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Application of Postmodern Architectural Principles in the Office of CV. Andyrahman Architect & Al-Fattah Mosque (Lego Mosque)

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ABSTRACT

This research aims to explore the application of postmodern architectural principles in Andy Rahman's work, with case studies of the CV. Andyrahman Architect Office and Al-Fattah Mosque. Postmodern architecture comes as a response to the saturation of uniform modernism, restoring symbolic narratives. In this context, the research focuses on how postmodern architecture, especially through the characteristics of thematized ornament and plurality according to Charles Jencks, as well as the concept of returning local values according to Josef Prijotomo, is contextually realized in Indonesia. These two study objects were chosen as representations of a unique synthesis between local tradition and modernity, serving as explanations of the implementation of postmodern principles. The research method uses a descriptive qualitative approach, with literature study and visual design analysis/field observation. The main objective is to critically analyze how the principles of postmodern architecture, which have various characteristics (such as ex-modern, deconstruction), are manifested in Andy Rahman's work, focusing on Jencks' thematized ornament and Prijotomo's local values. Andy Rahman creatively utilizes local materials (exposed brick, wood) and adapts traditional Nusantara motifs to modern geometric patterns; the ornaments on both buildings function as cultural narratives and visual identities, where this synthesis of tradition and modernity is reflected in the use of materials, spatial

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patterns, and design philosophy. Thus, Andy Rahman's work successfully represents postmodern architecture that is contextual and meaningful, highlighting local cultural narratives and spatial philosophies that are relevant to the community.

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1. INTRODUCTION

Postmodern architecture emerged as a pivotal movement in the late 20th century, particularly during the 1960s and 1970s, as a critical response to the dominance of modernism whose uniformity was viewed as lacking spirit and symbolic narrative. Modernism, with its emphasis on functionality, efficiency, and consistent aesthetics, ultimately produced sterile built environments with minimal contextual identity. Postmodernism sought to restore richness in meaning, symbolism, and stylistic plurality in architectural design, challenging the dogma of "form follows function" and embracing "complexity and contradiction," a concept articulated by Robert Venturi (Venturi, 1977; Venturi, 2018).

Rather than a singular style, postmodernism encompasses diverse approaches, including :

- a) Post-Modern Proper, commonly associated with Charles Jencks, which emphasizes communication, symbolism, and eclecticism, blending historical and modern elements ironically or playfully to generate new meanings. A key feature is
- b) *Thematized ornament*, where ornamentation conveys themes, narratives, and identities beyond mere decoration.
- c) Deconstruction : pioneered by architects like Bernard Tschumi and Peter Eisenman, challenges structural stability and hierarchy, creating fragmentation and dislocation to question conventional meanings and forms.
- d) Critical Regionalism : which roots architecture in local context—climate, geography, culture—while remaining open to modern and universal influences, thereby avoiding both homogenizing modernism and superficial populism (Frampton, 1983; Frampton, 2018).

In Indonesia, postmodernism's spirit resonates through efforts to revive local values, symbolism, and plurality within the rich heritage of Nusantara architecture (Putra & Yuliani, 2022). Andy Rahman notably exemplifies this theme with works that creatively integrate local materials, traditional motifs, and cultural narratives into a contemporary context. This research investigates the application of postmodern architectural principles based on the perspectives of Charles Jencks and Josef Prijotomo (Prijotomo, 2019). Jencks introduced thematized ornament as a bearer of theme, narrative, and identity rather than mere decoration. He emphasized plurality and symbolism where local and modern elements are creatively reinterpreted to yield contextually relevant meanings. This approach forms a foundational framework for understanding architecture as communicative and narrative. Conversely, Prijotomo (2019) highlights the essence of restoring Nusantara architectural values through reinterpretations of forms, patterns, and local techniques within a modern framework. He stresses that local values are philosophical and technical essences adapted for contemporary design rather than mere replicas of traditional forms.

While extensive literature explores postmodernism in commercial or residential architecture, an in-depth analysis of its application to Andy Rahman's work, specifically the CV. Andyrahman Architect Office and Al-Fattah Mosque, remains scarce. This paper's scientific contribution lies in comprehensively analyzing the manifestation of Jencks's thematized ornament and plurality alongside Prijotomo's local values in two architecturally and functionally distinct works that both highlight a synthesis of tradition and modernity.

