

RETRACING ART EXHIBITION ARTEFACTS OF INDONESIA PAVILION AT OSAKA EXPO'70 JAPAN

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Abstract

This study traces the art exhibition artefacts that bridge tradition and modernity in the Indonesian Pavilion at the 1970 Osaka Expo in Japan. This international art exhibition project is under the responsibility of the Indonesian National Committee for Expo'70. The arrangement of the pre-presentation works of this exhibition reflects the complex correlation between the pavilion design concept, exhibition materials, and the narrative of Indonesian modern art history. A comprehensive research effort is needed to reconstruct traditional and modern art artefacts, focusing on the role of artistic think tanks in collecting their exhibition materials. Qualitative empirical methods were employed, including site location observations, data collection, literature studies, interviews, and the pavilion space reconstruction. This paper reveals that the decision to conceptualize the exhibition materials was made top-down by the National Committee for Expo'70 to the Design Center ITB (DCITB). This pivotal artistic think tank selected, designed, and implemented the configuration of various traditional and modern works of art to stand for the spirit of universalism from the perspective of Indonesia to the international world.

Keywords: artefact, design center, exposition, pavilion

INTRODUCTION

Osaka Expo'70 was the first World Exposition in Asia that demonstrated the achievement of a remarkable international event ("Japan's Industrial Structure: Forced to Change (1973–1982)," 2020) from March 15th to September 13th in 1970 [馬庭 2016]. These historical events were known for their excellence in concept, preparation, documentation, and implementation of festivity in Japan after the Cold War era. After the Japanese Government ratified the international exposition contract in December 1964, it registered to hold the next World Exposition in Paris in May 1965 [Masahiro, Yoko , Takuya 2015]. Four months later, an official acceptance was received from the Bureau of International Expositions. Japan insisted on holding the expo in 1970. However, the International Bureau Chief warned Japan that the participation of each country would most likely be on a small scale (Shigeomi, 1999),(Yasuyuki, 2011). Japan has had a successful track record in taking part since the first international exposition, where the concept integrates methods of technology, art, and craft in one arena.

One of the main aims of the Osaka Expo'70 for Asian countries was based on the critical spirit to be experienced at the international world fair in Europe and America. It has limitations that cannot be doubly for the superpower countries with science and technological advancement [Turner 2014], (Garcia-Gasco Lominchar, 2016). It led to the marginalization of the newly independent state between East Asian countries and became competitive participation in this friendship event.

The history of the Osaka Expo'70 is deeply inseparable from the context of introducing Japanese art to Europe. However, this contributed to advocating the integration of Japanese traditional art and craft until the Art of Japan received a significant movement in terms of fine art written in the French language for international audiences at the Paris Exposition (Yasuyuki, 2011). In the early 20th Century, the integration of fine art, art, and craft paradigms became problematic, particularly after the advent of opinions against the integration of fine art with art and craft (Yasuyuki, 2011). Fine art, art, and craft were essential for cultural and industrial production, and the Japanese government reached the self-confidence to include advanced countries. Then, issues of fine art, art, and craft transition were set up to be presented in national-scale exhibitions.

The exposition centered on the spectator to interact and reminiscence with namely in the remarkably high level of insanity impression (Pilcher, 2015) and exhibitions, regarded as a competition among exhibiting artists, carved a different path, especially where one can see their turning point. The World Exposition was fundamentally a place to present recent scientific technology (Muir-Harmony, 2019), and the expo in Japan gave a new idea of the "festival," when one considers the original conception of World Expositions. Additionally, the word "art" or *bijutsu* was made for The Vienna International Exposition in 1873, and the first book of "Japanese art history" was written in the French language for the Paris Expo 1867. Its mean the aim of Osaka Expo'70 was not simply to uncritically celebrate the Western scientific culture, but also give attention to the negative aspects of culture, and to encourage thinking on how to create a better and balanced society through mutual understanding across diverse culture [Masahiro, Yoko , Takuya 2015].

In other words, looking from a spacious view of Asian art history, especially in Japan's case, art representation at festivals means "the art history" created for abroad intentions¹, due to crafts as a modern industry until antique art that brought to Western standard and demand (Yoshiaki et al., 2004). In this sense, Osaka Expo'70 event seems as one of an ambitious projects that showed noteworthy influence driven by the Japanese government and the consciousness of its people, as a collective memory that solidifies breakthroughs for future artistic [Masahiro, Yoko , Takuya 2015] that Japan's place within global modernism to show Jomon cultural as part of commonalities with other non-Western nation and essential origin story to bolster Japan's artistic status while continuing as a monumental post-site Osaka Expo'70 Memorial Park. Part analyses consider that the Osaka Expo'70 theme of Progress and Harmony for Mankind until their presentation was

¹ Ushiroshoji Masahiro, 60 years old, Director of Kitakyushu Art Museum , June 23, 2014.

significant in the context of the extraordinary event had an ideological function analogous to Japan's involvement in wartime expositions, mobilizing citizens behind national policy and especially promoting the nation overseas through cultural development (Yasuyuki, 2011), [Elliott 2020]. For example, the presence of art objects and special presentation spaces such as the fine art museum prepared for visitors from various parts of the world was illustrates the theme of these expo [Masaru , Toishi 1972]. There is multi-functional aspect of architectural laboratories, anthropological field research stations, prototype parks, engines of consumerism, and exercises in nationalism when the fairs and expositions involve state officials and history of Japan itself and without exceptions Indonesian government as a participant [Furuhata 2014].

