REKA RUPA RUANG

Final Architecture Design Studio

Design of Cultural Museum with Narrative Approach in Palembang City

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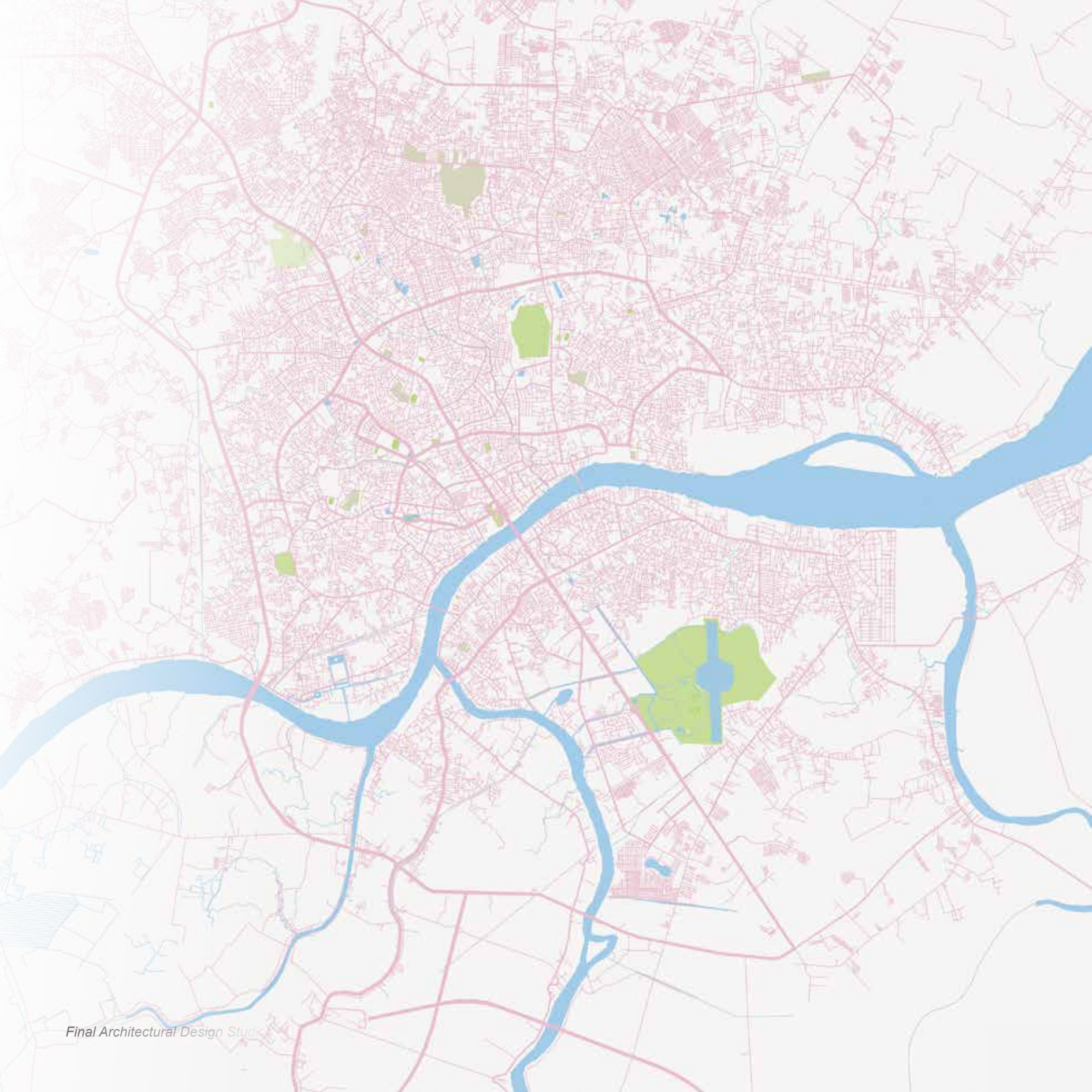
Design of

Cultural Museum with Narrative Approach in Palembang City

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VALIDATION SHEET

Final Architectural Design Studio entitled:

Design of Cultural Museum with Narrative Approach in Palembang City

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STATEMENT OF AUTHENTICITY

I, Rizka Fadila Muhammad as the author of this book, declare that all parts of this work, except those mentioned in the references, have no assistance from other parties, either in whole or in part, in the process of making it. I also say that there is no conflict of intellectual property rights in this work and submit it to the Department of Architecture, Universitas Islam Indonesia to be used in the interest of research, education and publication.

Yogyakarta, 1st August 2022
Author,



Rizka Fadila Muhammad

FOREWORDS

Praise and gratitude to Allah SWT who has given His mercy and love, so that I can complete my study at the Department of Architecture at the Islamic University of Indonesia by completing my final undergraduate project entitled "Design of Cultural Museum with Narrative Approach in Palembang City".

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Yogyakarta, 1 August 2022
Author,



Rizka Fadila Muhammad

Design Premise

Culture is related to human behavior. Because human behavior influences architecture, one of the most essential factors to consider in design is culture. Architecture can also demonstrate the existence of a local culture and help to preserve it. Not only that, but via the depiction of shapes, architecture may also define how a city will be created.

Palembang city is one of the biggest cities in Indonesia and the oldest city in Indonesia. This city has been through so many times and has also left so many histories. It is so rich in culture such as traditional dance, song, textiles, as well as food. It all started with the development of the Sriwijaya kingdom, which was centered in the city of Palembang, then made this city a place for many traders and travelers from across the country to stop. Sriwijaya succeeded in achieving its glory when ruled by King Balaputeradewa in the 9th century.

Relics from the Sriwijaya era can be seen in museums in the city of Palembang, ranging from artifacts, fabrics, to furniture used during the royal era. But the current museum still displays historical evidence in the old way. the museum also looks poorly maintained so it does not really attract tourists to visit.

To respond to the problems and potentials that exist in the city of Palembang, it is necessary to create the right place to represent the existing culture. The golden age of the Sriwijaya kingdom might be an example and motivation for the city of Palembang to be able to regain those golden times. This design will be shown how architecture can represent a city and introduce it to the wider community through a building. This building is expected to revive the city through cultural preservation, education and recreation.

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01

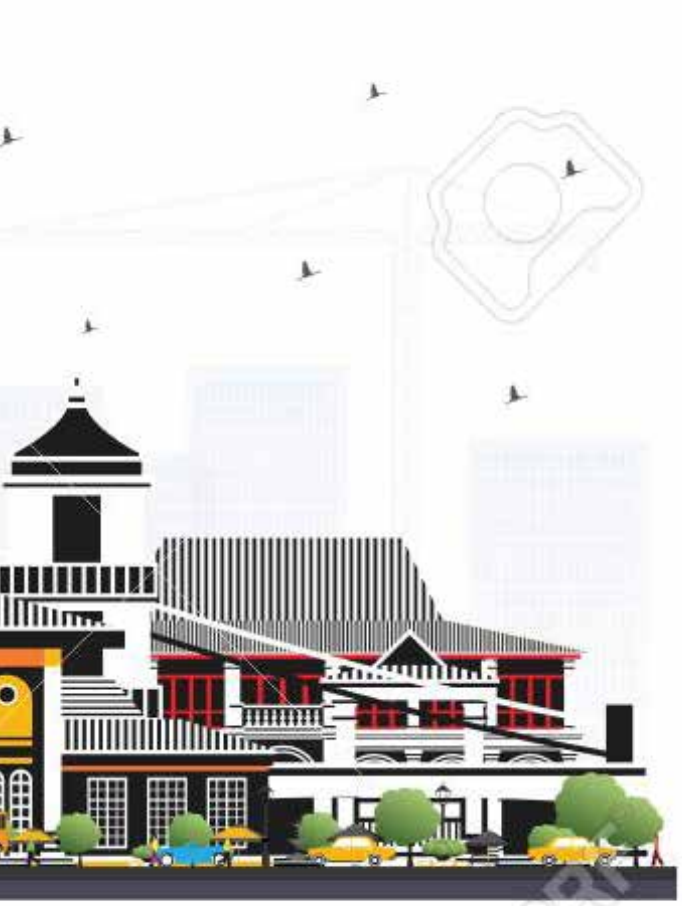
INTRODUCTION

BACKGROUND AND ISSUES
PROBLEM FORMULATION
DESIGN METHOD
DESIGN FRAMEWORK
ORIGINALITY AND NOVELTY

BACKGROUND AND ISSUES



Figure 1. *Illustration of Palembang*
Source: Google



Starting from the city of Palembang which is rich in history and culture, this city has existed since the time of the Kingdom of Srivijaya until now has become one of the big cities in Indonesia. Palembang has gone through many things ranging from the golden age, the collapse of the kingdom, until finally rising again in the sultanate.These things are stepping stones that need to be remembered and learned by all of us. With its history, Palembang has great potential as a historical tourism city

Museum is one of the places that are a learning tool for history. Museum can display objects and other historical information. To respond to this problem, this museum is a museum that shows the history of the city of Palembang starting from the establishment of the city of Palembang from the era of the Kingdom of Srivijaya to show the development of the city at this time. Not just a display and writing, this museum will present experiences for visitors, so that visitors can feel a different atmosphere according to the time.

PALEMBANG CITY, VENICE FROM THE EAST

The topography of the city of Palembang is a relatively low flat land so there are many swamps and flowed by many rivers. Palembang City was split by the Musi River into two major parts called across the Ulu and Seberang Ilir. In addition to the Musi River, there are 3 other large rivers that cross the city of Palembang, namely Komering River, Ogan River, and the Keramasan River. The four large rivers have hundreds of tributaries that previously functioned as river transportation tools to the interior, but now there have been many changes in function as drainage and for flood control.



Figure 2. *Ampera Bridge from the past*
Source: Google

01 / THE ORIGIN OF PALEMBANG CITY

Palembang is the oldest city in Indonesia, this is based on the Kedukan Bukit inscription (683 AD) which was found in Siguntang Hill.

According to the old Malay language, the word lembang means lowlands that are flooded with water, sometimes sinking, sometimes dry. So, highlanders who want to go to Palembang often say they are going to Lembang.

Legend said, the immigrants who entered the Musi River said they were going to Lembang. The name Lembang is getting more and more famous. Then when people want to go to Lembang always say they are going to Palembang. The word pa in old Malay denotes a region or location. Economic growth is booming. Musi River and Musi Banyuasin River became famous strong trade routes to other countries. Lembang's name was changed to

Quoted from the book “Asal Usul Kota-kota di Indonesia Tempo Doeloe, there are three versions of the emergence of the name Palembang.
The first version comes from the word melimbang which means panning for gold. It is said that in the past, local residents did melimbang or separate the soil or mud to get gold ore.
The second version is, the name Palembang comes from the word Pai Lian Bang, the name of a minister in China who had visited Sumatra and became duke in the Sriwijaya Kingdom to replace Ario Damar. Because it is difficult to pronounce, the Malays call Pai Lian Bang with the word Palembang.
The third version of the name Pelambang comes from the word “pa” which means place or location and “lembang” which means seepage of water or low ground that is indented so that it is easily flooded. So the name Palembang is used to describe natural conditions in the past.

Palembang was also known as the Venice of the East because of the topography of the city of Palembang which was surrounded and even inundated by water. more than 100 rivers and tributaries pass and flow in this city. In fact, based on 1990 statistical data, almost 52.24 percent of the area in Palembang is still inundated with water.



Figure 3. *Ampera Bridge*
Source: Google

02 / PALEMBANG TIME PERIOD

PRE-SRIWIJAYA PERIOD
684 AD

SRIWIJAYA PERIOD
684 AD - 1068

POST-SRIWIJAYA PERIOD
1407

PRE-SRIWIJAYA PERIOD
Starting with a sea power, they traveled Siddhayatra to find a place and founded a wanua (village). They are Dapunta Hyang who brought many soldiers.

The Sriwijaya village was built on a river traffic lane from and inland, where the Ogan, Komering, Kramasan, and Musi rivers meet.

Trade commodities produced from the interior were brought to Sriwijaya

SRIWIJAYA PERIOD
Palembang as the capital of the Sriwijaya kingdom, has been an important trading centre in maritime Southeast Asia for more than a millennium.

From the 7th to the 12th centuries, the kingdom prospered by dominating trade across the Strait of Malacca, establishing dominion over the polities in Sumatra and the Malay Peninsula.

P O S T - S R I W I J A Y A PERIOD
After being destroyed by troops from Java, the prince fled, the city was then plagued by pirates.
In 1407, Admiral Zheng He took control of the city and created a new system of government for diplomatic recognition, military protection, and trade rights.

Table 1. *Palembang timeline diagram*
Source: Author

PALEMBANG SULTANATE PERIOD
1748 - 1818

COLONIAL & JAPANESE OCCUPATION PERIOD
1825 - 1945

NATIONAL REVOLUTION
1945 - NOW

PALEMBANG SULTANATE PERIOD

After the Demak Sultanate fell under the Pajang Kingdom, a Demak nobleman, Geding Suro and his followers fled to Palembang and founded a dynasty. Then Islam developed and a sultanate emerged in Palembang. Settlements developed along the banks of the Musi River, some houses were built on rafts.

But not long after that, the Dutch tried to control Sumatra by overthrowing the existing sultanate. After the attack, the Sultanate was then abolished by the Dutch and a colonial government was immediately established.

COLONIAL AND JAPANESE OCCUPATION PERIOD

Since the Sultanate of Palembang was abolished by the Dutch (1825), Palembang became the capital of the Residency of the Southern Sumatra,

Since the late 19th century, with the development of coffee, oil, and rubber, Palembang has re-emerged as an economic center. The fast growing economy brought new entrants, increased urbanization, and the development of socio-economic infrastructure. Palembang became the most populous city center outside Java at that time.

NATIONAL REVOLUTION

Indonesia became independent and Palembang became part of the province of Sumatra. in 1965 Ampera Bridge was officially opened to the public.

In 2005 President SBY declared Palembang a “City of Water Tourism”. Then development is growing rapidly and being upgraded as the city co-hosted ASEAN Games in 2011 and Asian Games in 2018.

They have a limited amount of time to set up the infrastructure. The governor of South Sumatra was also extremely supportive about the development.

03 / THE GOLDEN AGE OF SRIWIJAYA

Sriwijaya is a maritime Empire that centered on Swarnadwipa or we know as Sumatra Island. It was a the biggest Buddhist maritime Indonesian empire in the island of Sumatra, Indonesia, which influenced much in Southeast Asia.

The Sriwijaya Empire was characterized by a maritime kingdom. Relying on hegemony on the strength of its naval fleet in controlling shipping lanes, trade routes, controlling and building several strategic areas as bases for its fleet in supervising, protecting trading ships, collecting excise, and to maintain its sovereignty and territory.

From historical records and archaeological evidence, in the 9th century Srivijaya had colonized almost all the kingdoms of Southeast Asia, including: Sumatra, Java, the Malay Peninsula, Thailand, Cambodia, Vietnam, and the Philippines.

The dominance of the Straits of Malacca and Sunda Strait, made Sriwijaya the controller of the spice trade routes and local trade which imposed customs and excise on every passing ship. Sriwijaya amassed its wealth from port services and trading warehouses serving the Chinese and Indian markets.



Figure 4. *Buddhist statues*
Source: Google



Figure 5. *Ampera bridge at night time*
Source: Google

It started with the Sriwijaya empire, a maritime and commercial state that thrived from the seventh to the thirteenth centuries, primarily in what is now Indonesia. Originating at Palembang on the island of Sumatra, the kingdom quickly expanded its sphere of influence and took control of the Strait of Malacca. Srivijaya's dominance over global maritime trade was the foundation of its strength. It built trading ties with China and India in addition to the states in the Malay Archipelago.

In the banks of Musi River, there are some culture which are still undertaken by Palembang people who live in the banks of Musi River. The culture is about they still using Musi River as their daily source of life to live. This culture started when sultanate era. Those cultures are about the traditional houses and all of their daily activities including washing, bathing, fishing, cooking and catching the fish in the banks of Musi River.

Musi river is the trade transaction place and the source of livelihood of Palembang people who live in the banks of Musi River. According to Amin (2017) now, many of people can see about people's life in the banks of Musi River which is called as live museum in Palembang city. Most of Palembang people still live in the house which is built on the River.

SONGKET

Sriwijaya is powerful maritime kingdom that was rich with golds. Since the Kingdom has richness in gold, the art and culture appeared in golden creation. The richness of gold made them create a golden thread as Royalty symbol.

Songket, also known as gold brocade in several South East Asian kingdoms, is one of the beautiful fabrics produced in Sriwijaya. Songket evolved from the word sungkit, which was used to weave gold thread into the uprights of cotton fabrics. Depending on how complex the patterns are and how many threads are used, it can take up to 8 months to construct one songket.

TRADITIONAL DANCES

Tanggai Dance is one of the traditional dances that developed in Palembang, South Sumatra. Tanggai dance is a dance to welcome guests. The name Tanggai is taken from the dance property used which are artificial nails used by the dancers.

The Gending Sriwijaya dance remains a welcoming dance for guests related to the province of South Sumatra. While the Tanggai dance was created as a dance to welcome guests at weddings and guests who come to the city of Palembang. The number of Tanggai dancers must be odd and female. An odd number was chosen, because one of the dancers in the Tanggai dance is the prima donna in the dance.



Figure 6. *Culture and arts of Palembang*
Source: Google



BIDAR BOAT RACE

One of the traditional boat races on the Musi River is the bidar boat. This competition is usually held every year to celebrate Indonesian Independence Day, August 17, and the Anniversary of Palembang City, June 17.
According to the Big Indonesian Dictionary [KBBI] bidar means “war boat”. Judging from its shape, the bidar boat is a fishing boat, which is long and does not have a lid.
Pencalang in Melayu means to go fast or go fast. A number of historians estimate that the caliper boat was used by soldiers during the Sriwijaya Kingdom or Palembang Kingdom to fight, after getting off the main ship.



TRADITIONAL HOUSE

As the name implies, Rumah Limas is a traditional pyramid-shaped house made on stilts. This typical building of the Palembang area is built in storied. The collection of levels is referred to by the community as Bengkalis which has its own meaning.
Almost all parts of Rumah Limas are made of wood. The choice of wood is not done without reason, but according to the character of the wood and the beliefs of the people in South Sumatra.

The thick culture of South Sumatra can be seen from the art of carvings and ornaments on doors, walls, and roofs of Rumah Limas which depict local cultural values.

05 / TOURISM POTENCIES

Selasa 08 Maret 2022, 21:52 WIB

Dinas Pariwisata Kota Palembang Akan Gelar 43 Event Pada 2022

Dwi Apriani | **Nusantara**



Figure 7. *News on the website*
Source: Google

The Palembang City Tourism Office, South Sumatra, will release the Calendar of Charming Events Palembang 2022, 10 March. This year, 43 events are planned to be held in the South Sumatran capital.

These various events are the efforts of the Palembang City Government in economic recovery, especially the tourism sector as well as increasing tourist visits and increasing local revenue (PAD) for the 2022 tourism sector. Head of the Palembang City Tourism Office, Sulaiman Amin said this year there were 43 events to be held. 10 of them are activity events that involve a lot in the outdoor area. The ten events are the Sekanak Lambidaro Festival, Palembang Darussalam Festival, Sriwijaya Festival, Election of Bujang Girls Palembang, Fornas VI, Palemnang Arts Week, Siguntang Fest, Indonesian Heritage City Network Congress, South Sumatra Traditional Week, and a creative economy exhibition.



Figure 8. *Charming Palembang calendar*
Source: Google

Some of these activities are annual programs that will continue to be held. This building can support some of these events as facilities and infrastructure and can attract more tourists to the city of Palembang. Moreover, the Palembang City Tourism Office has set a target for the number of tourists to continue to increase in order to revive the Palembang economy.

To carry out the smooth implementation of tourism affairs in the city of Palembang, strategic steps are needed in order to build competitiveness and market the city of Palembang through “CHARMING PALEMBANG”:
1. Revitalization/arrangement of destination facilities and infrastructure
2. Tourism Strategy, Information and Promotion
3. Creating and developing the Creative Economy
4. Improving tourism human resources, cooperation between business actors and tourism industry
Realizing Sapta Pesona (safe, orderly, clean, cool, beautiful, friendly hospitality and memories)

AMPERA BRIDGE



Ampera is a landmark of Palembang City which is best known by the public. In its time, Ampera Bridge was recorded as the longest bridge in Southeast Asia. This bridge was built with the main aim of connecting two areas in Palembang which are separated by the Musi River, namely across the ilir and across the upstream.

The name Ampera is an acronym for the Amanat Penderitaan Rakyat (People's Suffering Mandate). Ampera is a slogan often used by Sukarno who inspired his struggle to lead the country to achieve prosperity and common prosperity.

KEMARO ISLAND



Kemaro Island is an island that has its origins from the legend of the local community.

One of the attractions of Kemaro Island lies in the pagoda building in the center of the island. The architecture of the pagoda is very similar to the pagoda of the country of bamboo curtains. The sides of the walls of this nine-story pagoda depict the legend of Kemaro Island. The top of the pagoda consists of a Buddhist place of worship that is often used by the ethnic Chinese community.

KUTO BESAK FORT



Kuto Besak Fort is a fort built by natives and not by the Dutch colonials. Kuto Besak Fort is recorded as the only fort built by the natives. Initially Kuto Besak Fort was built by Sultan Mahmud Badaruddin I who ruled the Sultanate of Palembang Darussalam in 1724-1758.

Inside the Kuto Besak Fort complex, there is a large courtyard, a grand hall, and several rooms such as the royal palace, paseban, living room, to the residence of the sultan and the empress. Also read: Fort Rotterdam: History, Royal Heritage, Founder, and the nickname Turtle Fort Not only that, in the middle of the fort building complex there is a pond with boats, gardens, and fruit trees.

SIGUNTANG HILL

Siguntang Hill is a place that is considered sacred and full of charisma since the 14-17 century. In this place there are tombs of figures descended from the Srivijaya Kingdom. No wonder the Siguntang Hill area is one of the historical tourist destinations, especially regarding the history of the Sriwijaya Kingdom which was once the center of Buddhist activities in the archipelago.

Other historical objects found around Siguntang Hill are pottery and ceramic shards from the Tang Dynasty. The discovery of ceramic and pottery shards in the Siguntang Hill area also proves that, apart from being used as a center for Buddhist activities carried out by monks and Sanggha, it is also believed that there are residential areas in this settlement.



MONPERA

The Monpera Museum was built to commemorate the attack from the Dutch Military Aggression II, which at that time the Dutch surrounded Palembang City by deploying tanks and artillery.

In Monpera there are various historical collections related to the events of the Palembang people's struggle against the Second Dutch Military Aggression. There are 368 collections at the Monpera Museum which consist of 178 photos of documentation, heroes' official attire and weapons used such as pistols, juki kanju, fiat, puzzles, dantos, sunan cannon kecepek, dten MK IV, double lop, sabil swords, land mines .



Figure 9. *Tourism places in Palembang*
Source: Google

PROBLEM FORMULATION

PROBLEM THINKING

Issues	Culture and art of Palembang	Historical periode of Palembang	Tourism [otencies in Palembang
Context Issues	Culture and art preservation	The development of Palembang city from the Sriwijaya era until now	Developing the tourism potencies of Palembang
Analysis	Provide a museum to preserve and show the heritage of Palembang properly and in a different way	Provide a tourist attraction as a media to promote and strengthen the city identity	
Hypothese	The museum not only showcases the historical value of the city, but also function as a platform on which to engage and inform the public about all local culture to the wider community		

Table 2. *Problem thinking diagram*

PROBLEM MAPPING

BACKGROUND ISSUES

- Culture preservation of Palembang from the Sriwijaya era until now
- A lot of tourism potencies in Palembang

NON-ACHITECTURAL ISSUES

Inadequate space to preserve and show the heritage of Palembang
The need of a space for tourist to accommodate their neesds and activities
Creating a building that tells story about Palembang history

ACHITECTURAL ISSUES

Culture preservation of Palembang from the Sriwijaya era until now

A lot of tourism potencies in Palembang

GENERAL PROBLEM

How to design a museum that would be able to introduce Palembang City from pre-Sriwijaya Periode untill modern periode with narrative approach?

SPECIFIC PROBLEMS

1. How to design exhibition space that would be able to show the development of the city from pre-Sriwijaya period until modern period through narrative design?
2. How to show the history of Sriwijaya through the exhibition that shows a certain milestone of Palembang urban development?

Table 3. *Problem mapping diagram*

PROBLEM STATEMENT

GENERAL PROBLEM

How to design a museum that would be able to introduce Palembang City from pre-Sriwijaya Periode untill modern periode with narrative approach?

SPECIFIC PROBLEMS

1. How to design exhibition space that would be able to show the development of the city from pre-Sriwijaya period until modern period through narrative design?

2. How to show the history of Sriwijaya through the exhibition that shows a certain milestone of Palembang urban development?

DESIGN GOALS

1. To show exhibition space that would be able to show the development of the city from pre-Sriwijaya period until modern period through narrative design

2. To show the history of Sriwijaya through the exhibition that shows a certain milestone of Palembang urban development

DESIGN FRAMEWORK

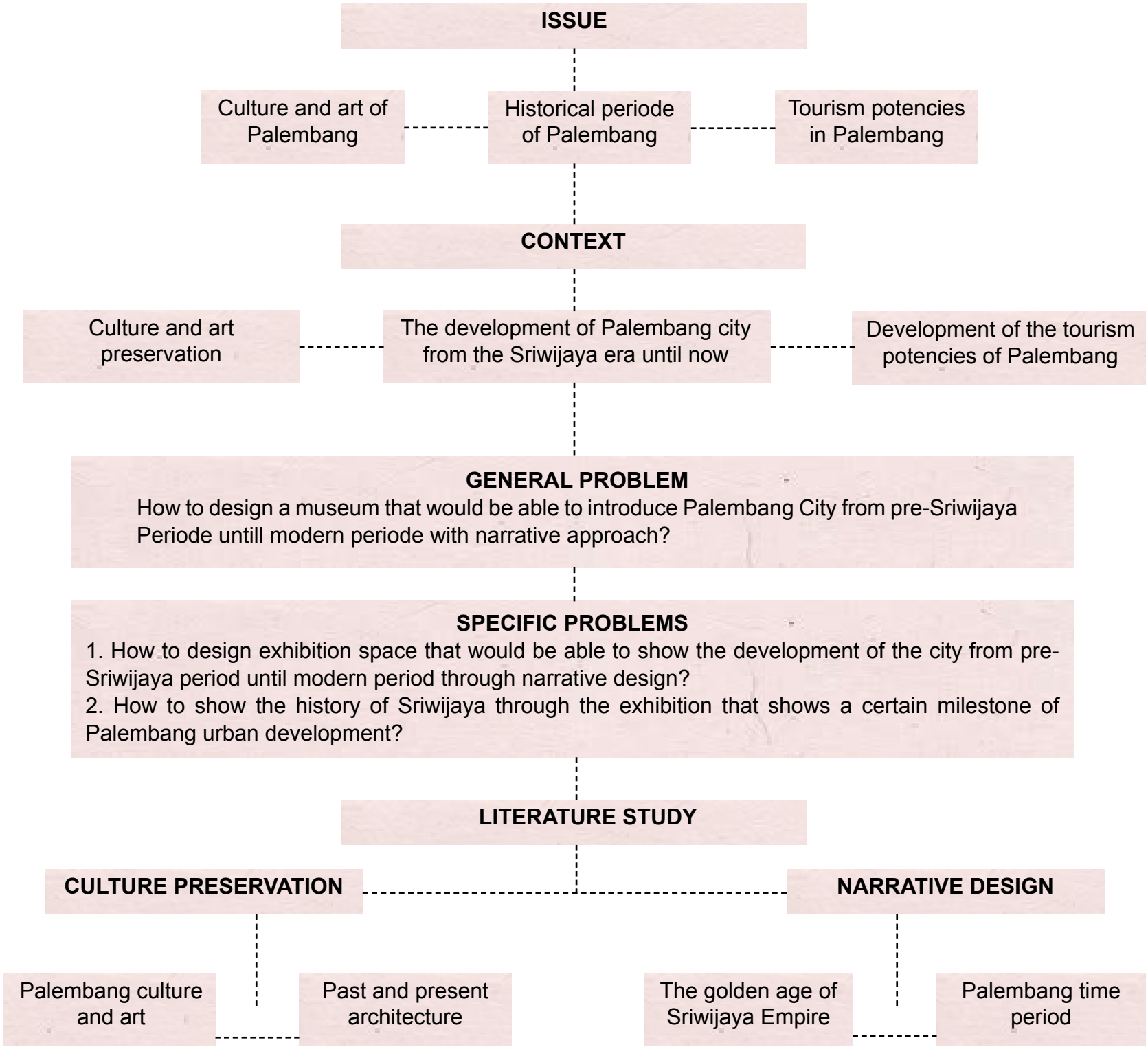


Table 4. *Design framework diagram*

DESIGN METHOD

Data Collection Method

Secondary Data Collection

Secondary data collection methods are done by searching for sources and theories that are relevant to the typology of museum building, and the narrative design approach that supports the design.

Data Analysis

Building Typology Analysis

Building typology analysis is related to analyzing the spatial requirements needed for museum and other function that related to museum activities. The spatial requirements that need to analyzed:

1. Building Layout
2. Space Requirements
3. Public and Private Zoning Arrangement
4. Space Connectivity

Site Analysis

Site analysis can be done by observing the condition of the local area of Palembang, specifically the area of 10 Ulu. The data analyzed were in the form of:

1. Building Codes and Regulation Analysis
2. Site Analysis
3. Regional Climate Data Analysis

ORIGINALITY AND NOVELTY

Title : **REVITALISASI TAMAN BUDAYA SUMATERA SELATAN DI PALEMBANG**
Author : Putri Monica Shelly
University : Universitas Sriwijaya
Year : 2017
Approach : Revitalization
Problem : How to plan and design Taman Budaya Sumatra Selatan as one of information center for art and culture, training space and art development as recreative space which able to be all educational space for community and

Title : **PERANCANGAN MUSEUM SENI BUDAYA PALEMBANG**
Author : Muhammad Farras Imanuddin
University : Universitas Sriwijaya
Year : 2020
Approach : -
Problem : How to design a Cultural Arts Museum in Palembang that provides permanent exhibition activities & temporary exhibition activities with the theme of cultural arts?

Title : **PERANCANGAN MUSEUM SENI DAN BUDAYA DI KOTA MEDAN DENGAN PENDEKATAN ARSITEKTUR TROPIS**
Author : Gisella Vulvia
University : Universitas Sumatera Utara
Year : 2020
Approach : Tropical Architecture
Problem : How to create a tourist attraction in a museum that is designed according to the theme?

Title : **PERANCANGAN MUSEUM DI KABUPATEN BOJONEGORO DENGAN PENDEKATAN ARSITEKTUR IKONIK**
Author : YUANGGA KINATA AGUNG WILANTAKA
University : Universitas Islam Negeri Sunan Ampel
Year : 2020
Approach : Iconic Architecture
Problem : How to design a Museum in Bojonegoro Regency with an Iconic Architecture approach?

Table 5. *Novelty and originality*

02

DESIGN STUDY

TYPOLOGY STUDY
DESIGN APPROACH STUDY
PRECEDENT STUDY
SITE CONTEXT STUDY

TYPOLOGY STUDY

Museum Typology

According to the Indonesian Dictionary, a museum is a building that is used as a place for permanent exhibitions of objects that deserve public attention, such as historical relics, arts and sciences; place to store old things.

According to Government Regulation No. 66 of 2015 concerning Museums, Museums are institutions that function to protect, develop, utilize collections, and communicate them to the public.

Museums manage material evidence of cultural and/or natural materials and their environment that have important values for history, science, education, religion, culture, technology, and/or tourism to be communicated and exhibited to the general public through permanent, temporary and traveling exhibitions.

Based on the field of study, museums can be grouped into 4 classes, namely:
1. Art Museum (Art Museum)
These include: contemporary art museums, modern art, classical arts, decorative arts, pottery arts, regional arts, weaving arts, craft museums, etc.
2. Science Museum
This museum group is in the form of: a biological park, a group of flora and fauna, a planetarium, an observatory, aerospace (aerunautica), an aquarium, the history of natural life, etc.
3. History Museum
These include: ancient houses, tourist villages, preservation and conservation areas, national monuments, historical forts, anthropological and archaeological museums, open-air museums.
4. Special Museums
This includes ethnicity, means of transportation, industrial equipment, military, etc.

Museum Function

Based on Government Regulation Number 19 of 1995: in the Guidelines for the Indonesian Museum, 2008. The museum has the task of storing, caring for, securing and utilizing museum collections in the form of cultural heritage objects. Thus the museum has two major functions, namely:

A. As a place of preservation, the museum must carry out the following activities:
a. Storage, which includes collecting objects to become collections, recording collections, numbering systems and structuring collections.
b. Maintenance, which includes activities to prevent and overcome collection damage.
c. Security, which includes protection activities to keep the collection from being disturbed or damaged by natural and human-made factors.

