The Idea of “Architecture Stage”: A Non-material Architecture Theory

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Abstract: The purpose of this study is to find “the new theory” in the process of having quality “form” in architecture field which is usually visualized by the ruler through his ideology of his architectural work which is created by his architects. The study is about an urban design in architectural field related with space-power-knowledge. To reveal the meaning of the architecture objects is need to analyze the architectural object “form” as the culture-material, and to reveal the meaning of the objects through the hidden things related to the presence of the metaphysical data. To find “the new theory” used “grounded theory research”, the method is part of qualitative research which refers to Glaser and Strauss. The achievement study is finding the idea of “architecture stage” of the ruler, represented by Soekarno as the first Indonesian President. Through visual observation and spatial experiences in his several architectural works concerning the “Project’s Lighthouse” as his architectural work in Jakarta in the 1960s the idea of connectedness was found. He composes his architecture’s work by inserted the “architecture drama analogy” as metaphor for representing himself and his ideologist by exploring the Javanese Ancient’s as the basic design in the modern architecture at that time the east meet west.

Key words: “Architecture stage”, grounded theory, khora, the ruler.

1. Introduction

The ideologist is usually visualized by the ruler through his architectural work which is created by his architects. The same phenomena of the ideas of “architecture stage” abroad were revealed in the architectural legacies of Adolf Hitler in Germany, Joseph Stalin in the Soviet Union, Kubitchek in Brazil, Mao Tze Dong in the People’s Republic of China, and Nehru in India, also in Indonesia. However, there are different types in Indonesia. Soekarno’s architecture tacitly expressed his architectural knowledge in the manner of “eastern meets western”, resulting in a combination of differences between them. Soekarno has given “color” as sense of presence in the ideas of the “architecture stage Soekarnoestic” by combining the charm of the Indonesian culture by exploring Ancient Javanese form, Soekarno distinguished his

architectural style based on Ancient Javanese culture as the basic design to modern architecture. This was done at a time when Hitler was composing his architectural style which is almost similar style when Stalin was composing the Stalinist Gothic. It also different when Kubitchek was designing the capital city of Brazilia, when Nehru was composing Chandigarh by Corbusier, and when Shanghai, China was declared as the “Paris of the East” by local architects. The finding ideas of “architecture stage” in Indonesia was driven by desire, intervention and a sense of art of Soekarno’s concept by exploring the Javanese Ancient’s as the basic design in the modern architecture.

2. Method

The paper is a part of architecture dissertation investigation to express the civilization created by the ruler represented by Soekarno, the first Indonesian President. The study based on the archival data is a part of la longue durée historical by Braudel, 1958 [1],

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it is architectural field related space-power-knowledge, to find “the new theory” used “grounded theory”. This method is also part of qualitative research referring to Glaser and Strauss. The achievement study is to find the idea of Soekarno as the ruler, when he creates the space, through visual observation and spatial experiences in his architectural works of the “Project’s Lighthouse” in Jakarta in the 1960s. The data are collected and named as coding, data analysis and memoing—the final step to develop a new theory [2]. The research objectives in architecture field are needed into three methods: (1) visual investigation; (2) phenomenology’s investigation; (3) to reveal the hidden meaning through the data metaphysical.

3. Results

After investigated in the several Soekarno’s work in the “Project’s Lighthouse” in Jakarta in the 1960s, e.g., (1) The Jakarta City Planning; (2) the Gedung Pola; (3) the Main Stadium of Gelora Bung Karno; (4) the Hotel Indonesia; (5) the Istiqlal Mosque; (6) the National Monument; (7) the Wisma Nusantara; (8) the Sarinah Department Store; (9) the Planetarium; (10) the Conefo’s Venue Building, a number of the city scale sculpture’s was found [3]:

First, Soekarno’s works were inserting his ideologist as his architectural communication when he was creating the space of the “Lighthouse Project” in order to establishment his power. His works reflect the idea of “architecture stage” toward the architectural form which is similar to characteristic of khora [3]. Khora or Chora is a Greek term to express a “concept of space” designated by Plato in Timaeus [3-5]; Secondly, the “Lighthouse Project” looks like “the abstract space” referring to Lefebvre, its role to strengthen the social homogeneity through the architecture work with characterized: spectacularly, geometrically and phallic, was shown to the tenth of the architecture works to beautification of Jakarta Capitol City. The heritage buildings are contained with a monad which is the immortality “immaterial

principle of life”. It is from the Old Javanese of Indonesian ancient as the basic idea to create the modern architecture.

