1. Introduction

Indonesia is one country that has been consistently involved in every international exposition. At least, from 40 international expositions—consisting of 38 BIE sanctioned and two non-BIE sanctioned—held from 1945 till 2015, Indonesia was involved 13 times. However, only four of those participations were marked by a self-built pavilion, as shown in Table 1, including 1964 New York World’s Fair (NYWF). 1964 (NYWF) was Indonesia’s first participation after independence in 1945. Nineteen years after independence was a long enough time, but, for Indonesia, it was never a conducive atmosphere to build the country. Netherlands’s aggressions in 1947 and 1948, the Communist Party’s coup attempt in 1948, and several rebellions and coup attempts on the 1950s was delaying the development program. Even during the 1960s, the economy was getting worst. With this ‘disadvantageous’ condition, the current president, Sukarno, made a quick decision to participate in the exhibition even with a grand pavilion.

For President Sukarno, the pavilion was created during his ‘nation-building guided democracy’ period from 1957 to 1965. In this period, Sukarno also built many physical projects inside the country, especially in Jakarta—the capital—named as “nation-building” projects. President Sukarno’s involvement in the “nation-building” projects was intense, where each project had to be consulted with him, bore his signature of approval, and without which no action could be taken. However, the study of this pavilion, as an individual building or part of a nation-building project, is still very limited. Till today, there is one study by Tjahjawulan (2011) that took the 1964 pavilion as one of her research objects and compared it with other pavilions from Indonesia’s participation. She described visual elements of pavilions and read it as a representation of Indonesia, but did not discuss the meaning and purpose of its creation in detail. For this reason, the 1964 pavilion is considered as an important object to be researched.

This study is to reveal the meaning of Indonesia’s appearance in the 1964 NYWF as explained by Sukarno. The process of research was done as qualitative research with a content analysis method. The main text that used as literary evidence is two speeches by Sukarno that could be collected from National Archives of Indonesia and the National Library of Indonesia. Those speeches are:

a. To Build the World Anew (1960)

b. Pidato PM Presiden Sukarno Dihadapan Para Utusan Jang Telah Kembali dari New York World Fair (1964)

The main text was also supported by several articles, correspondence letters, and documents that recorded the statement and act of Sukarno for the participation of Indonesia in the 1964 NYWF. This supporting evidence was mostly collected during visitation at New York Public Library in 2016.

2. 1964 New York World’s Fair

1964 NYWF was planned to be done under the auspices of the Bureau International des Expositions (BIE). However, some characteristics created by the exposition’s organizer did not match with BIE’s regulation, such as that it should be operated for one six-month season and free from charge for participant...
countries. Meanwhile, the NYWF committee insisted on running it for two six-month seasons and took charge of site rental. This regulation break made BIE sanction NYWF, including asking BIE member not to participate. Lots of regular participant countries, such as Great Britain, U.S.S.R., France, and Germany, chose not to participate. It was 'leaving a world exhibition without much of the world.'

The basic idea of the New York world fair was to commemorate the 300th anniversary of the city's founding. It was officially open on April 22, 1964, in the morning and ended on October 18, 1964, for the first 1964 season and ran from April 21 to October 17, 1965, in its second season. It has 'Peace through Understanding' as the exposition's theme and held at Flushing Meadows, the same site as the 1939-1940 New York World's Fair. Even the plan and infrastructure were preserved: only the pavilions were positioned differently within thematic bands. On its first 180-day event, the total paid attendance amounted to 27,148,280. And it was followed by 80 countries, such as Spain, Japan, Austria, Lebanon, and Indonesia.

Table 1 Form of Participation of Indonesia

| No | Expo Name                          | Participation Form                      |
|----|------------------------------------|-----------------------------------------|
| 1  | New York world fair 1964-1965      | Own Building                            |
| 2  | Osaka World Expo 1970              |                                         |
| 3  | World Expo 85, Tsukuba             | Shared Expo Module with Sri Lanka       |
| 4  | Expo 86, Vancouver                 | Used One Expo Module                    |
| 5  | World Expo 88, Brisbane            | Used Expo Module                        |
| 6  | Exposicion Universal de Sevilla, 1992 |                                           |
| 7  | World Expo 1993 Taejon             | Exhibition inside International Hall     |
| 8  | The 2000 Hanover's World Exposition |                                             |
| 9  | EXPO 2005, Aichi, Japan            | Used One Expo Module                    |
| 10 | World Expo 2008 Zaragoza           | Exhibition inside International Hall     |
| 11 | Expo Shanghai 2010                 | Own Building                            |
| 12 | Expo Yeosu 2012                    | Exhibition inside International Hall     |
| 13 | Milan Expo, 2015                   | Own Building                            |