Studies on expo and Indonesian arts from the Sukarno era have partly revealed pictorial and textual correlations between the language of modern architecture, tradition and art (Kurniawan, 2019) to the repetition of iconic motifs that are still kept until Soeharto era. Officially, it means cultural works as enablers of the boundaries of 'fusion horizons' through art diplomacy (Cohen, 2019), then very few studies have examined it from the perspective of the role of agents with cultural works in the context of the development of Asian culture. In context of Osaka Expo'70, several arguments corroborate this channel in several sources of notes, reviews, or journalistic articles, especially from the perspective of observers about its influence on the development of Indonesian art from the late 1960s to the present. For example, an Affandi painter's experience seeing the sophistication and atmosphere of world progress at Osaka Expo'70 influenced his painting idioms (Bujono, 2017).

Although the idea of this expo is meaningful as a *tamansari* that combines harmony between art-technology and the spiritual-material life of modern humans [Setjoatmodjo 1970], in the context of art diplomacy, it cannot ignore the roles of the government. At least this is reflected in how the different responses from each participating country regarding the implementation concerning the spirit of the Asian nation [Elliott 2020], including the Indonesian government which carried out the process of negotiating an agreement with the Committee of Osaka Expo'70 of Japan before determining the final decision as an expo participant [Hashizume Setsuya 2021], [Muir-Harmony 2019], before finally deciding to create a new task force under the Indonesian National Executive Committee for Expo'70. This committee then proposed the theme "Unity in Diversity and Diversity in Unity" [Kenji 1970], which could symbolize the Indonesian archipelago as a multi-cultural country [Tjahjawulan 2012]. This specific theme of the pavilion refers to the motto of *Bhinneka Tunggal Ika*

It is undeniable that the strategic planning framework and basic concept of the pavilion were not only heavily influenced by the political-ideological context and economic situation at the time² but also by projected interpretation and awareness of each exponent towards the reality of the existence of indigenous culture, art, and natural resources that are indeed worthy and valuable to be presented as Indonesian culture.

² Imam Buchori Zainuddin, 76 years old, Professor Emeritus of Institut Teknologi Bandung, May 6, 2015., Rita Widagdo Wizemann, 77 years old, Former Lecturer of Institut Teknologi Bandung, April 13, 2016.

Although Indonesia's population in 1970 of 115.657.495 people (World Bank Group, 2025) was spread across various ethnic regions and islands where most family livelihoods depended on agriculture, even the reality of infrastructure and industrial progress was still undeveloped in the 70s, the most potential to become one of the capitals to build the character of Indonesian society at that time was to prioritize ideas by not ignoring the rich cultural and artistic traditions inherited by previous generation. Expo Osaka'70 presented the pavilion buildings of various participating countries, which are known by the Japanese people even now; it is not surprising that some generations of Japanese who experienced that period could get to know more closely the meaning of daily life of Indonesians, for example, through various folk dances, crafts, and restaurant menus that serve Indonesian specialties ("Asia", 1970) traditional dance performances to very modern improvisational forms accompanied by traditional music and *gamelan* as a tourism attraction that is carried out regularly and scheduled in the pavilion room³.

Observations of archives, data, and interviews with various Osaka Expo exponents reveal that their experience is now expanded beyond implementing commission work projects from the government. Instead, it shows how the collective consciousness of Indonesian artists developed a new language of expression based on a reinterpretation of the realities of their society, combining traditional and modern art forms⁴. An opportunity as well as a challenge that had to be faced by a group of *Institut Teknologi Bandung* (ITB) fine arts lecturers whose roots in the discovery of traditional art values date back to the fifties when most of the artists committed to art is a universal phenomenon [Supangkat 1997], but they re-examined the meaning of their own country's traditional art within the framework of the new Indonesian nationalism in context of Asian history [U. Masahiro 2006]. As result of observation, this research aims to reclaim history of an artefacts from the Indonesian Pavilion at Osaka Expo '70, highlighting the vital roles of government agencies and ITB lecturers in the collection process.

In addition, there is an implicit meaning behind the whole preparation of the Indonesian Pavilion. Every main text related to the publication material always reflected the spirit of being and continuing the strength of national identity rooted in tradition and modernity in an atmosphere of harmonious encounters [Elliott 2020]. Within this framework, the paper analysis will focus on how the exponents of the Indonesian Pavilion, especially the ITB art lecturers, selected and considered traditional artefacts in their works according to the concept of the Pavilion, how the practical plans they prepared and implemented, and assembled to realize an artefact component of the exhibition, and whether there is an impact of their involvement on the development of Indonesian art practice today.

METHOD

This paper uses a qualitative empirical approach based on the findings and collecting of research object variables from primary sources such as concept and design

³ Imam Buchori Zainuddin, 76 years old, Professor Emeritus of Institut Teknologi Bandung, May 6, 2015.

⁴ Abdul Djalil Pirous, 89 years old, Former Professor of Institut Teknologi Bandung, May 19, 2022.

expo, diplomatic correspondence, faculty of art and design's archives, and interviews of 13 peoples of DCITB exponents; 14 peoples of Indonesian pavilion staff; 12 Japanese with prior experience and knowledge of the Osaka Expo '70. Secondary sources were collected from Indonesia and Japan newspapers, expo magazine, and literature studies. All data were evaluated based on their historical significance and the role of institutional, social, and collective memories in shaping the visual representation of the pavilion's artefacts.

