

THE DESIGN OF

JOGJA PLANNING GALLERY

USING CRITICAL REGIONALISM APPROACH



Ranti Shevadita
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Supervisor:
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DEPARTMENT *of*
ARCHITECTURE



한국건축학교육인증원
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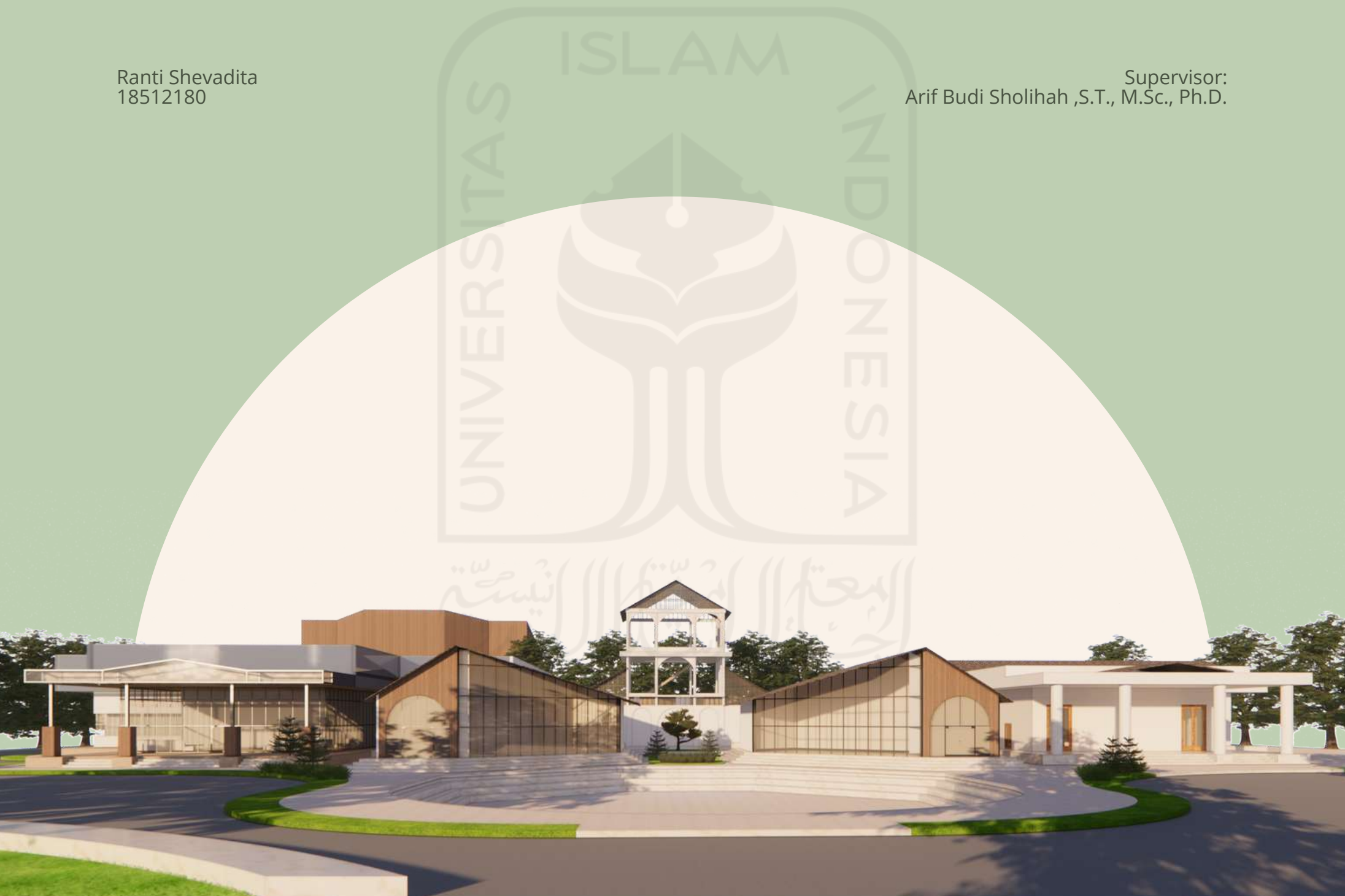
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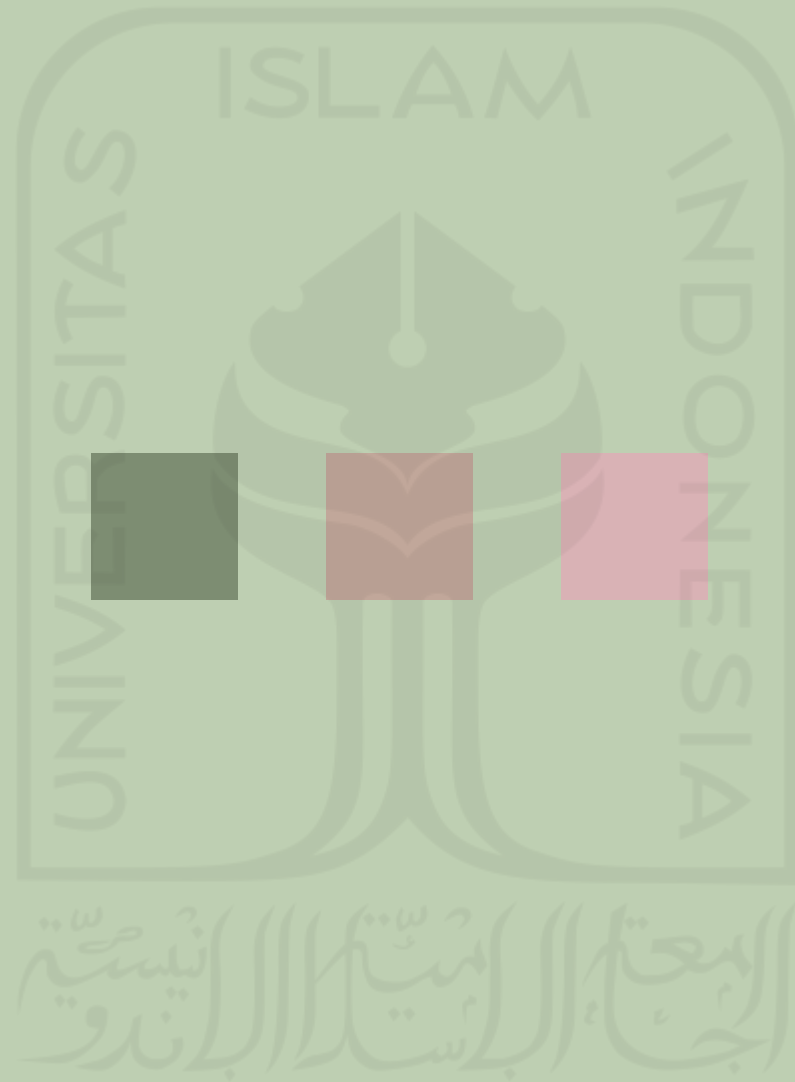


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AUTHENTICATION SHEET

Final Architectural Design Studio entitled :

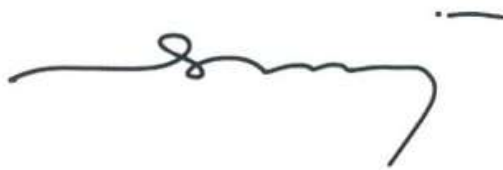
The Design Of Jogja Planning Gallery Using Critical Regionalism Approach

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Has been evaluated and agreed on : Yogyakarta, 21 July 2022

Supervisor



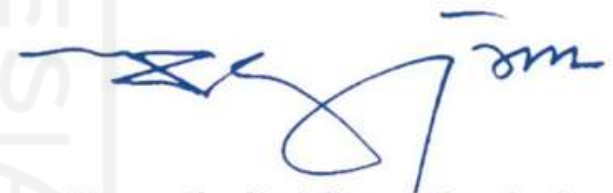
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STATEMENT OF AUTHENTICITY

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Student Name : Ranti Shevadita
Student Number : 18512180
Study Program : Architecture
Faculty : Faculty of Civil Engineering and Planning
University : Universitas Islam Indonesia

state that all parts of the thesis work / final project entitled

The Design Of Jogja Planning Gallery Using Critical Regionalism Approach

is a work of its own except the work mentioned in the reference and there is no help from any other party either in whole or in part in the process of making it. The final result of this work was handed over to the Department of Architecture, Islamic University of Indonesia for use for educational and publication purposes, but the intellectual property rights are still owned by the author.

Yogyakarta, 1st August 2022




Ranti Shevadita

PREFACE

Assalamualaikum wr. wb

Praise to Allah SWT for the abundance of grace, His gift, and His power so the preparation of the final architectural design studio report titled "The Design Of Jogja Planning Gallery Using Critical Regionalism Approach" can be completed. The author realizes that the process of design and writing of this report can be done inseparable from the support of many parties, therefore the author wants to express appreciation and gratitude to:

1. Allah SWT., who has given His gifts, instructions, ease, and power in every research process and the preparation of the final project report so that the author can complete it.
2. I'm fully thankful to my parents, Untoro Wasito and Endah Dwi Utari. Also my brother who always caring and give me much supports.
3. Arif Budi Sholihah ,S.T., M.Sc., Ph.D., as supervisor who has an important role in the research and preparation of this final project report, with all his patience and greed has provided guidance, inputs, and knowledge to the author.
4. Dr.Ing. Putu Ayu P. Agustiananda, S.T., M.A. as 1st jury who has given input, criticism, and advice to the author so that the writing of this report can be better.
5. Prof. Noor Cholis Idham, Ar., S.T., M.Arch., Ph.D. IAIas 2nd jury who has given input, criticism, and advice to the author so that the writing of this report can be better.
6. Chalid, Nabila, Nadya, Rizka, Itsna, Fairuz, Dinda, Faris, Riqfi, Fira and many other author's classmate that have provided outstanding assistance, engaged in a process of sharing, and inspired to work together to accomplish this final architectural design studio.
7. Natan, Melan, and any other author's friend who never get tired of me and always give me countless support.
8. I also want to express my gratitude to all of the good people I've met in the process of making this design and report.
9. Last but not least, I wanna thank me.

I wanna thank me for believing in me. I wanna thank me for doing all this hard work. I wanna thank me for having no days off. I wanna thank me for, for never quitting

The author realizes that in the preparation of this report is far from perfection, in terms of language, drafting, and writing. Therefore, the author expects constructive criticism and suggestions that will later become a provision of experience for the author

to be better in the future. Hopefully this report is useful for all who read it, as well as the author in particular.

Walaikumsalam wr. wb

Best Regards,
Ranti Shevadita

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EVALUATION AND REFLECTION

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- MASSING CONCEPT
- FACADE EXPLORATION
- URBAN CONNECTION



01

INTRODUCTION

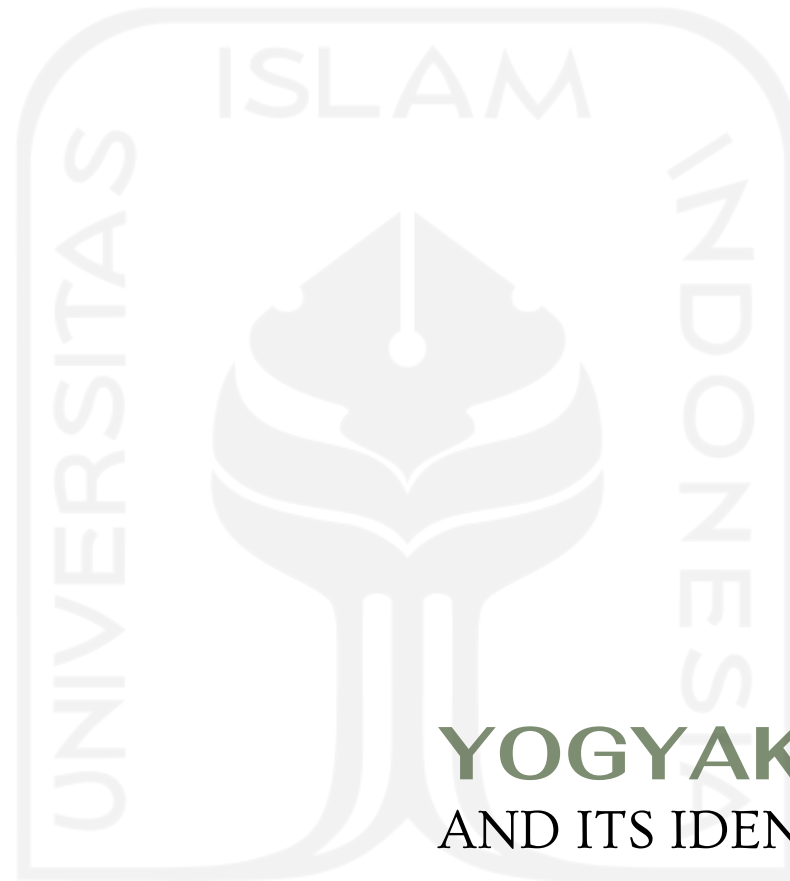


PLACELESSNESS

WHY PLACE IDENTITY MATTER?

Place is a center of meaning constructed by lived experiences (Tuan, 1977). The condition of environment with the absent of meaning and lack of attachment to the place described as placelessness. The inability of modernisation to face the contemporary issues as well as maintain the components of place that has been root in there will lead to the lack identity of the place. The loss of place identity will result in a mono culture world which will make the place difficult to distinguish from the others.

الجمعة، الأستد الأندو



YOGYAKARTA AND ITS IDENTITY

Yogyakarta has a great historical background as it was a former part of Mataram Kingdom (Wibisono, 2001). The establishment of Yogyakarta marked with Ganti Agreement in 1755. This agreement divided Mataram kingdom into two part which are Kasultanan Yogyakarta and Kasunanan Surakarta. Historically, Yogyakarta established as a palace which was formed by clearing the forest (babad alas) of Pabringan. In the philosophical cultural context, the spatial layout of the city of Yogyakarta stretching from south to north (the Philosophical Axis).

Yogyakarta, as a city, has a rich cultural and historical value which then forming its identity as “Heritage City”. The city has architectural and urban form legacies that reflect a traditional and colonial images. Yogyakarta also contributed to the history of architectural development in Java. Buildings and places in Yogyakarta are contributed in the forming of place identity in Yogyakarta. Special Region of Yogyakarta has privileges that regulated in Law No. 13 of 2012. One from five aspects of privilege is related to Spatial Planning because it directly concern the space for the life and welfare of the people in Yogyakarta. Through this form of space, the noble values of Yogyakarta reflected and appreciated by wider community and become a marker that is timeless.





PHILOSOPHYCAL AXIS OF YOGYAKARTA

The spatial planning in Yogyakarta is arranged based on a deep philosophy of human relationship with God and Nature, and reflects the journey of human life from birth to facing the Almighty. The philosophical axis is not only known as urban planning, but is also a symbol of human life, sangkan paraning dumadi and the symbol of the phallus and yoni.



Malioboro is an area in Yogyakarta that in line with the Philosophical Aspect. Malioboro is a linear urban zone that stretches from Stasiun Tugu to Zero Kilometer. According to (Cahya, Mahendra, and Damanik, 2017), Malioboro is regarded as a location for both communal and economic development in addition to becoming a popular tourist destination. Commercial facilities, some cultural buildings, and government buildings along Malioboro Street, promoting the economic, cultural, and political activities. During the reign of Sri Sultan Hamengkubuwono I, Malioboro became a hub of commercial activity because to a traditional market. Malioboro has been a commercial zone since 1758, and it has evolved into one of Yogyakarta's most identifiable places.

HISTORY OF YOGYAKARTA

The word “Yogyakarta” commonly refers to 2 things; a province called the Special Region of Yogyakarta (DIY) or the provincial capital of it, namely Yogyakarta City. Its “Special Region” status refers to how DIY has its own Regional Government; with Sri Sultan Hamangkubono as its governor, and a vice governor that comes from Kadipaten Pakualaman.

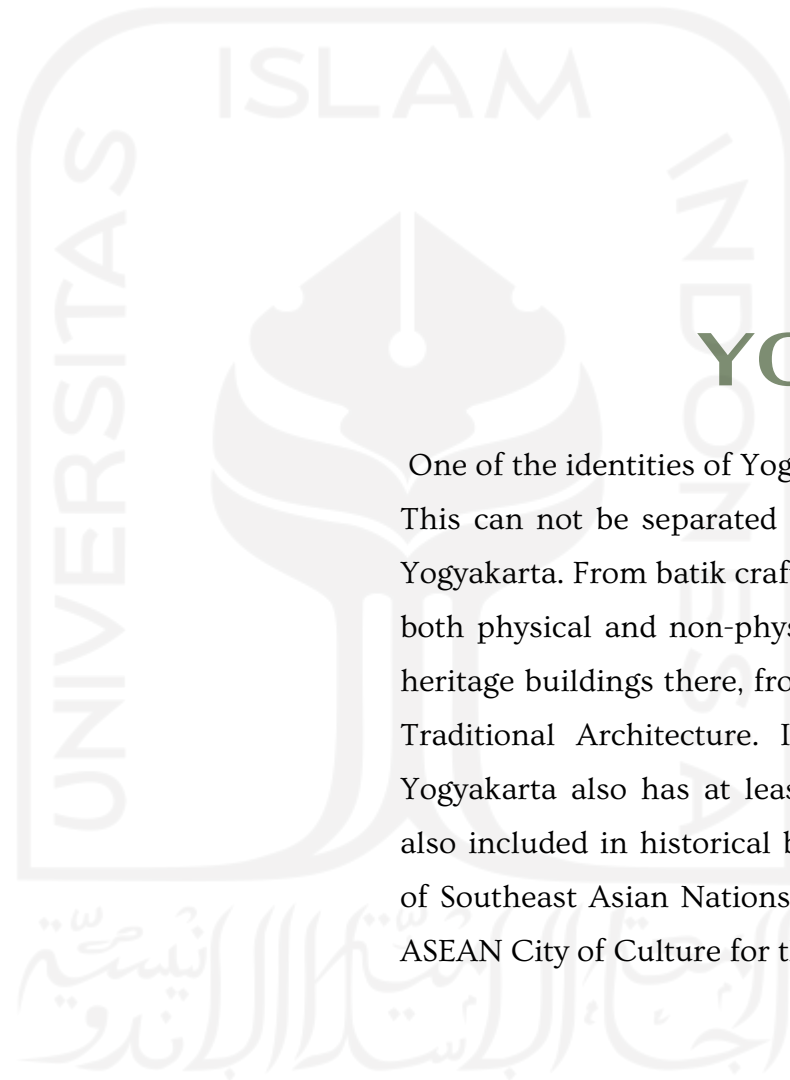


As for the acquirement of Yogyakarta's Special Region status, it refers back to Indonesia's Independence. Before the independence, Yogyakarta as a geographical location was partially owned by Kasultanan Ngayogyakarta Hadiningrat and Kadipaten Pakualaman. And after Indonesia declares its Independence, Sri Sultan Sri Sultan Hamengkubuwana IX and Sri Paku Alam VIII stated that the Kasultanan Ngayogyakarta Hadiningrat and the Pakualaman Region will be part of the Republic of Indonesia. These 2 regions then merged into one Special Region of Yogyakarta.



During the colonial period, the territory of the Sultanate of Yogyakarta was also affected by the influence of the Dutch and British colonial governments. This is clearly illustrated by the presence of historical buildings that have an indische style, such as the Vredeburg Fort, the 1946 BNI Building, and the Yogyakarta Regional People's Representative Council (DPRD) building.





CULTURES IN **YOGYAKARTA**

One of the identities of Yogyakarta is its role as a city of culture. This can not be separated from the many cultures that live in Yogyakarta. From batik crafts to Sekatenan, Yogyakarta is rich in both physical and non-physical culture. There are also a lot of heritage buildings there, from Indische Architecture to Javanese Traditional Architecture. In addition to historical buildings, Yogyakarta also has at least 30 museums, some of which are also included in historical buildings. Moreover, the Association of Southeast Asian Nations (ASEAN) has made Yogyakarta the ASEAN City of Culture for the 2018-2020.





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
الْحَمْدُ لِلَّهِ الَّذِي هَدانا لِهذا
وَمَا كنا لَنهتدي لَهذا لولا
هُداهُ إِنَّهُ هُوَ الْبَرُّ
الْعَظِيمُ

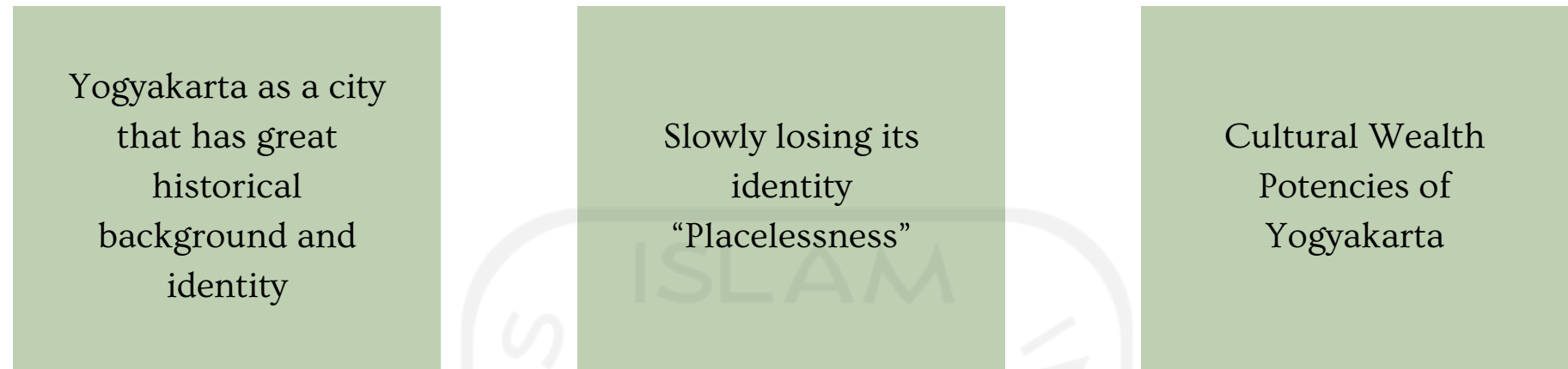


START TO LOSED ITS IDENTITY..



The identity of Yogyakarta has been degraded. This condition can be seen through the number of places that replicated the building from outside Yogyakarta instead of embracing the local potential.

PROBLEM THINKING



architecture as a way to enhance the identity of Yogyakarta

CONTEXT ISSUES

- Javanese cosmology and philosophy that need to be maintained in Yogyakarta
- City of Arts and Cultures
- Lack of building typology that can reflect the identity of Yogyakarta
- The lack of facilities that can become a forum for the art community as a whole

ANALYSIS

- Using the local art and cultural communities as a branding strategy for Yogyakarta
- Designing a place to embrace the identity of Yogyakarta by utilizing the cultural significant

PROBLEM MAPPING

NON ARCHITECTURAL ISSUES

- Lack of public knowledge about culture in Yogyakarta
- Community has limited place to do their activity

NON ARCHITECTURAL ISSUES

- Cultural center that already exist in Yogyakarta has limited facility to educate the visitor, because mostly the building is only used for special events
- The building in Yogyakarta doesn't really show the identity

PROBLEM STATEMENT

GENERAL PROBLEM

How to design cultural center that can represent the identity of Yogyakarta?

SPECIFIC PROBLEM

- How to represent the identity of Yogyakarta through the building elements?
- How to design place that can be used to educate about the culture of Yogyakarta?
- How to design a place that can be used for community activity?

GOALS

- Designing a building that can be a new icon for the identity of Yogyakarta
- Designing a place for learning about the culture of Yogyakarta
- Designing a place that can facilitate the community activity

DESIGN FRAMEWORK

ISSUES

Yogyakarta as a city that has great historical background and identity

Slowly losing its identity
"Placelessness"

Cultural Wealth Potencies of Yogyakarta

CONTEXT ISSUES

- Javanese cosmology and philosophy that need to be maintained in Yogyakarta
- City of Arts and Cultures

- Lack of building typology that can reflect the identity of Yogyakarta
- The lack of facilities that can become a forum for the art community as a whole

LITERATURE STUDIES

The identity of Yogyakarta

Critical Regionalism

Cultural Gallery

SYNTHESIS

Room Programming

Building Element

Circulation

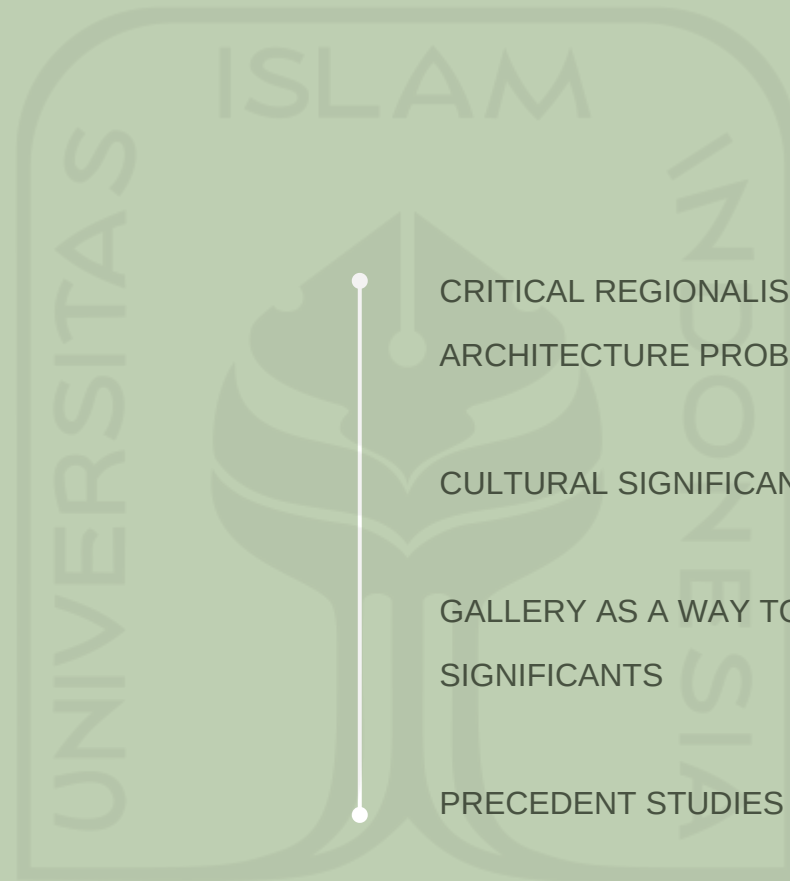
Building Facade

UNIVERSITAS ISLAM INDONESIA
الجامعة الإسلامية الأندونيسية



02

LITERATURE STUDIES



CRITICAL REGIONALISM AS RESPONSE TO MODERN ARCHITECTURE PROBLEM

CULTURAL SIGNIFICANTS AS BRANDING STRATEGY

GALLERY AS A WAY TO SHOW THE CULTURAL SIGNIFICANTS

PRECEDENT STUDIES

الجامعة الإسلامية
الاندونيسية

CRITICAL REGIONALISM

AS RESPONSE TO MODERN ARCHITECTURE PROBLEM

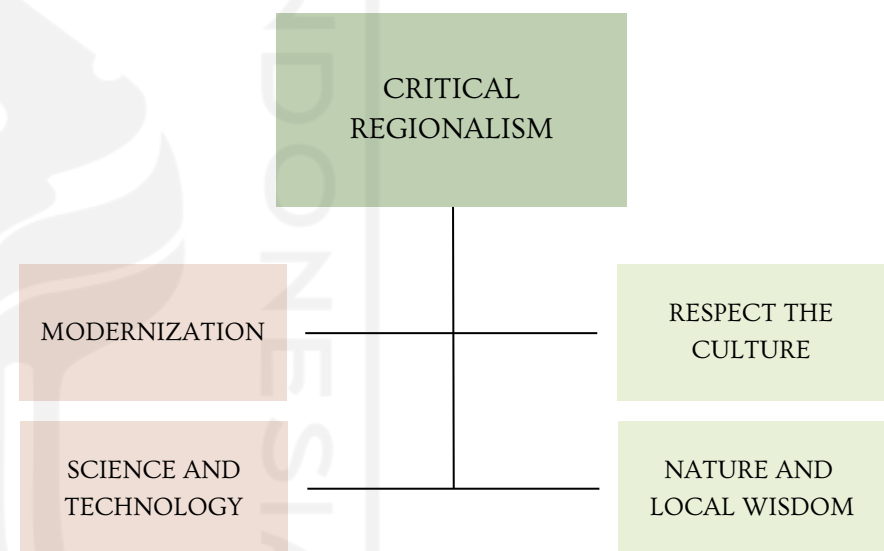
Kenneth Frampton proposed an alternative architectural approach namely critical regionalism as a response to modern architecture problem such as placelessness. The approach is defined by climate, geography, and tectonics. Different from regionalism which focussed more on regional or certain versions of vernacular, Critical Regionalism served as a bridge between universality and features drawn from a place's special characteristics.

Critical regionalism continues to offer a framework for subtly referencing the local in a globalized era where architecture seems to be becoming more similar. This framework can be used to resist the globalization of architecture as well as to develop more sustainable architectural designs.

Frampton formulated the concept of critical regionalism based on Paul Ricoeur's thoughts. There are at least three basic questions posed by Frampton of Ricoeur, namely how people can become modern without leaving their origins or identity, how society can be the

subject of modernization, and how society can criticize modernization. Based on the three questions, Frampton puts critical regionalism thinking not as an opposition movement that opposes, but merges into the architectural mainstream that is developing while criticizing so that the mainstream does not lose its identity.

According to Frampton, the principle of critical regionalism has two inseparable characteristics. On the one hand, critical regionalism recognizes that modernization in architecture cannot be avoided as a result of the development of human science and technology, but on the other hand critical regionalism respects what already exists, such as nature and local wisdom or genius loci.



Frampton discussed the critical regionalism on Towards a Critical Regionalism: Six Points of an Architecture. There stated that topography, context, climate, light, tectonic forms, and tactility are important in designing building with local value. However, locality can appear without always displaying past forms in a obvious way.

Based on that explanation can be concluded that the principle of critical regionalism consist of:

1. The use of modern technology
2. Considering the site typography
3. Considering the local climate
4. Utilizing natural light
5. Focused on tactile rather than visual
6. Focused on tectonics rather than scenographic

CULTURAL SIGNIFICANTS

AS BRANDING STRATEGY

Importance of Cultural Centers

Culture is the interaction between humans and their environments. In the right context, culture can also be defined as a region's wealth which includes all its literature and arts. Every building in a nation can be used to identify its nation's culture, as they are a concrete sign of its history (Feizollahzade, 2016).

Cultural centers cannot be defined by a single explanation. This is due to the distinctive usage of every cultural center around the world, thus the interpretation of each is unique on its own (Mathur, n.d.). Cultural centers play part in developing the people through the diversity of art, history, religion, and cultural heritage. Through its space, it also helps to bring the community together in either the urban, social, or cultural structure of the urban population (Mathias, 2021)

Cultural Centers' Thought Processes

Even though each cultural center is different from one another, there are several intersections of thought processes between them (Mathur, n.d.);

a. Relate to people

The cultural context of the project is should become a direct parameter for the design. As a cultural center more often than not used by the young, thus its impression should attract more young demographics.

b. Historical references

As stated in its name, a cultural center helps to retain the cultural values and beliefs of the community. Integrating architectural elements and components of heritage, cultural art, forms, and materials would be a great addition to help retain the community's cultural value. Not stopping there, the integration will also create a unity that will help bond the community more closely.

c. Multidisciplinary spaces

When designing in collaboration with the community, a design that will please every individual in that community cannot always be achieved. However, with the presence of multidisciplinary spaces, the satisfaction of more individuals could be achieved in a design as it could be utilized for multiple functions in different situations.

d. Figuring out functions

A cultural center is created to accommodate space for the communities' needs and passions. Identifying them first will help to move the project forwards and define it.

e. Integration with nature

As mentioned earlier, culture is the interaction between humans and their environments (Feizollahzade, 2016). Thus, nature is an everlasting part of all cultures. In respecting the culture, an architect should also respect and give attention to establishing a building on a land that belongs to nature.

The integration of a structure with its natural environment helps people to connect with the land.

f. Sustainability

In designing a cultural center, shaping the community is the complicated part of the design. The design should consider preparing the community for the future, though still maintaining the heritage from the past.

g. Material and Form

A community is built by what surrounds them. The environment that their life in will influence how the culture of a community will be shaped. Therefore, to make the community more engaged in the cultural center's activities, it is important to maintain the structural context.

h. Reasoning

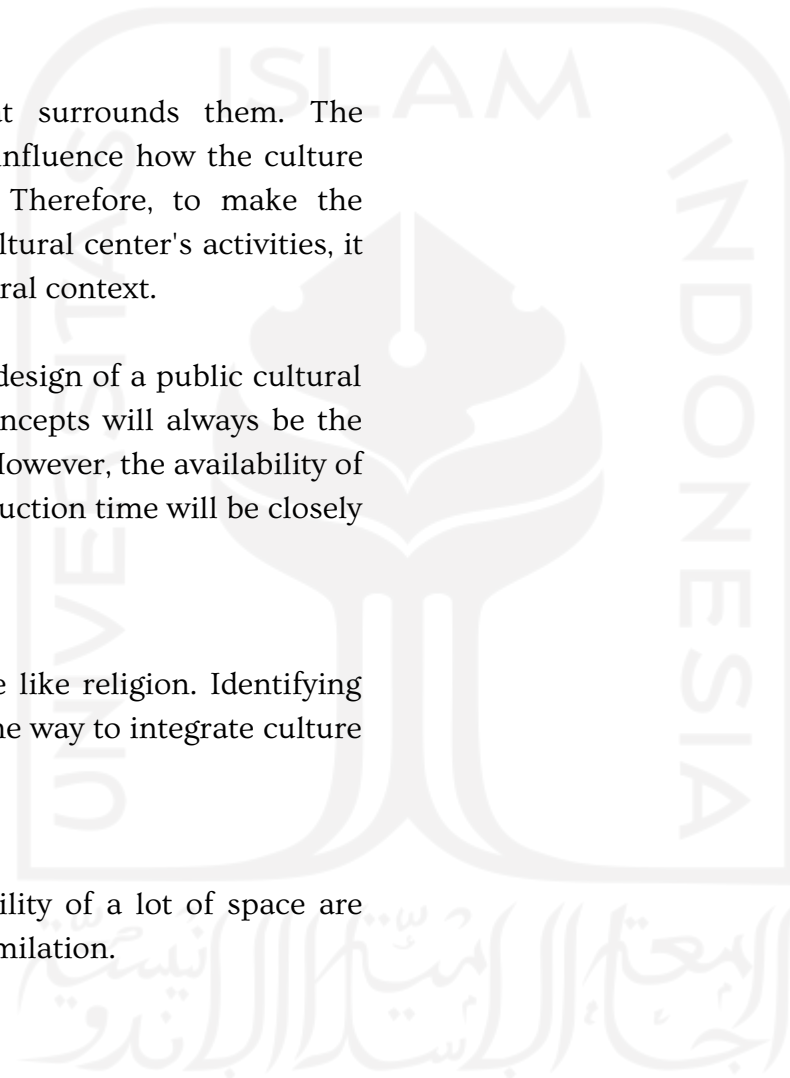
There is a deep reason behind the design of a public cultural center. A cultural center and its concepts will always be the number one priority of the design. However, the availability of budget and reasoning behind construction time will be closely related to a specific reason.

i. Religion

Nothing unites a community more like religion. Identifying the community and their belief is one way to integrate culture into a design.

j. Intuitive Design

Attractive facades and the availability of a lot of space are important in a cultural center's assimilation.



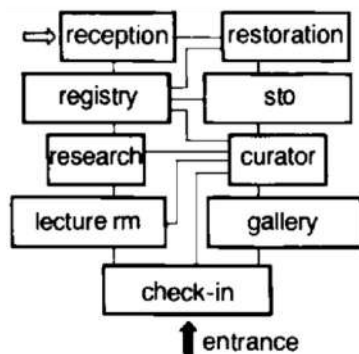
GALLERY

AS A WAY TO SHOW THE CULTURAL SIGNIFICANTS

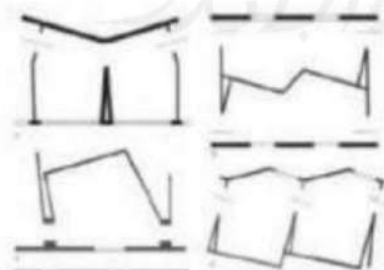
Gallery is described as a location where artwork is exhibited. A gallery is a place where artists show their work. A gallery is something like a covered walkway that connects two structures.

Exhibition space in gallery should ideally be allocated together or close together, this will facilitate maintenance of safety and environmental conditions. The exhibition space has different architectural typologies, light quality, space proportions, finishes, and materials can be made in each large natural and scaled part of the work being presented. The key to organizing an active exhibition program is to facilitate change and promote the efficiency of existing installations. The exhibition space in an art gallery/gallery can be a room like a room or a grand hall. The exhibition room has several conditions that needs to be considered. The objects displayed or exhibited must be completely protected from damage, theft, fire, dryness, direct sunlight and dust.

In general, the minimum height of the display wall in an art gallery/gallery is 3.7 meters, for flexibility for art exhibitions, the required height up to the ceiling is 6 meters.



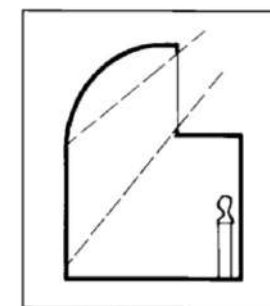
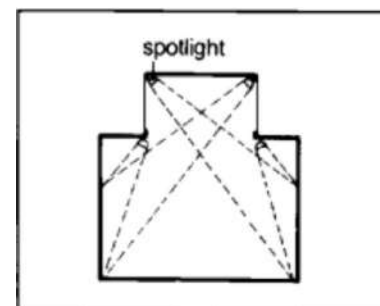
general layout and circulation for gallery (Architect's Data, 2006)



Determination of circulation will also be greatly influenced by the sequence of stories to be conveyed to visitors. In galleries, circulation must be able to support the delivery of information, so that it can help visitors understand and appreciate the works of art that are being exhibited.

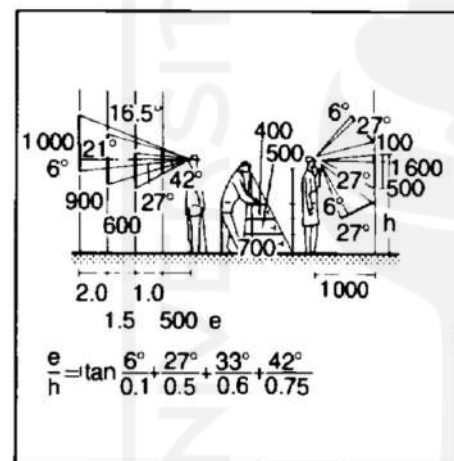
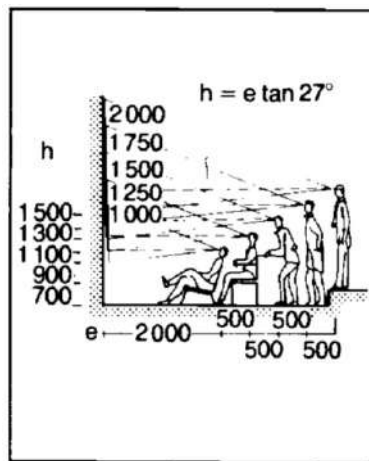
Light plays an important role in a gallery. Attractive lighting for the works of art on display is a plus point so that it can be more appeal. There are three types of lights that will damage the artworks; ultraviolet, infrared, and visible lights. That's why it is important to maintain how many lights that comes to the gallery room.

ROOM	EXHIBITION MATERIAL	LIGHTING (fc)
Exhibition (very sensitive)	artwork in paper, fabric, and leather	5 - 10
Exhibition (sensitive)	oil painting, wood	15 - 20
Exhibition (not sensitive)	glass, stone, ceramic, metal	30 - 50
Storage		5



In designing the gallery, the human anatomy needs to be considered. So that the exhibited work can be experienced to the fully. One of the things that need to be considered is the human height.

GENDER	AVERAGE HEIGHTS	VIEW
Male	165 cm	160 cm
Female	155 cm	150 cm
Children	115 cm	100 cm

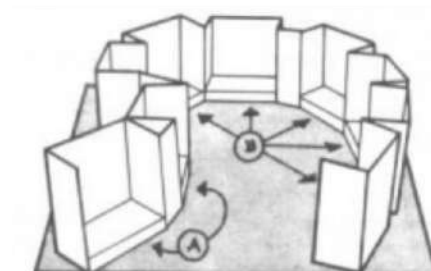
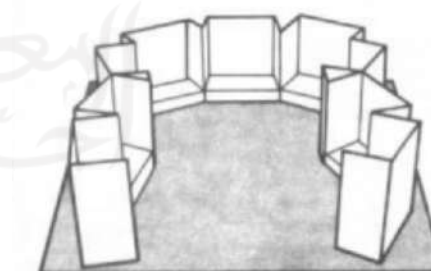
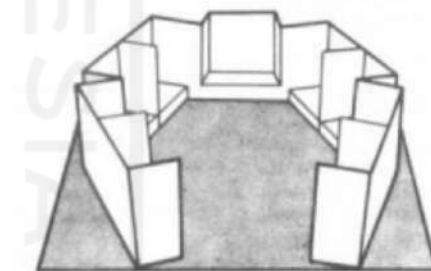
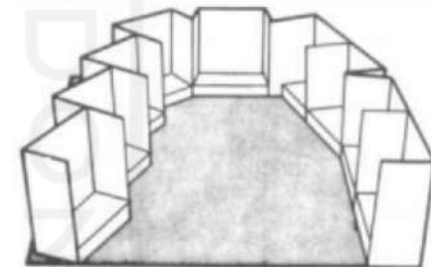
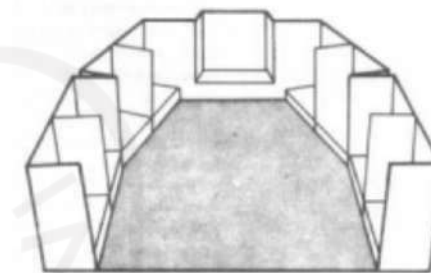
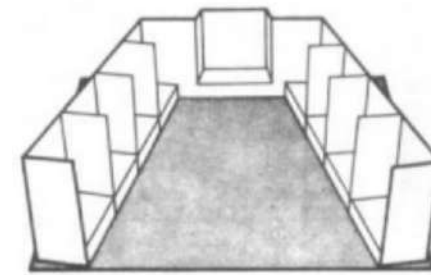


comfortable viewing distance (Architect's Data, 2006)

The anatomical movement of the human neck is about 30° up and 40° down or sideways, so that visitors feel comfortable moving to see the works in the gallery.