The 1964-1965 NYWF was also well-known for its architecture. New, advanced architecture was created for the fair. The fair built the Unisphere, sponsored by U.S. Steel, as its great symbol, which stood on the same foundations as 1939 NYWF symbol, the Perisphere. It was a twelve-story stainless steel framework in form of the Earth with the continents designed by Peter Muller-Munk Associates. Several monumental pavilions designed by well-known architects attracted visitors, such as Watchtowers of New York State Complex which was designed by Philip Johnson and Richard Foster, the IBM Pavilion designed by Charles Eames and Eero Saarinen and Associates, and Eastman Kodak Pavilion by Kahn & Jacobs.

Fig. 1. Indonesian Pavilion (circular roof in left below) among foreign countries’ pavilions and Expo’s landmark, the Unisphere

3. Sukarno and Indonesian Pavilion

In the NYWF 1964-1965 Corporation’s Press Release on February 2, 1961, Indonesia was announced as the 14th nation, after Spain, to join an array of exhibitors in the international area, and even became the first to sign a contract. This is the result of Sukarno’s quick decision that he made during his first interaction with the NYWF’s committee. Sukarno led all the processes intensely. He personally chose a 40,000 square feet lot as the site during his visit to the NYWF site at September 15, 1961, and signed the contract on the same day. He supervised the participation through an inter-departmental organizer body, named The Indonesian New York World’s Fair Committee, which was directly under the control of Dr. Chairul Saleh, Deputy Prime Minister III and Ahem Erningpradja, Minister of State. He appointed Sri Sultan Hamengku Buwono IX—the King of Ngayogyakarto Hadiningrat Kingdom—as Commissioner General for the Pavilion of Indonesia and personal representative of President Sukarno for NYWF.

Further, the pavilion’s design and exhibition showed Sukarno’s involvement in many aspects. He assigned R.M. Soedarsono—architect of the Palace of State on Bali who had designed several government buildings in Sukarno’s governmental era—as the lead architect and hired Abel Sorensen—an American architect who had several projects in Indonesia—as consulting architect and Max O. Urbahn as a local partner to the team. He requested and indeed helped design the gate and roof tower to be added to the pavilion. He presented a painting made by himself in 1958. He selected the aides that would explain Indonesia’s pavilion and exhibition to visitors and...
welcomed them back at their return.

The pavilion, which is built with ‘Build the world anew’ as the theme, took $2.5 million in construction costs. It was explained as a reflection of ‘way of life: rich and dynamic culture; huge natural resources and the possibilities of exploiting them; contributions to world trade; and last but not least, efforts to attract foreign tourists.’ It took the ultra-modern image and was named as ‘the Pavilion of Past and Present.’ The physical characteristic of its architecture could be described by the appearance of:

a. The 86-foot high free-standing gate in the form of Candi Bantar as the first introduction of Indonesia to visitors.

b. A “Meru” structure and a lotus-filled pond between the gate and the building to create Indonesia’s “watery country” image and atmosphere.

c. Circular form as its main structure with two floors and high ceiling.

d. Roof shaped like an umbrella, which is, a contrivance known all over Indonesia and is used to screen off the heavy downpour or the glaring sunlight that goes with a tropical climate.

e. The beams of the radial frame of the roof converge at the axis and then spread out again the form of a 61-foot high five-petal flower. From within the flower, five shafts of colored light points skyward.

Inside the building, Indonesia was narrated and pictured by four themes (political, cultural, trade and tourism) exhibitions, demonstration of handicrafts, a souvenir shop, and a restaurant with oriental dancers and a native orchestra.

All this effort got a lot of appreciation from the media and visitors, as it hit newspaper headlines several times and became ‘one of the fair’s most popular during the 1964 season’ with a daily average of close to 9,000 visitors and reached quarter of a million visitors on May 1964. It was surpassing the number of visitors to pavilions representing South and Southeast Asia and the Far East, and several other foreign pavilions. However, with early commitment to also be involved in the 1965 season, Sukarno personally announced the withdrawal of Indonesia and the shutdown of the pavilion in March 1965 for expressing his anger at America support for Malaysia.

4. Discussion on meaning of pavilion

a. Nation Pride: Indonesia, a Great Nation

Sukarno explained the reason for Indonesia’s participation in his welcome speech to delegates who just returned from NYWF in Bogor on November 21, 1964. He said that he took that decision to ‘deny’ the opinion of the world of Nekolim—Nekolim is Neo-colonialism, colonialism, imperialism—that Indonesia was not a backward country; that Indonesia was on the verge of collapse, that Indonesia was in a complete chaos, and etc.

