



Application of Neo Vernacular Architecture in The Java Traditional Building Gallery Building in Surabaya

Muhammad Syihabuddin Irfani¹, Wiwik Widyo Widjajanti²

Architecture, Adhi Tama Institute of Technology^{1,2}

ARTICLE INFORMATION

Journal of Science and
Technology – Volume 27
Number 2, December 2023

Page:
89 – 94
Date of issue :
December 30, 2023

DOI:
10.31284/j.iptek.2023.v27i2.
3669

ABSTRACT

The application of local values into a modern object is the general definition of Neo Vernacular Architecture. The relationship between building design and clothing has a style that is based on the times, which rotates to utilise the type of design into something new. The obstacle found in the community is the lack of knowledge of the value of so much locality, one of which is in traditional bridal clothing. On the island of Java itself, bridal clothing rental or sales services only provide certain clothing objects with cultural custom themes. Therefore, it is necessary to publish the locality value of traditional bridal fashion that is not yet known to the public as an effort to preserve local culture. The purpose of planning the Javanese Traditional Bridal Fashion Gallery Centre is to advance the fashion entrepreneurship sector of the local and surrounding communities, both on a small and large scale. With this idea, it can become part of the identity of Surabaya City which can attract out-of-town visitors.

Keywords: *Neo Vernacular Architecture; Gallery; Javanese Traditional*

E-MAIL

muhammadsyihabuddinirfani
@gmail.com
wiwikwidyo@yahoo.co.id

PUBLISHER

LPPM- Adhi Tama Institute
of Technology Surabaya
Address:
Jl. Arief Rachman Hakim No.
100, Surabaya 60117,
Tel/Fax: 031-5997244

*Jurnal IPTEK by LPPM-
ITATS is licensed under a
Creative Commons
Attribution-ShareAlike 4.0
International License.*

ABSTRACT

Penerapan nilai lokalitas setempat ke dalam sebuah objek yang bersifat modern merupakan pengertian secara umum dari Arsitektur Neo Vernakular. Keterkaitan antara desain bangunan dan busana memiliki gaya yang berlandaskan zaman, yang dimana berotasi untuk memanfaatkan jenis desain menjadi sesuatu yang baru. Kendala yang ditemukan pada masyarakat yaitu kurangnya mengetahui akan nilai lokalitas yang begitu banyak, salah satunya pada busana pengantin adat. Di pulau Jawa sendiri, jasa penyewaan atau penjualan busana pengantin hanya menyediakan beberapa objek busana tertentu dengan tema adat budaya. Oleh karena itu perlu adanya publikasi mengenai nilai lokalitas busana pengantin adat yang belum dikenal khalayak sebagai upaya pelestarian budaya setempat. Tujuan dari perencanaan Pusat Galeri Busana Pengantin Adat Jawa adalah untuk memajukan sektor wirausaha busana masyarakat lokal dan sekitarnya, baik dalam skala kecil maupun besar. Dengan adanya gagasan tersebut dapat menjadi bagian dari identitas Kota Surabaya yang dapat menarik pengunjung luar kota.

Kata kunci : *Arsitektur Neo Vernakular; Galeri Busana; Adat Jawa*

INTRODUCTION

The impact of globalization has gradually begun to enter the habits of the Indonesian people which also affects culture, so that attention and cultural preservation decrease, especially for the millennial generation who live in technological advances, as explained by Giddens, where globalization is an interrelated dependence between nations. with one another, humans with one another through aspects of economic movement and other interactions so that national boundaries

become increasingly narrow [1]. This opinion has the meaning of a relationship between one object and another for mutual welfare which creates openness between countries.

