Aesthetic research of the building heritage Toko Merah
Roland Barthes semiotic approach

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Abstract. Toko Merah includes the Old Building which is one of the 216 cultural heritage monuments in the whole of DKI Jakarta and also one of 8 VOC monuments inherited within the walls and moats of the original Batavian city that are the conservation areas of the Old City. Compared the other old buildings, the Toko Merah is the only official residential building in the VOC’s most intact and well-preserved era and retains its authenticity but has yet to be functionalized or adaptive reuse by its owner. This study focuses on Aesthetic studies on the elements of indoor space and its relation to the history of VOC building ownership into a Toko Merah with a semiotic approach. Physically Building space in the Toko Merah as an artefact has a harmony between the beauty of visual elements of decoration, and material that is interpreted socio-cultural status of past glories that have the beauty, harmony and meaning cannot be separated from the form of sign. In this study examines the aesthetics of Architecture Red Store with Roland Barthes semiotic approach as a tool to read the symbol of culture that are stored on the building. Semiotic is part of a methodology in the social science that tries to view the world as a system of sign or symbol. In this study examines the aesthetics of Architecture Red Store with Roland Barthes semiotic approach as a tool to read the symbol-a symbol of culture that are stored in the building. Semiotics is part of a methodology in social science that tries to interpret it as a system of relations that has the base unit with the sign (symbol). The application of semiotics was quite extensive including the architecture and building layout which highly influenced by social behaviour, standpoints and community’s ideology. Thus aesthetics research of interior with semiotic approach as a study on visual elements and ornament as an artefact shows the symbol of the absolute presence which has linkages to the meaning in the past and the present that contains symbolic values as an interpretation of meanings that are capable of supporting research on the image of the building space in more purposeful, objective, systematic and structural history of ownership and in accordance with the functions of the building at the time. The Result found that the Architectural symbols in Toko Merah highly contextual of society in colonial period.

Keywords: Semiotics, Roland Barthes, Toko Merah

1. Introduction
Previous research entitled changes the Toko Merah to Post the revitalization of old town district of Jakarta, although relating to the same object but has significant differences due to the topic of the study of the object of building a different the Toko Merah. The existence of the Toko Merah building colonial heritage buildings including the old cultural building as a cultural artifact in the conservation area of Jakarta old town cultural heritage, and included one of the buildings in the old town area development mission Jakarta, particularly as "the memory of the old town centre", the vision development zone 2
from zone 5 core areas in the planning of DKI Jakarta. The existence of buildings of cultural heritage has also been regulated in the regulations issued by Governor Ali Sadikin, the Governor's DECREE No. CB. 11/12/1972, 10 January 1972, and Act No. 5/1992 of Objects of cultural heritage, as well as strengthened again with the decision letter of the Governor of Jakarta KDH No. 575 dated March 29, 1993.

Based on previous studies of the Red Store has 5 periods of the history of the ownership of the building has 5 Red Store period consisting of the initial period of the founding of Czechoslovakia in 1730, as home of the twin buildings during unoccupied Baron Van Imhoff, owned DUTCH Government officials. At this time indirectly Toko Merah buildings contributed in important events that occurred in the administration area of Batavia, like trading business opiate which legalized, slavery, and increases cultural indis (indische ), in an environment of indigenous communities in the second Period as Batavia. Campus Academie de Marine (1745-1762), of the third Period as the Heerenlogement, (Inn/Hotel), the Fourth Period as the era of trade/business Office (Office of Commerce and the era of the early 20th century, the era of the grocery store Oey Liaw Kong, NV headquarters. Jacobson van den Berg, the era of PT Indonesia trading company). The five will be enabled again by Postindustrial Company Merger between PT. Dharma Niaga, PT. Panca Niaga, dan PT. Cipta Niaga).

According to the Local Office Building Management and Restoration of Jakarta, the quality of Toko Merah building architecture is arguably the best among the historic buildings in Jakarta. The phenomenon of Toko Merah existence as a colonial heritage building that had previously been neglected and not functioning yet still looks well maintained and remains showing the beauty of buildings from the past glory to be revitalized and refunctioned. Currently, Toko Merah building conditions experience a change both in the shape and function, yet in spite of all issues that still surrounds Toko Merah, this historic building can reflect residential design that apparently able to survive following changes in its function. As said by Thomas B. Ataladjar in an interview, “Toko Merah is the only former dwelling house of the most well-maintained and preserved to this day”.