These fundamental functions are performed by a good museum:

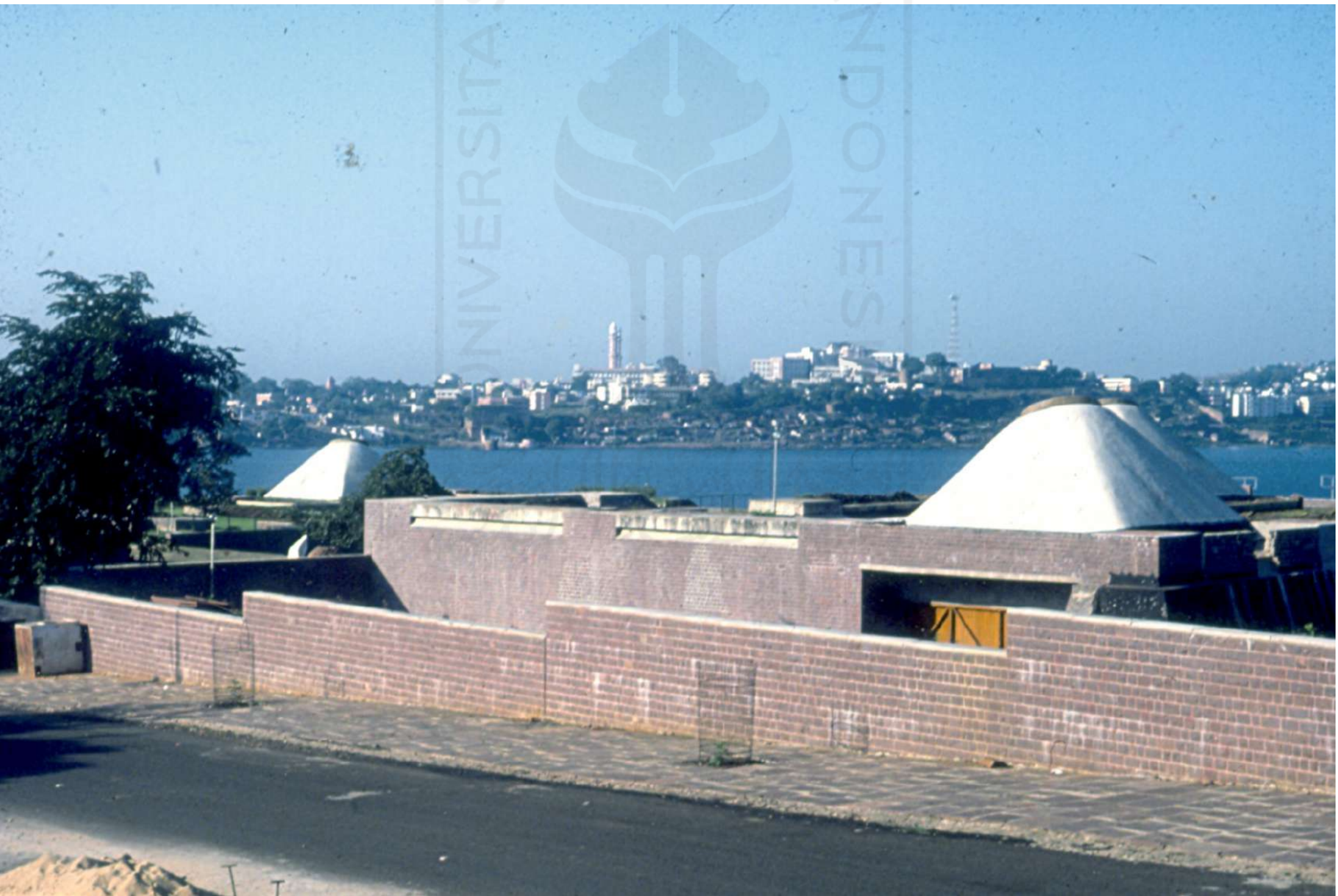
1. curation
2. presentation
3. reparation for display
4. education.



LEARN FROM PREVIOUS PROJECTS

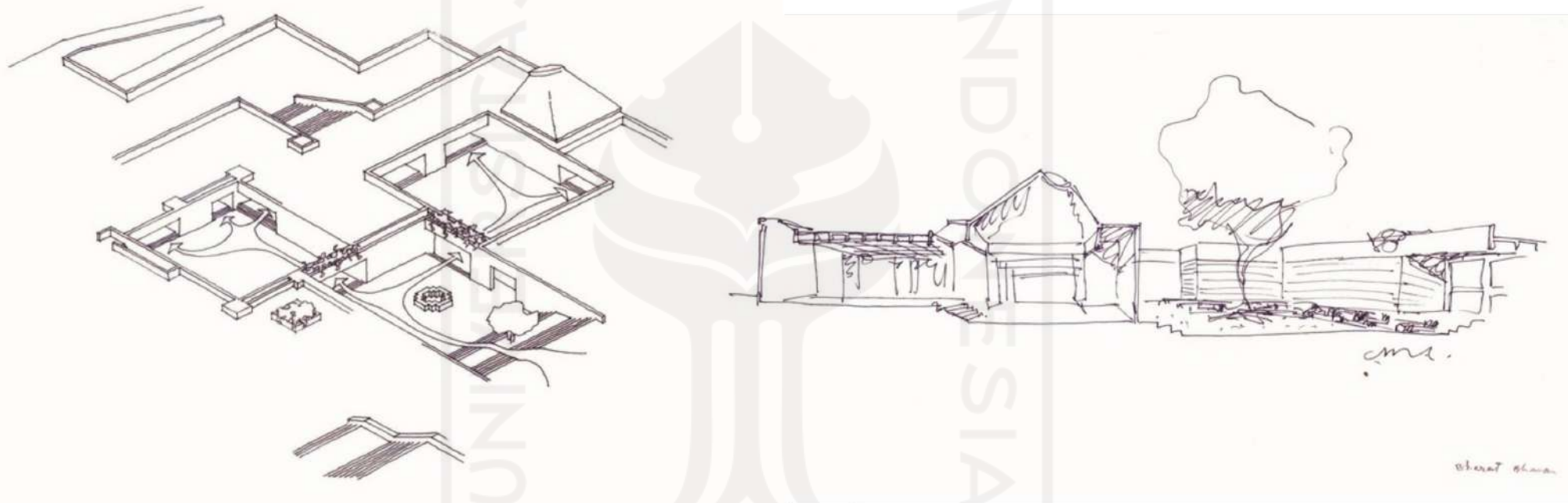
CRITICAL REGIONALISM PRECEDENT

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INDIA

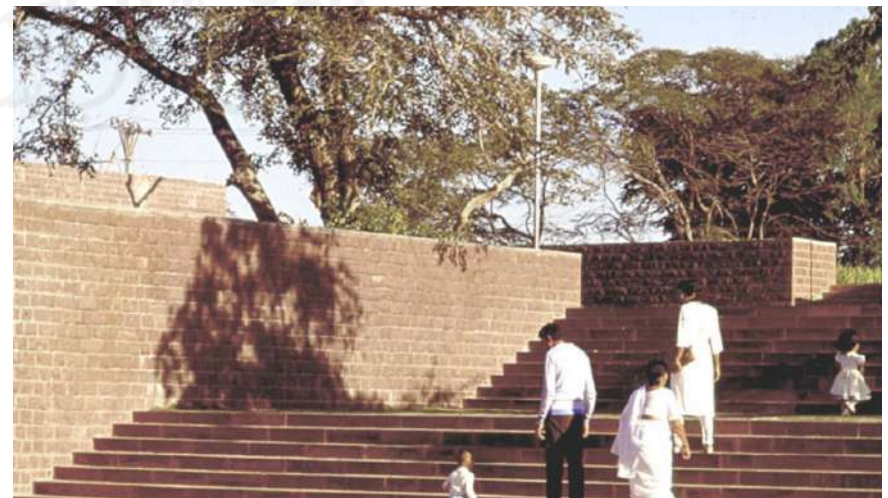


Bharat Bhavan is cultural center designed by Indian architect, Charles Correa. The architect designed the building that is both modern and anchored to India's past vernacular cultures. The complex is made up of terraces and courtyards that are built in a hillside that going down to a lake. When entering, visitors have the option of following the terraces that lead down to the lake or going to the three courtyards that hold the major cultural facilities such as contemporary art galleries, tribal art museum, auditorium, Indian poetry library, print shop, and artist-in-residence studio.

Wide glass-paneled openings to the buildings from the courtyards ensure that the arts program is both practically and figuratively accessible to all. An amphitheatre is at the bottom of the site, with the lake as a natural backdrop for open-air events.



The path on the terraces encourages movement down the site's natural slope, with serene spaces for resting and relaxation provided by the courtyards. The architect emphasized the spirituality of the pathways by drawing connections with religious architecture, such as "the sun temples of Mexico" and "the Hindu temples of Bali with their ritualistic steps up the hillside."



TYOLOGY PRECEDENT

SINGAPORE CITY GALLERY,
URA SINGAPORE



Singapore City Gallery is a place that exhibit the transformation of Singapore from past 50 years to become the modern most livable city in Asia. The gallery offers multy-sensory journey about the dynamic planning process of the city.

There are replicas of historically notable structures in the Bugis and Chinatown neighbourhoods, such as the 'five-foot way' shophouses. The art and science of developing the buildings that make up Singapore's iconic cityscapes is also thoroughly described, with a variety of images and videos illustrating the many structures along Orchard Road, the Singapore River, Marina Bay, and Bras Basah/Bugis.

The gallery offers an unique experiences through some key highlight, such as: “how our city works”, “smart nation cityscape”, “shaping singapore”, “mapping singapore”, “a brush with history”, “central area model”, and “island wide model”

KEY HIGHLIGHTS

HOW OUR CITY WORKS



Experience an immersive display on the diverse urban systems before moving on to a series of interactive exhibits that let you discover how Singapore manages its various water, energy, waste, green, and transportation needs.

SMART NATION CITYSCAPE



Exhibition, which has been linked with the Singapore City Gallery, will teach you everything there is to know about what makes Singapore a Smart Nation.

SHAPING SINGAPORE



In this interactive group game, you may make your own list of requirements for your neighborhood and determine which potential neighborhoods will best suit them.

MAPPING SINGAPORE



This permanent exhibition features 40 maps and blueprints that show Singapore's progress over the past 100 years. Discover the first roadways, the first steam tram, the first public aquarium in the country, and more with the help of these maps.

A BRUSH WITH HISTORY



View historical images of the preserved neighborhoods, buildings, and structures before swiping your hands over the screen to discover how they currently appear.

CENTRAL AREA MODEL



One of the largest architectural models of its kind, our Central Area Model offers a unique bird's-eye view of Singapore's Central Area.

ISLAND-WIDE MODEL



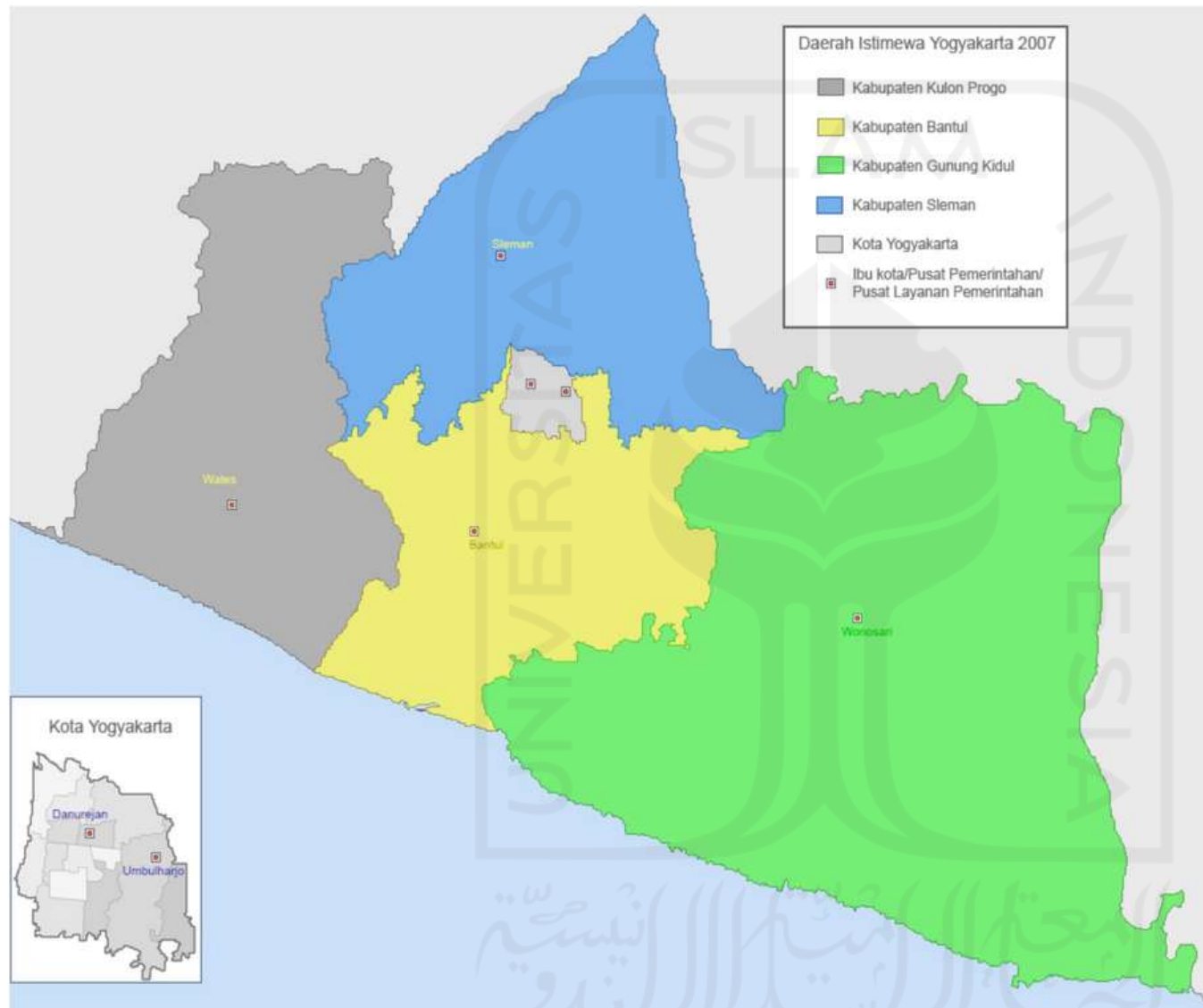


03

ANALYSIS

SPECIAL REGION OF YOGYAKARTA

GEOGRAPHICAL CONDITION



The Special Region of Yogyakarta (DIY) is a province in Indonesia located in the southern part of the island of Java, with the capital city of Yogyakarta. Geographically, Yogyakarta located in $8^{\circ}30' - 7^{\circ}20' S$ and $109^{\circ}40' - 111^{\circ}0' E$ with total area of 3.185,80 km². The province is bordered by:

The south area borders with Hindia ocean with 110km coastline.

The north area is bordered by the mount Merapi

The west area is bordered by Progo river which was originated from Central Java Province

The east area is bordered by Opak river which comes from Merapi mountain and goes to the south sea

Administratively, the Daerah Istimewa Yogyakarta area is bordered by Magelang Regency (in the northwest), Klaten Regency (in the east), Wonogiri Regency (in the southeast), and Purworejo Regency (in the west). Daerah Istimewa Yogyakarta is divided into five level II regions, namely:

- Yogyakarta Municipality with an area of 32.5 km²
- Bantul Regency with an area of 506.85 km²
- Gunung Kidul Regency with an area of 1,485.36 km²
- Kulon Progo Regency with an area of 586.27 km²
- Sleman Regency with an area of 574.82 km²

The total number of sub-districts is 78, and the total number of sub-districts/villages is 440.

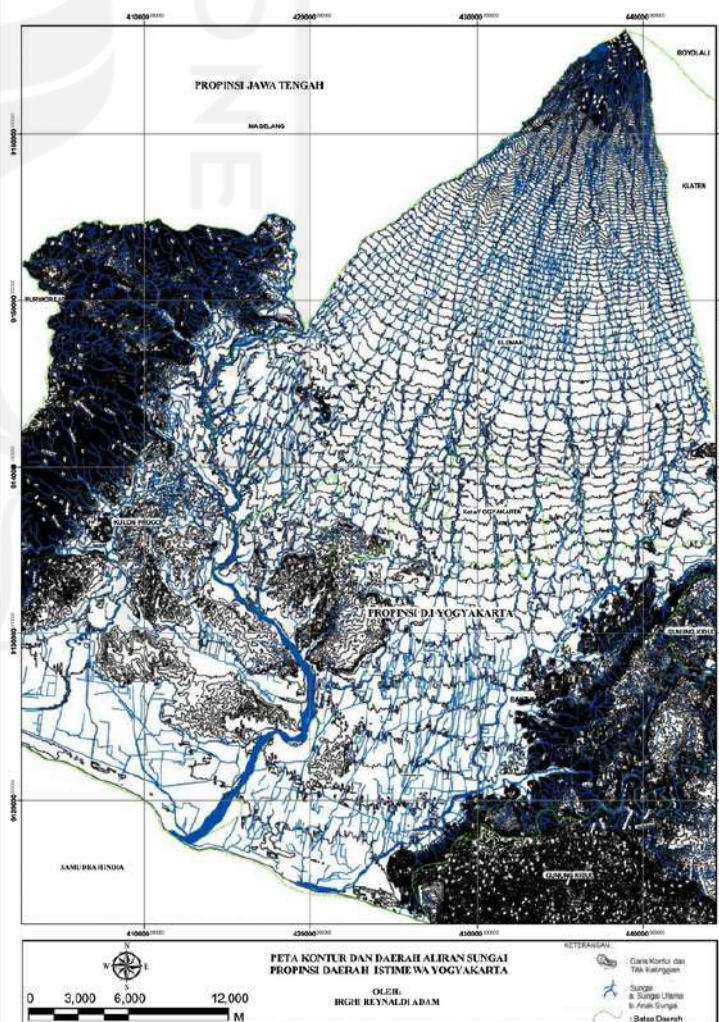
The population of DIY is recorded as 3,434,534 people (BPS, 2007) with a density level of 1,078 people / km². The majority of Yogyakarta's population is Javanese as much as 97%, Sundanese 1%, others 2% (According to Indonesia's Population, Ethnicity and Religion in a Changing Political Landscape, Institute Southeast Asian Studies 2003). The religions adopted by the people of Yogyakarta Province are Islam (92.1%), Catholic (4.9%), Protestant (2.7%), others (0.2%). The languages used daily are Javanese and Indonesian.

TOPOGRAPHY CONDITION

According to data from the Badan Pertahanan Nasional DIY, the slope of the land in the province is grouped into 4, namely land with a slope of 0-2% covering an area of 1,223.47 km², land with a slope of 3-15% has an area of 767.46 km², land with a slope of 16-40% has an area of 806.17 km², and land with a slope of more than 40% has an area of 388.21 km².

In general, the soil conditions are quite fertile so that it is possible to plant various agricultural plants. This is due to the location of DIY which is in the slopes of Merapi mountain which contain about 27.09% regosol soil.

Climate in Yogyakarta consist of two phase, hot weather and cold weather. In Yogyakarta, the hot weather are usually short and hot; and cold weather are usually short and warm. Around the year, the climate usually scorching, rainy, and cloudy. Throughout the year, the temperatures usually vary from 23°C to 31°C and are rarely below 21°C or above 33°C.

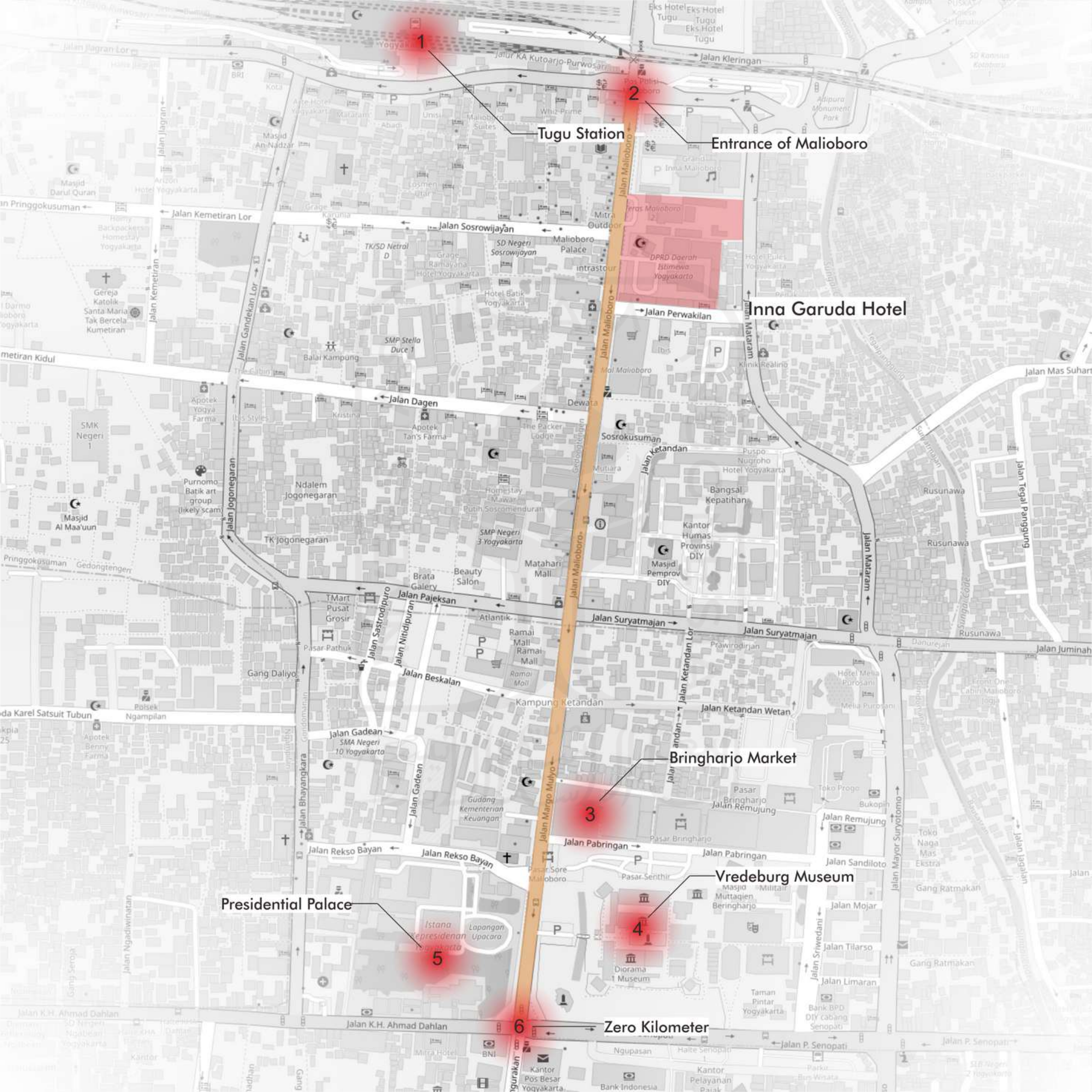


SITE LOCATION



The site is located in Malioboro Street No.54 with a land area of ± 21.524 sqm. The site located in the former DPRD DIY building and beside Inna Garuda Hotel.

Malioboro street is one of the essential part of Yogyakarta. The location of the site is choose because it will enhance more the identity of Yogyakarta.



1

Tugu Station

Entrance of Malioboro

Inna Garuda Hotel

Bringarjo Market

Vredeburg Museum

Presidential Palace

Zero Kilometer

5

3

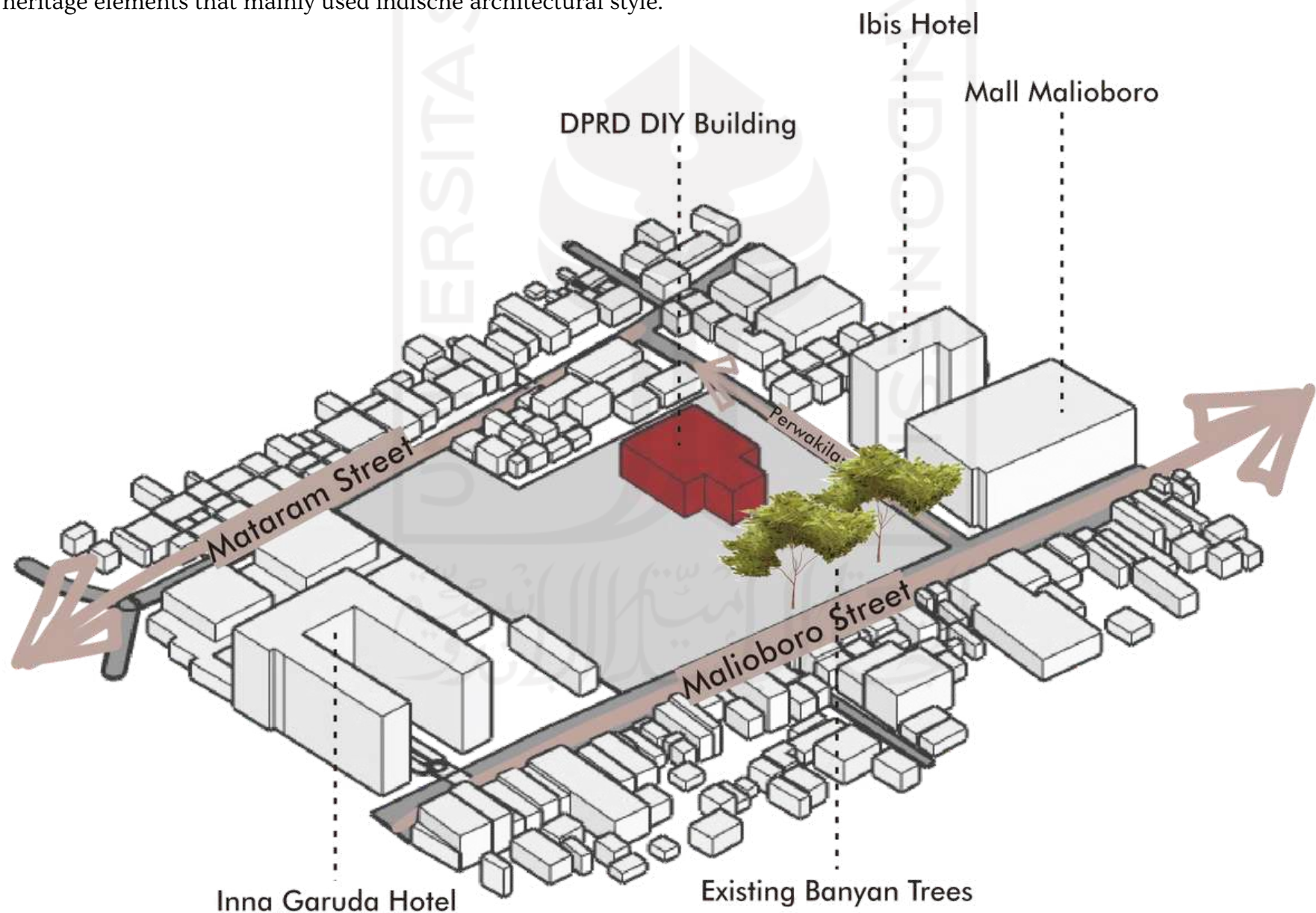
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6

SITE SURROUNDING

This project will utilize the former DPRD DIY building complex that is located in the heart of Yogyakarta City. This complex is surrounded by 3 roads; Malioboro Street on the East, Mataram Street on the West, and Perwakilan Street on the South. Some parts of the complex also function as a market named "Teras Malioboro" that connects Malioboro and Mataram Streets for pedestrians.

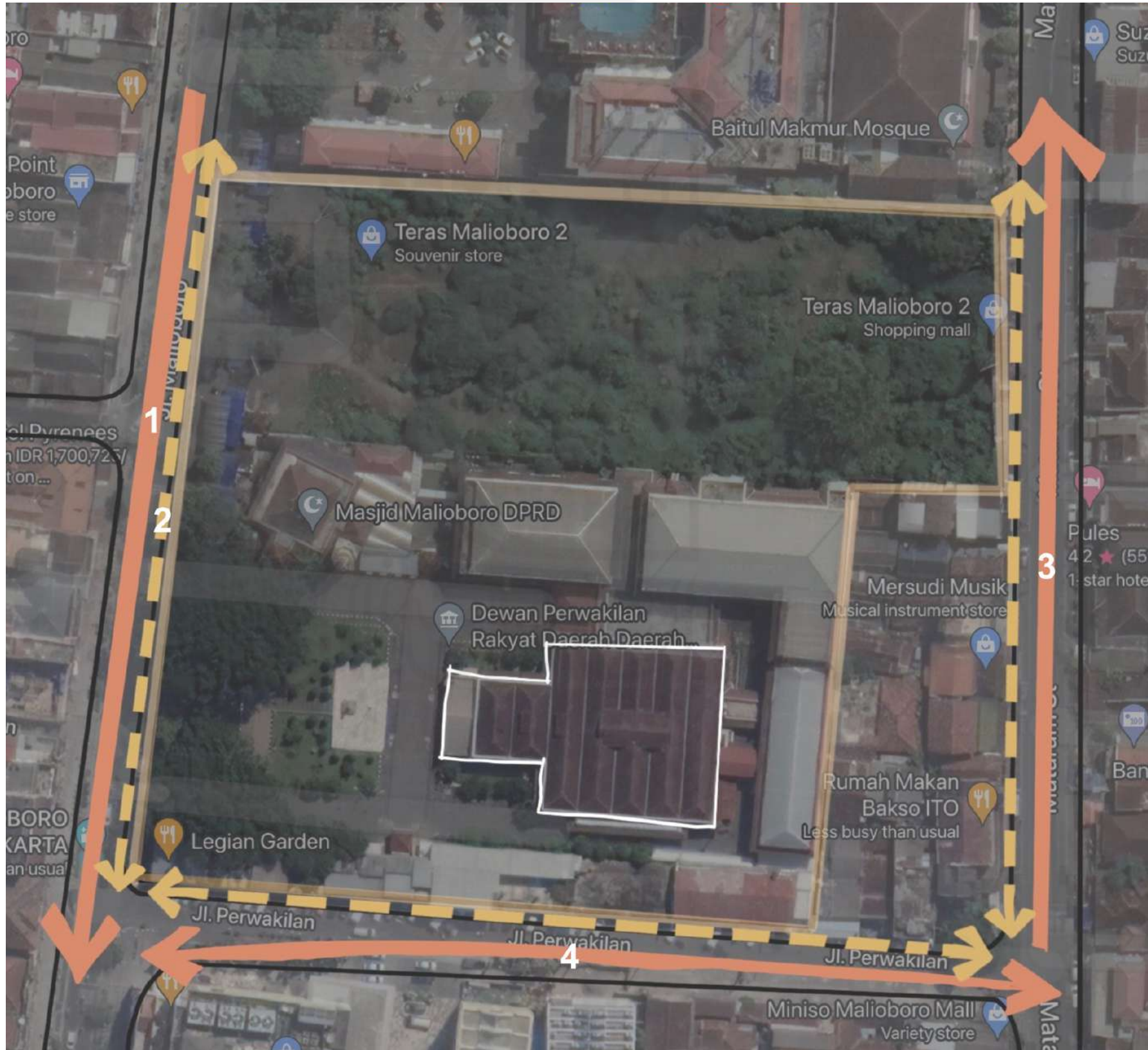
Nearby the complex, there are several buildings, street vendors, and pedestrian spaces. Buildings nearby the site are mostly commercial buildings that mainly shops. However, the more stands out commercial buildings, in terms of size, are hotels and a mall named Malioboro Mall. As regulated by the governments, these buildings all have traditional elements or architectural heritage elements that mainly used indische architectural style.



SITE ACCESSIBILITY

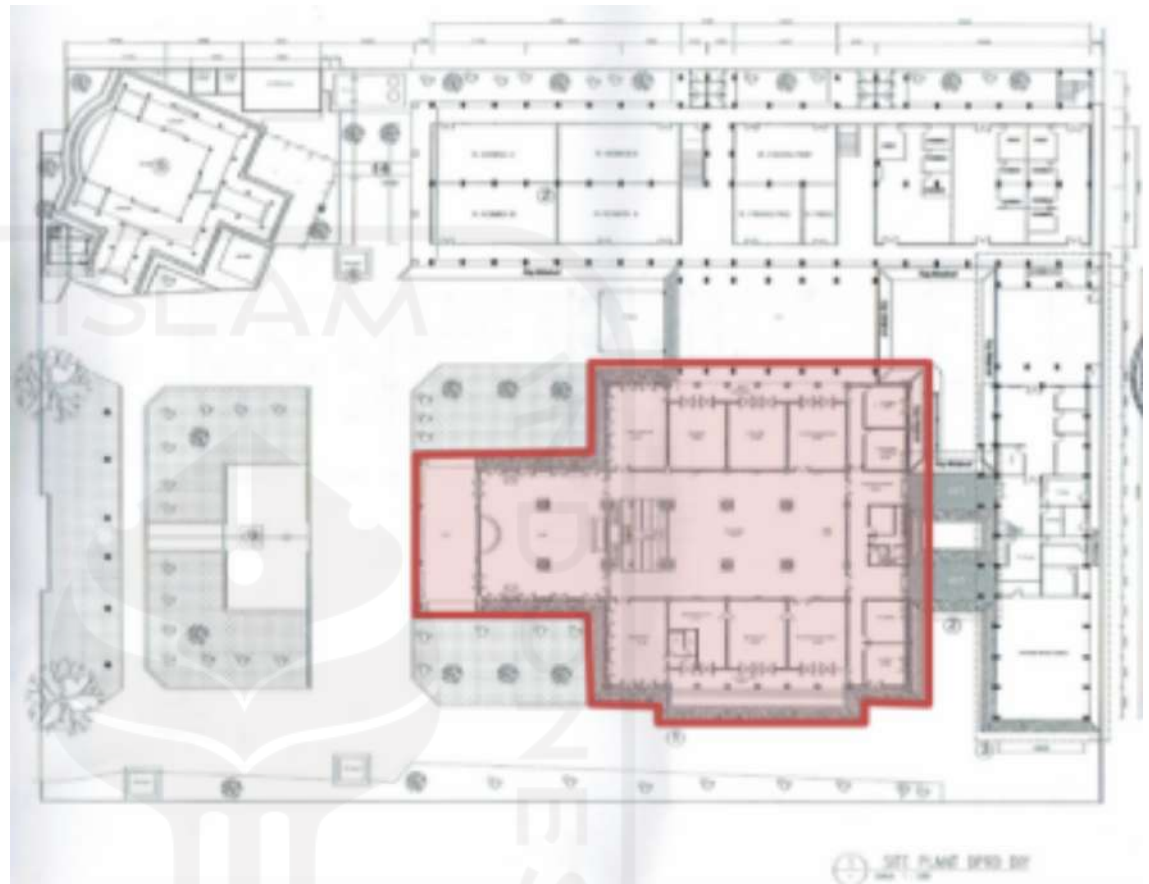
Site is located between three road namely: Malioboro street, Perwakilan Street, and Mataram Street. There is both vehicles and pedestrian access in those street.

The access for vehicle in Malioboro street is one way from north to the south. Meanwhile on Mataram street, it is one way from south to north.



HERITAGE BUILDING ON THE SITE

At Jalan Malioboro No. 54 Yogyakarta, there is a Cultural Heritage Building, namely the DIY DPRD Building. In view of Law No. 11 of 2010 concerning Cultural Conservation, cultural heritages that are still functioning as before (living monuments), need a clear regulation regarding the utilization of the Cultural Conservation, especially the regulation regarding the utilization of dead monuments which are given new functions according to current needs. Cultural Conservation as a cultural resource is fragile, unique, rare, limited, and not renewable.



BUILDING REGULATION



Since the site is located in philosophical axis heritage zone, there are some regulation regarding the architectural style and building layout:

- New building using architecture style that represent the characteristic of Yogyakarta architectural styles
- Not allowed to build a building on the top of the philosophical axis road
- Maximum of the building height is 18 m
- Land and building that already registered as heritage building is not allowed to demolished.

YOGYAKARTA ARCHITECTURAL STYLES

According to Regulation of the Governor of the Special Region of Yogyakarta Number 40 Year 2014 Concerning The Guidelines For New Building With Local Culture, there are some consideration regarding the architectural styles for building in special area.

DIY Characteristic Architectural Styles include:

- Traditional Javanese
- Colonial
- Indies
- Chinese

The architectural style of the building is applied to these location:

- Cultural Heritage Area that has two or more Cultural Heritage Sites located close together and/or show distinctive spatial characteristics
- Cultural Heritage Area that has two or more Cultural Conservation Sites which are located close together and/or show distinctive spatial characteristics, whose

existence needs to be preserved because they have important values for history, science, education, religion, and/or culture and have been recorded in the Cultural Heritage List Area.

- Area along the philosophical axis.

APPLICATION OF BUILDING ARCHITECTURAL STYLE

According to Regulation of the Governor of the Special Region of Yogyakarta Number 40 Year 2014 Concerning The Guidelines For New Building With Local Culture, Building Architecture must ensure the preservation of the existing Cultural Conservation with the following characteristics:

- Align and harmonize building elements with Cultural Conservation buildings;
- Strengthen the character/image of KWB and KCB; and
- Comply with the provisions for the preservation of Cultural Conservation.

(1) The architecture of new buildings on the site and area of the Cultural Conservation Area must meet the provisions of the architectural pattern as follows:

- new buildings located in the core zone using the original sustainable architectural pattern or in harmony with the figure.
- new buildings that are in the buffer zone, at least use architectural patterns in harmony with the figure.
- a new building located in the development zone, using a partially aligned architectural pattern.
- new building located in the support zone, using a partially aligned architectural pattern.

(2) The guidelines for the architectural style of new buildings in the Cultural Conservation Area are set out as follows:

- KCB Malioboro uses Indies or Chinese architectural style
- KCB Kraton uses the traditional Javanese architectural style, grand architecture or populist/profane, and it is possible to use the Indische architectural style
- KCB Pakualaman uses Traditional Javanese or Indies architectural style
- KCB Kotabaru uses Indic or Colonial architectural styles;
- KCB Kotagede wears Traditional Javanese or Classical architectural styles
- KCB Imogiri uses Traditional Javanese or Classical architectural styles

The architecture of the building with the nuances of regional culture is realized by applying architectural patterns including:

- original sustainable,
- aligned figure,
- partially aligned.

The architectural pattern as referred to in paragraph (1) regulates:

- material
- coloring
- ornaments and/or decoration
- building layout and layout
- open space placement
- vegetation
- outdoor furniture

The original sustainable architectural pattern as referred to in paragraph (1) following directions:

- The shape of the building and construction is in accordance with the types of form and construction of the Cultural Heritage Building in the KCB.

- The decoration is in accordance with the types of decorative forms of the Cultural Conservation Building in the KCB.
- The materials used are similar to those used in cultural heritage buildings at the KCB.
- The vegetation is adapted to the original vegetation in the KCB.
- The outdoor furniture is designed in harmony with the types of decoration in the KCB and does not obstruct the view of the Cultural Heritage Building.
-
- Harmony of Figures as referred to in paragraph (1) with the following directions:
 - The shape of the building is in accordance with the types of forms of the Cultural Heritage Building in the KCB, while the construction that is not visible from the outside can be adapted to technological developments
- Decorative variety in accordance with the types of decoration of Cultural Conservation Buildings in the KCB;
- The materials used can use new materials resulting from technological developments but visually must still show similarities to the materials used in the Cultural Conservation Building in the KCB
- The vegetation is adapted to the original vegetation in the KCB
- The outdoor furniture is designed in harmony with the types of decoration in the KCB and does not obstruct the view of the Cultural Heritage Building.

Partial Alignment as referred to in paragraph (1) with the following directions:

Forms and constructions can be combined in line with technological developments, but still contain

architectural characteristics with regional cultural nuances on the site and KCB

- Decorative variety can use decorations in architectural nuances of regional culture by paying attention to the harmony of the decorative variety of cultural heritage buildings on the site and KCB
- The material used can use materials according to current technological developments, but visually brings out the architectural character with nuances of regional culture which tends to be natural and natural coloring or in accordance with the Cultural Heritage Building materials on the site and KCB
- The outdoor furniture is designed in harmony with the types of decoration on the site and its KCB and does not obstruct the view of the cultural heritage building.
- Partially aligned architectural patterns as referred to in paragraph (1) are divided into:
 - Harmonious combination
 - Harmonious modification.
- Harmonious combination following the directions:
 - Forms and constructions can be combined in line with technological developments, but still contain architectural characteristics with regional cultural nuances on the site and KCB
- Decorative variety can use decorations in architectural nuances of regional culture by paying attention to the harmony of the decorative variety of cultural heritage buildings on the site and KCB
- The materials used can use materials according to current technological developments, but visually bring out the architectural character with nuances of regional culture

- The outdoor furniture is designed in harmony with the types of decoration on the site and the KCB and does not obstruct the view of the Cultural Heritage Building.

Harmonious modification following the directions:

- Forms and constructions can be combined in line with technological developments, but still contain architectural characters with regional cultural nuances on the site and KCB
- Decorative variety can use decorations in architectural nuances of regional culture by paying attention to the harmony of the decorative variety of cultural heritage buildings on the site and KCB
- The material used can use materials according to current technological developments, but visually brings out the architectural character with nuances of regional culture which tends to be natural and natural coloring or in accordance with the cultural heritage building materials on the site and KCB
- The outdoor furniture is designed in harmony with the types of decoration in situ and the KCB and does not obstruct the view of the Cultural Heritage Building

INDIES/INDISCHE ARCHITECTURE STYLE

According to Regulation of the Governor of the Special Region of Yogyakarta Number 40 Year 2014 Concerning The Guidelines For New Building With Local Culture, there are some special characteristic of Indies architectural style

1) The roof of the building is subject to the following

- The roof of the main building is in the form of pyramids, saddles, and/or variants of each of these forms, with a roof slope angle of 30-45 degrees.

- The roof of the supporting building adjusts to the roof of the main building. When using a flat roof, it is required that the pergola be made of wood or iron (not concrete) and not attached to the main building.
- Tritisan roofs can be sloping roofs without consoles or using wooden/iron consoles, and/or regular flat roofs or using steel cable pulls on top.

2) The roof covering is subject to the following provisions:

- The roof covering of the main building uses tile of the vlaam, plenthong or kodhok type with the original color (not painted / not glazed) with materials from clay tile / pottery. Do not use roof coverings from concrete tiles, asbestos, polycarbonate, metal and the like.
- The roof covering of the supporting building is the same as the main building. If it is in the form of a pergola, you can use a transparent material.
- If due to the demands for wide span construction so that the roof covering must use lightweight metal and similar materials, it is required that it be in the form of flat/flat pieces, or in the form of dark, textured, not shiny tiles.
- Corrugated sheet roof coverings such as zinc, asbestos and the like are not allowed, other than for truss roofs.

3) Lisplang, Ornaments and Verandas are subject to the following provisions:

- Lisplang using wooden or concrete boards with a width of about 20 cm.
- Lisplang is possible to be wider than 20 cm due to the large proportion/comparison of the width and height of the roof.
- Ornaments at the ends of the ridge and jurai are not in the form of bulky ornaments.
- Ornaments on the walls in the form of ventilation holes/roster, profiles (indentations/notches) on the edges of the walls, and/or stained glass/tin glass.
- Ornaments on the outer walls of the building are black stones/pebbles from the ground to the window sill.
- Ornaments on the facade of the building are applied proportionally.
- The veranda opens.

4) Doors and windows are subject to the following provisions:

- The door is rectangular in shape with wooden blinds, wood panels, a combination of panels and blinds, and/or glass.
- Rectangular windows with wooden blinds, wood panels, combination of panels and blinds and/or glass.
- Doors/windows and door/window frames are permitted to use aluminum/metal materials, while still using Indische architectural patterns and styles.
- Ventilation above the door/window whose frame is integrated with the door/window frame, can be in the form of dead glass, framed glass and/or iron/wood ornaments.
- When using Air Conditioning, the ventilation in the form of iron/wood ornaments is covered with a transparent material

CHINESE ARCHITECTURE STYLE

1) The roof of the building is subject to the following provisions:

- The roof of the main building is saddle-shaped with mountains (gable) on either side. The gable ridge is parallel to the road in front of the building.
- The roof of the supporting building adjusts to the main building. If it is flat, it is required that it be in the form of a pergola made of wood or iron (not concrete) and not attached to the main building.
- The sloping roof can be a sloping roof without a console, or a sloping roof using a wooden / iron console.

