation of the juxtapose, superimposing, and interlocked [8]. Stages of this transformation affect the final results given to cultural artifacts in this architecture in categorizing to what extent the object is grouped as the object of inculturation.

### 2.4 Elements of Architecture and Design Interior

Because of the object in this research is in the form of architectural building, it is necessary to have some explanation of the elements of architecture and interior design. Elements of architecture according to Robert Krier consists of 3 elements of the interior, facade, as well as the floor plan and shape of the building. Interior elements on the understanding of architectural elements have sub elements such as ceilings, floors, columns, walls, doors, windows, and stairs. Facade elements on the understanding of architectural elements have sub elements such as entrance (main entrance), portals, arcades (ceiling facade corridors), ground floor, bay windows, balconies, loggias (balconies

Closed), roof and attic. Floor elements and building form on the understanding of architectural elements have sub elements such as the type of building form of different floor plan, building corner, interior courtyards, outdoor staircase, prospect, tower and monument [9].

### 3. Findings

This research uses historical research method; i.e. chronological study of the object of research on time and space. Please note that the object of study of this study is an architectural artifact that was built in the Dutch colonial period in Indonesia. This makes the historical research method appropriately used because it has been indicated that the study object changes from time to time due to age and material adjustments that indicate changes in space and time. Further data will be taken will be fully studied with the method of content analysis with analytical tools in the form of theory of inculturation theory which will then be validated through interviews with resource persons who are experts in the field of study of colonial architecture. The data to be the result of the validated validation by the resource persons will then be re-analyzed to answer the research question and prove the assumption of this research.

Initially, the object of research that is used as a case study of this research is the works of Henry Maclaine Pont using inculturation approach in the design process of Technische Hooghescholen Bandung, Museum Trowulan and Puhsarang Kediri Church. However, the buildings in Trowulan Museum have been completely changed so that it can not be used as object for case study in this research. The researcher will take the data by way of a review to the location where Henry Maclaine Pont's work is located. There are two cities that will be visited by researchers to find data that is Bandung and Kediri. The location of the first research is the place where Technische Hooghescholen Bandung is located at Jalan Ganesha number 10-12, Coblong, Bandung, West Java 40132. Furthermore, the researchers also continue the review to the place where Puhsarang Catholic Church is located on Jalan Raya Puhsarang, Semen, Kediri, East Java 64161.

*Tabel 1. Lists of Entry Point for Inculturation Process in Puhsarang Church and Barakgebouw A*

Aspects	Entry Point in Puhsarang Church	Entry Point in Barakgebouw A
Floors	Entry Point in the form of availability of material from the surrounding environment (The use of stone times found in the river near the village Puhsarang)	Entry Point in the form of availability of material from the surrounding environment (marble stones come from the mountain around Ciwidey or Padalarang)
Walls	Entry Point in the form of material availability from the surrounding environment (Use of bricks made by the community in Puhsarang village)	Entry Point in the form of material availability from the surrounding environment (The use of wood material that can be found in the forest around Dago and the use of bricks that can be found in the environment around Technische HoogheSchool Bandung)  Entry Point The optimal use of ceiling to floor ceilings for air circulation suitable for tropical buildings (Use of 3: 1 roof and wall proportions that can be found in traditional buildings in Indonesia)

Aspects	Entry Point in Puhsarang Church	Entry Point in Barakgebouw A
Ceilings	<p>Entry Point in the form of availability of material from the surrounding environment (The use of bricks made by the community in the village Puhsarang)</p> <p>Entry Point in the form of similarity of treatment to the material (The use of exposed material system on the ceiling that is usually applied to traditional buildings)</p>	<p>Entry Point in the form of a basic form of construction of houses on buildings that are in "exposed" (The use of construction houses at the Village House)</p>
Columns	<p>Entry Point in the form of material availability from the surrounding environment (The use of wood that can be found on the slopes around the village Puhsarang)</p> <p>Entry Point in the form of philosophical principles applied to the column (Application of construction saka guru from joglo house)</p>	<p>Entry Point in the form of availability of material from the surrounding environment (Use of wood material that is large and can be found in the forest around Dago)</p> <p>Entry Point in the form of interlocking wood technology (The use of technology "joint" between wood in traditional buildings in Indonesia)</p> <p>Entry Point for gluing wood large diameter (Use of welding technology technology using steel)</p>
Stairs	<p>Entry Point in the form of availability of material from the surrounding environment (The use of stone times found in the river near the village Puhsarang)</p>	-
Doors	-	<p>Entry Point in the form of material availability from the surrounding environment (The use of wood material that is large and can be found in the forest around Dago)</p> <p>Entry Point is located on the east side of the building which is on the width of the building (The use of the orientation of the door on the building of tradition in Indonesia based on cosmology)</p>
Windows	<p>Entry Point in the form of a window that is located facing south and north so as not to make the sun blistering direct (Use the location of window orientation as a facade in the building of tradition in Indonesia based on cosmology)</p>	<p>Entry Point in the form of a window that is located facing south and north so as not to make the sun blistering direct (Use the location of window orientation as a facade in the building of tradition in Indonesia based on cosmology)</p>
Entrance & portals	-	<p>Entry Point in the form of material availability from the surrounding environment (The use of wood material that is large and can be found in the forest around Dago and the use of stones in the river near the Technische HoogheSchool Bandung)</p>
Arcades	-	<p>Entry Point in the form of availability of material from the surrounding environment (The use of wood material that is large and can be found in the forest around Dago and</p>

