



Design of the National Gallery of Indonesia at the New Capital of Indonesia in East Kalimantan

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Abstract

Purpose: Coinciding with the decision of the President of the Republic of Indonesia to move the capital city of Indonesia to East Kalimantan, this paper was written for the purpose of ideally designing National Gallery of Indonesia (Galeri Nasional Indonesia or GNI) which is complete/integrated, representative, artistic, and has attractiveness as a tourist spot and recreation area.

Research methods: Data collection in the design uses online data collection in order to obtain site data and also existing conditions based on the results of the Nagara Rimba Nusa competition. From this, data and analysis of the design are obtained which are then processed into a design concept.

Findings: The design concept of the National Gallery of Indonesia in the new capital of Indonesia in East Kalimantan is combined with the design theme from Charles Jencks resulted in a building composition based on the analysis and also the previous concept. The composition of the gallery building mass resulting from the analysis and the theme of "multivalence" produces a unique building form with various philosophical meanings.

Implications: The final result of the design process produces concepts, working drawings as well as the 3D rendering of the design.

Keywords: National Gallery of Indonesia, movement of the capital of Indonesia, exhibition hall, art gallery

INTRODUCTION

Jakarta is the current capital of Indonesia. For this reason, Indonesian residents do urbanize to this city. This makes the city the province with the highest population density in Indonesia. On the other hand, there has been a fairly rapid development of art in Indonesia in the current era, especially in the field of contemporary art. The increasing number of work of artists today makes the need for a place to accommodate and exhibit their works. One of the places that is needed is a gallery.

Gallery is a place to express human inner art. In this case, the main activities carried out in the gallery are holding exhibitions, places of education and also tourism objects. The high interest in the arts has increased among the general public as well as for art performers. This will have a positive impact on the existence of the National Gallery. One of the dreams of Indonesian artists is to have the opportunity to exhibit their work at the national level, especially at the National Gallery. However, the condition of the National Gallery of Indonesia in Jakarta is no longer adequate to accommodate all the interests of artists and

aspiring artists, considering that the facilities at the National Gallery are currently very limited. Meanwhile, GNI (Galeri Nasional Indonesia) has the role of increasing public appreciation in the visual arts sector and also facilitating the potential of artists to present their works with the principles of good curation and exhibition management.

President Joko Widodo's decision at the plenary session of the DPR/MPR RI on August 26, 2019, to move the state capital from the city of Jakarta to the East Kalimantan area. This is an opportunity for the construction of the National Gallery of Indonesia in a more ideal way. With the existence of the National Gallery of Indonesia in the new National Capital, it is hoped that this Gallery can meet all the needs of the art community as well as the activities of art performers in Indonesia.

The process of designing this art gallery was developed from aspects of culture and art which were transformed into a visual in the form of a building. A building with functionality and a philosophy of reality as a symbolic meaning built with principles that can of course be considered.

The presentation of building design themes and concepts that are applied to the design will be analyzed from several theories in designing a gallery building. The design theme is based on 13 ways of designing postmodern architecture by Charles Jencks theory, namely multivalence. That is a way of designing architecture that gives freedom to visualize imagination. Multivalence as a way of designing by associating various relevant themes and architectural narratives (Jencks, 1991). In this theory Charles expresses one way of designing using imagination as freedom in forming or designing a building. Buildings with this theme usually have a lot of value and also an aesthetic function. With this method the design becomes unrestricted, with this method the imagination used by the designer can be used freely while still paying attention to architectural aspects. Multivalence literally means "having many values" which is meant by the diversity of various forms. It was explained that the multivalence theme in the design has advantages in terms of form, function, and also aesthetics.

Basically, postmodern as one of the historical circumstances that began as a response to the concept of a modern theme and also has a relationship in art, philosophy, architecture, communication and other fields (Lucaites, 1999). Postmodern was born when modernism was no longer said to be productive, it could be said that postmodern was born as a response to the aesthetics of modernism that had taken place during the Middle Ages. In short, it can be explained that postmodernism was born because of the monotony of a design. The ideology in postmodernism is pluralism. Philosophically, this meaning is interpreted as a war against diversity in totality, respect for diversity and multiplicity, including elements of locality, regionalism, and uniqueness. But on the other hand, according to Charles, pluralism means "appreciation" of countless other cultural values. The postmodern architectural movement aims to create a wealth of language and meaning. Charles sees architecture as one of the methods used to communicate. Meanwhile, according to Venturi, every architectural work should be interpreted plurally so that it has a richness of meaning (Venturi, 1966).