3.1 The Jakarta City Planning

The Hotel Indonesia built as the pilot tourism and as the Indonesian’s Face during the Jakarta City Planning projects. Soekarno emphasized the culturization to dreams Jakarta City which is equivalent to the International city: Jakarta is as a beacon that leads directly to participate pushing development projects! The main idea of the Jakarta City Planning are composed the eight lines of Kebayoran Baru-Thamrin road inspired by the Brazilia City Plan. The Jembatan Semanggi or Semanggi Brigde is a clover bridge devided the four directions of the Jakarta. The corridors of Kebayoran—Thamrin looks like a “stage” resembled a big catwalk on architectural work. Fig. 1 shows the location of the “Project’s Lighthouse” in Jakarta in the 1960s in the main corridor of Jakarta.

3.2 The “Gedung Pola” Building

The Gedung Pola building is located in the heritage site of Rumah Proklamasi—the House of Proclamation on Jl. Pegangsaan Timur 56 Jakarta. In this place, Soekarno read the Declaration of Independence of Indonesia on August 17, 1945. Now, the heritage is already ruins of buried foundation and

Fig. 1 The location of the “Project’s Lighthouse” in Jakarta in the 1960s in the main corridor of Jakarta.

replaced by a big statue as the landmark of Soekarno’s position when his reading the text of proclamation. The open space building to facilitate the permanent exhibition for the development project of Semesta Berentjana Project years 1961-1969 is designed by Silaban. Fig. 2 shows the “Gedung Pola” building proposed by Silaban.

3.3 The Main Stadium Gelora Bung Karno

Soekarno’s desire is as the host of the Asian Games IV on 1962 and must prepare the international venue standard with capacity around 110,000 people by steel structure change from concrete name: Temu Gelang structure of Soekarno’s idea as the structure is designed to follow the athletic activities pattern to track continuously by the oval geometric shape. Soekarno also put the ornaments of a realist sculpture of mythical puppet Sri Rama to make it still be an archery as the symbol of precision, agility, honesty. The Gelora Bung Karno resembles a “architecture stage” of Indonesia of Soekarno’s politician will. The Main Stadium Gelora Bung Karno Gedung Pola building is proposed by Russian architect (Fig. 3).

3.4 The Hotel Indonesia Building

In the front of hotel, it is located of statues and a pool covered with a red lotus pond named Henk Ngantung Fountain, and the welcoming to the young men and women statue carrying a bouquet of flowers, known as the Welcoming Statue as Edhi Soenarso’s work to visualize Soekarno’s idea to give the friendliness impression of Indonesian to the foreign guests. Soekarno asked Abel and Windy Sorenson, a couple architect to express his desire, and adopted all of the name of the islands and the dance’s name in Indonesia as the room’s name. Soekarno ordered a variety of Indonesian artists to beautify the building façade. A long andesite rock is created by Harijadi entitling “The party in Bali” opposite the statue of Goddess Sri created by Trubus. Under the Ramayana’s big dome, it is found the reliefs color

“the Indonesian Women in Floating in Space” created by Soerono. Behind the interior of the walls of dome, it is filled the mosaic-art created by Darta’s name “A Dance of Indonesia”. There are also found the realist painting of Indonesia, Lie Man Fong in “the Indonesia Flora and Fauna”. The diversities artworks displayed at the Hotel Indonesia resembles the “Stage of Indonesian Fine Art”. Fig. 4 shows Hotel Indonesia building proposed by Abel Sorenson.

3.5 The Istiqlal Mosque

The Istiqlal Mosque is the largest mosque in Indonesia and it is the Soekarno’s idea in 17 years before the first pole in 1961, built as the victory symbol

Fig. 2 The “Gedung Pola” building.

Fig. 3 The main stadium Gelora Bung Karno.

Fig. 4 Hotel Indonesia building proposed by Abel Sorenson.

of the Indonesian independence. The visual images of mosque are dominated by the prime marble and stained less steel, reinforced concrete structure with the square pillars rhythmically across the facades. The building with the giant dome is as a marker of the grandeur to the Moslem's with a tall minarets in the corner's building and as a symbol of the immaterial at least for 1,000 years.

