

Study of the Form Transformation of the Theater Jakarta Interior Building at Taman Ismail Marzuki

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Abstract

The Theater Jakarta interior building at Taman Ismail Marzuki is a multidisciplinary arts center that hosts contemporary music, literature, visual arts, and cultural events. It was built to host artists' performances and encourage the public to develop and display the work of young Indonesians. However, the transformation became necessary due to shifts in societal requirements and the advent of technology in the millennial era. The presence of diverse spatial functionalities fosters creativity in the architectural design of performance venues, enabling the incorporation of contemporary architectural principles during the era of modernization. Considering this context, the aim of this research is to explore contemporary architectural within Interior building performance structures by incorporating the notion of indigenous knowledge. The research method used qualitative descriptive research, encompassing on-site investigations data, document analysis, and literature review. The study will focus on examining Theater Jakarta at Taman Ismail Marzuki, a substantial architectural structure, for its futuristic façade design influenced by Neo Vernacular Architecture, which maintains a significant connection to tradition and the local context. Additionally, the transformation of the building aims to meet international design standards, enabling local artists to compete on a global scale alongside their foreign counterparts.

Keywords: *Taman Ismail Marzuki Theatre, Design Style, Transformation, Vernacular*

Introduction

The *Theater Jakarta* building at Taman Ismail Marzuki was first established on November 10, 1968. This theater building has hosted various types of arts activities, including the Contemporary Arts Festival, Folk Arts Festival, and campus Bio Art Festival, which are held inside and outside the campus (Kristanto, 2021) Since 55 years of its founding, in 2005 and 2006, a study and assessment of the master plan was carried out by the DKI Jakarta Construction Management Department and Bapeda (Rachmayanti, 2010), where based on the owner's input it was concluded that the 1995 Jakarta Art Center Master Plan could no longer accommodate the activities in it to meet the arts and cultural needs of the area, because some of the stages and theaters have been destroyed and have not been rebuilt. The Theater Jakarta is gradually experiencing degradation due to the influence of globalization. The decline in tourist visits due to limited facilities and management is one of the causes. On the other hand, this park is essential for the cultural and artistic activities of the people of Jakarta. Therefore, efforts are needed to revive the park so that it can return to its heyday by acting as an art laboratory, art gallery, and art barometer.

Since 2022, the Theater Jakarta interior building at Taman Ismail Marzuki an area that supports Jakarta's arts and culture, has now completely changed after revitalization; most of the appearance of the old building now appears with a new façade or face. The revitalization of theater buildings is essential in preserving cultural heritage, creating arts and performance centers, encouraging local economic growth, providing education and training, strengthening communities, and becoming an arts tourism destination.

The use of performing arts is essentially aimed at advancing tourism development to improve the welfare of people in the area or region. It requires community support and community responsibility (Elma et al., 2021). To improve art quality, artists need space and infrastructure as a place for expression. With this revitalization, Taman Ismail Marzuki building is expected to become an arts arena that can produce various great works that will attract global attention.

Taman Ismail Marzuki in central Jakarta occupies an area of around nine hectares of land and has 6 theater buildings, one of which is called the *Theater Jakarta*. The area was named "Ismail Marzuki," is used to appreciate and honor an Indonesian poet and composer for his services to the nation and state and according to (Rachmayanti, 2010) Rachmayanti 2010, three artists, Ilen Surianegara, Ajip Rosidi and Ramadhan K.H proposed the idea of establishing an arts center. They design shared art arenas that community members use individually or in groups daily or temporarily. The Theater Jakarta as a public space is used for various purposes by various groups ranging from students and artists to the general public. The construction of a performing arts building must make visitors feel comfortable with their activities so that they can understand the essence of the performances they present. The development of the times, technology, and the era of openness have significantly impacted the world of Indonesian architecture.