Space and time are frames, in which all reality is confronted by man. The real thing can not be understood without putting it on the frame of space and time. Space is a form of external experience, while time is an experience in (Cassirer, 1987: 74), which contains the past (taking back), the present (the moment of vision) and the future (anticipation). Time is not a purely psychic phenomenon, but rather concerns the structures of human existence so that it is existential, concerning Sein (Ada) and Dasein.

In the interior of Toko Merah, the building has various decorative forms, which represents as symbols as the expression of signs system. The symbol is intended to give meaning to its own shape. These forms have significant meaning of the history of building ownership based on the building function. In terms of shape, color, scale, lighting as well as the proposition, hence this form of decoration turns into one unified aesthetic. The aesthetic contains symbolic values with a certain objective. The forms of decoration being studied is linked with floors, doors, windows, architrave, stair railing, balustrade and ceiling. The spatial aesthetics is materialized through the arrangement of the entire space ornament in terms of unity, contrast, proportion and scale. Architectural aesthetics of the European Chinese & local Traditional is reflected and revealed on the Architecture and building interior suitable to the cultural traditions of its dwellers community.

The work of architecture is the result of human effort game after its environment to accommodate the needs of the resident, endeavor and socialize. The core of this architectural masterpiece is a space that can accommodate human activity at once have meaning, ranging from the scale elements of the building, the space in the building, a building, a group of buildings, of the environment, to a city. The physical elements of a mass building atmosphere that embodies the signs as a medium for transferring value and meaning as the message or the inner atmosphere.

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The physical elements of a mass building atmosphere that embodies the signs as a medium for transferring value and meaning as the message or the inner atmosphere. Likewise, the unity of physical elements that make up the Toko Merah building as a cultural heritage building that has historical value, social value and architectural value. Therefore, in this study examines the aesthetics of Architecture Toko Merah approach to semiotics Roland Barthes as a tool to read the symbol-a symbol of culture that are stored in the building.

2. Methodology
This study focuses on esthetic research on the space in Toko Merah building. In addition to the history of VOC building ownership in relation to the design and function of Toko Merah building space in its founding period, until then referred to as the Toko Merah. Research that spelled out using qualitative Descriptive method with direct field observation data, documentation of the object of research and conduct interviews against figures of artists. The data obtained are then analyzed using a Roland Barthes semiotik approach to parse the sign becomes part of the architecture of the Toko Merah with its cultural background behind the existence of elements of the Interior. Approaches to semiotics is based on the study of signs has been instrumental in research architecture. Methods of analysis of semiotics Roland Barthes through reading the narrative codes consist of five kinds of code, i.e. code hermeneutic (code puzzles), code semik (meaning konotatif), the symbolic code, code proairetik (logic), and gynomik (code cultural) that evokes a certain body of knowledge (Sobur, 2001:196). According to Roland barthes semiotics is the branch of science that examines into 2 sign level denoted and connotations. Sign level is denoted that explains the relationship of signifier and signified to the reality of the explicit meaning, immediate and definitive. The connotation is the level of signing that explains the relationship of signifier and signified that it operates no explicit meaning of indirect and uncertain (Yusita Kusumarini, 2006).

Hermeneutics encoding puzzles range in the hope readers to get the "truth" for the questions in the text. In the Narrative there is a continuity between the appearance of an event solved puzzles in the story. This code is also referred to as the voice of truth (The Voice of Truth). Semik is encoding connotation lot offers plenty of sides. a code of realization (medium-relic-code) which is the connotation of people, places, objects is signing as a character (trait, attribute, predicate). Symbolic is encoding an aspect of fiction's most distinctive structural in nature. Their nature unstable and this theme can be determined and a variety of its forms in accordance with the approach of viewpoint (perspective) approach is used. Proairetik code is a basic narrative action (basic narrative action) that the actions of his actions can occur in a variety of situation that may be indicated. This code is also called empirical.