B. As a source of information, museums carry out utilization activities through research and presentation.
a. The research was conducted to develop the national culture, science and technology.
b. Presentation must still pay attention to aspects of preservation and security.

Museum's Collection

Objects - collections of objects contained in the museum must meet certain criteria or requirements. Requirements for museum collections include:
1. Has historical and scientific value including aesthetic value.
2. Can be identified regarding its form, type, style, function, meaning and historical and geographical origin, generation and period.
3. Must be able to be used as a document in the sense of evidence and reality in its existence with the research.
4. Can be used as a monument or will become a monument in natural and cultural history.
5. Authentic objects, replicas or reproductions that are legal according to museum requirements.

(Museografika. Directorate General of Culture, Directorate of Museums, Ministry of Education and Culture, 1988)

Cultural Museum

Culturally-specific museums focus on art or historic objects while also frequently showcasing the histories, achievements, or challenges of the highlighted culture. These museums collect or display objects belonging to a particular ethnic or cultural group.

They portray the history of humanity throughout the inhabited world, contemporary world cultures, and the “tough histories” of colonial expansion, war, and science. They also demonstrate crucial initiatives to preserve culture and history.

Museums play a crucial role in preserving local culture. With careful documentation and artifact preservation, a culture can be recorded and remembered regardless of its future. It can also be shared and understood by those from different cultural backgrounds.

Museum Facility Requirements
- Museums should have workspaces for their conservators, staff, administration, and libraries.
The museum must have a collection room, for the completion of which is arranged according to a certain system.
- Museums must have permanent and temporary exhibition spaces
- Museums must have laboratories.
- Museums must have shooting studios and audiovisual studios.
- Museums should have lighting and education spaces.
- Museums must provide facilities for the enjoyment of art and recreation.

Space Organization Standard
In general, the organization of space in the museum building is divided into five zones/areas based on public presence and the presence of collections/displays. These zones include:
Public Zone - No Collection
Public Zone - With Collection
Non Public Zone – No Collection
Non Public Zone – With Collections
Collection Storage Zone

(*De Chiara & Crosbie, 2001on Fransisco, 2010)*

Standard Space Requirement fo Museum

ZONES	GROUP OF ROOM	ROOMS
PUBLIC	COLLECTION	EXHIBITION ROOM GENERAL LECTURE ROOM ORIENTATION
	NON - COLLECTION	INSPECTION ROOM THAETRE KITCHEN/PANTRY (FFOD SERVICE) INFORMATION ROOM TOILETS LOBBY RETAIL (MUSEUM STORE)
NON - PUBLIC	COLLECTION	WORKSHOP LOADING AREA FREIGHT ELEVATOR LOADING DOCK RECEPTION ROOM
	NON - COLLECTION	CATERING KITCHEN MECHANICAL ELECTRICAL ROOM KITCHEN/PANTRY (FOOD SERVICE) STORAGE RETAIL OFFICE MANAGEMENT OFFICE CONFERENCE ROOM SECURITY ROOM
	LAYERED SECURITY	COLLECTION STORAGE COMPUTER NETWORK SPACE SECURITY EQUIPMENT ROOM

Table 6. *Standard space requirement for museum*

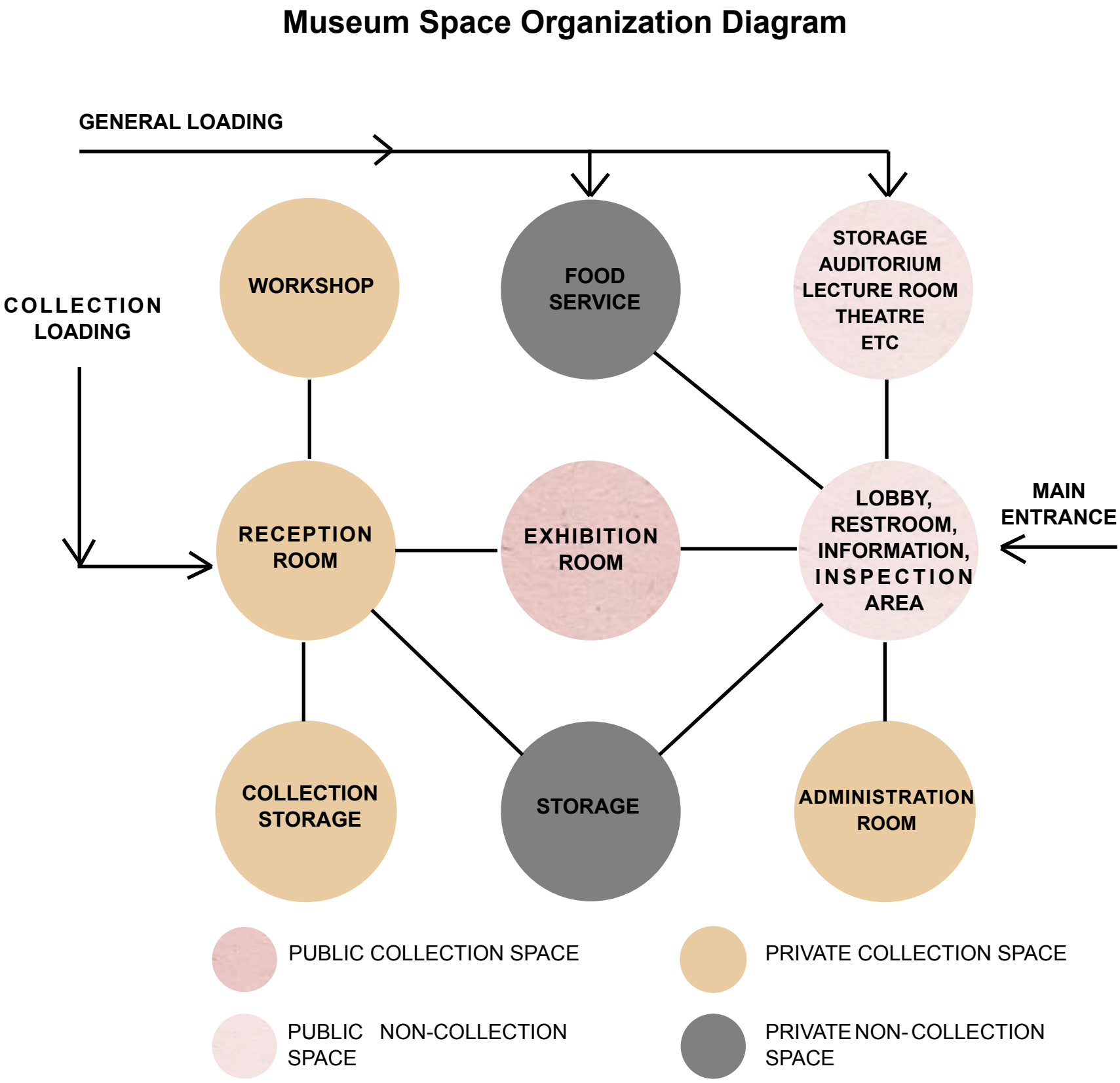


Figure 10. *Museum space organization*
Source: Google

Exhibition Method

An exhibition in a museum must have a certain appeal for at least a period of 5 years, so an exhibition must be made using a method. The method that is considered good so far is the method based on the motivation of museum visitors.

There are 3 major groups of motivation for museum visitors, namely:
a. Motivate visitors to see the beauty of the collections on display
b. Motivate visitors to increase their knowledge after seeing the collections on display
c. The motivation of visitors to see and feel a certain atmosphere at a particular exhibition.

Based on the above, then to be able to satisfy the 3 motivations, the methods in question are:
a. The method of artistic presentation, namely exhibiting collections, especially those containing elements of beauty
b. Intellectual or educative presentation method, which is not only exhibiting a collection of objects, but also all things related to these objects, for example: stories about their origins, how they are made to their functions.
c. Romance or evocative presentation method, namely exhibiting collections accompanied by all elements of the environment and the collection is located.

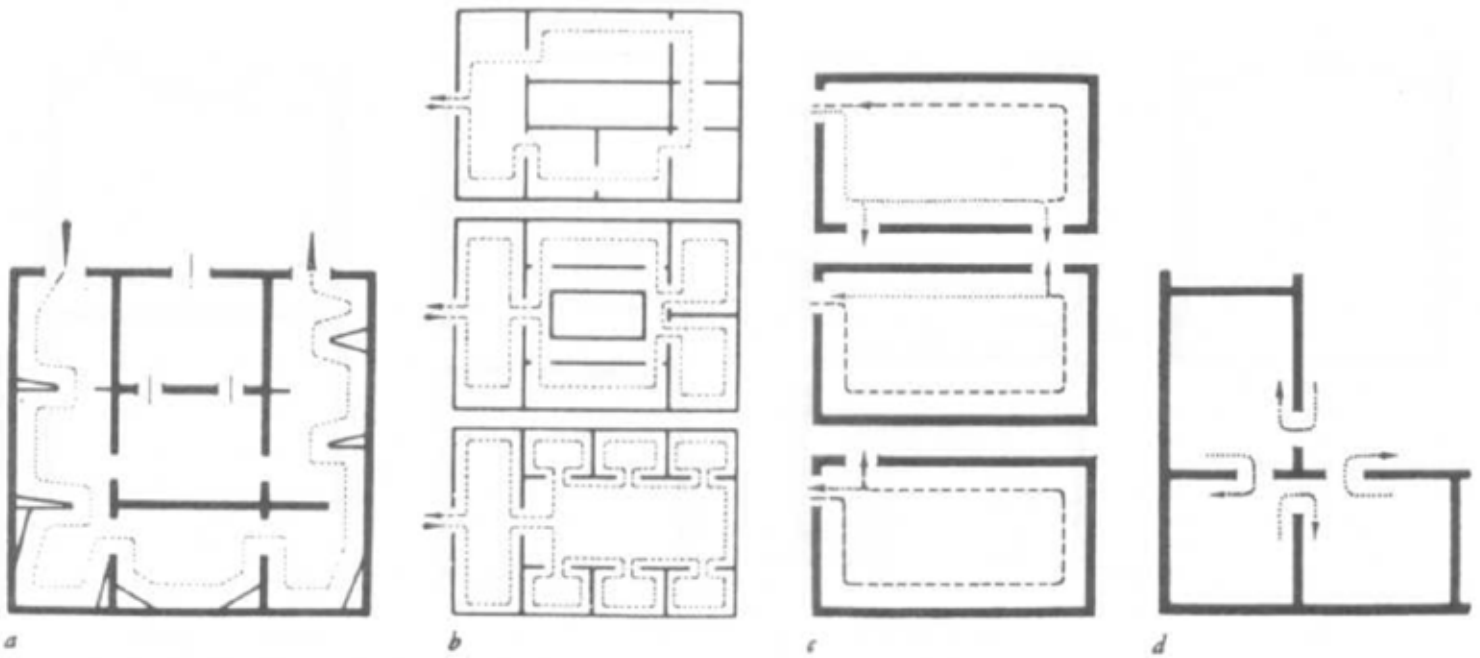


Figure 11. *Floor plans for the location of the doors in relation to use of space*
Source: De Chiara, 1983

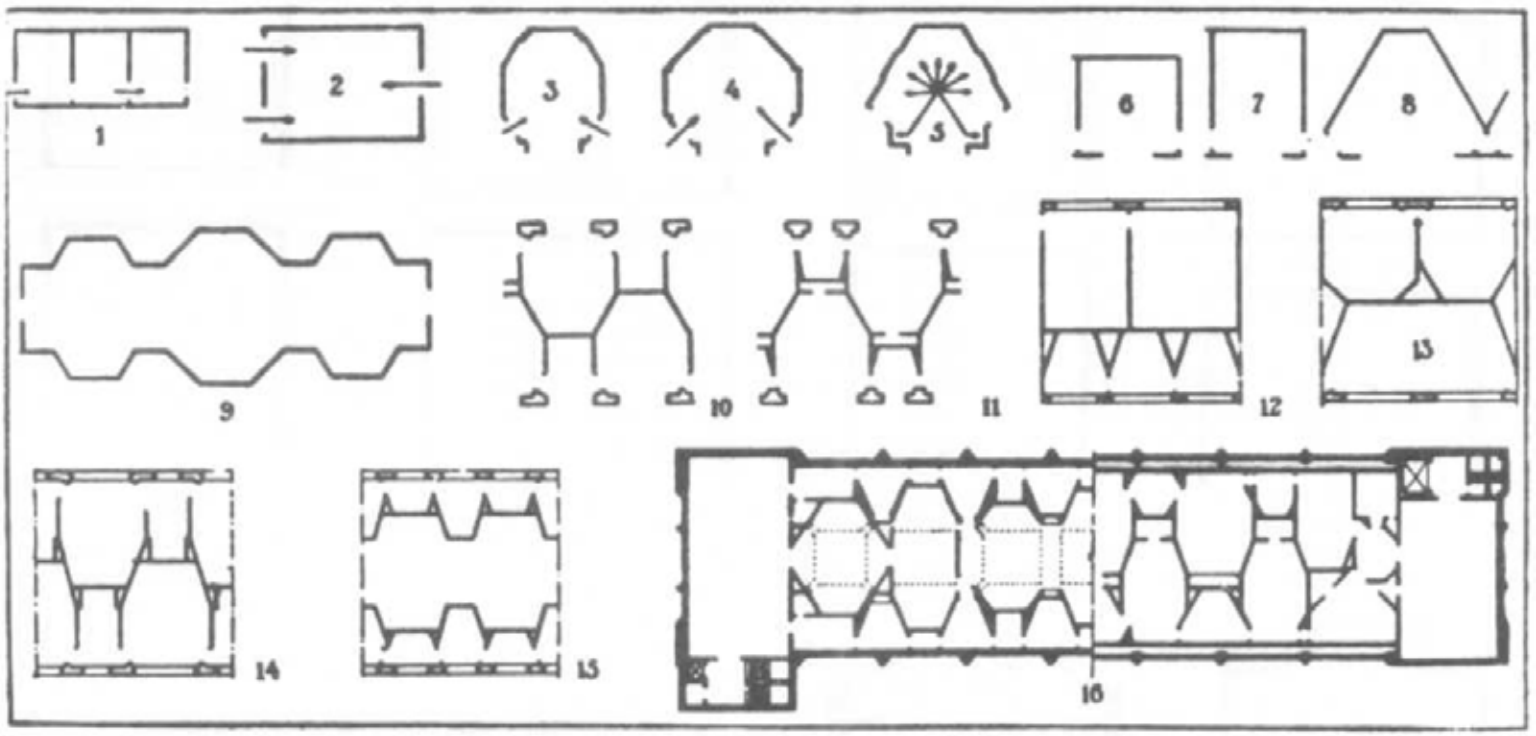


Figure 12. *location of doors. 1 - traditional location of doors. 2 to 8 - secondary doors. 9 to 15 - polygonal enclosures*

Museum Nowadays

The experience of the audience becomes crucial in contemporary museology. The museum process is a visitor-oriented experience that focuses on visitors' knowledge and experience to enable them to be active participants in museum exhibitions .

The involvement of the general public and visitors in museum activities has resulted in the concept of the museum being replaced by that of the contemporary museum, or in other words, it resulted the development of new museology, which has changed museums into a place that encourage widespread public access to real-life experiences and emotions.

Nowadays, museums have stopped thinking of their collections as fixed entities and come to the realization that exhibition and presentation are often more important than the collections themselves. The shift from the strict canons of the traditional museology to the innovative presentation and exhibition methods of the new museology has manifested itself in contemporary approaches to recent museum designs.

In this context, museums aiming to share technological developments and different views with a broader audience incorporate visual educational materials (computer screens, holograms, virtual tours, interactive projection systems, three dimensional scanning, simulators, three dimensional modeling and digital applications) into their exhibitions.

Kurak Acici, Funda. (2020). Contemporary Approaches in Museum Space Design.

Visitor Activity in the Museum

- see objects - objects of work on display.
- watch art performances that are played.
- documenting pictures
- read books about the culture of the Dayak tribe.
- talk to the museum guide.
- eat, drink, and rest for a while.
- buy souvenirs / souvenirs.

Museum Program To Engage Visitor

1. Youth Programs
For parents searching for entertaining, educational activities outside the home, winter and spring break holiday camps are fantastic choices. Numerous progressive museums are also creating after-school and weekend programs that pair the museum's resources with opportunities for students to participate in community service. These initiatives are just another fantastic method to help older students.

2. Performance Nights
poetry readings, storytelling nights, or even comedy nights.

3. Lecture Series

4. Author Events
Author events of all kinds are frequently held in bookstores, but they can also happen at galleries. Even if the books aren't academic or nonfiction, museums are the ideal setting for authors to promote works that are pertinent to the goals of the institution. Children's museums, for instance, can draw sizable crowds from authors of children's books.

5. Behind-the-Scenes Exhibit Tours
Unconventional tours are great for showing a side of your museum that visitors have never seen before, which means they're likely to tell their friends and family about their great experience.

(Source: doubleknot.com)

SIMILAR TYPOLOGY BUILDING

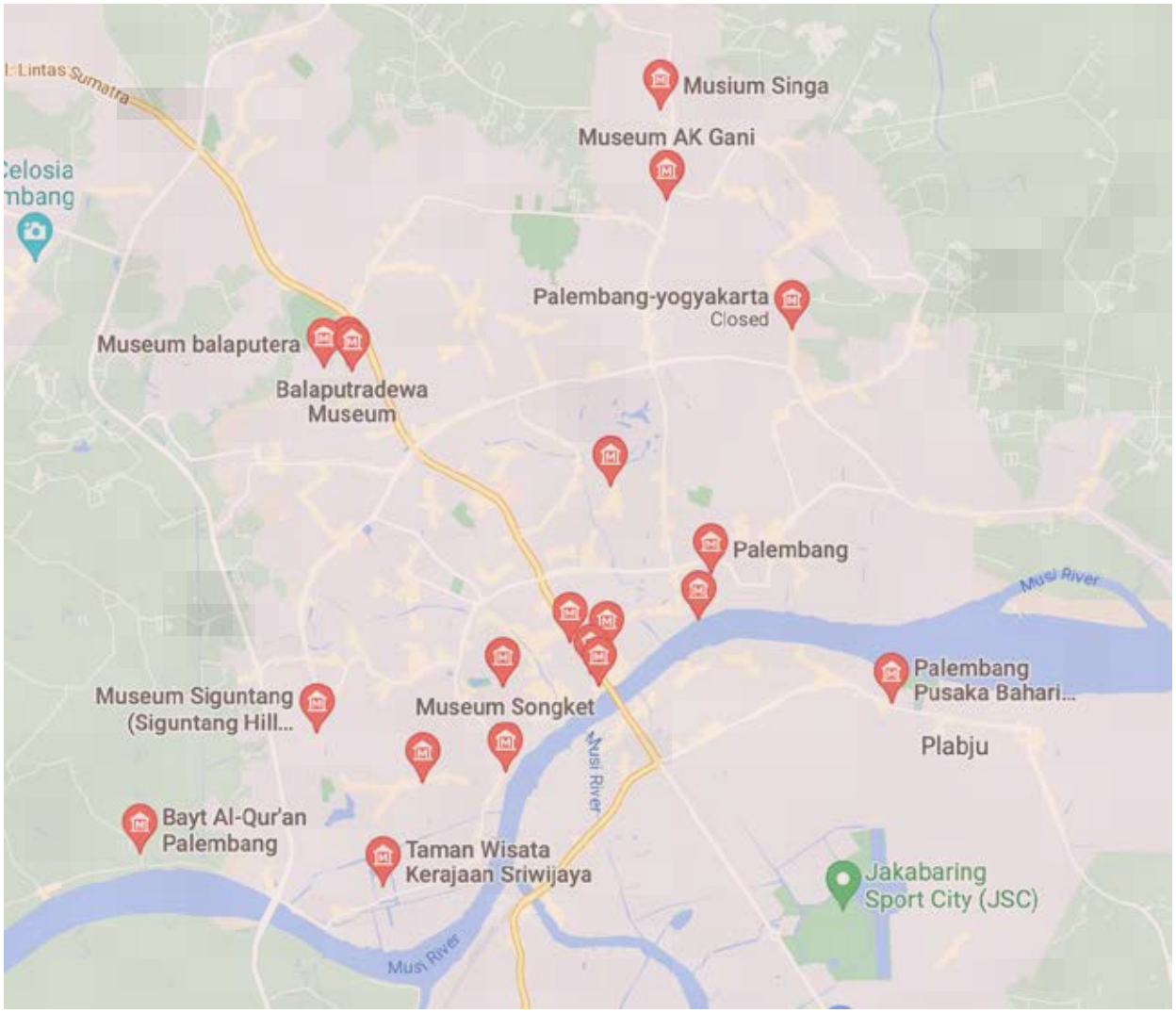


Figure 13. location of museums in Palembang
Source: maps.google.com

MUSEUM SULTAN MAHMUD BADARUDDIN II



Figure 14. Museum Sultan Mahmud Badaruddin II
Source: google.com

The location of this museum was originally the location of Kuta Lama, the old palace of Sultan Mahmud Badaruddin I (1724–1758), the ruler of the Palembang Sultanate. Then when the Dutch took over the area, the building was converted into a colonial resident office.

The name of the museum is taken from the name of the Hero from Palembang, namely Sultan Mahmud Badaruddin II because during his lifetime he performed extraordinary acts of heroism and merit in fighting the invaders.

The Sultan Mahmud Badaruddin II (SMB) Museum stores stories about the history of the city of Palembang. The museum's collections include Palembang war paintings, traditional war equipment such as machetes/ swords, the Kedudukan Bukit inscription, antique porcelain, traditional clothing, and songket, and also furniture used in the past

MUSEUM BALAPUTRA DEWA



Figure 15. Museum Balaputeradewa
Source: google.com

Balaputra Dewa Museum or officially called the State Museum of South Sumatra Province is located on Jalan Srijaya I Palembang. The name Balaputera Dewa is derived from Balaputeradewa, the king of Srivijaya who ruled in the 9th century AD. Balaputra Dewa Museum showcases the history and traditions of the province of South Sumatra.

Balaputra Dewa Museum has a collection of traditional crafts and artifacts found in South Sumatra Province, from prehistoric times to the Dutch colonial era.

The collection is in the form of megalithic statues, replicas of inscriptions, and a collection of Palembang sultanate relics such as songket and wood carvings.

DESIGN APPROACH STUDY

Narrative Approach

Historic sites are devoted to the cultural production of their respective eras. Historical sites, according to Western cultural norm, provide a concrete link to the past that they evoke (Azaryahu & Foote, 2008).
Narrative approach on architecture is telling a story a bout the concept of the building, and it is important to do it in order. It is based on the linear progression of time or as known as flash-back. It is important how the history can be translated into a space with a sense of chronology.
The narration can be done by pointing a linear and sequential chronologies linking time or space on the selected site. Narrative approach also can make a space meaningful by creating storytelling of history from the site area.

According to Tissink, 2016 in Rizqi Muhammad Prastowo, Nurhikmah Budi Hartanti, and Nuzuliar Rahmah (2019: 20-28), there are three characterictics of narrative architecture:

1. Linking
Linking environment and identity. Through narratives, stories, events and memories, one can feel a connection to the environment that forms an identity

2. Structuring
Narrative architecture also has the role of adding a narrative framework to a spatial experience. By adding a story framework, the architect can determine the program, space requirements, and physical form of a building that adapts the process and experience of space based on the storyline.

3. Framing
Framing is an attempt by narrative architecture to manipulate the perception of a subject by framing, a person will be directed towards a certain perspective, through a predetermined route, and attracted to certain elements gradually designed by an architect.

NARRATIVE STORY: TIMELINE OF PALEMBANG CITY

THE BEGINNING

THE GOLDEN AGE

Sriwijaya started from a small market. Starting from the arrival of troops from Minanga Tamwan to Palembang and its surroundings. Then its leader, Dapunta Hyang Sri Jayanasa conquered the trade routes in the area. Dapunta Hyang is the founder and first King of the Sriwijaya kingdom.

In 856 AD, Srivijaya reached its prime, led by Balaputradewa. The Sriwijaya Kingdom expanded from controlling trade in the main route of the Malacca Strait to Cambodia, Southern Thailand, the Malay Peninsula, Sumatra, and parts of Java. In terms of the spread of religion, the Sriwijaya Kingdom was also the center of Mahayana Buddhism in Southeast Asia. (Politic, social, economy, religion)

Sriwijaya's crops are camphor, agarwood, cloves, sandalwood, nutmeg, cardamom, gambier and several other crops.

THE CONFLICT

THE LOSS OF GLORY

After the leadership of Balaputeradewa (after 922) the heyday began to decline due to many factors. The war against the kingdoms in the Java region (922 - 1017), many areas were separated from Srivijaya, as well as the loss of trade access on the Musi River.

According to Daljoeni in Historic Geography II (1982), Sumatra is an area with high rainfall exceeding the evaporation capacity. Water seeps too deep to reduce soil fertility. In fact, there is also water that is not absorbed to carry land materials to the Musi River, Palembang. As a result, rivers become shallow and land is less productive. Apart from being unable to produce products for consumption, Sriwijaya is slowly losing access to trade on the Musi River. The road that had previously been a gold field was blocked until it finally stopped.

CLIMAX

THE FALL OF SRIWIJAYA

Then came the attack of the Chola Dynasty of South India, which was then led by Rajendra Chola I (1017 - 1025). The cause of this attack was the high tax imposed by the Srivijaya Kingdom on merchant ships in the Malacca Strait.

Besides being attacked by other kingdoms and natural condition, Islam started entering the Sumatra Island in Aceh. In the 13th century, the Samudera Pasai Kingdom was present in northern Sumatra and became a trading center. In fact, this kingdom in Palembang was finally destroyed in 1377 because it was attacked by the Majapahit Kingdom.

ANTI CLIMAX

THE START OF SULTANATE ERA

Startied from the King of the Demak kingdom who fled to the Palembang area because of an attack in the Java area, then founded a sultanate in Palembang. Ki Gede Sedo Ing Lautan, one of the Demak aristocrats who fled to Palembang then founded a kingdom in Palembang in the mid-16th century.

The Sultanate of Palembang Darussalam is a Malay kingdom with an Islamic pattern in southern Sumatra. The location of the Palembang sultanate palace had moved in several places.

The first kerato was founded in Kuto Gawang. After that, moved to the Beard Banyan, then to Kuto Tengkurak. Then Sultan Muhammad Bahauddin (1776-1803) again moved the center of government to Kuto Besak. The Kuto Besak Palace is the largest palace ever built by the Palembang Sultanate and is still standing today.

RESOLUTION

In this stage, Palembang try to the glorious era again through the modern city developmnet. In 2011, Palembang was choosen to be the host of SEA Games, and in 2018 Palembang also host the Asian Games. This is an achievement for Palembang to take part on such big event. Through this accomplishment, the city also try to introduce and promote the culture and tourism spots. It is introduced through “Charming Palembang”.



Figure 16. LRT Palembang
Source: google.com

PRECEDENTS STUDY

KYOTO CITY KYOCERA MUSEUM OF ART, JAPAN

Location: Kyoto, Japan
Year: 2020
Architects: Jun Aoki
This museum was renovated and resulting a smooth mix between old and new. A neoclassical brick facade beneath an Eastern-inspired tiled roof, plus rich interior details like tiled floors, stone staircases and marble expanses.







Figure 17. Kyocera Museum of art Japan
Source: google.com

The architect explains that the intention was to create a space where everyone can enjoy a different experience depending on their preference. They wanted to avoid creating a space that has a single, unequivocal message for visitors.

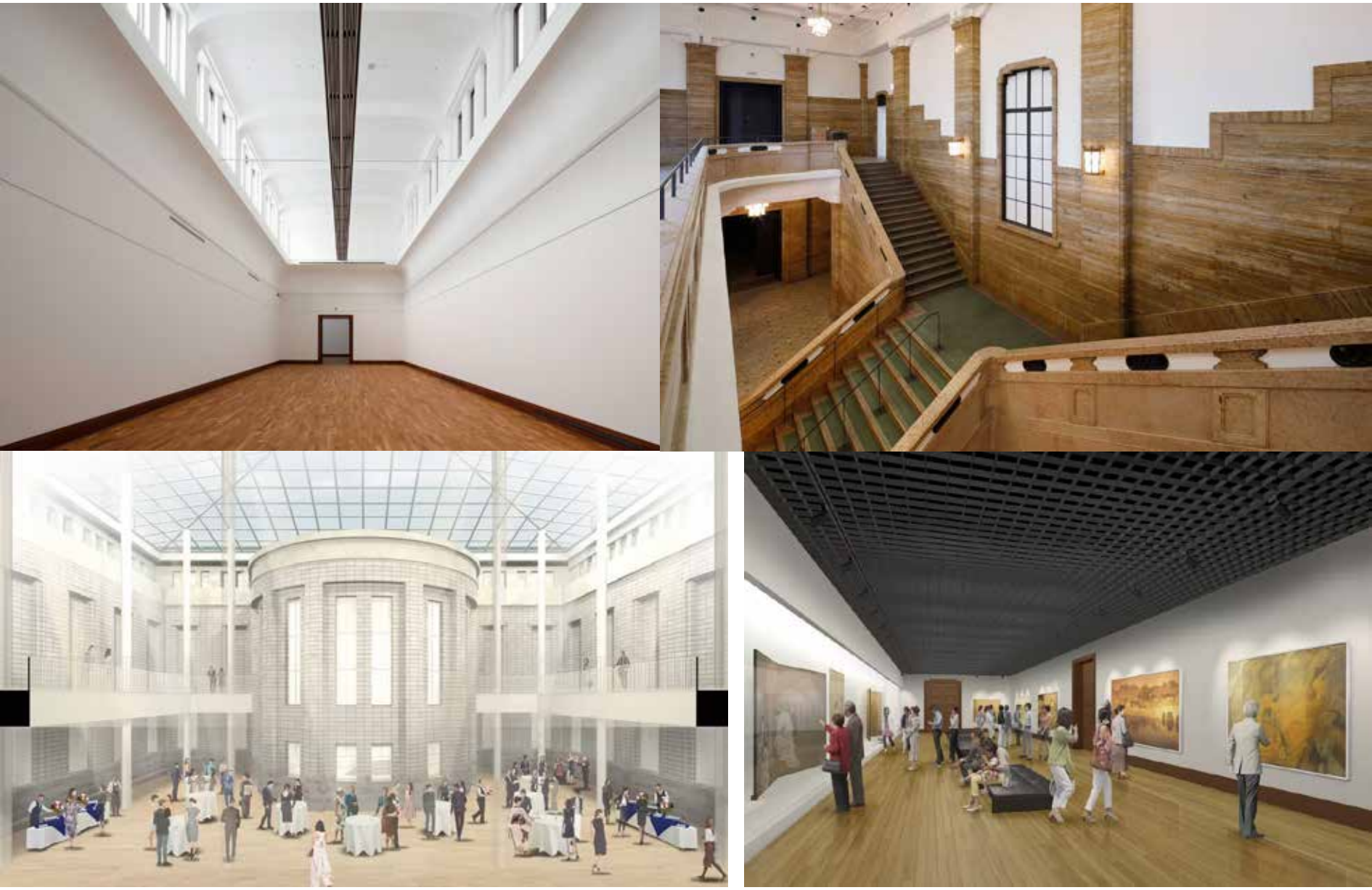


Figure 18. Kyocera Museum of art Japan
Source: google.com

NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY & CULTURE, US



Location: Washington DC
Year: 2016
Architects: Adjaye Associates

Visitors are taken on a trip through twelve galleries that is anchored in history, embraces community, and celebrates culture. It adopted a novel strategy that explicitly creates a trail connecting each gallery. In particular, this path shows how African Americans created opportunities for themselves in a society that denied them opportunity. investigating the ideas of agency, inventiveness, and toughness. The museum's exhibit areas were divided into four separate galleries: Making a Way Out of No Way, Power of Place, Sports, and Military.





Figure 19. National museum of African American
Source: google.com











Figure 20. National museum of African American
Source: google.com

TSUNAMI MUSEUM, ACEH

Location: Aceh
Year: 2009
Architects: Ridwan Kamil

The Tsunami Museum is located in Banda Aceh City, Indonesia. Designed by Ridwan Kamil as the architect, this museum was established with the aim of being a symbolic monument to the tsunami that hit Aceh in 2004.
The concept of this building is made so that past events can be remembered by visitors, but also made so that visitors are not too lost in sadness while in this museum.

If we look inside, there is a pool on the surface of the museum as a reminder of the tsunami, and there is also a memorial and education room as mitigation education. With these two objects, it is hoped that the people of Aceh can learn to save themselves if a tsunami occurs again.



Figure 21. Tsunami museum
Source: google.com





After that, visitors will see the bridge of hope. In this room, the path is made detours, the goal is that visitors can feel and know the struggle of the Acehnese when trying to survive the tsunami disaster.

When visitors enter the museum, visitors will pass through a small hallway with minimal lighting, the sound of the call to prayer echoing and the sound of splashing water. This space is a contemplation room that can make visitors' emotions mixed.

