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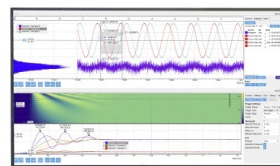
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Aesthetic Study On Historic Building Of *Toko Merah* Using Phenomenology & Artefact Theory Approach

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Abstract. Toko Merah is one of the cultural heritage buildings in the old city of Jakarta that has a change of form and function based on the history of different holdings which appeared maintained and preserved. Currently, the building is not fully utilised; only some of the building is rented as a meeting house. The Toko Merah building has different functions based on its history of ownership. The existence of this building which sets in the early history of the establishment of the twin luxury house makes it the icon of the cultural heritage building. It is now called Toko Merah. The method used in this research is qualitative descriptive based on the history of the Toko Merah with a phenomenological approach specifically chosen to observe the aesthetic form of space in search of the essential meaning of the Toko Merah building. The results show the phenomenon of the Toko Merah building as a cultural heritage building has an essential aesthetic meaning as a cultural heritage building which needs to be studied and explored more in the narrative of adaptive reuse and should be maintained and preserved so that it can be utilised where by meaningful interpretation and usage can be materialised. It will eventually be celebrated as a heritage building which preserves that memory of the past.

INTRODUCTION

NoThe Revitalization Plan launched by the Capital Special Regional Government is now expected to revive the Economy in the Old City area into a historical tourist destination. However, one of the obstacles that hamper the revitalisation plan of the Kota Tua is the ownership of the buildings contained in the area belongs to the state-owned and private enterprises. One of them is the existence of Toko Merah building owned by PT Dharma Niaga (LTD) which serves as a function hall that can be used as a conference and commercial Gallery of a particular event.

Toko Merah is regarded as one of the 216 monuments of cultural heritage that exist in all areas of DKI Jakarta. Toko Merah is also one of the eight monuments of The Dutch East India Company Vereenigde Oost Indische heritage that is located within the walls and trenches of the original city of Batavia. Compared to other old buildings, Toko Merah is the only building of the former elite residence in the era of the most intact and well-preserved VOC's glory and retain its authenticity. The Toko Merah building, established in 1730, is now 290 years old. The design of the building always reminds people of the style of buildings in Amsterdam [1].

According to the Department of Building and Restoration of DKI Jakarta in 2021, the architectural quality of the Toko Merah building is arguably the best among the historic buildings in DKI Jakarta. The phenomenon of its existence as a colonial heritage building which was previously neglected before and now functions as a temporary function hall. Still, it looks well maintained and still shows the beauty of the building from its former glory to being revitalised and re-functioned. Of course, the current condition of the Toko Merah building has changed both in form and function, but despite all the problems that still surround the Toko Merah, this historic building can be a reflection of a residential design that was able to survive following changes in its function [2].

As a witness to the history of the old Batavia city, Toko Merah building is physical evidence of the interaction between various ethnic cultures in the Batavia region. From the remnants of the architecture of the building that has not

been changed, the details of the stairs, windows, roofs, doors, and rooms in TokoMerah seem to illustrate many stories of people's lives in the past.

Every room in the Toko Merah building raises intriguing questions on the kind of activities that have taken place there. The prestige of Toko Merah at the time, however, was inseparable from the prestige of Kali Besar that crossed it.

Based on the Toko Merah building, few problems arise, namely how the presence of the TokoMerah architectural phenomenon is related to the integration of the past and the present. This is seen from the aesthetic form and changes that occur in the interior and architecture of the TokoMerah building, which is closely related to the integrity of the past, based on the history of ownership. As a witness to the history of the old Batavia city, Toko Merah building is physical evidence of the interaction between various ethnic cultures in Batavia region. From the architectural remains of the building's irreversible past, the details of the stairs, windows, roofs, doors, and rooms inside Toko Merah feel like it gives many stories of people's lives in the past.