2) The roof covering is subject to the following provisions:

- The roof covering of the main building uses roof tiles of

- the original colored vlaam, plenthong, or kodhok type (unpainted / unglazed) with clay tile / pottery materials. Do not use concrete tile roof coverings, asbestos, polycarbonate, metal and the like.
- The roof covering of the supporting building is the same as the main building. If it is in the form of a pergola, use a transparent material.
- If due to the demands for wide span construction so that the roof covering must use lightweight metal and similar materials, it is required that it be in the form of flat/flat pieces, or in the form of dark, textured, not glossy tiles.
- Corrugated sheet roof coverings such as zinc, asbestos and the like are not allowed, other than for truss roofs.

3) Balconies, Lisplang and Ornaments are subject to the following provisions:

- The location of the balcony on the 2nd (second) floor does not protrude into the area belonging to the road. The front boundary of the balcony on the 2nd (second) floor is allowed just above the front wall of the 1 (one) floor building. The front boundary of the balcony on the 3rd (third) floor follows the applicable height or skyline rules.
- Balcony railings / balustrades do not use massive / visually closed materials.
- Ornaments on the balcony railing/balustrade use a stylized ornate style of Chinese architectural style.
- Ornaments on mountains and ridges are in the form of pottery profiles and/or roster.
- Types of plain or ornate lisplang.
- The console on the trellis can use materials from wood / concrete / iron ornate Chinese architectural style.

4) Doors and windows are subject to the following provisions:

- The front door on the first floor which functions as a business room, can use a wide opening, in the form of a push door or a folding door.
- Not on the walls of the second floor of the building with balconies, in the form of wooden panel windows or a combination of wood panel windows and doors.
- The use of materials that look aluminum / metal is only allowed for the doors/windows and door/window frames in the business room on the 1st (first) floor, while still using Chinese architectural patterns and styles.
- Ventilation above the door/window whose frame is integrated with the door/window frame, can be in the form of dead glass, framed glass, and/or iron/wood ornaments.
- When using Air Conditioning, the ventilation in the form of iron/wood ornaments is covered with a transparent material.

NEW BUILDING ARCHITECTURE WITH REGIONAL CULTURAL NUANCE ON THE AXIS OF PHILOSOPHY

1) Architectural nuances of regional culture that are on the philosophical axis are subject to the following provisions:

- The architecture of the building on the left and right side of the philosophy axis between the Kraton and Tugu uses the Original Sustainable Architecture Pattern with Indies and Chinese architectural styles.
- The architecture of the building on the left and right side of the philosophical axis between the Kraton and the Krapyak Stage uses the Original Sustainable Architecture Pattern with the traditional Javanese architectural style of grand architecture, traditional Javanese populist / profane and or Indis.

2) The provisions as referred to in paragraph (1) are excluded from being applied if the location is not possible in terms of area, then one of the following provisions is imposed:

- the shape of the roof of the building is in accordance with the shape of the roof of the traditional Javanese, Indies and Chinese buildings.
- The height of the building is taken at an angle of 45 degrees from the axle.
- facade according to the original building facade.
- the building materials used are in accordance with the building materials that make up the original architectural style.
- the nameplate is placed in a field position that does not interfere with the appearance of the building's facade.
- billboards and other information boards are not placed on the facade of the building.



04

DESIGN STRATEGY



INITIAL IDEA

ANALYSIS ON CULTURAL SIGNIFICANTS IN
YOGYAKARTA

KEY HIGHLIGHTS

BUILDING FUNCTION ANALYSIS

ANALYSIS ON YOGYAKARTA ARCHITECTURAL STYLE

ANALYSIS ON THE ADAPTABLE OF THE EXISTING
BUILDING

ADAPTIVE REUSE STRATEGY

ROOM PROGRAMMING

EXHIBITION CONCEPT

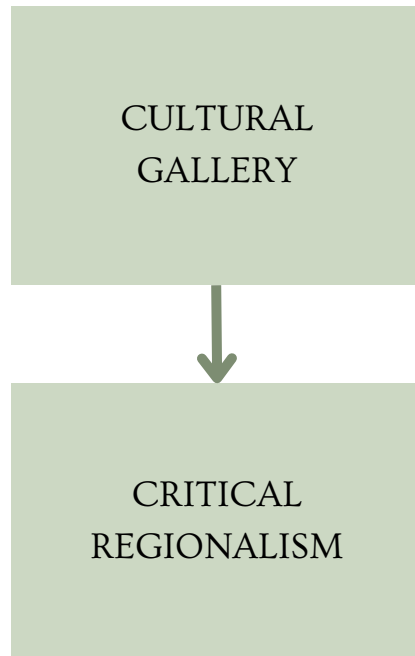
SPACE EXPERIENCES

SPATIAL FLOW

DESIGN ALTERNATIVE 1

DESIGN ALTERNATIVE 2

INITIAL IDEA



Cultural gallery has the main function to showcase the cultural identity by also providing facilities for education and community activity.

Enhance the identity by using cultural significant as branding strategy

Critical regionalism used as solution for placelessness in modern era

Place Rather Than Space

Emphasizes the special characteristics of a place rather than the general characteristics of a space

Topography Rather Than Typology

The land surface influences the major design feature

Architectonic Rather Than Scenographic

Emphasizes on the local craftsmanship

Natural Rather Than Artificial

Involving natural factors in the formation of space

Tactile Rather Than Visual

Emphasizes the sense of touch

Modernity

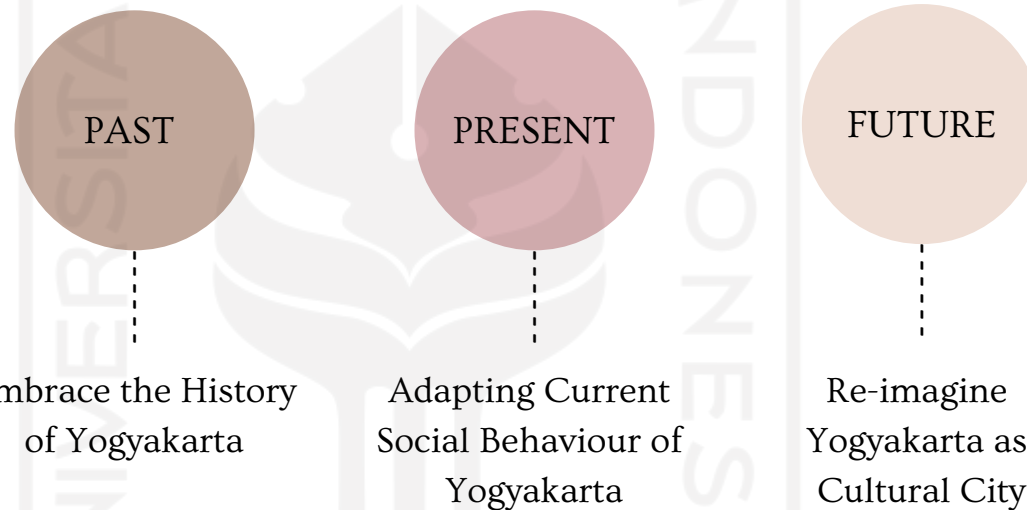
Involving the use of modern technology

ANALYSIS ON CULTURAL SIGNIFICANT IN YOGYAKARTA

YOGYAKARTA

- The place where some historical events took place
- Has a significant role in the development of the country
- Has cultural heritage that need to be maintained

Transforming Yogyakarta from Heritage City to be a Cultural City



ANALYSIS

Provide facilities to educate and tell the story about the old days of Yogyakarta

- Space to facilitate the community activity
- Social Hub

- Space to show the contemporary things of Yogyakarta
- Space to embrace the vision of Yogyakarta

KEY HIGHLIGHTS

PAST

Telling story about the past of Yogyakarta through interactive exhibition. This highlight include the establishment of Yogyakarta, the profile of important actors in Yogyakarta, Yogyakarta in colonial era, Yogyakarta in early independence era, show the culture of Yogyakarta

Activity:

Strolling around the exhibition, learning, interaction with the element on the exhibition which will involving the sensory experience.

PRESENT

This highlight focused more on the current community activity, so it will provide a place for communal and social used.

Activity:

Social activity, discussion, performance

FUTURE

This highlight show the vision of Yogyakarta, this also exhibit the planning for Yogyakarta in the future

Activity:

Strolling around the exhibition, learning, sightseeing

BUILDING FUNCTION ANALYSIS

The building functioned as a place to showcase the cultural significant of Yogyakarta. This building used as a place to educate about the history of Yogyakarta and to facilitate the community activity. Other than that, this building is expected to be the new icon for the identity of Yogyakarta.

SPACES NEEDED

PAST

- Place to show the establishment of Yogyakarta
- Gallery of Sultan and Kadipaten profile
- Gallery of Landscape
- Gallery of Yogyakarta in colonial period
- Gallery of Yogyakarta in early independence
- Place to show the story of Malioboro
- Gallery of cultural heritage
- Artefac walk

PRESENT

- Cultural hall
- Balkon teras malioboro
- Communal space & amphitheater

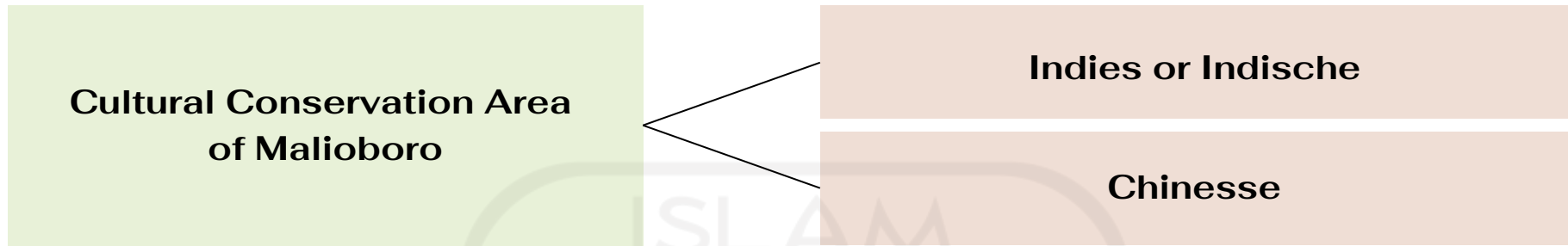
FUTURE

- Gallery of Strategic Areas
- Gallery of Future Yogyakarta
- Gallery of Malioboro
- Gallery of children museum
- Art Space
- 4D Experience Cinema
- Merapi View

SUPPORTING FACILITIES

- Receptionist
- Front Office
- Management Office
- Storage
- Control Room
- Parking
- Toilet
- Genset Room
- Janitor

ANALYSIS ON YOGYAKARTA ARCHITECTURAL STYLE



INDIES EMPIRIC STYLE IN MALIOBORO

According to Handinoto (1994), Indies empire style refers to an architectural style that was commonly used in Dutch East Indische during the colonial era around the 18th to 19th century. This style adapted the empirical style into a tropical setting of Dutch East Indische. Several buildings also take reference from gothic style.

The Indies empire style building has a symmetrical layout, high ceiling, thick walls, and marble floors. Front and back porch of the building is designed to be open without any walls, instead it uses a row of Greek columns to structurally support the roof. The building is usually located on a wide piece of land with gardens surrounding the building.

According to Cahyana (2022), Indische style buildings are widely used along Malioboro Street and office buildings in downtown Jogja. Several buildings in Malioboro use both gable and stepping gable roof types as their roof forms. The use of the roof further accentuates the impression of indische architecture in the building. Furthermore, by research done by Adinda and Djoko in Cahyana (2022), Indische fills 29% of building styles in Malioboro, with 52% dominated by Chinese architecture, and 19% by modern architecture.

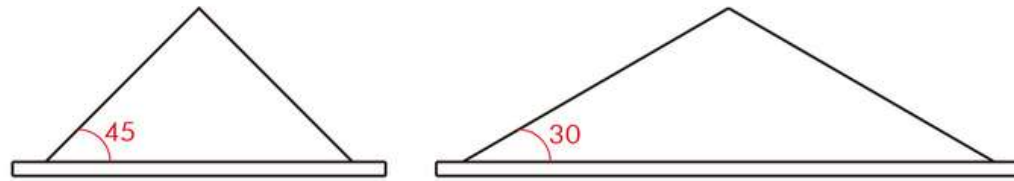
Existing Building on The Site



Indies Style

ROOF

in the form of pyramids, saddles, and/or variants of each of these forms, with a roof slope angle of 30-45 degrees.



ROOF COVERING

tile of the vlaam, plenthong or kodhok type with the original color (not painted / not glazed) with materials from clay tile / pottery.



LISPLANG AND ORNAMENTS

- Lisplang using wooden or concrete boards with a width of about 20 cm.
- Lisplang is possible to be wider than 20 cm due to the large proportion/comparison of the width and height of the roof.

DOOR AND WINDOWS

- The door is rectangular in shape with wooden blinds, wood panels, a combination of panels and blinds, and/or glass.
- Rectangular windows with wooden blinds, wood panels, combination of panels and blinds and/or glass.
- Doors/windows and door/window frames are permitted to use aluminum/metal materials, while still using Indische architectural patterns and styles.

ANALYSIS ON THE ADAPTABLE OF THE EXISTING BUILDING

ADAPTIVE REUSE STRATEGY

According to Duranovich (2022), in a building's life cycle, its physical structure usually will outlive its original function time usage. This makes demolition a common thing in introducing a new function to a site. However, this cycle can be redirected by adaptive reusing the building. Adaptive reuse is a theory and practice to modify a building, its structure, piece of infrastructure, place or object to alternate a building into a new intended function.

There are several ways in realising adaptive reuse. Some of which are:

1. Insertion

Insertion is an adaptive reuse approach in which new element(s) are put inside or surrounding the existing building. The new elements will contrast the existing one, with its size determined by the existing building sizes (Brooker in Duranovich, 2022).

2. Wraps

As its name suggests, wraps is a strategy in which the existing building is wrapped by additional new building components. These components provide protection into the existing building that otherwise had become fragile. The new components also can be put to create in-between spaces and create tension between the existing and new (Bollack in Duranovich, 2022).

3. Juxtaposition

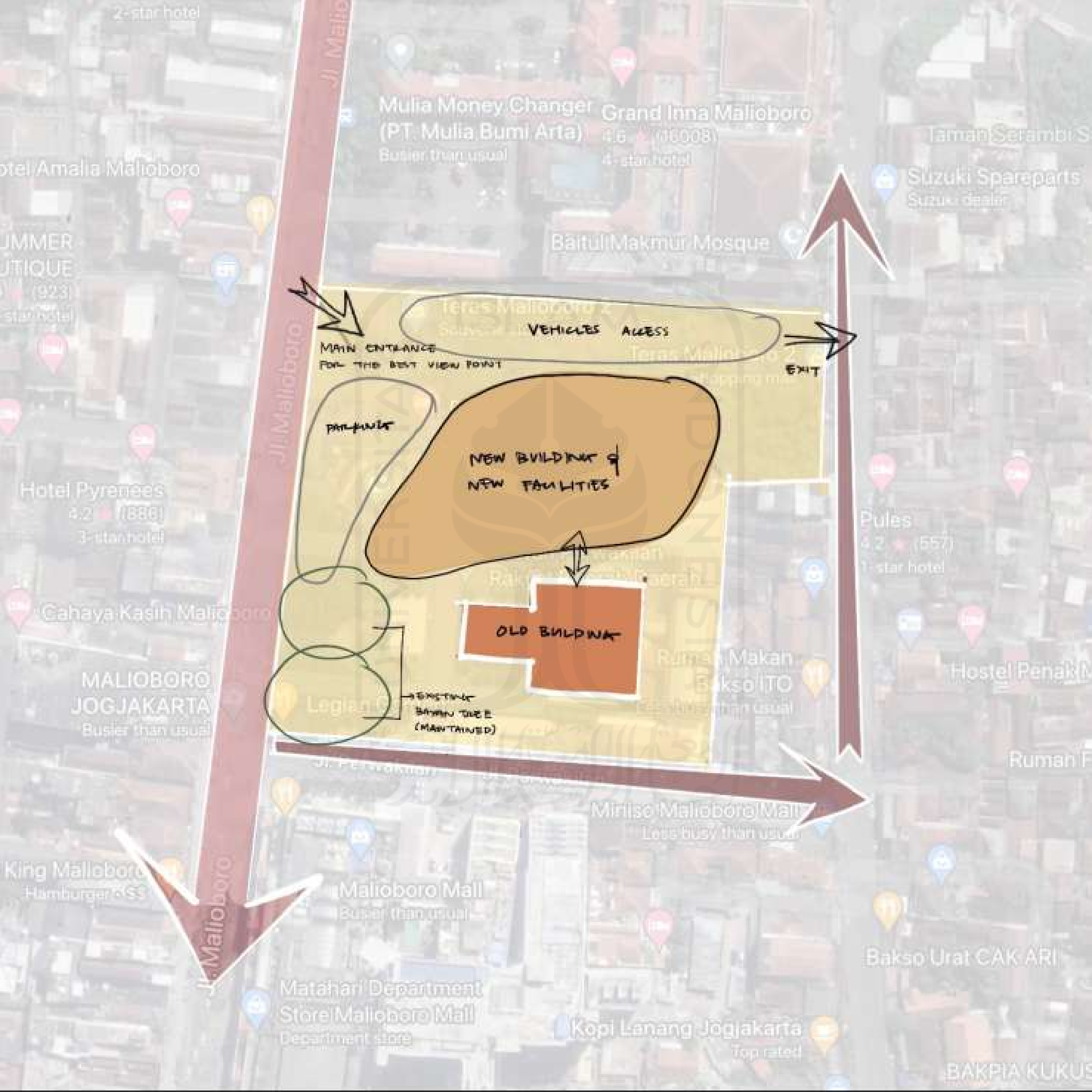
In Juxtaposition strategy, the intervention comes in the form of additions that are placed side by side with the existing building. The new components integrated to create a functional pattern as result of its combination with the original. The additions are created to contrast the original by either style, material, color, texture, or volumetric abstraction (Bollack in Borgohain, 2019).

4. Weaving

Weaving gives a fragile existing building more strength. It is done by creating in-between space tension between existing buildings and the additional components (Bollack in Duranovich, 2022).

ADAPTIVE REUSE STRATEGY





Mulia Money Changer
(PT. Mulia Bumi Arta)
Busier than usual

Grand Inna Malioboro
4.6 (18008)
4-star hotel

Taman Serambi S
Suzuki Spareparts
Suzuki dealer

Baitul Makmur Mosque

TERAS MALIOBORO 2
VEHICLES ACCESS
MAIN ENTRANCE FOR THE BEST VIEW POINT
EXIT

PARKING
NEW BUILDING & NEW FACILITIES

OLD BUILDING

MANTAP BAWAN TUBE (MAINTAINED)

Pulas
4.2 (557)
1-star hotel

MALIOBORO JOGJAKARTA
Busier than usual

Hostel Penak

Ruman F

Miriso Malioboro Mall
Lots busy than usual

King Malioboro
Hamburger & GS

Malioboro Mall
Busier than usual

Bakso Urat CAK ARI

Matahari Department Store Malioboro Mall
Department store

Kopi Lanang Jogjakarta
Top rated

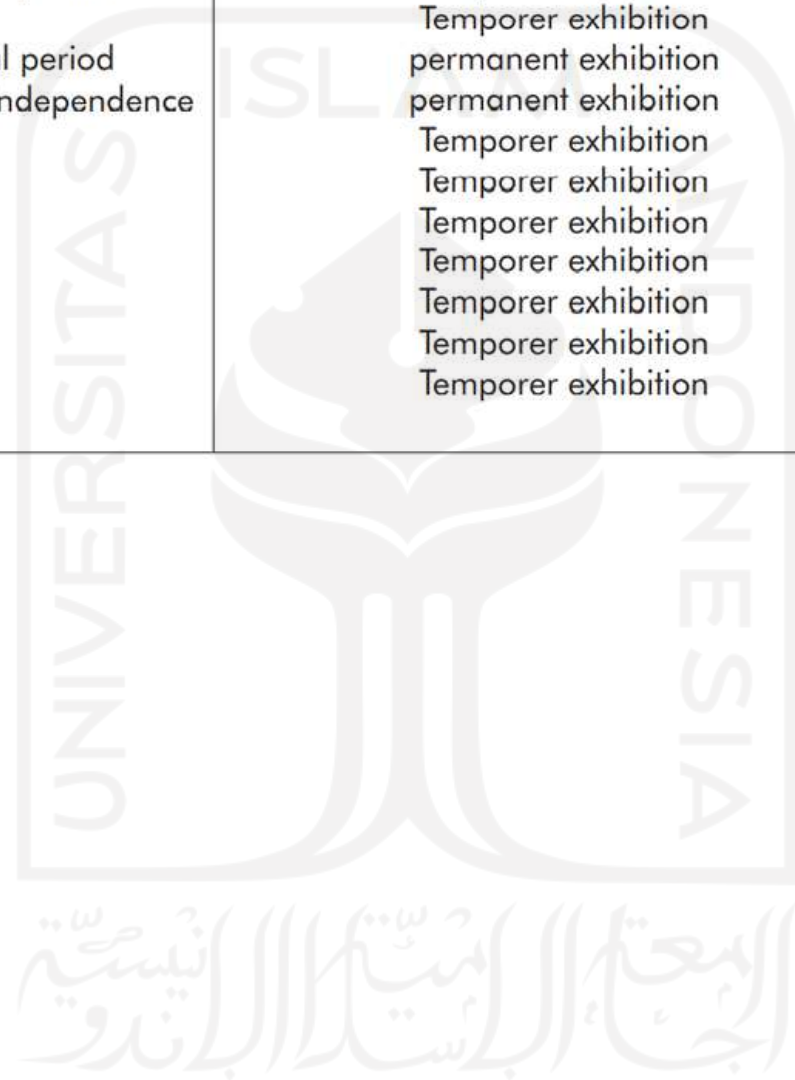
BAKPIA KUKUS

ROOM PROGRAMMING

Room	Capacity	Standard	Size
• Gallery of Establishment of Yogyakarta	5 person	10,24	51,2
• Gallery of Sultan and Kadipaten profile	15 person	10,24	153,6
• Gallery of Landscape	15 person	10,24	153,6
• Galley of Yogyakarta in colonial period	15 person	10,24	153,6
• Gallery of Yogyakarta in early independence	15 person	10,24	153,6
• Gallery of Malioboro	15 person	10,24	153,6
• Gallery of cultural heritage	15 person	10,24	153,6
• Artefact walk	15 person	10,24	153,6
• Gallery of Strategic Areas	15 person	10,24	153,6
• Gallery of Future Yogyakarta	15 person	10,24	153,6
• Gallery of children museum	15 person	10,24	153,6
• Art Space	30 person	10,24	307,2
• 4D Experience Cinema	100 person	1,2	120
• Merapi View	1 unit	25	25
• Lobby	200 person	1,6	320
• Receptionist	2 person	3,2	6,4
• Front office	5 person	3,2	16
• Curator office	5 person	8,9	44,5
• Management Office	3 person	8,9	26,7
• Parking	1000 person		2761
• Toilet	20 unit	1,75	17,5

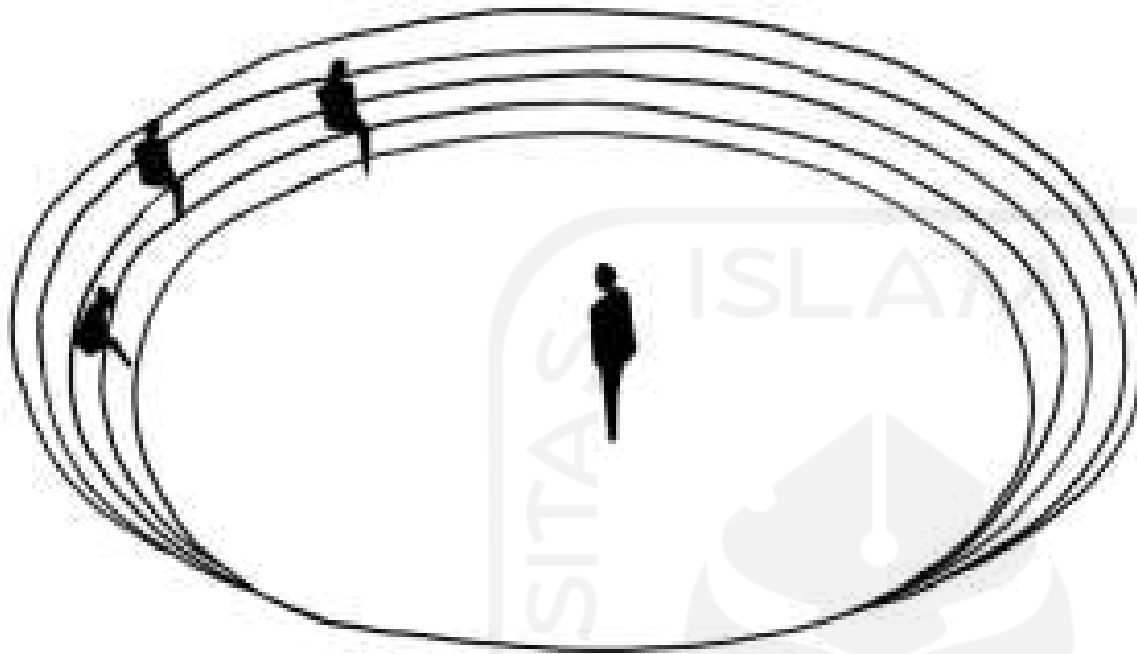
EXHIBITION CONCEPT

Room	Concept
<ul style="list-style-type: none"> • Gallery of Establishment of Yogyakarta • Gallery of Sultan and Kadipaten profile • Gallery of Landscape • Galley of Yogyakarta in colonial period • Gallery of Yogyakarta in early independence • Gallery of Malioboro • Gallery of cultural heritage • Artefact walk • Gallery of Strategic Areas • Gallery of Future Yogyakarta • Gallery of children museum • Art Space 	<ul style="list-style-type: none"> Temporer exhibition Temporer exhibition Temporer exhibition permanent exhibition permanent exhibition Temporer exhibition Temporer exhibition Temporer exhibition Temporer exhibition Temporer exhibition Temporer exhibition Temporer exhibition