Figure 22. Tsunami museum
Source: google.com

JEWISH MUSEUM, BERLIN



Figure 23. Jewish museum
Source: google.com



Location: Berlin, Germany
Year: 2001
Architects: Daniel Libeskind

The Jewish Museum Berlin, which was founded in 2001 and first made available to the public, features exhibits on the social, political, and cultural history of Jews in Germany from the fourth century to the present, explicitly presenting and integrating the effects of the Holocaust for the first time in postwar Germany.

Three ideas that served as the museum's foundation served as the basis for the new design, which was developed a year before the Berlin Wall came down.
First, the impossibility of understanding the history of Berlin without understanding the enormous intellectual, economic and cultural contribution made by the Jewish citizens of Berlin.
Second, the necessity to integrate physically and spiritually the meaning of the Holocaust into the consciousness and memory of the city of Berlin.
Third, that only through the acknowledgement and incorporation of this erasure and void of Jewish life in Berlin, can the history of Berlin and Europe have a human future.

XUZHOU CITY WALL MUSEUM, CHINA



Location: Xuzhou, China
Year: 2016
Architects: Continual Architecture, ARTS Group Co., Ltd, Continual Architecture, ARTS Group Co., Ltd

The City Wall Museum is designed and built on the remains of the ancient city wall which locates on the east side of ancient city's south gate. A Ming Dynasty relic that had been buried for more than 600 years was the old city wall.

The city has been a prosperous fortress city for thousands of years. The City Wall uses a modern context to metaphorically time-stamp and link traditional building. The museum opens at two elevations: the ground level and the underground level.

Due to the sliced scene of historical time, the space is long and narrow, bright, continuous, or pauses, and the state of rhythm is vividly portrayed. Based on the lost context, the City Wall Museum takes into account the importance and chronology of space and time.



Figure 24. Xuzhou city wall museum
Source: google.com

XU WEI ART MUSEUM AND QINGTENG SQUARE, CHINA



Figure 25. Xu Wei art museum
Source: google.com

Location: China
Year: 2021
Architects: UAD - ACRC

The former Shaoxing Machine Tool Factory is now home to the Xu Wei Art Museum, which was designed by ACRC. Qingteng Square connects the Art Museum and acts as a visitor center to handle the function of crowd dispersion despite being situated on the south side of the property.

The carefully chosen materials are another example of how Shaoxing's ancient aesthetic expresses its current meaning. Additionally, it integrates with and has an impact on local residents' lives in the hopes that it will help raise the standard of living in the neighborhood and give it new life.



Figure 26. Xu Wei art museum
Source: google.com

This museum also has a garden with design of rocks and waterfalls shrouded in greenery so visitors can get more possibilities for viewing and leisure besides participating in the exhibition.

IMPERIAL WAR MUSEUM NORTH, UK



Figure 27. Imperial war museum north
Source: google.com

Location: Manchester, United Kingdom
Year: 2001

IWM North let the visitor explore the conflicts that Britain and the Commonwealth have been involved in since the First World War to the current day through a timeline of objects.
Located inside a famous aluminum-clad structure, the museum depicts a world torn apart by war. The architect intentionally placed the sharp angles, sloping floors, leaning walls, and towering exterior to disturb and disorient you, enhancing the collections and stories inside. The architect designed the architecture to highlight the museum's subject matter.

The design concept is a globe shattered into fragments and then reassembled. The interlocking of three of these fragments—representing earth, air, and water. The Earth Shard forms the museum space, signifying the open, earthly realm of conflict and war. The Air Shard serves as a dramatic entry into the museum, with its projected images, observatories and education spaces. The Water Shard forms the platform for viewing the canal, complete with a restaurant, cafe, deck and performance space.

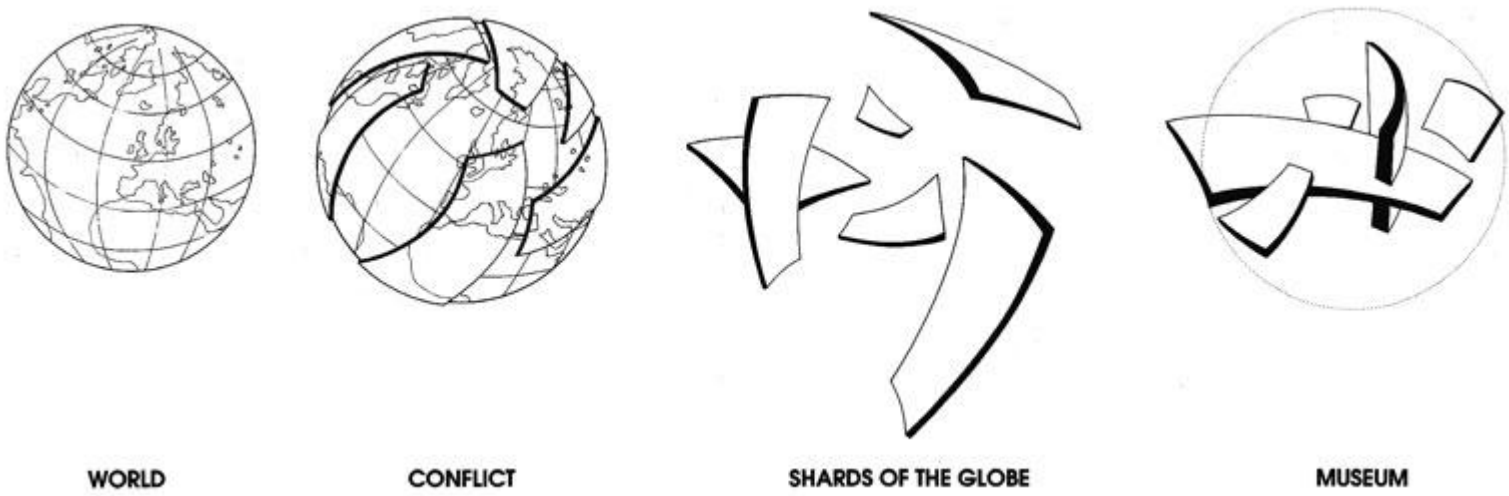


Figure 28. Imperial war museum north
Source: google.com

It's built on a bomb site
The location is where the vital munitions were built for the First and Second World Wars and here that factories churned out munitions, tanks and engines to support the war effort.

It represents a shattered globe
The architect wanted it to be a representation of the impacts of war, so he came up with the idea of a world broken into three pieces: the earthShard, the waterShard, and the airShard. Each of these represents warfare on land, at sea, and in the air.

It's purposely disorientating
It's designed so that people can experience the disturbing aspect of conflict. The entrance to the museum is unclear, and the building's exterior shape—the broken globe—continues inside, making it difficult for visitors to navigate the space.

The WaterShard gives a nod to the area's shipping past
The WaterShard has a stunning views across the Manchester Ship Canal can be viewed through the ferry-like windows, which give a nod to the cargo liners that once travelled this route.

HYBE INSIGHT MUSEUM, SEOUL



Figure 29. Hybe insight museum
Source: google.com

Architect :
Year : 2021
Location: Seoul, South Korea

The HYBE agency which houses a number of K-pop artists ranging from BTS, G-Friend, to ENHYPEN has officially opened a music museum that displays various things about its artists in downtown Seoul, South Korea. The museum displays a number of screens, items, and souvenirs of the artists.

Experience the power of music
the museum has a series of musical exhibitions from HYBE as its main theme. With this theme, visitors are expected to be able to experience the music of the artists under HYBE
Upon entering the museum arena, visitors will be greeted first by a number of screens that lead to an exhibition space called Innovative Sound.
Innovative Sound utilizes sound, movement, and story elements to explain the music of the HYBE agency.
The next room of this exhibition is Dynamic Movement, which is a space about the visual aspects of music production which are explained through videos of HYBE artists dancing. Visitors are invited to focus on the choreography in it.

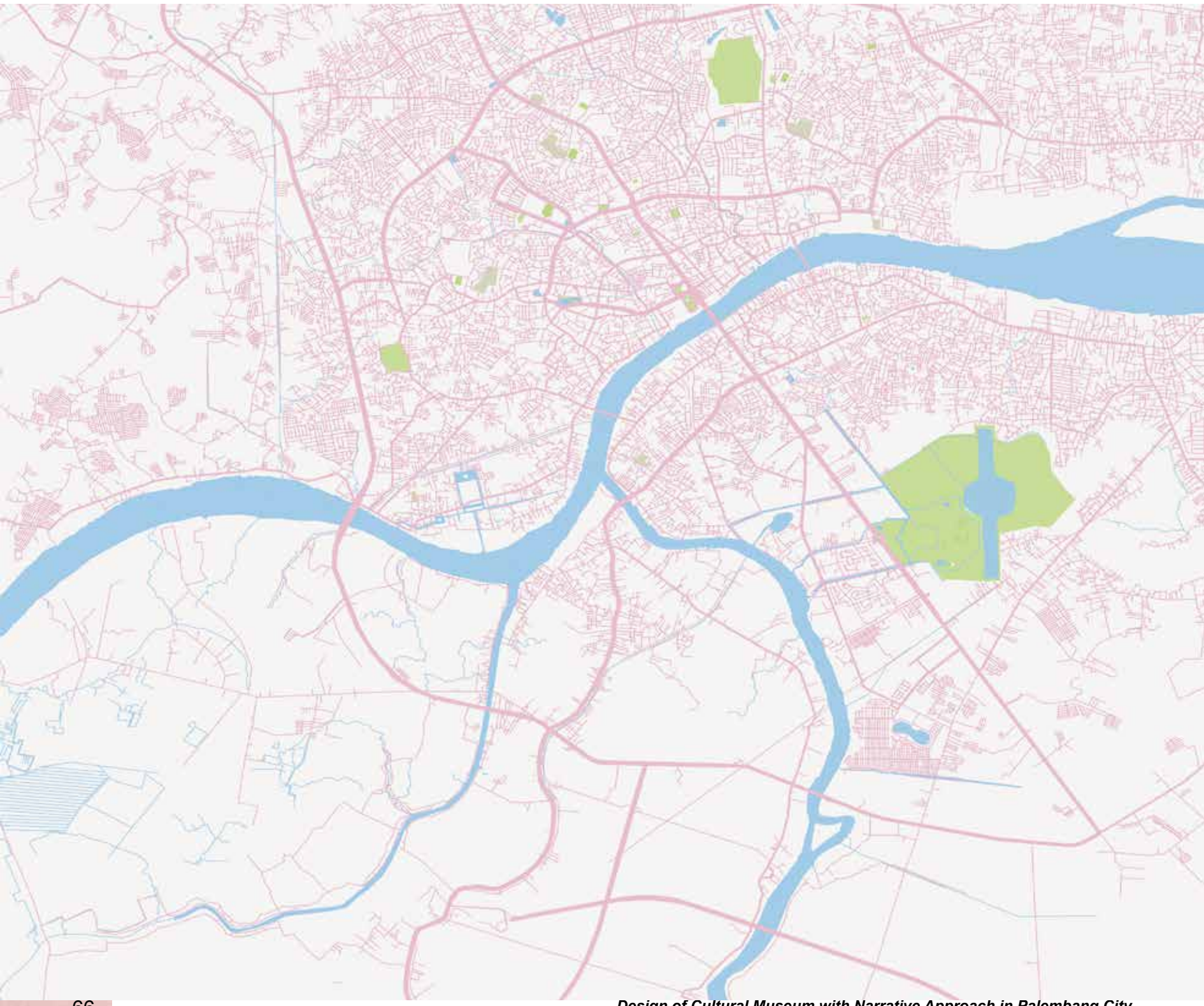


Figure 30. Hybe insight museum
Source: google.com

Visitors are also taken into an exploration of what it's like behind the scenes during the video recording process where the artists are adjusting their dance moves to the song when using microphones or headsets.
HYBE also shared a 360-degree visualization of the recording studio of the two producers and invited them to play as a producer in an interactive feature in the room.

Multisensory Exhibition
Other than visualization, this exhibition also has a space where visitors can feel the vibrations through the vibrations of loudspeakers made of wood.
In another room, visitors can also smell a certain aroma from a song when entering the room, one of which was created for Jungkook BTS's solo song entitled Euphoria which was released in 2018.

SITE CONTEXT STUDY





SOUTH SUMATERA PROVINCE

From the 7th century to the end of the 14th century, South Sumatra was the center of the Srivijaya Buddhist Empire, which influenced much of Southeast Asia. Sriwijaya was the first kingdom to dominate most of the archipelago which is now called Indonesia.

Due to its geographical position, Srivijaya's capital city, Palembang, became a thriving port frequented by traders from the Middle East, India, and China. Beginning in the 16th century, Islam began to spread in the region, effectively replacing Hinduism and Buddhism as the dominant religions in South Sumatra.

PALEMBANG CITY

The history of Palembang which was once the capital of the largest Buddhist maritime kingdom in Southeast Asia at that time, the Sriwijaya Kingdom, also made this city known as the "Bumi Srivijaya".

Palembang is located on both banks of the Musi River, where it is spanned by the Ampera Bridge, one of the longest bridges in Indonesia. Palembang is the second largest city on the island of Sumatra.

The city of Palembang got the nickname as the city of Venice from the east. This nickname is pinned by the western world, this is none other than the Musi river that flows around the city.

Figure 31. Map of Palembang City
Source: author

SITE LOCATION

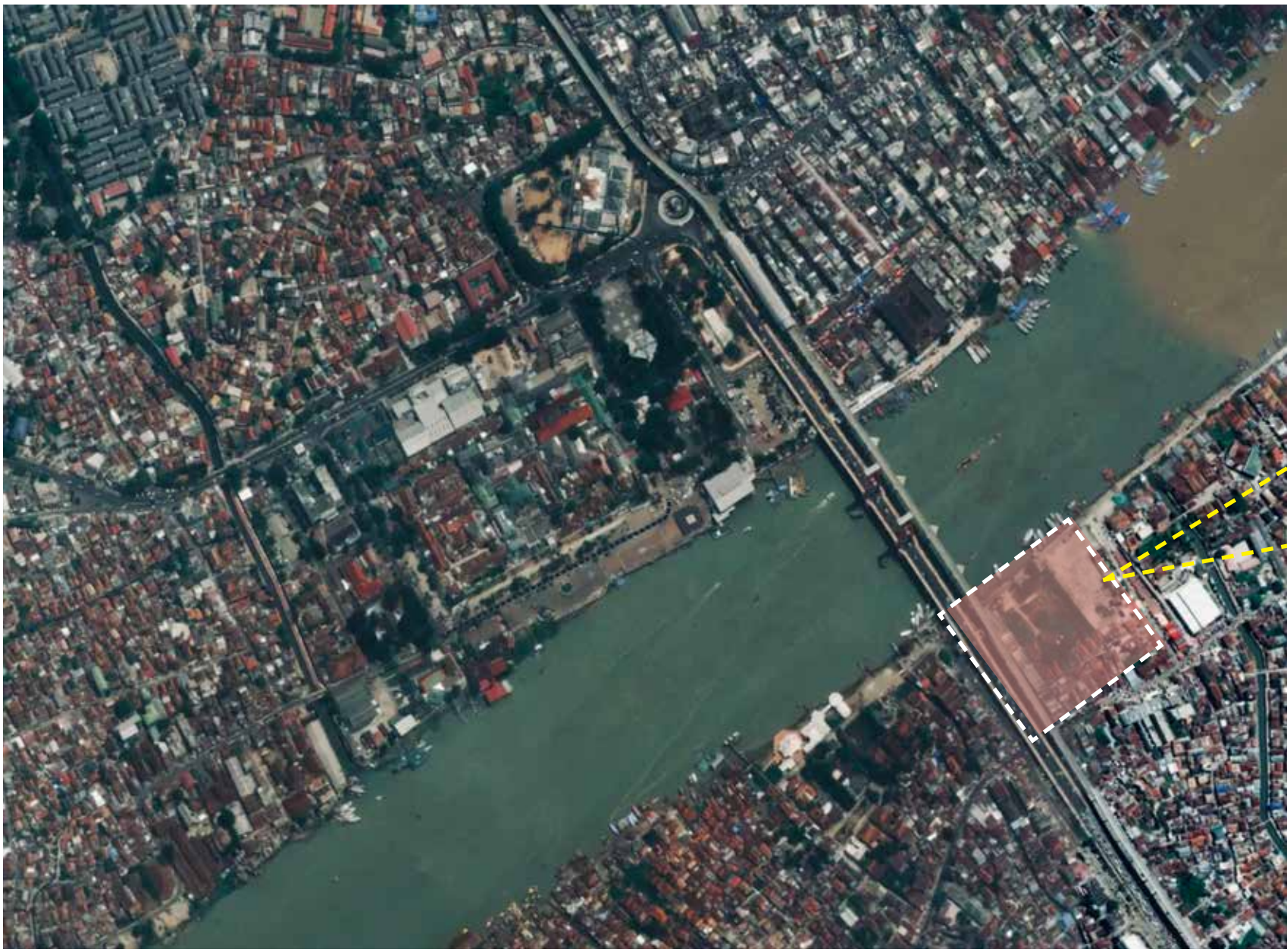


Figure 32. Site location
Source: google.com



LOCATION

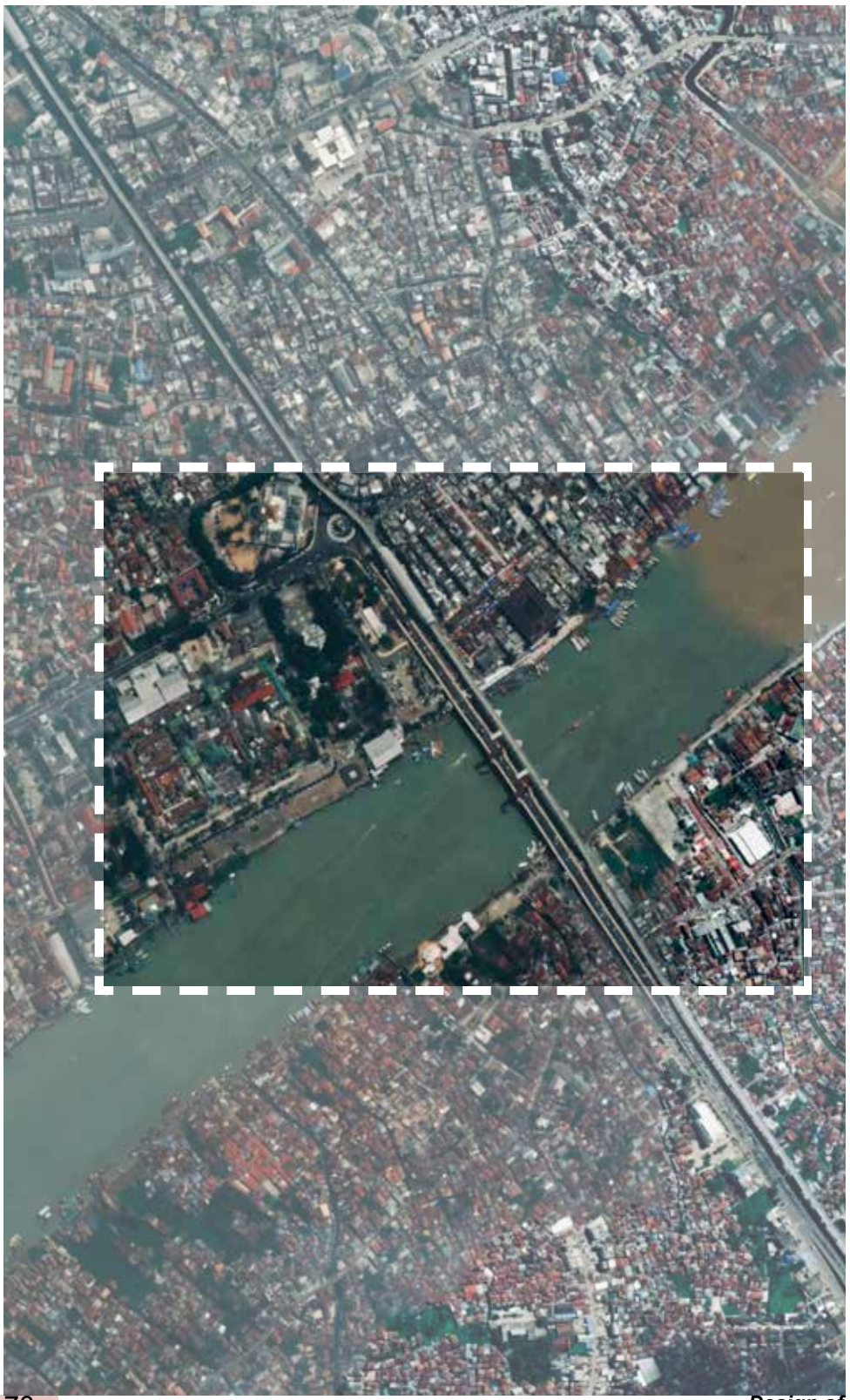
Jl. Benteng, 9/10 Ulu, Kecamatan Seberang Ulu I, Kota Palembang, South Sumatra



BUILDING CODES AND REGULATION

Building Coverage Ratio (KDB) MAX 80%
Building Floor Area (KLB) 16
Green Coefficient (KDH) MIN 20%

MACRO ANALYSIS



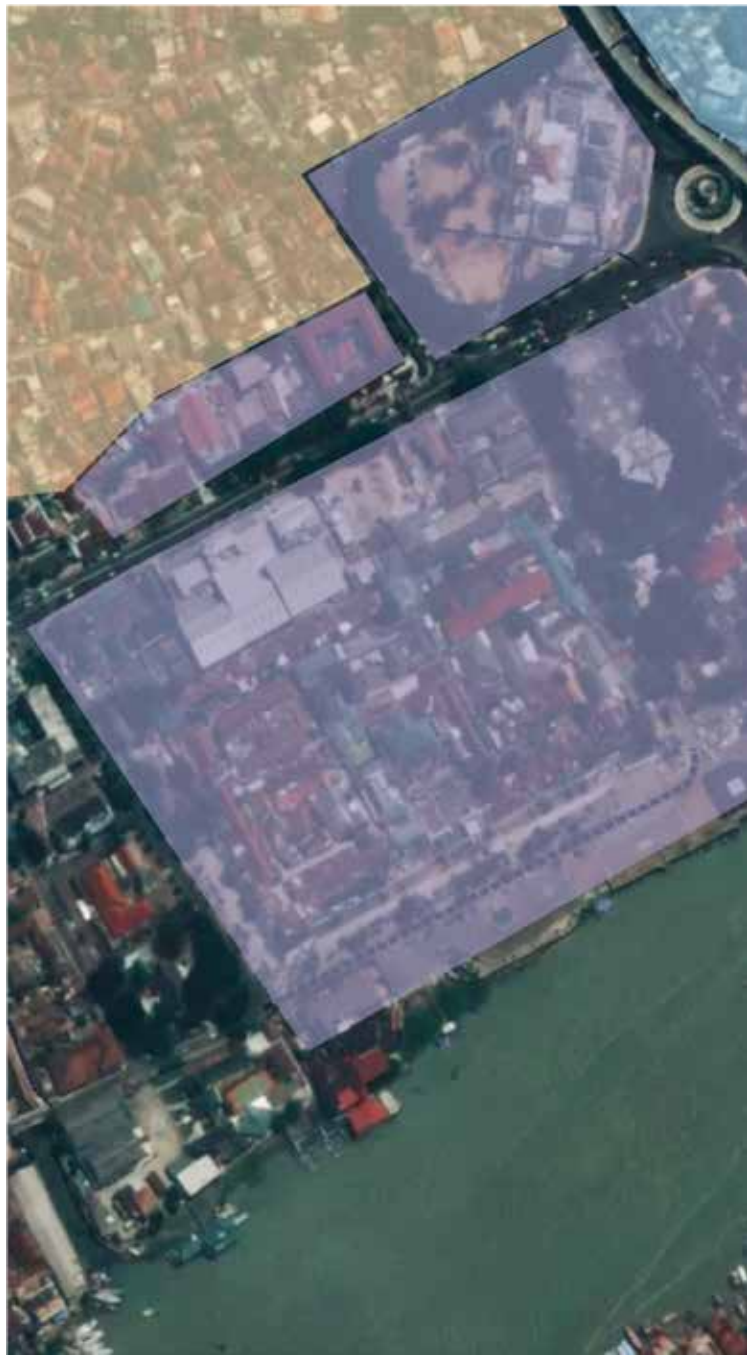
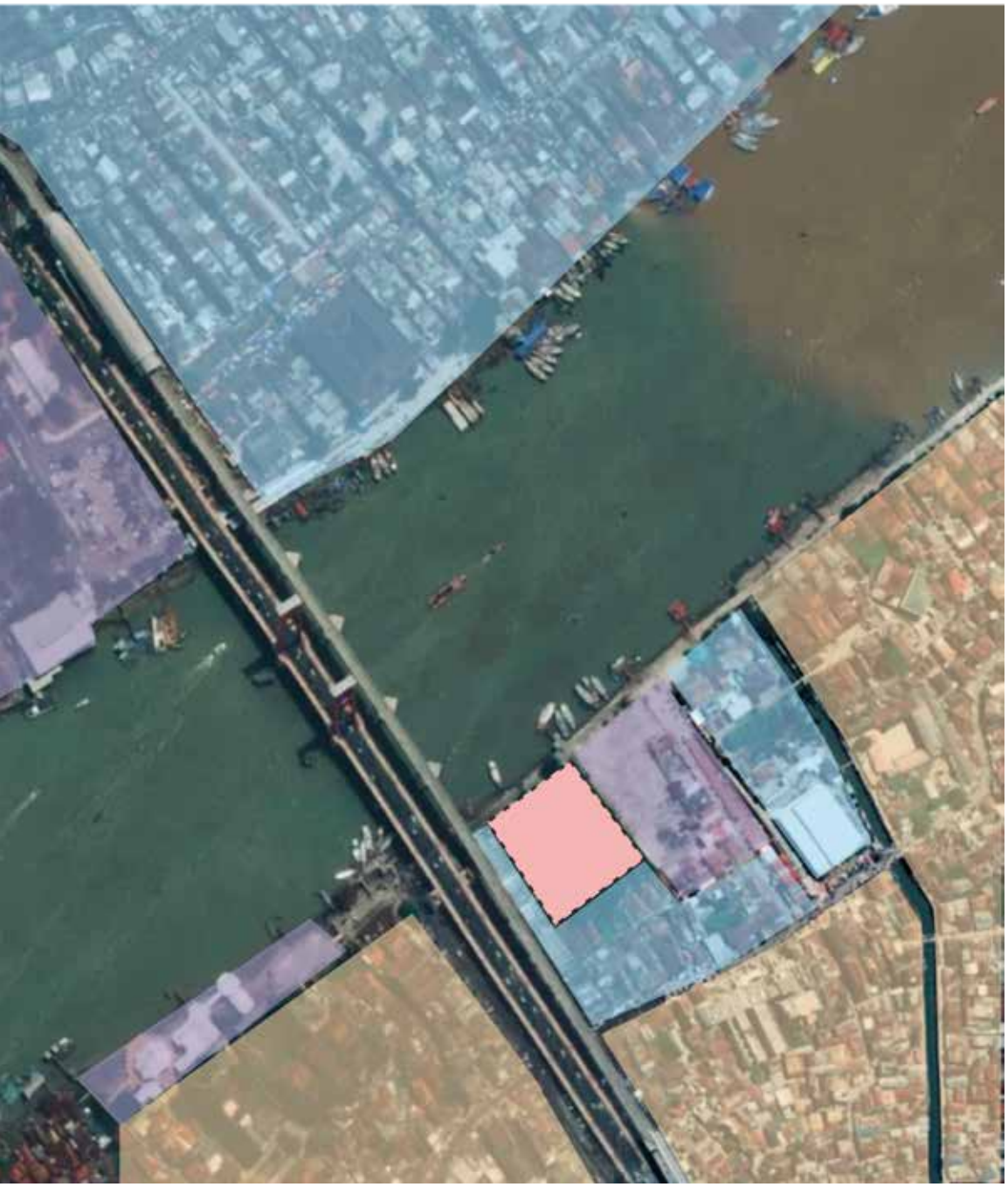


Figure 33. Site macro analysis
Source: author



The site located on the river bank and in the commercial area. The existing building on the surrounding are shophouses, a market place that also still have traditional market.

The location is very strategic because it is located near the zero kilometer of Palembang City. Othe than commercial, this area also surrounded by historical places such as the iconic Ampera Bridge and Kuto Besak Fort.

The area is crowded by any tourists to vist the Ampera Bridge, Kampung Kapitan, Museum of SMB II, or the Kuto Besak Fort area.