The study aims to critically examine the extent to which postmodern architectural principles are realized in the CV. Andyrahman Architect Office and the Al-Fattah Mosque. Utilizing Jencks's and Prijotomo's theoretical frameworks, this research demonstrates how

postmodernism can be meaningfully contextualized in Indonesia. The primary focus is not on the objects themselves but on understanding postmodernism's application through these case studies. Further elaboration covers how material play, texture, and ornamentation—integral aspects of postmodern design—are explored in Andy Rahman's work. Recent studies reinforce the importance of revitalizing local architectural identities through ornament and pluralistic interpretations (Lestari & Wijaya, 2021; Putra & Yuliani, 2022). Additionally, explorations into material honesty and texture emphasize sustainable use of local resources compatible with tropical environments (Nugroho & Sari, 2022; Wijoyo & Suryani, 2020).

2. RESEARCH METHODOLOGY

This study employs a qualitative descriptive approach emphasizing in-depth interpretation and comprehension of the manifestation of postmodern architectural phenomena within the study objects. The objective is to provide a detailed account of how postmodern principles materialize in Andy Rahman's architectural works. The case study strategy is applied to two buildings designed by Andy Rahman: the CV. Andyrahman Architect Office and the Al-Fattah Mosque. These were selected due to their strong representation of postmodern architectural principles as elaborated by Jencks and Prijotomo.

Data was collected through the following stages:

- a) Literature review involving comprehensive surveys of theories and recent studies on postmodern architecture, regionalism, ornamentation, and local cultural integration (Putra & Yuliani, 2022; Sutrisno, 2020; Hartono & Lestari, 2022).
- b) Visual Documentation: Gathering photos, plans, sections, and façade details to aid in visual analysis of design elements and postmodern expression.
- c) Field Observation: Direct onsite observation to verify material usage, spatial configurations, and decorative elements identified in the literature and visual documentation, ensuring empirical accuracy.

Data analysis was conducted using descriptive qualitative methods, in which data collected from literature studies, visual documentation, and field observations were interpreted and linked to the postmodern architectural theoretical framework of Charles Jencks and Josef Prijotomo. The postmodern theories of these two figures will be explained in detail before being applied to the design object, so that readers can understand the basic principles before seeing their implementation. This analysis process seeks to answer how postmodern characteristics, especially thematized ornament and plurality, as well as local values, are manifested in Andy Rahman's architectural expression.

d) Research Stages :

1. Problem Identification & Objectives – formulating the focus and direction of the research.
2. Literature Study – collecting theories on architecture, culture, and previous studies.
3. Field Data Collection – documentation and observation of the objects of study during the excursion.
4. Data Analysis – connecting field findings with theory and context.
5. Results & Discussion – presenting descriptions of architectural, cultural, and historical elements.
6. Conclusion – drawing conclusions in accordance with the research objectives.