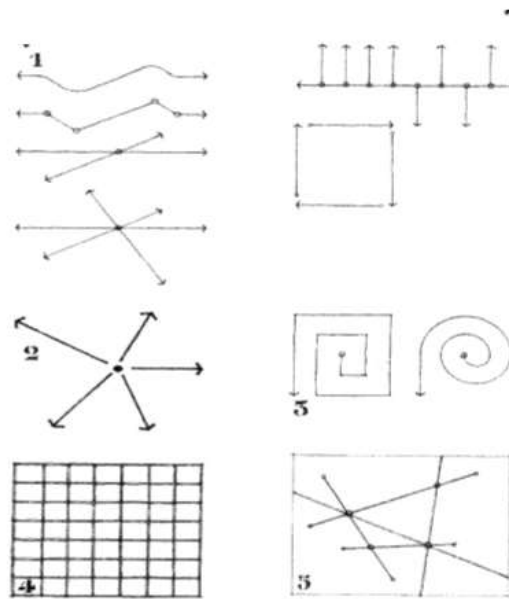


Figure 1. Circulation Pattern Type
[Source: D.K. Ching, 2007]

An art gallery is basically a place for displaying art objects or other culturally valuable objects (including objects related to history) which are selected selectively by a team or from an expert who has quality in that field. Things like this are needed as a guarantee of quality (Yahya, 1989). Meanwhile, according to the Dictionary of Architecture and Construction, a gallery is a spatial arrangement that is functioned to exhibit the results of works of art or a public zone area which is sometimes used for certain purposes (Cyril, 2005). In its design, a building also uses a school of thought that views architectural work as a work of art supported by technology (Ardhiati, 2005). According to a review of design studies from Saroyo (2019), namely the National Gallery of Indonesia located at Jalan Medan Merdeka Timur No. 14, this building was inaugurated as a national gallery on May 8, 1999 with the following functions: a) Study of works of art, b) Collection of works of art, c) Implementation of the registration of works of art, d) Implementation of maintenance and security of works of art, e) Implementation of art exhibitions, f) Implementing fine arts partnership, g) Implementation of educational services in the field of fine arts, h) Implementation of administrative affairs of the National Gallery of Indonesia.

Meanwhile, according to the Head of the Regional Trade Office (2011), the functions of the gallery are as follows: a) As a place for promotion of artistic goods, b) As a place to develop a market for artists, c) As a place to preserve and introduce works of art and culture from all over Indonesia, d) As a place for business development and business organization between artists and managers, e) As one of the objects of national tourism development. Activities at the National Gallery of Indonesia currently include the provision of permanent and temporary exhibitions, seminars, discussions, workshops, performance arts, collaborations, research, development and public services.

The gallery will be appropriate and good if it is made with a clear plan. From the floor plan a circulation of the gallery will be formed. Circulation is a gallery planning standard that is very important to note. With this circulation, it will also shape the pattern of activities and the shape of the gallery. Proper circulation will make visitors enjoy the existing works. Visitors can access in all directions

without having to pass a work that is left behind. Circulation patterns will also shape and direct humans indirectly to intervene in the direction of the road and also the ideal human eye perspective on the works of art exhibited in the gallery.

From this, there are various kinds of circulation that can be applied, namely linear, radial, spiral, grid, network and composite circulation patterns (Ching, 2007). In order to avoid the occurrence of branching and cross-circulation which makes building visitors unable to see all the works on display in the building, a pattern or arrangement in a building is needed in various ways. The majority of the use of this circulation is used with patterns of different sizes, changing shapes, or placements of works or objects that can create circulation patterns. Visitors to the building can also be directed ideally along with a floor plan on the building that can adapt to each other. So the use of this type of circulation in the gallery building is considered very important in the use of the functionality of an exhibition space.