Site

Residential

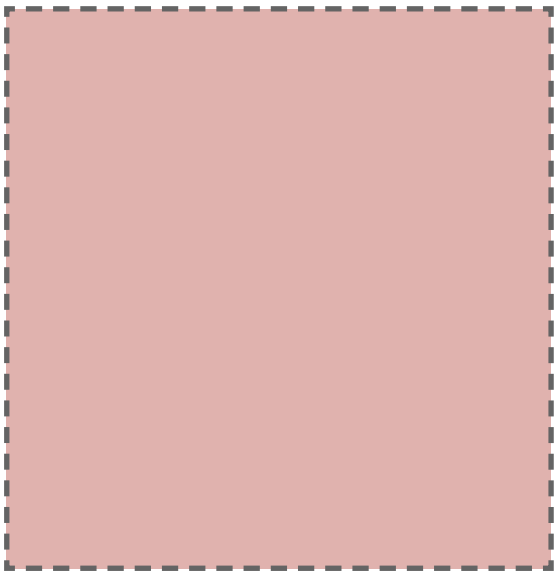
Public Facilities / Office

Commercial

SITE AREA



SITE AREA



Total site area : 9.180 m2

Figure 34. Site area
Source: author

SITE ENGINEERING

Building Coverage Ratio (KDB) MAX 80%
= Total site area X KDB
= 9.180 X 80%
= 7.344 m2

Building Floor Area (KLB) 16
= Building Coverage Ratio X KLB
= 7.344 X 16
= 117.504 m2

Green Coefficient (KDH) MIN 20%
= Total site area X KDH
= 9.180 X 20%
= 1.836 m2

SURROUNDINGS



Masjid Agung Palembang



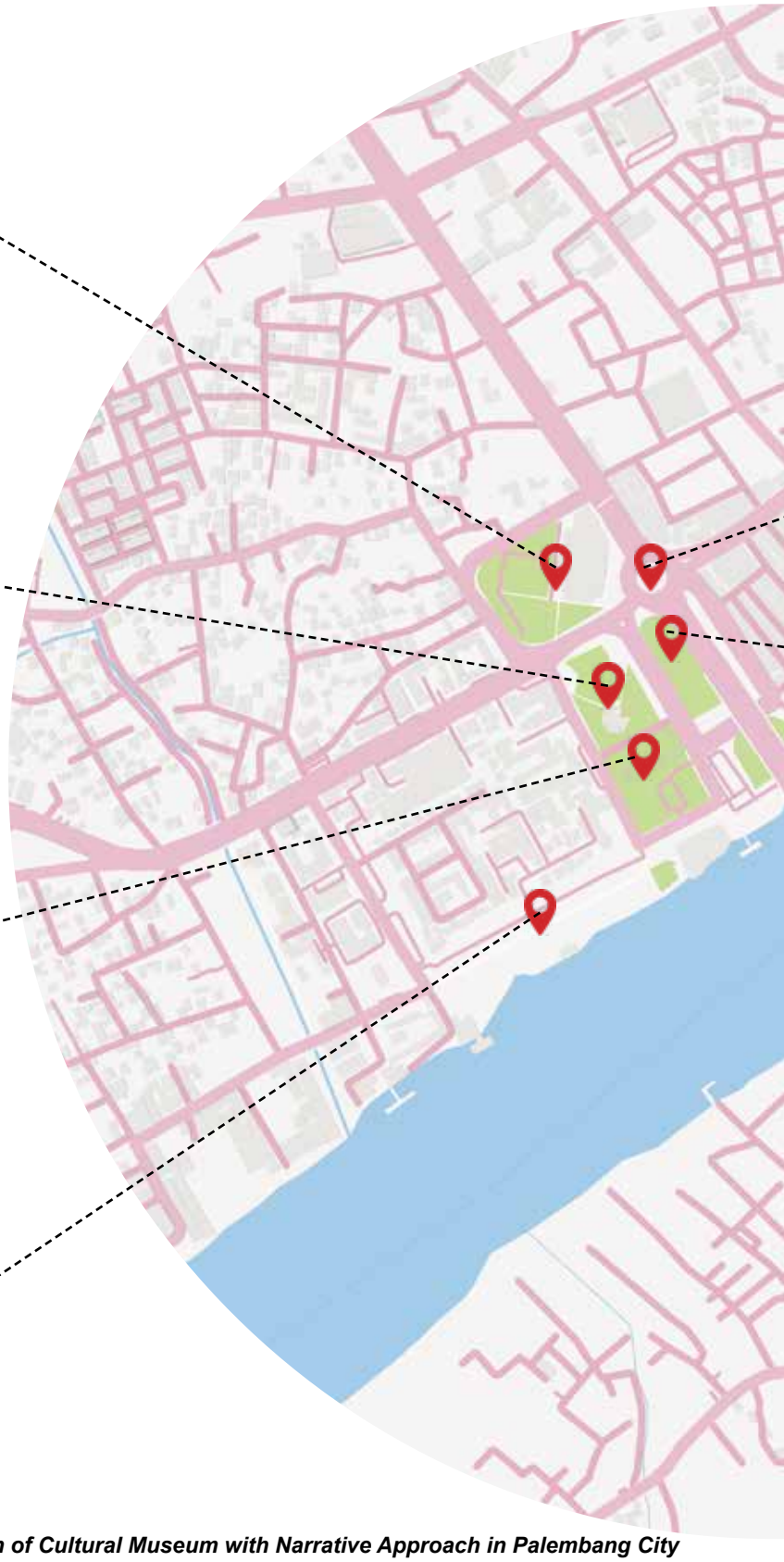
MONPERA

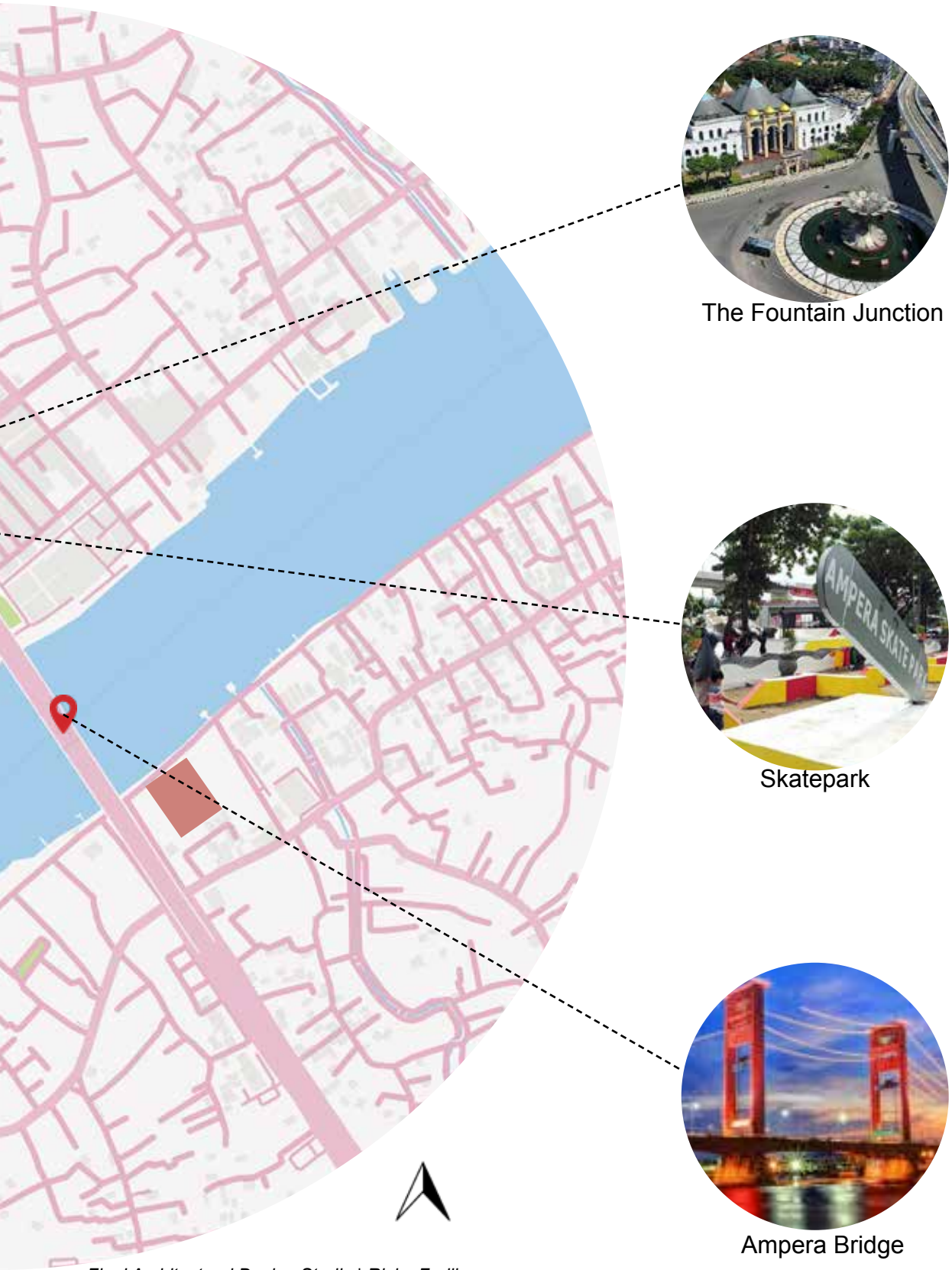


Museum of SMB II



Kuto Besak Fort





The Fountain Junction

Skatepark

Ampera Bridge

Figure 35. Site surroundings
Source: author

MICRO ANALYSIS
Site Condition





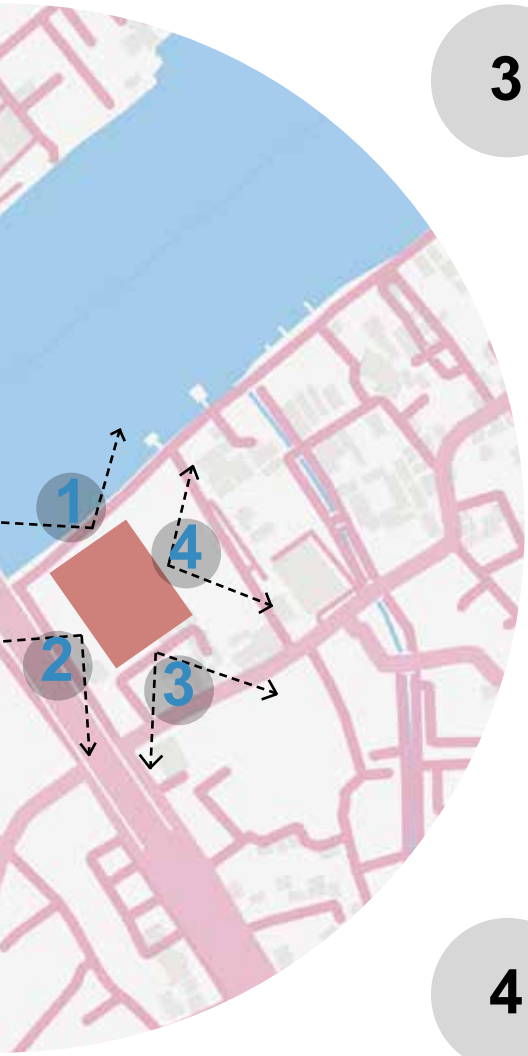
1







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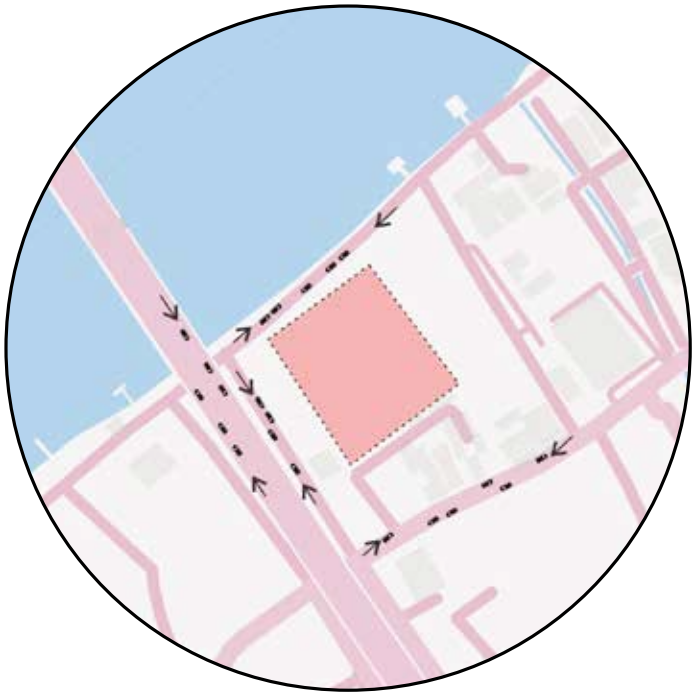


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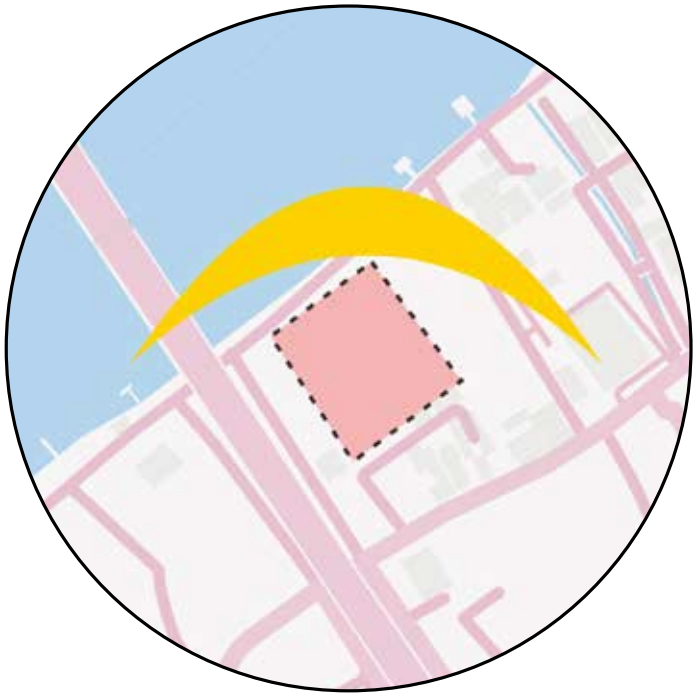


Figure 36. Site vista
Source: author

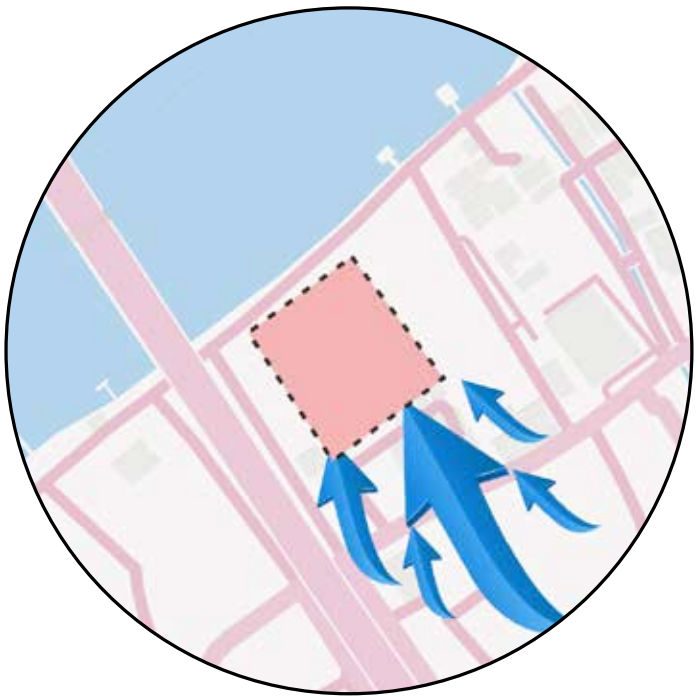
Vehicle Circulation



Sun Path



Wind Direction



Noise

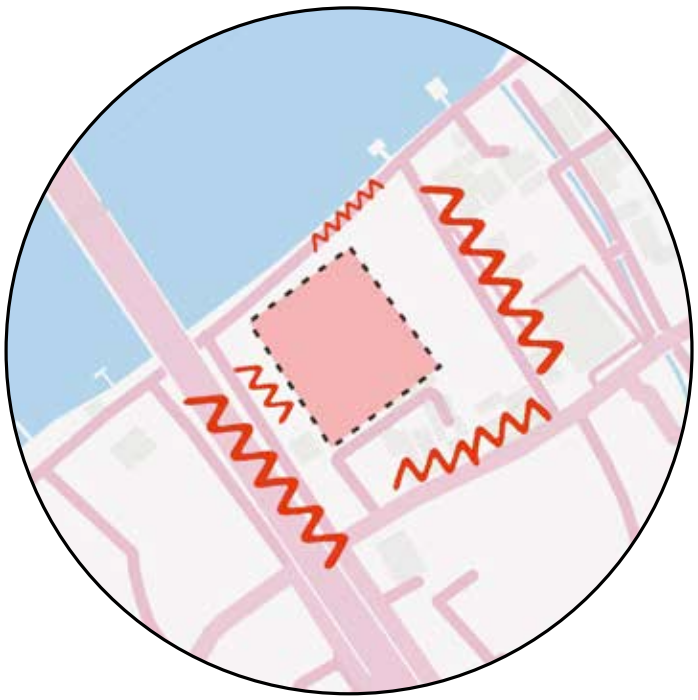


Figure 37. Site analysis
Source: author

03

DESIGN EXPLORATION

GENERAL CONCEPT
NARRATIVE ANALYSIS
APPLICATION STRATEGY

GENERAL CONCEPT

PALEMBANG TIME PERIOD'S NARRATIVE

Looking by the timeline of Palembang from time to time, the narratives of the history is devided into five different stages. First is the starting point when Palembang was found for the first time. Later we move to the period of Sriwijaya Kingdom when it reach the golden era until when it finally fell. After that, at the time of transition, the Sultanate era begins and influence a lot of things in Palembang. Finally at this time where the civilzation enters the modern era, it nis the resolution stage of the narrative.

From this five stages, the exhibition will be displaying collection according to thew time period. Visitors have to get through each stage in order before they could get to the next stage, so they can learn and understand fully the history in general.

MEMORABLE EXHIBITION SPACES

Unlike the traditional museum that already exist in Palembang city right now, this museum will be offering memorable experience for the visitors through the collections. The museum will allow visitors to interact with some of the collections. The interaction can be done by hearing or touching the object.

Each exhibition stages will be offering different experience through the different room ambience and collections that adjusted to the certain time period.

NARRATIVE ANALYSIS AND APLICATION STRATEGY

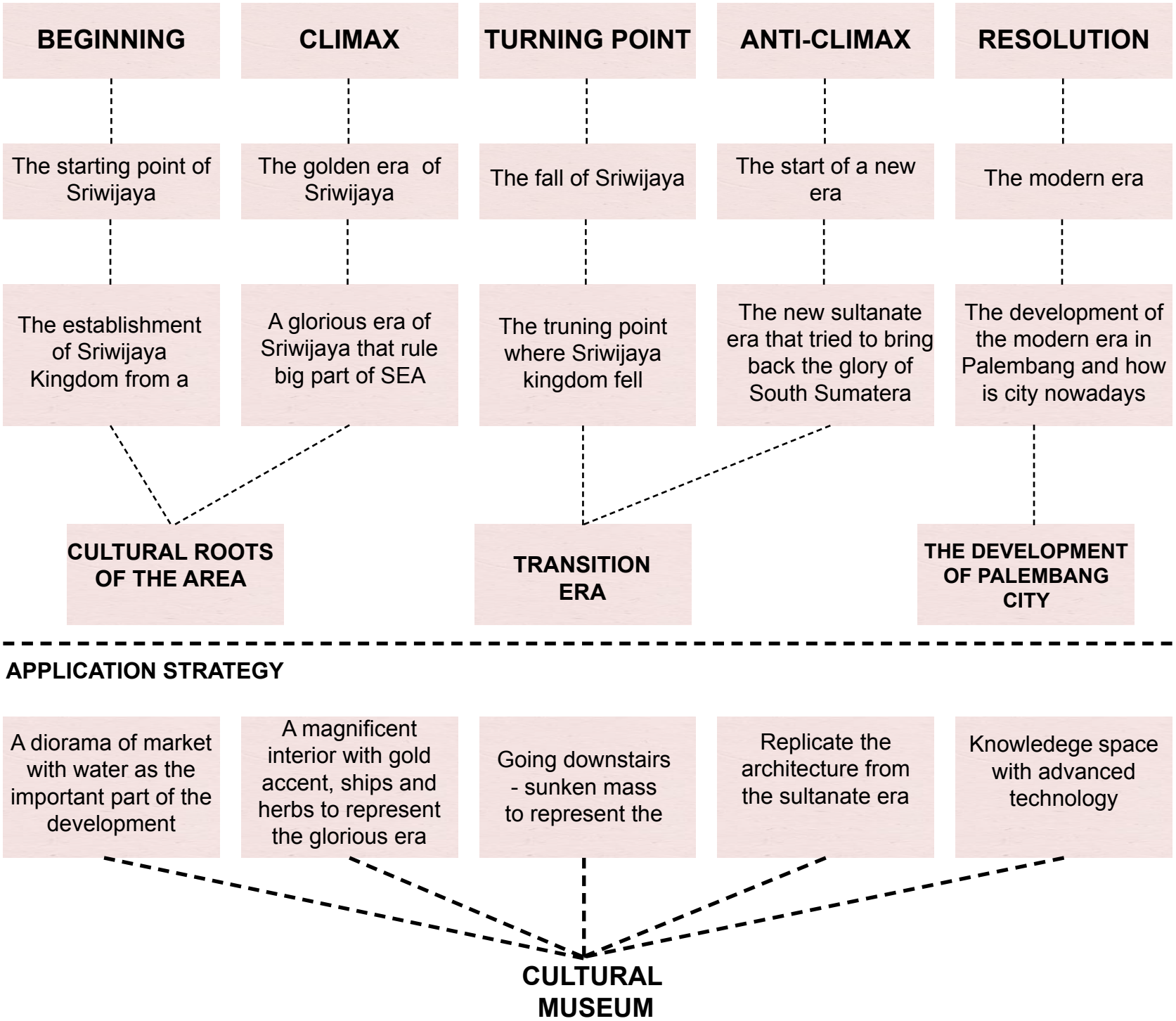


Table 7. *Narrative analysis diagram*

APPLICATION STRATEGY

THE BEGINNING
THE STARTING POINT
Sriwijaya started from a small market. Starting from the arrival of troops from Minanga Tamwan to Palembang and its surroundings. Then its leader, Dapunta Hyang Sri Jayanasa conquered the trade routes in the area. Dapunta Hyang is the founder and first King of the Sriwijaya kingdom.

WATER - RIVER ---------- **MARKET / TRADING**



Figure 38. Exhibition stage 1 concept
Source: google.com

THE CLIMAX
THE GOLDEN ERA

In 856 AD, Srivijaya reached its prime, led by Balaputradewa. The Sriwijaya Kingdom expanded from controlling trade in the main route of the Malacca Strait to Cambodia, Southern Thailand, the Malay Peninsula, Sumatra, and parts of Java.
In terms of the spread of religion, the Sriwijaya Kingdom was also the center of Mahayana Buddhism in Southeast Asia. (Politic, social, economy, religion). Sriwijaya's crops are camphor, agarwood, cloves, sandalwood, nutmeg, cardamom, gambier and several other crops.

GOLD ACCENT ---------- **REPLICA OF INSCRIPTION** ---------- **HERBS AND SPICES**



Figure 39. Exhibition stage 2 concept
Source: google.com

THE TURNING POINT

THE FALL OF SRIWIJAYA

After the leadership of Balaputeradewa (after 922) the heyday began to decline due to many factors. The war caused many areas were separated from Srivijaya, as well as the loss of trade access on the Musi River.

In 1982, the high rainfall exceeding the evaporation capacity. As a result, rivers become shallow and land is less productive. Apart from being unable to produce products for consumption,

Then came the attack of the Chola Dynasty of South India, which was then led by Rajendra Chola I (1017 - 1025). The cause of this attack was the high tax imposed by the Srivijaya Kingdom on merchant ships in the Malacca Strait.

Besides being attacked by other kingdoms and natural condition, Islam started entering the Sumatra Island in Aceh. In the 13th century, the Samudera Pasai Kingdom was present in northern Sumatra and became a trading center. In fact, this kingdom in Palembang was finally destroyed in 1377 because it was attacked by the Majapahit Kingdom.

THE ATTACK PAINTING / DIORAMA ------ **REPLICA OF WEAPONS** -------- **SOUND EXPERIENCE** -------- **REPRESENTING NATURAL DISASTER** ------- **DIORAMA OF DESTROYED PROPERTY**



Figure 40. Exhibition stage 3 concept
Source: google.com

ANTI CLIMAX

THE START OF SULTANATE ERA

Startied from the King of the Demak kingdom who fled to the Palembang area because of an attack in the Java area, then founded a sultanate in Palembang. Ki Gede Sedo Ing Lautan, one of the Demak aristocrats who fled to Palembang then founded a kingdom in Palembang in the mid-16th century.

The Sultanate of Palembang Darussalam is a Malay kingdom with an Islamic pattern in southern Sumatra. The location of the Palembang sultanate palace had moved in several places.

The first kerato was founded in Kuto Gawang. After that, moved to the Beard Banyan, then to Kuto Tengkurak. Then Sultan Muhammad Bahauddin (1776-1803) again moved the center of government to Kuto Besak. The Kuto Besak Palace is the largest palace ever built by the Palembang Sultanate and is still standing today.

LOCAL ISLAMIC ARCHITECTURE ---------- **DIORAMA OF KUTO BESAK PALACE** **REPLICA OF SULTANATE INTERIOR** ---------- **TRANSITION TO THE MODERN ERA**





Figure 41. Exhibition stage 4 concept
Source: google.com

RESOLUTION

THE MODERN ERA

In this stage, Palembang try to the glorious era again through the modern city developmnet. In 2011, Palembang was choosen to be the host of SEA Games, and in 2018 Palembang also host the Asian Games. This is an achievement for Palembang to take part on such big event. Through this accomplishment, the city also try to introduce and promote the culture and tourism spots. It is introduced through “Charming Palembang”.

VISUAL EXPERIENCE ---------- **HI TECH INTERACTIVE SCREEN**

SCREEN OF THE DEVELOPMENT TO SET UP FOR SEA GAMES AND ASIAN GAMES





Figure 42. Exhibition stage 5 concept
Source: google.com

04

DESIGN ANALYSIS

ROOM REQUIREMENT
ROOM PROGRAMMING
USER ACTIVITY
EXHIBITION SPATIAL PROGRAMMING
SPECIFIC ARCHITECTURAL DESIGN
MASS ARRANGEMENT
ZONING CONCEPT
EXHIBITION PLOT CONCEPT
BUILDING FACADE CONCEPT

ROOM REQUIREMENT

ZONES	GROUP OF ROOM	ROOMS
PUBLIC	COLLECTION	EXHIBITION ROOM ORIENTATION ROOM
	NON - COLLECTION	INSPECTION ROOM THEATRE INFORMATION ROOM TOILETS LOBBY RETAIL (MUSEUM STORE) CAFETARIA SOUVENIR SHOP PRAYER ROOM PARKING AREA OPEN AREA LIBRARY
NON - PUBLIC	COLLECTION	WORKSHOP LOADING AREA FREIGHT ELEVATOR LOADING DOCK RECEPTION ROOM
	NON - COLLECTION	CATERING KITCHEN MECHANICAL ELECTRICAL ROOM KITCHEN/PANTRY (FOOD SERVICE) STORAGE RETAIL OFFICE MANAGEMENT OFFICE CONFERENCE ROOM SECURITY ROOM STAFF ROOM
	LAYERED SECURITY	COLLECTION STORAGE COMPUTER NETWORK SPACE SECURITY EQUIPMENT ROOM

Table 8. *Room requirement*

ROOM PROGRAMMING

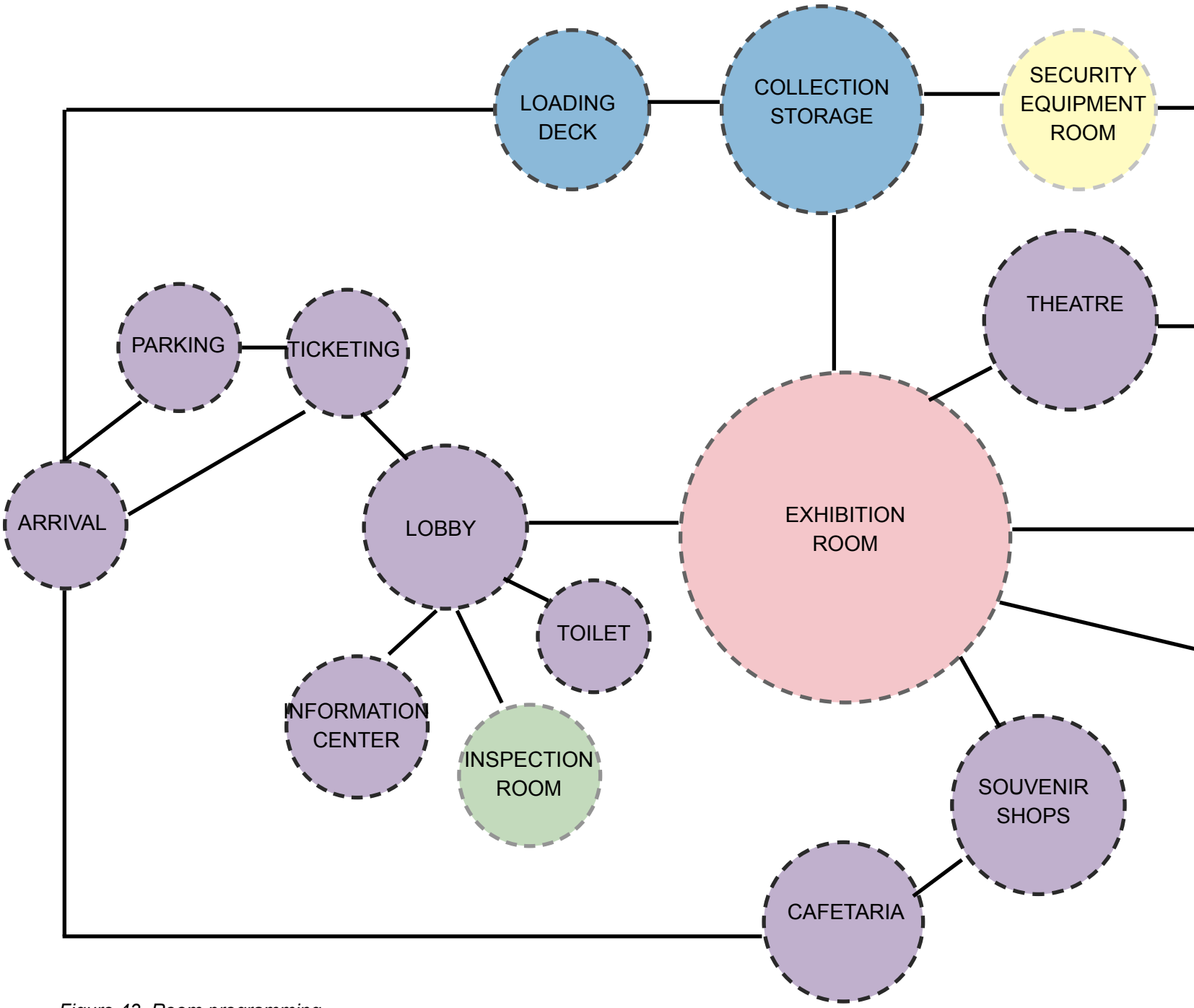
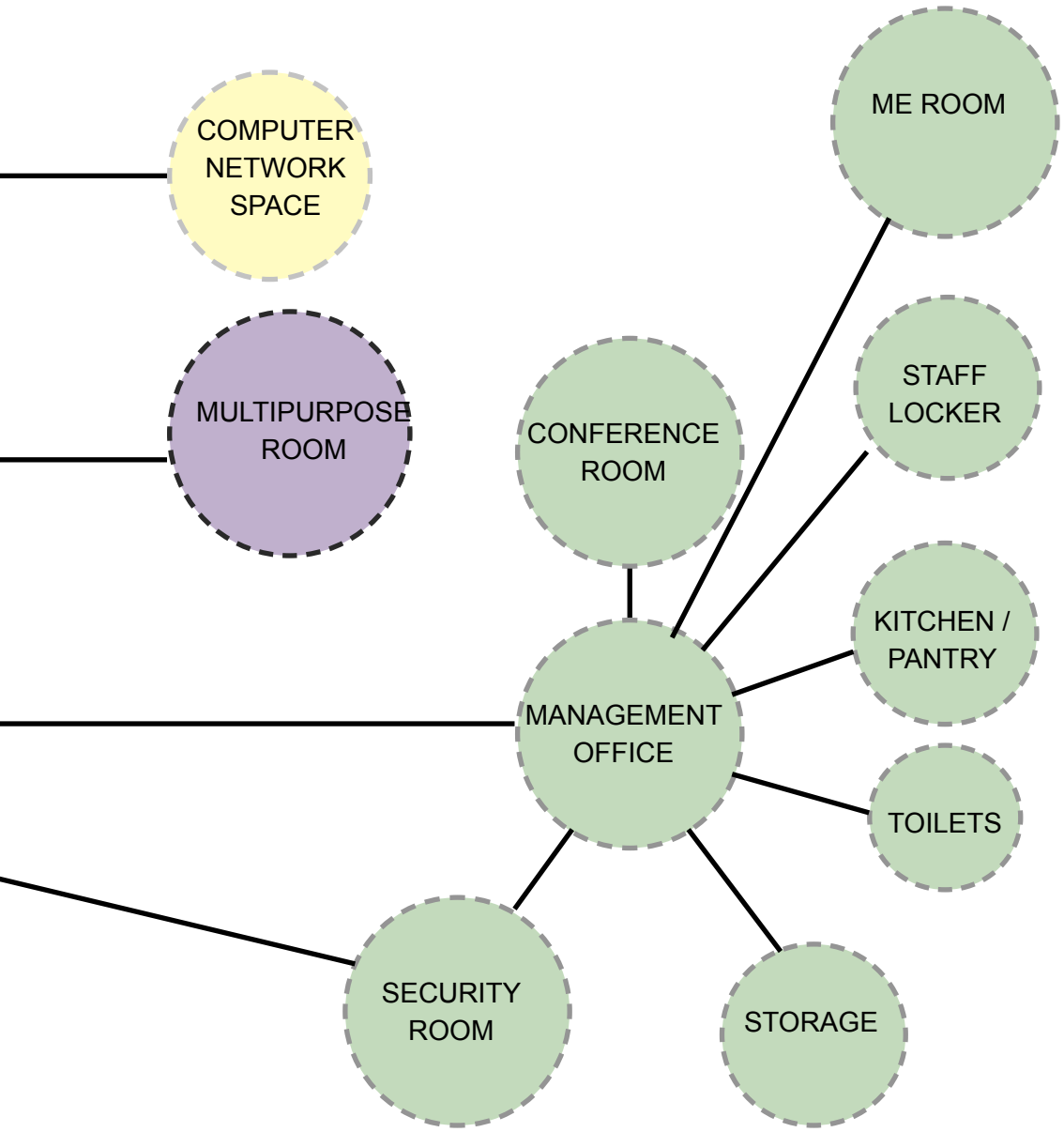