Aspects	Entry Point in Puhsarang Church	Entry Point in Barakgebouw A
		the use of stone times found in the river near Technische HoogheSchool Bandung)
Ground floor	-	Entry Point in the form of availability of materials from the surrounding environment (The use of stone times found in the river near Technische HoogheSchool Bandung)
Bay window, Balkon, dan Loggias	-	-
Roofs & Attics	Entry point form the roof of one of the traditional buildings resembles the liturgy aspect of the Catholic religion. (The use of roof shape that bereferensi from traditional house of tribe of karo tribe resembles mountain and roof form refers from the form of tribal tradition building resembles ship shape)	Entry Point Use of optimal traditions roof roof for air circulation suitable for tropical buildings (Use of 3: 1 roof and wall proportions that can be found in traditional buildings in Indonesia)  Entry Point in the form of availability of material from the surrounding environment (Use of shingle that is in the environment)
Plans	The Entry Point is a square and symmetrical plan (Using the typology of a floor plan used in old church buildings in Europe in general)	The Entry Point is a square and symmetrical plan (Using the typology of a floor plan used in old church buildings in Europe in general)
Inner court	-	-
<i>Interior courtyards</i>	Entry Point in the form of philosophical principles (Application of access to the tomb that can be reached visually and close to the main building place of worship)	-
Stairs Outside	Entry Point in the form of material availability from the surrounding environment (The use of rocks that occur on the river near the village Puhsarang)	Entry Point in the form of material availability from the surrounding environment (The use of stone times found in the river near Technische HoogheSchool Bandung)
Prospects	Entry point in the form of allocation needs of the surrounding community when utilizing the place (Application of absence of sitting facilities to accommodate the customs of society ie lesehan)	-
Tower & monument	-	-

#### 4. Discussions

Based on the table above, the juxtapose stage that is indicated occurs in the Puhsarang Kediri Church is an image of elements derived from the local culture against the outside culture and vice versa. Implementation of the application of the inkuturasi process at this early stage that is imagined from the local culture to the outside culture that is the use of materials originating from the surrounding environment. This is indicated by the Pont already done in Puhsarang Church by applying the use of Kali stone material that can be taken directly from the river kedak located in front of Puhsarang Church area created or. The wood material used in Puhsarang Church is indicated from the forest around the slopes of Mount Ngliman. The application of the material is left without excessive material finishing with the concept of exposed material indicated to refer to how the local community treats the material in its traditional building with no hidden conditions with other materials.

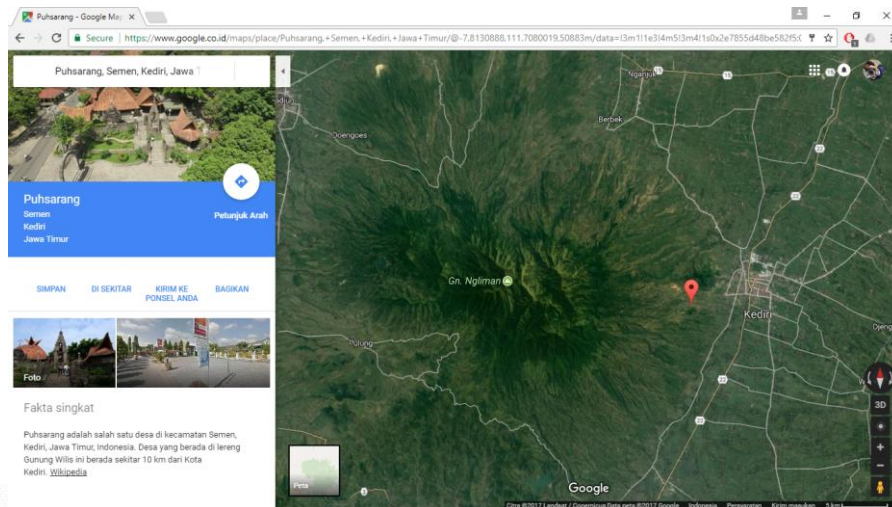


Figure 2. Map of Puhsarang Villages (Google Earth, 2017)

Implementation of the early stages of juxtapose also took place on the outside culture of local culture. It is indicated in the form of the use of planets in the form of symmetry. The plan used by Pont at Puhsarang Kediri Church is indicated by the inspiration of Rome Basilica as it is in the West Hall of Bandung Institute of Technology which has a rectangular and symmetrical shape like typical old buildings in Europe generally used for public facilities such as schools, churches, and others.