The gallery is basically part of a museum that functions the same, namely as an exhibition space. According to Robillard (1982), the public space in the museum is divided into four parts, namely: Entrance Hall, Circulation Path, Gallery, and Lounge (sitting room). From this, it can be determined if the activities in the spaces in the gallery building must still pay attention to the four elements. The combination of space and these elements to become a unified whole in the form of a gallery building. The showroom in the gallery as a place to exhibit or display works of art must fulfill several things, namely being protected from damage, theft, moisture, dryness, direct sunlight, and dust (Neufert, 1996).

RESEARCH METHODS

This design is generally carried out in the province of East Kalimantan, precisely on Jalan Negara, Bumi Harapan Village, Sepaku District, North Penajam Paser Regency. Jalan Negara is currently one of the main roads in this area, but will later be converted into a main corridor road based on the new Nagara Rimba Nusa IKN master plan.

The design method used in the design process uses several methods, namely (a) Data collection methods, regarding the existing conditions around the location related to the design with the necessary information for the flat related to the design. (b) Literature, this method is one way to collect information or library data from relevant sources relevant to the design of gallery buildings, so that the information obtained can be used as a basis for designing. (c) Applicable regulations, related data from government regulations consisting of city plans and land use rights to find out about the location that will be the object of the design. The data obtained were then analyzed on aspects related to the design process. The resulting synthesis is then used as the basis or support for the design theme which in the end produces a design concept.

FINDINGS

This design is located in the province of East Kalimantan, precisely on Jalan Negara, Bumi Harapan Village, Sepaku District, North Penajam Paser Regency. State Road is currently one of the main roads in this region.

The general provisions as referred to in the Samarinda City Regional Regulation (2014) are stipulated as follows: a) The basic building coefficient (KDB) for the zone of public and social facilities is set at a maximum of 60% (sixty

percent), b) The green area coefficient (KDH) for the zone of public and social facilities is set at a minimum of 40% (forty percent), c) The building floor coefficient (KLB) for the zone of public and social facilities is set at 2.8.

Building Concept

The concept of building mass comes from the transformation of the shape of the East Kalimantan Dayak shield. This shape is an icon of the East Kalimantan Province logo which is a shield from the indigenous Dayak tribe. According to his philosophy, this shield symbol is a protective tool to achieve the ideals of the August 17, 1945 revolution.

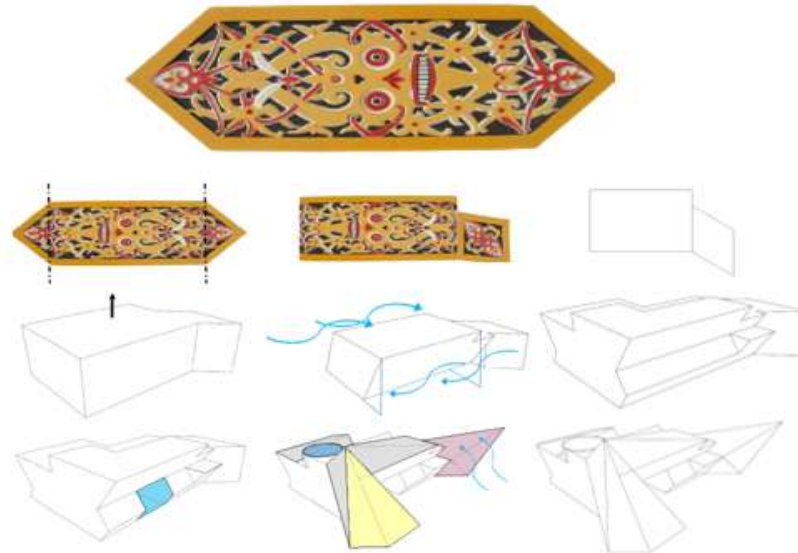


Figure 2. Mass Composition
[Source: Rafli A, 2021]

The building facade concept is taken from the multivalence design theme combined with several theories from Charles Jencks (1980), namely: (a) a sign of psychological motivation. The influence of the building on the feeling and impression of being majestic, beautiful, and also unique. (b) a sign of surface covering. The facade as a marker of the shape of the combination of the two forms of transformation of batik and shield.



Figure 3. Facade Concept
[Source: Rafli A, 2021]

The appearance of the facade is influenced by shape, color, texture, and also dimensions (Ching, 1975). Base seems to be a metaphor for the shape of a ship. Which is typical of the city of Samarinda as well as a representation of Indonesia as a maritime country.