Code gynomik/Cultural is as a reference to science or science. Usually indicated to the fields (physics, Physiology, psychology, history including architecture). And try to structure a culture that takes place at a certain time to be expressed. This code is also referred to as sound science. According to Agus architecture in sign System includes many aspects such as physical, its parts, of sizes, proportions, the distance between the parts, materials, colors and so on. Architectural objects are objects in general it can be said that the building had its first information (denoted) as a place of residence, but does not mean that the building does not contain another meaning (connotation) as to the meaning or message contained. According to Utami Semiotics aims to find the meanings contained in a sign or interpretation the meaning so that it is known how communicators the structure of message. The concept of the meaning is inseparable from the perspective of the value of ideological and cultural society where the symbol was created.

Through semiotic approach research objective and structural in nature because it is based on a study of the physical condition of the research object as a collection of placed a sign in the form of visual element either arrangement of shapes, materials, colors and so on that has a special character. It is this that forms the character of the building which was the expression of applied design philosophy and based on certain principles, namely the principles of aesthetics.

3. Result and Analysis
Toko Merah is a Dutch heritage as historical building which is multi-function VOC, the most intact and maintained as well as keeping its purity which have a lavish lifestyle. It became one of the reflections of the live of Indies people at that time. In addition, this building ever functioned as a boarding and de marine academy, the grandest hotel of his time, as grocery stores and trade office namely "Hoofd Kantoor Jacobson van den Berg", because it was owned and used as the headquarter of NV. Jacobson van den berg, a trading company, one of The Big Five companies owned by the Dutch. This research will discuss the communication symbols read on the Toko Merah Building consists of several architectural elements that are experiencing the changes instead of its original form seen from the history of ownership, with analysis of semiotics Roland Barthes.

3.1. Hermeneutik
With this code, we try to answer puzzles, the meanings of the symbols on the Toko Merah building and prove his righteousness. The Toko Merah building can be read as a sign which are interpreted into sign of a style from a style of European architectural style, reflecting the combination of the building's Cornice House. The Red Store buildings respond symbolically viewable in visible on the interpretation of the display design looks Toko Merah building

The nature of the building is a feature of the object so that the object can be recognized by its integrity and character in the formation of the object. In this study, the forming factor of the artifacts described by elements of matter, technique and energy as well as the content factor of the artifact objects described by aesthetic expression. Symbolic value. Based on the shaping factor in the building of the Toko Merah as a colonial relic building, objects in accordance with the principles of design on the composition of structures, doors and windows that have rhythm, unity, domination, balance and proportion.

Rhythm is one of the visual languages that objects possess Toko Merah building. The Toko Merah building displays rhythm through openings in the field of buildings, rhythm on architrave without door in the center of the building which also serves as a building structure, rhythm on decorative ornament, rhythm on the façade of the building.

As the starting point of architectural composition, unity of the smallest space part of the interior room. An interior space has boundaries such as walls, columns, ceilings and floors which are elements of a supporting element. Windows and doors are connecting with the exterior.

In the display of Toko Merah building architecture there are are interesting visual elements, which are built by imitating the style of European architecture, which reflects the blend of Cornice House buildings. Changes in the Architectural Buildings lays on the colors of brick wall, the building was originally white, but since the change of ownership by a Chinese citizen, Oey Liauw Kong, facade of the building turned into redbrick including the building interior and all furnitures in red color. Visual Toko Merah not only on the front of this building into a red brick wall but almost all the furniture and wood parts of the interior space red color. Interpretation of the meaning of color makes the symbol of perception so that the building in his time functioned as a grocery store known as Toko Merah Building until now.

Architectural pattern being followed is the idea of "functionalism", so that it can be seen that there are intricate ornamentation on the building, both on Exterior and Interior, not plenty as normally the case in the days of the Baroque, Rococo at that time. Toko Merah is represent to the style of Chinese architecture. In everyday life, the Chinese have a great deal of religious-related belief, as well as a belief in the future lucky element of color elements or the layout of the material in a dwelling (feng shui). The color red is considered to bring passion or passion and prosperity.