In addition, Robertson defines globalization as a concept that emphasizes both the conditions of the world and the intensification of world consciousness as a whole [2]. From Robertson's point of view, globalization leads to a broad scale of development and influences civilizations as well as human ideas that are constantly changing to create new orders of life. The development of fashion that is now happening is the fruit of the idea from the point of view of modern humans that it is the mecca of life accidentally, starting from the way of dressing that follows the times, because basically human nature in looking at clothing needs always wants to wear clothes that are attractive and directly proportional to the system of the process. The times that always improve themselves for the better, as explained by Prof. Drs. Harsojo [3] where humans are *homo sapiens* (can think), *homo faber* (create and use tools), *homo loquens* (can communicate), *homo socialis* (can socialize), *homo economicus* (apply potential), *homo religiosus* (religious and godly), *homo delegans* (dependence on other people), *homo legatus* (cultural inheritance). From Harsojo's view above, the development of clothing is the result of humans who always think and develop their potential. This situation can be compared with many comparisons of objects, such as the journey of the development of Architecture in the world, from the early Neolithic era which had simple structures and constructions to the present which has undergone changes to become more perfect and more diverse, so that the development process of an object is very effective and possible. for the needs of the people of his time.

The development of fashion in Indonesia continues to increase with innovative designs from time to time. According to data from the Ministry of Trade of the Republic of Indonesia in 2008, the Creative Industry in 2006 provided an income of Rp. 104.4 trillion, or an average contribution of 6.28% to the national GDP for the period 2002 – 2006 and the sector that provides the largest contribution is the fashion creative industry. [4] All forms of creative production produced will later lead to marketing/marketing of these products, so it is necessary to consider and observe the market needed in the community in the area, as well as the vision and mission of the local City Government in developing the economy and development. The importance of marketing in a product will affect the vision and mission of this title, which becomes the value of cultural preservation that merges into modern values. Observation is very necessary in the research of a project in order to collect data and information related to the community's need for preferred fashion. In addition, the government's role in supporting the vision and mission of this project is whether it can advance human resources and be sustainable. It is hoped that this project will not only help the economy of fashion entrepreneurs and designers but also increase the community's sense of love for local products that have cultural values in them.

LITERATURE REVIEW

Vernacular architecture is part of the post-modern flow and has several characteristics, has a communicative element that is local, creates historical value, has an urban context, preserves ornamentation, is representative of the whole, has different forms, is obtained from participation, embodies general aspirations, is plural, and eclectic [5]. while the term gallery in general is a place or container in the context of visually performing works of art. Galleries can also be interpreted as land that accommodates relationship activities in a space between the creator of the work and the public in exhibition activities. The use of a space to publish works of art, a zone showing public activities, public spaces that are sometimes functioned for certain purposes [6]. In contrast to museums, which both display works of art, in the case of galleries, there is a commercial element in it, as quoted from Djulianto Susilo's statement [7]. So that the role of a designer in this scope can provide benefits to various aspects, it can also be concluded that the design movement here is directly proportional to the economic flow.

In the application of gallery theory to a community or community activity, it is necessary to have a supportive place or space. The gallery building should also apply a building design work so that its relationship with commercial aspects can be channeled. The design of the building is not only characteristic of itself, but also applies themes and concepts to the content of the activities inside. The choice of architectural style that combines locality values with modern values can provide harmony to activities that make cultural preservation the basis.

METHOD

The method which is an absorption of the Greek word (*methodos*), has a literal meaning of a way or step in achieving a certain goal. If it is associated with science, it is a step to achieve the target of an object in the disciplined science [8]. In this design method using a comparative qualitative method, which has the intention of a study that has several variables as comparison materials for data collection and is stated in the form of words, pictures and schemes. Where basically data collection is divided into two for easy understanding, primary and secondary data. Primary data was obtained from interviews with informants while at the comparative study location, while secondary data was obtained from physical data in the field such as photos of objects, sketches, and also data taken from several sources of written works and books [9].