Based on the identification of research on the Toko Merah building, researchers looked at the problems that arise, namely how the phenomenon of Toko Merah architecture is related to the integration of the past and present. The aesthetic and changing forms that occur in the interior and architecture of the Red Shop building are closely related to the integrity of the past based on the history of ownership

The purpose of this study is to examine the phenomenon of changes in the use of the Toko Merah Building to its aesthetic elements and their influence on the building's function as seen from the human aspect as a user. The content of the object as an artefact and the elements forming the form of the object artefact so that it can know what aesthetic meaning is permanent, changing and new according to the five most essential periods of the early history of ownership that influence it to the present.

This research used a qualitative descriptive method based on the history of Toko Merah ownership (Historical Research). As an initial approach in this research, a study was conducted using the Michael Lincourt Phenomenology approach to observe the early visuals of the Toko Merah. In broad terms, a phenomenological study examines the flow process of human thought towards the construction of the meaning of the phenomenon of the realisation of artefacts as objects. In addition, phenomenology [3] also can be defined as a research method that tries to understand the views held by participants. About the search for the meaning of the phenomenon of artefacts as a work that is expected what has been submerged in the arena of technological, socio-cultural, ecological and functional problems in positivistic thinking can be found again to get the essence of the phenomenon of building the Toko Merah cultural heritage.

LITERATURE REVIEW

Toko Merah is a multifunctional historical Dutch heritage building in its era. Toko Merah used to function as an elite residence in the heyday of the VOC, which has the most intact and well preserved as well as maintained its authenticity. It had a luxurious lifestyle and became a reflection of the life of the Indis society at the time. Besides, this building once functioned as a dormitory and academy de marine, the grandest hotel of its time, a grocery store, and trading office. It was named "HoofdKantoor Jacobson van den Berg" because it was once owned and used as the headquarters of the NV trading company. Jacobson van den berg, one of the Dutch companies owned by The Big Five. However, after independence, the building was owned by BUMN Dharma Niaga [1]. Since being restored in 2012, the building began to function as a meetinghouse. Hence, it is this phenomenon of change in function that interests researchers to study the phenomenon of the existence of the Toko Merah building.

In this sense, the physical elements of the mass of a building create an atmosphere that embodies the signs as a medium to transfer values and meanings as messages or moods [4]. Likewise, the unity of the physical elements that make up the TokoMerah building as a cultural preservation building has historical, social, and architectural values.

Aesthetics in architecture is describing the necessary process of perception. Aesthetic enjoyment is not as direct as sensory enjoyment but depends on the thought process. In architectural enjoyment, some acts of attention, intellectual understanding of objects are an essential part of the enjoyment, connection with the mind is internal, and every change in the mind automatically leads to a re-description of enjoyment [5].

Aesthetic knowledge has two forms, namely intuition knowledge and logic knowledge. Knowledge is obtained through imagination and can also be obtained from the concept of intelligence in a study of creative processes involving the relationship between art and technology. So that an understanding of the aesthetic manifestation of the mass figure of work is enjoyed through the human senses, which is then appreciated in the form of an assessment of the work enjoyed that eventually will provide the fulfilment of the needs in providing a balance of souls for the human soul [3].

It is important to note that, phenomenology in aesthetic experience, according to Dufrenne, refers to a complete perception which concerns the capture of meaning, perceiving means finding meaning. It is hoped that in the search for the meaning of architectural phenomena, what has been submerged in the arena of technological, cultural, ecological, and functional problems in positivistic thinking[3].

Phenomenology, as a philosophy that emphasises individual experience, with the aim of producing a solid knowledge base, is very influential in architecture. Individual experiences then become divided experiences, becoming social experiences. The social experience is a series of perception processes, attitudes, the formation of values and world views [6].

Phenomenology in the work of architecture and interiors says that consciousness is a continuous change of life experience. By opening the veil of mathematical reasons, phenomenology indicates that technological theory alone cannot meet the requirements of fundamental architectural and interior problems [7]. According to [7], in the book of Search of Elegance Towards and Architecture of Satisfaction, there are 12 covers, namely: human beings, their activities, their surroundings, history/change, material, structural systems, ecology, shape and space, economy, energy, character, and projections, which are 'eidol' of architectural phenomena that live in a protected place made to improve a process of human activity and change[3].

The veils are sourced from careful observations of realities related to ecology and sites or locations. Eidos is the form or appearance of a culture to be distinguished from the soul or ideal. In Eidos, Architecture can be expressed by an idea that has repeatedly appeared throughout time, such as the repetition of themes or motifs [3].