The requirements for containers, functions, forms, and contemporary architectural techniques that continue to develop without losing traditional heritage are challenges that must be mastered. Neo-vernacular architecture is still closely linked to tradition and place (Saidi et al., 2019). part from that, theater buildings need adequate facilities as a venue for performing arts. Therefore, this research was carried out to identify the design style of the building façade and interior design elements in the theater performance area at the Grand Theater Jakarta

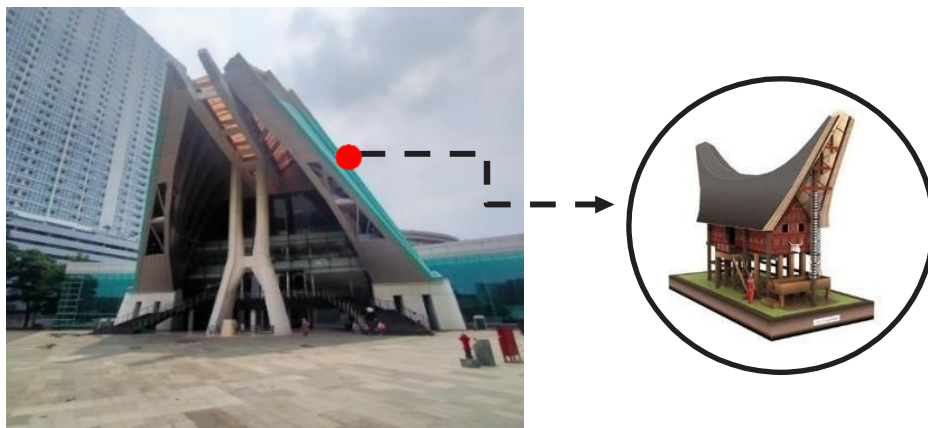


Figure 1: Conversion of a Toraja Tongkonan House into a Theater
(Source: Doc. Chandarezky)

On the façade of the Theater Jakarta building, you can see a shape similar to the roof of a traditional Tongkonan house of the native Toraja community (Kristanto, 2021). The design creates a narrow triangle upwards to produce a plane that serves as the building's roof. The stilt home structure on the Theater Jakarta building is similar to the Toraja Tongkonan house structure. Aside from that, the building appears on the façade, visible from the entry, with a curved stairway and a roof that protrudes like a bird's beak.

This theatrical structure appears to be both grand and futuristic. Steel bonded together is also used in the material to join vertical and horizontal lines (Choiriyani & Lissimia, 2016). Aside from that, the building's architecture is classified as an architectural style that leads to the modern architectural movement, which stresses buildings and technology. Instead of utilizing technology as efficiently as possible, high-tech structures showcase technology in its futuristic essence. The exhibit's structures and facilities are the most apparent aspects of high-tech architecture. In his book; *The Battle of High-tech, Great Building with Great Fault* (Jencks, 1988), Charles Jencks writes that "*modern design must also be emphasized on long-term buildings, superstructures, long-span buildings, open buildings.*" The Theater Jakarta employs iron and steel materials with metallic silver colors for usage on theater building façades.

Apart from comprehending the design style of the building's façade, understanding the interior design aspects of the theater building area is also significant for understanding the spiritual value of the performance. The structure was designed by fusing traditional Indonesian beliefs that can shape regional identity (Ningsih et al., 2017). This may be seen in the building, which serves as the major entrance to display Indonesian ideals. It's refurbishment with a neo-folk theme concept provides a fresh experience, with the interior elements of the auditorium, lobby, and gallery creating a dynamic, attractive, and beautiful image with an inventive, modern, and efficient contemporary style. This change was accomplished by mixing architectural styles while keeping the building's current appearance in mind. The emphasis is on applying post-modern notions to architectural components that affect the facade. This was done to enhance the building's character as a typical building in Jakarta's Cikini neighborhood. The building alteration was carried out in order to highlight the character inherent in current architecture, specifically formation conceptions that diverge from and contradict the concept of formation in general.