Figure 43. Room programming
Source: author



PUBLIC - COLLECTION ZONE

PUBLIC - NON COLLECTION ZONE

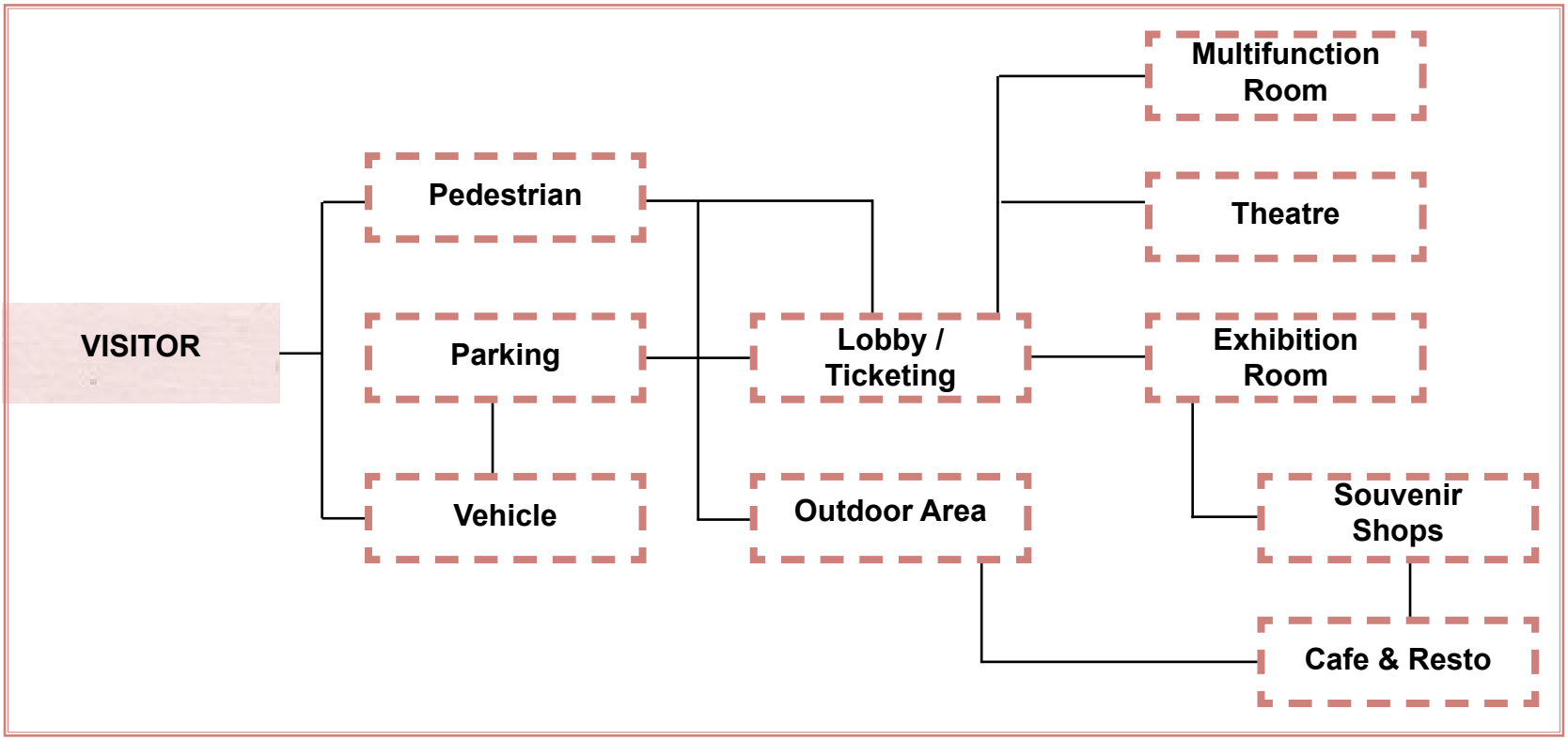
PRIVATE - NON COLLECTION ZONE

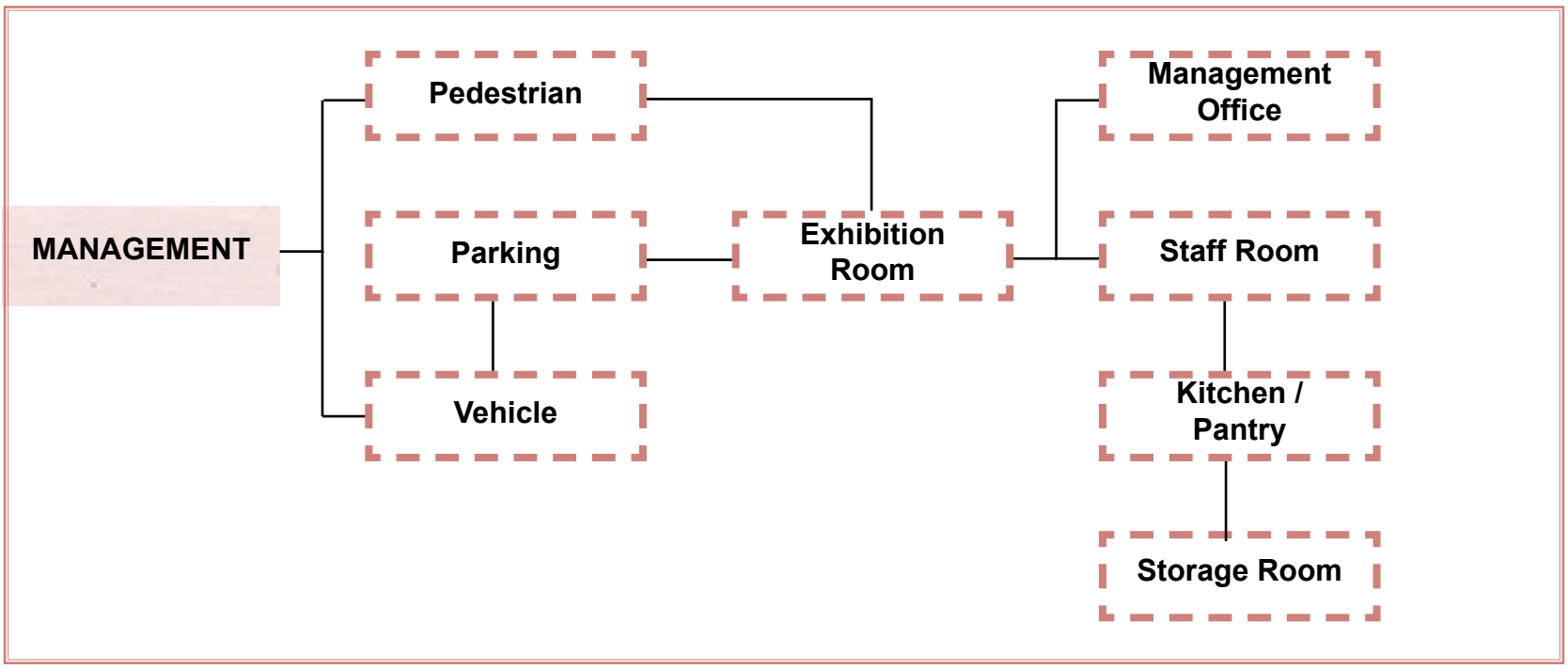
PRIVATE - COLLECTION ZONE

LAYERED SECURITY

USER ACTIVITY

Flow Analysis





EXHIBITION SPATIAL PROGRAMMING

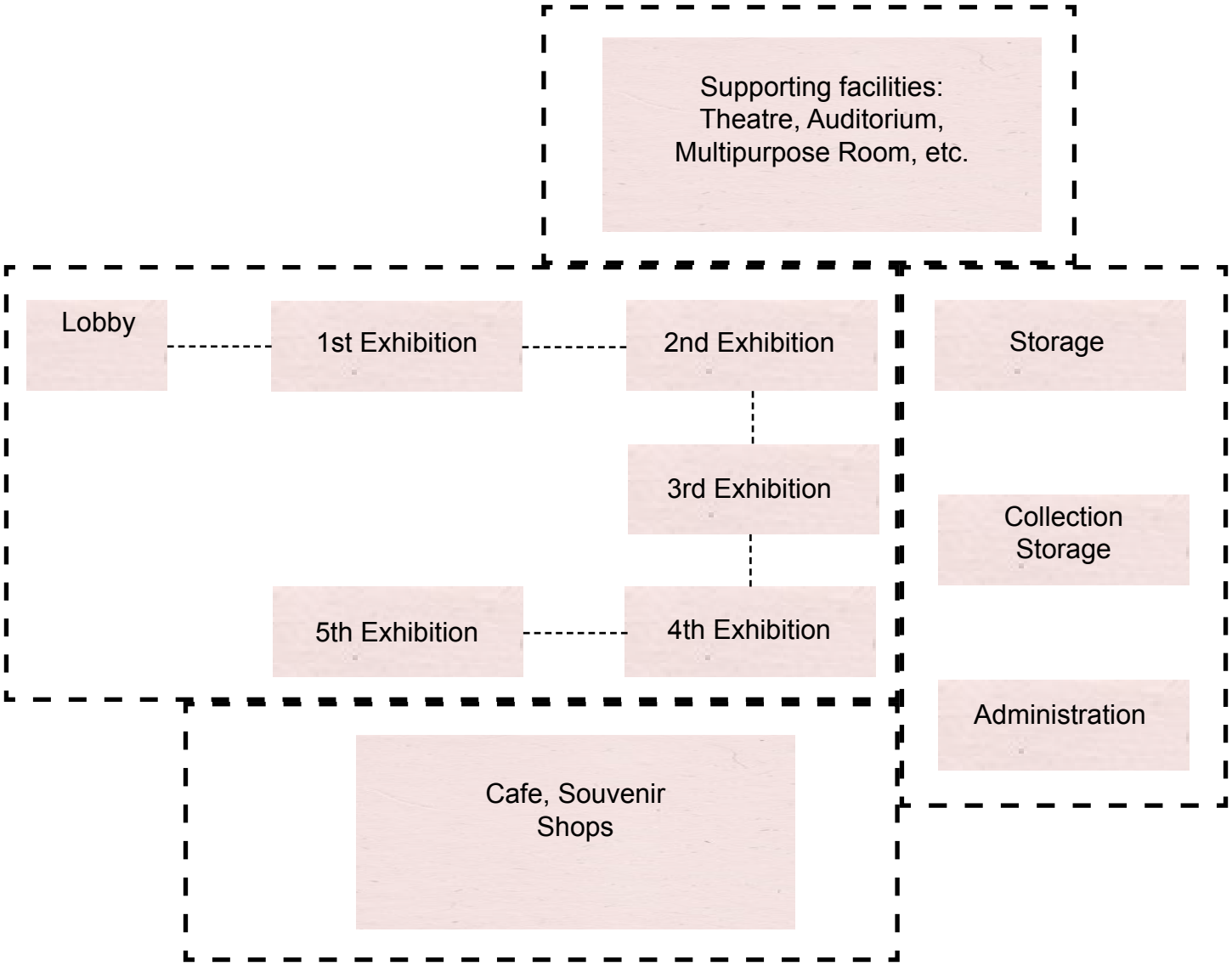


Figure 44. User flow analysis
Source: author

Figure 45. Exhibition spatial programming
Source: author

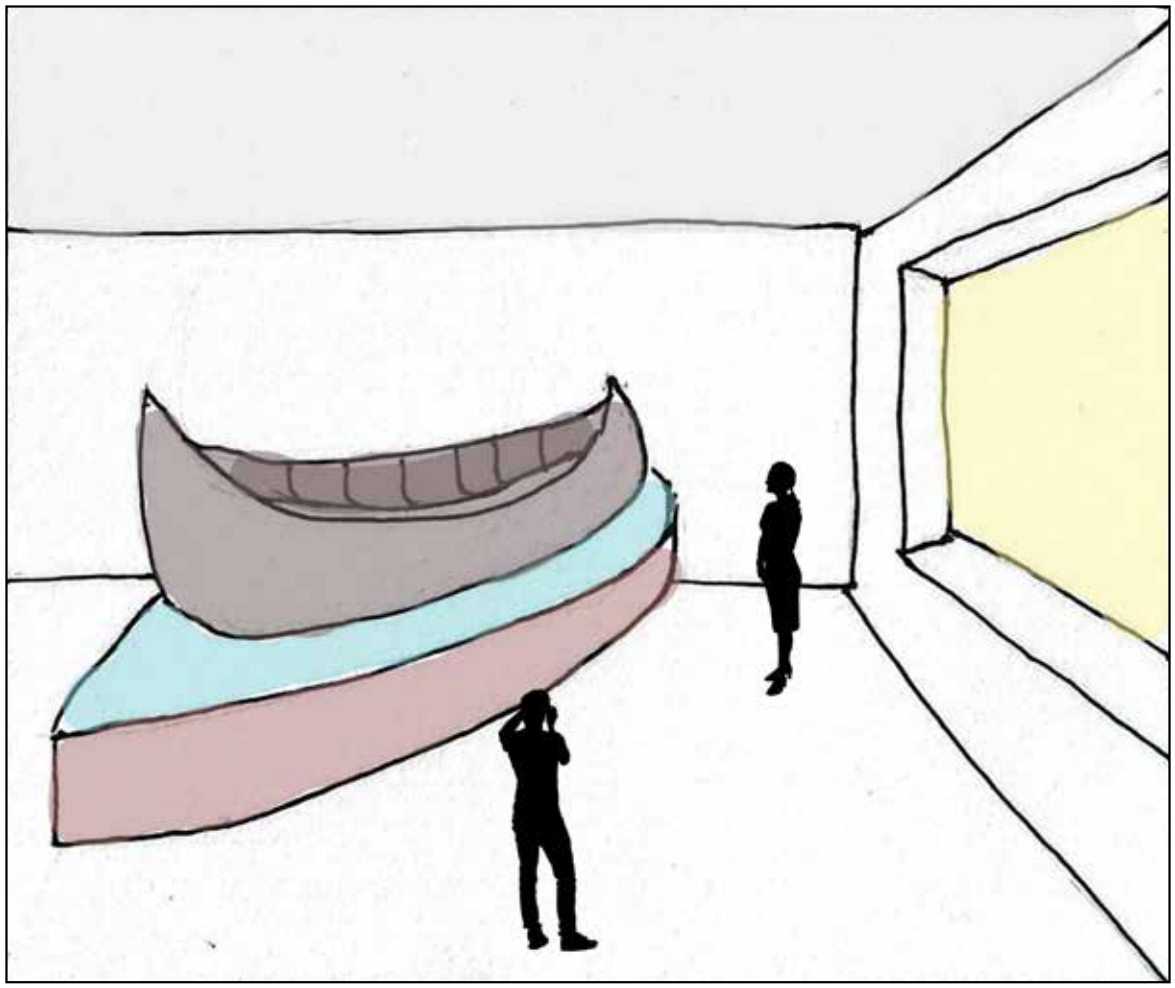


Figure 46. Exhibition stage 1 concept
Source: author

THE BEGINNING

The First Journey

The ship in the middle represent how the traveller come to Palembang through the Musi River, and shows the importance of the boat during that era because Palembang become crowded because it pass by the Musi River which is the trade route.

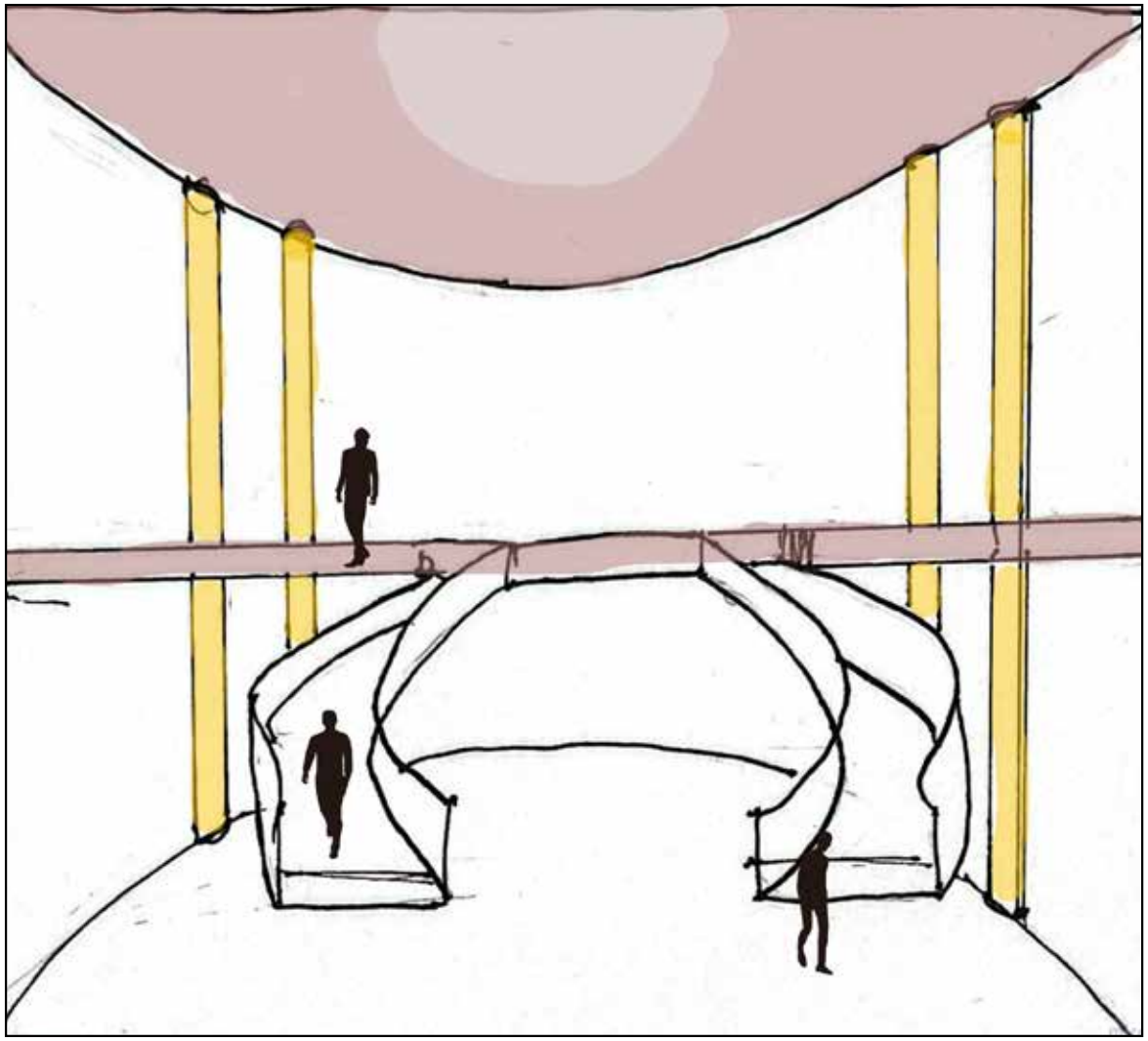


Figure 47. Exhibition stage 2 concept
Source: author

The Golden Era

A grand room with pillars and two stairs to picture the golden era of the Sriwijaya Kingdom at that time. On this exhibition, high ceiling will be applied to add the impression of glory.



Figure 48. Exhibition stage 2 concept
Source: author

The Golden Era

Placing the collection (can be picture or historical things) with a huge frame so it is compatible with the grand room on the golden era. The collection will contain pictures and written informations about how Sriwijaya became the biggest Kingdom at that time and how big is their teritory.

THE CLIMAX

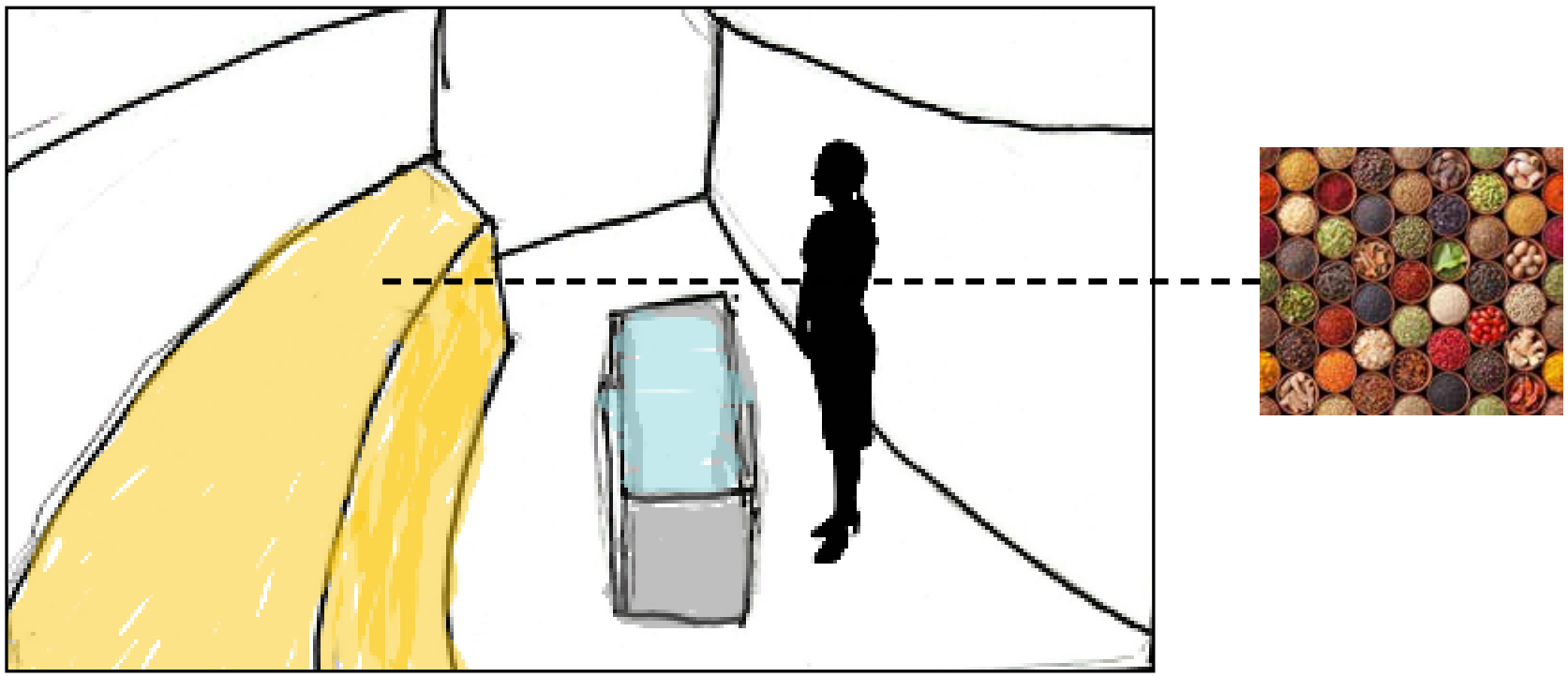


Figure 49. Exhibition stage 2 concept
Source: author

The Expedition of Spices

This area will display all the spices that traded in Palembang and what the city produce at that time.
The display in the middle is a screen that will show the trading route of the spices.
The spices will be put in a bag that have real spices so visitors can touch and smell from the display.

THE TURNING POINT

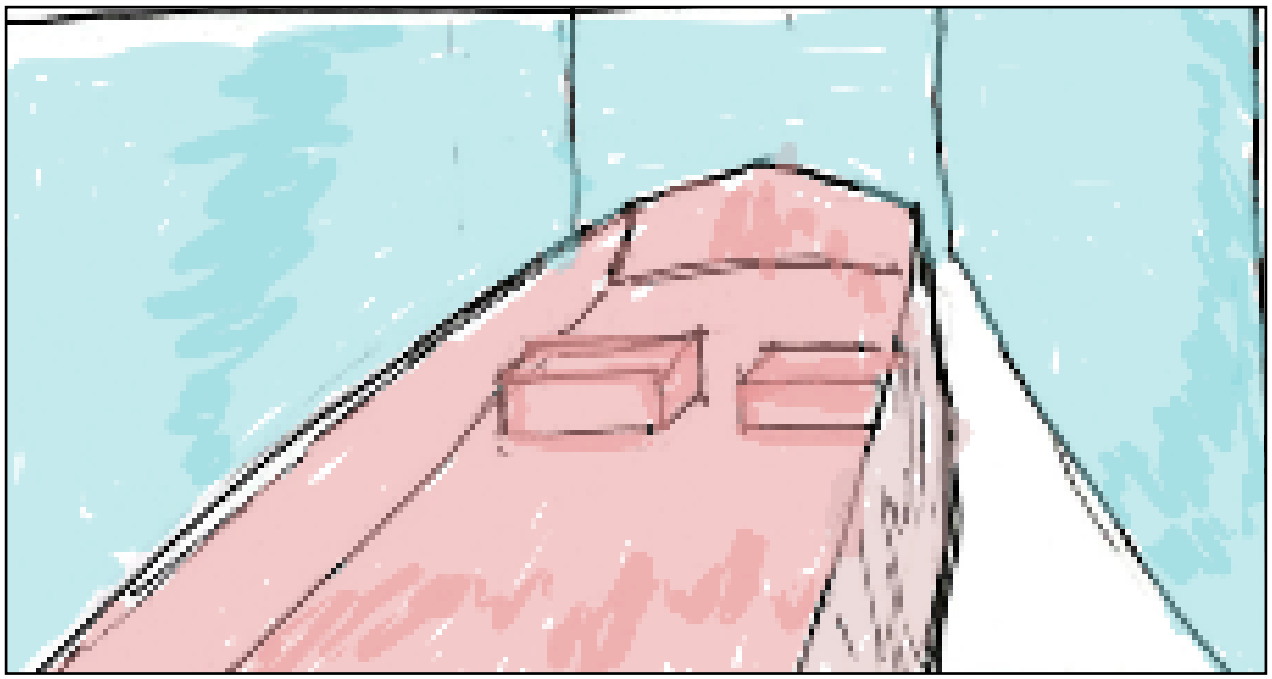


Figure 50. Exhibition stage 3 concept
Source: author

The Start of Disaster

To start with, this stage of exhibition will be provided three different experience. First, there will be a ship with sitting area. In front of it will be a big screen showing how the natural disaster affect the trading route and prevent any ships to enter the Palembang area. Visitors sit down to watch, so it is like they are sitting on a ship and experience the scene.

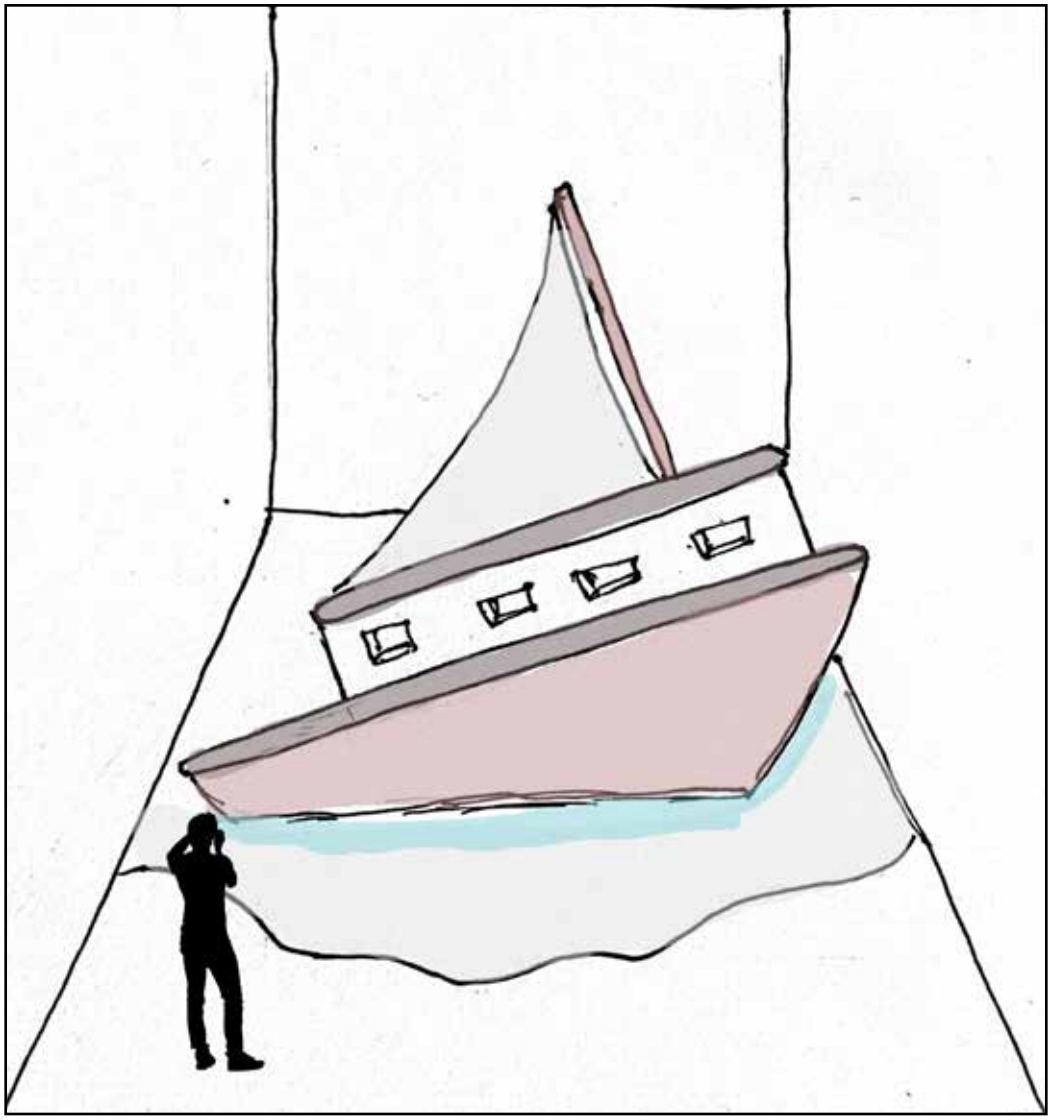


Figure 51. Exhibition stage 3 concept
Source: author

The Turning Point

This room will representing the beginning of the fall of Sriwijaya Kingdom. First it started from a natural disaster. The sunken ship potray how the city slowly turned down along with the closing of the access by the river.

THE TURNING POINT

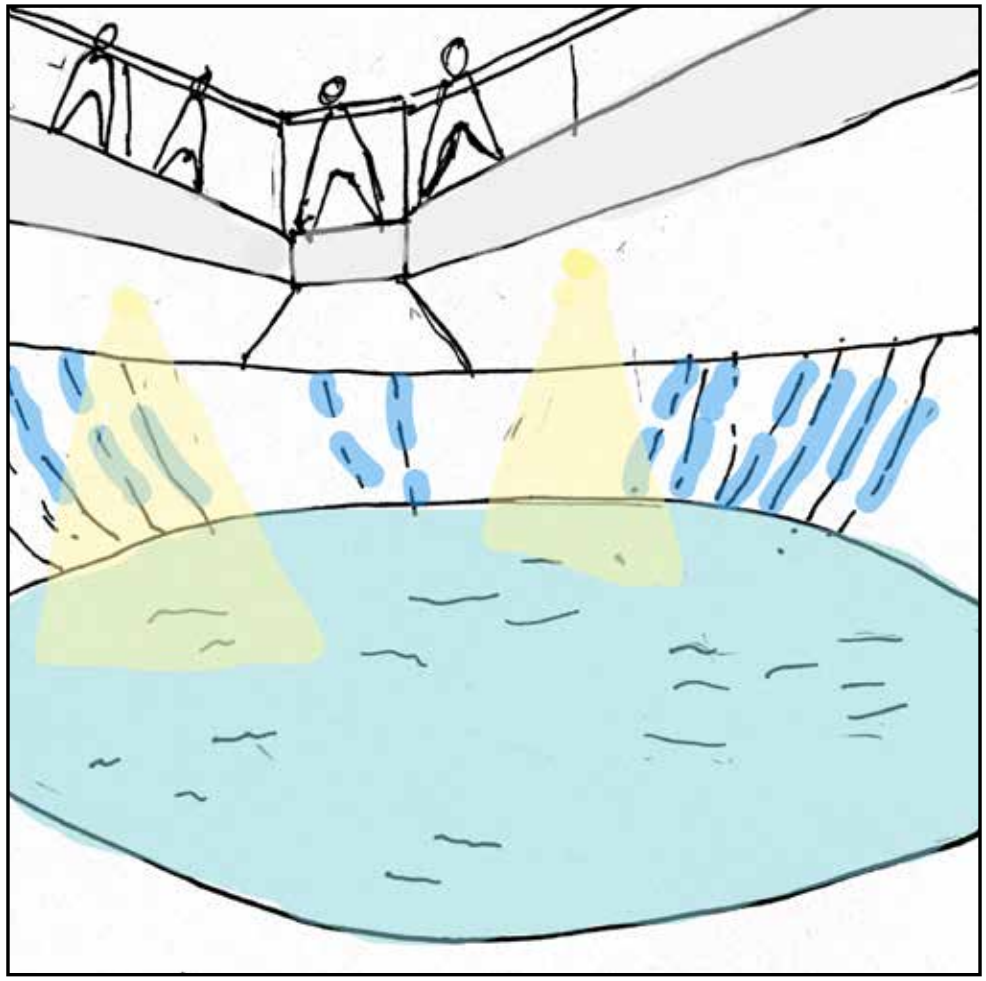


Figure 52. Exhibition stage 3 concept
Source: author

The Fall

At this point, the Sriwijaya Kingdom already fell down. This area will be potraying the fall era. There will be projecting water effect at the very bottom. People can walk around on the projected area or just watch from above.

ANTI CLIMAX

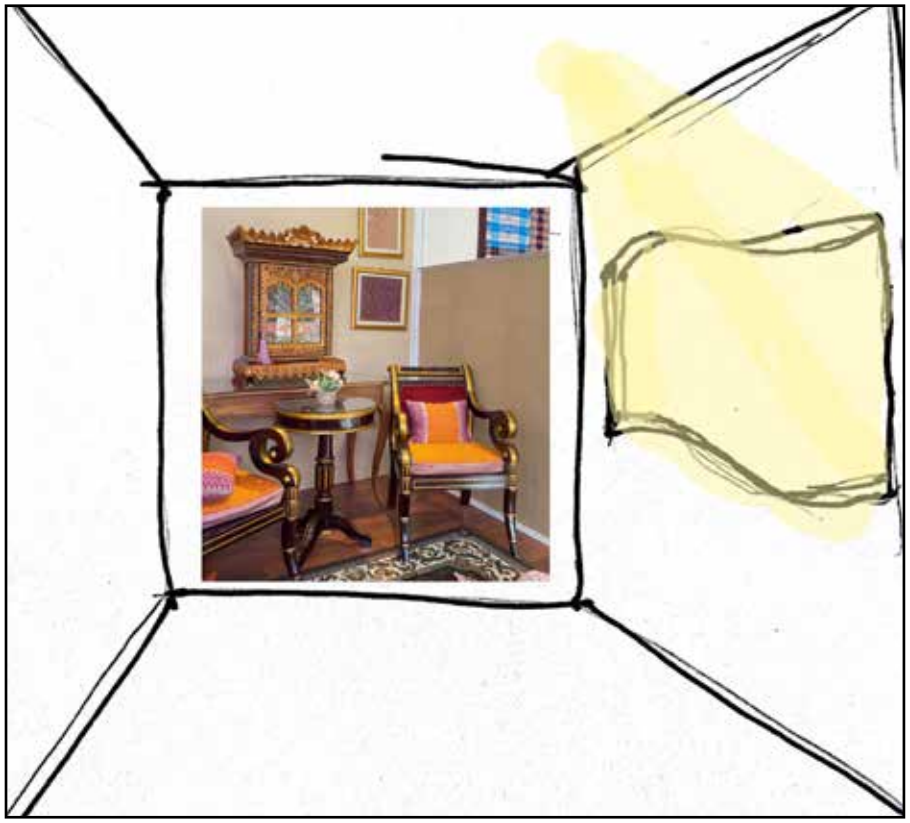




Figure 53. Exhibition stage 4 concept
Source: author

Sultanate Era

On the transition era will be diplaying the replica of traditional furnitures from the sultanate era. The colors will be dominated by gold and red since it is the most used colors by the Sultan during that era. On this exhibition stage, there will be displaying songket with variety of pattern. Visitor can see and learn the various pattern of songket and what is the meaning of each pattern.