Further, Sukarno wanted this participation to show that Indonesia is a nation that had experienced a glorious era, and would rise again from the dark ages during colonialization into a glorious new age. This mission, as explained in the same moment, was a continuous effort taken by Sukarno, since the period of the fight for independence, to build the love of Indonesia to his homeland. The pavilion building, the exhibition material, and the delegations that sent were the manifestation of Indonesia’s best richness to be proud of. For Sukarno, Indonesia’s participation in the 1964 NYWF was a struggle: a struggle for homeland, state, and the republic.

b. Foreign Policy: Equality and Neutrality

The 1964 NYWF was held with the theme ‘Peace through Understanding’ under the situation where the issue of colonialism, imperialism, and the cold war was still around. Indonesia with its long history put itself as an active country that fights against any form of colonialism. Therefore, Indonesia used this participation to deliver their policy and vision on world peace, as was delivered by Sri Sultan Hamengku Buwono IX in his speech at the groundbreaking ceremony of the Indonesia Pavilion, by saying that ‘It is indeed the sincere hope of the Indonesian nation that its participation in the Fair will further
the aims of world peace, develop better international understanding, and promote harmonious international relations.' This may not be a coincidence that the decision to participate was taken directly by Sukarno on his visit to the site in New York right after he—and President Modibo Keita of Mali—delivered a formal proposal from the conference of unaligned nations in Belgrade, Yugoslavia to President Kennedy in Washington a few days earlier.

Indonesia's policy and vision on world peace in this pavilion, in more detail, could refer to the speech delivered by President Sukarno at the 880th Plenary Meeting of United Nations General Assembly on Friday, 30 September 1960. The speech, titled 'Build a World Anew', seemed selected to be adopted as the political theme of the pavilion and as guidance for the design. Sukarno, in this speech, explained that 'to Build the World Anew' is meant to build it solid, strong, and sane: build the world in which all nations exist in peace and brotherhood; build the world fit for the dreams and the ideals of humanity: break now with the past, for the day is at its dawning' break now with the past, so that we can justify ourselves with the future. This vision, in an explicit manifestation, was exhibited by Sukarno in his chosen lot geographically located in equal distance to both United States and planned Soviet Union pavilions.

At the end, this foreign policy was performed through the decision to close the pavilion and did not take part in the 1965 NYWF session as a protest for the United States' support to Malaysia, a neo-colonialist federation country according to President Sukarno's policy.

c. Solution for the world: Alternative ideology

During the 1950s-60s, the world's political situation was influenced by two-powerful countries at that time, the United States and the Soviet Union. Sukarno, in his 1963 speech for the U.N, quoted the statement of British philosopher, Bertrand Russell, 'who once said that mankind is now divided into two groups. One group followed the teaching of Thomas Jefferson in the Declaration of Independence. The other groups followed the teachings of the Communist Manifesto. 'Those who accept one reject the other, and there is conflict on both ideological and practical grounds.' This conflict threatened and harmed both sides and the rest of the world. Then Sukarno remembered that a lot of people and countries of Asia, Africa, and possibly Latin America did not follow both teachings and even have their own guidance for life as an individual and a nation. Indonesia, as stated by Sukarno, was one of countries that have its own guidance, which is Pancasila, that was more applicable and fit. He promoted Pancasila to be a way out of this confrontation of ideologies, as he believed that Pancasila has a universal significance and can be applied internationally.

As Pancasila was proposed to be solution, the pavilion was turned as a transformation of Pancasila in an architectural form. It came in the appearance of a tower in the roof, which is named as 'Pancasila tower' and had a five-petal flower crown, where the number and the light coming out of it symbolized the values of Pancasila.

