

"PANGGUNG INDONESIA" Khora Pesona Karya "Arsitek" Soekarno 1960-an = "THE STAGE OF INDONESIA" Khora Charm Works of "Architect" Soekarno in the 1960s

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Abstrak

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Kehadiran ide "Arsitektur Panggung" merupakan visualisasi ideologi Penguasa melalui karya arsitektur terdorong oleh trilogi hasrat, intervensi, dan rasa seni. Di Indonesia terwujud sebagai ekspresi kekuasaan Soekarno 1960-an menjadi ruh tergubahnya karya arsitektur "Projek Mercusuar" di Jakarta. Teori "Arsitektur Panggung" sebagai Arsitektur Non Material yaitu "sesuatu"; yang tak teraga mendahului fisik material Arsitektur memiliki karakteristik sebagaimana konsep Khora.

Sejumlah data metafisik berdasar data kesejarahan menunjuk bekal Soekarno Muda sebagai arsitek, politisi, dan penulis naskah drama tonil yang memampukannya di saat menggaungkan Nation Pride melalui karya arsitektur. Fenomena serupa di mancanegara ditampakkan pada arsitektur warisan Adolf Hitler di Jerman, Joseph Stalin di Soviet Uni, Kubitchek di Brazilia dan Mao Tze Dong di Cina, serta Nehru di India. Akan tetapi bekal pengetahuan tacit kearsitekturan khas Timur yang dipadukan dengan Barat yang dimiliki Soekarno telah membedakannya dengan Penguasa lainnya. Soekarno telah memberi warna kehadiran ide "arsitektur panggung" dengan pesona ke-Indonesia-an khas Jawa Kuno berupa ornamentik yang dilekatkan pada bangunan Arsitektur Modern, telah membedakannya dengan Hitler ketika menggubah gaya Fuhrer, Stalin ketika menggubah Gothic Stalinist, Kubitcheck dalam menggubah Ibukota Brazilia, Nehru ketika menggubah Chandigarh ataupun ketika China menggubah diri sebagai "Paris dari Timur".

Melalui penelitian Grounded Theory dan cara pengamatan fenomenologis pada pemilihan karya arsitektur "Projek Mercusuar" melalui pengamatan visual, pengalaman keruangan, serta penghimpunan data metafisik yang dipertautkan keterhubungannya secara hermeneutik-interpretatif terungkap adanya proses memutu dalam kehadiran arsitektur. Ketika urutan demi urutan keruangan juga dipertautkan tersingkap adanya kesepadanan struktural yang membingkai ruh dan raga dari ide "Arsitektur Panggung" gagasan "Arsitek" Soekarno sebagai ekspresi kesepadanan pengetahuan arsitektural dan jiwa dramaturgi yang melingkupinya.

<hr><i>ABSTRACT</i>

The presence of the idea of "Architecture Stage" is a visualization of the Ruler through the architectural work as his ideologies are driven by trilogies of his passion, his intervention and his sense of art. In Indonesia Soekarno manifested his ideologies as his expression in the 1960's with the architectural masterpiece known as the "Project's Lighthouse" in Jakarta. The theory of the "Architecture Stage" was found as part of a "Non-material Architecture";, that is "something"; regarded as an intangible architecture that precedes the materiality with similar characteristics as the concept of space " Khora.

Some of the metaphysical data as historical archives was collected through the historical of event, starting

from young Soekarno as an Architect, Politician, and the Playwright of drama tonil, which empowered him in echoing the Nation's Pride ideology through his works and architectural masterpieces. The same phenomena abroad was revealed in the architectural legacies of Adolf Hitler in Germany, Joseph Stalin in the Soviet Union, Kubitchek in Brazilia, Mao Tze Dong in the People's Republic of China, and Nehru in India. However, there are different types in Indonesia. Soekarno's architecture tacitly expressed 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". Combining the charm of the Indonesian culture by exploring Ancient Javanese form, Soekarno distinguished his architectural style by attaching building ornamentation to Modern Architecture. This was done at a time when Hitler was composing his architectural style, when Stalin was composing the Stalinist Gothic, when Kubitcheck was designing the capital city of Brazilia, when Nehru was composing Chandigarh and when Shanghai, China was declared as the "Paris of the East";.

By using the "Grounded Theory" research method, which refers to Glaser and Strauss, phenomenological observations are noted in several architectural works concerning the "Project's Lighthouse" in Jakarta in the 1960's. Through visual observation and spatial experiences as well as metaphysical data collection, the idea of connectedness was found. Through a Hermeneutic-Interpretive method, the process of deriving quality from an architectural presence is revealed. By connecting the spatial sequences in architecture, Tugu Nasional, known as the "Project's Lighthouse" reveals the structural equivalence of the spirit as the body and soul of the idea of an "Architecture Stage." This was Soekarno's idea as an expression of his architectural knowledge with his dramaturgy representation. Soekarno composes the idea of a "Soekarnoestic Architecture Stage" as the metaphor for representing himself as the "Stage of Indonesia".