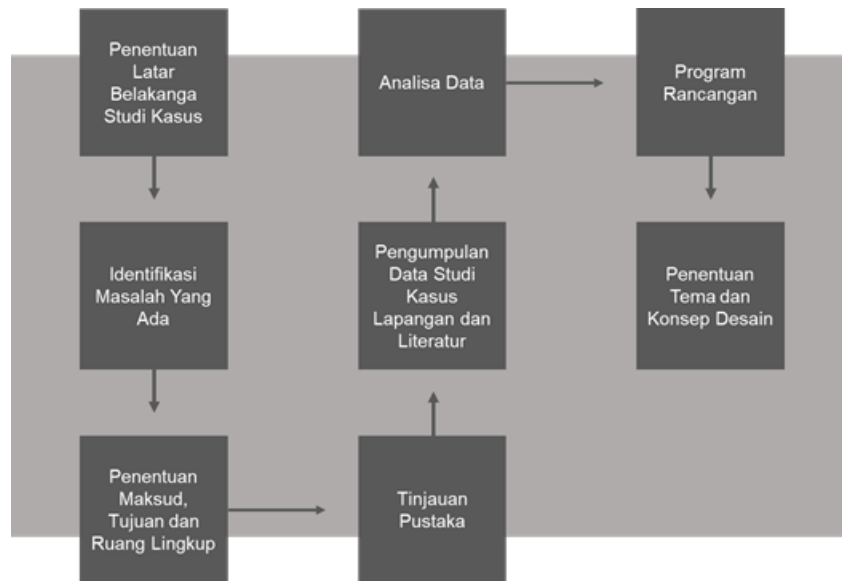


Figure 1. Methodology Flowchart

RESULTS AND DISCUSSION

The location chosen as the object of the design is located on Jl. Major General Sungkono, Dukuh Pakis District, South Surabaya, East Java with an area of 1.8 ha. The location of the selected site tends to be strategic as well as an easy access to and from the toll road which makes it easier for visitors from outside the city of Surabaya to reach and find the location, because the community binds not only around Surabaya, but from areas outside the city. has a road segment that is wide enough so that the density of vehicles in and out of the location does not have much impact on the density on the main road. Another reason is the peninsula road Jl. Major General Sungkono has good potential in the commercial aspect, besides being able to show the contrast of the Neo Vernacular style when compared to the building in the west of the location (Ciputra World Surabaya) with the theme of modern architecture, it allows the building of the Javanese Traditional Wedding Dress Gallery Center to apply a theme that is close to the application the style of the surrounding buildings, which have vernacular and modern elements, thus creating a balance in the environment.



Figure 2. Site Location

From several site analyzes that refer to climatic aspects, one example is from data on cardinal directions published by BMKG, driver's view and analysis of other aspects, creating the right orientation of the building mass. The value of the Javanese land order philosophy is applied to the site design so that the nuances of Java can be felt as a whole. The improvisation of the form of the Javanese order into the design has adopted the style of Neo Vernacular Architecture.

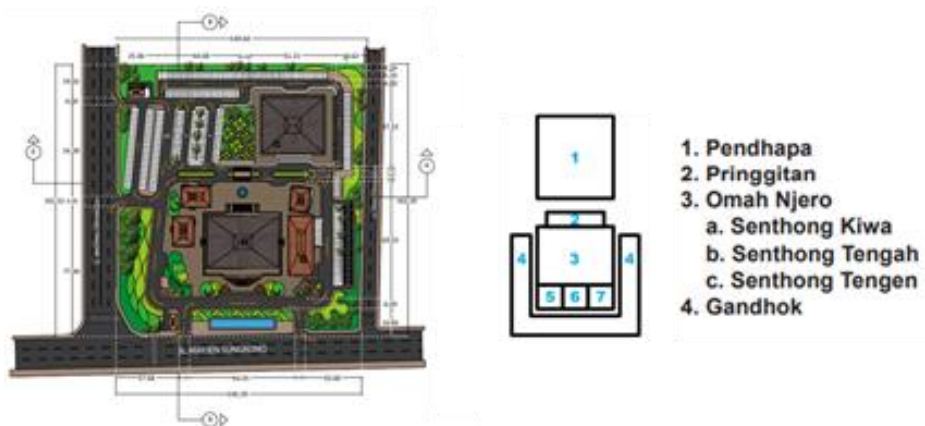


Figure 3. Site Design

After the formation of the Land Arrangement, the design of the building is the next design step. The design form is a multi-mass building centered on the gallery building as the main building. On-site facilities include the Gallery Building, Reception Building, Shopping Building, Restaurant Building, Office Building and Musholla Building. Where the overall mass designed has a relationship with the title and theme.