The Istiqlal Mosque designed to express the modern architecture style with the solid structure and rely on the natural ventilation. Fig. 5 shows the Istiqlal Mosque building proposed by Silaban.

3.6 The National Monument

The National Monument or Tugu Nasional is located in the center of the Medan Merdeka square. Yet, it is known as the Champ de Mars or Koniengsplain. It was built to express the "new soul of Indonesian" as the dynamic nation in the modern age. The monument is designed by National Competition and held in twice, in 1955 and 1960, and the both competitions have not been found the ultimate winner, because its Soekarno is ordered to Silaban and Soedarsono to develop the idea from the first and second contest participants as a Final Design Project. Finally, the Soedarsono's design is accepted by Soekarno. He design a pair of the giant cup and phallic as the monument's form and as the ancient artifact symbol of Indonesia: lumpang and alu.. Refers to Lobell's theory of Spatial Archetype, the monument shows the Radiant Axes civilization as Soekarno's unconscious as ruler. He reflected "the world of emperor" linked with civilization, space and psyche. Fig. 6 shows the national monument.

3.7 The Wisma Nusantara Building

The Wisma Nusantara is 29 levels high building to facilitate the economic relations, trade and international tourism in Jakarta. The building is designed by Ciputra, which is as the first skyscraper in Indonesia role and as the building Trade and Travel

Centre. The presence of the Wisma Nusantara provided the quality space at the Hotel Indonesia which resembles the Modern Architecture's style, and it is funded by the Japanese government. At that time the first skyscraper in Jakarta is also projected as the tallest building in Asia. Fig. 7 shows Wisma Nusantara Building.

3.8 The Sarinah Department Store

The Sarinah Department Store now has undergone changed all of the facades. Sarinah building is Soekarno's

Fig. 5 The Istiqlal Mosque building proposed by Silaban.

Fig. 6 The national monument proposed by Soekarno himself visualized by Soedarsono.

Fig. 7 The Wisma Nusantara Building proposed by Ciputra.

idea triggered the establishment of economic growth as shopping, exhibitions, and office building also has an important meaning as the price stabilizer. The building is calculated by Roosseno’s engineer, covered by ceramic materials, and floored by marble and framing door and windows by aluminum. The building is used the vertical transport escalators as the first in Indonesia, reflected the new of life style during in 1960s, and it is resembled the Indonesian merchandise selection, ranging from food and clothing as the modernities of Indonesia. Fig. 8 shows the Sarinah Department Store Building.

Fig. 8 The Sarinah department store building.

Fig. 9 The Planetarium proposed by Ismail Sofyan and Ciputra.

Fig. 10 The Conefo’s Building proposed by Soejoedi.

3.9 The Planetarium Building

The planetarium designed as the largest in the world, within 500 people seats as an educational building to understand the aerospace science, to eliminate the superstitions of Indonesians by activities with observatory of the astronomy which is the progressive symbol when it was still overwhelmed with superstition regarding astrology. The building shows the atmosphere of space to watch the stars and the solar motion through a comfortable room. Fig. 9 shows the Planetarium proposed by Ismail Sofyan and Ciputra.

3.10 The Conefo’s Political Venue Building

The Soekarno’s ideas to the “New World Order” concept are visualized by the venue’s design to the Conference Building of Conefo on August 1966 (but nevertheless done). The Conefo’s competition is held in November 1964, won by Soejoedi Wirjoatmodjo and supported by Sutami. He present a full scale of architecture model in the unique simetrical dome as the aircraft wing and as a unique magnificent work. Fig. 10 shows the Conefo’s Building proposed by Soejoedi.

4. Conclusions

Soekarno’s architecture tacitly expressed his architectural knowledge in the manner of “eastern meets western” and he has given “color” as sense of presence in the ideas of the “architecture stage” by exploring Ancient Javanese form as the basic design of Modern Architecture, and refers to Lobell’s theory, the national monument’s symbol rays reveal the Soekarno’s unconscious of the produce the civilization and space linked with his psyche. The hidden meaning of the Soekarno’s concepts of space was found: The national monument not merely is a physical immortality of architecture landmark, but also reflects the “timeless of the immortal immateriality” by Soekarno’s voice recording at the Amphitheater Room and also reveal the ide “architecture stage”.

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