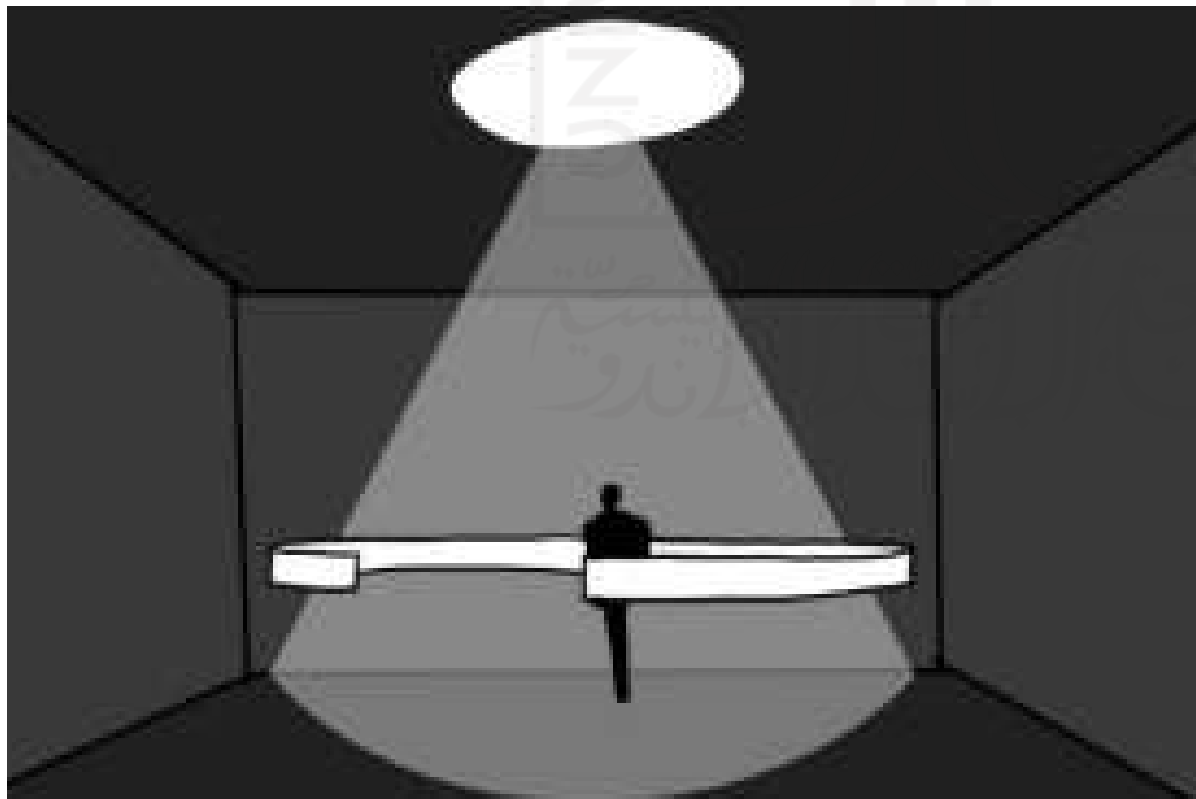


SPACE EXPERIENCE

AMPHITEATRE AS COMMUNAL AND PERFORMANCE SPACE



GALLERY ROOM TO SHOW THE CULTURAL THINGS IN MORE DEEP AND INTIMATE SITUATION

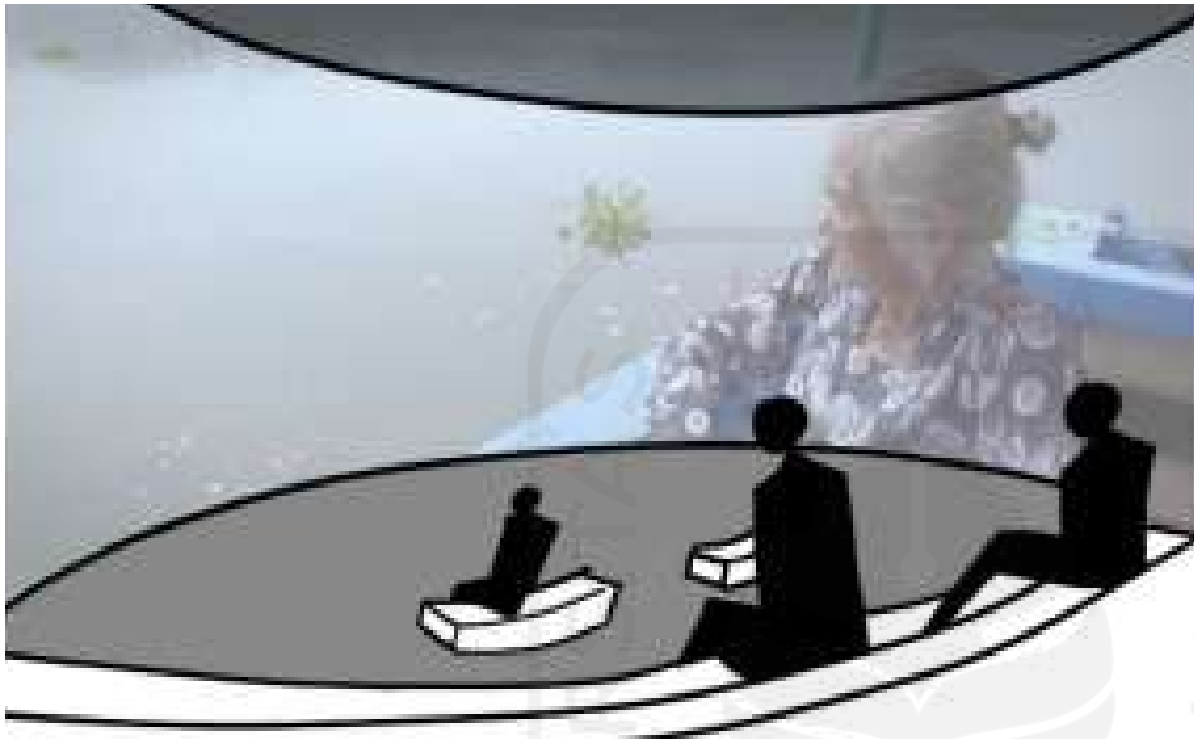


WALKING GALLERY TO SHOW THE CULTURAL THINGS IN INTERACTIVE WAY

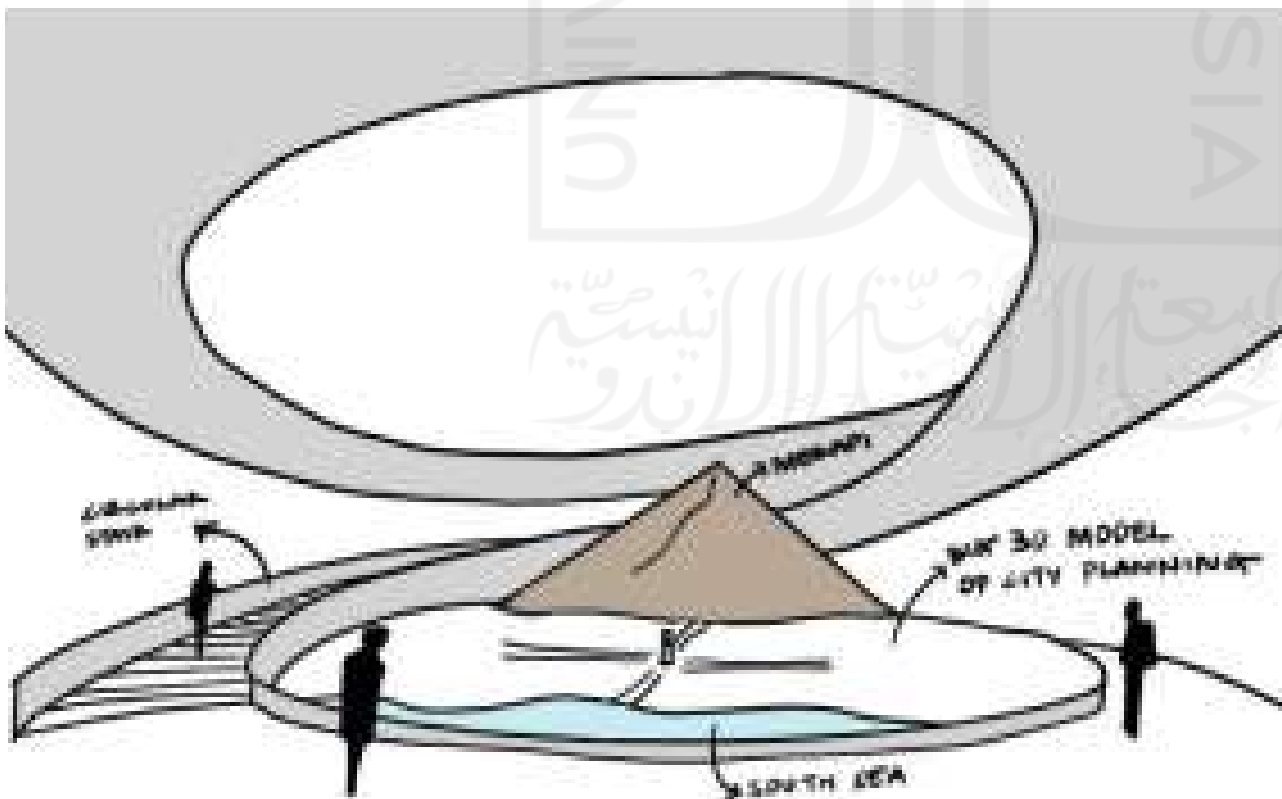


SPACE EXPERIENCE

4D CINEMA



REAL THINGS EXHIBITION



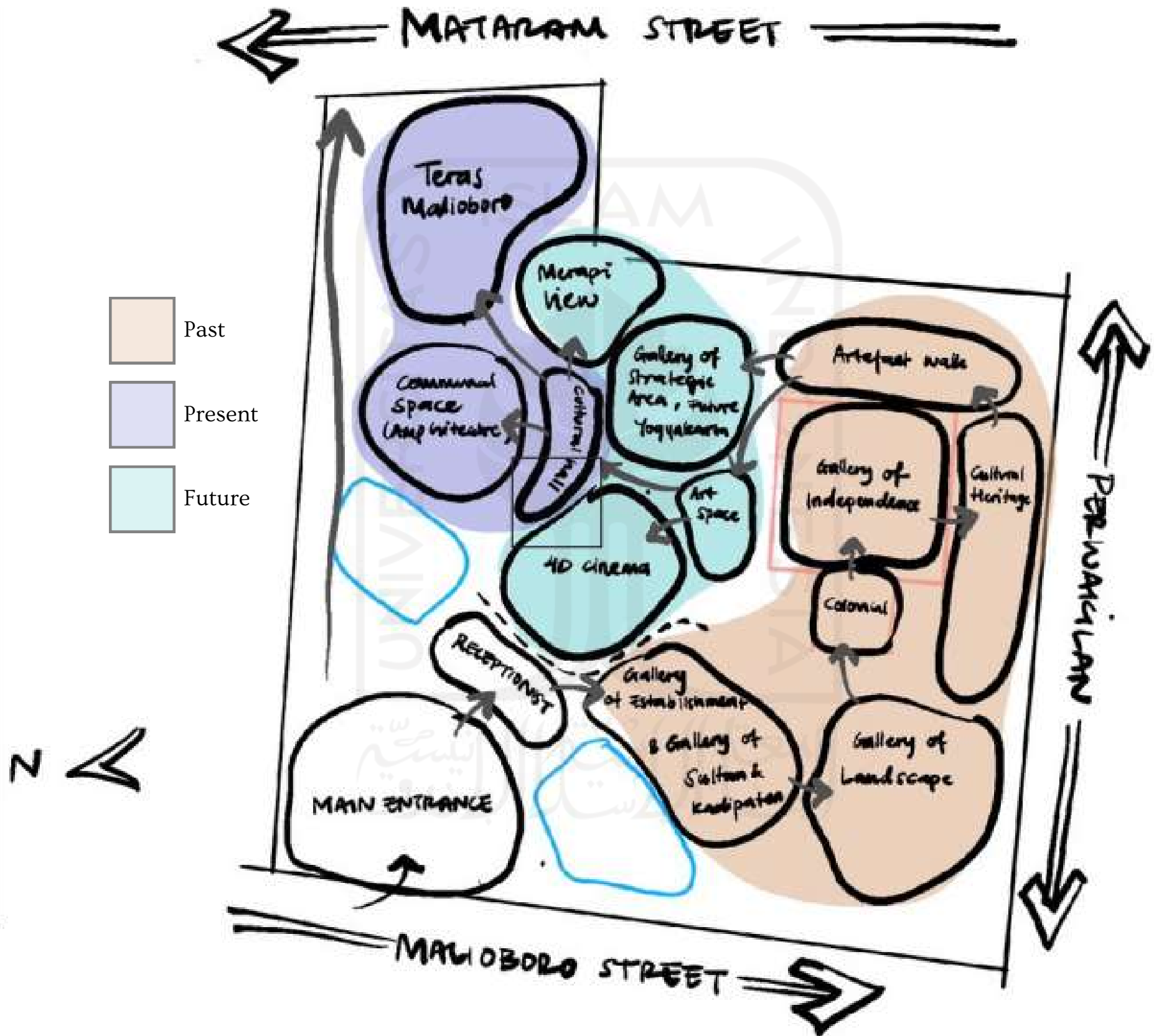
SPATIAL FLOW



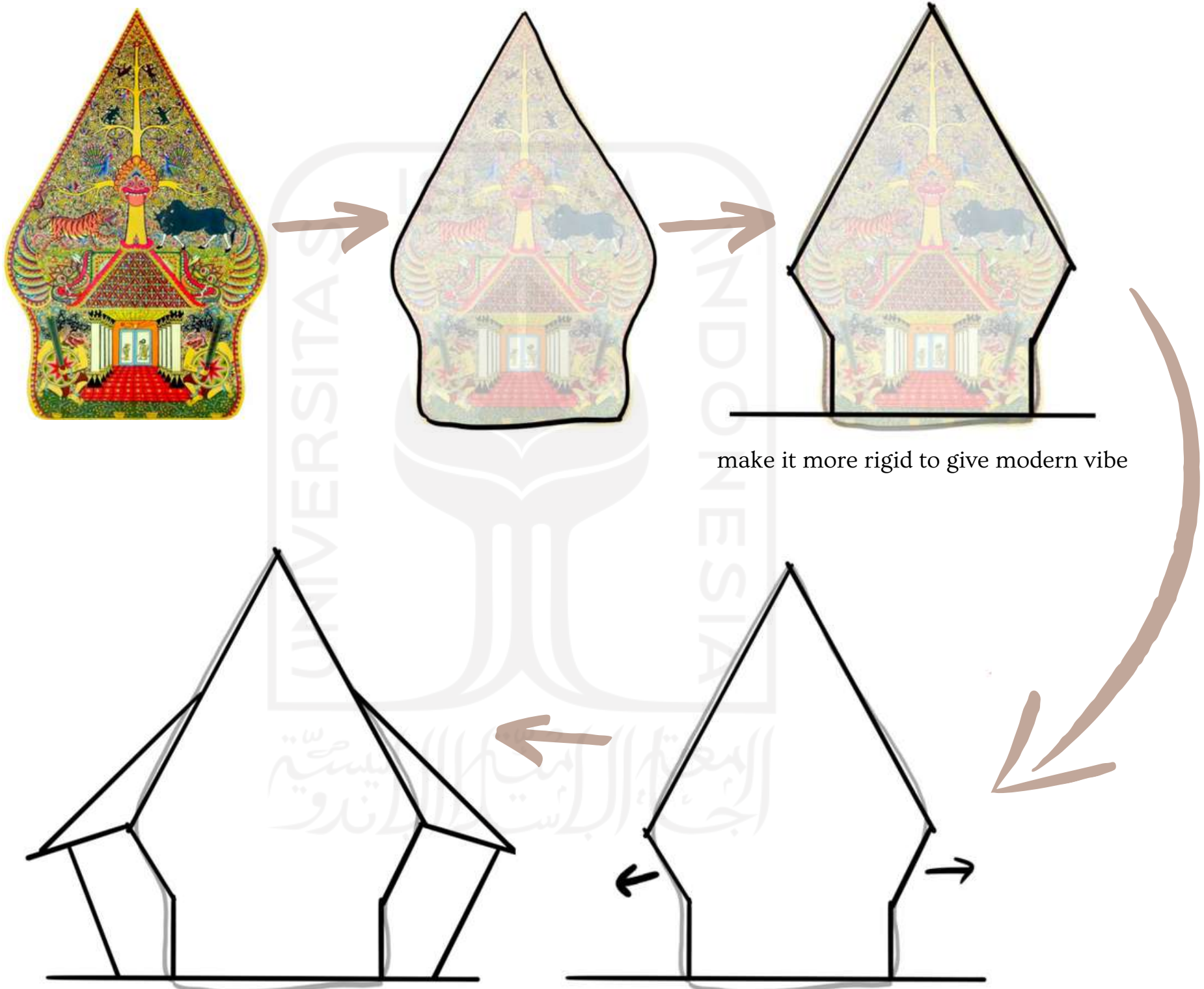
DESIGN ALTERNATIVE 1



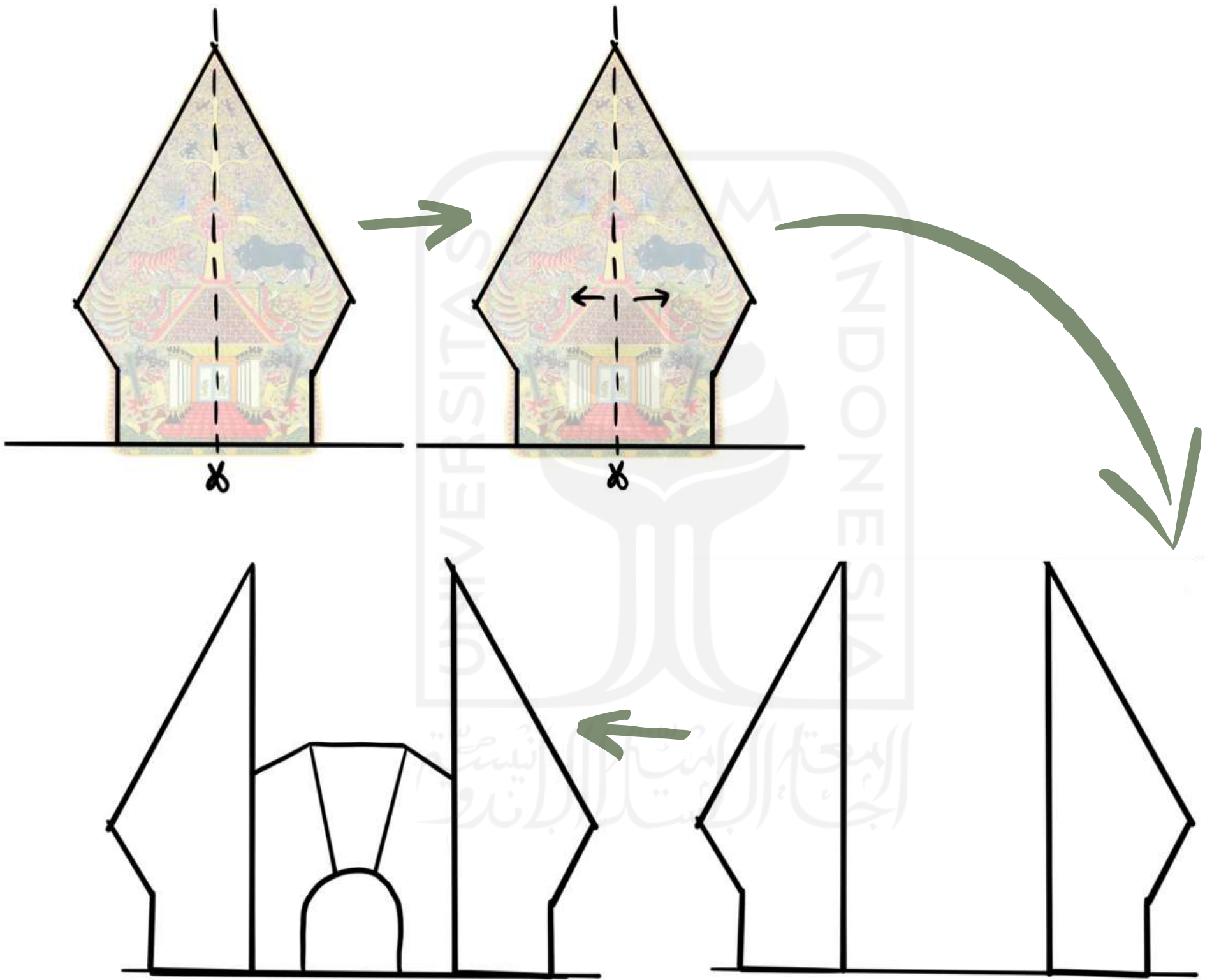
SPATIAL ORGANISATION



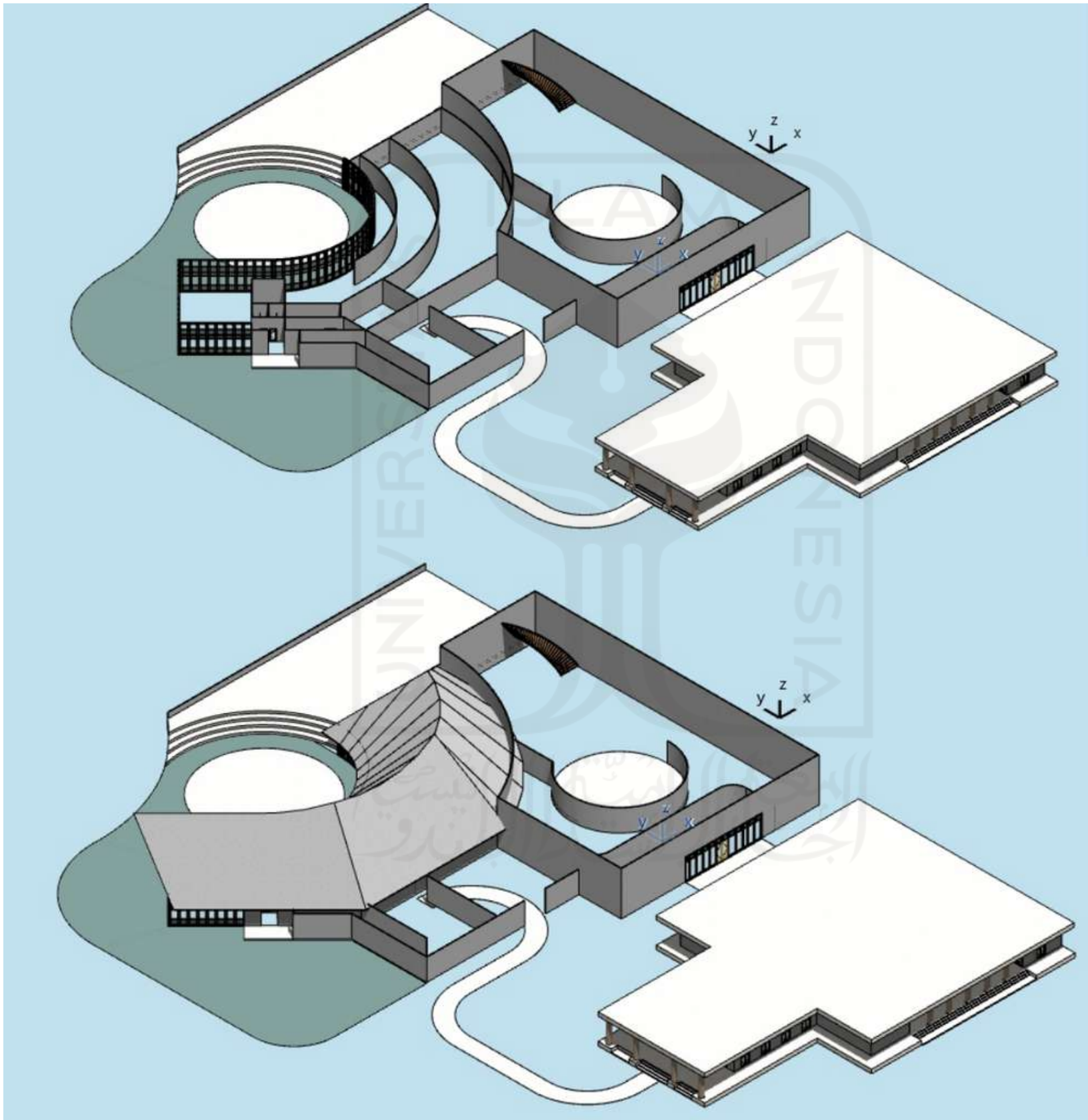
FACADE EXPLORATION 1



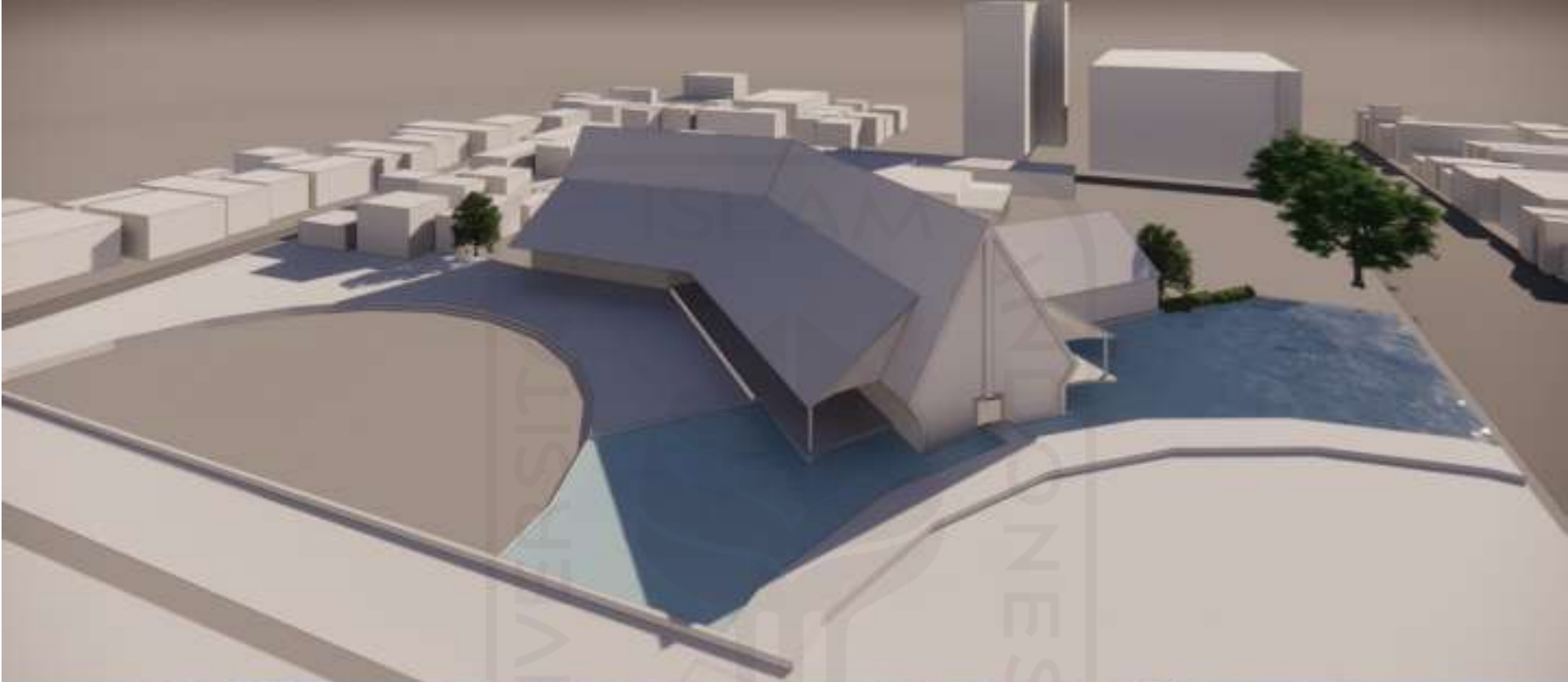
FACADE EXPLORATION 2



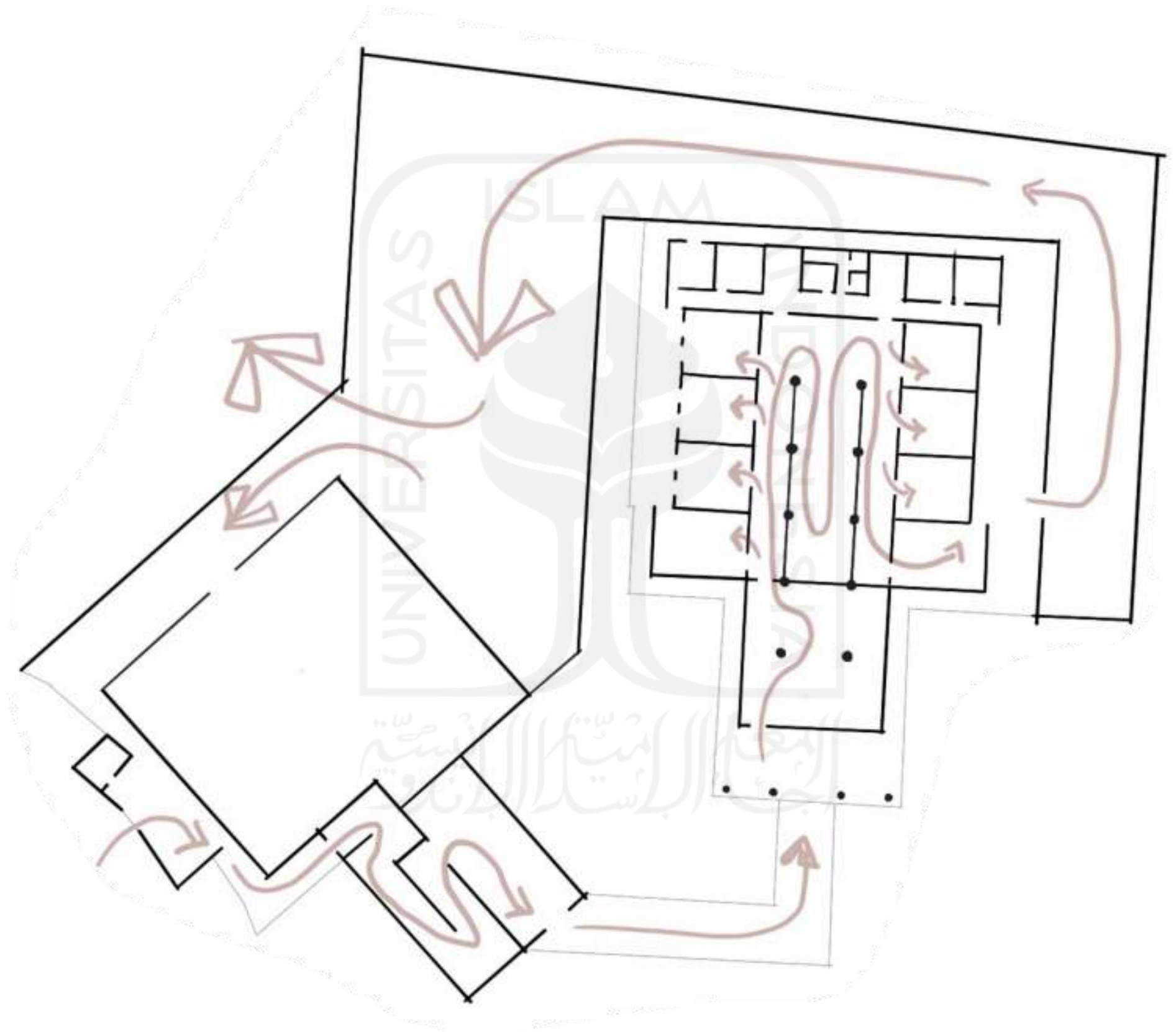
BUILDING MASS EXPLORATION 1



BUILDING FORM EXPLORATION 1



BUILDING CIRCULATION 1



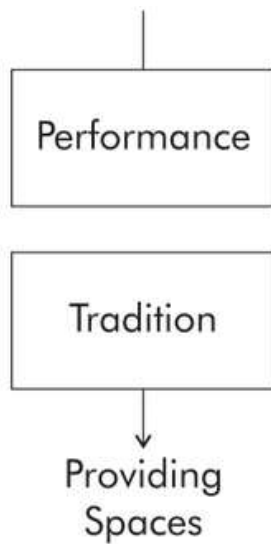
APPLICATION OF CRITICAL REGIONALISM

Place Rather Than Space

Emphasizes the special characteristics of a place rather than the general characteristics of a space

Special Characteristics of Yogyakarta

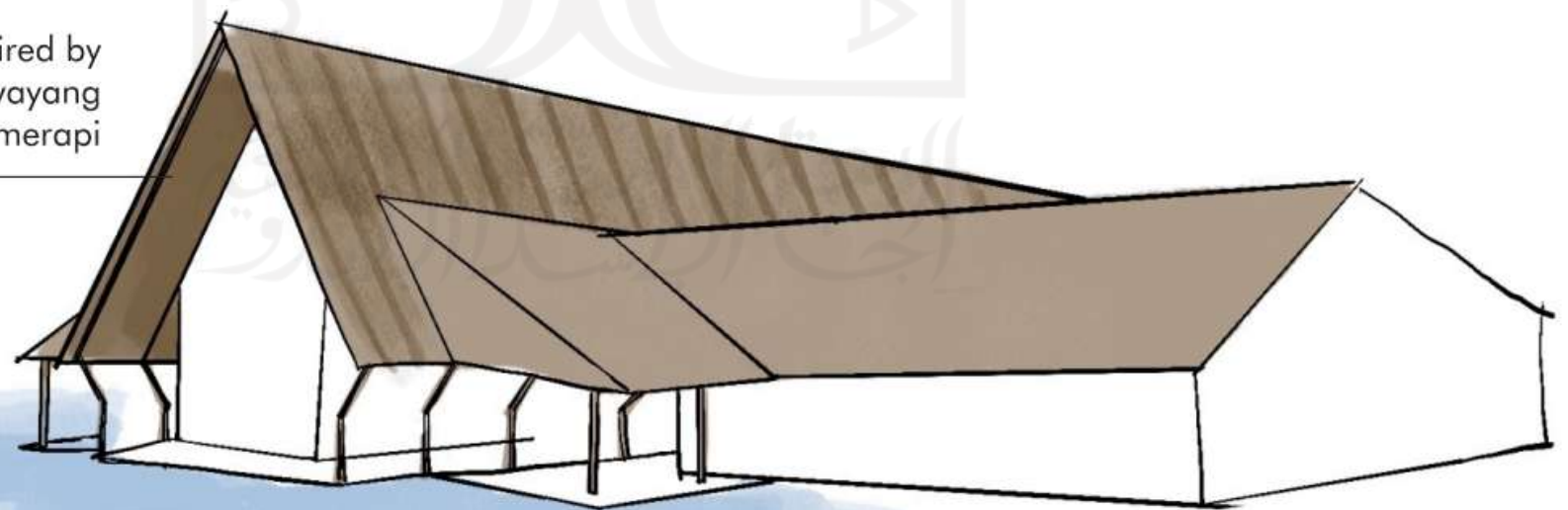
Cultural Value



City Planning

The formation of the city of Yogyakarta is based on cosmology which placed in the balances of two forces of nature, namely Mount Merapi in the north and the Indonesian Ocean in the south.

Facade that inspired by gunung wayang to resemble the mount merapi



water element to resemble the south sea



Place Rather Than Space

Emphasizes the special characteristics of a place rather than the general characteristics of a space

Special Characteristics of Malioboro



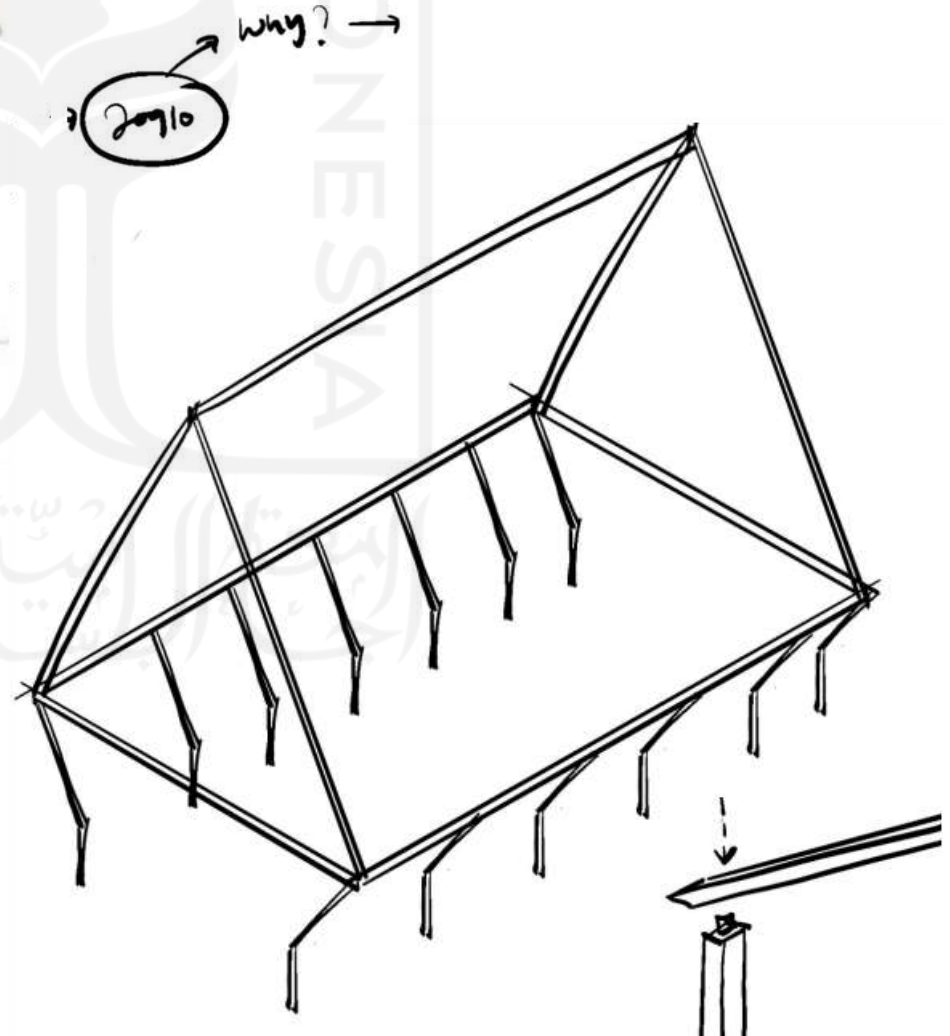
Architectonic Rather Than Scenographic
Emphasizes on the local craftsmanship

Tectonic from Yogyakarta

Joglo House

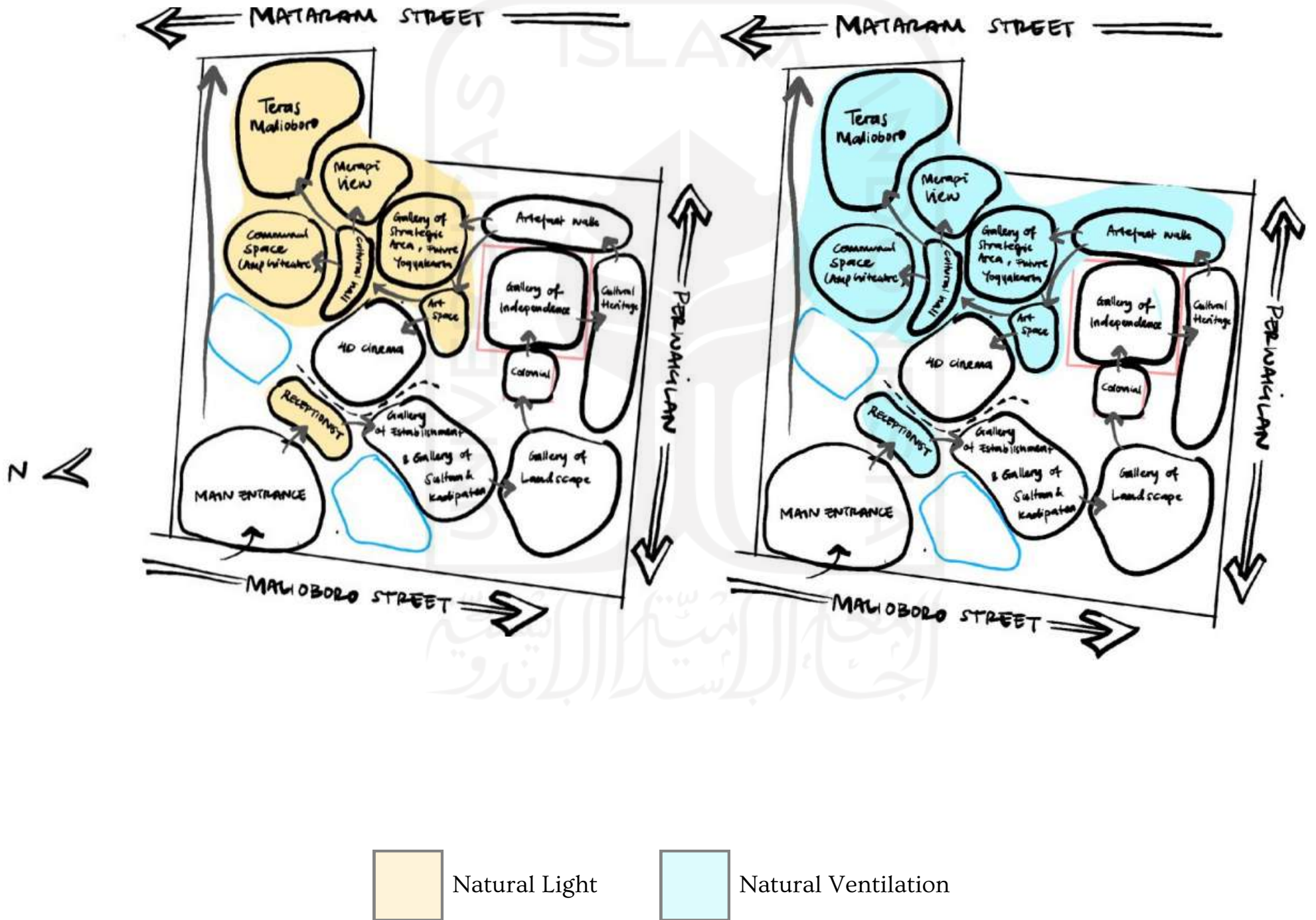


Source: Feri Setyantyo, 2011
<https://dspace.uui.ac.id/handle/123456789/33430?show=full>



Natural Rather Than Artificial

Involving natural factors in the formation of space



Tactile Rather Than Visual

Emphasizes the sense of touch

The use of natural material that inspire from the cultural places in Yogyakarta



Topography Rather Than Typology

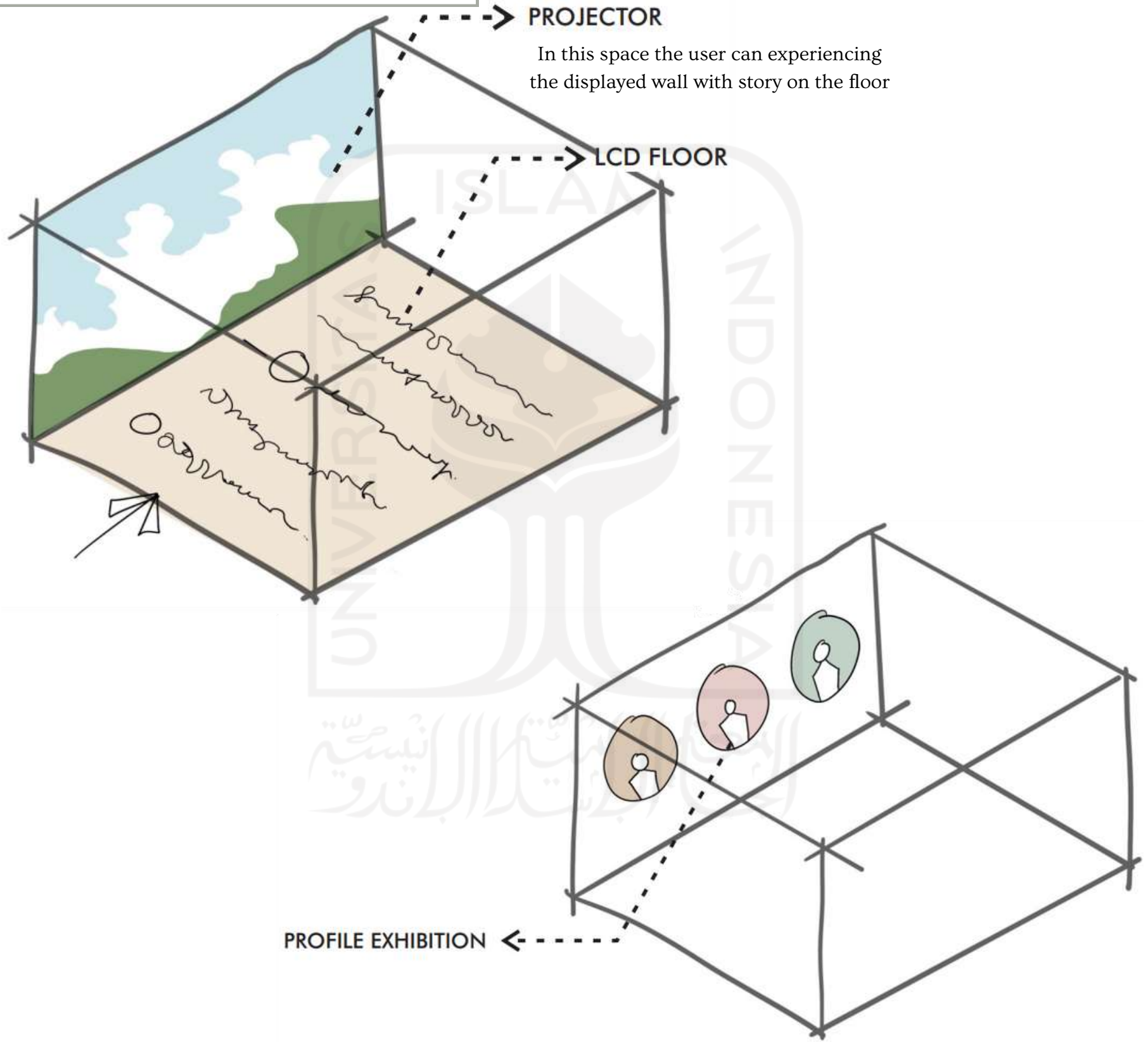
The land surface influences the major design feature

The site has relatively flat surface since it is located in the city center of Yogyakarta

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الاستد بالاندو

Modernity

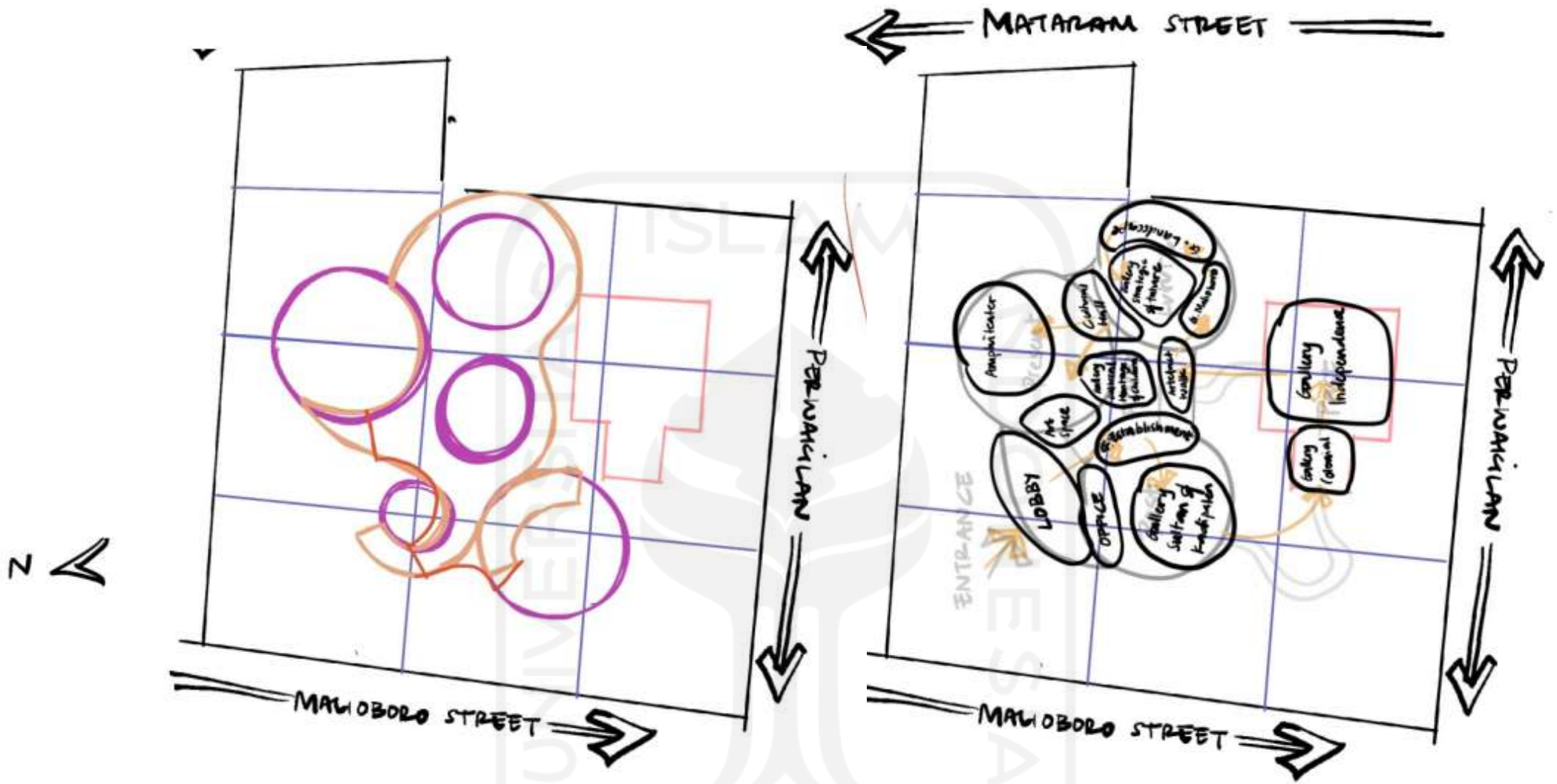
Involving the use of modern technology



DESIGN ALTERNATIVE 2



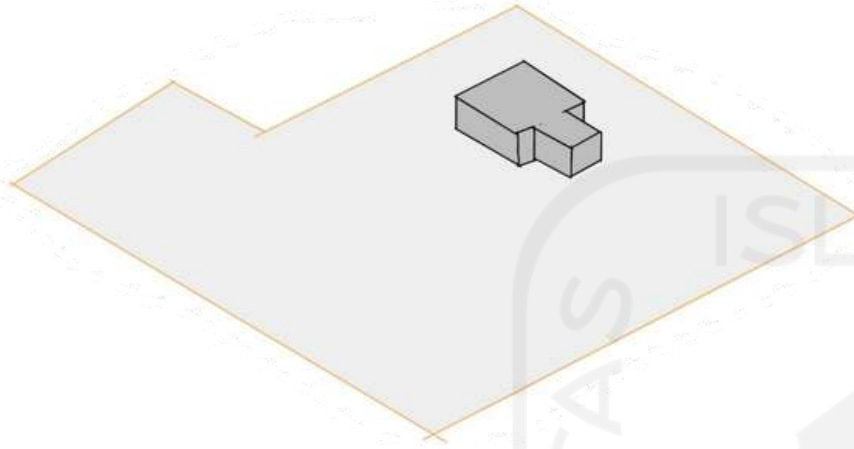
SPATIAL ORGANISATION



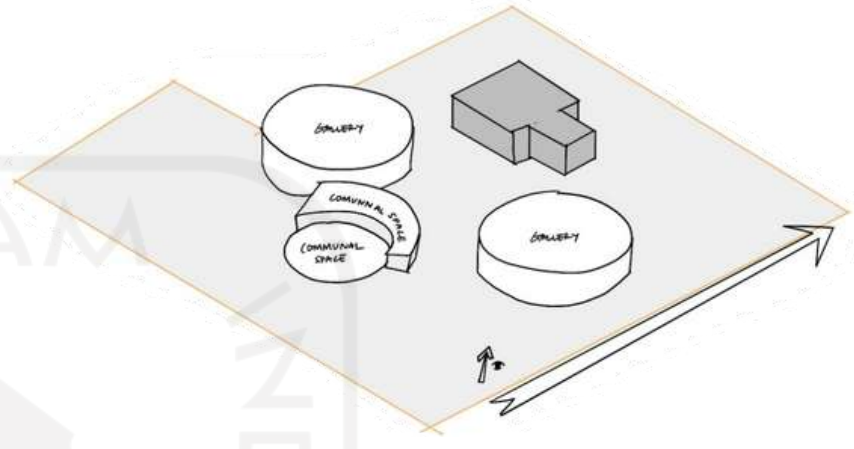
الجامعة الإسلامية
البحرينية

MASSING CONCEPT

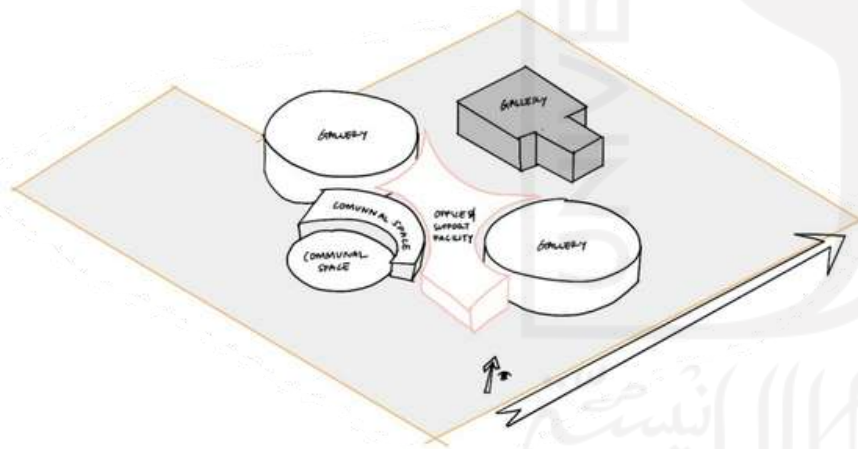
1. EXISTING SITE AND BUILDING CONDITION



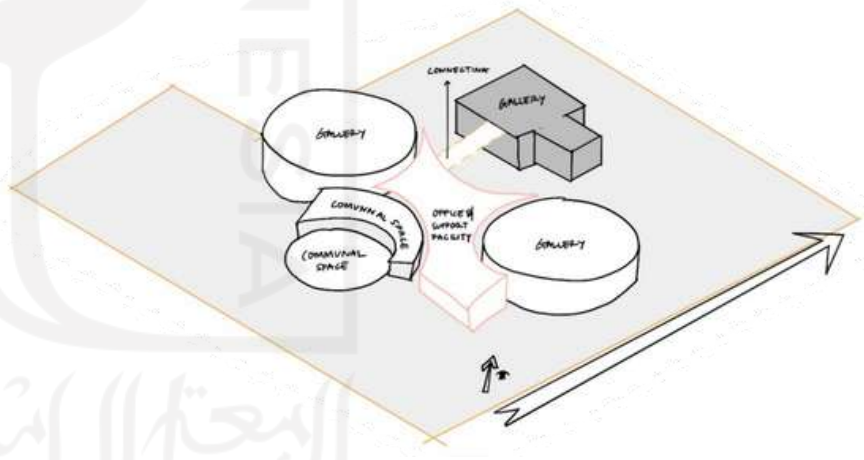
2. MASS ADDED ON THE NORTH OF THE OLD BUILDING



3. ANOTHER MASS WERE ADDED IN THE MIDDLE OF THE NEW MASS AS CONNECTION



4. CONNECTING THE OLD AND THE NEW BUILDING





05

SCHEMATIC DESIGN



URBAN CONNECTION

SITE CONNECTION

- BUILDING ADAPTATION
- BUILDING CONFIGURATION
- USER FLOW
- PLACE RATHER THAN SPACE

SCHEMATIC FLOOR PLAN

- SPACE EXPERIENCES

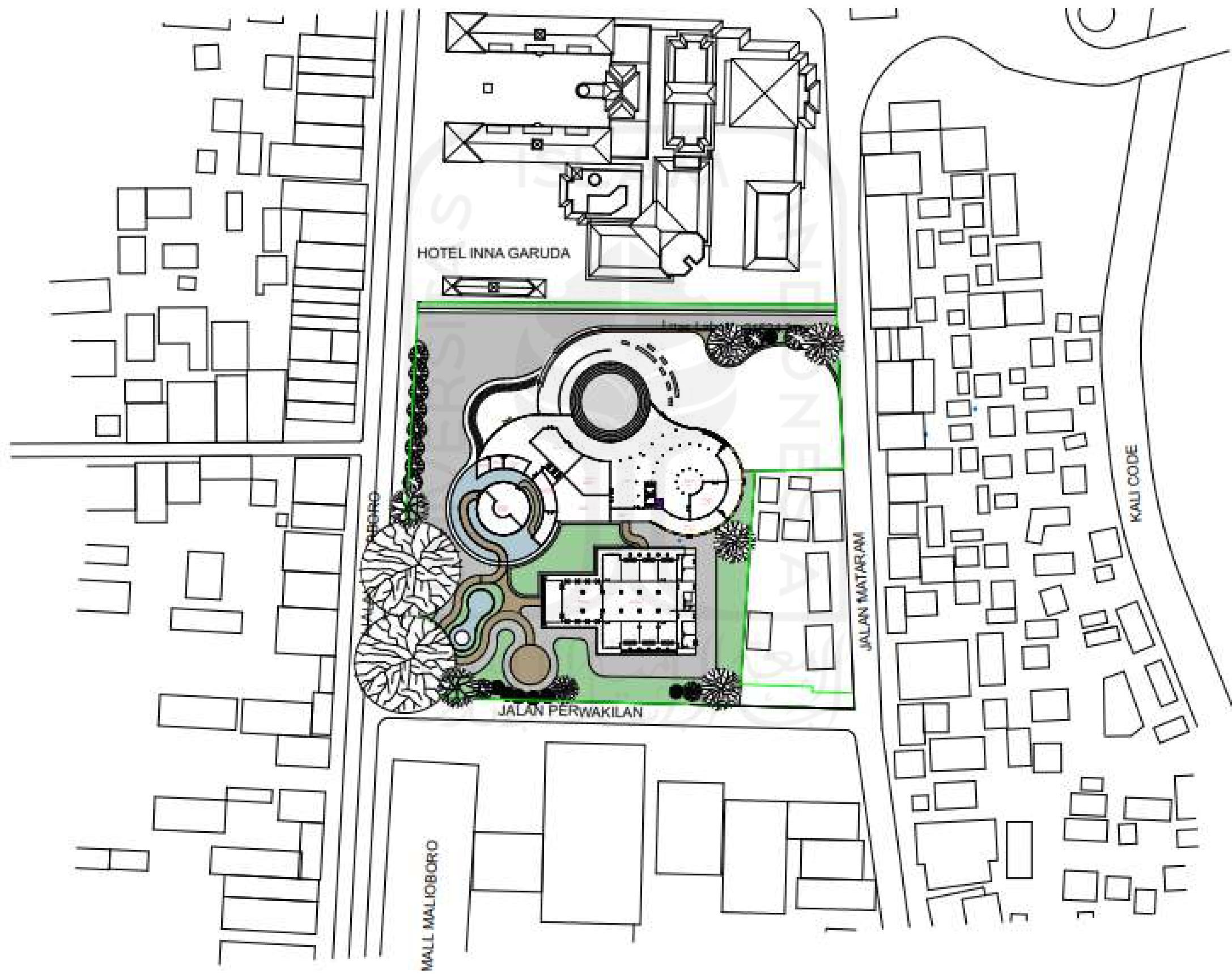
SCHEMATIC STRUCTURE

SCHEMATIC INFRASTRUCTURE

BUILDING SAFETY

BUILDING FIGURE AND FACADE DESIGN

URBAN CONNECTION



S I T E C O N N E C T I O N

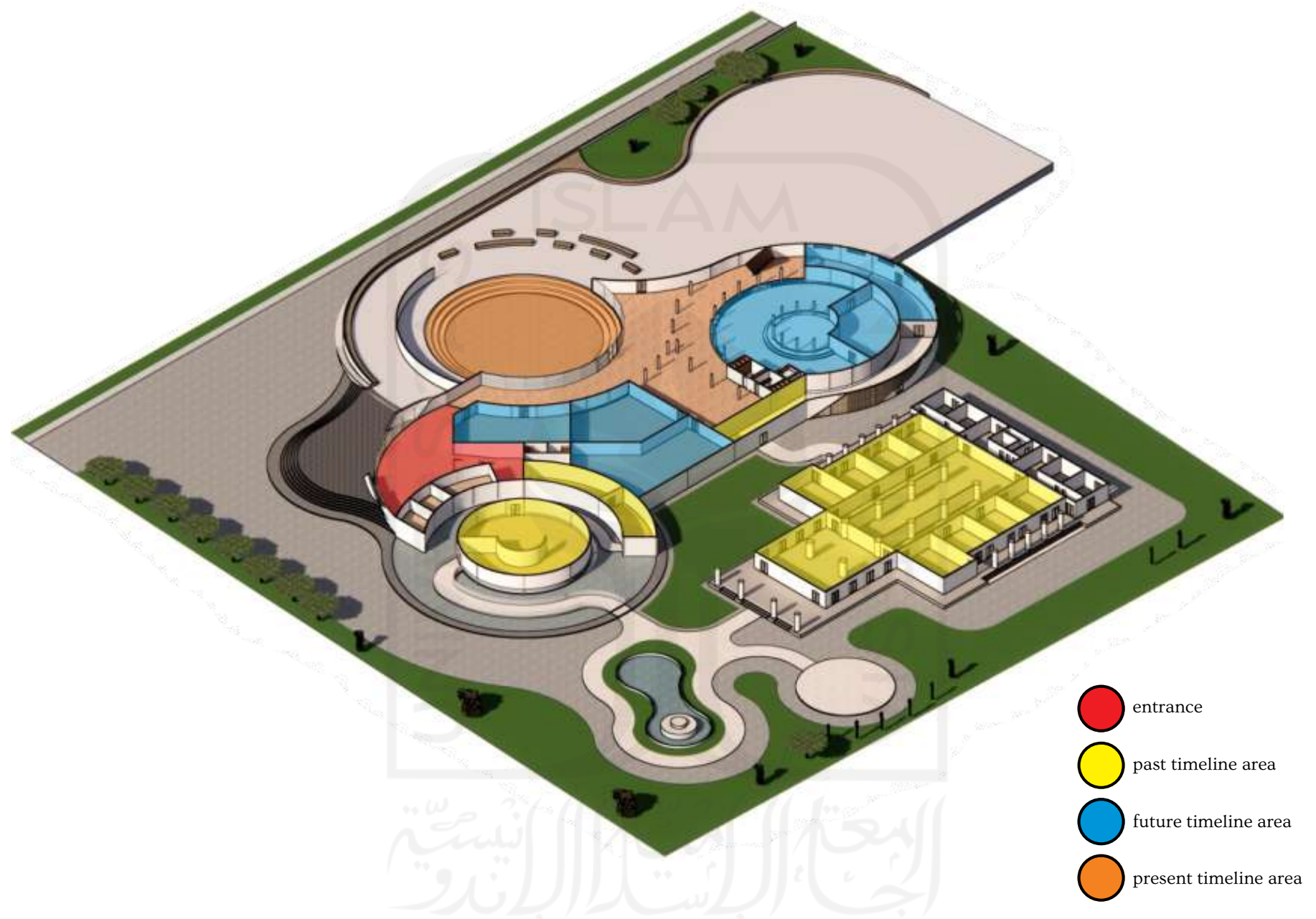
BUILDING ADAPTATION



The new building is added in the complex of the old building (ex-Gedung DPRD DIY). The new building is designed as separated mass from the old building because there is a regulation that restrict the modification of the old building. The new building designed with a form that is quite different with the old building, this attempt is to create contrast between the old and the new. This strategy used as marker of time, to show that these building were built in different era. Also to embrace the past and present.