Therefore inline with this theory in the process of compiling the narrative analysis method, this study, highlighted the Toko Merah building as a cultural heritage artefact as an object of the outcome of the interaction between extra-aesthetic and intra-aesthetic factors. There are nine guiding elements of the Toko Merah Building as a form of artefact divided based on the period in the history of ownership seen from the Human Factor (Who) as the user, namely the BioPhysics (its environment), Physics Behavior, Socio Culture Spiritual. Judging from the fining object factors (How) namely material elements, techniques and expertise, Energy and content factors (what) namely practical utility elements, aesthetic expressions and symbolic values [8].

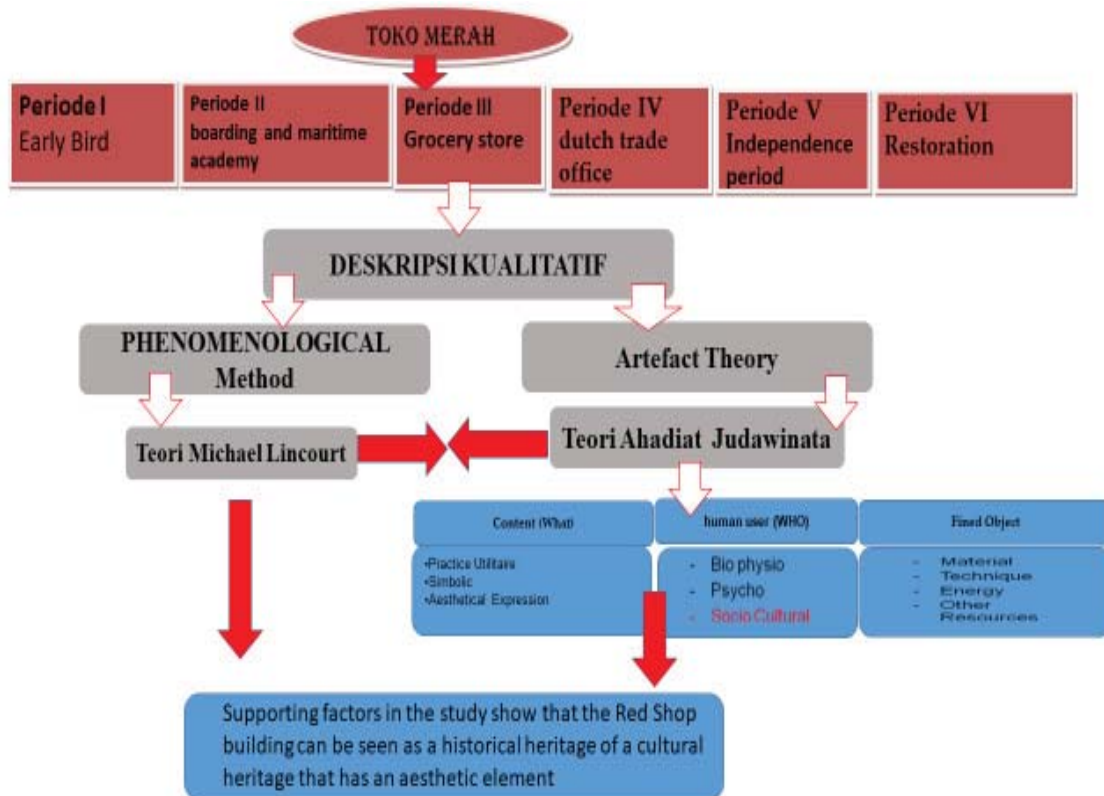


FIGURE 1. Study Diagram of the Phenomena behind the History of the Interior Building Forms of Toko Merah-Kota Tua, Jakarta flowchart.

RESULTS AND DISCUSSION

According to Michael Lincourt's view of the search for the meaning of architectural phenomena as shown in Fig. 1, it is hoped that what has been submerged in the arena of technological, social, cultural, ecological, and functional problems in positivistic thinking, can be rediscovered to obtain the essence of architectural phenomena. How to look for things is very dependent on the experience and intellectual knowledge of an observer so that an object can have a variety of different interpretations based on the treasury of previous visual images and observers.