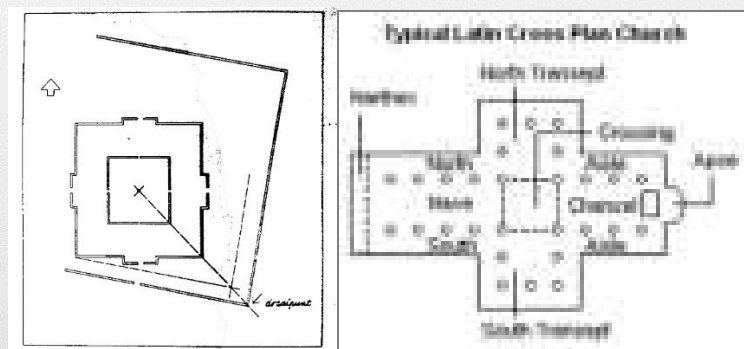


Figure 3. Ground Plan of Main Building from Puhsarang Church (left)[5]; Ground plan of Rome Basilica (right)[8]

Based on the table, the superimposing stages indicated occurred at Puhsarang Kediri Church in the application of local cosmology to the application of the layout of buildings based on the cosmological tradition in Indonesia towards the direction of the wind. There is a belief about a building must be facing southward towards a mountain in the south that makes the facade of every house is required to face in that direction. Pont indicated to apply the cosmology with the assumption that the facade consisting of windows or openings exactly faced to the north or south so the sun is not too noticeable in the building. It is categorized as a superimposing stage because of the assumption of logic that is mixed with the cosmology of local communities.



Figure 4. Batak Tribes Traditional House; 1892-1912 (left) and 1914-1919 (right)

In addition, this stage is also envisaged in the application of church liturgy to the architectural elements in the building tradition that visually the work is seen adapting from the Indonesian tradition of building the roof. The roof form of the parent church building of Puhsarang is indicated to refer to the traditional building originating from Karo Batak tribe in 1892-1912. The building where the gamelan is stored is estimated to be inspired from the traditional building that originated from Karo Batak tribe in 1914-1919 which is shaped like a boat. Both forms of the roof are in accordance with the philosophical principles derived from the liturgy of the church is similar to the boat attached to a mountain. According to the holy book of Catholics, this mountain-like building symbolizes or describes Mount Ararat where the boat of Noah's prophet washed up after a flood that punished sinful humanity, while a boat-like structure depicts or represents the Ark of Noah that saves the people Noah's obedient prophet along with other animals. It is categorized as a superimposing stage because the liturgy of the church is blended with elements of Indonesian traditional architecture.

Based on the above table, the process of inculturation approach done by Pont at Puhsarang Church is indicated to have reached the final process of transformation ie interlocked. It is indicated by the association of the accomodation of the customs of the surrounding community in gathering with the number of people who adapt many places namely the habit of lesehan. In order to accommodate those needs, Pont indicated to have adapted his work to the spatial pattern in which columns were located at each corner of the room. Thus the habit of the local community with the projected number of congregations will be more likely to be accommodated in this place.

Based on the above table, the juxtapose stage performed by the Pont is indicated to be an image on elements derived from outside cultures on local culture and vice versa. Implementation of the inkuturasi process at this early stage that is reflected from the outside culture of the local culture that is the use of the plan in the form of symmetrical. The plot used by the Pont in the West Hall of the Bandung Institute of Technology is indicated by the Rome Basilica, which has a rectangular and symmetrical shape like typical old buildings in Europe generally used for public facilities

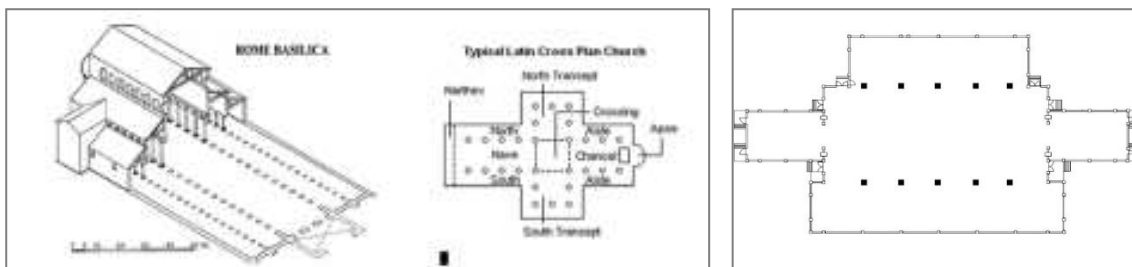


Figure 5. Ground Plan of Rome Basilica (left) [8]; Ground Plan of Barakgebouw A (right) [5]

Initial stages of this inkuturasi also indicated to have occurred from the local culture to the outside culture that is the availability of local materials that can be used as the main material of the design of West Hall Bandung Institute of Technology. Bandung, especially in the area of Technische Hooghe School Bandung in colonial time is strategically located and very close to the river even forest. For that, the use of materials taken from the natural resources of the surrounding environment is one important aspect in building the traditional building at the time. This is indicated by Pont applied to make his work by applying simple things such as the use of materials in the environment.