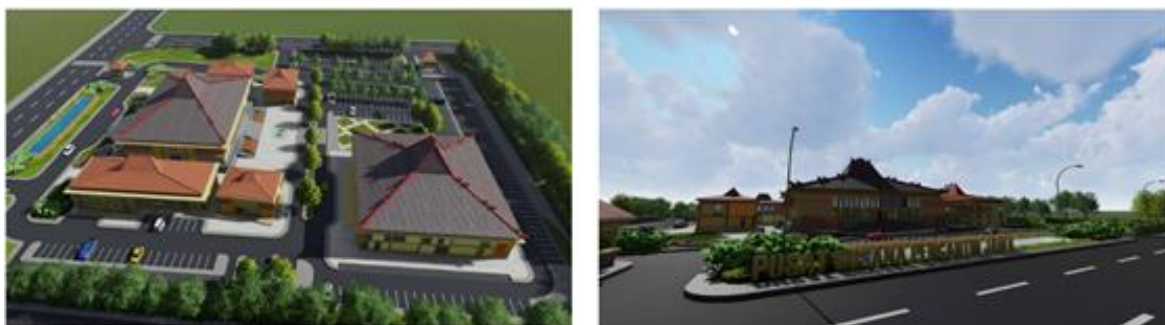


Figure 4. Site Perspective

For the circulation of this land plan, apply a pattern that is easily accessible to both vehicles and visitors with a road width of 3-4 meters. This design also examines in terms of building maintenance, such as wastewater treatment, clean water pipe maintenance, electrical maintenance, fire fighting and others, which require sufficient road width. In addition, it also applies to the open space land arrangement which is in the middle and forwarded to the back in order to create a comfortable space and not seem cramped. Functioned as a gathering area and avoid overcrowding of visitors that have an impact on the continuity of other activities.