However, in this case, the visual interpretation of the Toko Merah building is traced to the process by equating the visual elements of the Toko Merah building, traced from the historical process of the Toko Merah ownership. This is possible by equating the visual elements of the Toko Merah building to the similarity of visual forms accepted by observers in general. In this case, the observer's picture is assumed to be seen from the aspects of the human inhabitants; the aspects of the object's form and the aspect of the object's content from the view of Ahadiat Joedawinata which described the elements of aesthetic phenomena on building objects, as an evaluation of the observer's mental picture of what is seen from the nine forming elements of the realisation of architectural artefacts.

In the Toko Merah building research process, the researcher tries to analyse the phenomena of changes that underlie the historical development of architectural and Interior forms to produce objects and building elements, in this case, visual interpretation of the image and visual impact of particular aesthetics of the building in the time under study, where the nature of the building will be revealed through the basic principles of art and design [9], as a visual language delivered by the Toko Merah's objects and building elements namely rhythm, unity, dominance, balance and proportion.

The Phenomenon of Change in Element Objects That Occur in Toko Merah Buildings

Based on the forming factors in the Toko Merah as a colonial heritage building, it appears that the visual language of the object following the principles of design in the composition of structures, doors, and windows that have rhythm, unity, dominance, balance, and proportion.

Rhythm is one of the visual languages owned by the object (Toko Merah building). Toko Merah displays rhythm through openings in the building area, rhythm on the frame of door pilaster without doors in the middle of the building which also functions as a building structure, rhythm in decorative ornament, rhythm in the building's façade.

Through the Lincourt (1998) theory approach, showing conformity with the author's visual observations, that what is seen, the observer feels when entering the space of the Toko Merah building as an architectural artefact seen from the visual expression of object elements and the nuances of the space presented to show that the Toko Merah is a building that is intended initially as a residential house capable of being a multifunctional building with a period of 280 years span time still able to stand firm.

Toko Merah building artefacts show buildings that have visual expressions of the inhabitant's past glory from the upper class, VOC officials, thus allowing the aesthetic object elements to show their owner's high taste which shows that the Toko Merah building has an elegant visual expression from an architectural masterpiece of the era.

Sheath One of the Phenomena Of The Change in the Building of Toko Merah

Human Factors as Users

The human aspect as a user is closely related to the natural ecology of the region and the social culture of the community. The fundamental change phenomenon is why it is called Toko Merah, while the form of Toko Merah building is a duplicate of a Dutch house in Broer style [1]. This is closely related to the user aspect of the Toko Merah ownership in 1851 until the end of the 19th century which functioned as a shop by a Chinese citizen, Oey Liauw Kong, while the front of the building looked like a white brick, turned red brick wall including the interior of this building and all the furniture is red chicken heart. The change in the look of the building that was initially walled with white brick became red occurred since the change of ownership by a Chinese citizen Oey Liauw Kong in 1851 and the Red Shop building switched functions to a Grocery Store. The change in the red color characteristic of Chinese architecture ranging from the exterior of the building to the red brick wall including the interior of this building as well as the entire furniture [1].

Social and Cultural Aspects

The existence of the Toko Merah in the totality of the environment is located on the edge of a large river in Dutch times known as de Groote Rivier, as depicted in Fig. 2. During the reign of the Dutch East Indies, Kali Besar became a place for the Mevrouw (big lady) of the Company and the Dutch nuns, who dressed in all-fancy attire with multi-level skirts like chicken cages, accompanied by slaves ridden around the city at that time only a few square miles in area. They lived in Kali Besar Barat and Timur and on the banks of the canals surrounding the villages and company houses. Through the boats that are always ready in front of his residence, the meener (lord) and mevrouw visit each other like living in Holland.



FIGURE 2. Toko Merah in the Past 1939 & Today 2018.