5. Discussion on Element of Architecture

Sukarno's statement can be read either for the philosophy of the appearance of the pavilion and for the clue of architectural form, as it was clearly contained words of architectural language. As philosophical part has been discussed in previous part which revealed the motif and meaning of Indonesia appearance in 1964 NYWF, this part will discuss the architecture’s elements which was indicated by Sukarno's statements.

a. Modern Architecture as the Main Idiom

The first element that was clearly displayed in the pavilion was modern architecture. The use of modern industrial materials, such as concrete, steel, and glass, then the simple tube form, the white paint or the original color of the material which created a typical modern architecture image was founded in this Pavilion. Sukarno did not explicitly state the modern architecture word in his speeches about this Pavilion for 1964 NYWF. However, Sukarno, in 'Build a World Anew' speech, said that Indonesian appearance was fit for the dreams and the ideals of humanity; and cut off now and the past so it could fit the future. In the built-in design, this statement was parallel to the declaration of the birth of architectural modernism which was to 'refuse to adopt for their works the design principles of earlier epochs and of bygone social structures'.

b. Traditional Element as Identity

The willingness to show traditional elements in the pavilion has been performed since early design process, as explained by Abel Sorensen on his 1962 letter to NYWF Corporation. He said that 'a complete Minangkabau structure or other dwellings may be displayed as part of a historic exhibit'. In the built-in design, the traditional elements could be found as ornamentation, form of architectural elements—such as traditional umbrella shape for the roof, and as free-standing elements—such as Candi Bentar gate and Meru tower. In some correspondence letters between BPPNY and NYWF, it clearly stated that traditional elements were a direct request from President Sukarno. This was parallel with Sukarno’s idea to display the glorious richness and period that belongs to Indonesia.

c. Symbolic Element

The last element but an important one in the participation of Indonesian in this 1964 NYWF was the symbolic fixtures. As the
equidistant between pavilions of U.S. and planned Soviet Union was the reason for the site selection, the circular shape of main building was also intended to show the neutral position of Indonesia against the conflict of both countries. Then, Sukarno asked for the installation of Pancasila tower on top of the roof to symbolize the value of Pancasila for Indonesia and for the world—as he proposed it as an alternative ideology for the world countries.

There was another symbolic element that stated in a pamphlet about ‘Architecture of The Indonesian Pavilion New York World’s Fair, 1964-1965’, but has not been found Sukarno’s direct statements yet. A lotus-filled pond in the landscape was created an image—as “watery country”, the appearance of both traditional and modern architecture side by side symbolized the Indonesian development that preserved tradition and culture and, at the same time, inserted modernity to the nation life. So, when someone enter the pavilion through Candi Bentar gate, ponds, and Meru tower for approaching the main building, the procession was a symbolization of the process of the development.

6. Conclusion
This pavilion was displayed to be the pride of Indonesia. It was intended to convince the Indonesian people they have wealth and a nation admired by the world, to increase the status of the nation and its people among other countries, and to send a strong statement about Indonesian policies and vision on world peace and international affairs. All roles embedded in the pavilion can convince of the meaning of pavilion’s presence as architecture for diplomacy. The architecture of the pavilion was constructed by three main elements (modern, traditional, and symbolic elements) which was used to give physical form to the message of diplomacy.

The whole process and idea surrounding the pavilion cannot be freed from the appearance of Sukarno, as the president. He was actively involved in almost all the phases and elements of the building. Sukarno, through his—direct and indirect—acts or statements, positioned himself as the initiator and the conceiver of the whole image of this architecture. Therefore, it could be concluded that the pavilion for the 1964 NYWF was a manifestation of Sukarno’s vision and idea.

Acknowledgments
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Note
1 Among 38 BIE’s exposition, the data for 10 expositions could not be found which are from 1949 to 1965 period (seven expos) and Plovdiv Expositions (three expos).
2 For further explanation could be referred to Hill, Hal: The Indonesian Economy Since 1966: Southeast Asia’s Emerging Giant, Melbourne- Cambridge University Press, pp.1-3, 1996
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11 Sie Pek Ho wrote that ‘the appointment of prominent Sultan Hamengku Buwono of Jogja as chief executive of Indonesia’s New York World’s Fair Committee further indicates the importance Indonesia is attaching to its appearance at the fair’ (Ho, Sie Pek
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12 The involvement of Sukarno during design process could be read on a newspaper article written by Ho (1963) that ‘the State Housing Development Company has been assigned to plan the pavilion and its landscaping under the supervision of President Sukarno.’

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18 As explained on Hamilton Wright Organization: Indonesia Sums up life in Pavilion of Past and Present, New York: Hamilton Wright Organization, p.1, 1964.1.00

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21 Candí Bentar is a monumental structure in Balinese architecture that functioned as gateway.

22 Meru tower is a wooden pagoda-like structure found in a Balinese temple.

23 such as the ‘Okay, Suky, We’re Impressed’ article written by Sunday News, 1964.8.16

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29 Ibid, pp.3-4

30 Ibid, p.2

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32 Complete speech could be read on NYWF 1964-1965 Corporation, 1963, p.4

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34 As reported by Kalb, p.21, 1961

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