With the foregoing context in mind, a problem formulation can be developed: "What indicates the transformation of the shape of the Theater Jakarta building, which is expressive and unique but rooted in the local context?" as well as "What is the design style of the facade of the Theater Jakarta building and the interior elements in the Big Theater area?". To achieve the desired results, this research aims to discover how the building was transformed and to comprehend the design style of the Theater Jakarta façade and interior elements in the theater building area, as well as the impact this has on the building's acoustics, so that the measurement results can be implemented in accordance with the required design criteria. This change may include the use of forms and materials that provide dramatic visuals and eye-catching features that convey a distinct identity or artistic message. The building's shape is unique and represents something related to Indonesian culture, and it has the potential to serve as an icon for the public, particularly practitioners and students of architecture and design, as well as research in designing their work.

Introduction should include background, state of the art literature review as the base statement of scientific novelty, and research problem. To conclude, research's objective should be stated. In scientific article there should not be literature review as in research report; it should be in the format of state of the art literature review followed by the statement of novelty of the article.

Research Method

Research is a well-organized and systematic scientific endeavor. Research must also be conducted within the context of a logical system or a logical pattern. Research techniques are the rules, actions, and procedures actors employ in a scientific subject. The methodology, as defined, is a theoretical examination of a process or method. At the same time, research is an investigation to expand one's knowledge. It is also an attempt to solve a specific problem methodically and orderly. The strategy employed was to identify the building structure and then modify it by adapting the new form to the old form. The architectural elements of the Theater Jakarta building, including the shape, space, and materials, as well as the spatial organization, were identified and adapted to the new role. This study creates a new design from an existing one. The new design takes the form of an architectural form that describes the building's spatial organization, materials, and geometry. Based on this knowledge, experts investigated the alteration of the shape of the building. The researcher attempts to formulate problems connected to the study topic in writing. They undertake data processing and analysis after obtaining the data.

This research uses a qualitative method with a descriptive approach. Several qualitative research based on a descriptive approach can help comprehend and explain the significance of lived space experiences. Using a descriptive method, qualitative research tries to describe, illustrate, explain, clarify, and respond to the topic being examined in greater detail by investigating a person, group, or event as thoroughly as possible. A person is the research instrument in qualitative research, and the written results are words or phrases that relate to the actual circumstance.

This study employs descriptive qualitative methods and Sarah Gibbons' design thinking theory. Andreescu et al., 2022 theorize in their article (Andreescu et al., 2021) that design thinking is an ideology carried by a process and always followed by a process. In general, Design Thinking can be divided into three stages: understanding (Understand), exploring (Explore), and realizing (Materialize).

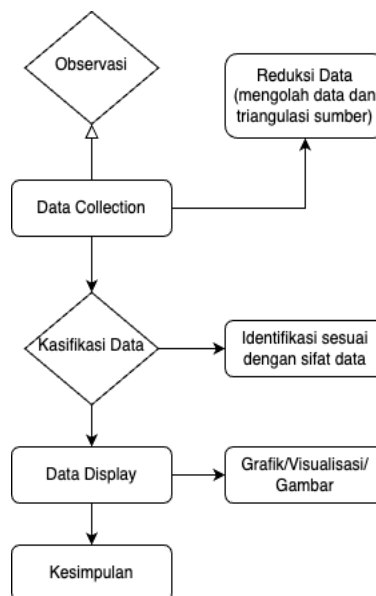


Chart. 1 Data Analysis Techniques

Primary data collection was also carried out through observation and study of the existence and application of architectural aesthetic elements that contain local wisdom content. Through field observations and interviews with informants. Secondary data was obtained from literature research in books, journals, scientific publications, professional seminars on the transformation of building forms, and theoretical research and knowledge of previous art buildings. In this research, objects/sites are used to obtain information for specific purposes and uses about something objective, valid, and reliable (certain variables). Through detailed and comprehensive data collection involving many or multiple data sources (observations, interviews with informants, audio-visual materials and documents, and various reports) and reporting case descriptions and case themes. In this research, the object of research is the application of the facades to the design style of the Theater Jakarta Building and the application of aesthetic elements to the interior.