RESULT AND DISCUSSION

Objective Participation of Pavilion Indonesia

Historically, the participation of the Government of Indonesia in Osaka Expo'70 began in 1967 when representatives of the Government of Indonesia approached the Executive Director of the Expo Association, Mr. Okumura (日本万国博覧会公式記録, 1972). However, since August 24, 1968, the Government applied to the Osaka Expo'70 Committee as an expo exhibitor (日本万国博覧会公式記録, 1972a). On October 7, 1968, President Soeharto answered invitations from the Committee of Osaka Expo'70 of Japan by appointing the Indonesian National Executive Committee for Expo'70 until then Indonesian Pavilion was officially registered on November 11, 1968. The Presidential Decision also nominated the Chairman of the BAPPENAS (National Development Planning Agency), Prof. Dr Widjojo Nitisastro, as Chairman and coordinator of the National Committee for Expo'70 (Atmadi, 1970). He decided that Indonesia should be able to set up a pavilion and take part in Osaka Expo 70, despite the severe shocks of the political and socio-economic situation at the beginning of President Soeharto's New Order era (日本万国博覧会公式記録, 1972b).

In the same years, a contract of commission agreement was signed between the BAPPENAS and DCITB (Setsuya & Keisuke, 2021) to lead a soft vision and hardware design of the Indonesian Pavilion. The repetition of the symbolic form of the beauty and massive structure of the Borobudur temple inspires the design concept of the pavilion that becomes the new outline of an Indonesian landmark building presented in a different environmental and cultural context (See Figure 1). Mr. Robi Sularto Sastrowardoyo is the architect and designer of this pavilion. The implementation of the physical construction was built and supervised by the Kajima Corporation of Osaka Design Office, which was directly funded through Indonesian Government funds and supported by the Japanese Government (日本万国博覧会公式記録, 1972b). The primary motive for following Osaka Expo'70 as described in Indonesian Government literature (Atmadi, 1970) is to mention that Indonesia as an Asian nation, considers it morally obliged to participate in the first World Exposition ever held in Asia.

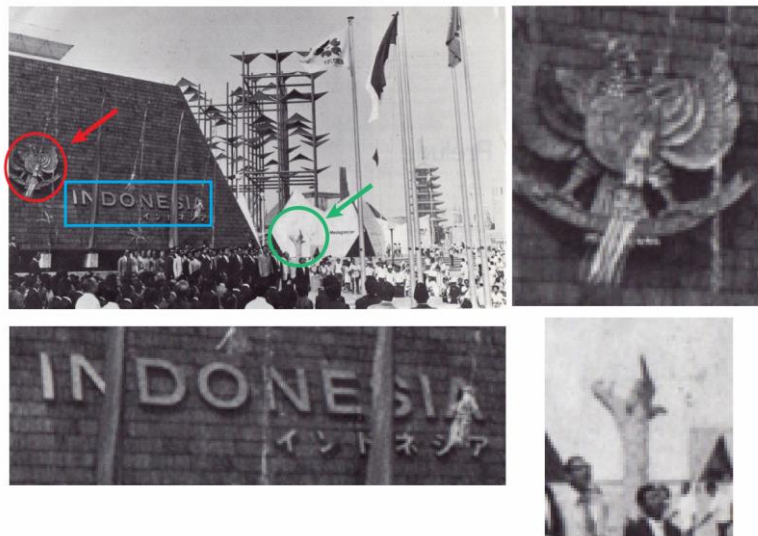


Figure 1. Indonesian and Expo'70 flag ceremonies preceded the official opening by all pavilion staff and DCITB members. The *Garuda Pancasila* emblem (red circle) and Indonesia and インドネシア signages (blue square) were displayed on the building. One of the artworks shown behind the peoples (green circle). Image: Private Collection.

Ideologically, this participation reaffirms the importance of state interests since the 1964 New York Expo (Kurniawan, 2019), which highlighted post-independence humanitarian awareness rooted in the philosophy of the Pancasila principles. This is different from the first World's Fair in Asia which offer a humanitarian perspective in a new world order that positions Japan as a country that does not belong to the Cold War conflict between America and Russia or the West and East discussion, and it has impact to aesthetics of the Osaka Expo were far more heterogenous than that found in wartime expo pavilions (Elliott, 2020). Meanwhile, for Indonesian's expo witness shows its rise in Asia on par with developed countries in Europe⁵. This view is inseparable from the government's argument that another reason for participating in Osaka Expo'70 is that Indonesia introduced economic development and modernization while maintaining and promoting cultural traditions and encouraging progress and harmonious future not only for Indonesian peoples but also for humanity as emphasized by Mr. H.E Sri Sultan Hamengku Buwono IX, Minister of State for Economic, Financial and Industrial Affairs of the Republic of Indonesia (Commemorative Association for The Japan World Exposition, 1972).