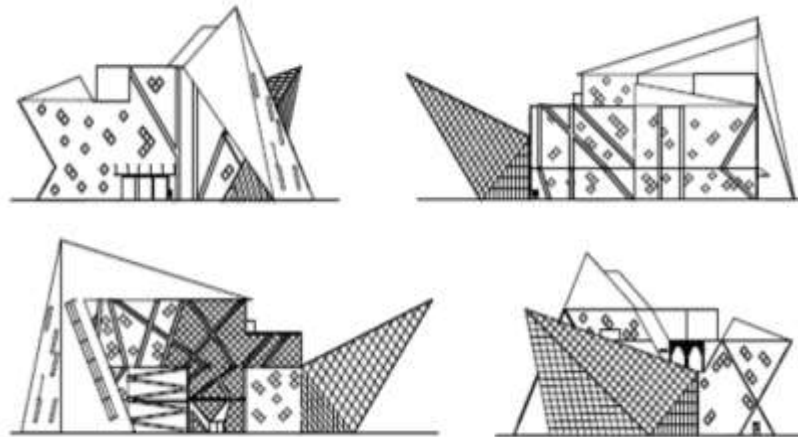


Figure 5. Facade Form Concept
[Source: Rafli A, 2021]

Tapak (Tread) Concept

The *tapak* concept uses linear money polarity as in the traditional Betang Toyoi house which symbolizes the center of life and socialization activities based on the value of togetherness.

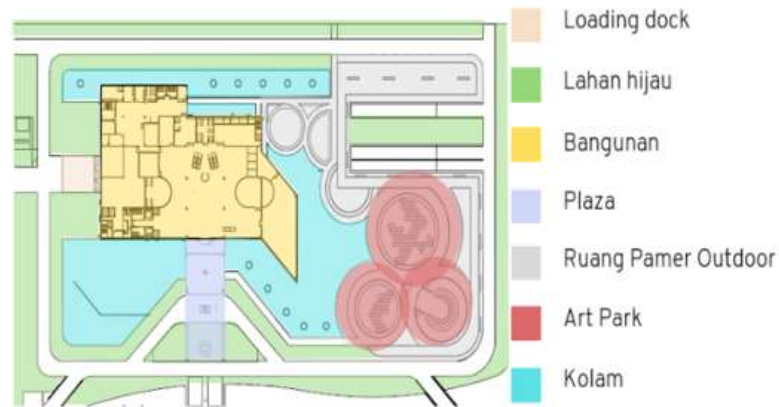


Figure 6. Facade Form Concept
[Source: Rafli A, 2021]

Design Results

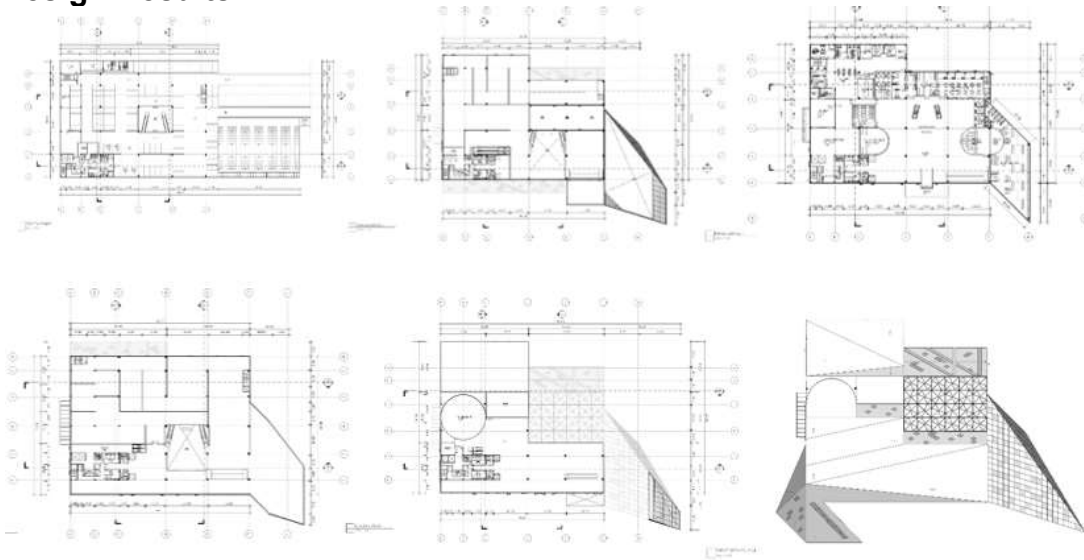


Figure 7. Floor Plan
[Source: Rafli A, 2021]