Discussion

The Theater Jakarta building is part of a Jakarta arts and culture cultural complex. The building created in 1968, has become a platform for artists to express their unique works to support existing activities and ensure they run smoothly. As a result, it is critical to alter the building design to have distinct features by focusing on the compatibility and harmony of the picture you wish to express. It was created using a combination of contemporary interpretation components successfully applied to the performance building's visual form or façade. For example, the expressive alteration of the building use shapes, patterns, or textures inspired by traditional elements based on the Toraja tribe's traditional Tongkonan House construction but treated with a more modern and innovative approach. This design is an exciting mix of cultural heritage and modern aesthetics.

Furthermore, the interior features of the Theater Jakarta Building are critical to providing a one-of-a-kind experience and balancing visual beauty with functional demands. To ensure comfort and functionality, the area within the theater building is organized efficiently and ergonomically. Reception areas, corridors, performance rooms, stages, and lobby areas are well-designed so guests can move freely and effectively (Kristanto, 2021). The change in the shape of the building can generate an expressive and unique impression that remains anchored in the local setting by mixing these materials creatively and judiciously. It's unique and regionally inspired interior design may create an immersive experience while appreciating the cultural and creative diversity surrounding it.

A. Transformation of the Ismail Marzuki Theater Building

Taman Ismail Marzuki Theater is Jakarta's first contemporary theater, serving as an arts center for visitors from both within and beyond the country. The Taman Ismail Marzuki Theater had to be restored over time due to society's increasingly advanced needs and the development of the next generation's discoveries. The facility, which is a well-known arts and culture center, has undergone a dramatic transformation to refresh its interior and external design, creating an inspirational space for artists and visitors. (Harefa et al., 2020).



Figure 2: Façade of the Ismail Marzuki Theater Building in 1968
(Source: <https://majalah.tempo.com>)

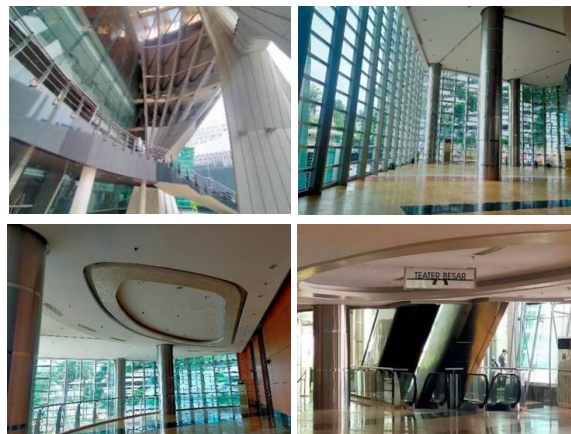


Figure 3: Façade & Lobby Area of the Theater Jakarta Building in 2022
(Source: Doc Chandrarezky)

On the outside of the building, on the right wing, there is a small hallway for disabled access; on the right, slightly behind the main building, there is a small building for the management agency's office; and on the southeast front, next to the entrance, there is a building housing a guard post. Meanwhile, the interior of the Theater Jakarta Building has a pavilion, auditorium, right and left foyer stage, lobby, and loge (empty space in front of the audience on either side) (Choiriyani & Lissimia, 2016). Backstage includes a player waiting room, a make-up room, and a decoration room. Aside from the balcony, there is a sound system control room, lighting, and a projector/documentation room on the top floor.