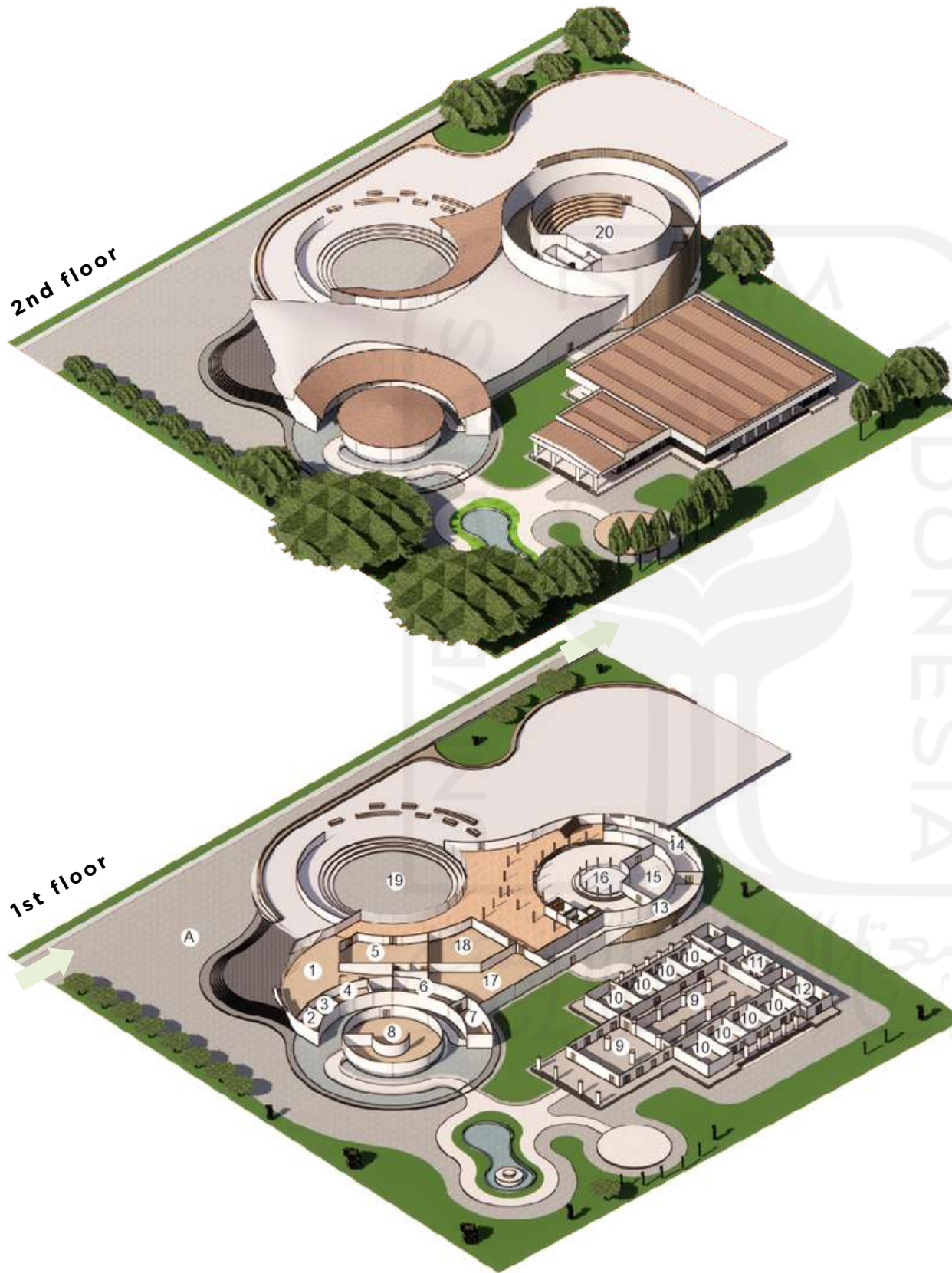
SITE CONNECTION

SPACE CONFIGURATION



The space configuration were arranged based on timeline of past-present-future. This timeline used for better explaining the history and the future vision of Yogyakarta. The flow started with the stage of unknown where the visitor have no clue about the building. Then it will be flows to the past timeline (area which coloured yellow). In this timeline the visitor will come to an alley which will showing the ffirst establishment of Yogyakarta and then show the other history of Yogyakarta. The next flflow is the future timeline (areas which coloured blue). In this timeline the visitor will be invited to imagine the future of Yogyakarta. The visitor will be showed the vision of Yogyakarta and the contemporary works. The last flflow is the present timeline (areas which coloured orange). In this stage the visitor will be bring back again in the current era of Yogyakarta. This timeline focused on the community and communal activity which will show the current situation of Yogyakarta.

SPACE CONFIGURATION



1. LOBBY
2. MANAGER ROOM
3. FRONT OFFICE
4. CURRATOR ROOM
5. ART SPACE
6. GALLERY OF ESTABLISHMENT OF YOGYAKARTA
7. GALLERY OF LANDSCAPE
8. GALLERY OF SULTAN AND KADIPATEN PROFILE
9. GALLERY OF COLONIAL ERA
10. GALLERY OF INDEPENDENCE ERA
11. SERVICE ROOM
12. STORAGE
13. ARTEFACT WALK
14. GALLERY OF MALIOBORO
15. GALLERY OF STRATEGIC AREA
16. GALLERY OF FUTURE YOGYAKARTA
17. GALLERY OF CHILDREN
18. GALLERY OF CULTURAL HERITAGE
19. AMPHITHEATER
20. 4D CINEMA
- A. PARKING

SITE CONNECTION

USER FLOW



PLACE RATHER THAN SPACE

Emphasizes the special characteristics of a place rather than the general characteristics of a space

Special Characteristic of Malioboro

Cultural value

Performance

Tradition

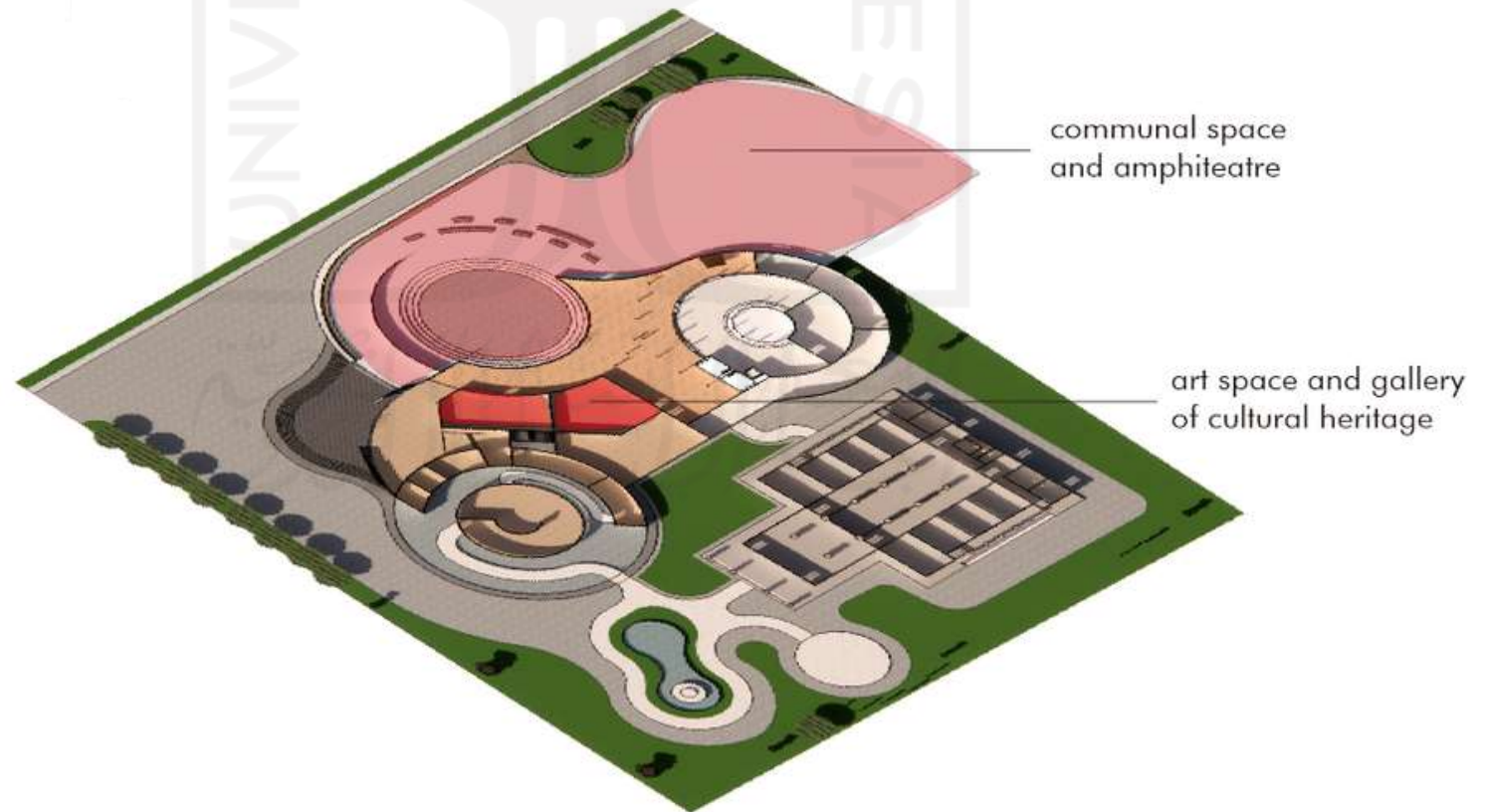
parade

↓
Providing
Spaces

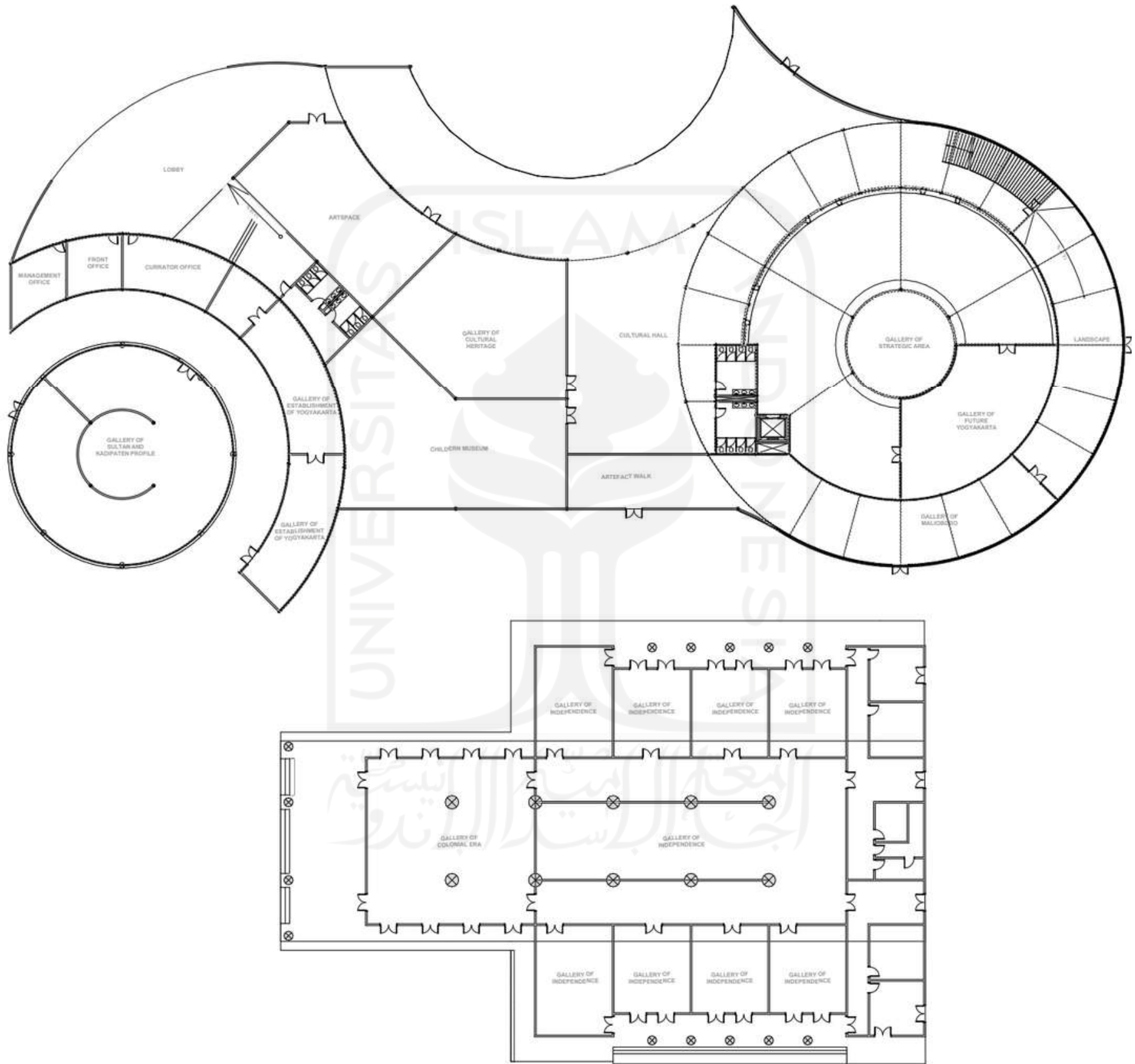
Informal Street Activity

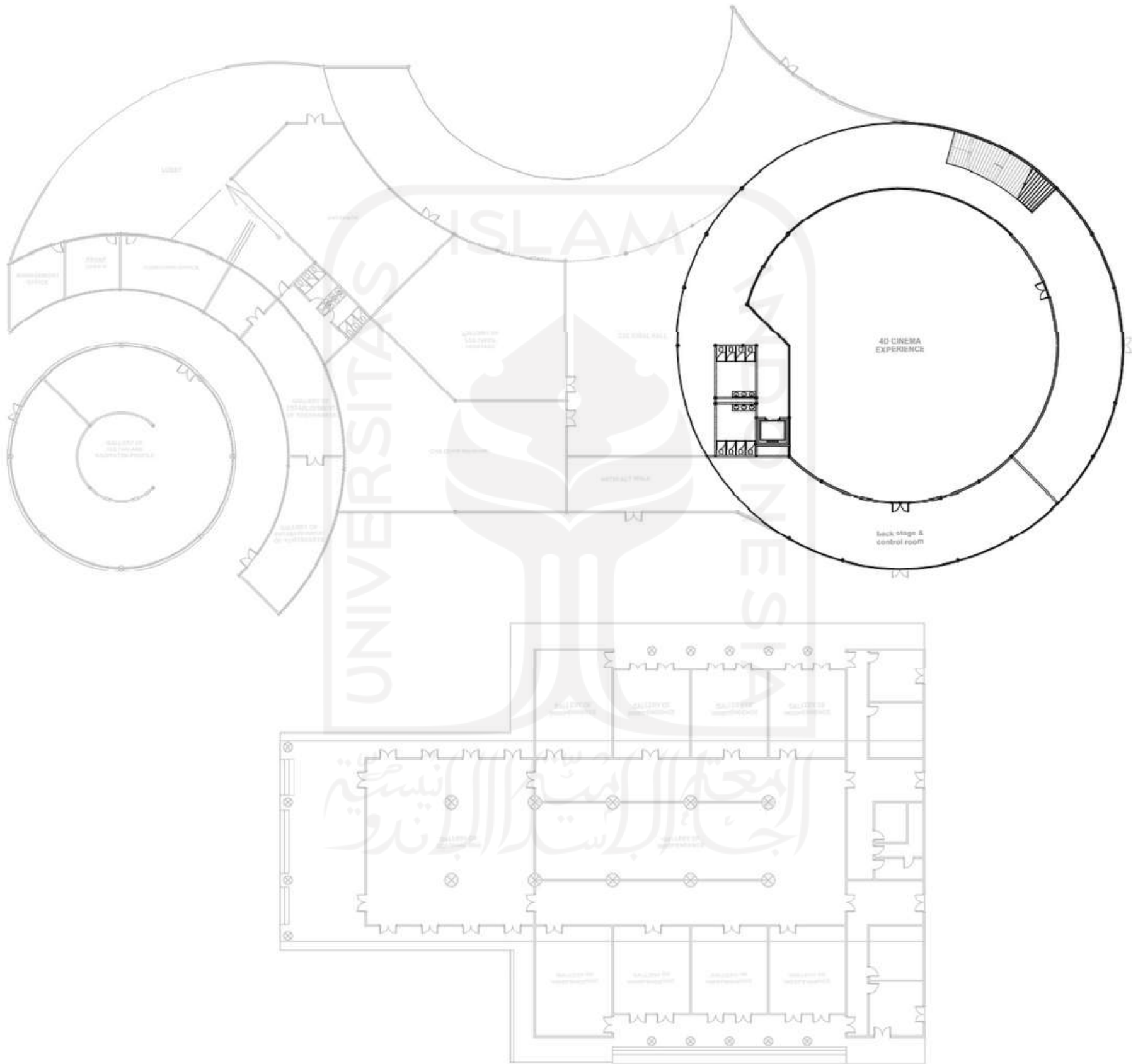
Social Activity

walking
chatting
sitting



SCHEMATIC PLAN



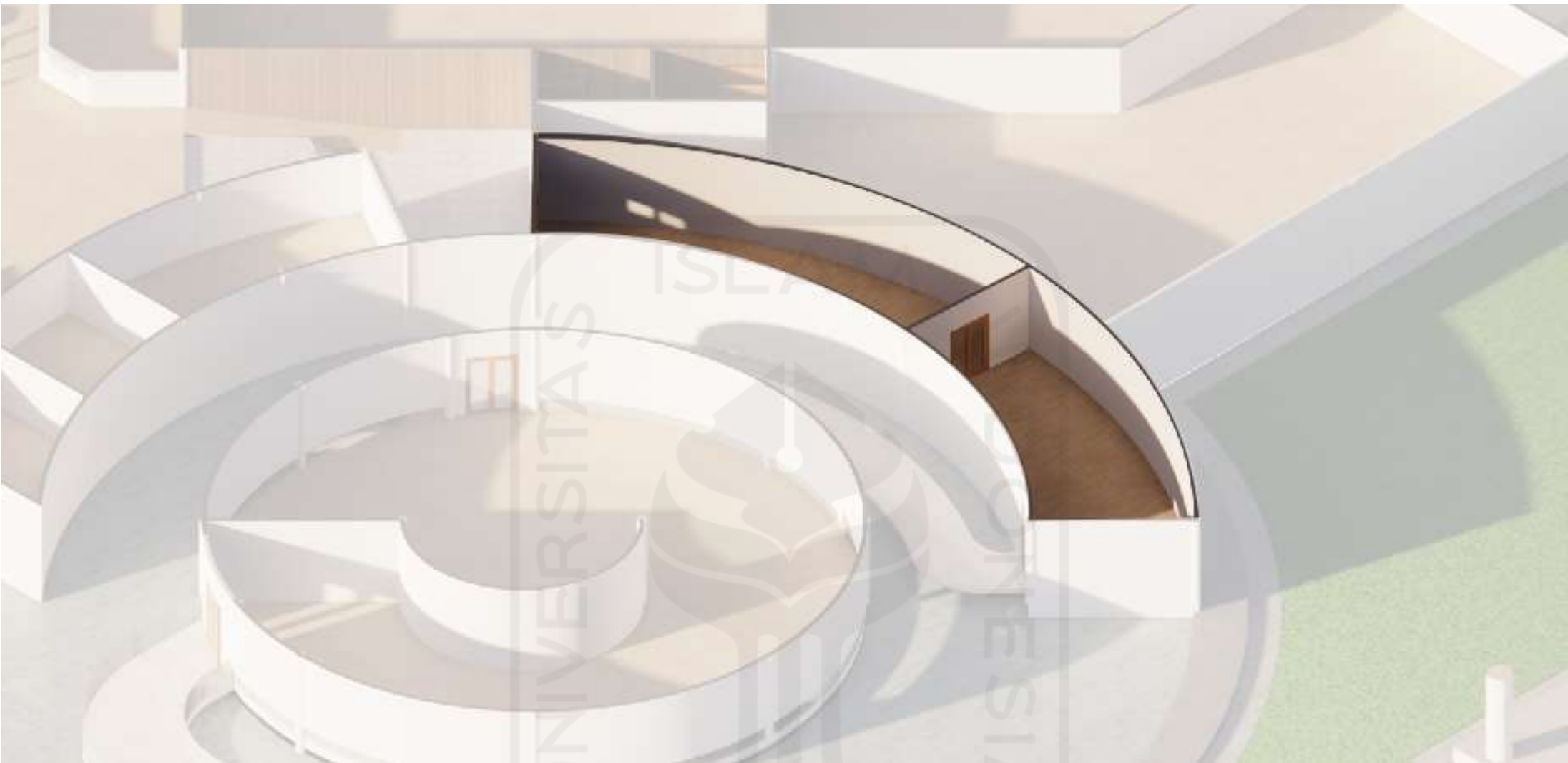


LOBBY AND RECEPTIONIST



UNIVERSITY OF INDONESIA
UNIVERSITAS INDONESIA
الجامعة الإسلامية
الاندونيسية

GALLERY OD COLONIAL AND INDEPENDENCE ERA



UNIVERSITAS ISLAM INDONESIA
الجامعة الإسلامية في إندونيسيا

GALLERY OF SULTAN AND KADIPATEN PROFILE

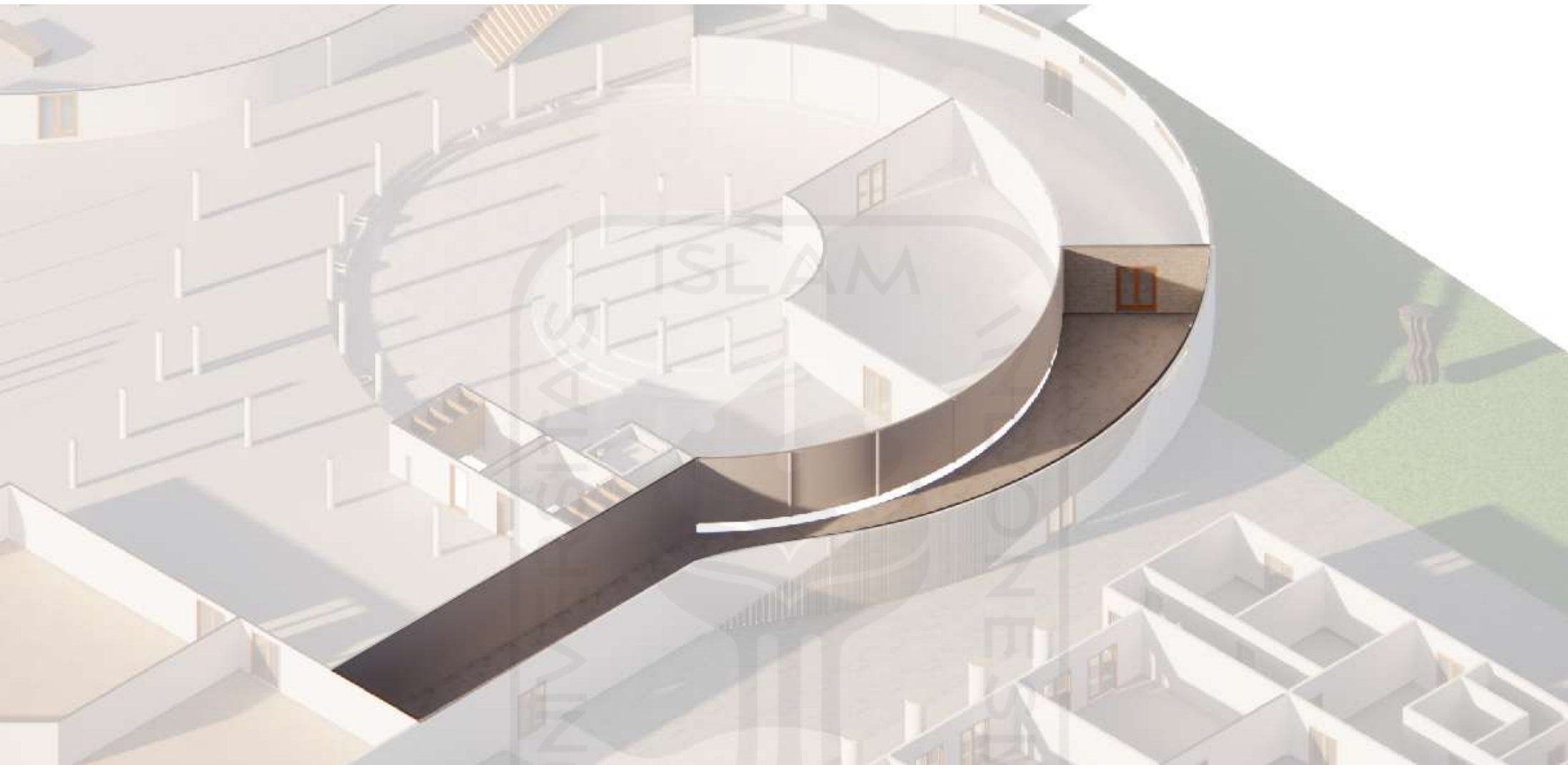


الجامعة الإسلامية
الاندونيسية

GALLERY OF ESTABLISHMENT AND GALLERY OF LANDSCAPE

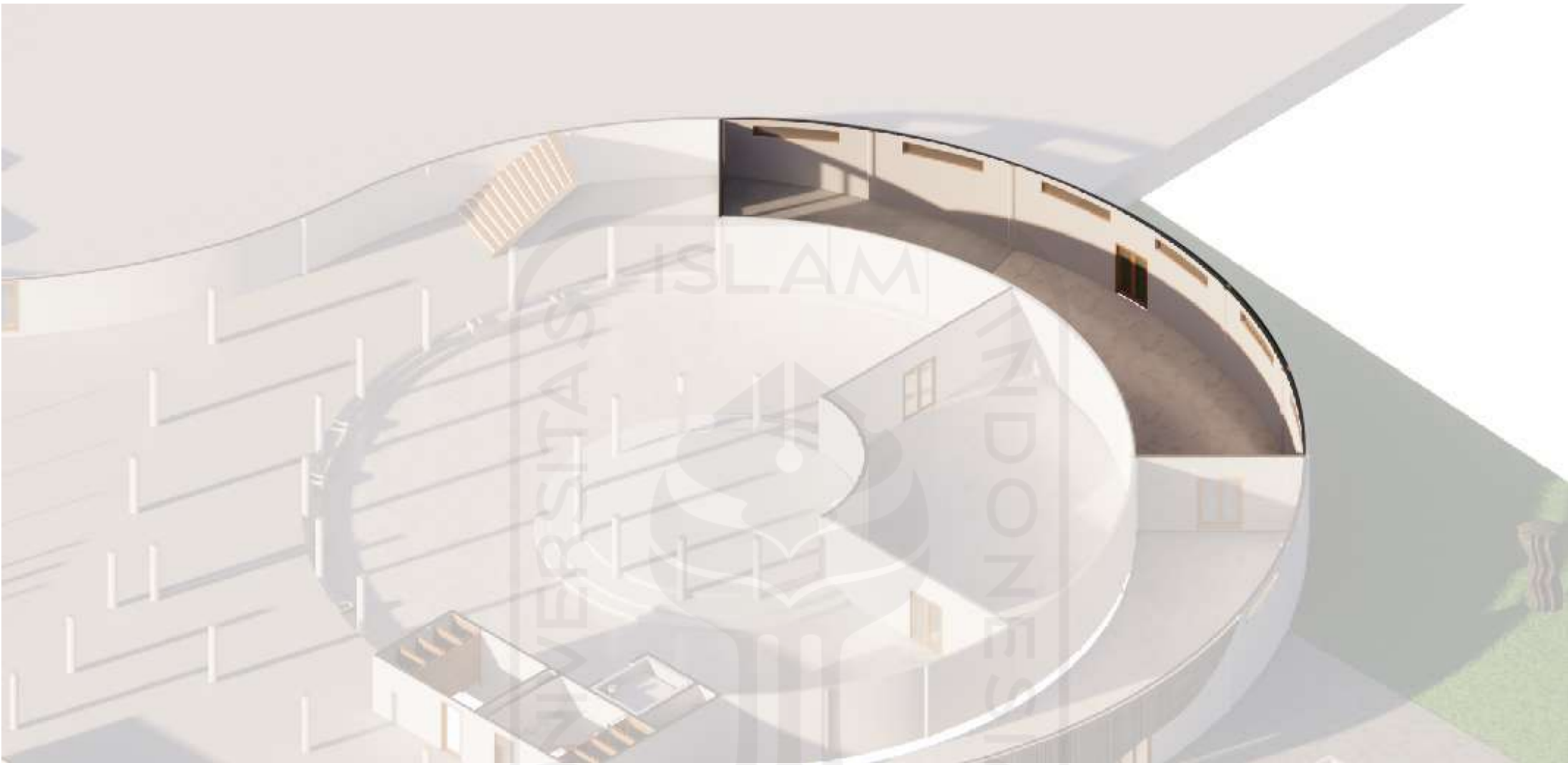


ARTEFACT WALK



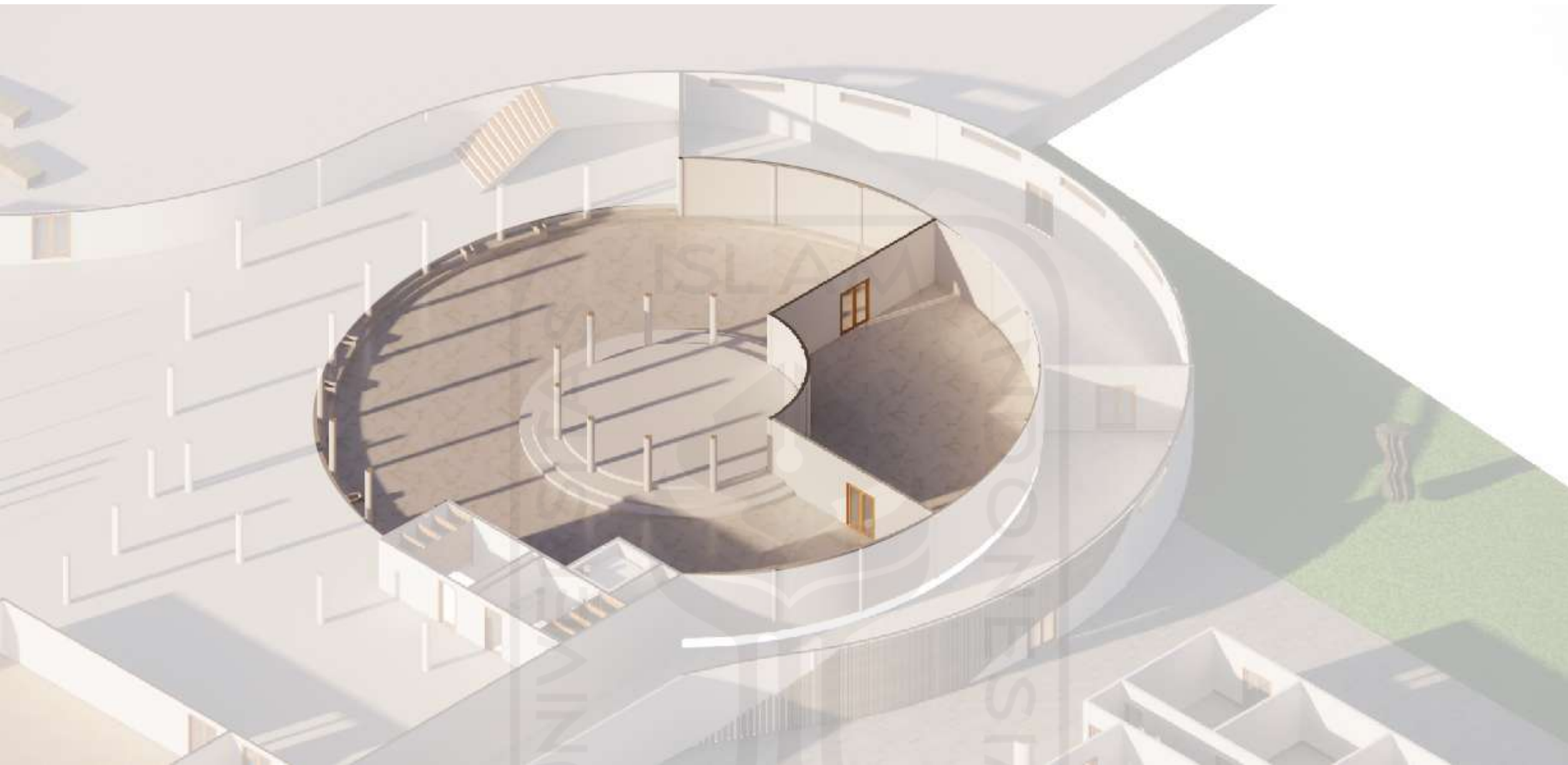
الجمهورية الإسلامية البليزية

GALLERY OF MALIOBORO



الجمهورية الإسلامية اندونيسية

GALLERY OF STRATEGIC AREA AND GALLERY OF FUTURE YOGYAKARTA



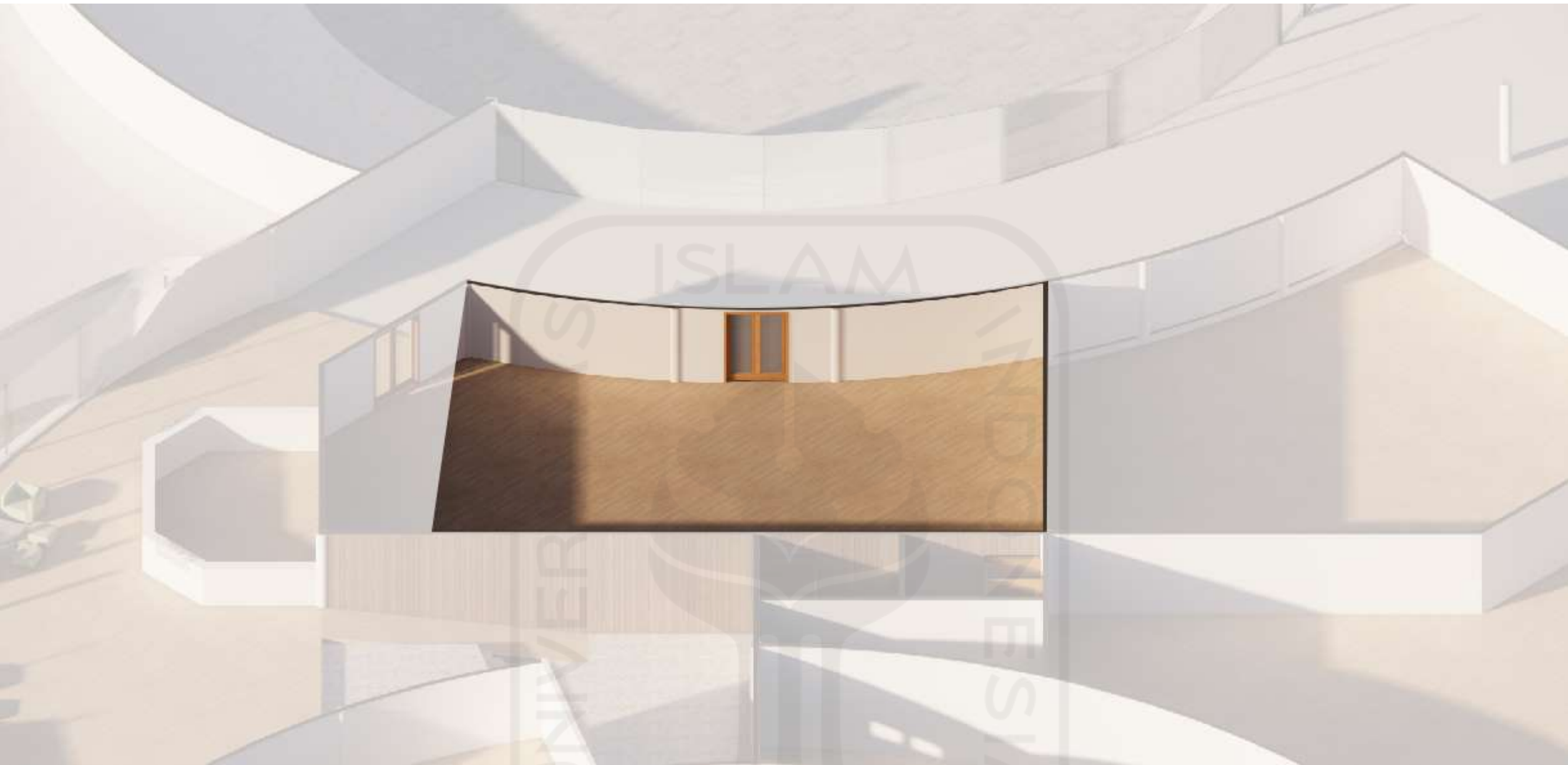
الجامعة الإسلامية
إندونيسيا

GALLERY OF CULTURAL HERITAGE AND CHILDREN MUSEUM



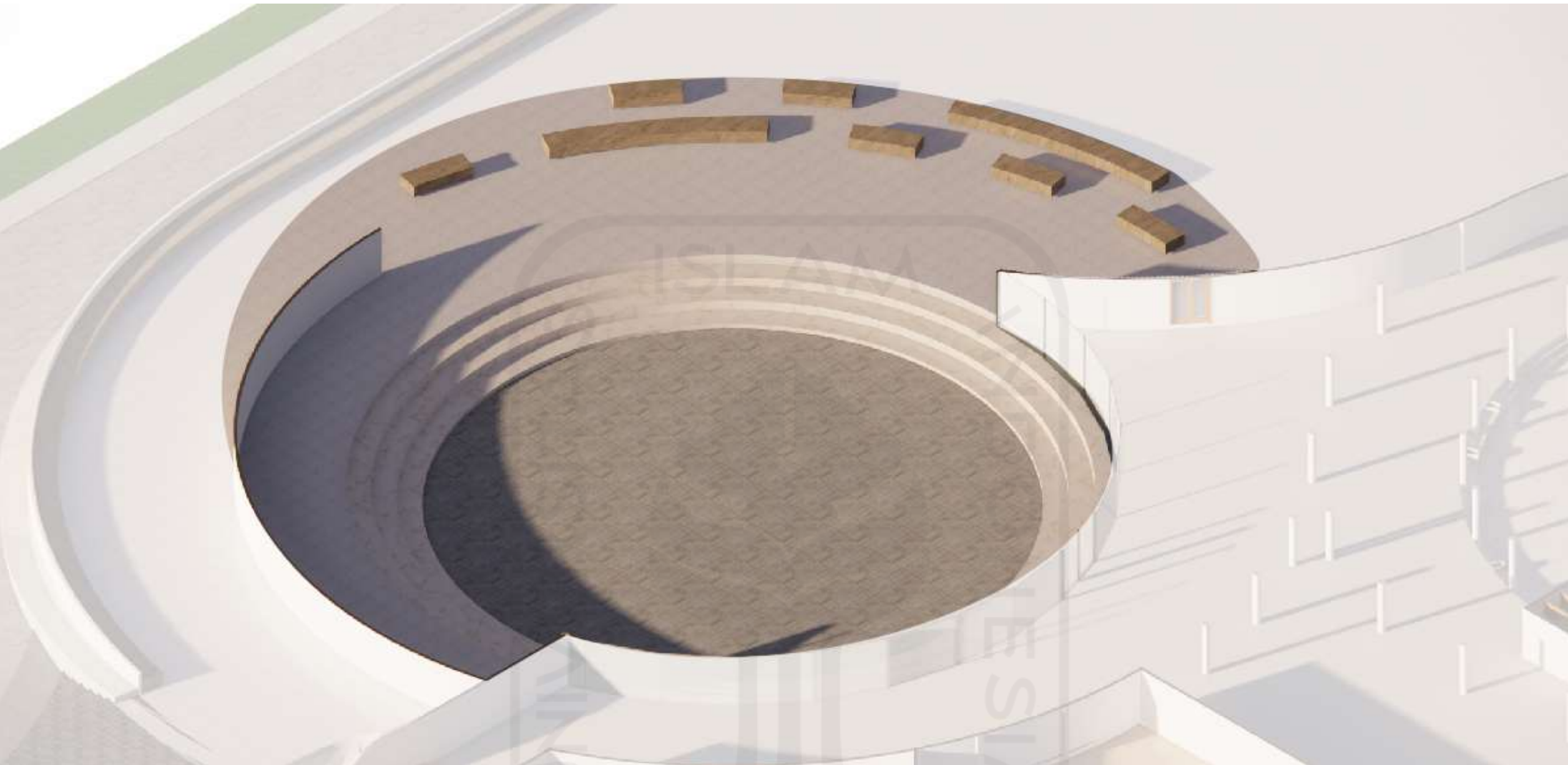
الجمهورية الإسلامية الباندونيسية

ART SPACE



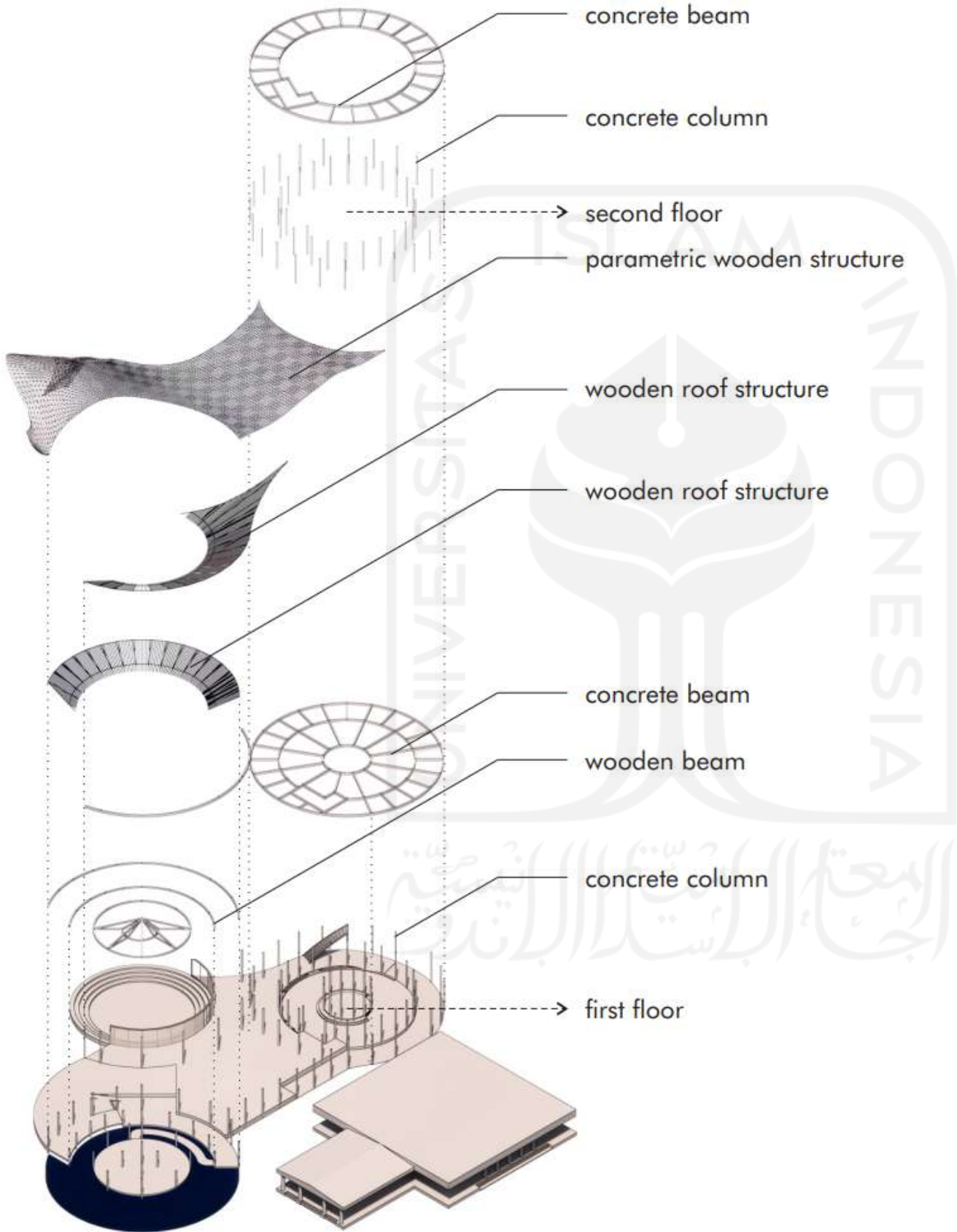
UNIVERSITAS ISLAM INDONESIA
الجامعة الإسلامية
الاندونيسية