Role of Design Center and Sourcing Artistic Goods

The first precedent for the involvement of ITB fine arts lecturers in a monumental art project on the diverse framework of Indonesian unity, such as in Osaka Expo'70, can be referred to the historical context in 1956 when they took part in a mural-making project at the canteen of University of Indonesia (Holt, 1967). Through the close communication network between these universities, this also continued until ITB lecturers from

⁵ Imam Buchori Zainuddin, 76 years old, Professor Emeritus of Institut Teknologi Bandung, May 6, 2015.

architecture and fine arts departments engaged in the government project of the Conefo (Conference New Emerging Forces) building in Jakarta (Kartasubarna & Muchtar, 1983). Although the social and political situation had changed, professional motives were embedded between them to gain the government's trust in the seventies. In this case, Mr. Soejoedi Wirdjoatmodjo, who once designed the Conefo building since 1965 (Kurniawan, 2019), has a clever idea and relationship with ITB and was then prompted to propose an idea to set up a design center in ITB⁶. In addition to the capacity and public trust in the closeness between ITB lecturers, this has at least become a new key to opening up government projects into the realm of creativity and development ideas.

Existing information on this institution seems inseparable from the context of the campus institution because the term design center was still referred to as a new agency from the organization of *Dharma Karya Seni Rupa*. It has autonomy in carrying out business or service management to the community and Government under the Fine Arts Department or *Bagian Seni Rupa* ITB (Soedarsono & Affendi, 1971) until 1972 (Imam et al., 1972), later popularized under a different name to Design Center ITB Osaka Expo'70 or abbreviated to DCITB. Sometimes, it was seen as just a special commission for interior projects until it gained the trust of the Indonesian Government as written in the book of achievements of the Fine Arts Department of ITB during the 35th Commemorative Higher Education of Art in Indonesia (Kartasubarna & Muchtar, 1983).

However, a new investigation into the role between DCITB and BAPPENAS has new significant clues based on interviews with the former Chief Information Aide of Osaka Expo'70, Mr. Tjoek Atmadi, who worked as a staff of the Indonesian Information Department, said that he was thrilled with the success of the Indonesian Pavilion that took one year to carry out the preparation since the beginning. He was the liaison officer between BAPPENAS and the artists from ITB⁷. He still recognizes ITB artist exponents involved in the DCITB, where a post-event book published by the National Committee mentioning Mr. Achmad Sadali (1924-1987) as Head of the DCITB and Mr. But Mochtar as Director of Operations (Atmadi, 1970) of the Indonesian Pavilion at Osaka Expo'70. Other team members, mainly art lecturers and fresh graduate students, such as Mr. Haryadi Suadi, work together from early project assessment, planning, organizing all pavilion crews, and preparing material pre-event before the opening ceremony until the pavilion's completion.

Design Center is a professional organization and affiliate in the ITB campus, responsible for accommodating nationally commissioned works fully supported by the Indonesian Government (Setsuya & Keisuke, 2021). The relationship factor with the government during the expo remained separate from its members, who were included in the structure of the National Committee, such as Mr. Sadali and Mr. But Mochtar, apart from being one of the representations of government institutions whose involvement in this exhibition was equivalent to government departments and other private institutions

⁶ Widagdo, 82 years old, Former Lecturer of Institut Teknologi Bandung, March 31, 2016.

⁷ Tjoek Atmadi, Former of the Director General of Press and Graphics at the Department of Information of the Republic of Indonesia, May 21, 2016.

such as Hotel Indonesia, Indharta (Indonesian Handicraft & Arts Trade Association), PT. Department Store Sarinah, PT. Gunung Agung (See Figure 2) and Batik Cooperative GKBI (Atmadi, 1970) also organize teamwork to create and translate concepts, designs, philosophies, and presentations.



Figure 2. The *Garuda* (*Gurda*) wings, indicated by the blue circle line, feature white isen-isen lines. The text "Indonesian Souvenir and Expo '70" suggests that this paper bag is a special edition produced by the private company PT Gunung Agung (upper left). A different motif of *Garuda* is also used as the official logo for the Indonesian Pavilion (see green circle line) and on sticker pieces (upper right), as shown by the red circle line. Image: Private Collection.

By exploring artefact exhibitions such as artworks, crafts, and souvenirs, their appearance was to stimulate tourism and commerce and cultivate interest in investing capital in Indonesia. Although their involvement was an extraordinary artistic production activity at its time, it is sometimes still considered a side stream narrative in the Indonesian art scene. For example, only a few local media publications that covered the greatness of Osaka Expo'70 (Kompas, 1970) without reporting on their contribution to the development of modern art history in Indonesia or their activities during their implementation tended to be seen as mere commission projects rather than as a means to find inspiration for artistic ideas towards understanding the continuity of traditional art knowledge and practice. Moreover, only some Indonesian local media outlets provided detailed coverage of the connection between government projects and the DCITB's activities.

Furthermore, their work activities have been perceived as a detrimental extreme, especially in academic discourse within the university. Nevertheless, gathering and organizing various art pieces is intertwined with crucial governmental responsibilities and a professional approach to appropriately choosing and presenting them effectively in an exhibition space. Interestingly, the influence of modernism that rubs against a variety of mediums, expressions, and issues of searching for national identity also adorned the development of art practice in ITB, which part of their artworks refers to culture and tradition motifs that challenge to combine and have even existed since before 1970. An

example of this artistic phenomenon can be seen implicitly or not as inner reality in the curiosity to revival and recycling of traditional art motifs through analytical medium of Cubism techniques by two ITB fine arts lecturers in 1957-1959 (See Figure 3), which emphasize concern for the multi-ethnic, social, cultural realities of diverse traditions as integral part of national consciousness.