The transformation of the exterior and interior aesthetics of the Ismail Marzuki Theater building has also received special attention in keeping with the times and adapting to user needs and maintaining comfort by designing the distribution of lighting in such a way that it can provide exclusive, comfortable, and attractive effects (Hisyam & Purwantiasning, 2021). The Ismail Marzuki Theater building's makeover focuses on integrating distinctiveness, balance, and respect for local values with modern aesthetics. Furthermore, technological adaptation and innovation have emerged as the primary drivers of this shift. The Ismail Marzuki Theater includes sophisticated lighting and audio technologies that create the ideal environment for each performance. Integrating digital media creates an appealing modern impression while also allowing for creative exploration in performing arts by responding to the colors and atmosphere of a specific inner space.

B. Combination of Open and Closed Theaters

The Theater Jakarta revitalization plan includes combining open and closed theater spaces. The evolution of theater spaces leads to a “temporary” approach, even in the case of long-lasting or permanent buildings, meaning viewing spaces that allow for transformation according to indications of visitor interest. This revitalization integrates infrastructure needs, strengthens historical elements, provides good tourist facilities, creates environmental space/road access, and improves the quality of space to enable city residents and tourists to enjoy the theater experience (Rachmayanti, 2010).



Figure 4: Ismail Marzuki Open Air Theater Building 1968
(Source: Doc. Rinjani)



Figure 5: Ismail Marzuki Closed Theater Building 1968 & 2022
(Source: Doc. Rinjani)

The main idea to unify the theater stage shown by this research is due to the need for visitors to define the comfort of theater performances and theater space. The current trend of permanent modeling theatrical performances is to maintain and increase public interest. Although open theater designs have their unique features, in fact, closed theater designs provide better control over the performance environment.



Figure 6: Acoustics and Lighting in Closed Model.
(Source: Hisyam & Purwantiasning)

Lighting, acoustics, and air temperature settings can all be more precisely regulated with roofs and walls surrounding the space. This provides for more consistent performances and allows both the audience and the artists to concentrate on the performance.

Acoustics can be more easily regulated and altered in an enclosed theater. A closed theater building's interior design allows for better sound absorption and distribution, guaranteeing that the audience can hear the performers' voices, music, and dialogue from every seat in the house. (Dalila et al., 2022).

C. The Theater Jakarta Building's Façade at Taman Ismail Marzuki

When the Taman Ismail Marzuki Theater Building was first constructed, it was obvious that the location had a history dating back to the Dutch colonial period. The Theater Building was constructed by blending the Dutch colonial architectural style with a strong emphasis on the building's modern appearance. This stresses the use of post-modern ideals to building components that affect the facade (Jencks, 1988).

Changes in the facade of the Theater Jakarta building are heavily influenced by architectural changes over time and invention, particularly in the case of performance buildings, which require a spectacular roof in wide-span construction. The Theater Jakarta building will be refurbished in the Neo Vernacular architectural style to bring back its golden age and rekindle tourist enthusiasm.

Neo-Vernacular Architecture, according to Tjok Pradnya Putra, derives from the Greek word "Neo." NEO or NEW denotes something distinctive or novel. The vocabulary, on the other hand, is derived from the Latin "vernaculars," which means "original" (Saidi et al., 2019). Neo-vernacular architecture is original regional architecture developed by local communities, using traditional or cultural components, and incorporating contemporary accents that promote the values of the vocabulary itself.

Neo-vernacular architecture is a hybrid of traditional and modern architectural styles. Cultural and environmental elements, such as local climate, impact Neo-Vernacular architecture. Non-physical components such as cultural mentality, values, and layouts referencing the macrocosm and other architecture are packaged in a more modern design. Nonetheless, it incorporates customary regional aspects (Khasbi et al., 2022). Even though the building's construction procedures and materials are modern, the structure retains traditional environmental qualities. The fusion of traditional Toraja Tongkonan house components with contemporary hi-tech aesthetics is one of the most interesting parts of this shift (Lubis et al., 2018). Traditional Indonesian ornamentation and patterns, such as traditional Minang house shapes, blend seamlessly with contemporary design. This not only strengthens the building's cultural identity, but also produces a distinct and appealing visual attractiveness.



