Misbar Sabang is the second outdoor cinema project, initiated by the Indonesian Creative Economy Agency (BEKRAF). It was opened during the event Sail Sabang 2017 - a yearly national event that helps promote tourism and regional development.

Misbar BEKRAF has social and cultural agenda: It promotes the distribution of cinema and Indonesian films, so that people, who live in developing areas, could have access to the big movies. It simultaneously creates public space as a place for social interaction and creative activities for the area and the community.

The term misbar came from this shared moment of being in the rain, gerimis bubar or gerimis bareng - a traditional Indonesian open-air cinemas. Vulnerability to the elements, such as rain, becomes a part of the experience.

Misbar Sabang is integrated inside a city park, called Sabang Fair. The 32 meter long outdoor cinema spans above the existing landscape of the area, emphasizing the connection between the park and the ocean. This elevated bar opens itself to the park below, so that the new structure doesn't hinder the continuity of the movement in the park, but rather enhances it by connecting the park ensemble with a new shaded seatings.

The design made use of the existing height perimeter of the site in which the entrance is situated on the upper level, where the main street for cars and pedestrian is located. The entrance is defined by a small bridge that connects the street and the open foyer. This creates a subtle distance between a new public space and the busy street. After the foyer, the visitors will find themselves walking through a corridor which leads them to the middle area of the tribune. The tribunes go down to the park level, and up to the controlling room. In this way the tribune replaces the existing stair and transforms itself into a new stair that can be used as a spot to sit and hang. The utilities are put on the upper level and therefore well hidden behind the facade. Misbar Sabang can be used for film screening, lecture, discussion and performances. It is equipped with high performing projector, a projection screen and a surrounded sound system.
The facade is made of Polycarbonate panels and white fabrics, allowing the building to blend with the surrounding environment by day and glow from far away by night, inviting passersby to come. The construction is made of steel, which is pre-fabricated in a workshop outside of the island and then later assembled on the site. Floors and walls are made out of plywood.

After the event concluded, BEKRAF handed the project to the local government to manage and use for local creative activities. The semi-permanent structure is set for a life span of 2 years.
Architecture exhibitions are in many times a paradox because to understand architectural works, a building is to be experienced 1:1. Architecture exhibitions present the Architecture however not in its “natural” or “real” condition, reduced in its scale and separated from its environment. This becomes more challenging when we talk about foreign architecture being exhibited in other countries. In this case, architecture in Indonesia being presented in Europe.

Therefore we designed “3 Streams” not so much as a traditional exhibition (so called Flat Exhibition) but rather as a free standing structure which you can experience and interact.

“3 Streams” categorizes the architecture development in Indonesia into Ethnic, Generic and Specific architecture, which were affected by the country’s historical, political and socio-economical aspects throughout the years. The exhibition also compares the elements of each stream and shows how the streams interact resulting new forms and typologies.

The project for the assembly was aimed to build a kind of elongated saddle roof element that would support the different formats of the sample within the exhibition room. Something like a piece of the house into an environment for which is not accustomed. The structure is made of (Indonesian) Sungkay wood, with joining details that are designed so that the whole structure can be assembled and disassembled relative easily. The panels are made of white acrylic, with images and texts printed on the surfaces.

The lighting consists of LED tube that are put behind the acrylic panels, so that the panels light up.

For this project we worked together with the Faculty of Architecture, Architectural Engineering and Urban Planning of Brussels (UCL-LOCI). This exhibition is fully supported by The Indonesian Creative Economy Agency (BEKRAF) as part of the Europalia Art Festival in Brussels, Belgium.
In the tropics, cool evening breeze makes outdoor activities favorable. One of such activities is enjoying an outdoor film screening. As an anticipated social gathering, one can hear chatters before, reactions during and discussions after the screening. Vulnerability to the elements, such as rain, becomes a part of the experience. The term misbar came from this shared moment of being in the rain, gerimis bubar or gerimis bareng.

Misbar BEKRAF was built for Sail Karimata Strait (Sail Selat Karimata) 2016 – one of the events created under Sail Indonesia – to help promote tourism and regional development. Misbar BEKRAF has social and cultural agenda: It promotes the distribution of Indonesian films, while simultaneously creates public space as a place for social interaction and creative activities.

The design focus of Misbar BEKRAF is to create a pier-like structure with relationship to water, local residential area, and main event venue. Occupying an area of 459 square meters, Misbar BEKRAF projects 40 meters from the shore of Datok Island beach into the sea. Two mountains and the sea surround the site and become the backdrop of this outdoor cinema. The orientation of Misbar BEKRAF is parallel to direction of the prevailing wind to minimize air friction with the film screen.