The existence of Toko Merah developed amidst the influence of Indis culture. Indis culture is namely the cultural influence brought by dutch Europeans in Indonesia. People who originally lived in the city of Batavia began to move their homes to new settlements in rural Java that were considered healthier. The presence of the Dutch in Indonesia, who later became the ruler, influenced the lifestyle, traditional house building forms and the function of the space. In its history, the Toko Merah building is a dwelling house that has a luxurious lifestyle and is one of the mirrors of the lives of indis people. The habit of government officials partying and spreeing, is one of the characteristics of the indis lifestyle that continues to carry over in Batavia society.

Since the ownership of the Toko Merah building is inhabited by Chinese traders, the Toko Merah changes from white to red, as can be observed in Figure 3. Sociologically the red colour is indeed closely related to the Chinese architectural style. In daily life, Chinese people have a lot of beliefs related to religious matters, as well as belief in the elements of good luck in the future from the elements of colour or material layout in a dwelling (Fengshui). The red colour is considered to bring enthusiasm or passion and prosperity.



FIGURE 3. Change of Color of the Wall on the Front View of the Toko Merah building in past and present.

Ecological And Demographic Aspects

During the Dutch East Indies period (starting in 1816), the Chinese were one of the groups of people who were given a place in the Indies community by various businesses and laws. Although not fully assimilated by indigenous people (Javanese), but they are also not a community that stands alone outside the Indies community. Wherever they are, Chinese people will always carry their behavior and customs into their lives. They value exclusivity and privacy. They have preserved their traditions and beliefs for thousands of years, but at the same time, they are ready to adapt to changes in their environment. The ownership of the Toko Merah by a Chinese citizen shows that the existence of the

Chinese community is still considered in economic matters. If you look at the function of the Toko Merah as a grocery store, then at that time it could be said that the store was a luxury and classy shop of its era. From this aspect, it can be said that the Toko Merah building phenomenon is only a dimension of a broader ecological phenomenon, which itself is a dimension of the living world.

Content Factor Contents Artifacts

In regard to the function of the building, which is very closely related to the activities of its users, since the beginning, the construction of the Toko Merah has changed the function of the building. Either as a twin luxury residence, the Academy de Marine Dormitory, the grandest hotel of its era, a grocery store or a trading office. It is named as "HoofdKantoor Jacobson van den Berg", the Dharma Niaga Office to the Meeting House showing the traces left by human users in a building describing the functionality of the building itself that can adapt to human needs.

In practical functions, elements of aesthetic expression, status, and symbolic hegemony the red colour are indeed closely related to the Chinese architectural style. In daily life, Chinese people have many beliefs related to religious matters, as well as belief in the elements of good luck in the future from the elements of colour or material layout in a dwelling (Fengshui). The red colour is considered to bring enthusiasm or passion and prosperity.

In giving the identity of his residence, colour plays an essential role in the lives of the Chinese people. Bright colours usually become symbols. Five primary colours identify four directions, north, south, east, and west, plus the central axis. The Chinese people also correlate with the five elements of water, fire, wood, metal, and earth. The theory of yin and yang provides the basis for these colour traits. Black symbolises yin, or woman, covering the moon, water, winter, and rejuvenation. While the red colour represents who, or men, includes the sun, fire, heat, and activity. The red colour is also following the south direction, as a desire to express themselves outwardly [10].

The early establishment of the Toko Merah building was defined as shape and space as the broad appearance of the building structure. The appearance of the Toko Merah building represents the luxury residential buildings of its era, from the activities of the occupants who have a luxurious lifestyle and likes to party, which significantly influences the shape of their space patterns that require large open areas. In the aesthetic element supporting space in the vertical plane of the elements attached to space both in the window and door elements as in the main entrance. Main and Middle room, mezzanine floor and entrance as shown in Fig. 4, 5 and 6, respectively.



FIGURE 4. A wide impression of the Middle Room and the Main Room 1st Floor [1].