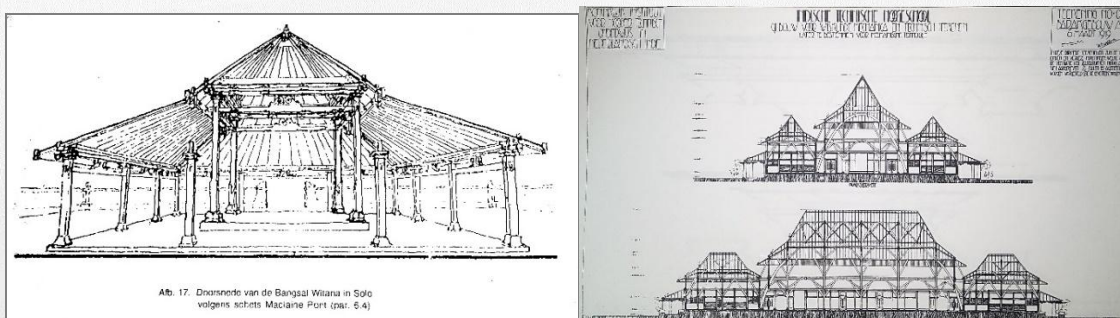


Figure 6. Interior Structural Details of Bangsal Winata (left) and Barakgebouw A (right) [5]

Based on the above table, Pont attempted to inculturate at the West Hall of Institut Teknologi Bandung until the middle stage of transformation ie superimposing stage. It is pioneered in the efforts of the Pont in finding the gap elements of traditional buildings that he can apply to his work in the application of construction Bangsal Winata field on his work. The construction is not only used for the simple construction of the local people but also can be used by them to apply a room that has a wide expanse. Buildings with such construction are usually used for tobacco or tea storage by local communities. This is the reason why Pont is indicated to have performed superimposing stages by assuming that the construction of a winata ward that can be applied to a room with a wide expanse can be used in educational facilities projected to be used as a place to accommodate the number of individuals expected to grow annually.

Not only the application of homes construction indicated the application of superimposing stages in the West Hall Bandung Institute of Technology but also the application of building layout orientation to geographical conditions where the site works are built. This is reflected in the application of the layout of buildings based on the cosmological tradition in Indonesia towards the direction of the wind. There is a belief about a building must be facing southward towards a mountain in the south that makes the facade of every house is required to face in that direction. Pont indicated to apply the cosmology with the assumption that the facade consisting of windows or openings exactly faced to the north or south so the sun is not too noticeable in the building. It is categorized as a superimposing stage because of the assumption of logic that is mixed with the cosmology of local communities.

## 5. Conclusions

Based on the results of the analysis described in the previous sub-chapter, it can be concluded that the inculturation approach that makes the style of Pont work in the colonial period precisely when the Indo-European style is used differently from the work of other architects. This is because the long and gradual inculturation process makes the end result of his work undergoing transformation. Precisely, Pont makes the building of tradition at a different level because the inculturation approach that Pont mix with European buildings in general in the colonial period. The inculturation process begins with the introduction, the mixing of entry points or entry gaps found in traditional architectural elements of the building, to the transformation process that makes the end result indicated to greatly adjust the surrounding environment or local culture. The indicated entry points used by the Pont as the entry gap are categorized based on the transformation process of juxtapose, superimposing, and interlocked. Entry points on the transformation process belonging to juxtapose in the Western Hall of Bandung Institute of Technology and Puhsarang Church Building are the application of the floor plan, the availability of material from the surrounding environment, the similarity of the treatment to the material. Entry points in the superimposing transformation process in the West Hall of Bandung Institute of Technology and Puhsarang Church Building Indu is the application of the proportion of roof and wall 3: 1 that can be found in the building of tradition in Indonesia in the form of basic construction, the application of logic based on philosophical principles on building traditions, And the orientation of the building of tradition in Indonesia based on cosmology. Entry points on the transformation process belonging to interlocked in the West Hall of Bandung Institute of Technology and Building Indu Puhsarang Church is the allocation of the needs of surrounding communities when utilizing a place based on the basic form of traditional building construction.

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