The design of the outdoor cinema, Gertak, with its linear qualities, is composed to connect land and water through a pier. The series of Gertak shift to create larger spaces for social interaction, which consist of reception area, bridge, seating area, and stage. In the seating area, Gertak lifts to create tiered seats, optimizing viewing angle to the film screen. The linear composition of Gertak invites visitors to slowly transition from the hustle and bustle of the night market to the quietness of the outdoor cinema.

During the day, Misbar BEKRAF is a viewing platform to enjoy the natural beauty, a space to play and relax, and a pier for small boats to dock. During the night, Misbar glows from afar, inviting everyone to enjoy the film screening from its decks or the beach.

The semi-permanent structure was constructed in twelve days using meranti timber. The construction principle adapted those of houses on stilts, in the water. The pergola (Punjung) is made of timber and signifies the reception area as well as the highest seating area. The walls are made of plywood. The wooden
Floors are arranged parallel to the overall structure's orientation to emphasize the linearity of the design. Ivory white cushions are placed on the seating area to contrast with the dark finish of the timber. Lights are located along Gertak, from the entrance to the film screening area, and on the underside of the tiered seats. Like the wooden flooring, the lighting composition further emphasizes the linearity of the design. During the night, the outdoor cinema becomes a glowing composition that floats on the water on different elevations, representing the various spaces of walking and seating.

After the event concluded, BEKRAF (Indonesia Creative Economy Agency) handed the project to the local government to manage and use for local creative activities.
IKAT/eCUT is an international exhibition that consists of two parts: Fast Fashion and Slow Fashion Lab. Fast Fashion is a travelling exhibition from Germany highlighting the dark side of the garment industry, that is partly caused by high level consumerism in fashion. The exhibition was originally displayed in Museum für Kunst und Gewerbe Hamburg, had travelled to Manila, and will continue travel to Australia.

Slow Fashion Lab wants, on the other hand, to raise awareness about local and ethical ways in producing garments that are friendly and responsible. It is designed and built locally.

Slow Fashion Lab was intended to be a portable mobile pavilion, thus steel frames was chosen to get durability and precision at the same time. The space is defined by arrangement of hanging fabrics, which allow visitors to have visual and haptic experience while walking through the Lab. As for the display, wooden panels are employed to tell the stories of slow fashion in Indonesia and compliment the nature of local materials.

Its modularity and ability to be easily assembled and disassembled was the main focus, which was well integrated in the design since the beginning. To ensure a smooth set-up process, anytime and anywhere, we developed a systematic assembly method for Slow Fashion Lab. In this way we are also able to provide a comprehensive yet easy to understand set-up guideline.

IKAT/eCUT
Fast Fashion & Slow Fashion Lab

Design Team
Stephanie Larassati, Gosha Muhammad, Cindy Tan

Client
Goethe Institut Indonesien

Event Period
Jakarta   10 March - 9 April 2017
Yogyakarta   29 April -12 May 2017

Location
Gudang Sarinah Ekosistem, Jakarta
Ark Gallerie, Yogyakarta

 Contractor
Serrum (Fast Fashion)
-this/PLAY (Slow Fashion Lab)

Area
416 m²
SLOW FASHION LAB

1. Printed fabric. Natural cotton, L= 1200mm, B/W print, hanged on the steel structure

2. Fiber Sample (8 pcs) clamped with wood strip, fixed on the wood panels. Fibers (8 pcs) put inside a transparent tube/ container, fixed on the wood panels. With captions/ labels; Title and short texts on wood panel

3. Dye materials (12 pcs) put inside a transparent tube/ container, fixed on the wood panels. Material samples, D= 6 cm (24 pcs) glued on wood panels. With captions/ labels. Material samples will be provided by the curator

4. Graphics about Water x Fashion. Cutting sticker on wood boards

5. Graphics about Water x Fashion. Cutting sticker on wood boards

6. Fabrics sample (6 pcs) hanged from wood panels above the table. Title and short texts on wood panel; Objects on the tables, with caption. Fabric samples and objects will be provided by the curator

7. Spinning MDF board 18 mm, L= 500mm, 2 sided graphics with cutting sticker / transparent sticker.

8. Fixed MDF board, L= 500 mm, T= 100mm, sandwich structure. Side 1: Monitor (mounted inside the board, optional), Side 2: a tablet and hanged catalogues

9. Fashion products (bags, clutches and accessories) are put on the tables and hanged on the wall with captions/ labels. Title and short texts on wood board. 2 lamps are hanged from the ceiling.