The design plan consists of five main floors and one basement floor as a vehicle parking area. The first floor consists of the lobby, food court, café, library, restoration and conservation room, auction room, souvenirs, R.VIP, R.Media center, management room, warehouse, loading dock and other service rooms. The other floors consist of 2D and 3D showrooms, immersive rooms, photo spots, outdoor exhibition rooms, warehouses, and service rooms.

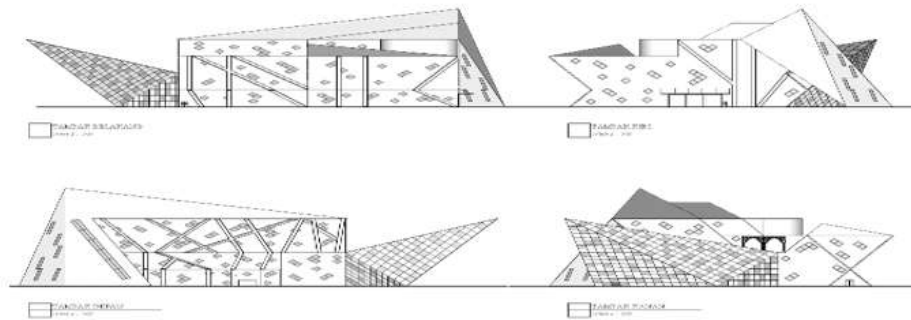


Figure 8. Look
[Source: Rafli A, 2021]

There is a building with the theme of a sign of psychological motivation and also a sign of surface covering. The two themes raised each of the values raised in the facade of the building. Especially with the design theme of multivalence, which literally means "having a lot of values" which is carried with cultural philosophy. The shape of the facade consists of 4 elements, namely lifting the symbol of Betawi batik which has a philosophical meaning as the current existence of the Indonesian National Gallery, then the shield logo of the East Kalimantan Dayak Tribe which is the philosophical meaning of the location of the current Indonesian national gallery design. The shape of the LED panels that cover the facade is the shape of tree branches which means that Kalimantan is a very green island. Then the shape of the facade is made to resemble a ship with a pool contained in the footprint surrounding the building, as a metaphor for a ship with a symbolic meaning Indonesia is a maritime country. Next is a picture of a cut from the building. here's a snippet of it.

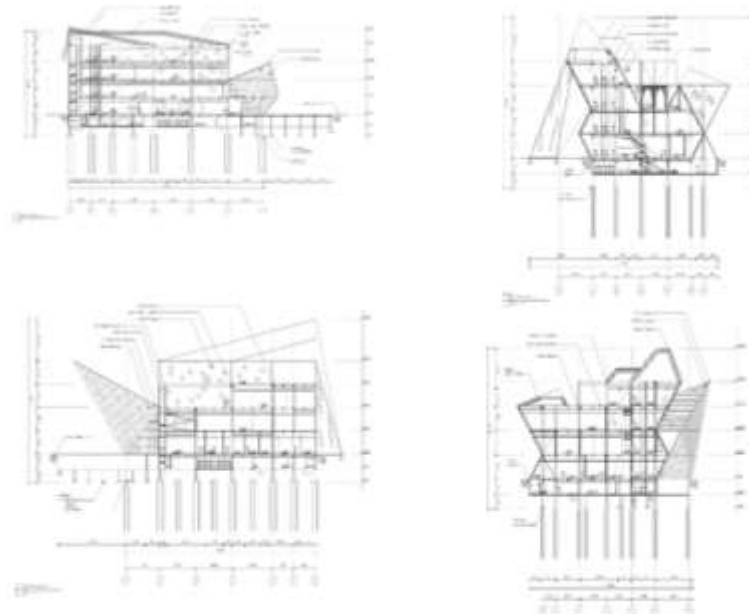


Figure 9. Piece
[Source: Rafli A, 2021]

The building structures used are bore pile foundations and local plates. For the middle structure using a column of concrete beams with the widest span

of 15m. Building dilation using gerber beam dilatation. The advantage of this dilation is that the column spacing used can be equidistant. Here is a 3D of the structure of the National Gallery of Indonesia.