BUILDING MASS CONCEPT

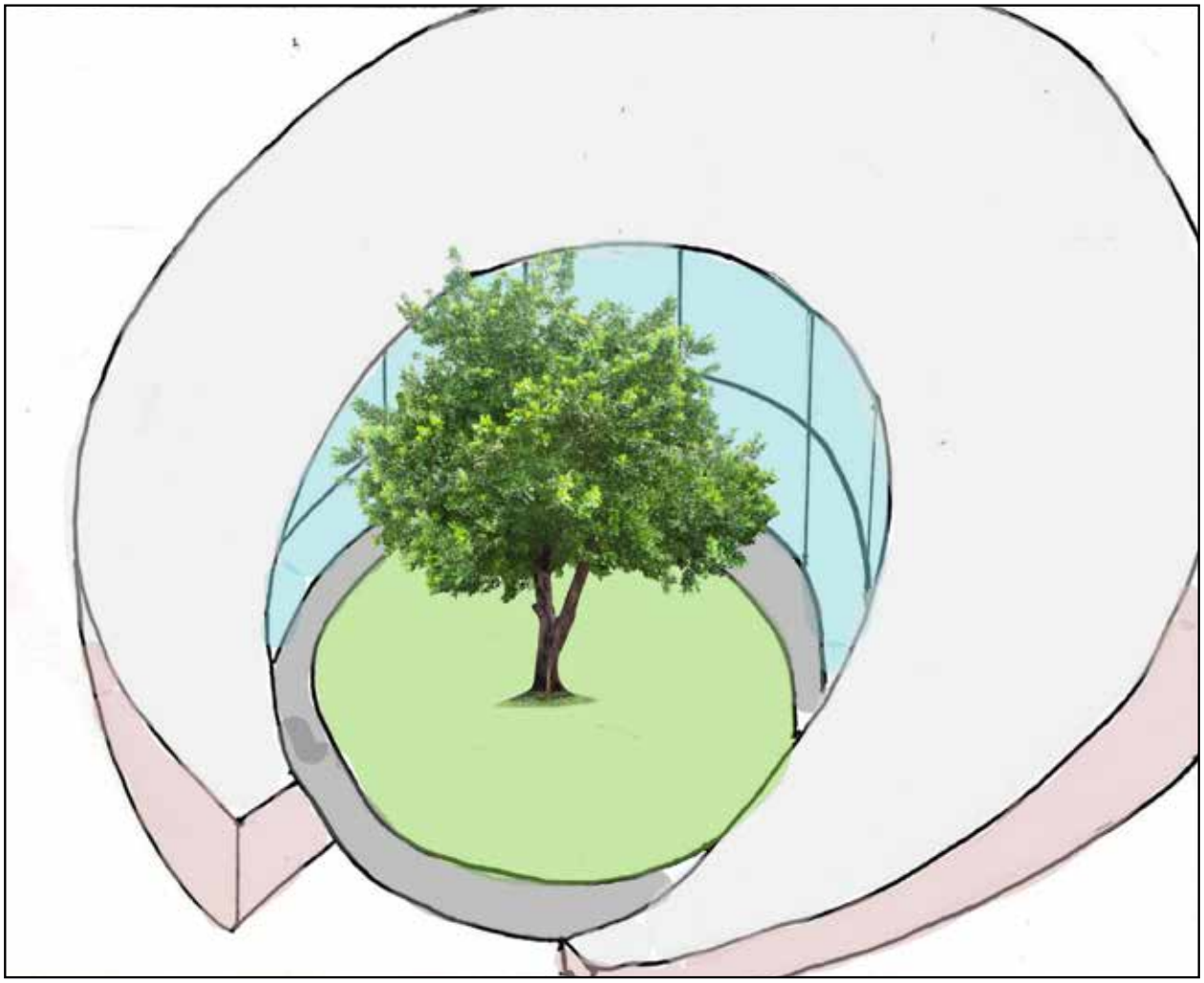


Figure 54. Building mass concept
Source: author

Different Height for Each Exhibition Stage

The building mass will also represent the story line of Palembang from where it started with a small market untill now when it become one of the big city in Indonesia.
Started flat on the beginning, the it rise on the golden era, facing the turning point, struggle again on the trasition era then developed into a big city.

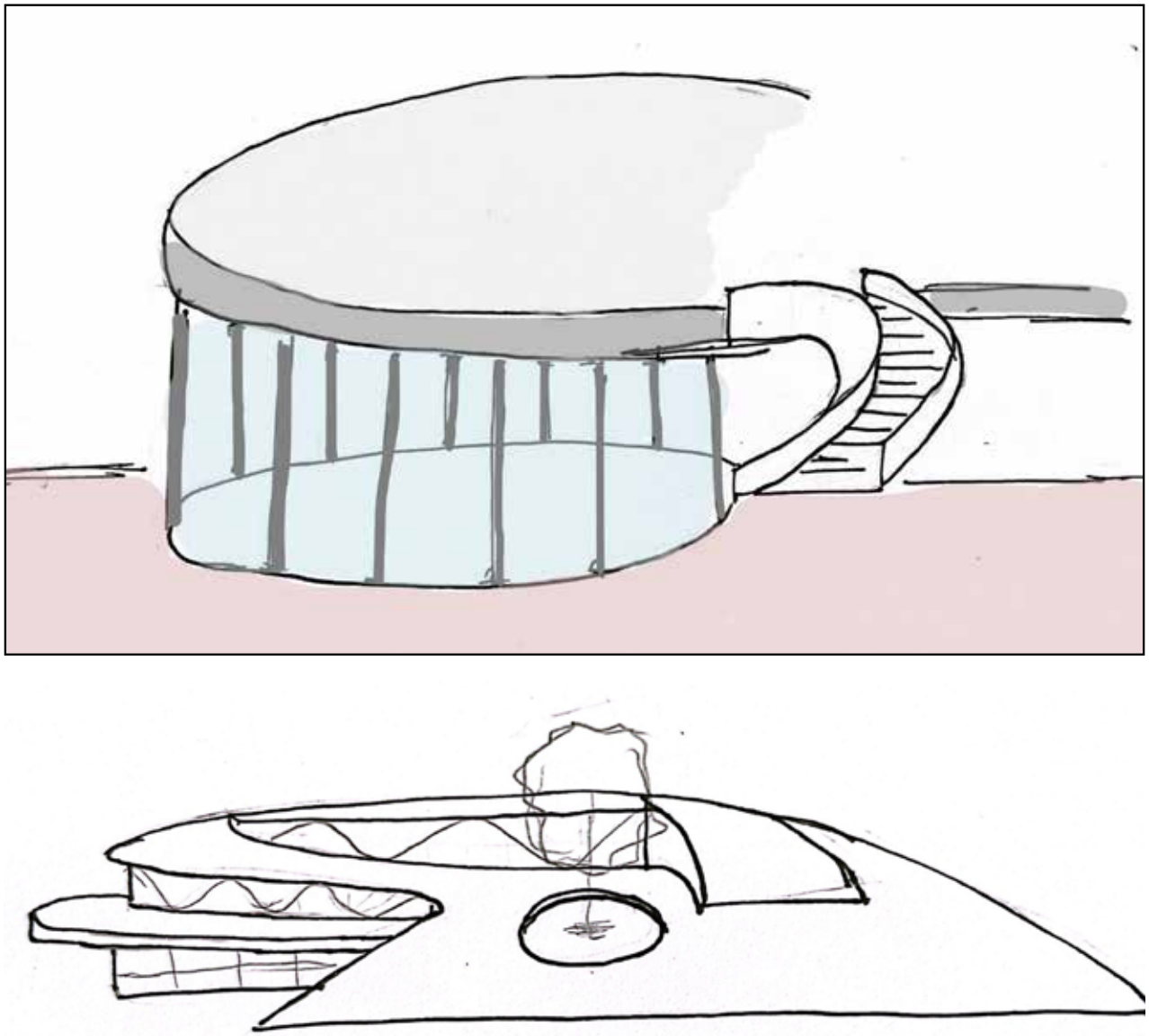
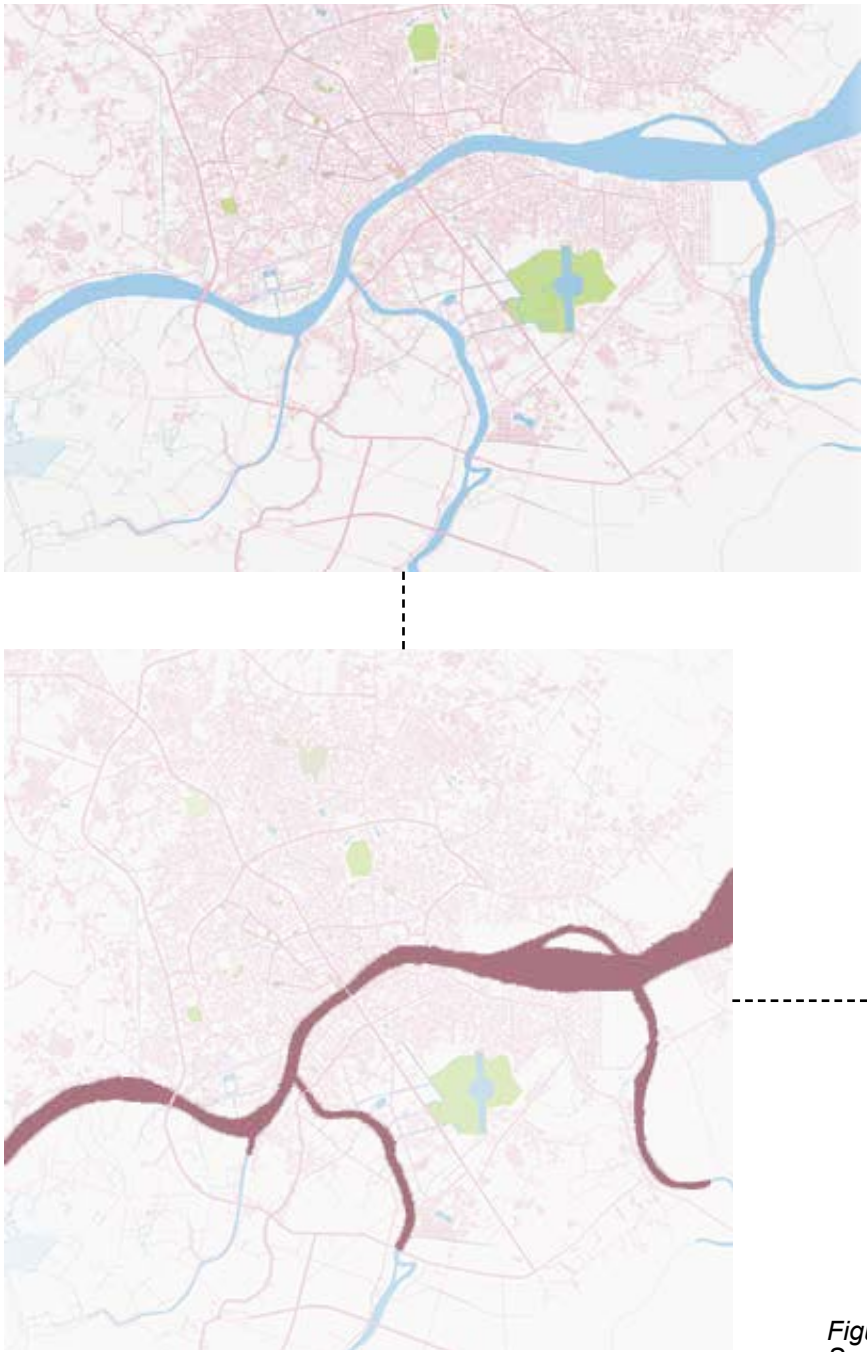


Figure 55. Building mass concept
Source: author

The Bhodi Tree

It is a tree known in Buddhism as the place where Gautama Buddha meditated and attained enlightenment. This tree is considered sacred by followers of Hinduism, Buddhism, and Jainism. Since Sriwijaya is a Buddhist Kingdom and Palembang has became a place to learn Buddhism, the tree was placed as a symbol and reminder for everyone.

MASS ARRANGEMENT



Form Idea

As Musi River is the very important area where this city is developing, the first line is take from the form of flow of Musi River. The space is created between the flow of lines. The circular base of the building mass creating a dynamic feeling when it is seen from outside or when we are inside.

Figure 56. Form idea
Source: author

ZONING CONCEPT

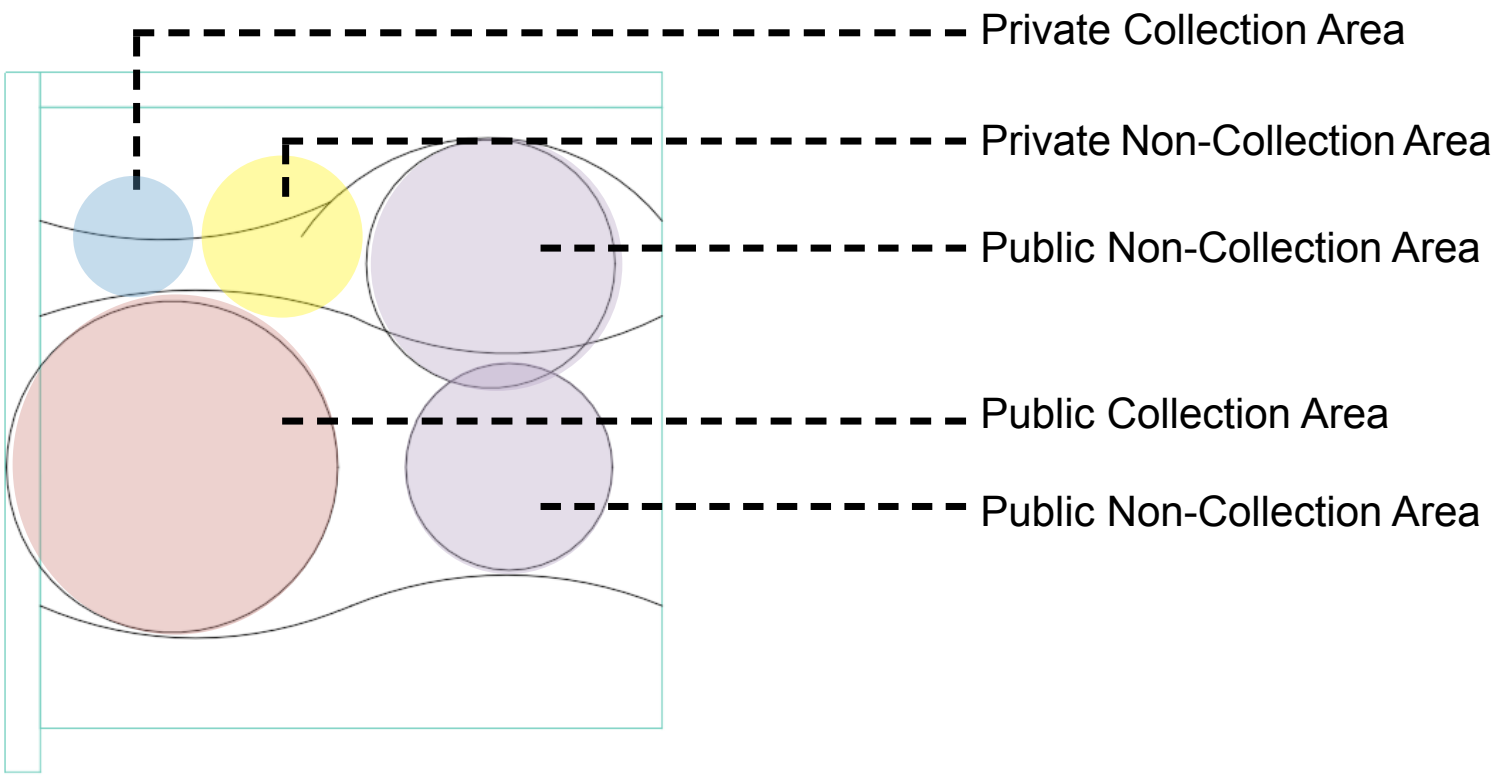
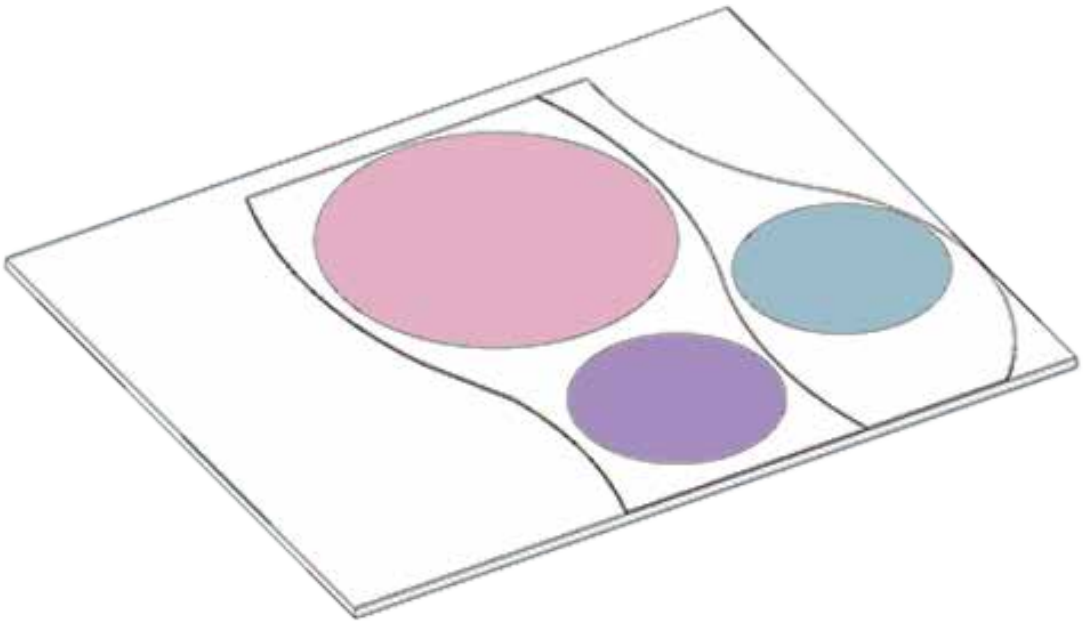
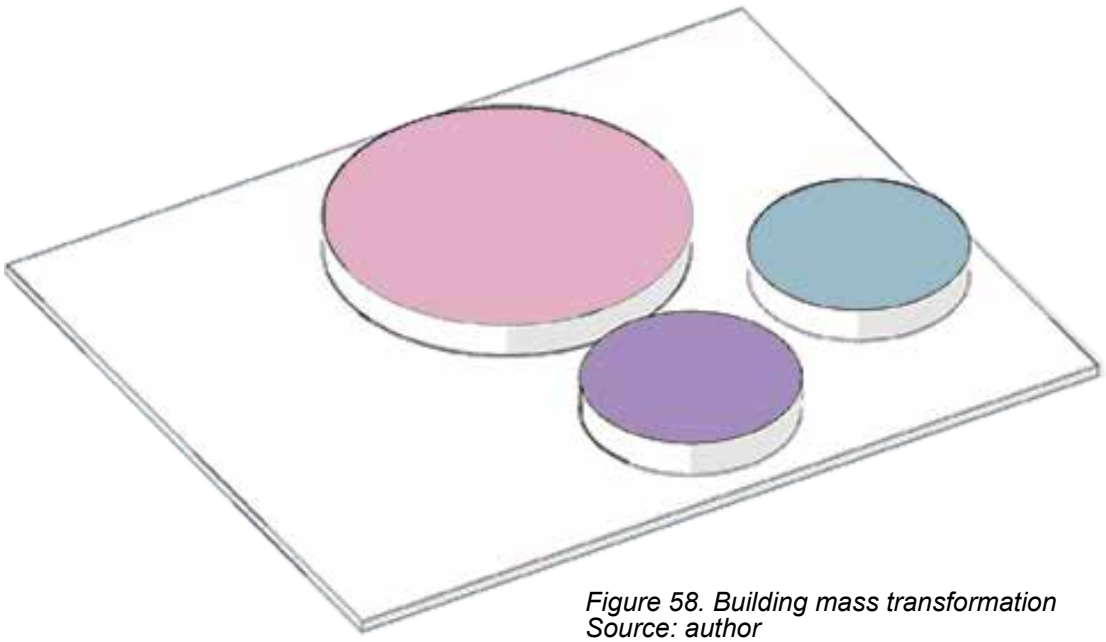


Figure 57. Zoning concept
Source: author

BUILDING MASS TRANSFORMATION



After the line is created, the basic mass was placed according to the function and visitor flow. The exhibition as the main function is placed in the front of the area, the supproting public facilities placed beside the main area. The administration is placed on the back to simplify the access from the back.
From the base, later it is extruded upwards.



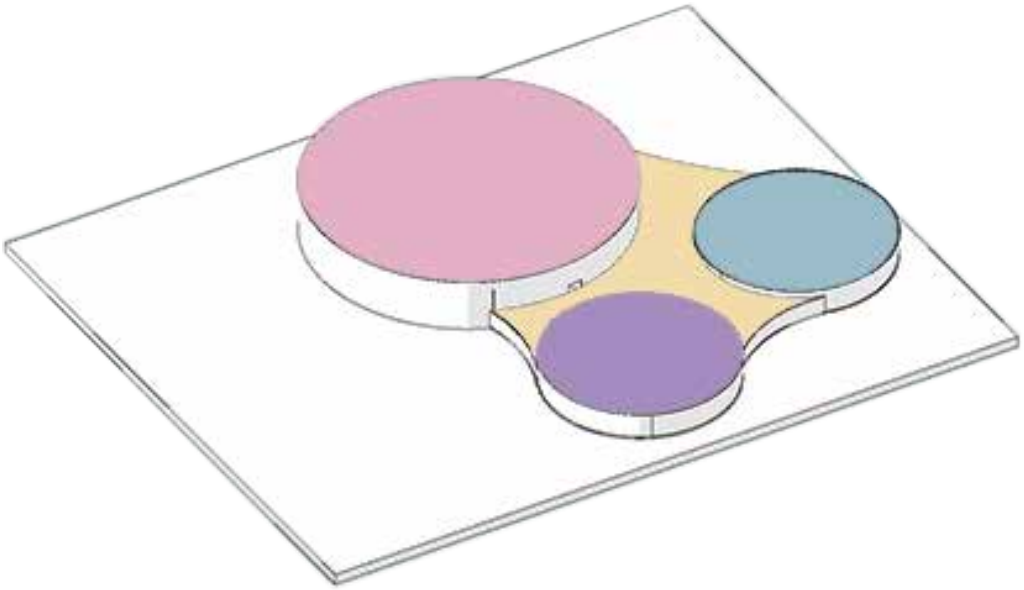
Exhibition area

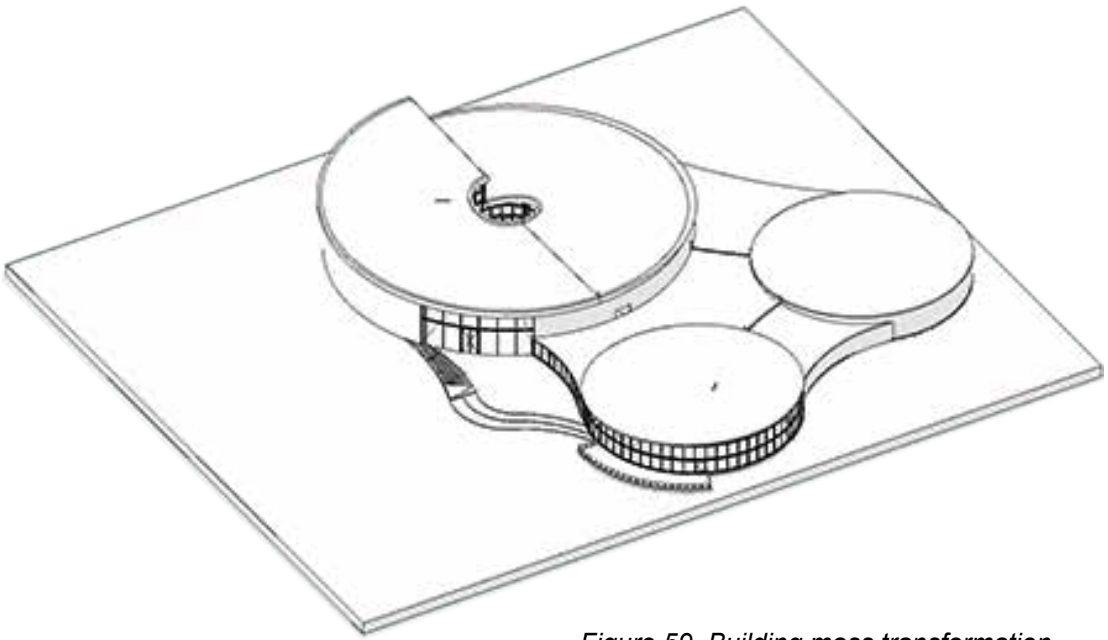
Supporting facilities (cafe and souvenir shop)

Administration area

Circulation and other amenities

Figure 58. Building mass transformation
Source: author





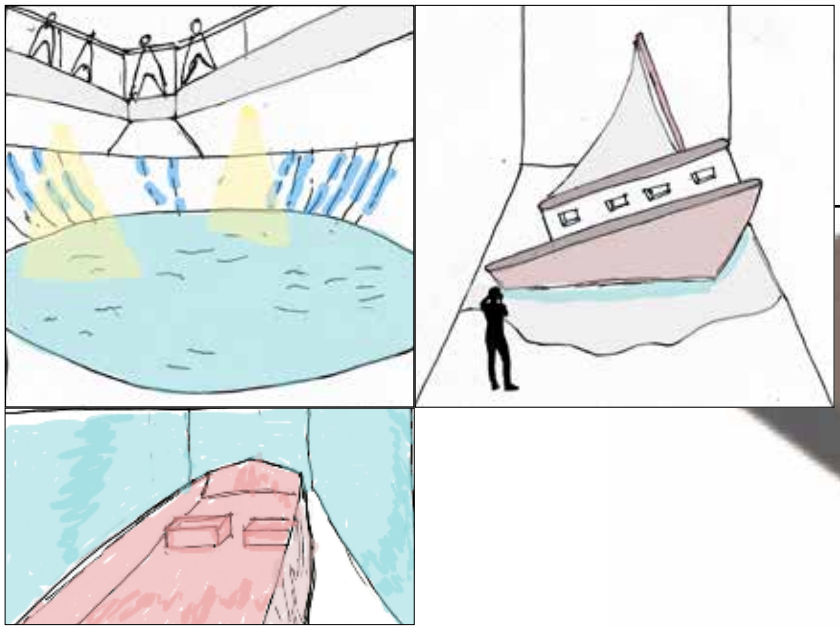
Adding room for circulation between the basice mass according to the flow of the previous line.
After that the mass will be extruded according to the concept of the narratives. The main part of the building will be extruded spiral like direction, it will be higher as it goes. The center is created as the shape is following the spiral principle.
The other two basic mass is extruded with the half part is higher from the other half. The consideration is the location is on tropical weather. The roof need to be tilted for the rainwater flow down the building.

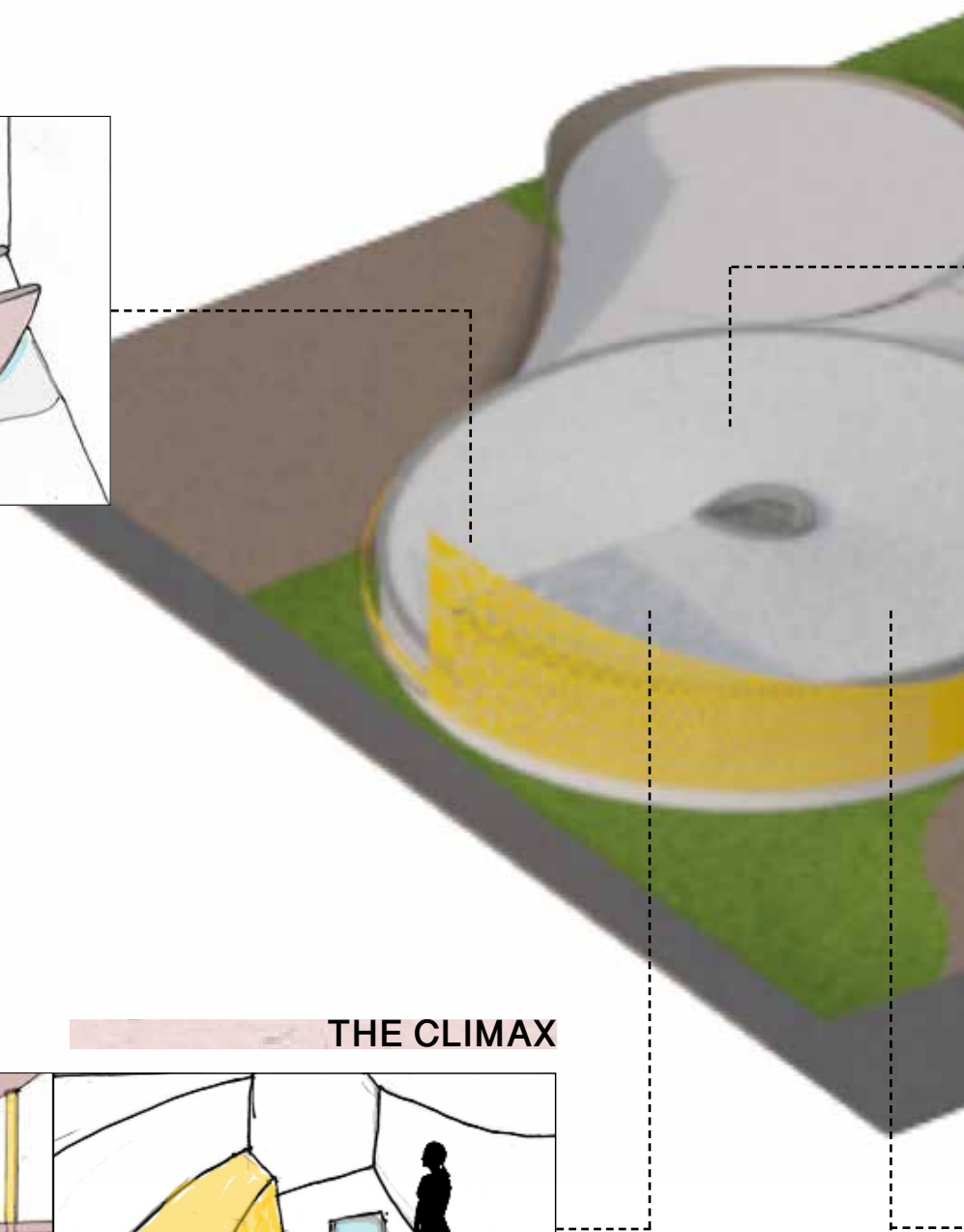
- Exhibition area
- Supporting facilities (cafe and souvenir shop)
- Administration area
- Circulation and other amenities