Figure 5: View of the Futuristic Architectural Style in the Theater Jakarta Building at Taman Ismail Marzuki (Source: Doc.Chandrarezky)

The characteristics of modernism in Jakarta also influence the nature of the design itself, which can be seen from how visitors can follow artistic developments and tastes and like things that are relatively simpler and futuristic. In the visuals of the Theater Jakarta building, it is evident that the building design adapts a futuristic architectural style. The combination of the Betawi joglo roof shape and the Toraja tongkonan house with a touch of modern materials combined with appropriate lighting creates a different appearance between the night and day atmosphere. The futuristic architecture in the Theater Jakarta building leads or goes toward the future. It can be concluded that the architectural style of the building is an architectural style that was born from the views of the media, which observed authentic architecture (Lubis et al., 2018). Meanwhile, wide-span buildings are buildings with wide spans that allow the use of column-free space that is as wide and long as possible.

According to Billington (Billington, 2003) futuristic architecture has characteristics and features that can describe its shape. The characteristics of Futuristic Architecture are as follows:

- An architecture that can permeate culture and region can have one international style or no style (uniform).
- Fantasy and idealism are two examples.
- Shape is unique, function follows form, and the shape becomes irregular.
- Ornaments are illegal and must be refused; adding ornaments is regarded inefficient.
- The more straightforward it is, the more value is added to the architecture.
- Buildings lack individual architect features, making it impossible to distinguish one architect from another (uniform).
- Nihilism, with a focus on space.
- Display building materials.

High Tech architecture, also known as high-tech architecture, is one of the famous architectural styles of the 20th century. This style is characterized by using modern and innovative technology to create buildings that have a futuristic appearance, are expressive, and are technically efficient.

One of the main characteristics of high-tech architecture is the use of exposed structures and building materials. Building structures such as pipes, steel beams, and transparent walls are often left visible, exposing the strength and technical aesthetics of the building. Modern steel, aluminum, and glass materials create a clean, sharp, and shiny look.

Apart from that, technology is also an essential element in High-Tech architecture. The use of sophisticated lighting and electrical and mechanical systems is a distinctive characteristic of this style. Temperature control systems, intelligent lighting, and other cutting-edge technologies improve energy efficiency and the comfort of building occupants. This style also often emphasizes the functionality and efficiency of the Theater Jakarta building. The theater's exterior reflects the building's internal function, for example, using external stairs or visible pipe networks. Additionally, internal layouts and open spaces are often designed with flexibility to meet changing needs over time.

The advantage of High-Tech architecture is that it can create buildings that are not only visually stunning but also technically efficient. With the use of advanced technology and functional design (Ismawan, 2010), Overall, the change of the Ismail Marzuki Theater building's façade into a High-Tech style is an example of technological skills in architectural design.

This design continues to inspire and innovate in contemporary architecture by combining futuristic aesthetics, current technology, and efficient functionality.

Conclusion

The Taman Ismail Marzuki area is being revitalized to raise the value of a place that serves as a space for artists' expressions that exhibit innovative works through the redevelopment of the Taman Ismail Marzuki region by improving the function of the previous area. As a result, the building design change must have an expressive style. The Theater Jakarta Building's makeover plan has made it an artistic and cultural monument in Jakarta by emphasizing its beauty through its façade design. Furthermore, architectural aspects reflecting local culture can be blended with technical elements, such as traditional ornamentation paired with visible steel structures or advanced glass windows. Colors, patterns, and textures indicative of local culture can also be included in the external design of High-Tech buildings. The Theater Jakarta building concept combines Indonesian vernacular, based on ideas from Toraja architectural structures, and a cross-sectional building concept presented in a modern environment but with an Indonesian breath. Finally, the Theater Jakarta building at Taman Ismail Marzuki was transformed into a one-of-a-kind icon of modern architectural brilliance while keeping anchored in its local environment.

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