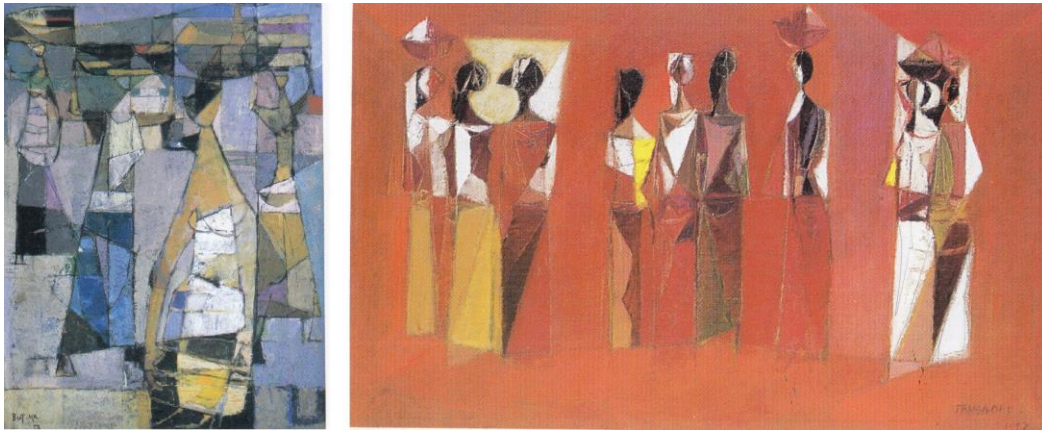


Figure 3. But Mochtar, *Balinese Girl*, 80x60cm, 1957, oil on hardboard (left). Srihadi Soedarsono, *Wanita-wanita*, 56x89cm, 1957, oil on canvas (right). Both paintings were made before they were involved in Expo'70, but they were fascinated by the aesthetic taste of traditional motifs and culture. Image: But Mochtar Family and Srihadi's Private Collection.

However, since the DCITB has successfully positioned itself as the intellectual hub of this commission project, it can be said that they have never neglected the context of cultural awareness and are even more capable of analytically composing traditional art motifs in the new atmosphere of a science and technology university. They explored the meaning of progress and humanity at the root of Indonesian society and culture by highlighting different expectations and frameworks. As revealed by Mr. Ahmad Sadali (1924-1987) said that the emphasis of the Indonesian display was on the spiritual and cultural achievement of the Indonesian people rather than on the material, scientific and advanced technology, which was recognized at that time to be lagging (Atmadi, 1970). In this case, the topic of progress and humanity in the context of international exhibitions offered by the committee is to reflect the entire observance or adherence to Indonesia's spiritual and cultural values as a unity of suggestive material, including space, place, goods, people, and all their activities in total. In terms of not just conveying material achievements informatively or technically, but more than that, they want to express a universal vision that a chain of language expression can be found in the juxtaposition of Indigenous, traditional, and modern artworks.

Procuring Artistic Items and Art Works for Indonesian Pavilion

As one of the implementing institutions under the Indonesian National Executive Committee for Expo'70, the Design Centre ITB has full authority to figure out and select all the materials of the Indonesian Pavilion exhibition, primarily high-quality works of traditional art, modern art, crafts, souvenirs, performing arts, and music. They worked

from the preparation stage, searching, seeing, and ordering from all regions visited before shipping it to Jakarta. At this point, the Design Centre team members have been directly involved in searching for various fine art and cultural artefacts from different regions, especially in Java and Bali.

Mr. Srihadi Soedarsono (1931-2022), Mr. Widagdo (1934-), Mr. Rustam Arief (1931-), Mr. Ma'mun Mulia, and Ms. Siti Farida Srihadi (1942-2023), as members of DCITB and one of the staff of BAPPENAS, Mr. Rasjid Djauhari, jointly conducted a search expedition for exhibition objects by car starting from the city of Bandung through the cities of Cirebon, Pekalongan, Yogyakarta, Surakarta, Semarang, and Surabaya until Bali Island. Mr. Srihadi said he had experience with other members, made a trip from Bandung to Surakarta city, where they could find *wayang beber*, *wayang golek*, statues and keris in 1969 (See Figure 4). Prior to this trip, Srihadi and other members already knew the exact locations to find artisans of high-quality artistic goods such as spiritual masks, *barong*, sculptures, wooden souvenirs, silverwork, traditional batik, wooden puppets, shadow puppets, daggers, and *beber* puppets. Often, such items are acquired by cash purchase at the location of the craftsman or artisan. They also sought local artists and artisans considered masters of traditional art making and then could show them live to attract visitors to the pavilion.



Figure 4. Document interview with Mr Srihadi Soedarsono on May 15, 2016. He explains the DCITB team's journey while searching for artefacts and how to place them in the expo pavilion (left). One of the traditional woodcarving artefacts of Srihadi's collection when he visited I Nyoman Tjokot's studio in Bali in 1969 (right). Image: Private Collection.