AMPHITEATRE AND COMMUNAL AREA



الجامعة الإسلامية
الاسلامية

SCHEMATIC STRUCTURE



ARCHITECTONIC RATHER THAN SCENOGRAPHIC

Emphasizes on the local craftsmanship

ROOF

ROOF
COVERING

LISPLANG AND
ORNAMENTS



NEW IDENTITY OF YOGYAKARTA



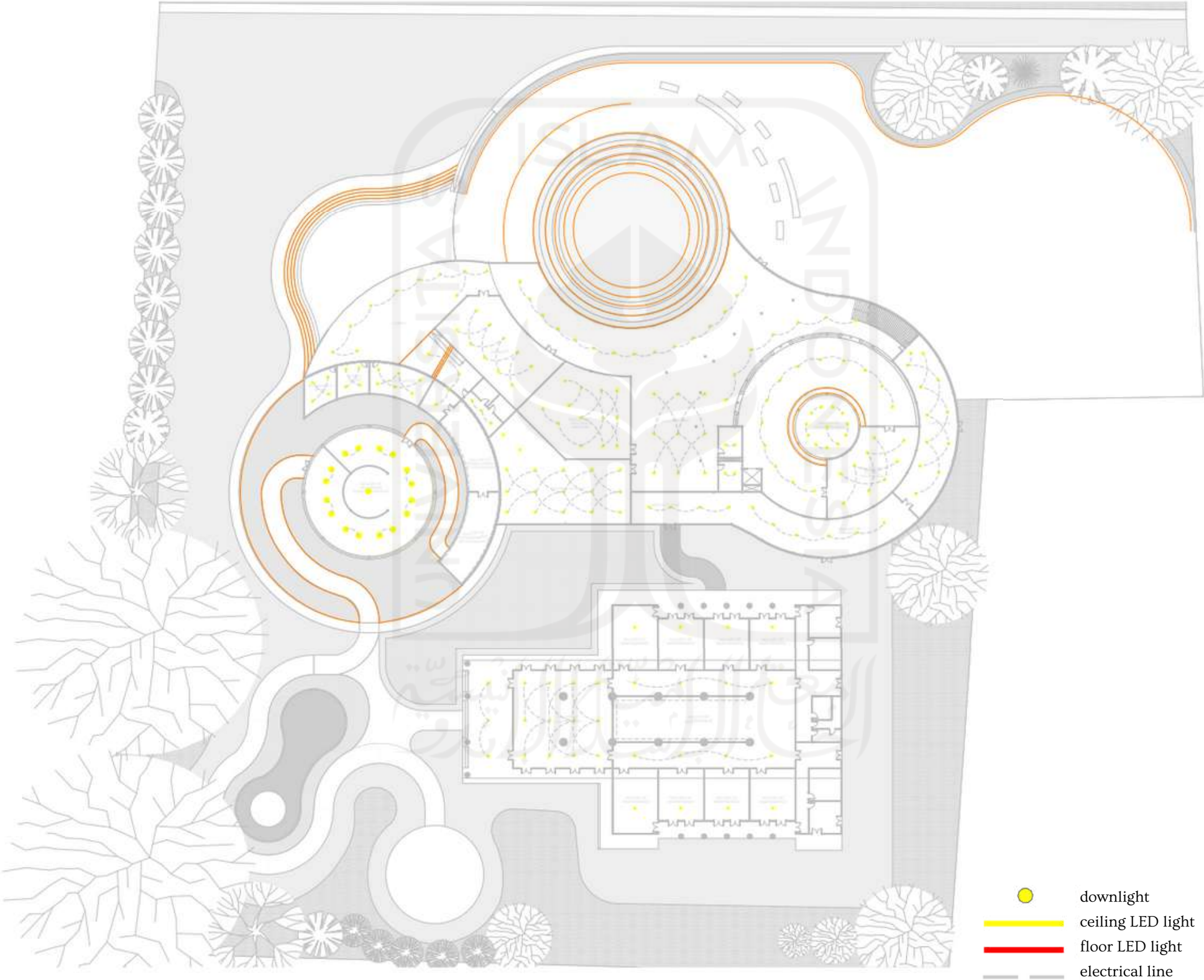
ROOF SHAPE THAT RESPOND TO THE LOCAL CLIMATE

FLEXIBLE FORM THAT STILL EMBRACE THE SURROUNDING

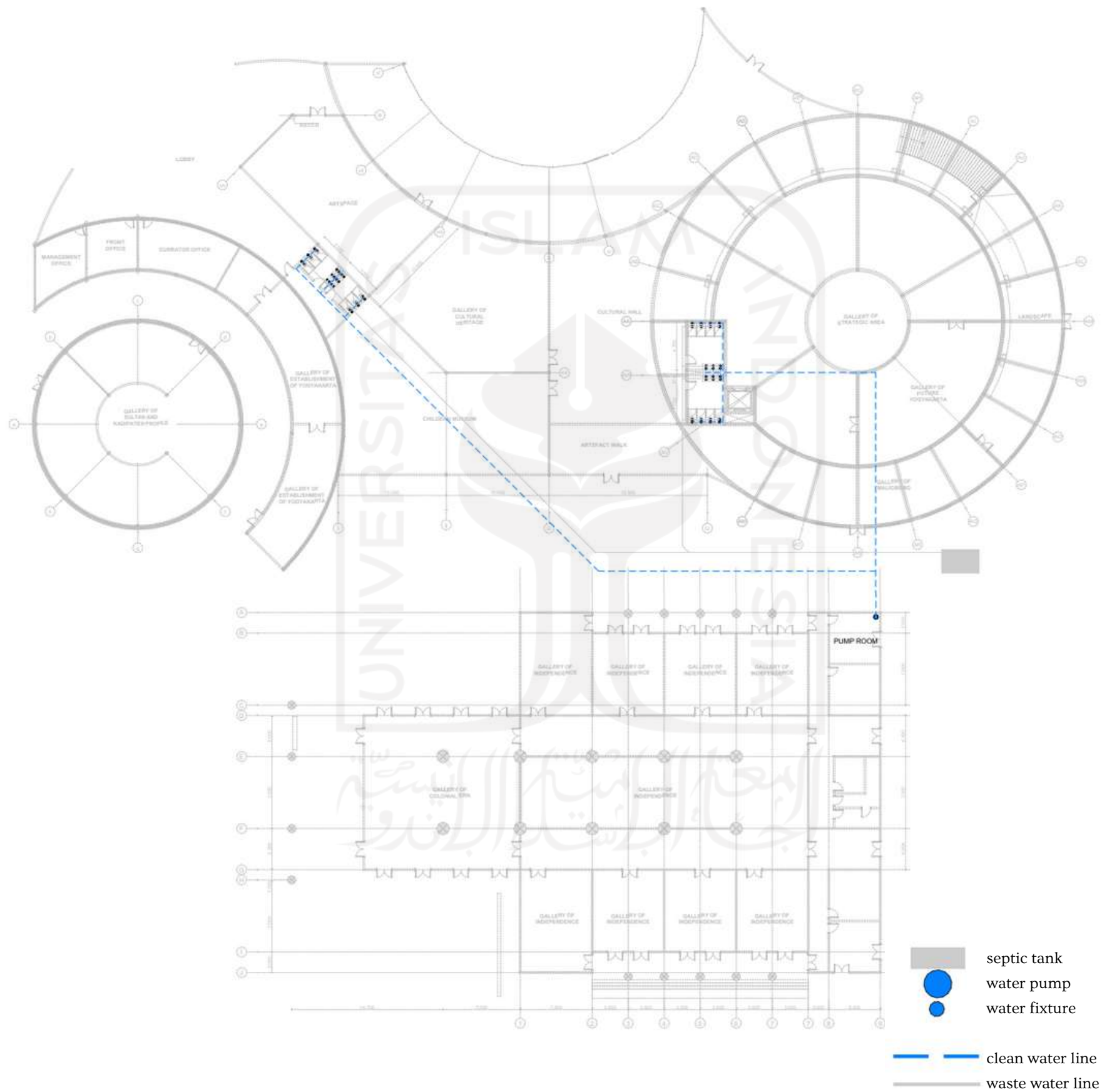
LOCAL MATERIAL

SCHEMATIC INFRASTRUCTURE

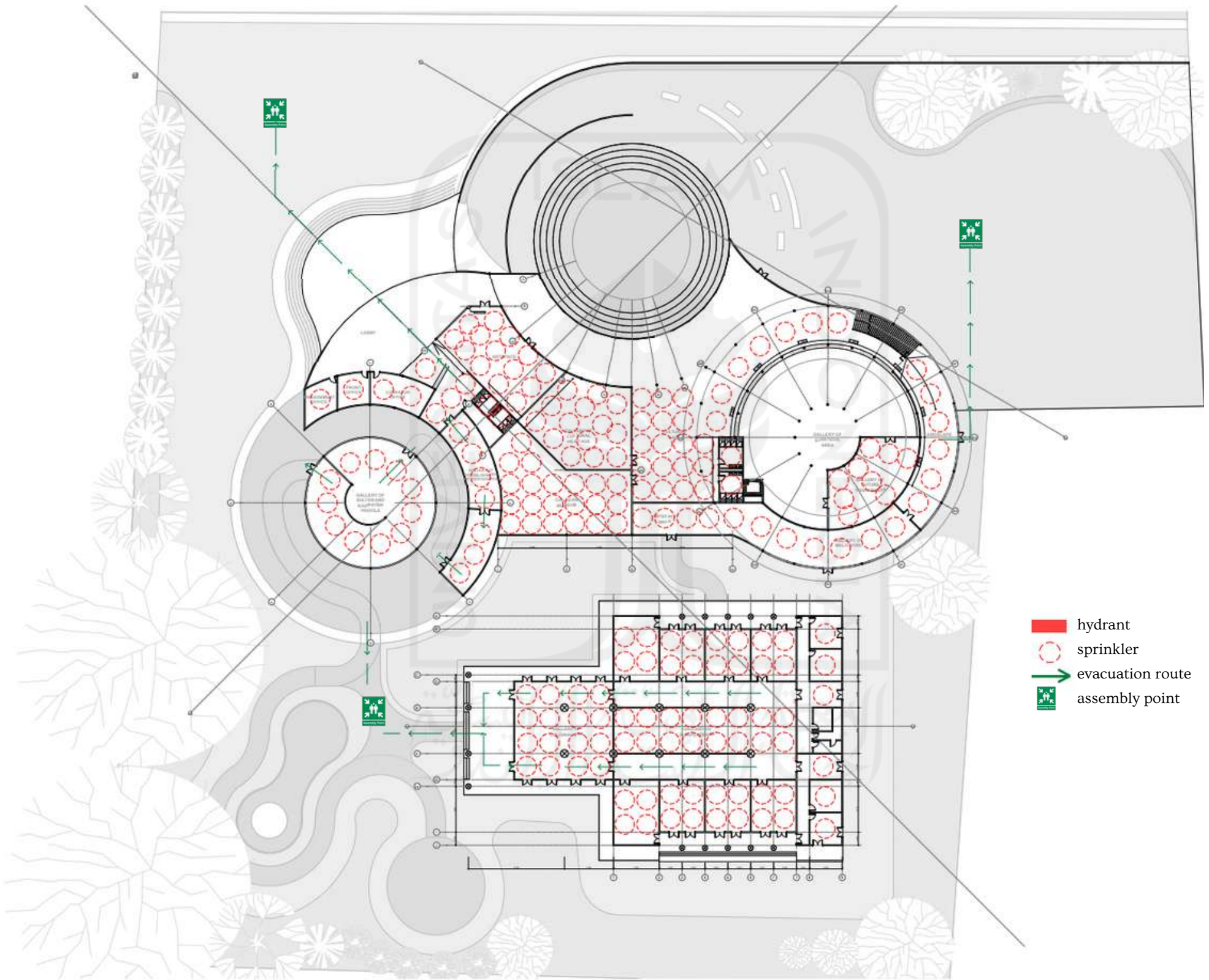
LIGHTING DESIGN



PLUMBING PLAN



EMERGENCY AND SAFETY SCHEMATIC



BUILDING FACADE
NORTHWEST ELEVATION





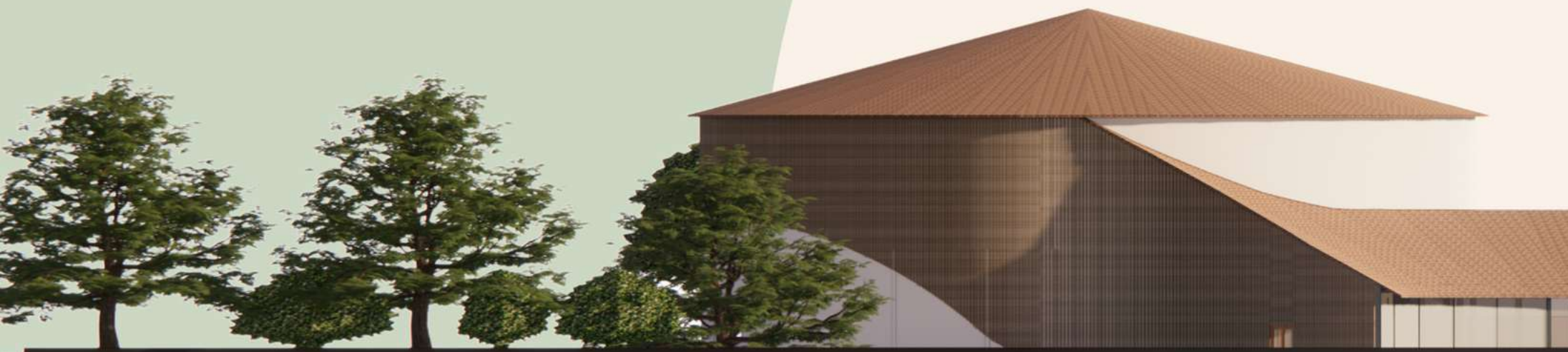
BUILDING FACADE

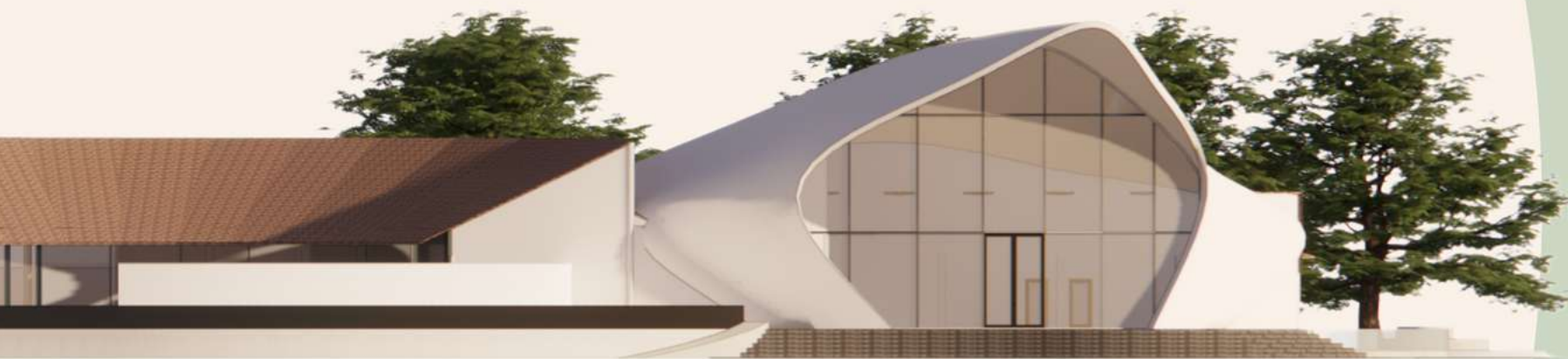
WEST ELEVATION





BUILDING FACADE
NORTH ELEVATION



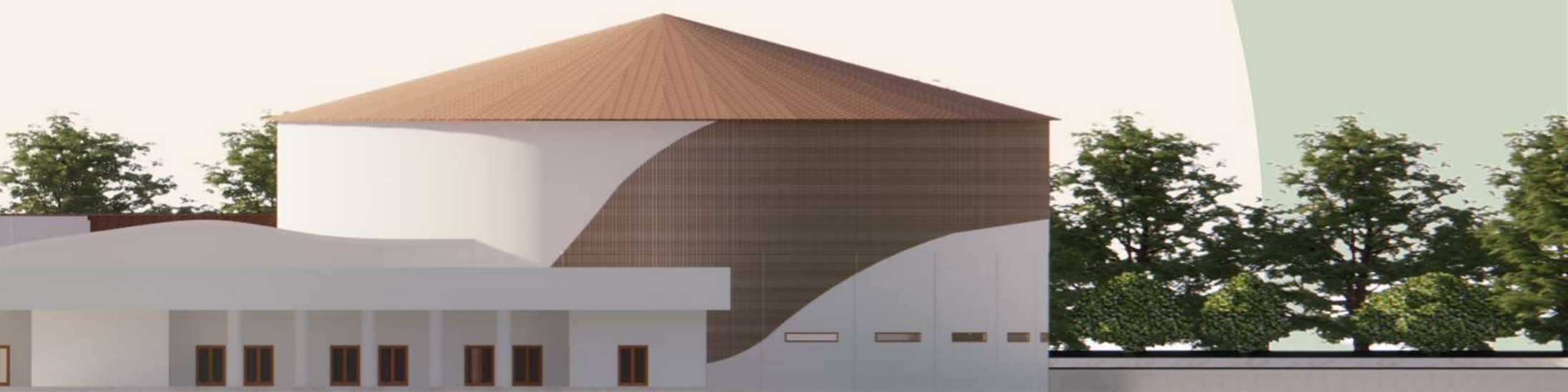


BUILDING FACADE
SOUTH ELEVATION





الجامعة الإسلامية
الاستد بالاندو



BUILDING FACADE

EAST ELEVATION





EXTERIOR SITUATION

ENTRANCE



EXISTING BUILDING



EXTERIOR SITUATION

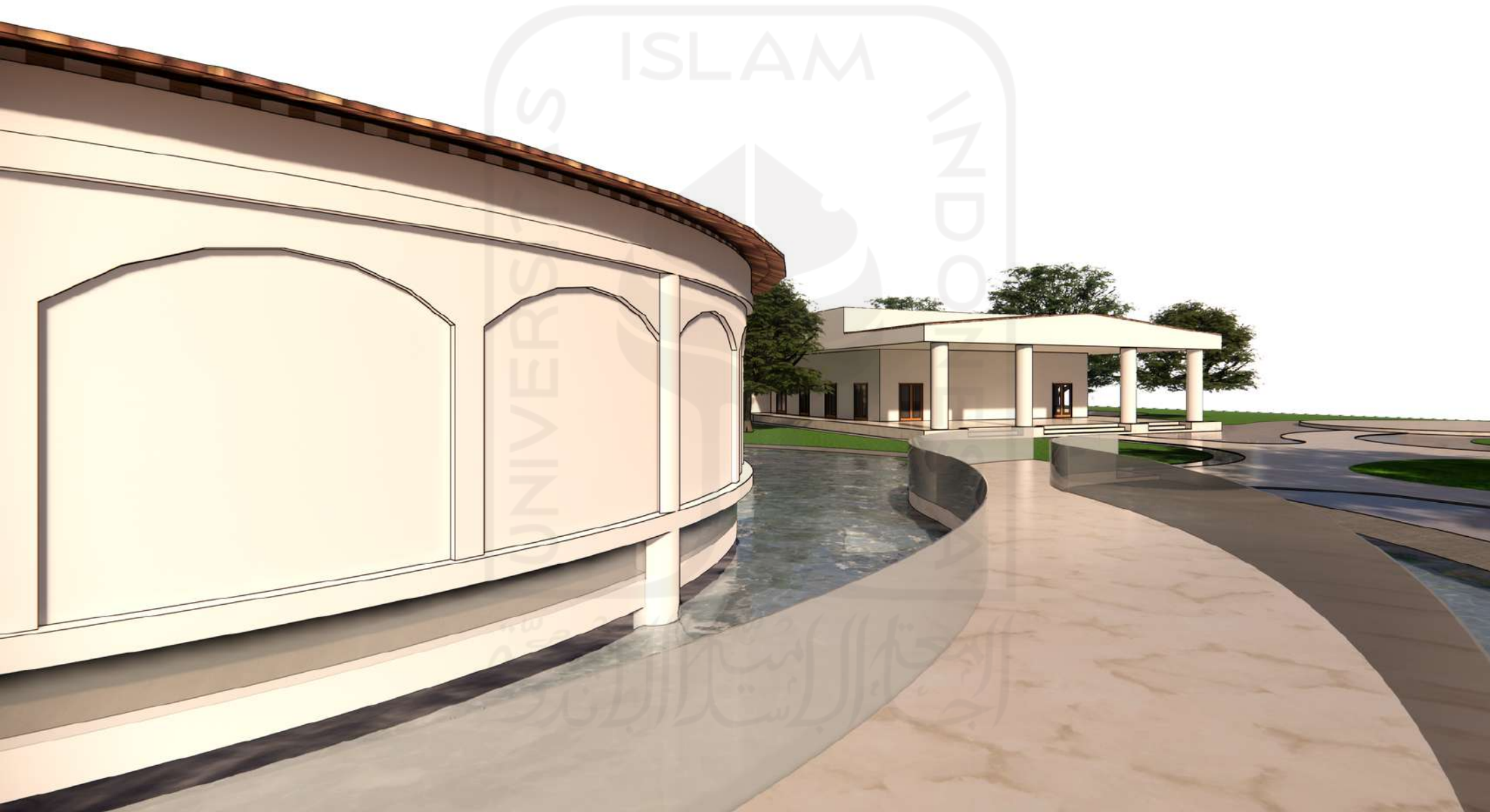
LANDSCAPE



AMPHITEATRE



EXTERIOR SITUATION



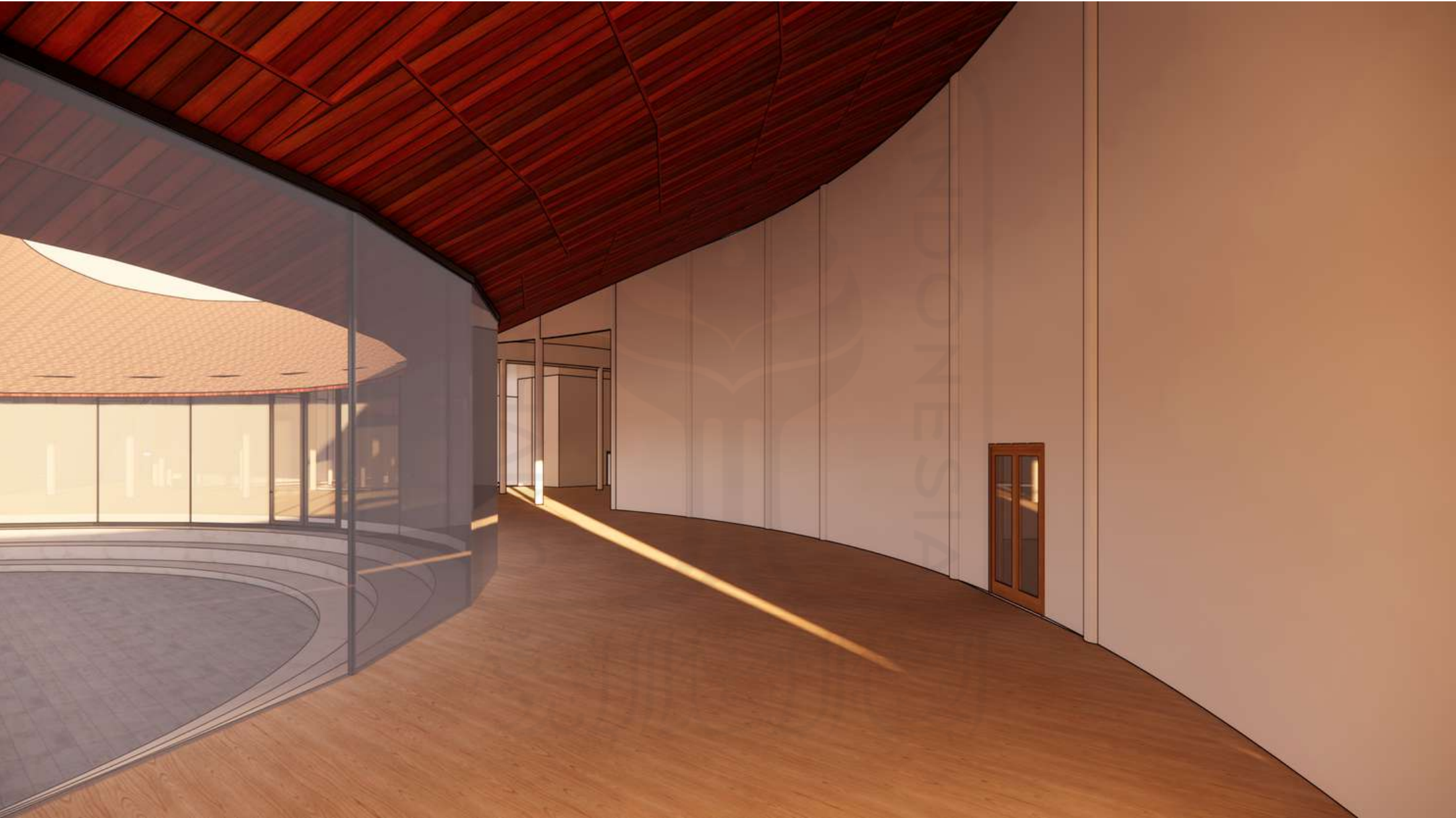
INTERIOR SITUATION



INTERIOR SITUATION



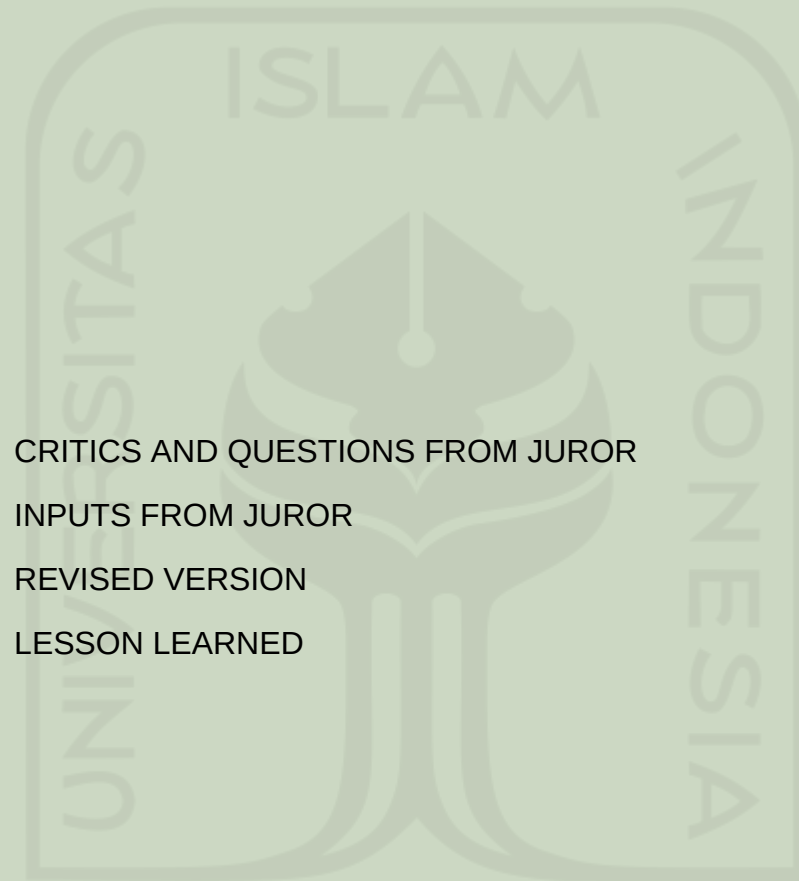
INTERIOR SITUATION





06

EVALUATION AND REFLECTION



CRITICS AND QUESTIONS FROM JUROR

INPUTS FROM JUROR

REVISED VERSION

LESSON LEARNED

الجامعة الإسلامية
الاندونيسية

CRITICS AND QUESTION FROM JUROR

QUESTION

Jury: Noor Cholis Idham, Prof., Ar., S.T., M.Arch., Ph.D. IAI

How your design can answer your problem question?

RESPOND

The problem question in this project consist of general problem and specific problem.

GENERAL PROBLEM

How to design cultural center that can represent the identity of Yogyakarta?

SPECIFIC PROBLEM

- How to represent the identity of Yogyakarta through the building elements?
- How to design place that can be used to educate about the culture of Yogyakarta?
- How to design a place that can be used for community activity?



The identity of Yogyakarta represented by the overall form of the building. It applied the indies architecture style with the touch of modernism. This new form is used to create a new landmark or identity for Yogyakarta.

Other than form, the identity is also represent in the building elements such as roof and the building envelope.

This building consist of several gallery that can be used as education. In the gallery the visitor can see and learn about the history of Yogyakarta.

The building is also consist of communal space. Since it is located in Malioboro which is the most significant public space in Yogyakarta, so it need to facilitate the public needs also.

QUESTION

Jury: Putu Ayu P. Agustiananda, Dr.Ing., S.T., M.A.

Please explain how you applied each of your concepts and developed your designs from the schematic drawing you produced in the comprehensive stage. Were there some considerable changes or not?

RESPOND

There are several changes in the development process of the design from comprehensive stage until the defense stage. It happens because I just discovered some additional facts and information related to the design, one of that is about the regulations governing architectural styles in the Malioboro area.



In the regulation bla bla bla it is stated that the Malioboro area is part of the cultural heritage area which is included in the philosophy of the axis. The regulation states that new buildings in the Malioboro area must use Indies or Chinese architectural styles. While at the comprehensive stage, the design focuses more on the identity of traditional Javanese architecture so adjustments are made.

QUESTION

Please tell us the most critical issue you managed to deal with during the development stage

RESPOND

The most critical issues during the development stage is how to connect the old building (existing DPRD Building) and the new building. The strategy to do that is by using a contrast approach.



The form of the existing building consist of rigid rectangular form



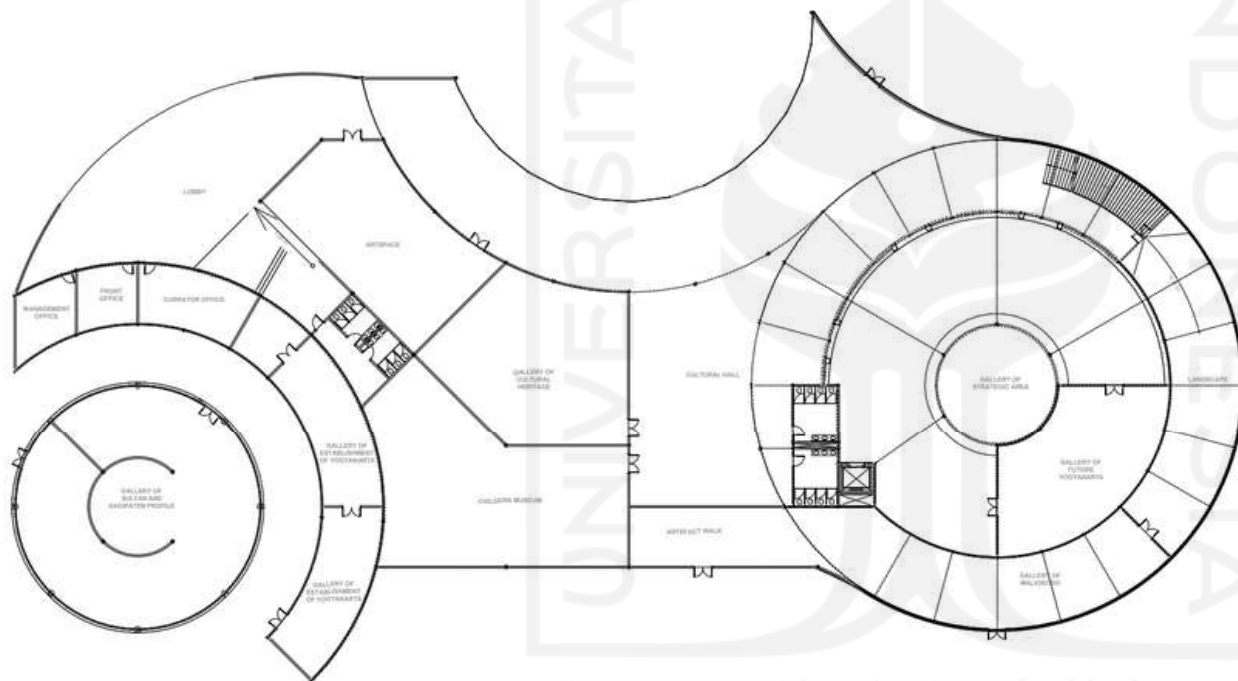
to create contrast between the old and the new, the form of the new building is using more flowy and circular form.

QUESTION

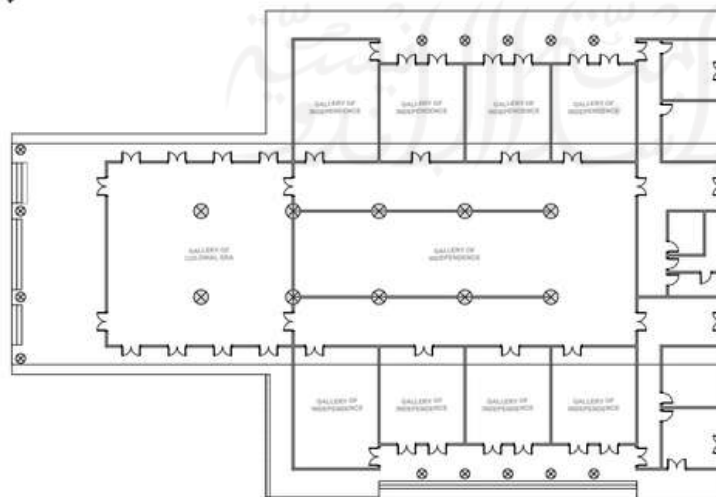
Please clarify the spatial arrangement in interior and/or exterior that respond to culture of building or human behaviour.

RESPOND

The spatial arrangement is designed based on characteristic of each story or gallery. The entrance designed to be open and grandeur to create a welcome impression. Then, the visitor will be directed to the first gallery, in this gallery the visitor will firstly entering the dark room and then slowly going to the more bright room with LCD wall to give an impression of entering a new world. This area is the gallery of the establishment of Yogyakarta and gallery of landscape. The design for the room is using flowy form to increase the curiosity of the visitor. The next journey is by going out from the building.



The next stage is entering the gallery of sultan and kadipaten profile. This gallery is designed in separated building to give a respect to the sultan and kadipaten. After that the visitor will be directed again to the dark room with LCD. This room is the gallery of colonial and independence era. It is designed with subdeud ambience to give a deep understanding about the events on that era.



The next stage is the gallery of the future, in this gallery the visitor will be asked to reimagine the future of yogyakarta. An then, the next destination is going back to the present which is the communal area and contemporary art space

QUESTION

Please clarify the result of your exploration of building forms and/or interior design with aesthetic consideration.

RESPOND

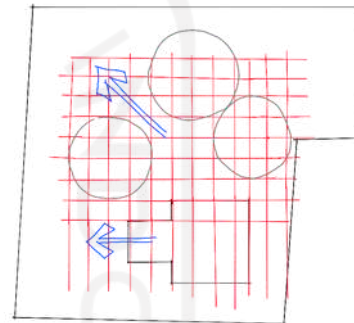
The building forms were firstly designed by creating grid on the site based on the existing building. Then the main form was decided to be put in the grid. In this case the main form is the circle. It is because the main consideration is to create a contrast between new and old. The contrast approach used as a mark of the time, so that there is no history falsification in that place.