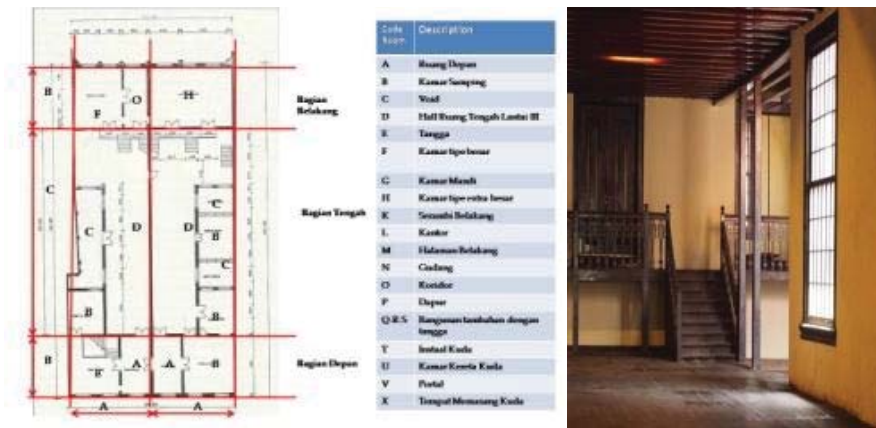


FIGURE 5. Middle Room 3rd Floor [1].



FIGURE 6. Mezzanine Room 2nd Floor [1].



FIGURE 7. Main Entrance View [1].

From its shape at the main entrance of the red shop building, there is a plaque in the form of plastering in European language is called a spur (stone or wood that clamps the baseboard or jamb) made of granite. Moreover, this also exists in Chinese aristocratic houses.

The composition of the door and fanlight is 2:3 towards the vertical. Fanlight shapes tend to be simple and geometric combined with decorative details of traditional floral motifs, but on the door frame in the form of pilasters whose upper parts are three pieces of acanthus leaves. The flowers are decorated with flowers on the upper side. The pilaster visually adopted a Corinthian pillar in the Roman era. At the entrance panel, there are square, rectangular and golden striped panel motifs.

Meanwhile, on the facade of the building looks at the two main entrances, there is a slight touch of baroque style on the door frame pilasters. This was influenced by the start of the style around 1600 in Rome, Italy spread to most parts of Europe, as much of the Dutch colonial buildings influenced by classical baroque styles such as the Fatahila Museum. Based on comparisons through library data and the National Archives building comparison, it was concluded that geometric designs in the form of panel motifs, pilasters, stair headdresses, and round lattice motifs are common decoration types found in European-style buildings.

Artefact Forming Factors

This aspect refers to materials, techniques, quality of human resources, expertise, and energy. Technically the quality of work and materials in the Toko Merah buildings since it was built until now still look elegant and well-maintained. This indicates that at those days, workers were skilled in their fields of expertise. The construction of Toko Merah also mobilised a large workforce of Chinese people in addition to resident building workers who were skilled in the work of carving. This is evident in the hectic trade route between Batavia-Amoy and Canton at that time where Chinese immigrants came for work opportunities. One that makes the quality of durable wood elements to date because, in addition to reasons for the belief in colour, the elements of red colouring wood elements using Chinese lipstick on Toko Merah building woods also aim to prevent fast porous wood due to termite attacks. So that in this period of Chinese ownership, the Toko Merah building is very well maintained, and authenticity remains. The changes of Toko Merah throughout years are presented in Table 1.