In giving the identity of his residence, color plays an important role in the lives of the Chinese people. Bright colors usually become symbols. There are five basic colors that identify the four directions, north, south, east and west, plus the central axis. The Chinese are also correlated with the five elements of water, fire, wood, metal, and earth. The yin theory and which provide the basis for the properties of that color. black symbolizes yin, or female, covering the sun, fire, heat, and activity. The red color also corresponds to the south, as a desire to express oneself outwardly.
3.2. **Symbolic (Space Element Function and Ornament)**

That this code is fictionalized coding aspects are structural. The order of space in the red store building signifies that the spatial order (structure) can be functioned in accordance with the allocation of ownership in his time. The existence of a change in the building can be marked from the ornament element in part showing a slightly different characteristic of a uniform pattern of harmony visually indicating the identity symbol of the different owner. The architectural pattern he embraces is "Functionalinism", so it can be seen the intricate ornaments that exist in the building, both on the Exterior & Interior, not much as usual building dizaman Barok, cigarettes at that time.

Figure 1. Composition of Structure and Rhythm of Toko Merah Building Façade

In the space in the Toko Merah has a rectangular room layout. Although from the red building looks in one roof but the inside space are two symmetrical twin houses that are separated only by separating the wall apart from dividing the two houses into two equal parts, as a buffer structure, to support and support the high and heavy roof load of this building. Inside, these two buildings are openly connected. Visually
giving the impression of being divided, by the existence of seven pillars of rectangular walls and openings framed by high-scale architrave, measuring 3.5m x 2.1m and is a link to the northern house with the southern house. The direction of space motion is emphasized by the frame of the pillar is made of red wood. On the rectangular space in the interior of the Toko Merah is a wall connecting the northern and southern building spaces that serve as an elongated axis. Where the foyer as a transition area to the main part of space to the living room of this complex becomes the hall-shaped hall of broad and high-paved.

3.3. Semik
Semik or connotative in the code a lot offers plenty of sides to this red Store Building. Barthes considers that denoted as the connotation of the most powerful and most recently. This discussion on the connotations that we lift is a form of ornament attached to the main door and the door of the second Rococo Baroque. The display shows the grandeur of style and character of the building as the building housing the relics of the colonial Netherlands. Change wall color from its original white into red color indicates that the building based on the history of the ownership of cultural color indicates its owner at the time. This is indicated on the sign system the role of ornament on the building in terms of the meaning of life contained in the ornaments in a building will not be detached relationship with factor/facets of human life everyday.

When associated in relation to the Toko Merah building, there are three factors that influence it. First, ornaments as art in culture. There are seven elements of culture that include language, technology system, livelihood system, social organization, knowledge system, religion, and art. Of the seven elements when linked to the ornaments of the ornaments included in the element of art. Ornaments as art in a culture are all expressions of human desire for beauty, and beauty itself is an abstract concept that can be enjoyed through a particular context.

a. Meaning ornament on main door
On the front wall of the building on the second part of the entrance to the building north and south of the Red Shop there is a kind of plaster in the form of plaster that is usually in Europe called spur made of granite. This spur can also be seen on the ladder.

Toko Merah represents as a duplicate of Dutch houses using the style of "BOER" with a blend of European style building from the 18th century. The building forms along with decorations / ornaments that were on it may have a function and symbolic meaning. Ornamental element at Toko Merah, includes decorative geometric motifs in the form of panels, pilasters, ornaments for the stairs head and round lattice decoration which is commonly found in the European-style buildings. Based on the shape of the main entrance of Toko Merah building there is a thump in the form of red stucco which is called spur in Europe (that is stone or wooden clamp pedestal or sills made of granite).

There is a slight touch on the Baroque style in the pilasters of door frames on the two main entrance, a lot of Dutch colonial buildings influenced by classical Baroque style at Fatahila museum, while in the northern part of the house there is a second entrance located next to the foyer heading to the second hall of the house. This door is the only one with Rokoko style that has the shape of upper arch (arc = curved) with beautiful ornate plaster. These ornaments were developed as a symbol of social status of the property owner as well as reflecting the prestige.