e) Research Methodology Chart

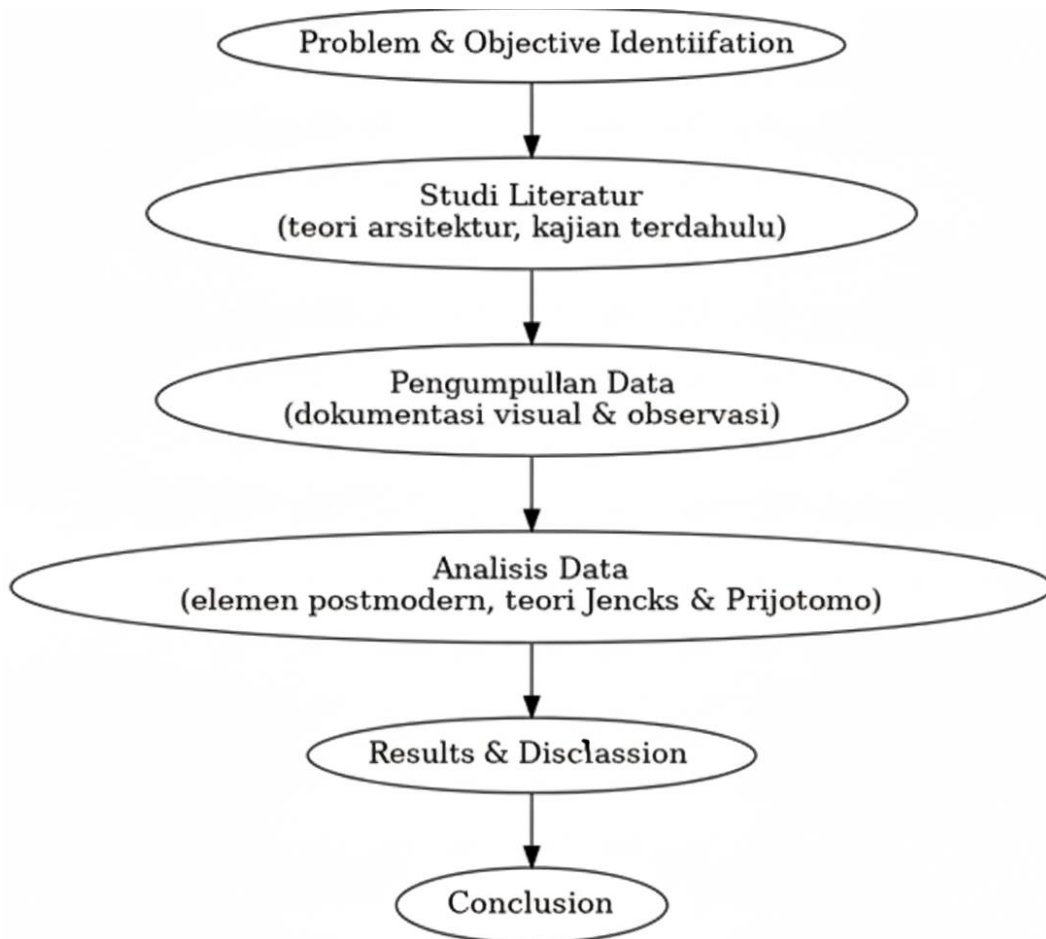


Table 1. Application of Postmodern Characteristics in the Office of CV. Andyrahman Architect & Al-Fattah Mosque

Postmodern Characteristics	Implementation at Andyrahman Architect Office	Implementation at Al-Fattah Mosque (Lego)
<i>Thematized Ornament</i> & Plurality:		
Restoring Local Values (Prijotomo) & Play of Material:		
Contextualism:		
Symbolism:		

3. RESULTS AND DISCUSSION

The CV. Andyrahman Architect Office in S functions as a creative workspace embodying the architect's philosophy. Local materials such as exposed brick and natural wood serve as primary elements, with traditional Nusantara motifs abstracted into modern geometric façade patterns. The spatial arrangement supports cross-ventilation and ample natural lighting, affirming contextual responsiveness. This design highlights material honesty, maintenance efficiency, and a Nusantara visual identity in a modern expression (Nugroho & Sari, 2022; Wijoyo & Suryani, 2020).



Image 1. CV. Andy Rahman Architect Office
(Source: [Biophilic Office - Architectures - Jidipi](#))

The Al-Fattah Mosque serves as a religious and communal space in a Sidoarjo residential area. The Al-Fattah Mosque features an exposed brick façade with modular Lego-like patterns that provide aesthetic appeal, natural ventilation, and diffused light, creating a cool, luminous prayer space. The modular pattern symbolizes community coherence and collective worship, built with simple local materials reinterpreting Nusantara values in contemporary form (Sari & Wibowo, 2021; Hartono & Lestari, 2022).



Image 2. Mosque Al-Fattah
(Source: Personal Documentation)

3.1 Relevant Characteristics of Postmodern Architecture

As outlined in the introduction, postmodern architecture carries various characteristics that differ from modernism. In the context of Andy Rahman's work and its relevance to Jencks and Prijotomo's theories, several key characteristics will be emphasized:

- **Thematized Ornament:** Unlike modernism, which tends to reject ornamentation, postmodernism brings back ornamentation, but with a deeper meaning. Ornamentation does not merely serve as surface decoration, but carries themes, narratives, and identities that can be read by the building's users. This is a form of architectural communication that transcends pure function.
- **Plurality and Eclecticism:** Postmodernism celebrates diversity in style, references, and meaning. It dares to combine elements from various eras and cultures, traditional and modern, local and global, to create works rich in layers of meaning. This also includes plurality in users' interpretations of buildings.
- **Contextualism and Regionalism:** Emphasis on the specific context of a place—its history, culture, climate, and local materials—is very important. This is in line with Josef Prijotomo's idea of “restoring local values,” which is not merely imitation, but rather a reinterpretation of the essence of Nusantara architecture in a contemporary framework.
- **Symbolism and Metaphor:** Postmodern buildings are often rich in symbols and metaphors, allowing them to “tell stories” and engage in cultural dialogue with their surroundings. Ornaments and forms can represent ideas, values, or even historical narratives.
- **Play with Materials and Textures:** The use of honest materials and the exploration of textures are important features. Often, local or unconventional materials are used to create interesting visual and tactile effects, as well as to highlight the construction process itself.

Table 2. Relevant Characteristics of Postmodern Architecture

Architectural Characteristics Postmodernism	Explanation
Thematized Ornament	Ornaments are not merely decorations, but convey themes, narratives, and identities that users can interpret, serving as a form of architectural communication that transcends pure function.
Plurality	A celebration of diversity in style, references, and meaning; combining elements from various eras and cultures (traditional, modern, local, global) to create layered meanings, including user interpretations.
Local Value Recovery	Josef Prijotomo's idea; not merely imitating old forms, but reinterpreting the essence of Nusantara architecture in a contemporary framework.
Contextualism	Emphasis on the specific context of the place (history, culture, climate, local materials) so that the design is relevant to its environment.
Symbolism	Rich in symbols and metaphors, allowing buildings to “tell stories” and engage in cultural dialogue with their

Architectural Characteristics	Explanation
Postmodernism	surroundings; ornamentation/forms represent ideas, values, or historical narratives.
Play with Materials and Textures	Use of honest materials and exploration of textures; local/unconventional materials create interesting visual and tactile effects, as well as highlighting the construction process.

3.2 Andy Rahman's Design Principles and Their Relevance in the Context of Nusantara Architecture and Postmodernism

Andy Rahman's approach to architecture inherently reflects postmodern principles, especially in the context of Nusantara architecture. He is known for his unique design philosophy, which includes:

- **Material Approach:** Andy Rahman emphasizes material honesty by exposing building materials without excessive finishing. This approach adopts the character of Nusantara architecture, which reveals the original structure and materials as they are. In addition, it also aims to produce buildings that are low maintenance and low budget. This is highly relevant to the play of materials and textures in postmodernism, where local materials such as exposed brick, wood, and recycled materials take center stage.
- **Geometric Approach:** Traditional Indonesian motifs, such as batik and woven bamboo, are transformed into modern geometric patterns using brick materials. This approach creates visual metaphors rich in meaning and strong local identity. This is a clear example of the thematized ornament and plurality discussed by Charles Jencks, where tradition is reinterpreted in a modern context.
- **Exploring the Essence of the Archipelago:** Architecture is seen as a means of rediscovering local values and wisdom, especially in craftsmanship and tradition, which are then reinterpreted in a modern context. This is in line with Josef Prijotomo's idea of restoring the values of the archipelago.

Tabel 3. Prinsip Desain Andy Rahman dan Relevansinya Dalam Konteks Arsitektur Nusantara Dengan Postmodernisme

Design Principles	Explanation	Examples in Andy Rahman's Work
Material Honesty	The materials are left exposed without finishing, highlighting their original character and texture.	Exposed brick, steel columns, natural wood
Geometric Transformation	Traditional motifs are transformed into modern geometric patterns.	Batik/woven motifs on brick patterns
Integration with Nature	Utilizing natural lighting, cross ventilation, and open spaces.	Perforated brick ventilation, indoor garden
Local Narrative	Exploring the values and narratives of the archipelago's culture through motifs, patterns, and local materials.	Lego bricks, modular motifs, brick texture

3.3 Application of Postmodern Principles to Objects

This section explains how postmodern architectural principles, as described above, are applied concretely to two objects of study by Andy Rahman: the Andyrahman Architect office and the Al-Fattah Mosque. Each object will be discussed separately, followed by a summary of the application of principles in tabular form.