In this case, Mr Srihadi, as a modern painter, was also worked as Senior Designer responsible for seeing and selecting items and traditional artworks and handicraft works for the exhibition content, and Mr Widagdo arranged everything from scheduling to selecting artists and artisans who made Balinese paintings, sculptures, and masks. They have ordered and bought the goods on the spot due to Mr Srihadi's experience of frequent visits and contact with Balinese artists since 1954. He emphasizes that, *on the way to Bali, we bought paintings and sculptures; at that time, I intended to meet with Mr Cokot, a very senior sculptor. At that time, his wooden monolith sculptures looked vastly different than other artists and were highly expressive. He was happy to make a sculpture specially ordered by the Indonesian committee for the expo*⁸. Their search and observation process

⁸ Srihadi Soedarsono, 85 years old, Former of Lecturer of Institut Teknologi Bandung, May 15, 2016.

took place while ensuring the collection of each item ordered from the artisans and artists directly according to the request and purchase agreement.

All commissioned items were picked up gradually, gathered in Bandung, and shipped via Jakarta before being delivered to final destinations in Osaka. On the other hand, Mochtar, as DCITB's member, not only officially coordinates with the executive committee members but also develops programs through contacts with Mr. Suwandono as Program Director to design performances of more than eighty dances from various regions and traditions 3-4 times each day, such as dances from Bali, Central Java, West Java, Sumatra, Sulawesi, and Maluku (Atmadi, 1970). Each type of dance, traditional singing, gamelan, and shadow puppet has characteristics of a specific theme, narrative, movement, costume, and beautiful attractiveness to successfully attract the audience's attention. It was stunning and attractive to captivate all visitors, especially for Japanese people.

Nearly every iconic image of tradition that showcases Indonesia's diversity serves as a powerful visual element, effectively conveying a promotional message that aligns with the pavilion's theme. Examples include posters, brochures, leaflets, guidebooks, flyers, catalogs, and limited-edition temporary exhibition books (Setsuya & Keisuke, 2021). The design form's representation captures a geometric and optical pattern between image elements, colors, and informative text. An experimental design of Pavilion Indonesia's publication part that adapts the optical art trend in the 1960s. The communicative title used bilingual text in the Indonesian language and Japanese Katakana characters (See Figure 5).



Figure 5. One of DCITB's leaflet design layouts shows a diagonal line fold forming a triangle. The dynamic geometric cross-symmetry motif comes from the foreground-background relationship aligned in contrasting color intentions to create the illusion of motion in simple shapes. Image: Soemardja Gallery, ITB.

Artworks in Pavilion Room

The concept of the pavilion space with the theme of “Unity in Diversity and Diversity in Unity” is a part of a historical document, especially for the Fine Arts Department of ITB that seeks to implement an ideal building that can accommodate an exhibition space for arts and culture to represents an authority of a national spirit in the world, a monumental presentation space while negotiating the extent of the achievement of cultural expression values and civilization that is contemporaneous with its society. In this case, the achievement was achieved by exploring the rich values of traditional and modern Indonesian art. Through such a framework, DCITB plays an active role in bringing the values of different artefacts into parallel and presenting them to an international audience. Through this uniqueness, they integrated categories of traditional and modern artworks by placing them in each room and the outdoor areas of the pavilion.

The traditional artworks searched for and bought by DCITB team have their aesthetic value and intrinsic meaning. However, after being moved away from their original ethnic and cultural context, all intrinsic values become vulnerable to the influence of audience, new location, and different social and environmental factors. So, audiences who appreciate this without cultural references will see it as a new type of public artwork, even though this is the first time they have seen it. However, it still harmonizes and is part of the massive structure of the pavilion building (See Figure 6).

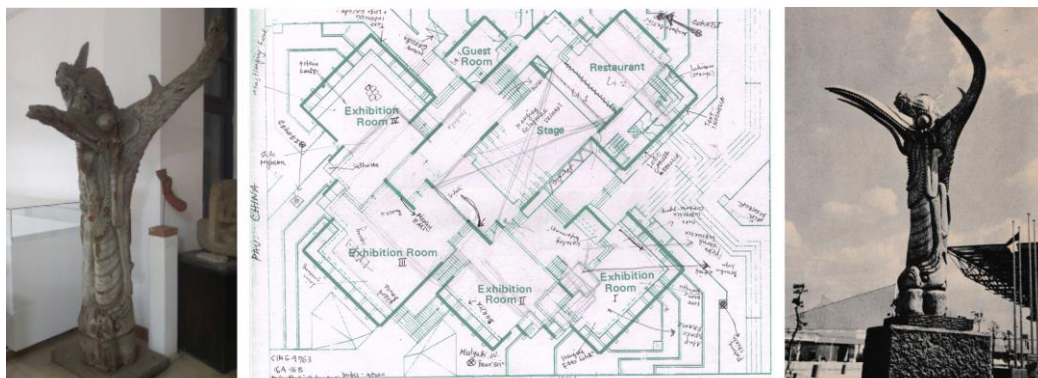


Figure 6. One of Nongos's sculpture artefacts condition now after the Osaka Expo'70 as permanent collection of Soemardja Gallery, ITB (left). Verification and confirmation process of placing artefacts of exhibition objects and layout of the pavilion room plan to DCITB exponents (center). Publication of Nongos's sculptures in the popular magazine during the expo (right).
Image: Soemardja Gallery, ITB, Banpaku Graph Compilation, April 1, 1970.

After going through the observation and investigating literature, interviews, and searching for Indonesian pavilion documents, at least one author found the seventh kind of artefacts exhibition selected by DCITB. In particular, the presentation of artworks by traditional and modern artists expresses the authenticity of their aesthetic ideas and intentions. The results also discover the content of traditional art in the awareness of keeping traditional artistic forms, and there are modern experimental artworks that explore the values and meanings of tradition into new, universal forms, as follows (see Figure 7).