10. Fashion products (bags, clutches and accessories) are put on the tables and hanged on the wall with captions/ labels. 2 lamps are hanged from the ceiling

11. Outfits (3 pcs) hanged from the ceiling.

12. Full body tailor’s mannequins (5 pcs)

13. Bags (3 pcs) hanged with a metal stander

14. Printed fabric. Natural cotton, L= 200mm, B/W print, hanged on the steel structure
Our task is to design and build an exhibition for 3 emerging artists from 3 different fields inside a newly revitalized historical OLVEH building in Jakarta Old Town. The design focuses on creating three installations that are site and artworks specific, using one material: light steel - a basic construction element, strong yet flexible.
REKOLEKSI MEMORI

Design Team
Stephanie Larassati, Gosha Muhammad, WEN Urban Office

Platform
Partisipasi Indonesia, Indonesia National Committe for Human Rights (KomnasHAM), Jakarta Arts Council (Dewan Kesenian Jakarta)

Event Period
7-12 December 2015

Location
Jakarta Theater Plaza (Plaza Teater Jakarta), Taman Ismail Marzuki

Construction
4-7 December 2015

Area
280 m²

The history of human rights violation in Indonesia has not been a subject that could be freely discussed in public. Memories that exist are dispersed among living survivors, witnesses and various accounts, making it challenging for the truth to be ratified. Reconciling with the past starts with acknowledging the truth. Knowing the truth can liberate people from fear and guilt, as well as prevent dark history to repeat. Temporary Museum of Recollecting Memories was an attempt to gather these blurred, scattered memories into a tangible physical space – a space of collective memory.

Architectural Design Concept
Erected in Taman Ismail Marzuki, a cultural center in Jakarta, Temporary Museum of Recollecting Memories was a symbol of resistance from the Indonesian youth against apathy and ignorance towards the history of violence against human rights in Indonesia. Furthermore, manifesting the truth through architectural space shows one of the creative ways that this issue can be expressed. Through a simple design, the pavilion transformed the stage of Taman Ismail Marzuki into a space for contemplation and dialogue.

The pavilion was made of stacked scaffolds, symbolizing the act of memory construction. The scaffold, a typical construction tool, was transformed into an architectural element that simultaneously shaped the structure, facade, and space. This overall structure was draped with galvanized mesh and black Paranet fabric. These two materials – mesh and fabric – together created a tough and limiting, yet soft and graceful translucent effect. This theatrical facade created a sense of curiosity, inviting passersby to enter and explore the exhibition. Climatically, the facade helped mediate the temperature. During the day, breeze effortlessly flowed through the structure. During the night, the pavilion warmly glowed and invited passersby to come close.

While entering the pavilion, visitors found themselves in a spacious place surrounded by translucent partitions made of scaffolds covered in black Paranet. At this moment, the scaffold’s function as wall and facade changed into elements that facilitated art. Since the black translucent partitions blurred space and vision, the only reference to navigate within this space is the art itself. Here, art became the focal point.

Design Strategy
There were many challenges in building the Temporary Museum of Recollecting Memories, which were addressed through optimized architectural management from design conception to realization. One of the strategies was for the design to be flexible, meaning that the form of the pavilion was tailored to its surroundings without compromising its main purpose as a museum. This translated into choice of materials and construction method. The use of scaffolds naturally allowed construction to take place efficiently. The use of readily accessible local materials and simple construction techniques leveraged local craftsmen’s skills to execute the project well.

Luas bangunan
280 m²

Waktu pembangunan
7 - 12 Desember 2015

Lokasi
Jakarta Theater Plaza (Plaza Teater Jakarta), Taman Ismail Marzuki

Arsitek
Stephanie Larassati, Gosha Muhammad, WEN Urban Office

Platform
Partisipasi Indonesia, Indonesia National Committe for Human Rights (KomnasHAM), Jakarta Arts Council (Dewan Kesenian Jakarta)

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4-7 December 2015

Area
280 m²
TRANSPARENCY. A project about the wall as a divider and connector of information.

TEMPORALITY. A project about museum as a platform of art – the museum itself as a temporal element that allowed art to become a permanent memory.

MANIFESTO. A project with historical context and cross-generational resistance.

COLLABORATION. A project that was conceived from collaboration of dedicated, cross-disciplinary people.