1. CV. Andyrahman Architect Office

The Andyrahman Architect Office, located in Sidoarjo, serves a dual function as a workspace for the creative team and a showcase for the architect's design philosophy. This building is a strong case study in the application of postmodern principles:

- **Thematized Ornament & Plurality (Jencks):** The office walls use exposed brick arranged in unique patterns, adapting traditional techniques but with geometric transformations and batik/woven motifs. This pattern is not merely decorative, but rather a thematic ornament that directly creates a strong visual identity of the archipelago and becomes a cultural narrative. The combination of traditional motifs processed in a modern way shows the plurality of styles that is characteristic of postmodernism.
- **Local Value Return (Priotomo) & Play of Material:** The use of exposed brick and natural wood shows the honesty of the materials and emphasizes local materials. This is a reinterpretation of the values of Nusantara architecture, which appreciates materials for what they are. The rough texture of the exposed brick is also an important element in the “play” of textures favored by postmodernism.
- **Integration of Nature and Contextualism:** The simple yet open layout supports cross ventilation and natural lighting. This reflects an understanding of Indonesia's tropical climate and creates a comfortable spatial experience, in line with the spirit of contextual architecture.
- **Symbolism:** The design concept emphasizes material honesty, low maintenance costs, and a visual identity that represents the spirit of contemporary Nusantara architecture. This is a symbol of the architect's down-to-earth approach and appreciation for local wisdom.



Image 3. Office CV. Andy Rahman Architect floor 1
(Source: [Biophilic Office - Architectures - Jidipi](#))



Image 4. Office CV. Andy Rahman *Architect* floor 2
(Source: [Biophilic Office - Architectures - Jidipi](#))



Image 5. Office CV. Andy Rahman *Architect* floor 3
(Source: [Biophilic Office - Architectures - Jidipi](#))

2. Mosque Al-Fattah

Masjid Al-Fattah, yang terletak di kawasan pemukiman Sidoarjo, berfungsi sebagai pusat ibadah sekaligus ruang pertemuan masyarakat sekitar. Masjid ini adalah contoh lain yang kuat dari penerapan postmodernisme Andy Rahman:

- **Thematized Ornament & Plurality (Jencks):** A distinctive feature of this mosque is its exposed brick facade, which is arranged in a modular Lego-like pattern. This brick arrangement serves as a thematic ornament that visually represents togetherness and collectivity in worship. Each Lego brick unit symbolizes individuals in a connected community, implying a sense of collectivity and spirituality. This is an example of ornamentation that is rich in narrative, not merely decorative, and demonstrates plurality in symbolic interpretation.
- **Return to Local Values (Prijetomo) & Play of Material:** The mosque's design combines symbols of community togetherness through modular patterns with simple construction techniques based on local materials. The use of uniquely arranged exposed bricks is a reinterpretation of Nusantara architectural values in a modern form. The rough texture of the bricks contrasts with the precision of the modular arrangement, reflecting a synthesis between traditional simplicity and modern complexity. This is an essential play of material and texture in postmodernism.

- **Dual Function of Ornament and Contextualism:** The perforated brickwork is not only aesthetically pleasing, but also functions as natural ventilation and a diffused lighting element, creating a cool and bright atmosphere in the prayer hall. This is an example of how ornamentation in postmodernism can have dual functions, as well as how design adapts to local climatic conditions.
- **Symbolism:** The modular Lego pattern on the facade visually represents togetherness and collectivity in worship. Each Lego brick unit symbolizes individuals in a connected community, implying a sense of collectivity and spirituality. The overall design of this mosque incorporates symbols of community togetherness through a modular pattern.