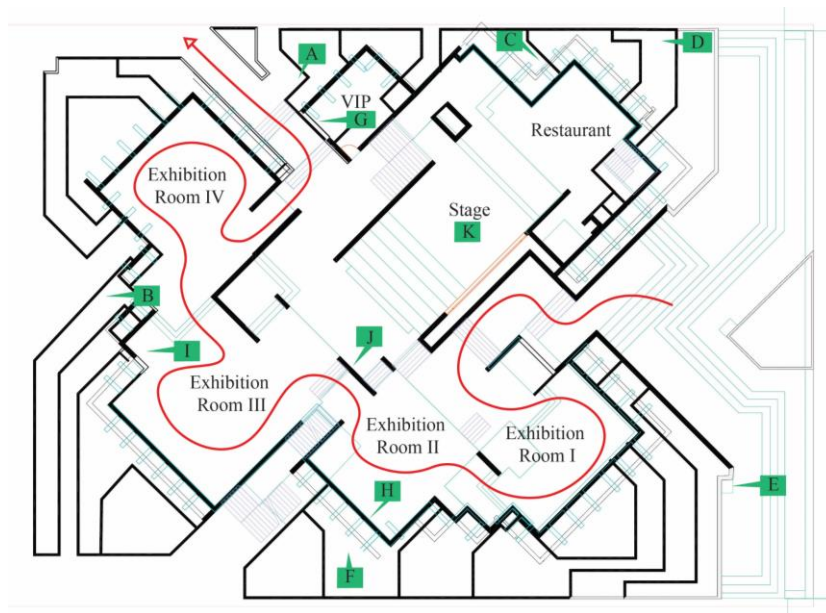


Figure 7. The artworks placement location (green alphabet) and visitor flows (red lines) of Indonesian Pavilion. A-F's works installed as monolith outdoor sculptor, G-I's works conventionally displayed in Exhibition Room II-IV and VIP room, J's work was created directly on the wall passing stage, and K's work installed on the stage mezzanine. Image: Private Collection.

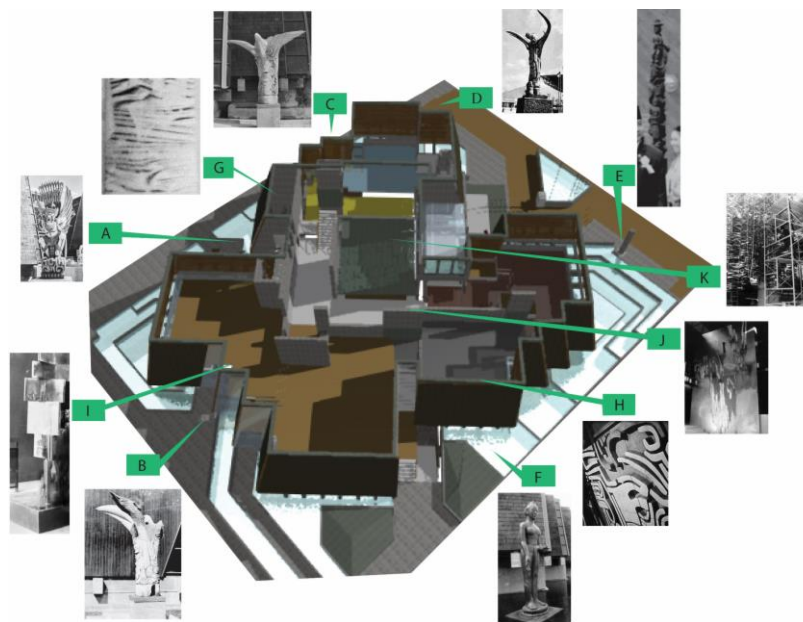


Figure 8. This is a reconstruction of the floor plan of the Indonesian Pavilion, showing the placement of each artwork in it. Image: A: *日本万国博建築・造形*, B-C: Private Collection, D: Banpaku Graph Compilation, April 1, 1970, E: *Indonesian Man & His Culture as Reflected at Pavilion Indonesian Expo'70 in Osaka-Japan*, F: *日本万国博覧会記念公園事務所蔵*, G: Private Collection, H: Kajima Corporation, I: Private Collection, J: Soemardja Gallery, ITB, K: Private Collection.

1) Traditional totem and sculpture.

Three traditional Balinese wooden sculptures consist of one work colored *Garuda* sculpture (see figure 8A) by Mr. Neka [Soedarsono 2016], one work by Mr. I Nyoman Cokot (see figure 8B), and two works by Mr. Nongos (see figure 8C-8D), also then one anonymous totem statue from Kalimantan (see figure 8E). All work existence has an origin of meaning and symbols in its traditional society. However, when all are placed in distinct locations, spaces, and communities, interactions between each work would change the artistic meaning into new symbolic knowledge.

2) Figurative sculpture

To symbolizes the mythological figure of *Dewi Sri* was placed in the corner of the pavilion (see figure 8F) by Pasuruan artist Mr. Mulyadi W (1938-2024) [Yuga, etc., 2003], an exponent of the artist group *Sanggar Bambu*, Yogyakarta. However, this bronze sculpture was created under a commission project through the staff of the Fine Arts Education and Arts Agency, Mr. Kusnadi (HM, 1969).