Figure 59. Building mass transformation
Source: author

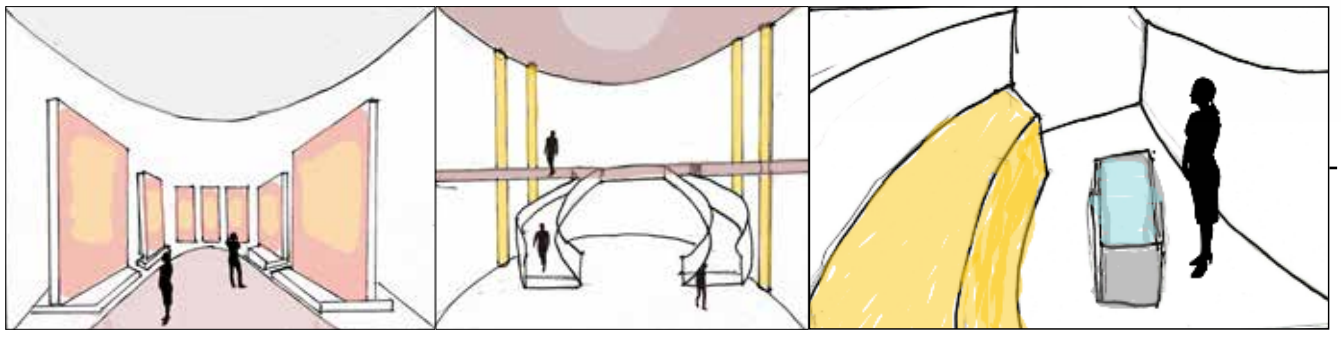
EXHIBITION PLOT CONCEPT

THE TURNING POINT

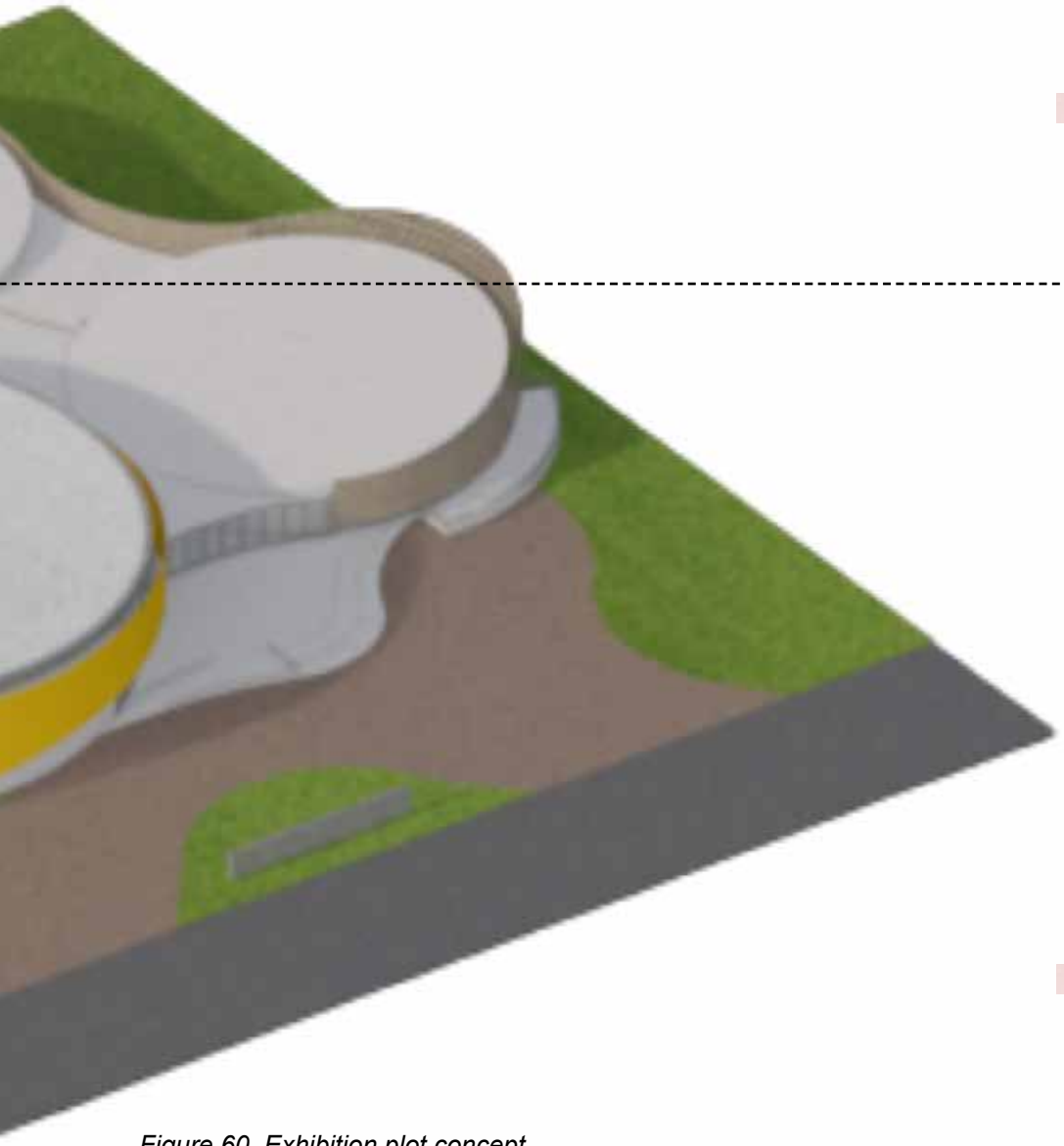




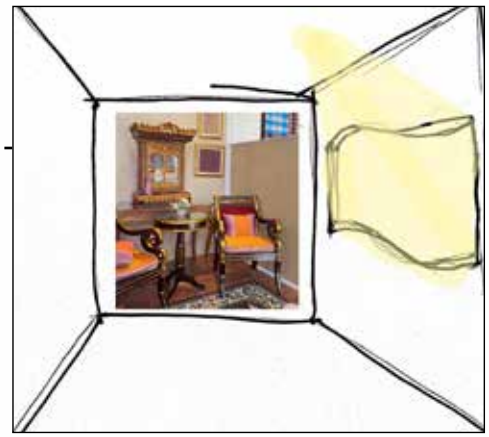
THE CLIMAX



Putting the narrative on the building mass



ANTI CLIMAX



THE BEGINNING

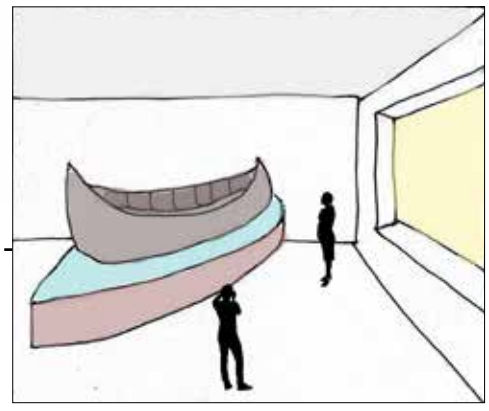


Figure 60. Exhibition plot concept
Source: author

BUILDING FACADE CONCEPT

Songket has been known since the Srivijaya era and the era of the Palembang Darussalam Sultanate, at this time the wealth of gold was quite abundant, so gold was used as the basic material for Songket fabric threads.

One opinion says that songket has been known since the Srivijaya era, this opinion is supported by the motifs contained in Palembang songket cloth that use animals as part of the motif, of course this period was before Islam developed in Palembang and the era of the Palembang Darussalam Sultanate, because the motif The motifs at that time were more dominant in the motifs of plants than animals.

And based on historical records who were entitled to wear songket at that time were the wives and relatives of the palace, songket was also a complement to the oversized clothes worn by the Sultans of Palembang.



Songket Lepus



Songket Tretes



Songket Rumpak



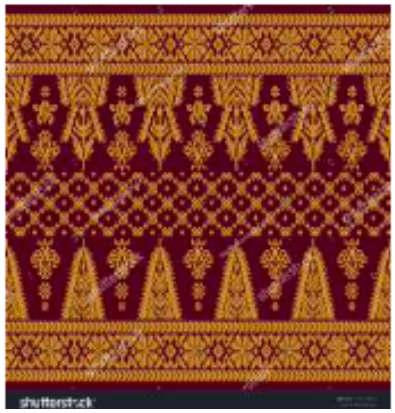
Example of building facade seen from inside of a building. People can go up to the top floor, the facade id covering the building without additional blocking wall so the sunlight and the wind enters the room. When the sunlight hits the facade it create beautiful pattern inside the building.

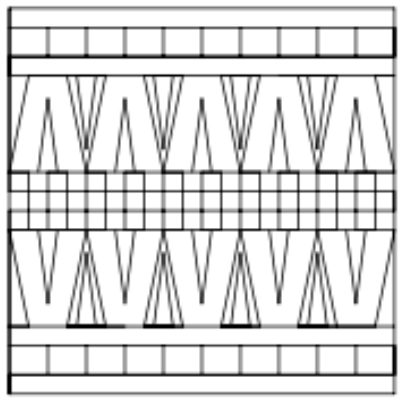
Figure 61. Various songket pattern
Source: google.com

Figure 62. Building facade
Source: google.com

FACADE TRANSFORMATION







Songket Rumpak

Umpak or Rumpak is the foundation of a typical Palembang traditional house. More specifically, this is a stage foundation that has even pillars and is strong enough to withstand a tsunami. Using this motif on songket can signify that someone must be strong and wise to face even bigger trials.

This pattern will be transformed to a more simple pattern for the building facade to represent this city survives even though it has gone thorugh a lot ups and downs.

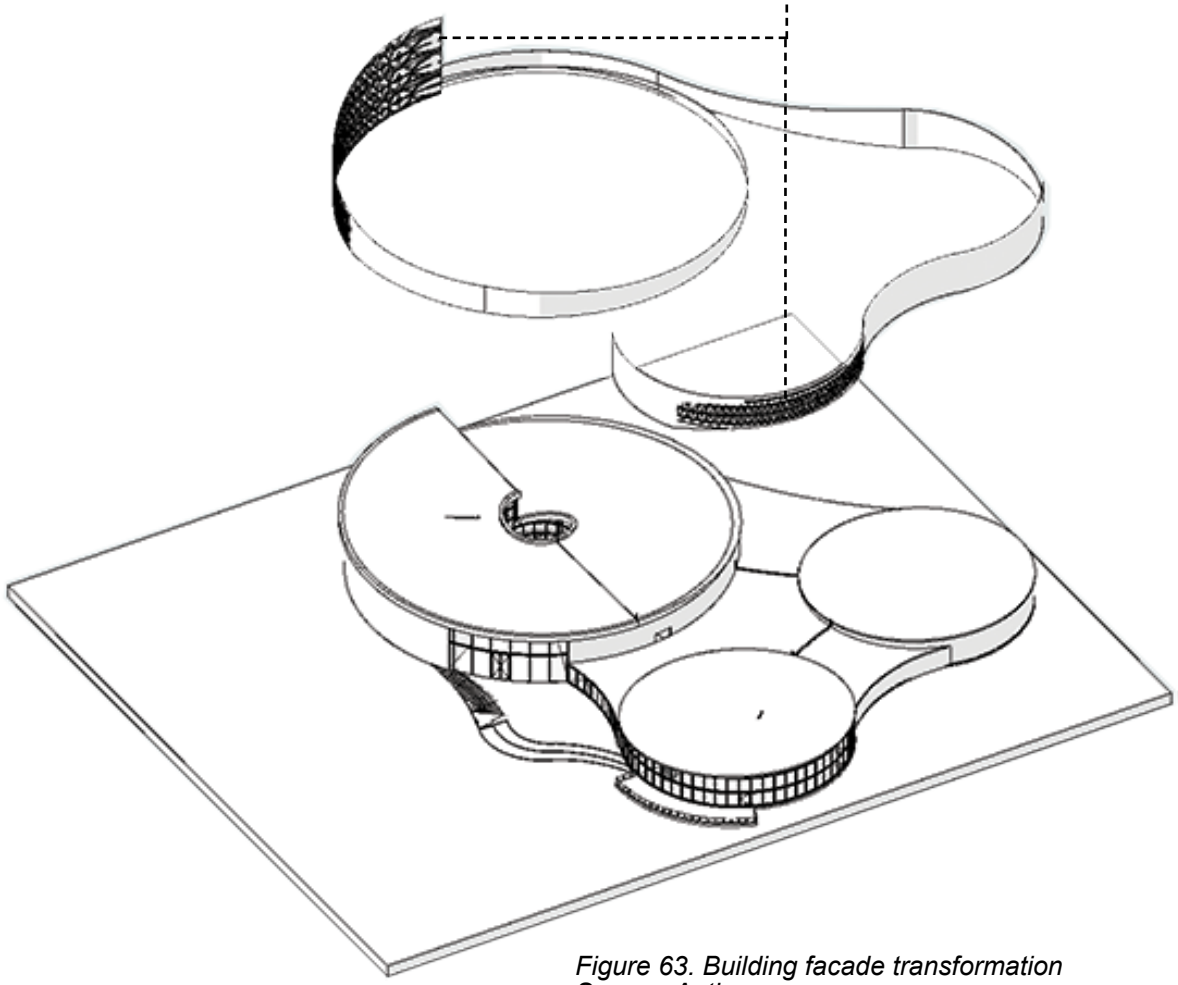


Figure 63. Building facade transformation
Source: Author

05

DESIGN RESULT

PROPERTY SIZE
SPATIAL REQUIREMENTS
SCHEMATIC DRAWINGS

PROPERTY SIZE

Total Building Area

The maximum Building Coverage Ratio (KDB) is 80% or 7.344 m2.
The total area of the building is 4.062 m2
Total area of hardscape is 2.637 m2
The building coverage is less then 80%

Total Floor Area

Building Floor Area (KLB) 16 or 117.504 m2
Total ground floor area is 4.062 m2
The total mezzanine floor area is 404 m2
The building floor area is less then 16

Total Greean Area

Green Coefficient (KDH) MIN 20% or 1.836 m2
The total of green area in this building is 2.3521 m2
The green area has slready fulfill the minimum standard

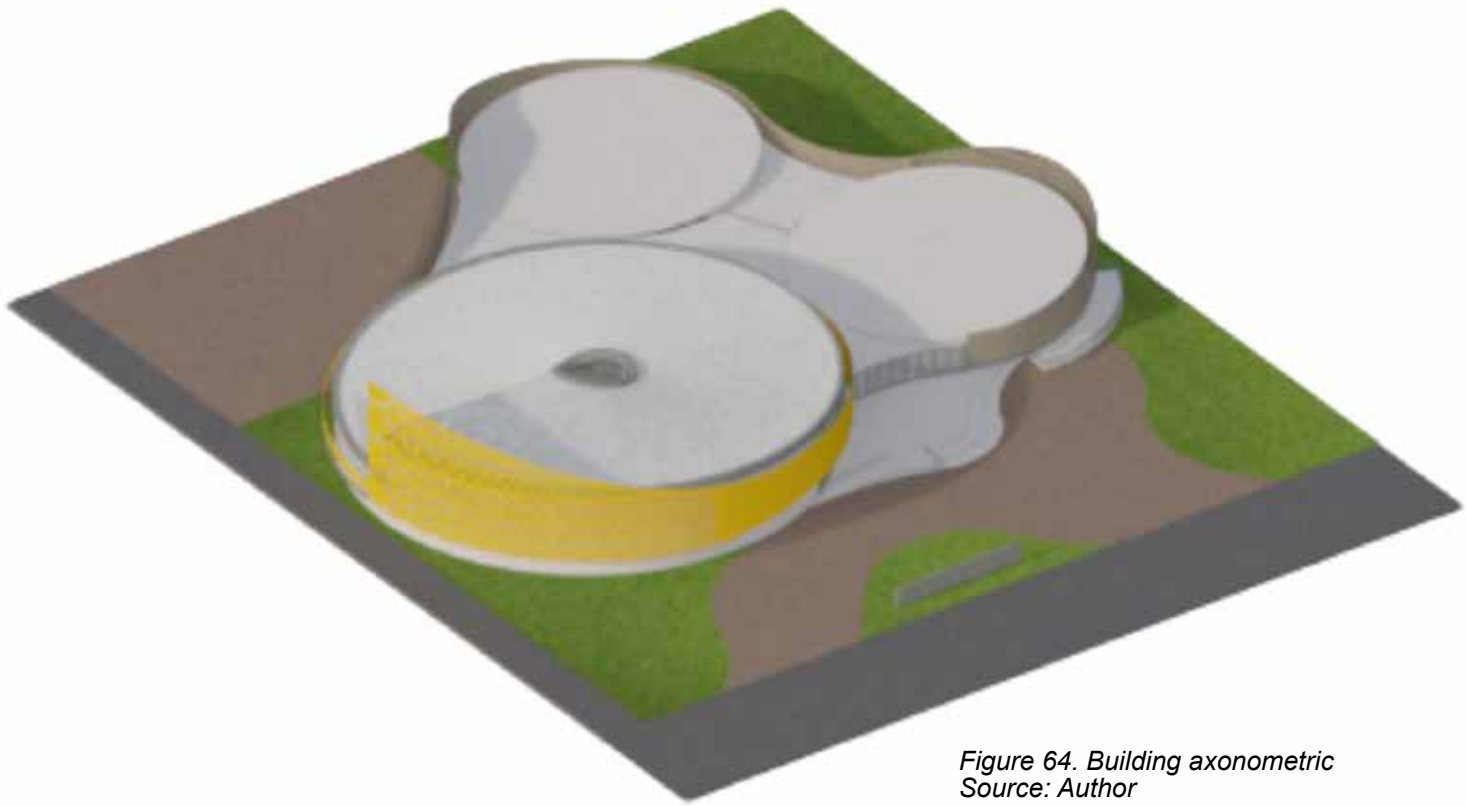


Figure 64. Building axonometric
Source: Author

SPATIAL REQUIREMENTS

FUNCTION	SPACE	STANDARD	CAPACITY	QUANTITY	TOTAL AREA (SQM)
Public Collection	Exhibition Stage 1	4 sqm/person		1	268
	Exhibition Stage 2	4 sqm/person		1	302
	Exhibition Stage 3	4 sqm/person		1	268
	Exhibition Stage 4	4 sqm/person		1	294
	Exhibition Stage 5	4 sqm/person		1	290
Public Non-Collection	Lobby	4 sqm/person		1	130
	Ticketing / Information	4 sqm/person		1	37
	Multifunction Room	3 sqm/person		1	167
	Cafetaria	3 sqm/person		1	411
	Souvenir Shops	2 sqm/person		1	237
	Toilets	3 sqm.person		9	100
	Mushala	2 sqm/person		1	114
	Open Area	3 sqm/person			

Table 9. *Spatial requirement*

FUNCTION	SPACE	STANDARD	CAPACITY	QUANTITY	TOTAL AREA (SQM)
Private Collection	Loading Area			1	200
	Reception Room	4 sqm/person		1	20
	Collection Storage			1	95
Private Non-Collection	Kitchen/Pantry	16 sqm		1	24
	Storage	6 sqm		1	20
	Management Office	2 sqm/person		1	58
	Staff Room	4 sqm/person		1	36
	Security Room	3 sqm/person		1	43
	Service Area	6 sqm		1	47
	MEP	3 sqm/person		1	68
Layered Security	Collection Storage			1	
	Computer Network Space	3 sqm/person		1	
	Security Equipment Room			1	

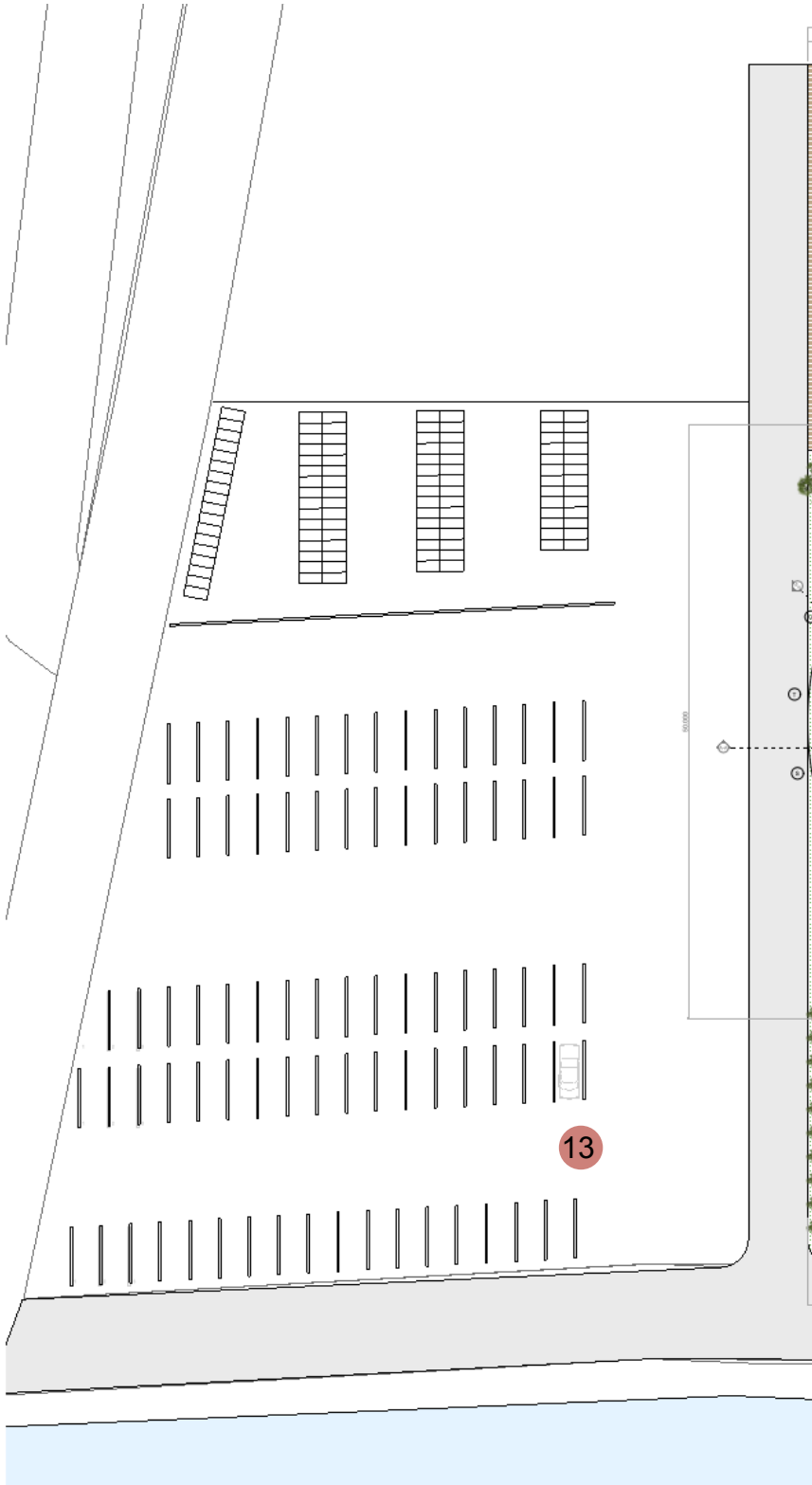
Table 10. *Spatial requirement*

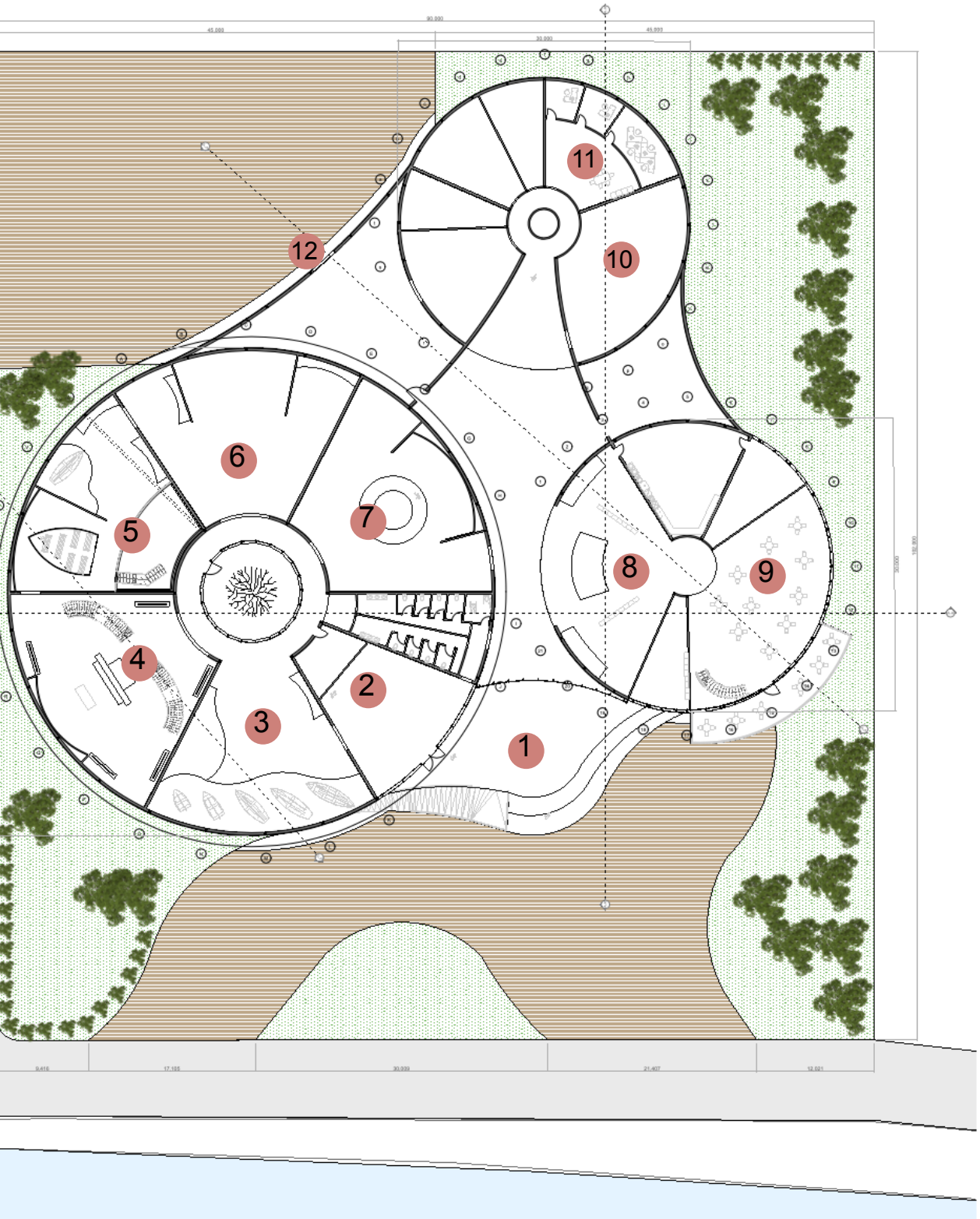
SITE PLAN

On the siteplan, the first thing visitors will notice is the entrance and the building facade. The facade color is so contrast with the surroundings and made it noticeable everytime people see it even they see it from far. On the front yard, the hardscape is dominating the scape with the intention that people can move freely from one side to another.

The parking area is separated from the site of the main building. On the location, the parking area is an actual existing public parking space. This separated parking space made the access for vehicle became easy. It is also maximize the capacity of the number of vehicle that can park there.

The building consist of one floor with the building height is about 5 to 10 meters. Inside, it has a mezzanine on the highest area of the building as an adjustment to the concept.





Legend

1. Entrance
2. Lobby / Ticketing
3. Exhibition Stage 1
4. Exhibition Stage 2
5. Exhibition Stage 3
6. Exhibition Stage 4
7. Exhibition Stage 5
8. Souvenir Shop
9. Cafetaria
10. Multifunction Room
11. Staff Room
12. Loading Dock
13. Parking Area

Figure 65. Siteplan
Source: Author

FLOOR PLAN

Sunken Floor Plan

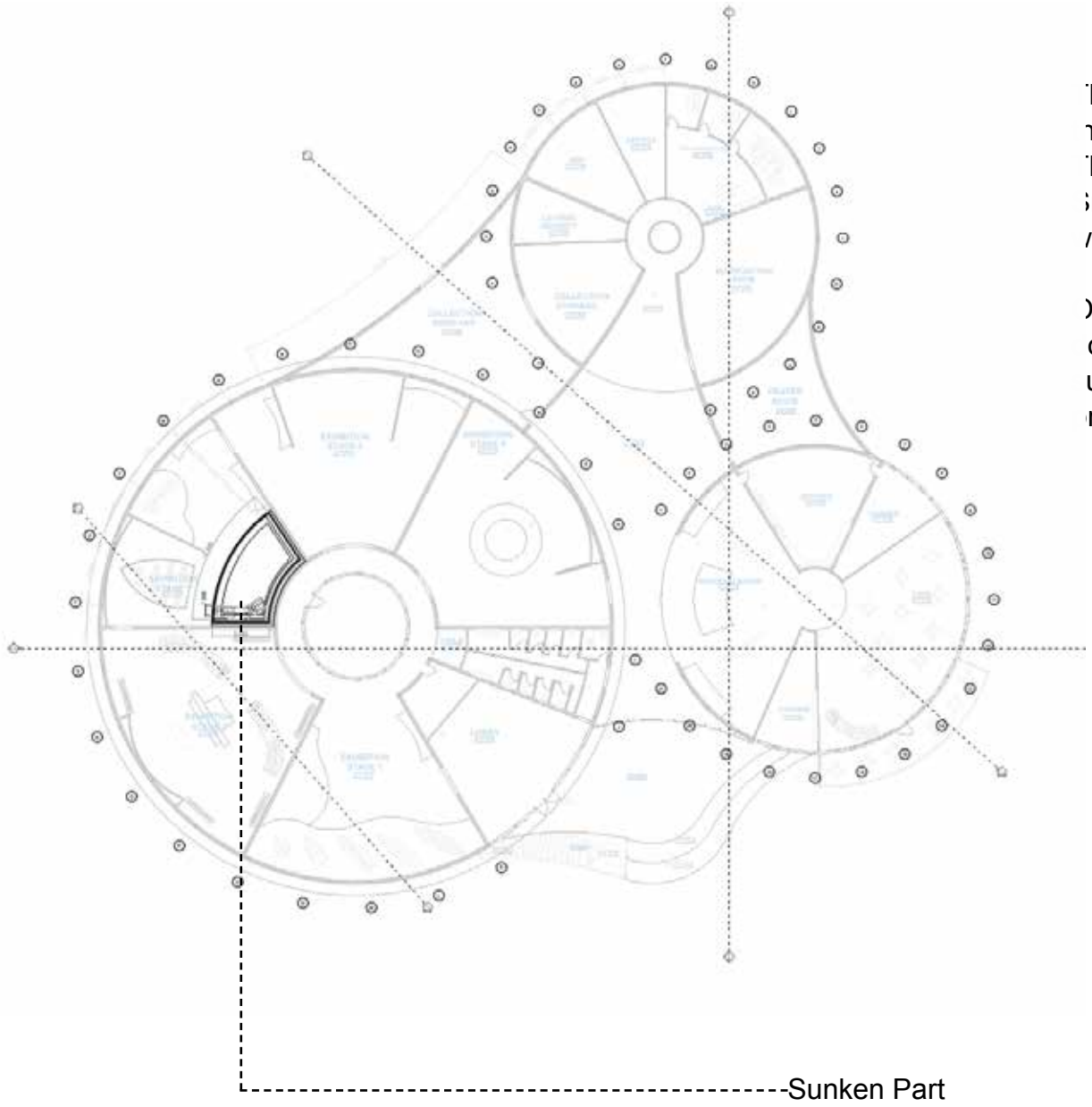


Figure 66. Sunken floor plan
Source: Author

he sunken part is located on
e stage 3 of the exhibition.
his part potraying the fall of
riwijaya kingdom which start
ith a natural disaster.

n this part, visitors can go
own and experience the
unken part that has water
rojection from above.

FLOOR PLAN

Ground Floor Plan

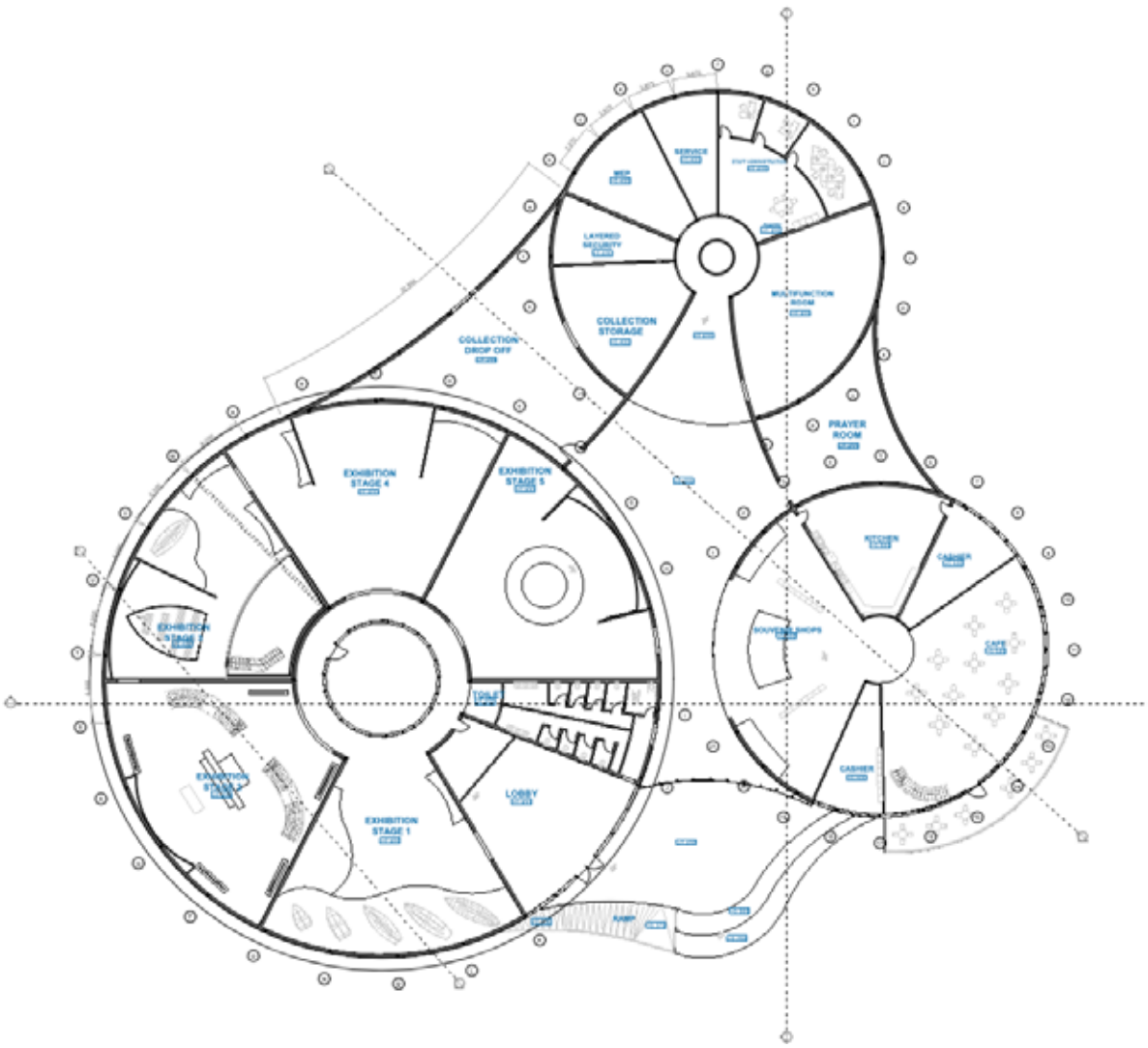


Figure 67. Ground floor plan
Source: Author

The building basically only has one floor and a mezzanine. On this ground floor, there are three different circle with different main function.