At the base of pilasters there are ornaments of floral decoration with leaf tendrils and flower. At the body of pilasters there are floral ornaments with decorative flower tendrils. At the body of the pilasters there are 6 indentation units. On the crown of the pilasters there are two pieces of the spiral in the crown pillar. And in the middle part above the door there is a decorative signage showing Stadhuis buildings and Batavia harbor including four little girls with decorative strand tropical fruit guava, grapes and many else. The meaning of these images indicates the hustle and bustle of Batavia port city as the prosperity of abundant crops which attracts lots of visit by the European merchants.
b. The meaning of ornaments on the second door

Behind the entrance to the northern building, there is a beautiful second door with walls lined with European mainland baroque stucco decorations, with Roman architectural frameworks and French-style motifs. The second door in the northern house is located after the foyer to the second room of this house. This door is the only Rokoko-style door with the top arch *(arc = arch)* with beautiful plaster decoration. This door measures 2.38 m x 2.3 m. The door is made of wood and wood-framed glass red with chicken liver line.

In this Baroque period, in its time rampant developed the art of painting on the ceiling of the building (fresco). While in France, Rococo is an outbreak of the use of three-dimensional curved engraving curves and the use of layers of gold on the carvings. These ornaments were developed as a symbol of the social status of the building owner and reflect the prestige. The difference in Baroque and Rococo style is that in Baroque the purity of the geometry can still be seen being on the Rococo, so many building ornaments so that the basic shape of the geometry does not look golden. On the door there is a wind window of glass. Above the door frame there is a flora ornament with a vine leaf motif along the arch and flowers in the middle. Based on Interpretation of visual meaning of observation of field condition, architrave wall there is a very luxurious decoration in the form of 4 pilasters style European. At the base there is a variety of flora ornamental floral motifs tendrils leaves & untapped body pilaster there is a variety of ornamental flora with flower vine motif. In the body of pilasters there are 6 pieces of indentation. At pilaster there are two pieces of spirals on the crown of the pole. And on the middle of the field above the door there is a decorative arise that shows the building Stadhuis and port of Batavia and four little girls with tropical fruit pattern of guava, the meaning of the picture indicates that the crowded condition of the port city of Batavia due to the condition of the prosperity of the earth that invites many traders from Europe.
3.4. Proairetik

As the reality of the Red Store featuring upper-class status symbol of the occupant of the residence building. Reflected in the Division of space structures Division of space and material forming a space that reflects the glorious past of the House style of the Netherlands. The shape of the ornament on a fanlight Ornament in the national Numismatic Museum space shows the symbol of the function of the building and related with its history of ownership.

Ornament on the wind window of double-leaved doors that are now placed in the National Museum is a decorative ornament derived from Toko Merah building contained on the wind window above the door. Its existence since 1901 up to present in the National Archives Museum in the chamber of Compagnieskammer or the VOC chamber, currently named as the History Room, the Exhibition Hall and Numismatic Room. The four ornaments on fanlight of double-leaved doors are:

- The Ornaments of Girl with anchor
- The Ornaments of Little Anna with pillars
- The Ornaments of Girl with books.
- The Ornaments Mother and Child


a. Door with the Wind Window ornamented with Girl with anchor

The existence of these doors is now located on the left side of the first room of the National Numismatic Museum. Based on the forming factor of artifacts, such as the Ornament of Girl with Anchor and combinations of symmetrical floral decorative, originating from the main entrance of Toko Merah north building. The ornament material is maroon coloured teakwood and gold color variation decorated with a girl holding the anchor in the middle of the vent.

![Figure 7. Door with Windowed Ornamental window Girl with anchor](image)

Based on the content factor of the artifacts, the aesthetic expression of the Girl with Anchor ornament shows the influence of Baroque style, that there is a relation the time of a certain period of Toko Merah building. According to the four periods, the enabling one is a period that allows the building functioned as a campus and Maritime Academy. In other words, the door is made different from the twin house next to it. Based on its symbolic value, the ornament of "Kaatje met een Anker" or "Girl with anchor", according to Christian belief, the anchor symbolizes hopes, determination, and serenity. The layout and functions at the main gate indicates that the north building has a relation to the cruise world. Ornaments
on a fanlight with the anchored girl on the main door of the north building also shows its function as a sign for those who see it as the signs of the existence of maritime academy and dormitory at that time.

b. A Windowed Door Ornamented with Little Anna With Pillar
The existence of this door is now located in the right side of the first chamber of the Numismatic Room at National Museum. Based on the content of artifacts, the aesthetic expression of ornament Anne the little girl with this pillar is the influence of Baroque style, that there is a relation of a certain time period of Toko Merah building. The door at Numismatic room originated from the door of among other guest rooms in the north building of Toko Merah. The material of such ornaments is maroon colored teakwood and gold color variations. Based on its symbolic value, ornaments with the figure of a girl named "little Anne with undressed pillar" is related to the Christian beliefs, wherein pillars symbolizing the Christian church which has symbolic meaning as a buffer or supporters.