1



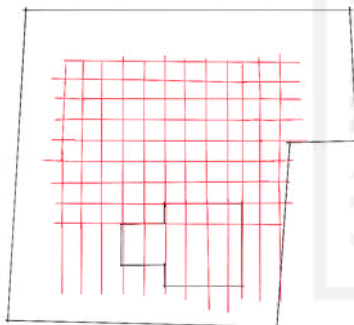
EXISTING SITE AND BUILDING

4



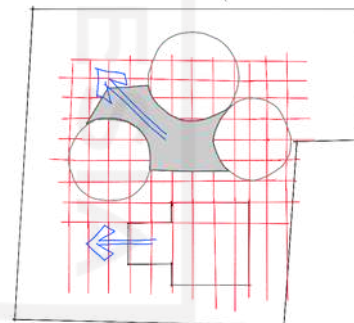
BUT THE BASIC FORM

2



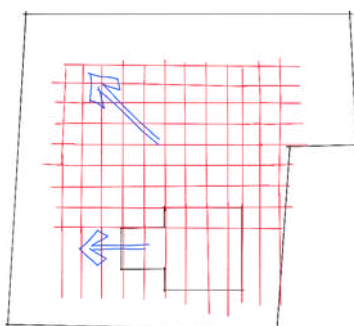
CREATE GRID LINES BASED ON THE EXISTING BUILDING

5



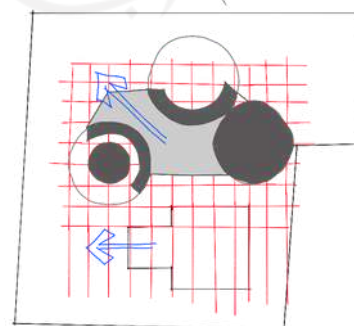
CONNECTING EACH FORM

3



SET THE DIRECTION OF THE FACADE

6



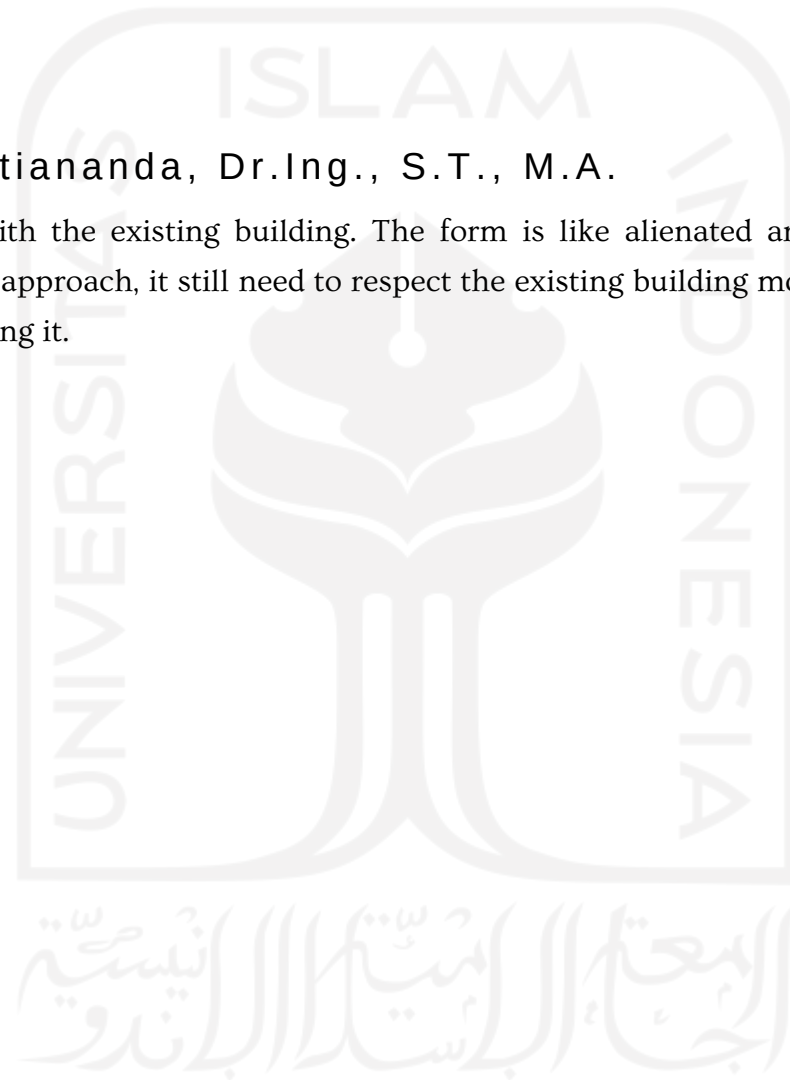
INPUTS FROM JUROR

Jury: Noor Cholis Idham, Prof., Ar., S.T., M.Arch., Ph.D. IAI

The design haven't really show the identity of the Yogyakarta. The form which uses circle plan is not suitable in tropical country, even though it already used sloped roof but it still not enough.

Jury: Putu Ayu P. Agustiananda, Dr.Ing., S.T., M.A.

The design seems very different with the existing building. The form is like alienated and not harmonize with the existing building. Even if it is using contrast approach, it still need to respect the existing building more. The new building seems backing the old building rather than respecting it.



REVISED VERSION

JOGJA PLANNING GALLERY





SPATIAL CONFIGURATION

MASSING CONCEPT

FACADE EXPLORATION

SITE CONNECTION

- BUILDING ADAPTATION
- BUILDING CONFIGURATION
- USER FLOW

SCHEMATIC FLOOR PLAN

- SPACE EXPERIENCES

BUILDING FIGURE AND FACADE DESIGN

SCHEMATIC INFRASTRUCTURE

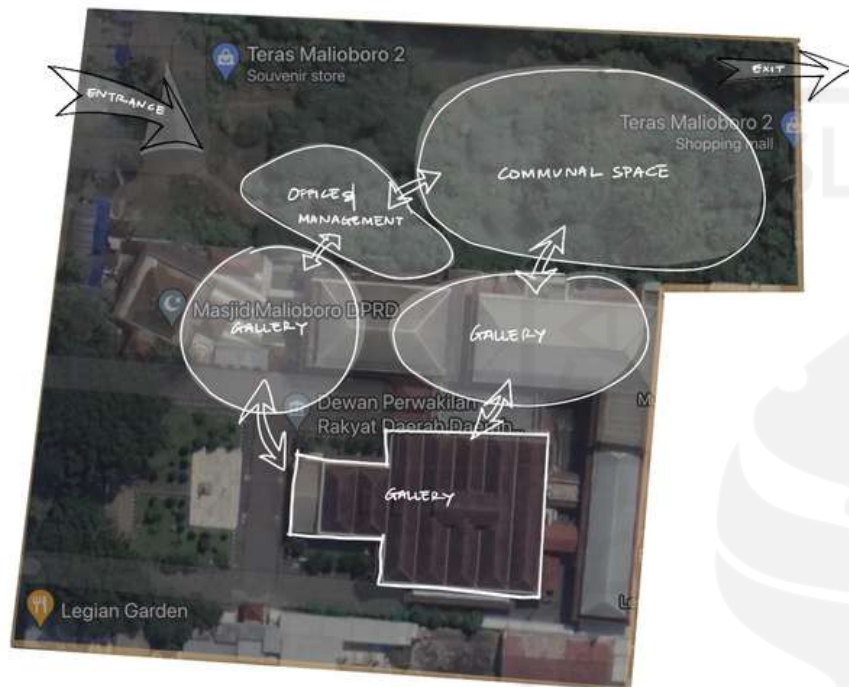
ACCESSIBILITY

BUILDING SAFETY

Based from the inputs and critics from juror, there are several design that need to be revised. The critics mostly notes on the form and facade of the design.

SPATIAL ORGANISATION

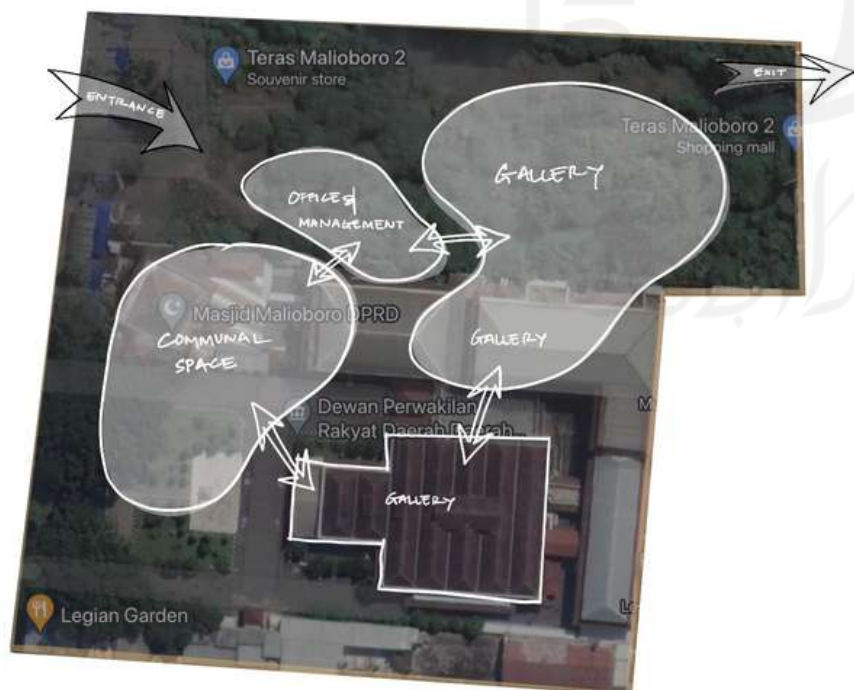
BEFORE



The spatial organization of the revised design is not really different from the previous design. The entrance is still from Malioboro street and the exit is in Mataram street.

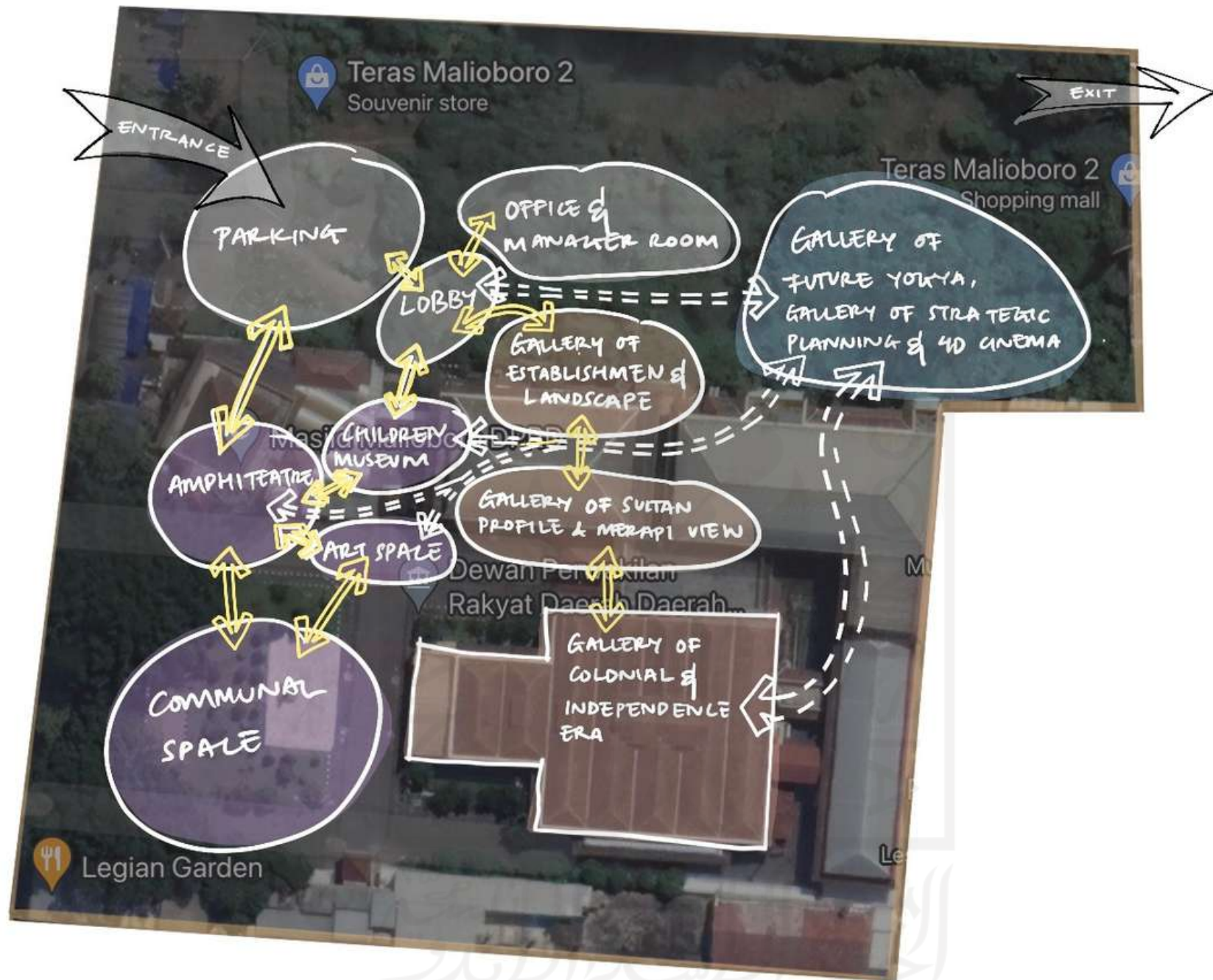
The location of the lobby and office space located near the entrance of the site, it is applied so that the visitor can easily access the building. After the visitor enter the lobby, they will directed to the functional area such as gallery and communal area.

AFTER



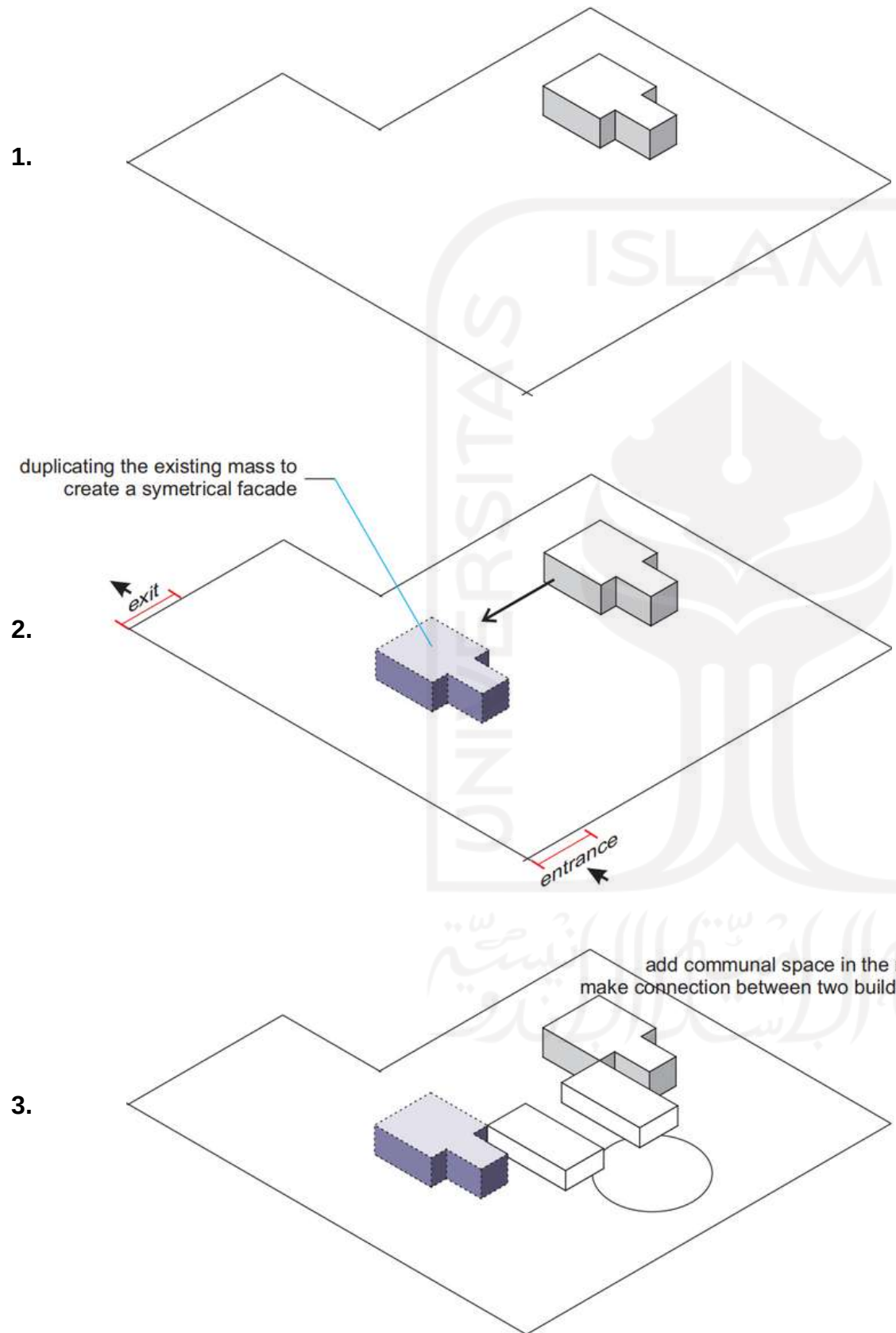
In the revised design, the location for the communal space is moved in the west part of the site. To be exact, it will be located in between the old and the new building and also in the front of the old building to respect the old building more.

SPATIAL ORGANISATION



The detailed spatial organization is arranged based on the timeline. The visitor will firstly enter the lobby, and then they will be directed to the gallery of the past Yogyakarta. The gallery of the past consists of gallery of establishment of Yogyakarta, gallery of landscape, gallery of Sultan and Kadipaten profile, gallery of colonial era, gallery of independence era, and artefact walk. The visitor then will be asked to reimagine the future of Yogyakarta by directing them to the gallery of the future. The gallery of the future consists of gallery of Malioboro, gallery of strategic planning, gallery of future Yogyakarta, and gallery of cultural heritage. After passing the gallery of past and future, the visitor will be brought back to the present area which consists of communal area, amphitheater, Merapi view, children museum, and contemporary art space.

MASSING CONCEPT



YOGYAKARTA ARCHITECTURE

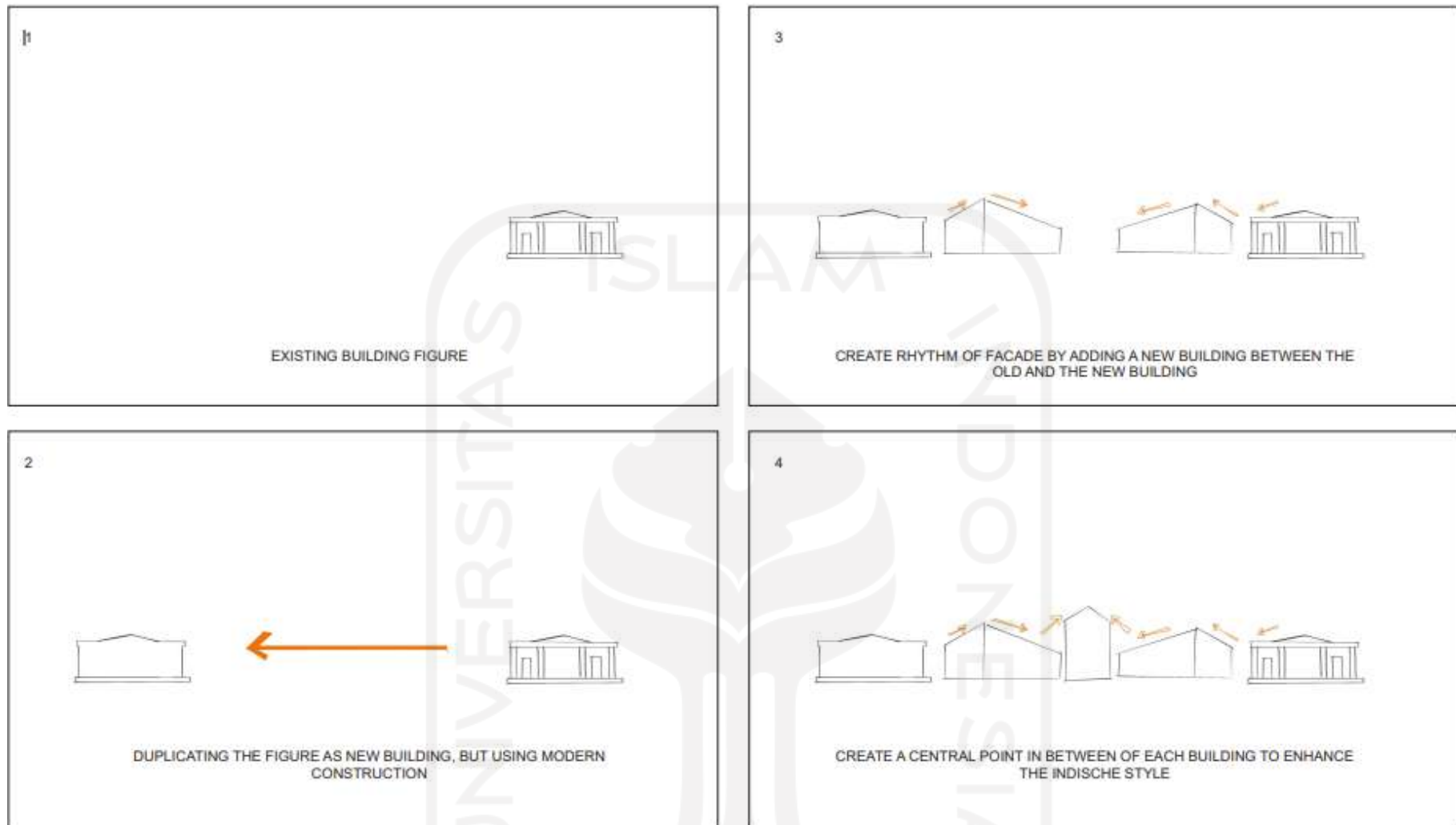
There is an existing building inside the site location. The existing building is the former of DPRD building that has Indies architecture style.

INDIES STYLE

There are some characteristic that represent the indies architecture style; symmetrical form, the use of horizontal and vertical element that has the same strong, using tropical construction (roof configuration, air circulation, natural light, and rain protection)

FACADE EXPLORATION

STRATEGY ON HOW TO ENHANCE THE IDENTITY OF PLACE THROUGH ARCHITECTURE



The exploration of the facade is following the characteristic of Yogyakarta Indies architecture which consist of symmetrical, horizontal, and vertical elements that has the same strong, adaptation to the tropical climate (roof shape, rain protection, natural light, and ventilation).

The facade is explored with respect to the existing building in mind. However, there will be several new functions that will be included. Therefore, the design will apply several building masses so that the original building isn't drowning inside the new building(s) appearance.

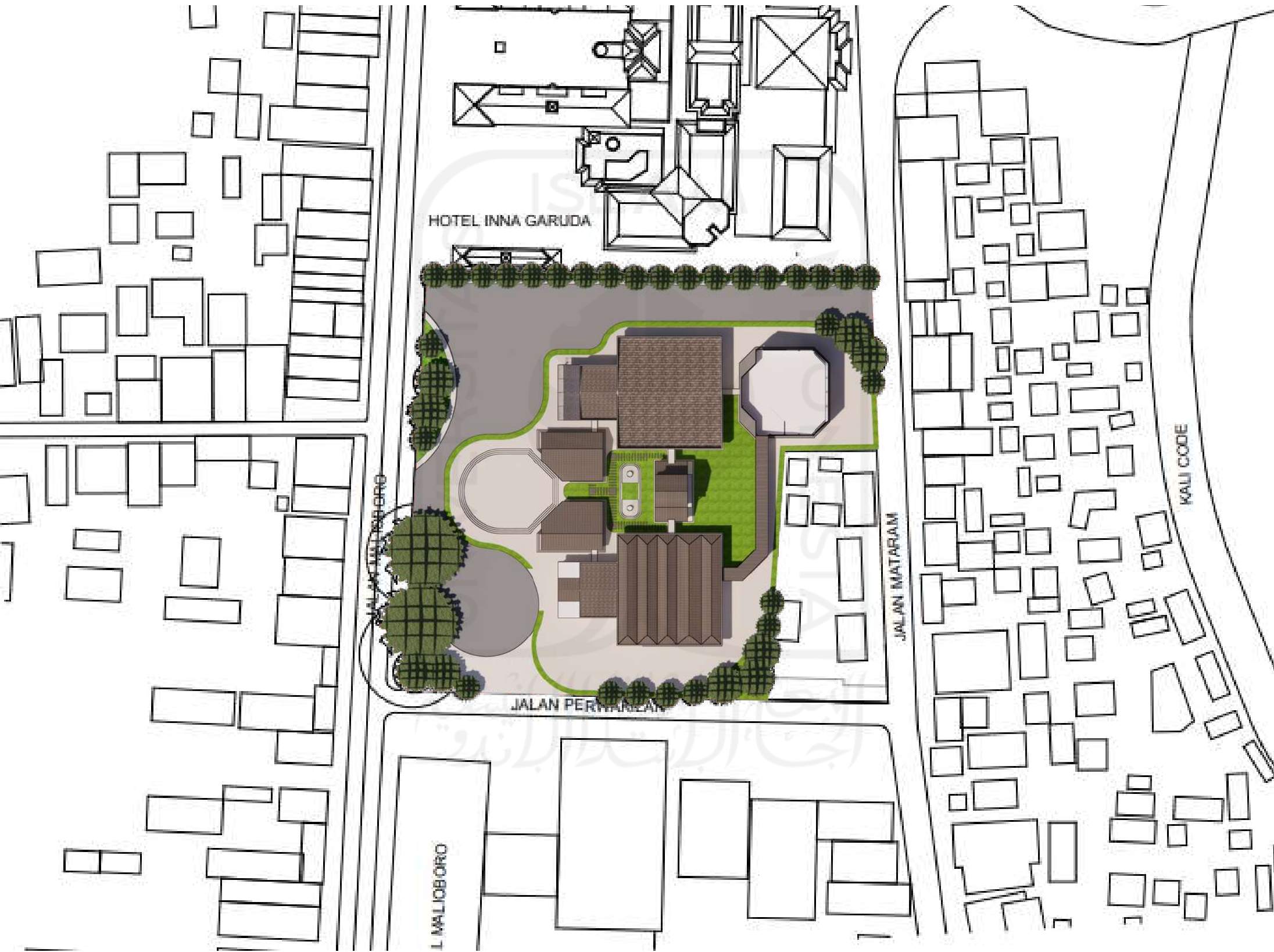
Considering the symmetrical layout that the existing building has, the building masses will be arranged in such a way as to create a symmetrical composition between them. On the opposite side where the existing building is located will be placed new building masses that will mimic the existing building's size and overall shape (2). This new building will be designed to be modern to create contrast and to distinguish between the heritage building and the addition.

In between the previously mentioned building masses, another twin building masses will be placed them to create a rhythm for the overall appearance (3). This is done by designing masses that are having slope roofs. This sloped roof is used to direct the eye to the former building masses. And to blend the 4 buildings, the lowest slope of the additional building is designed to be lower than the previous 2.

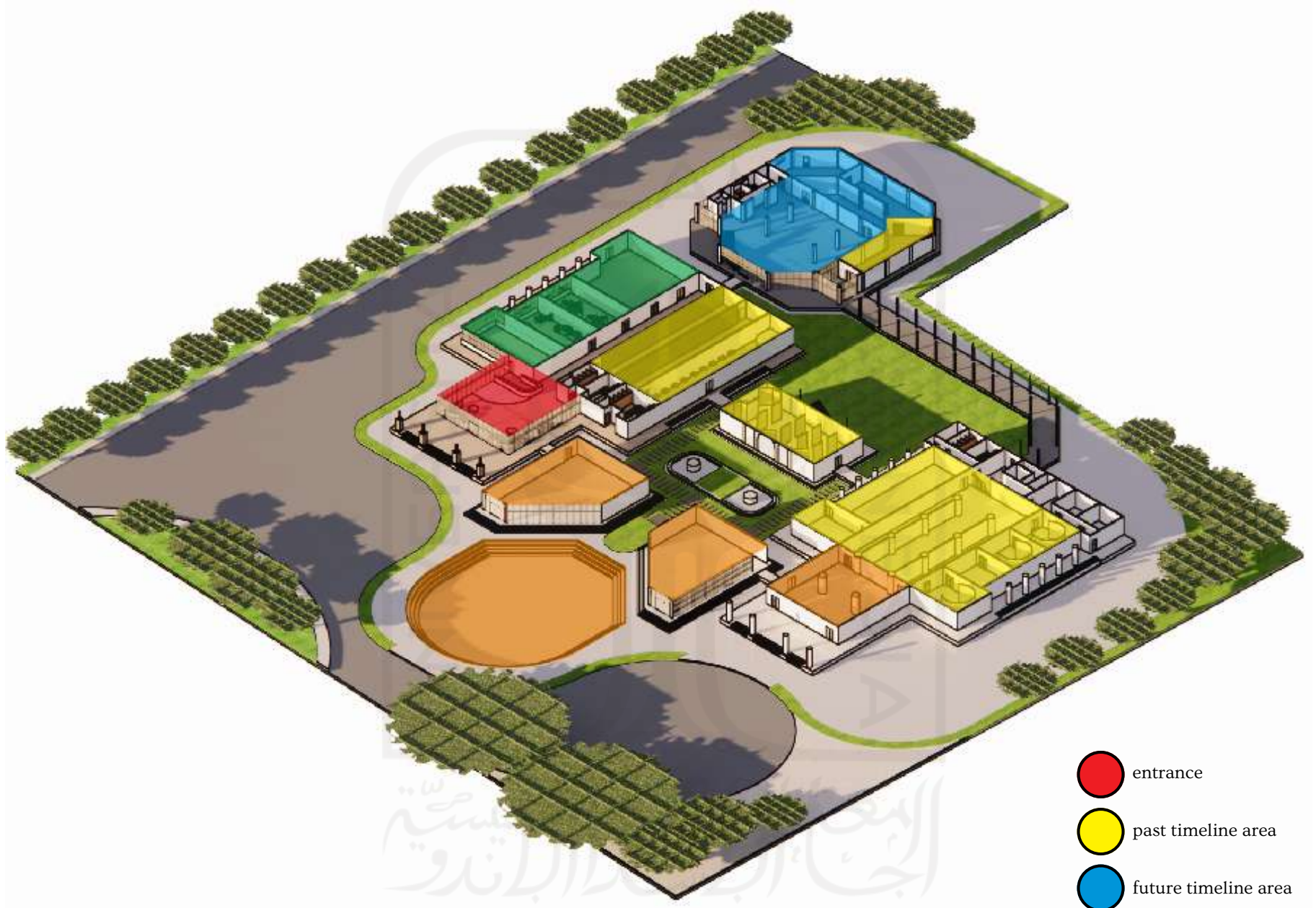
To tie everything together, a building mass is added in the middle of the composition of the facade (4). This is done to create a central point and enhance the indische style to it. Since this building will be placed further back on the site (to better accommodate the building access' flows), the building is designed higher than the others. This is done to giving more emphasize to the overall view of the facade composition.



URBAN CONNECTION



SITE CONNECTION
SPACE CONFIGURATION



- entrance
- past timeline area
- future timeline area
- present timeline area

SPACE CONFIGURATION

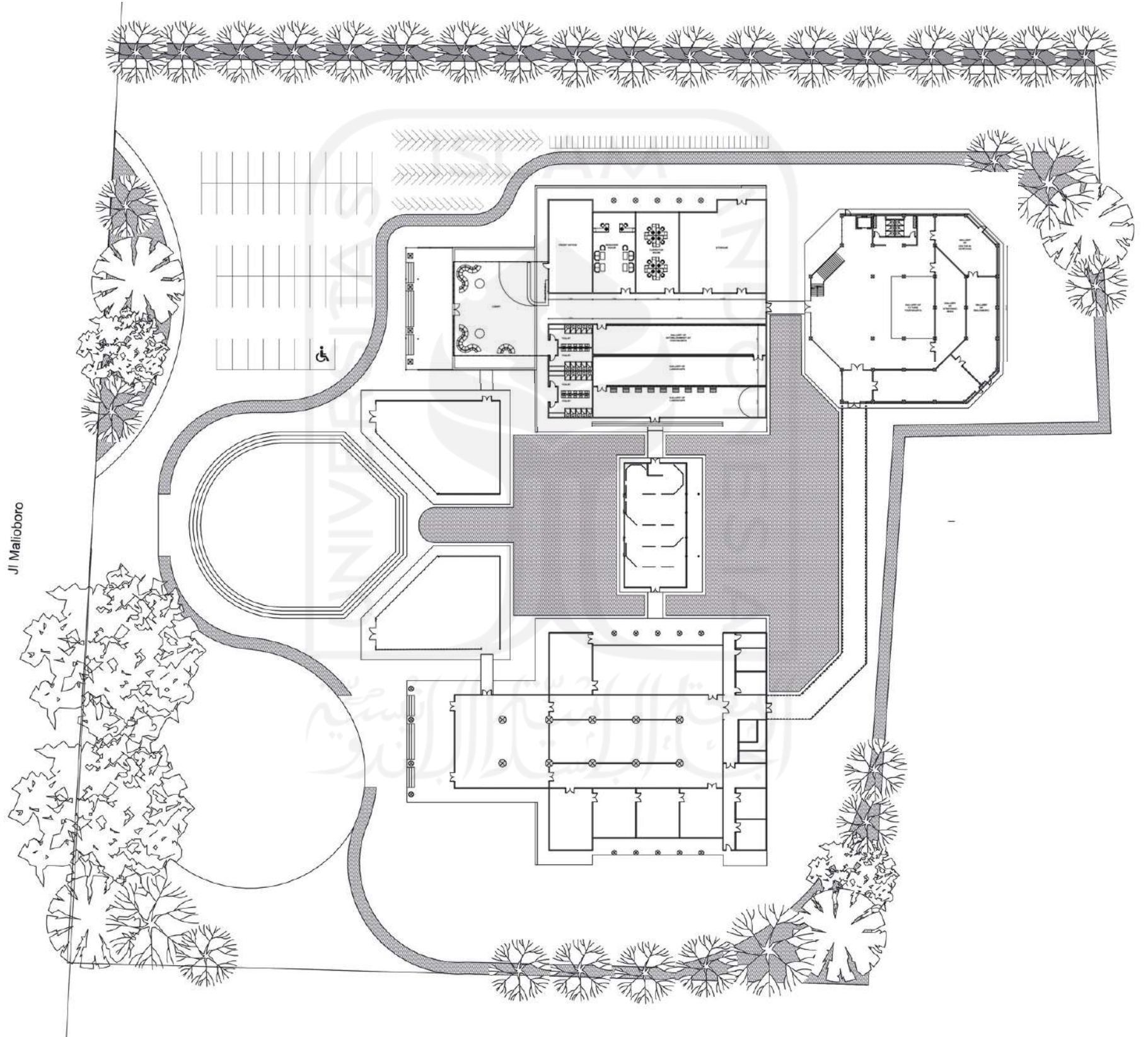


1. LOBBY
2. FRONT OFFICE
3. MANAGER ROOM
4. CURRATOR ROOM
5. STORAGE
6. GALLERY OF ESTABLISHMENT OF YOGYAKARTA
7. GALLERY OF LANDSCAPE
8. GALLERY OF SULTAN AND KADIPATEN PROFILE
9. GALLERY COLONIAL ERA
10. GALLERY OF COLONIAL
11. ART SPACE
12. GALLERY OF INNDEPENDENCE ERA
13. SERVICE ROOM
14. ARTEFACT WALK
15. GALLERY OF MALIOBORO
16. GALLERY OF CULTURAL HERITAGE
17. GALLERY OF STRATEGIC PLANNING
18. GALLERY OF FUTURE YOGYAKARTA
19. CHILDREN MUSEUM
20. AMPHITRE
21. 4D CINEMA
22. MERAPI VIEW

USER FLOW

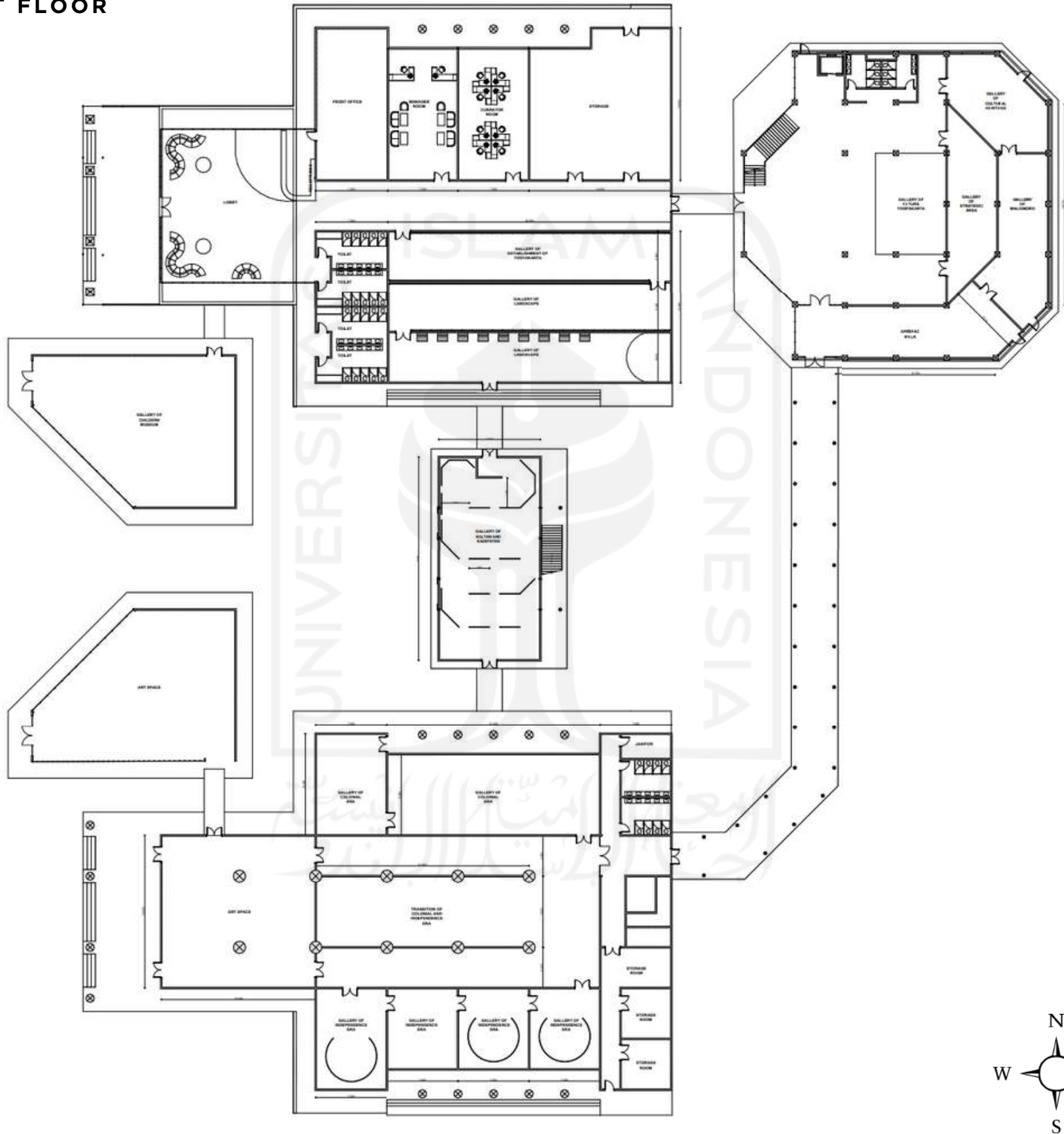


SCHEMATIC SITE PLAN

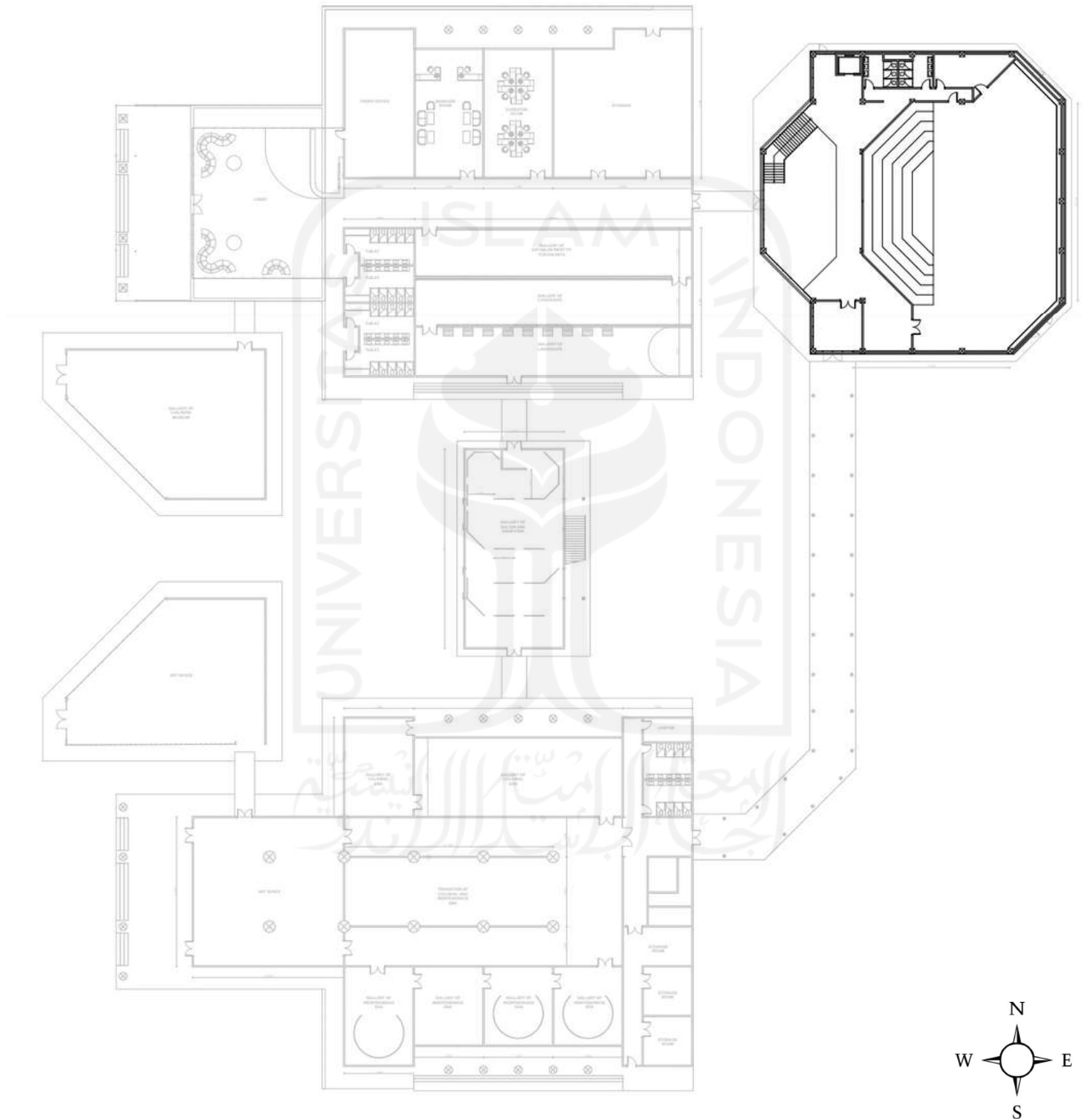


SCHEMATIC FLOOR PLAN

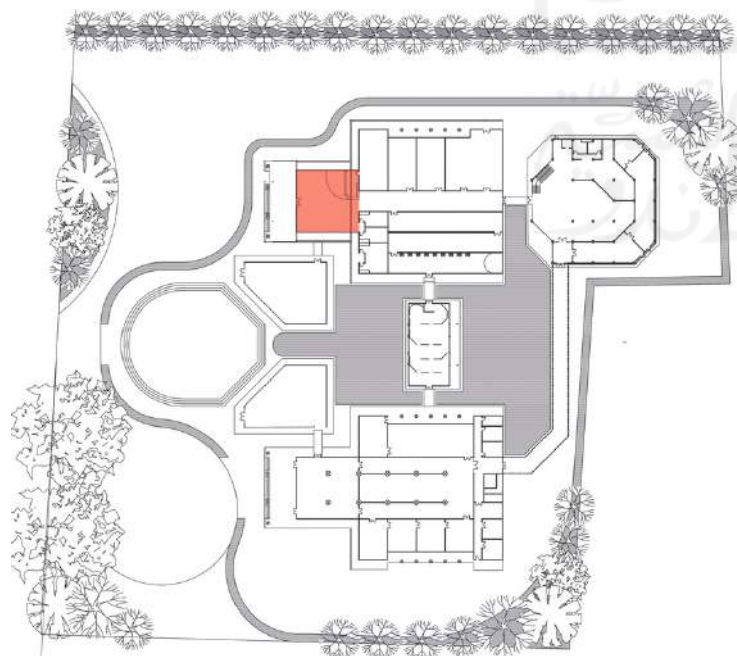
FIRST FLOOR



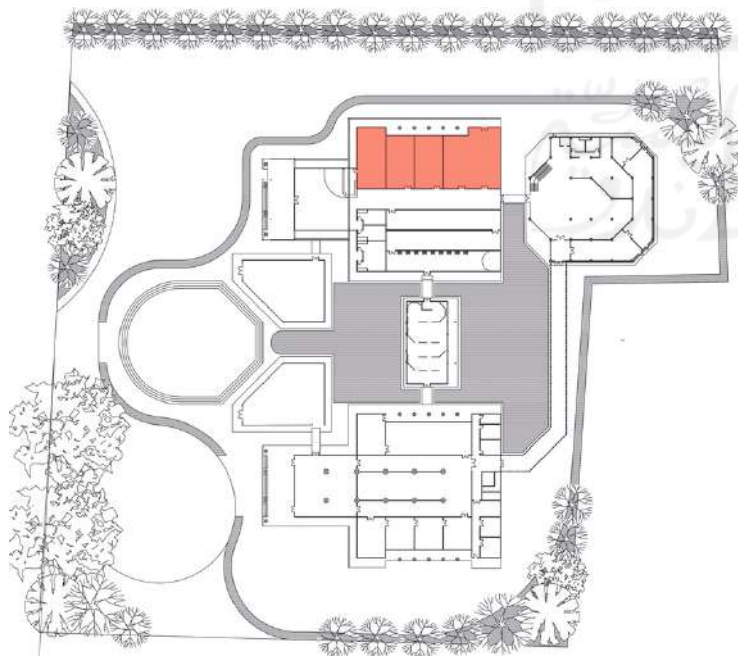
SECOND FLOOR



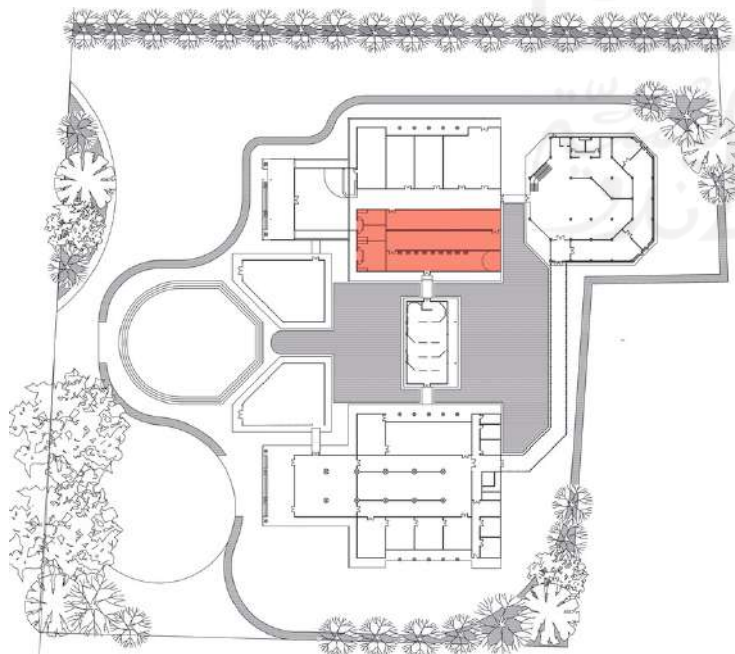
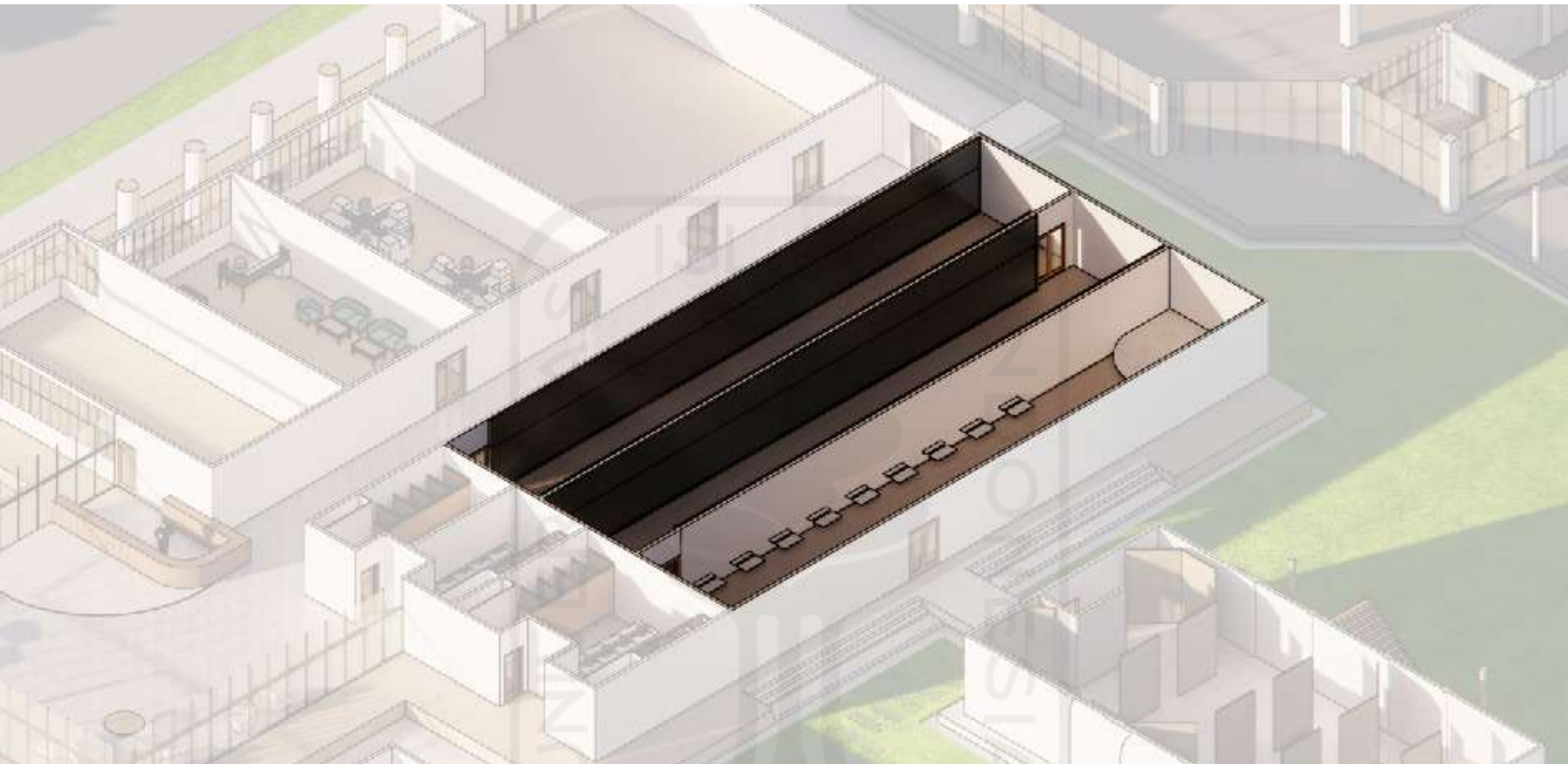
LOBBY AND RECEPTIONIST