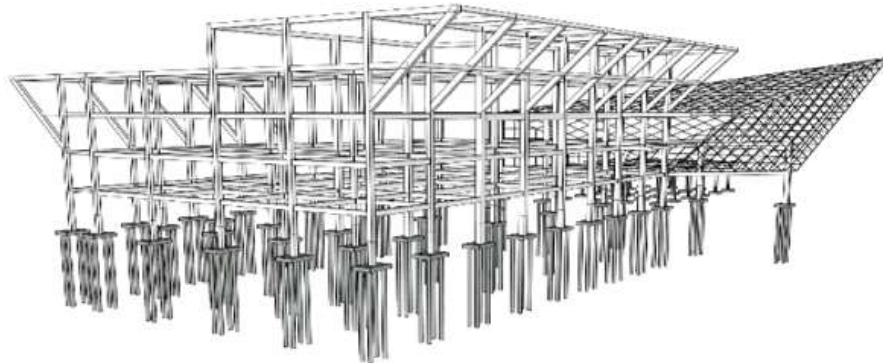


Figure 10. 3D Structure
[Source: Rafli A, 2021]

Inside this gallery building there are also several details of the building space which has its own characteristics. The first is the LED aisle which is located in the entrance lobby of the building.

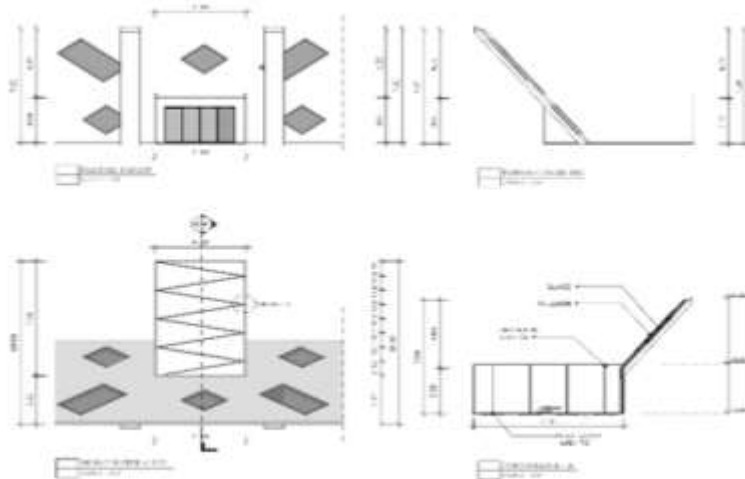


Figure 11. LED Entrance
(Source: Rafli A, 2021)

Then there is the immersive space, which is a circular space with projector beams in every corner of the room with additional sound effects around it.

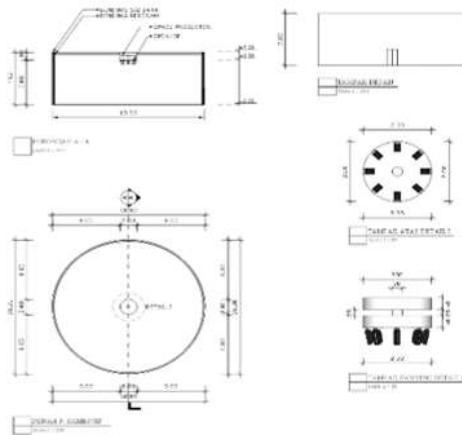


Figure 12. R.Immersive
(Source: Rafli A, 2021)

The outdoor exhibition room, which is located on the third floor of the building, is made with an attractive and comfortable impression. A canopy with a roof is made, a cultural philosophy that will create sun shading during the day.