TABLE 1. Toko Merah change phenomenon chart

| Aspects (Who, How, What) | I Human User Factors (Who) | | | II Forming Factors, Forming Artifacts, Fine Objects (How) | | | III Artifact Load Factor Fine Object (What) | | | Description |
|--|--|--|--|--|---|---|---|---|--|--|
| | 1 Bio Physics | 2 Psycho Behaviour | 3 Socio Culture Politics Spiritual | 1 Material | 2 Technique Tools Skills | 3 Energy | 1 Practice Utilitaire | 2 Artistic Aesthetic Expression | 3 Status Symbol Hegemony | |
| Period (When) | | | | | | | | | | |
| A. Early founded in 1730 | Dutch settlement VOC high official | Colonial Like to party Bourgeois | VOC officials | White Bricks wall 1 st floor marble 2,3 wood floors Andesite stone | Advanced civilization European Influence | Elegant Luxury Decorative Functional | House with large middle room for bourgeois party | Boer style Dutch home Architecture European art style elements with baroque art style. Integration of 18 th century Cornice House style tropical roof traditional | Prosperity Wealth High Social Status | Luxury twin homes Pantheon-style pillars reflect the spirit of renaissance Understand functionalism on door & window box shape Stylish Architrave baroque on one door Big hall room foyer |
| B. Academy & Maritime Dormitory in 1743 - 1755 | Specifically Dutch People who are not hybrids | Orderly descript Colonial Young Taruna | VOC officials | White bricks wall 1 st floor marble 2, 3 wood floors | Advanced Civilization European Influence | Elegant Luxury Decorative Functional | Academy and Dormitory | Boer Style Dutch home Architecture European art style elements with baroque art style | Prosperity Wealth High Social Status | When the building is functioning as a Maritime Dormitory there are ornaments that show in its time namely: Girl ornaments with Anchor on Fanlight Anne ornaments with Binoculars Girl ornaments with Book on Fanlight |
| C. Old Batavia Hotel in 1786- 1806 | Especially to foreign men who came to Batavia Old City | Colonial , undisciplined | Sailors, foreign traders | White brick walls, marble floors, 2 nd and 3 rd floor of solid wood | Advanced Civilization European Influence | Elegant Luxury Decorative Functional | Lodging for foreign men Place for auctioning foreign goods | Boer Style Dutch home Architecture | Prosperity Social status Seamen, Traders | Functioned as a lodging for foreign men, Place to hold auctions of goods belongs to foreigners. |

TABLE 1. TokoMerah change phenomenon chart (Continued...)

| Aspects (Who,How, What) | I Human User Factors (Who) | | | II Forming Factors, Forming Artifacts, Fine Objects (How) | | | III Artifact Load Factor Fine Object (What) | | | Description |
|---|--------------------------------------|---|---|--|--|--|---|--|---|---|
| | 1 Bio Physics | 2 Psycho Behaviour | 3 Socio Culture Politics Spiritual | 1 Material | 2 Technique Tools Skills | 3 Energy | 1 Practice Utilitaire | 2 Artistic Aesthetic Expression | 3 Status Symbol Hegemony | |
| Period (When) | | | | | | | | | | |
| D. The Era of the Trade Office in 1813-1824 | A Dutch commercial company office | The atmosphere The Dutch Age Commercial office | A trade firm entrepreneur | Red brick walls marble 1 st floors, 2 nd and 3 rd floor of wood | Advanced Civilization European Influence | Elegant Luxury Decorative Functional | The administration office (shriff kantoren) as the Colvil Jutting and Co. Firm owned by Mr B. Van Starckenborgh Jutting 1824 – John Colvill Firm 1841 – Moorman and Co Firm | Boer Style Dutch home Architecture | Prosperity Social status Trade office | Functioned as an administrative office for Colvill Jutting and Co, John Colvill Firm and Moorman and Co Firm. |
| E. Grocery Store in 1851-1920 | Chinese business – Oey Liauw Kong | A soul of a trader | Trader | Red brick walls, marble 1 st floors, 2 nd and 3 rd floor of wood | Advanced Civilization European Influence and a touch of China style | Painted red on the brick wall all wood elements | Grocery store | Boer Style Dutch home Architecture Chinese elements on the color of front wall, all wood elements. | Prosperity Wealth Merchant Social Status | Functioned as a grocery store Red color elements on wall façade of the building and all wood elements. And at the right side of the center can parts of that space function at the place of prayer Chinese people. |
| F. The Office period of Jacobson Van Den (1934 – 1942 and 1946 - 1957), | As a Dutch commercial company office | The Atmosphere Former office legacy | Living Heritage Hoofd Kantoor Jabobson van den Berg | Red Bricks wall Wallpaper 's wall 1 st floor marble 2, 3 wood floors + carpet layers | Advanced Civilization European Influence | Elegant Luxury Decorative Functional Painted red | NV trading company Jacobson van den Berg | Architecture Dutch house Boer style | Prosperity Wealth High Social Status | The function of the rooms becomes an office of a Dutch company. Finally, the BUNM Dharma Niaga Company so that the remaining space is there visible relics |
| G. Japanese Army Health Service (1942-1945) | Japan Health Service Office | | | Idem | Idem | Idem | | Idem | | Used as a place for the Japanese Health Service. |
| H. 1945-1946 | Home to British and Indian soldiers | | | Idem | Idem | idem | | Idem | Social status, commerce, 'work activities | Functioned as the residence of a joint British and Indian army (1945-1946). |