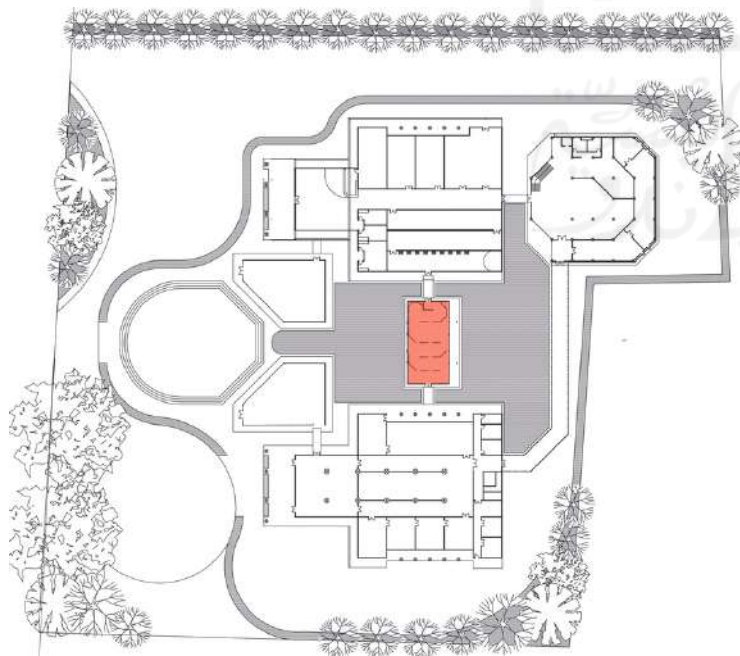
OFFICE



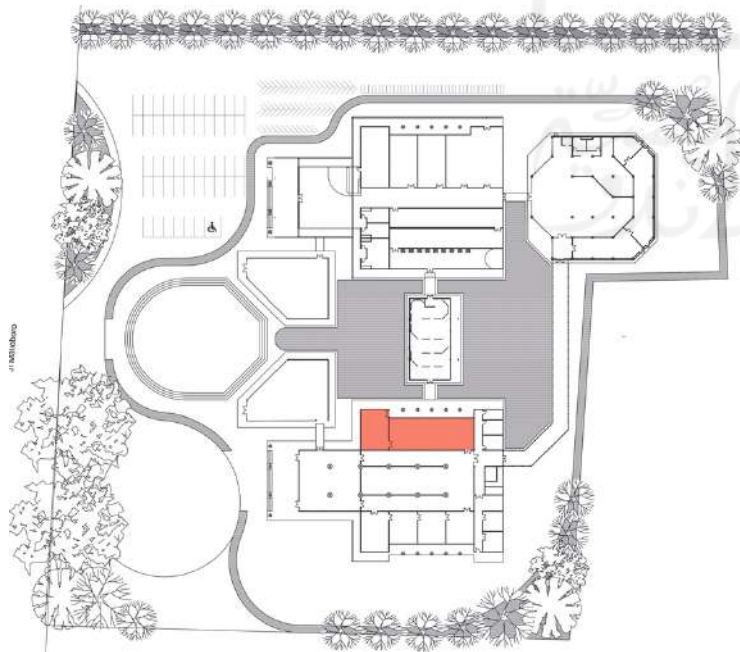
GALLERY OF ESTABLISHMENT OF YOGYAKARTA AND GALLERY OF LANDSCAPE



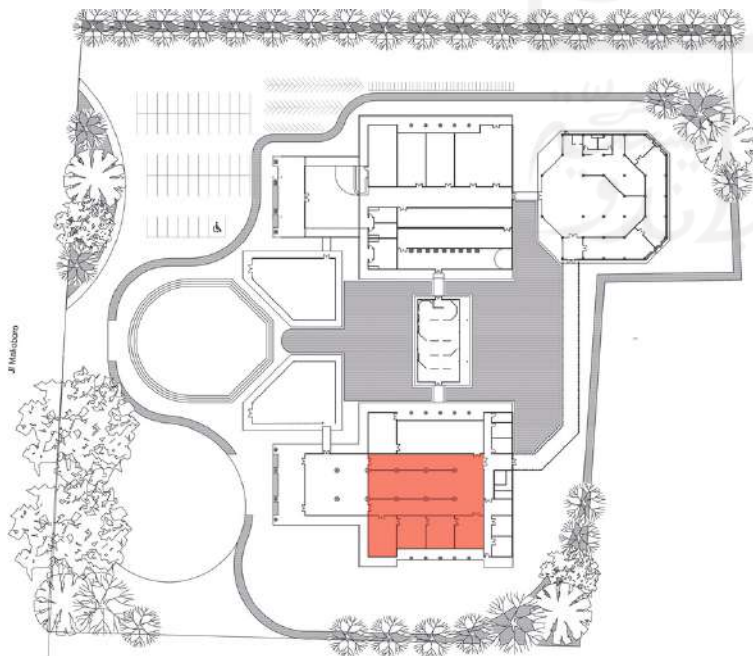
GALLERY OF SULTAN AND KADIPATEN PROFILE



GALLERY OF COLONIAL ERA



GALLERY OF INDEPENDENCE ERA



ART SPACE



الجامعة الإسلامية
الاسلامية في آسيا

GALLERY OF THE FUTURE



الجمعية الإسلامية للدراسات والبحوث

ART SPACE



الجمعية الإسلامية البريطانية

GALLERY OF THE FUTURE



الجمعية الإسلامية العالمية
الإسلاميون

BUILDING FACADE
WEST ELEVATION





الجامعة الإسلامية
الاستد بالاندو



BUILDING FACADE
EAST ELEVATION





الدعوة الإسلامية النبوية
التي هي رسالة الله
التي هي رسالة الله



BUILDING FACADE
NORTH ELEVATION



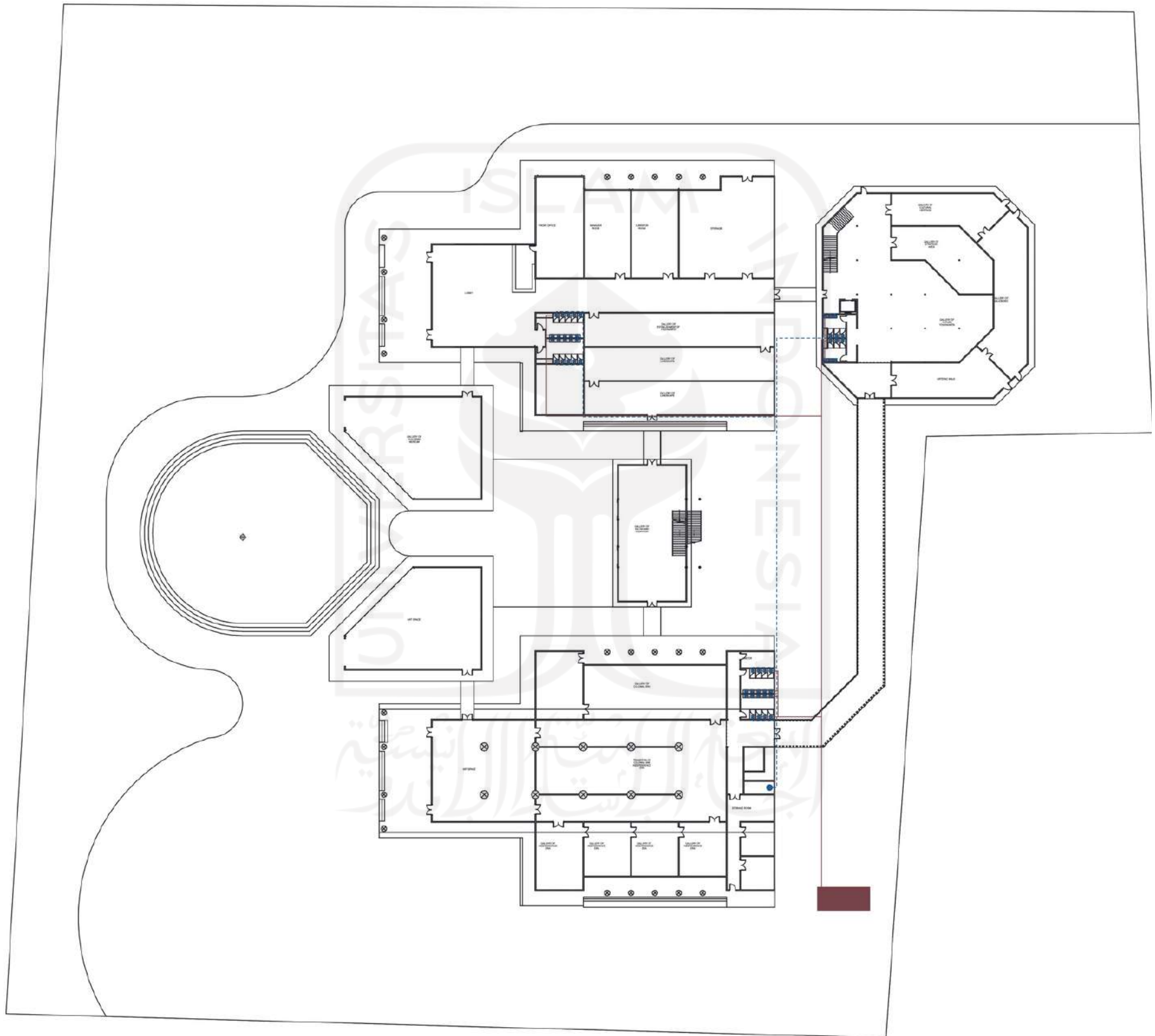


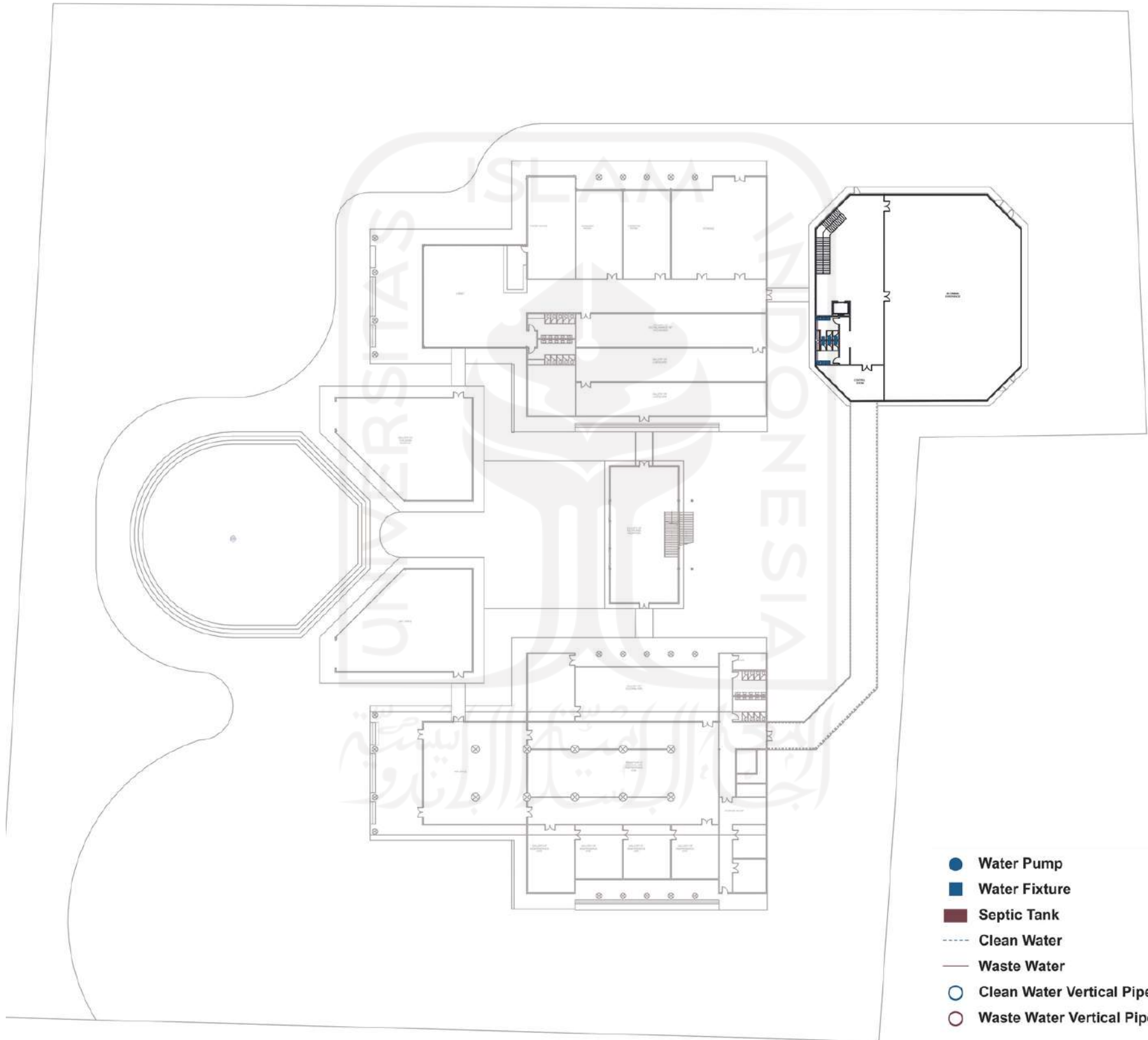
BUILDING FACADE
SOUTH ELEVATION



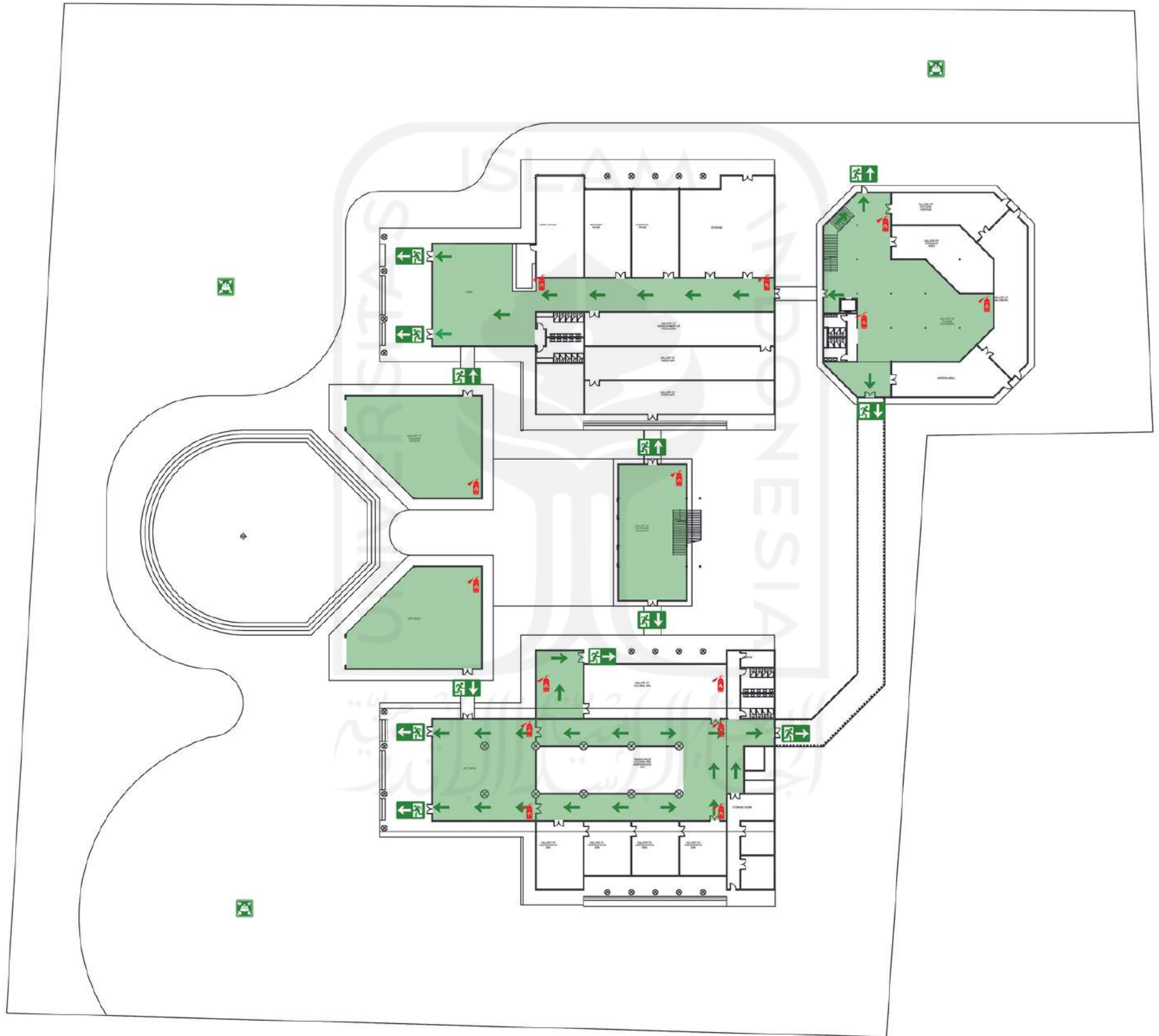
SCHEMATIC INFRASTRUCTURE

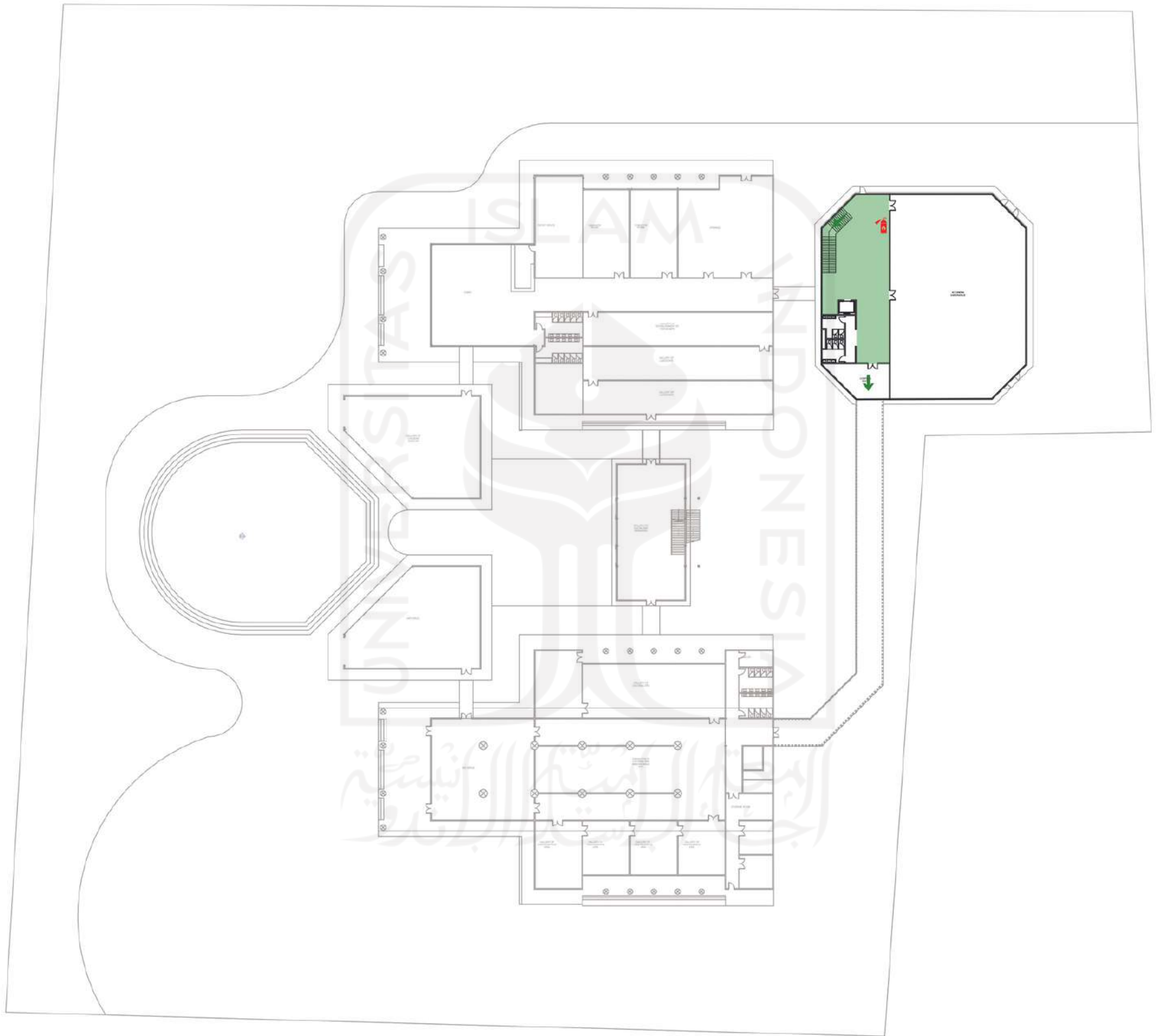
PLUMBING





EVACUATION PLAN





EXTERIOR SITUATION

ENTRANCE





EXTERIOR SITUATION



AMPHITEATRE



EXTERIOR SITUATION



WAY TO THE FUTURE BUILDING

FUTURE BUILDING FACADE



EXTERIOR SITUATION

LANDSCAPE DESIGN



INTERIOR SITUATION

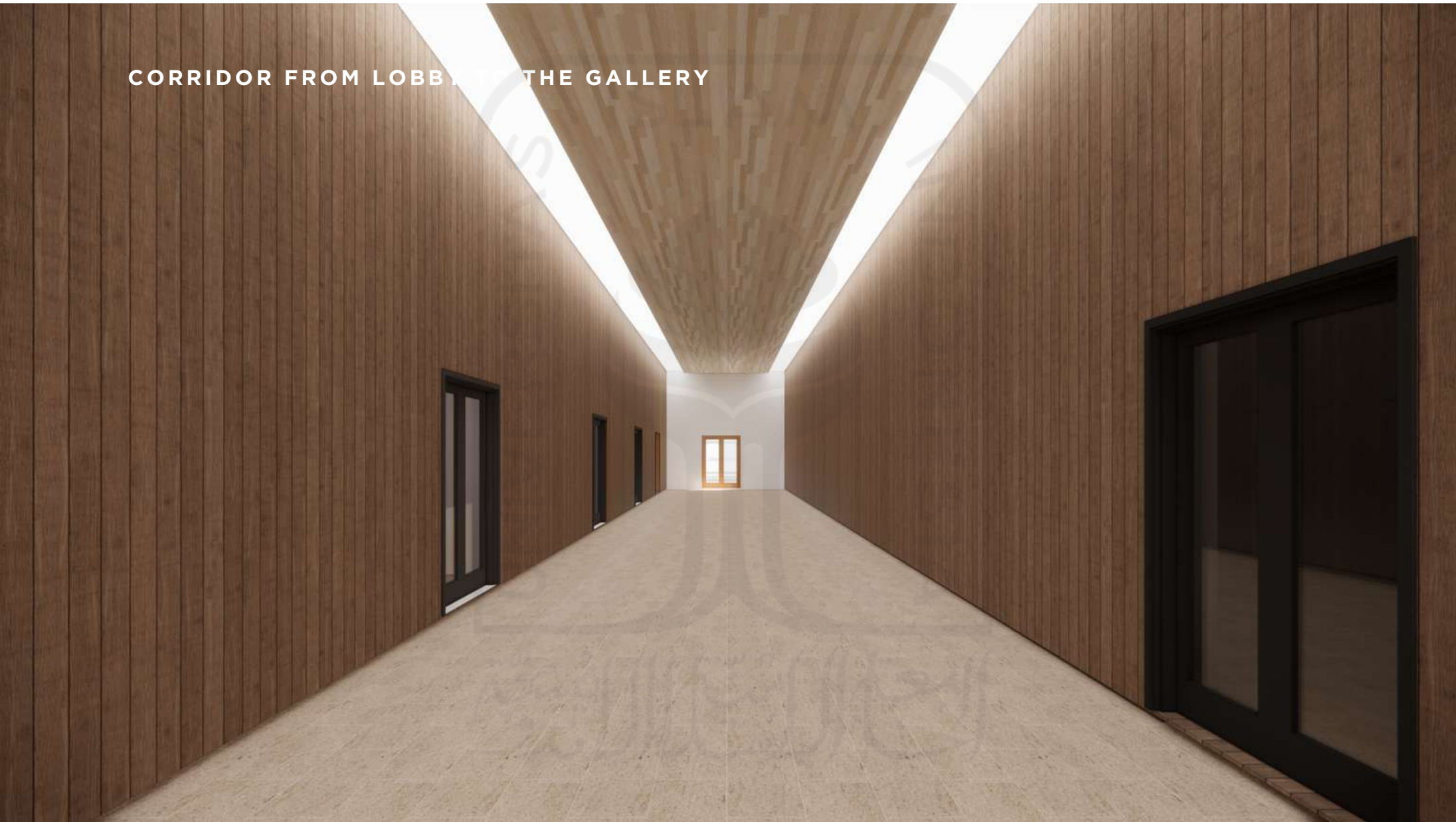


INTERIOR SITUATION

LOBBY



CORRIDOR FROM LOBBY TO THE GALLERY

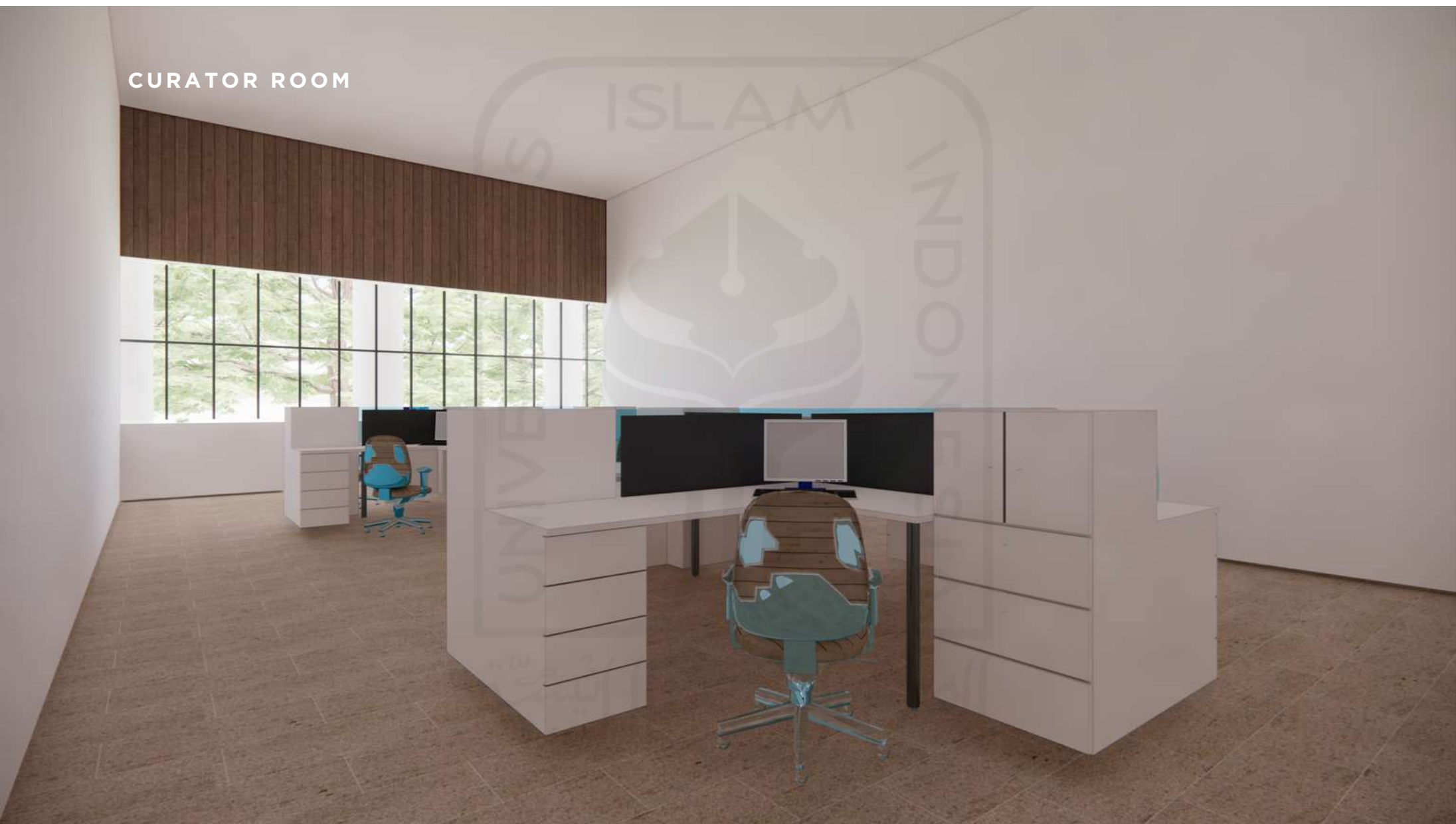


INTERIOR SITUATION

MANAGER ROOM



CURATOR ROOM



INTERIOR SITUATION

GALLERY OF ESTABLISHMENT OF YOGYAKARTA



GALLERY OF LANDSCAPE



INTERIOR SITUATION

GALLERY OF COLONIAL ERA



GALLERY OF INDEPENDENCE ERA

UNIVERSITA

INDONESIA

الجامعة الإسلامية
الاندونيسية

INTERIOR SITUATION

ARTEFACT WALK

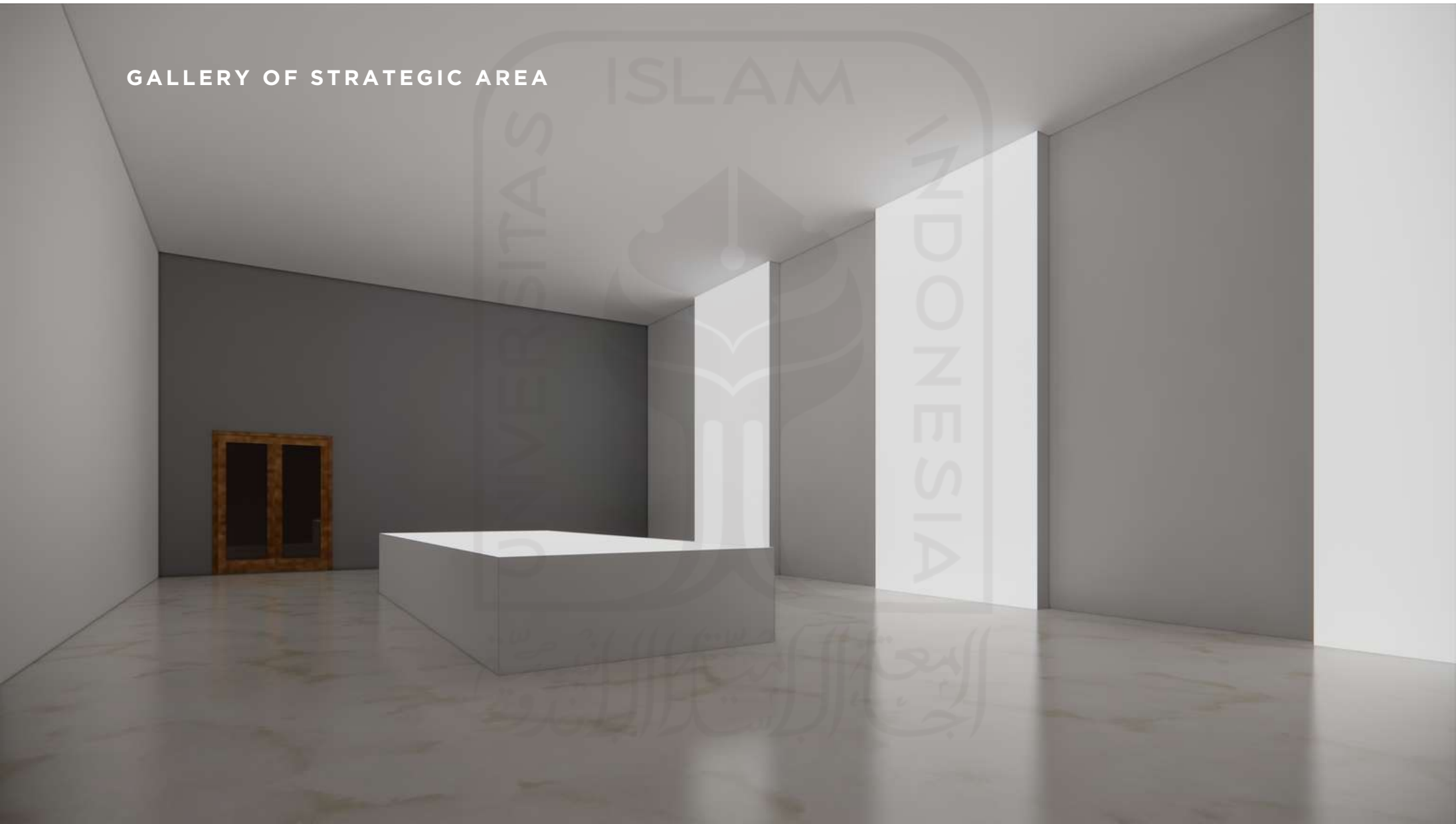


GALLERY OF MALIOBORO



INTERIOR SITUATION

GALLERY OF STRATEGIC AREA

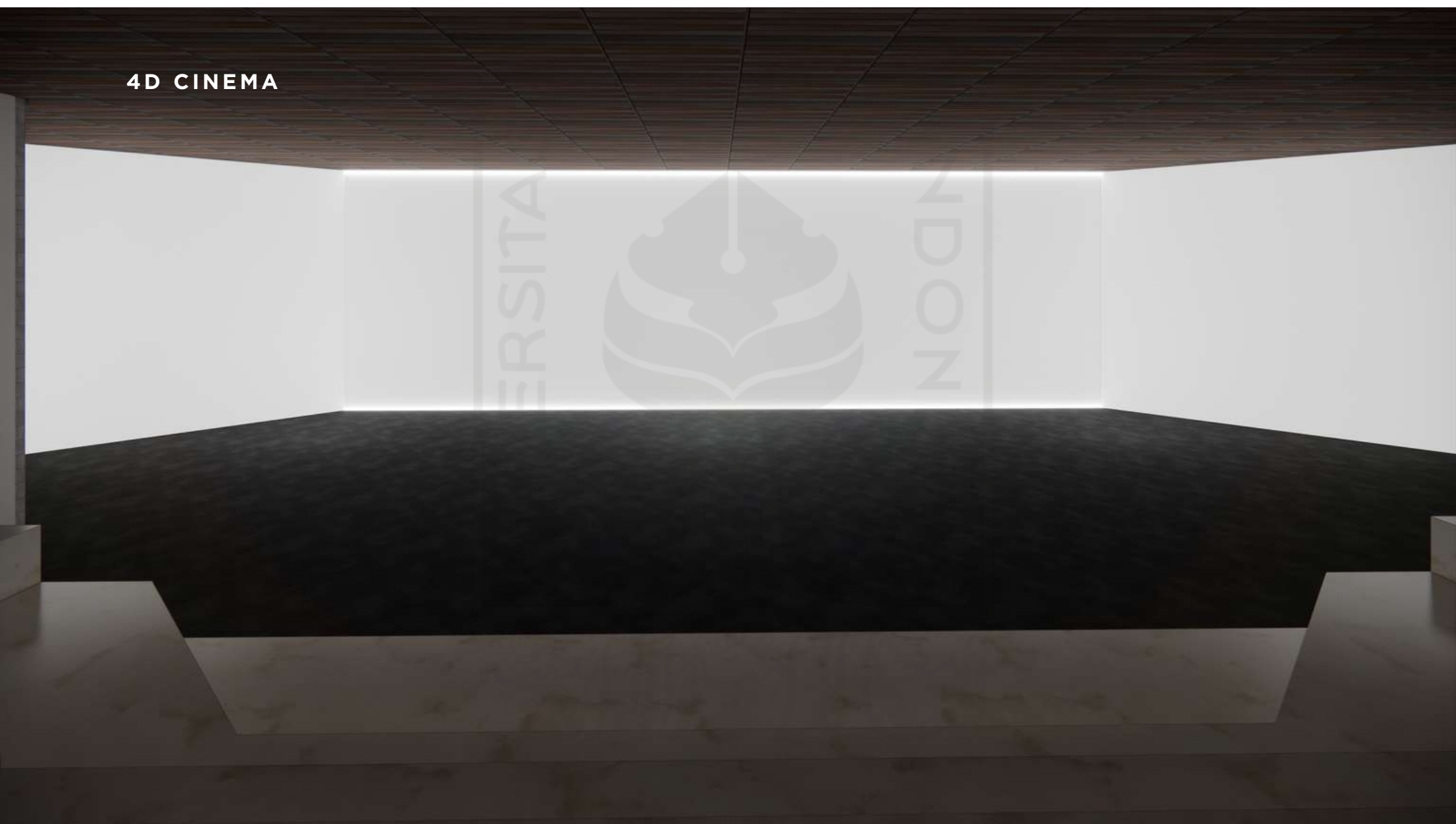


GALLERY OF FUTURE YOGYAKARTA



INTERIOR SITUATION

4D CINEMA





INTERIOR SITUATION





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