Image 6. Mosque Al-Fattah floor 1

(Source: [Keajaiban Arsitektur Berkelanjutan Modern: Masjid Lego Sidoarjo | CHANGEMAKR.ASIA](https://www.changemakr.asia/keajaiban-arsitektur-berkelanjutan-modern-masjid-lego-sidoarjo))



Image 6. Mosque Al-Fattah floor 2
(Source: Dokumentasi Pribadi, 2025)

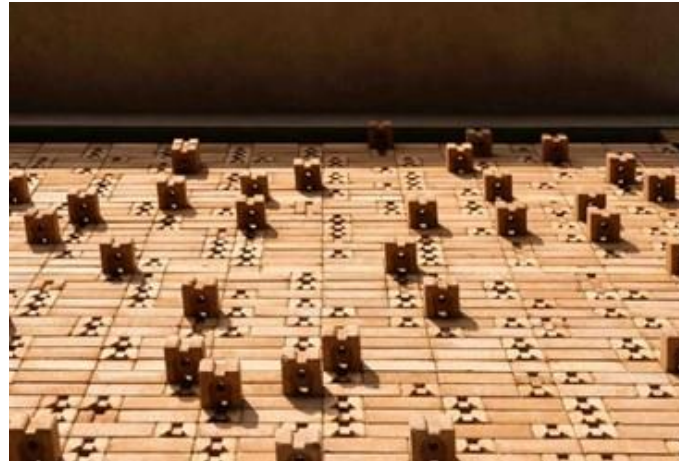


Image 7. Al-Fattah Mosque Brick Laying System

(Source: [Keajaiban Arsitektur Berkelanjutan Modern: Masjid Lego Sidoarjo](http://keajaibanarsitekturberkelanjutanmodern.com) | CHANGEMAKR.ASIA)

Tabel 4. Penerapan Karakteristik Postmodern pada Kantor CV. Andyrahman Architect & Masjid Al-Fattah

Postmodern Characteristics	Implementation at CV. Andyrahman Architect Office	Implementation at Al-Fattah Mosque (Lego)
Thematized Ornament & Plurality	Exposed brick walls with batik/woven patterns create a strong visual identity of the archipelago and a cultural narrative; a blend of traditional and modern motifs.	The modular Lego pattern exposed brick facade represents togetherness and collectivity in worship; rich in narrative ornamentation and symbolic plurality.
Revival of Local Values (Priyotomo) & Play of Material	The use of exposed brick and natural wood demonstrates material honesty and an emphasis on local materials; a reinterpretation of the values of Indonesian architecture.	The design combines community symbols with simple exposed brick construction techniques; a reinterpretation of Nusantara architectural values in a modern form.
Contextualism	The simple and open spatial layout supports cross ventilation and natural lighting, reflecting a response to Indonesia's tropical climate (discussed in Nature Integration).	The perforated brick arrangement functions as natural ventilation and a diffused lighting element, demonstrating the design's adaptation to local climatic conditions (discussed in Dual Function Ornaments).
Contextualism	The honesty of materials, low maintenance costs, and visual identity of the building represent the spirit of contemporary Nusantara architecture that is grounded.	The modular Lego pattern on the facade explicitly symbolizes community togetherness and collectivity, with each brick unit representing interconnected individuals.

4. CONCLUSION

This study aims to explore the application of postmodern architectural principles in the works of Andy Rahman, with case studies of the Andyrahman Architect Office and the Al-Fattah Mosque. These two objects of study were chosen as representations of a unique synthesis between local tradition and modernity, serving as explanations of the implementation of postmodern principles. The results of the analysis show that the application of architectural principles Postmodernism is consistently manifested in both works.

Characteristics such as thematized ornamentation, plurality, symbolism, and the concept of restoring local values according to Charles Jencks and Josef Prijotomo are clearly and contextually implemented in Indonesia. Andy Rahman creatively utilizes local materials such as exposed brick and wood, and adapts traditional Indonesian motifs into modern geometric patterns. The ornamentation in both buildings serves as a cultural narrative and visual identity, reflecting a synthesis of tradition and modernity in the use of materials, spatial patterns, and design philosophy. Thus, Andy Rahman's work successfully represents contextual and meaningful postmodern architecture, highlighting local cultural narratives and spatial philosophies that are relevant to society.

Main focus This study aims to demonstrate and understand the application of postmodernism itself, with Andyrahman Architect and Al-Fattah Mosque serving as supporting case studies to examine how these principles can be implemented in practice. Andy Rahman successfully integrated the essence of Nusantara architecture, such as material honesty and reinterpretation of traditional motifs, with an innovative modern approach, creating architecture that is not only functional but also rich in meaning and cultural identity.

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