![Figure 8. The door with the Anne Young's ornate wind window with binoculars](image)

c. Wind-windowed doors ornamented with a Girl with book
The existence of this door, now located directly at the opposite of the main entrance of the National Numismatic Museum. Based on the content of artifacts, aesthetic expression of the ornaments of a Girl with the book is influenced by Baroque style, it has a relation to the certain period of Toko Merah building. The expression of ornaments on the door with a window in the form of a girl sitting in a position facing East whose wearing a seemingly transparent clothes, and one hand on the top of a thick book. The book has a carved relief of rhombus with engraved words written as Bible depicted resting on a rectangular console or a special place to put the book down. In the console appears a carved floral hanging. The girl's feet left plain to the groin while sitting upon a decorative floral. Doors in the Numismatic room originated from the door of one of the guest/living rooms in the North of Toko Merah building. The materials of such ornaments covering maroon coloured teakwood and gold colour variations.
Figure 9. Door with Windowed Window Ornamented With Girls Books

d. The fourth Windowed-Door

Based on the information of Thomas Ataladjar in his book, there are the fourth windowed-door which is originated from the same chamber facing the hall (large space) of Toko Merah. Nevertheless its latest existence at the National Museum of History is no longer available in the room but kept in the storage, due to plenty of damages.

The aesthetic expression of Ornaments in the fourth window depicts a figure of a woman sitting on a high conch-shaped place, accompanied by little children. It is illustrated that a little boy standing before him. The right hand of the woman holding the child's left hand and her left hand was broken, while the other child stood behind her. Based on its symbolic value, ornament with the figure of a mother with two children symbolizing parents' affection to the children. And of the fourth period which allows the presence of ornaments of the four doors is when the building is turned into the campus and Maritime Academy. In other words, since it is unlike any other doors, that door available only when the building is functioned as a military academy campus and dormitories. The author assumes that the chamber was once the boardroom of the campus and dormitories, and it is justified by the assumption of the author of Toko Merah, Mr. Thomas Ataladjar.

It can be concluded that the symbol of the Christian religious beliefs becomes the main foundation in educating cadres: every time commencing the activity and after closing lectures always pray with the hope to educate and produce capable and educated marine officers, in addition to increasing knowledge in the field of shipping and commercial for marine personnels who holds the reins of leadership.

e. Ladder

Ladder is a construction which is designed to bridge the two vertical levels within the distance of each other. A ladder consists of the rungs at the same height. Stairs can be a straight, rotate, or a combination of both. Components of the ladder include, the height (rise), the width/depth (treads), bordes and safety fences (railing).

At the back of this living room, in the left and right side is mounted a ladder with 20 pieces of rungs. Two ladder consists of two parts, the staircase leading to the second floor of the rear building is connected to a balcony which is also made of wooden carved with the emblem of NV. Jacobson van den Berg. This carving is ensured has existed since NV. Jacobson use the place as their office as a symbol of the company. Therefore it can be said that the original balastrade located in the center of the museum at VOC chamber.
3.5. Culture
Each presents a stylistic idioms/style architecture attached to the ornaments on buildings that have a scientific theory of interconnectedness and understanding different – different from one another. If read as a science then the architecture is a science that can be described in epistemology. On the building of the Red Store there are a wide variety of forms of ornament attached to different both in terms of shape and hue. It shows that the building many changes related to the history of the ownership of the culture of its inhabitants.

Toko Merah building consists of several architectural elements that undergo a change that is not its original form in terms of its history of ownership which the authors examine in its semiotic study: walls, roof tiles, circular door architraft, balustrade ladders, and artistic elements residing in the National Museum.