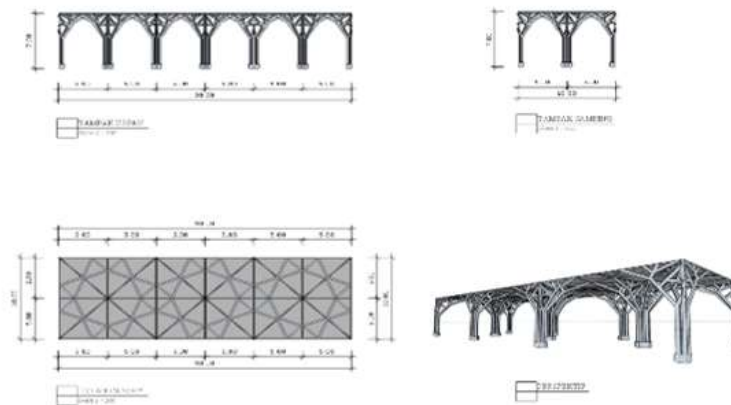


Figure 13. Canopy Outdoor
[Source: Rafli A, 2021]

In the outdoor part of the building, there is an amphitheater, with a background directly from the corner of the gallery building. This section was created as a place for performing arts activities that can be converted into an outdoor showroom with lighting that attracts visual attention.

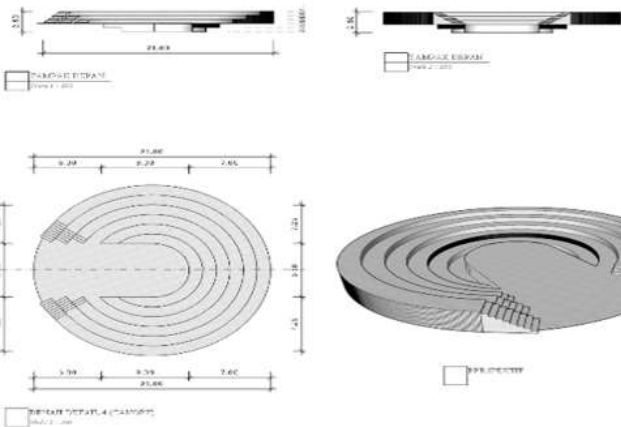


Figure 14. Canopy Outdoor
[Source: Rafli A, 2021]

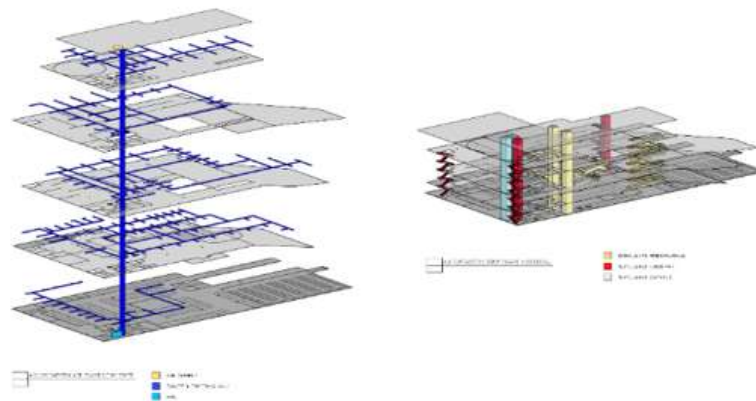


Figure 16. Air conditioning & vertical transport utilities
[Source: Rafli A, 2021]

The gallery building is of course equipped with a service area and security that must be adequate. Here are the utilities of water and fire safety systems.

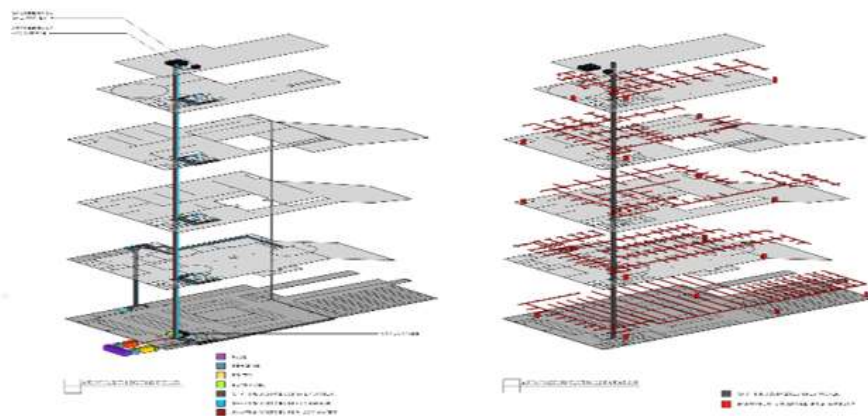


Figure 15. Water & Fire Utilities
[Source: Rafli A, 2021]