3) Optical sculptures of geometric shapes.

A sculpture by Mr. Mochtar Apin (1923-1994) with translucent colors was displayed on VIP room (see figure 8G). The details of work still unknown, but it was produced in Bandung. A work, believed to be a model, is kept in his house (Apin 2019). Apin interested in abstract forms and semi-transparent color compositions. He uses materials made of plexiglass sheets with colored sheets on the surface to create a light space structure. This style was named graphic sculpture [Yuliman 2020] and is now one of the art terms used in Indonesia.

4) Wooden relief.

A wood carving by Mrs. Rita Widagdo (1939-) adorns one wall of room number 2 of pavilion (see figure 8H), inspired by indigenous Papuan-Indonesian art motifs (Wizemann 2016) that have played an essential role in the lives of Indonesians for centuries. The German-born artist who studied Modernism in Europe later became a member of DCITB, where his work was installed on the walls of Exhibition Room II to unify the different atmospheres between craft display and traditional art demonstration. Despite her biographical background, she aligns her workspace with the Indonesian cultural context. She is interested in capturing the essence and beauty of Papuan decorative art patterns and transforming them into three-dimensional reliefs [Suadi 2015] attached in a new spatial setting.

5) Monolith sculptures reflect optimism.

This image of optimism reflects the essence of the Indonesian people, which prompted the creation of a sculpture in the form of a triangular basis, developing upward along a single axis, symbolizing optimism, and growth. Mr. Gregorius Sidharta Soegijo (1932-2006), as a sculptor, made it from aluminum bronze with a height of more than

three meters [Komite Nasional Expo '70 1970], [Lawangwangi Creative Space 2023]. Based on analysis result of all primary data, this work placed at one of the inside corners of the pavilion between room number 3 and room number 4 (see figure 8I). An Abstract style distinguished him from the association of methods and techniques of figurative sculpting prevalent in the earlier period.

6) Mural inside the entrance wall.

This mural symbolizes a prelude to an attention-grabbing object. It marks the beginning of the entire appearance of the exhibition and performances in the pavilion space [Komite Nasional Expo '70 1970], [Tjoek Atmadi 1970]. A modern public artwork was created directly on the existing wall of the Indonesian pavilion building before the expo opening. The artist extracts the meaning of self-existence as a human being towards space, atmosphere, sound, and visitors' impression of the pavilion through expressive colors and abstract forms. A sizeable abstract mural was made individually to represent an imagine living in a cave and traditional circumstances of Indonesian culture by Mr. Ahmad Sadali (see figure 8J), a father of modern abstract painting at ITB [Yustiono 2005] then well-known as key figure in the development of a modern Islamic arts in Indonesia (Rath, 2018), (Rahadiningtyas, 2023).

7) Atmospheric space sculptures above the stage area.

The space sculptures were illuminated by traditional Balinese decorative arts, initially using young coconut leaves cut into strips hung above the stage area (see figure 8K). The shape and arrangement of leaf decoration are familiar in festivals and religious ceremonies in Indonesia [Soedarsono 2016]. Srihadi Soedarsono's sculpture transforms this unique art tradition to create a gigantic form using copper plates and rods; the work's atmosphere considers the harmony of the construction of the building, the space, and the activities of the theater space below. The result presents an atmosphere of artistic experience that challenges the audience's feelings in response to a new presentation of artistic sophistication that differs from the conventional monolith sculpture form.

Analyses of the position of all exhibition materials after the end of Osaka Expo'70 showed that they were unevenly returned to Indonesia, either as college collections, national museum collections, or certain objects sold through private institutions. Indeed, it leaves questions about the ethics after this exhibition (Crotty, 2015) because several DCITB exponents believe all artefacts are kept in the Faculty of Fine Arts and Design ITB. A year later, they expected that material post-expo conditions to be kept with effective policies and organizations driven by insights and creativity to enhance public appreciation. However, it is still challenging to support, preserve or keep all the artefacts that historically once raised their dignity. After more than 47 years, new generations of ITB visual arts lecturers are gradually implementing preventive policies through various activities to trace, record, and maintain all collections of archives, documents, and goods

left over from the expo in a more organized manner, as a tribute to the historical role of DCITB, a new Design Center built on the ITB campus as a leading visionary hub to foster the spirit of multidisciplinary collaboration to answer the reflective challenge that reinforces the ethos of expo today's world.

CONCLUSIONS

The Design Center ITB is a central intellectual institution responsible for implementing the concept and selecting and collecting high-quality artistic artefacts of a national scope to show in the Indonesian Pavilion. This work was carried out after obtaining approval from the National Committee for Expo'70 to prepare primary source materials up to the stage of practical implementation in the exhibition hall. It was clear that they practiced the process of buying, collecting, and distributing all the artefacts needed during the exhibition. They selected various artefacts based on their artistic preferences, including experimentally installing modern and traditional artworks to highlight Indonesia's artistic progress and the spirit of universalism at the time. They also consider the achievement of art and cultural improvement for a developing nation in a normative way, combining artefacts and artists from different cultural backgrounds into a unified pavilion space open to the public. After the exhibition, all precious exhibition materials returned to Indonesia; high-quality artefacts became museum collections in Indonesia, and a small part of the artefacts became archival documents at the ITB campus in recognition of the contributions and reputation of the DCITB exponents, a design center facility built to foster collaborative ideas between departments at ITB until now.

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