TABLE 1. TokoMerah change phenomenon chart (Continued...)

| Aspects (Who,How, What) | I Human User Factors (Who) | | | II Forming Factors, Forming Artifacts, Fine Objects (How) | | | III Artifact Load Factor Fine Object (What) | | | Description |
|--|--|---|---|--|--|--|--|--|---|---|
| | 1 Bio Physics | 2 Psycho Behaviour | 3 Socio Culture Politics Spiritual | 1 Material | 2 Technique Tools Skills | 3 Energy | 1 Practice Utilitaire | 2 Artistic Aesthetic Expression | 3 Status Symbol Hegemony | |
| Period (When) | | | | | | | | | | |
| I. Office of BUMN Dharma Niaga 1957 | As a Business Office | The atmosphere at the former office is insulated | Commercial office | Idem | Idem | Idem | Dharmani aga Office | Idem | Social status, commerce, 'work activities | Functioned as a trading office Closed in the 2004 under the ownership of PT Indonesian Trading Company (Persero) and Indonesia Trading Company, which is a merger company of PT Dharma Niaga , PT. Chipta Niaga, and PT. Puncak Niaga. |
| J. Cultural Preserve Temporary Function Hall | Temporary function hall | The Atmosphere Former office legacy | 2 nd Zone Living Heritage | Red brick walls Wallpaper 's wall 1 st floor marble 2, 3 wood floors + carpet layers | Advanced Civilization European Influence | Elegant Luxury Decorative Functional Painted red | BUMN owned by Dharmani aga and functioned as temporary Function Hall | Architecture Dutch house Boer style | Prosperity Wealth High Social Status | The spatial function is currently under the ownership of BUMN Dharma Niaga has not been fully utilized. Because it is only used if someone rent the building. |
| K. Description Of That Changed & That Stay | The building will be left empty without any function | Still showing Luxury Buildings from the Netherlands | Shows the level of social life of the upper class occupants | Wall paint colour that is different from the beginning of its construction is red | Showing as a luxury residence so that even though it is not functioning it still shows the former luxury of its time | Shows expensive luxury homes on finishing space | Energy that remains radiated as a luxury residence as Dutch heritage | Integration of Cornice House 18 th century tropical style roof | Showing symbol of luxury on its time | Building that embrace functionalism that allow this building to change function at any time can be like a residence, campus, maritime academy hostel, hotel office building, etc. |

CONCLUSIONS

Toko Merah Design holds a very high cultural value of the community. The building artefacts imply a historical footprint of human civilisation, especially during the Dutch colonial period, ranging from the forerunner to the growth of an Indist society spanning to the birth of the traditional art of the Betawi community, which originated from the performance of the Company of the Orchestra.

Most of the spaces in the Toko Merah building are related to past and present meanings, where the function of public and private spaces in the building can answer the needs of their inhabitants for generations following their building function. A room design that is truly functional for all ages; all functions of the building are based on the historical building.

In terms of architecture, the Toko Merah building contains several aesthetic elements. The integration of European art style with the Baroque art style in collaboration with Chinese elements in the form of a chicken heart red colour is quite dominant in this building, both in the colour of the front wall and in the interior of the wooden elements, and

traditional Indonesian elements especially those found in the decoration of the balustrade grating motifs such as those found in Malay houses.

Based on the condition of the building and its strategic location in the centre of the city, the design of the Toko Merah building is a former luxury residence from the era of the VOC era that is still well maintained and continues to maintain its authenticity. For the needs of the city of Jakarta itself, perhaps it must also be adjusted to the planning of the Jakarta City Planning Office in developing an integrated "Kota Tua Memory Center".

From this research it can be interpreted that the architectural manifestation of Toko Merah building is strongly influenced by the context of human life, its social status through a phenomenological paradigm that can reveal the multi aspects that envelop architectural work not only as a place that functions/is properly functioning but also has meaning shows the wealth of thought of the man who created.

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