Next is the utility of vertical transportation and building ventilation. The ventilation system is very important because of the need for an ideal temperature

in the building. In addition to the convenience of building visitors, this is also very important in achieving the ideal temperature in the room in order to maintain the durability of the artworks on display. According to Khasirun, in order for the collection in the gallery to remain in good condition, it needs a temperature that is suitable for humidity and radiation. About 20-25 degrees, humidity -65, radiation -50lux, ultraviolet -30. If the temperature, humidity and radiation levels in the gallery are abnormal or exceed acceptable levels, this is very risky (Khasirun, 2010). For that, the air conditioning will be made well. We don't only pay attention to factors from inside the building, but also factors from outside the building. This is also applied to the manufacture of ponds around the building in order to achieve the ideal humidity. Then we also reduce the area of the sunlight that can enter the building.

The building is equipped with a parallel electrical system that can support activities in the building, especially in supporting lighting for works of art that are needed in bulk. Here is also attached a picture of the electrical utility of the building.

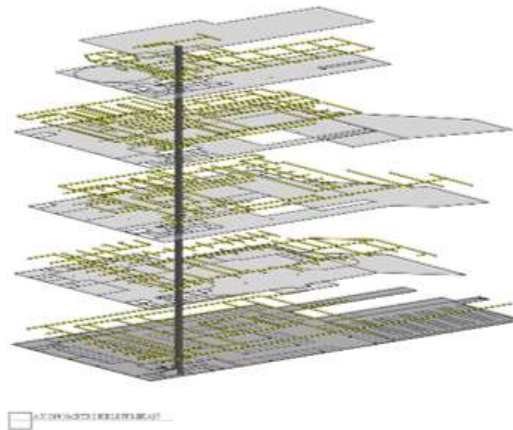


Figure 17. Electrical Utilities
[Source: Rafli A, 2021]

The following is a 3D Exterior and Interior Perspective from the National Gallery of Indonesia building.



Figure 18. Daytime and Night Exterior
[Source: Rafli A, 2021]

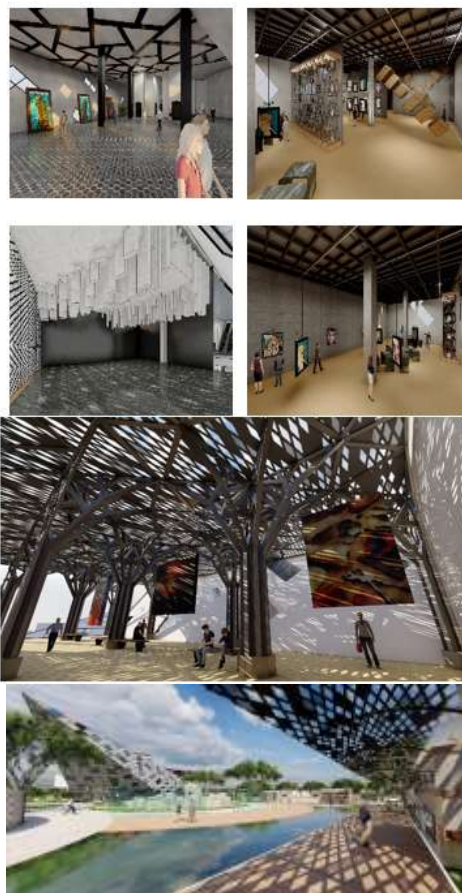


Figure 19. R. Building Indoor & Outdoor Exhibition
[Source: Rafli A, 2021]



Figure 20. Interiors 1
[Source: Rafli A, 2021]



Figure 21. Interiors 2
[Source: Rafli A, 2021]

CONCLUSION

The design of the National Gallery of Indonesia in East Kalimantan uses a design concept with the theme of multivalence from Charles Jencks which raises various cultural diversity and philosophical meanings of Indonesia. The gallery building by bringing out architectural aspects with its character and uniqueness aims to serve as a forum for artists and artists to fulfill their needs. On the other hand, the gallery can function in the local and international tourism sector. With the progress and improvement of the quality of galleries in Indonesia, it is hoped that it will create excellence from the arts sector and from the tourism sector in general.

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