A sign is anything that represents something other than itself. According to Toko Merah research, using semiotics analysis with the theory based on Roland Barthes. Discusses a large part by showing how the denotative aspects of signs in pop culture address a connotation that is essentially "the myths aroused by the broader sign system. According to Barthes, "language needs certain conditions to be a myth".

| Table 1. Chart of Interpretation of ornament meaning |
|-----------------------------|-----------------------------|-----------------------------|
| Item                        | Denotation                  | Connotation                 |
| Red Brick                   |                             | Interpretation of brave     |
|                             | Primary Color               | meanings, fire, beauty,     |
|                             |                             | violence, accents, identical|
|                             |                             | china style color           |
| Roof tile and top trimmings | Roof cover and home         | Interpretation of meaning   |
|                             | indie style                 | Elements of buildings, style|
|                             |                             | of village houses and blend |
|                             |                             | of cultural style indis,    |
|                             |                             | structure, history          |
| Double doors + Architraft   | Means of connecting         | Intrepretasi makna Sejarah,|
|                             | space                       | gaya roccoco,ornament,      |
|                             |                             | keindahan identitas simbol, |
|                             |                             | status sang pemilik pada    |
|                             |                             | masanya                    |
Balustrade Ladder
Interpretation of meaning as a symbol of Beauty, owner's hegemony status, elegance, beauty, identity status of owner

Staircase or balcony

Aesthetic Ornaments

Interpretation of meaning as a symbol of Beauty, owner's hegemony status, elegance, beauty, identity status of owner

The girl is anchored on the door
Hope, firmness, calmness, identity of function according to history of ownership

Aesthetic Ornaments

Symbol girl with book
Embodiments of faith & trust

4. Conclusions
Based on the description described above, the existence of the Toko Merah as a cultural heritage building becomes an interesting phenomenon to be preserved. Its presence in the Old Town Region, which is also struggling to exist following the changing times, becomes a chore, not only for the government but for the people around it. Toko Merah Building is part of the history of the Indonesian nation, or one of the witnesses of the history of the capital of this country. As for this discussion, it can be concluded, in response to the research objectives to be achieved:

1. Roland Barthes expressed code in this case is the code used to read a symbiotic culture House colonial Netherlands Baroque, Rococo, Chinese culture and a tropical country. Architecture as a sign of the presence of twin Residential of Toko Merah Home form this semiotic code can be read from Roland Barthes. Through the analysis of pattern penganalisaan Semiotik is expected to be deeper and on objects of cultural heritage which is in the old city of Jakarta in order to so reference materials to be enabled.

2. The design of space in the Toko Merah is seen to be physically storing the very high cultural values of society. Its building artefacts imply the history of human civilization and cultural values. In vertical-horizontal, the presence of space and ornaments as a form of artifacts as a marker embodiment of aesthetic expression according to space function based on the history of ownership.

3. Most of the space in the Toko Merah building has a connection of meaning in the past and present, where the function of public spaces and private spaces within the building, is able to answer the needs of its inhabitants for generations. It can be said A room design that is completely functional for all ages. aesthetic studies with a semiotic approach as a study of visual elements and ornaments as artifacts show absolute symbols of absolute presence that have past and present meaning related to symbolic values as an interpretation of meaning that is capable of supporting research on the image of building space in more directed, objective, structural and systematic in accordance with the history of ownership and function of the building of its time.
4. The sign on the Toko Merah building is an architectural symbol that contains some elements of aesthetic blend a wide range of different cultures blend of European art style with the Baroque style of art in collaboration with the Chinese elements in the form of a red heart the chicken was pretty dominant in this building, both on the front wall color as well as in the interior of the wood used traditional elements, and Indonesia is mainly found on the roofs of buildings and ornate balustrade lattice motif as found on Malay houses.

5. Based on the condition of the building and its strategic location in the center of the city, the Toko Merah building design can still be functioned again into a historic building that is beneficial to the surrounding community, as well as for the needs of Jakarta itself. This of course must be adjusted also with the planning of the Jakarta City Planning Agency in developing a "Memory Center Old Town" which is integrated and international standard.

6. The Toko Merah is a building historically multi-function at its time. The building has a quality-places for working, playing, and living. The results as note that the architectural symbols in Toko Merah building is very contextual to the historical and cultural aspects of society in its time.

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