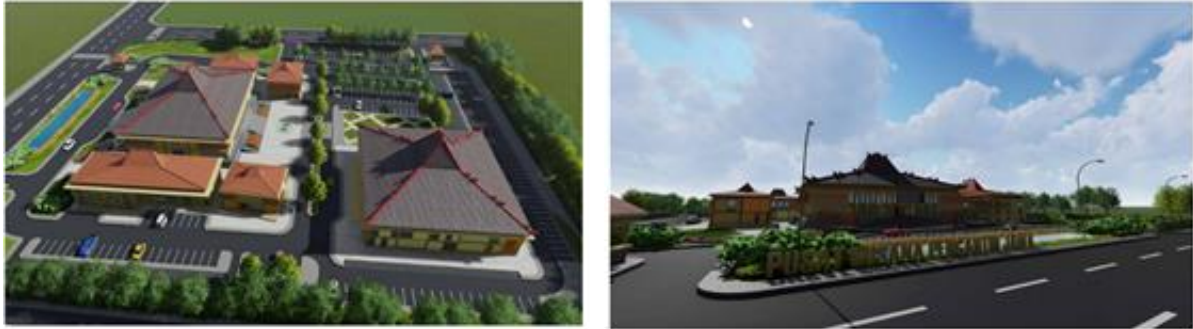


Figure 5. Open Space on Site

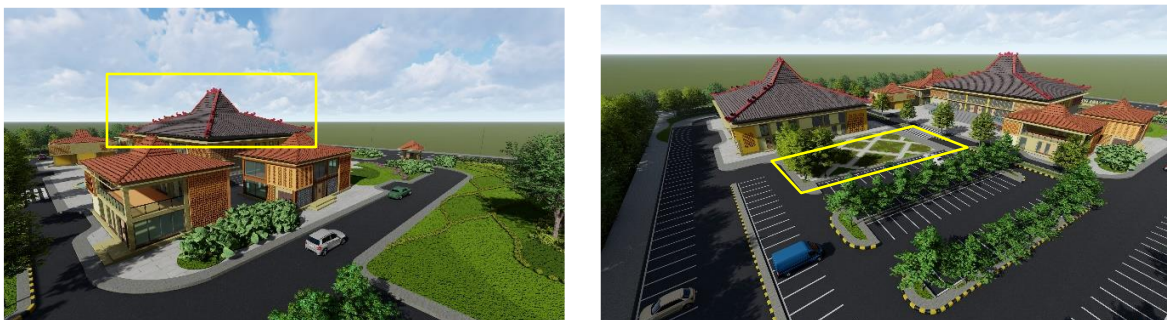


Figure 6. Building Shape and Land-form

The value applied to this building in addition to the pattern (building field) which represents the ornament is a roof that has a cultural philosophy, where the roof of the joglo traditional house is given a modern touch. And it can be seen that the application of the joglo roof is placed on all buildings on the site, thus creating a harmonious and balanced impression. In addition, the application of patterns is also seen in the form of a garden located in the centre of the site, inspired by Javanese batik patterns that can be a point of interest in the land order.

CONCLUSION

In the planning and design of the Javanese Traditional Wedding Dress Center in Surabaya, it will create a cultural preservation in the context of traditional wedding dress, where there is a lot of diversity that is rarely known by the general public. Preservation of culture itself is one of the missions of the Ministry of Culture and Education to make Indonesian people aware of the cultural richness that exists in this country. In addition, the reason for taking the object of clothing here, which is a sector in the industrial sector whose category is sufficient to provide economic income in the region and even the country is quite high. Where in 2006, the fashion industry sector has provided revenues of up to 2 trillion. This aspect of the design is expected to have a positive impact on other aspects of the industry and be sustainable for future generations.

Suggestion :

- Provides a balance of form, land and space within the site.
- The circulation area on the land creates one direction and with two main doors as access to enter and exit the land.
- The play of vegetation as softscape and hardscape on the land creates a balance in the land.

REFERENCES

- [1] A. Giddens, *The Consequences of Modernity*. Cambridge: Polity Press, 1990. [online]. Available: https://www.researchgate.net/publication/336726945_Globalisasi_Sebagai_Proses_Sosial_dalam_Teor-Teori_Sosial
- [2] R. Robertson, *Globalization: Social Theory and Global Culture*, 1992. [online]. Available : <http://eprints.ums.ac.id/47004/3/BAB%20I.pdf>
- [3] Prof. Harsodjo, *Pengantar Atropologi*, hal. 116-117, 1997. [Online]. Available : http://file.upi.edu/Direktori/FPTK/JUR._PEND._KESEJAHTERAAN_KELUARGA/194608291975012-ARIFAH/2005__Sejarah_&_Perkemb_Mode_Busana__19_Juli_2005_.pdf
- [4] Dep. Perdagangan RI, “Pengembangan Ekonomi Kreatif Indonesia 2025”, 2007.
- [5] B.A. Sukada. 1988. *Analisis Komposisi Formal Arsitektur Post Modern*.2.co D.F., Aldo Rossi *Teatro Del Mondo*, 1980. [online]. Available : <http://repository.unika.ac.id/14649/6/10.11.0111%20Sony%20Tri%20Laksono%20-%20BAB%20V.pdf>
- [6] C.M. Harris, *Dictionary of Architecture and Construction*, 2005. 2nd Edition. Mcgraw Hill. [online]. Available : <https://journal.inten.ac.id/index.php/archicentre/article/download/108/45>
- [7] Koran Tempo, D. Susantio, <https://koran.tempo.co/read/opini/330074/galeri-itu-bukan-museum>, 2013.
- [8] R.M. Koentjaraningrat, *Metode-Metode Penelitian Masyarakat*, (Jakarta:PT Gramedia, hal. 7, 1991).
- [9] A.D. Fadhlur Rohman, WW Widjajanti, *Rancangan Pusat Kreativitas Pemuda di Kabupaten Gresik dengan Tema Arsitektur Kontemporer*, hal. 216, 2021. [Online]. Available : <http://ejurnal.itats.ac.id/sntekpan/article/download/2209/1883>