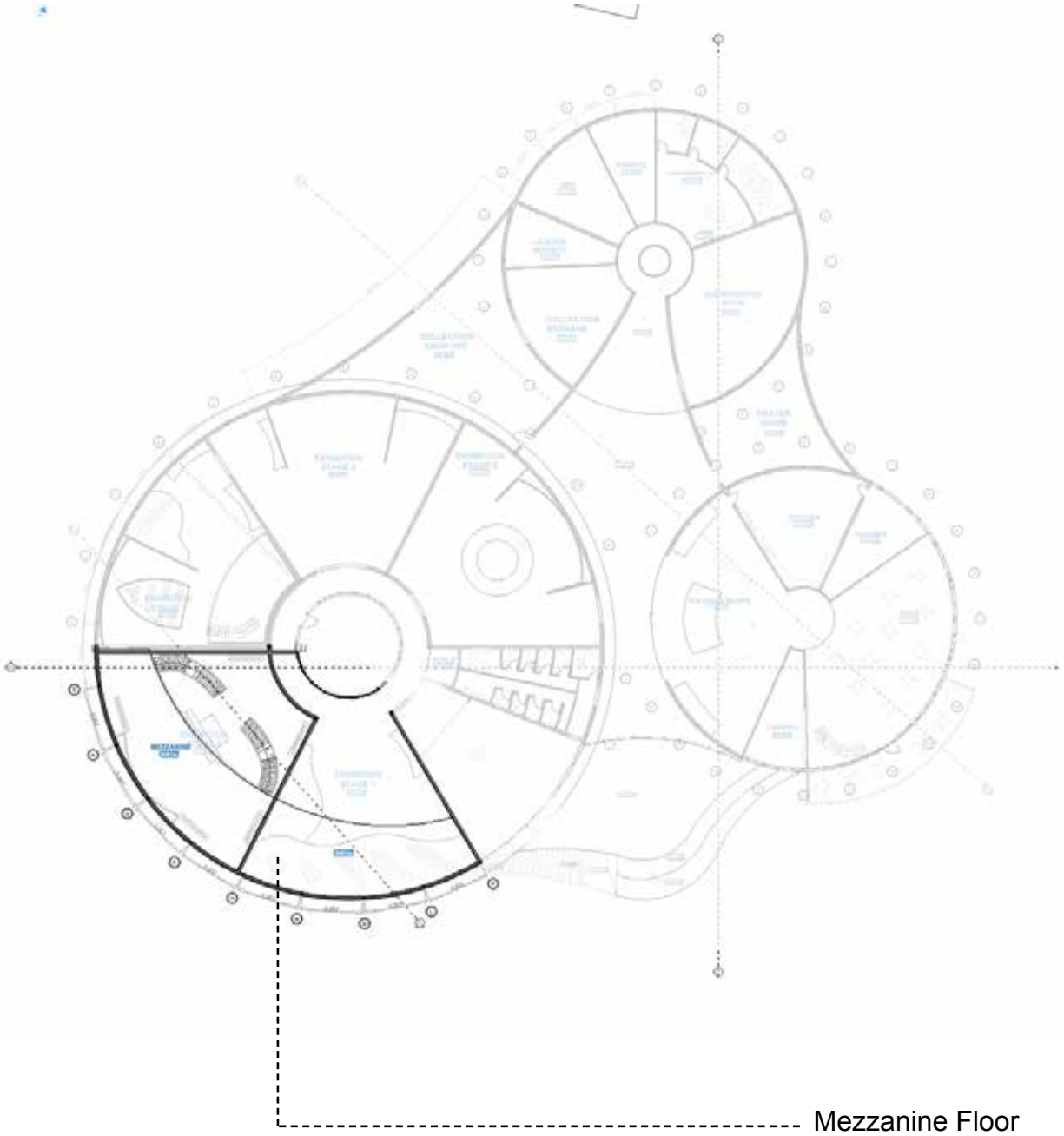
First is the biggest circle has main function for exhibition. From stage 1 to stage 5 of the exhibition, visitors must get through one stage before they can go to the next stage. The entrance and exit point of the stages are placed in order so visitors can figure the direction and the plot easily.

The sesond circle beside the first one also has function for public. It is function as supporting facilities such as souvenir shop and cafetaria. Visitors also can get through this area without entering the museum first by the middle entrance of the whole building.

The third one on the back is for private function such as multifunctioin room, staff and administration room, collection storage and drop off.

FLOOR PLAN

Mezzanine Floor Plan



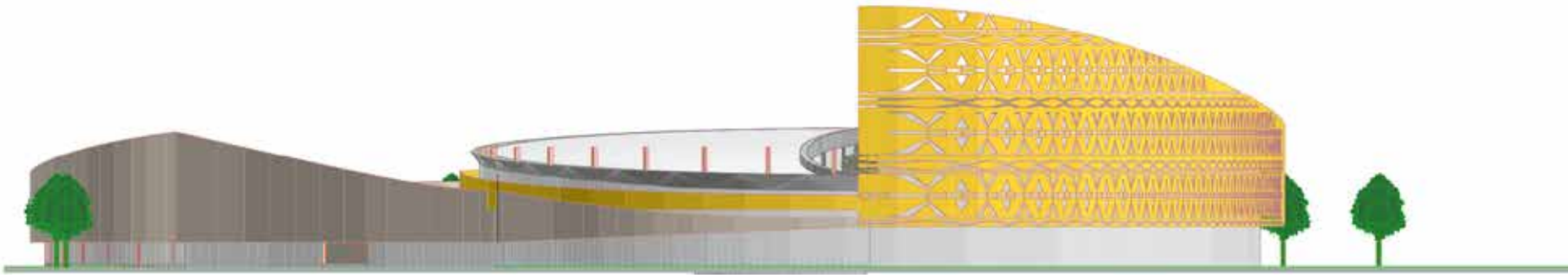
mezzanine floor is the
ded upper part of the
d stage. This stage potray
golden era of Sriwijaya
om, which on the building is
ghest part comparing to all.

's can get upstair to see
eplica of relics that shows
ne Kingdom rule the teritory

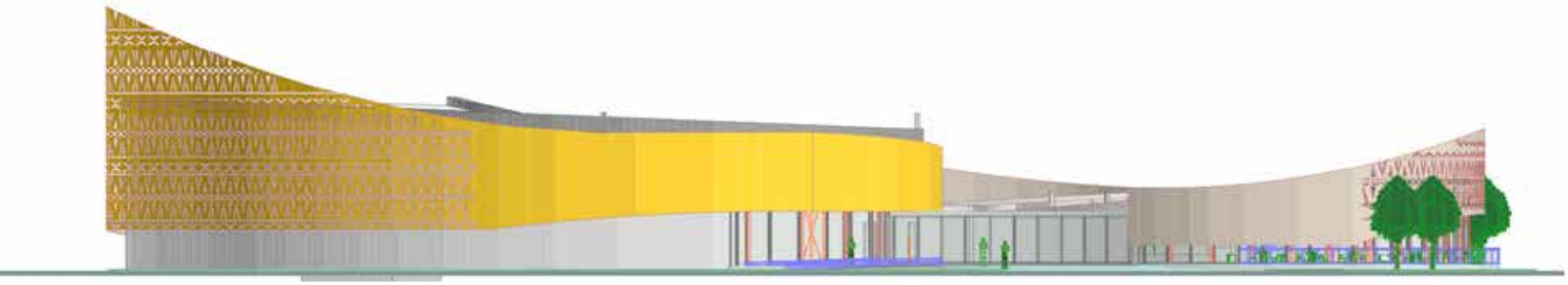
Figure 68. Mezzanine floor plan
Source: Author

ELEVATION

The Songket Facade



NORTH EAST ELEVATION



NORTH WEST ELEVASION

Figure 69. Building elevation
Source: Author

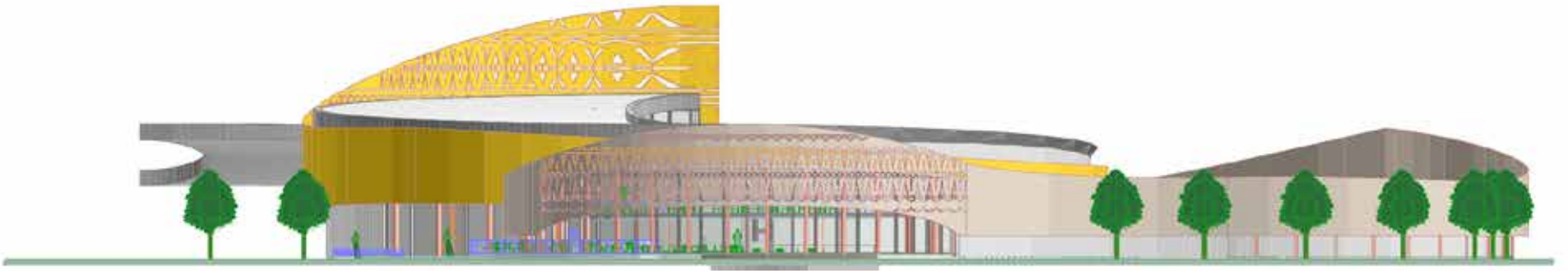
On this elevation, the facade is shown clearly. It is made based on the pattern of songket, traditional cloth from Palembang. The pattern was placed on the highest part of the building and slowly dissapear as it goes to the low part of the building.

ELEVATION

The Songket Facade



SOUTH WEST ELEVATION

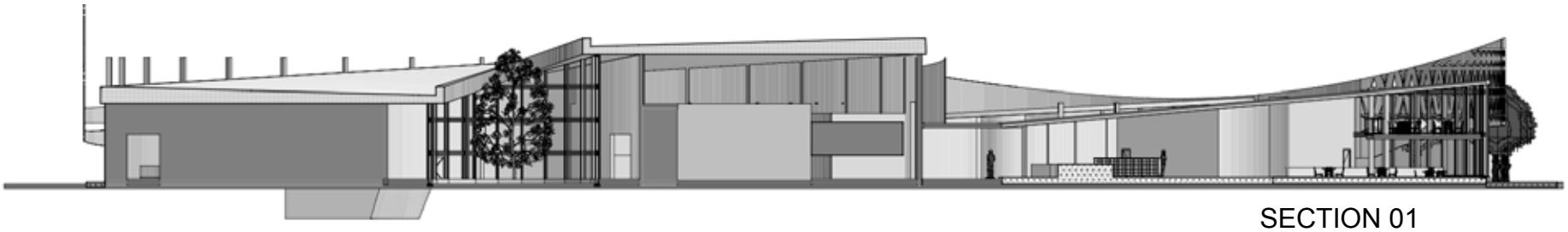


SOUTH EAST ELEVATION

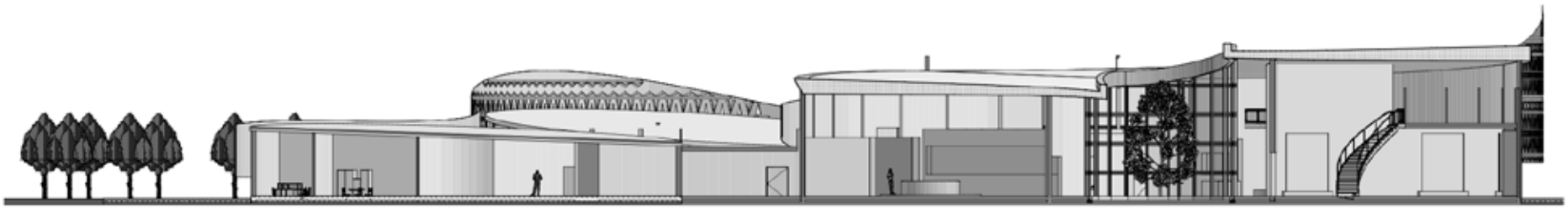
Figure 70. Building elevation
Source: Author

On the cafetaria area, the pattern also placed for visitors experience. The can feel and see how the light hit the facade from inside of the building.

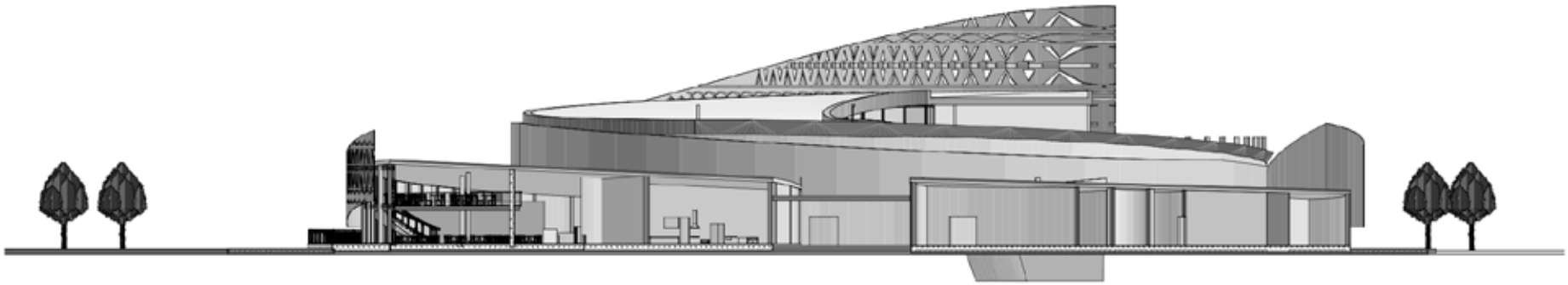
SECTION



SECTION 01



SECTION 02



SECTION 03

Figure 71. Building section
Source: Author

INTERIOR PERSPECTIVE

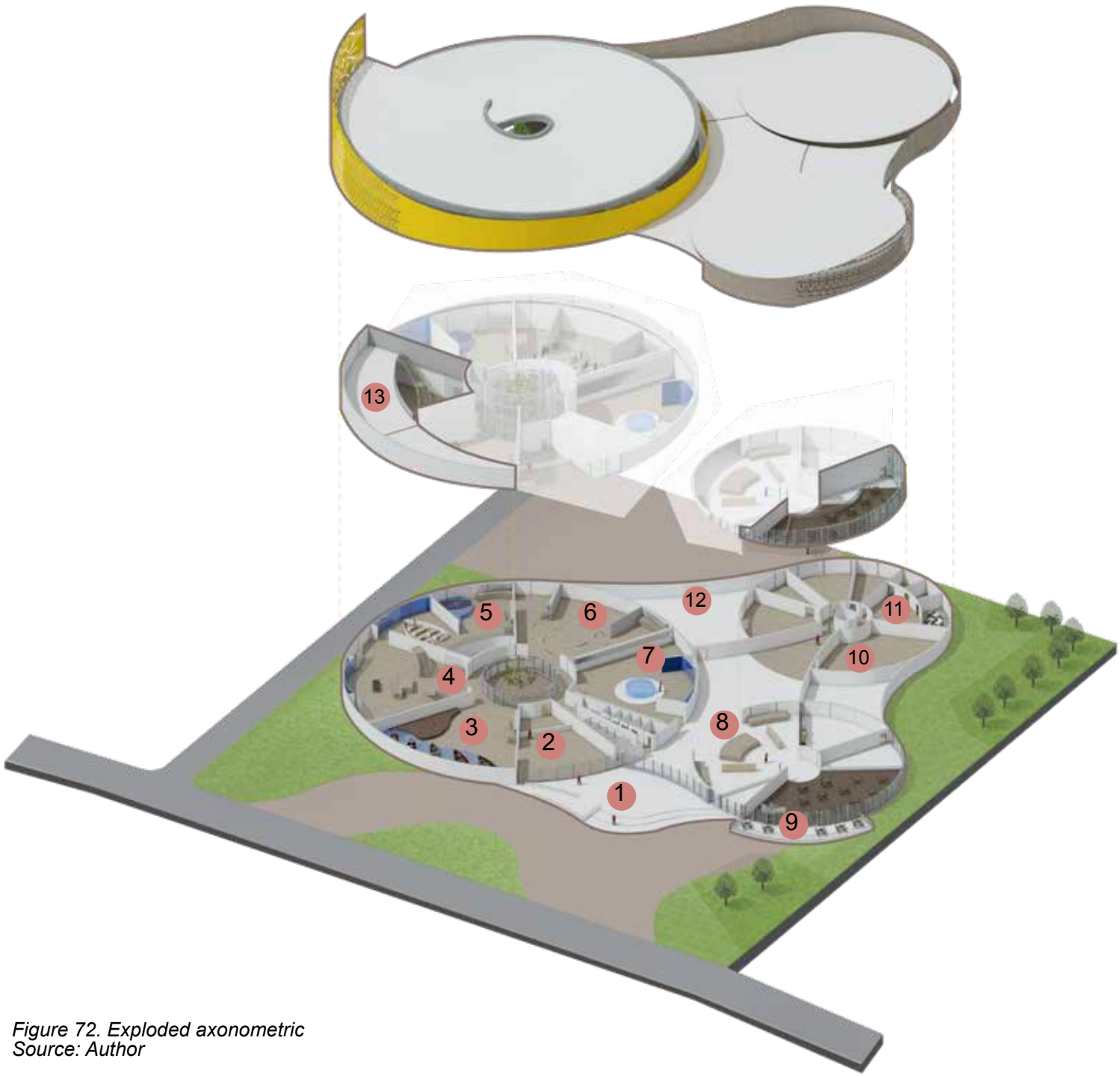


Figure 72. Exploded axonometric
Source: Author



Legend

1. Entrance
2. Lobby / Ticketing
3. Exhibition Stage 1
4. Exhibition Stage 2
5. Exhibition Stage 3
6. Exhibition Stage 4
7. Exhibition Stage 5
8. Souvenir Shop
9. Cafetaria
10. Multifunction Room
11. Staff Room
12. Loading Dock
13. Mezzanine

Figure 73. Interior perspective
Source: Author

The Beginning

On the first stage, there will be a display of ships directing to "land". This stage marks the first journey of how the city was found.
There is also a path made out of glass to picture water. Visitors can walk above it following the path.

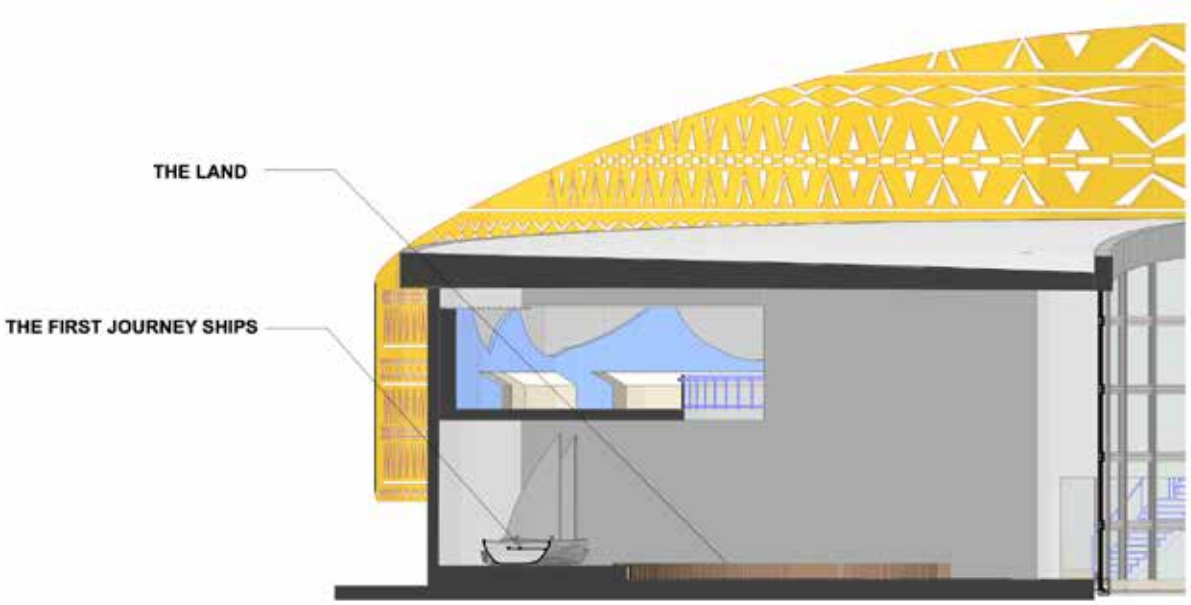


Figure 74. Partial section stage 1
Source: Author



Figure 75. Interior render
Source: Author

The Golden Era

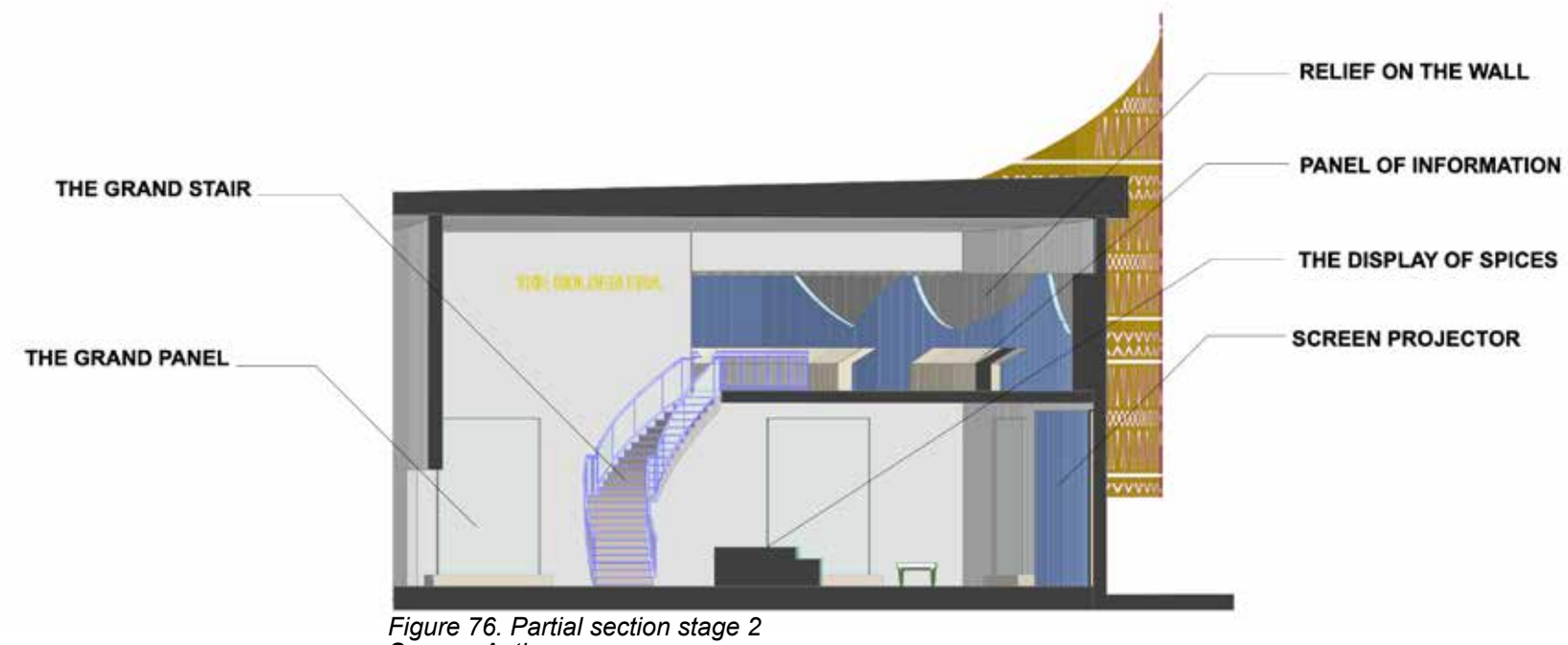


Figure 76. Partial section stage 2
Source: Author



Figure 77. Interior render
Source: Author

On the second stage, there are big frame to display picture and information about the golden era of Sriwijaya Kingdom. A big screen also will play movie so visitors can also learn by watching and hearing.

In the midlle there is a display of spices as mark of the spices that sells on the area at that time.

The Turning Point

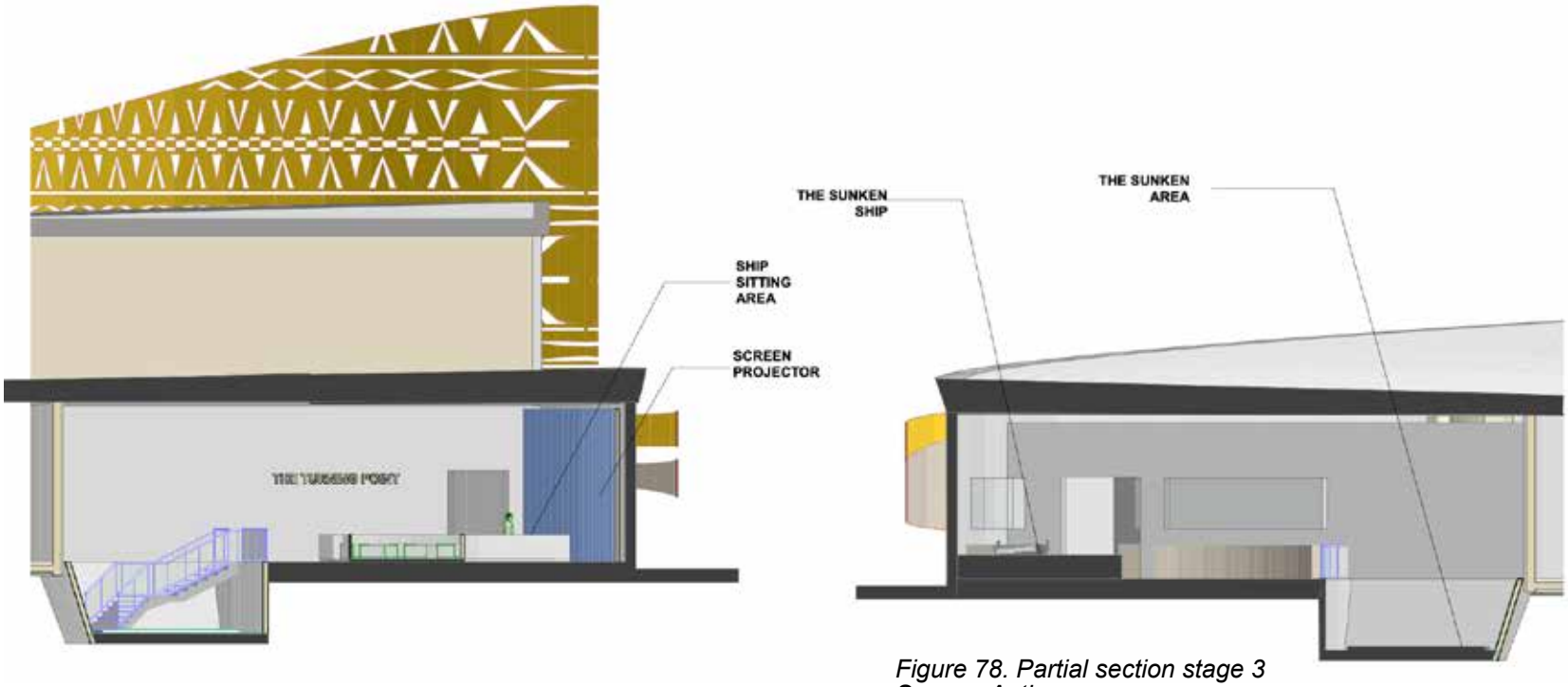


Figure 78. Partial section stage 3
Source: Author

The third stage has three different experience on display. First visitor will watch a movie on the "boat" that has been provided. Next they can go down stairs to experience the light projector. After that visitors will see a sunken ship as a symbol of the fallen kingdom.



Figure 79. Interior render
Source: Author

The Sultanate Era

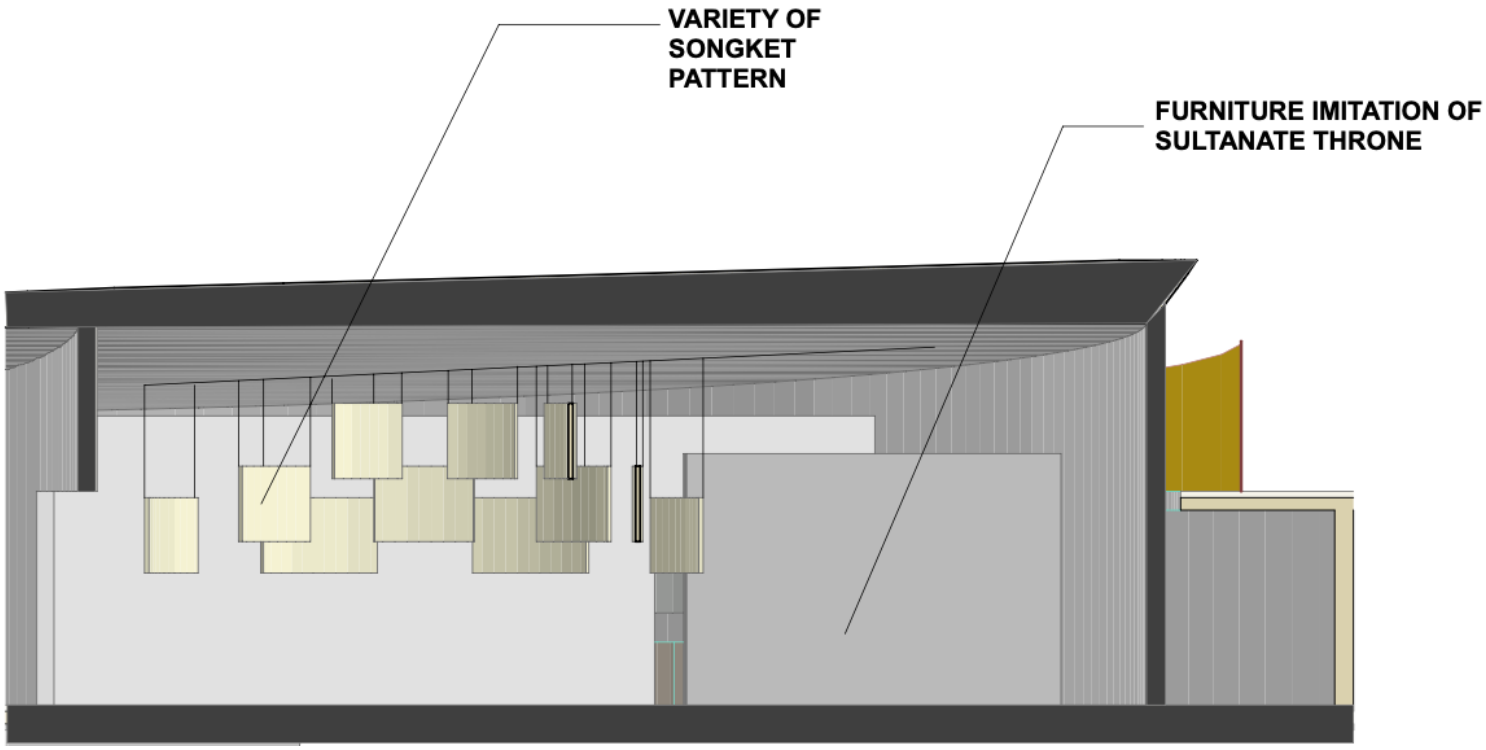


Figure 80. Partial section stage 4
Source: Author



Figure 81. Interior render
Source: Author

On this Transition era, a sultanate era has begin. First on this stage visitors will see an information on the display, and as they walk in they will see a bunch of songket cloth hanging from above. The display will be made out of real songket clothing. Visitors can learn about the diverse pattern and meaning behind songket. In the middle side there will be an imitation of sultanate throne.

The Modern Era

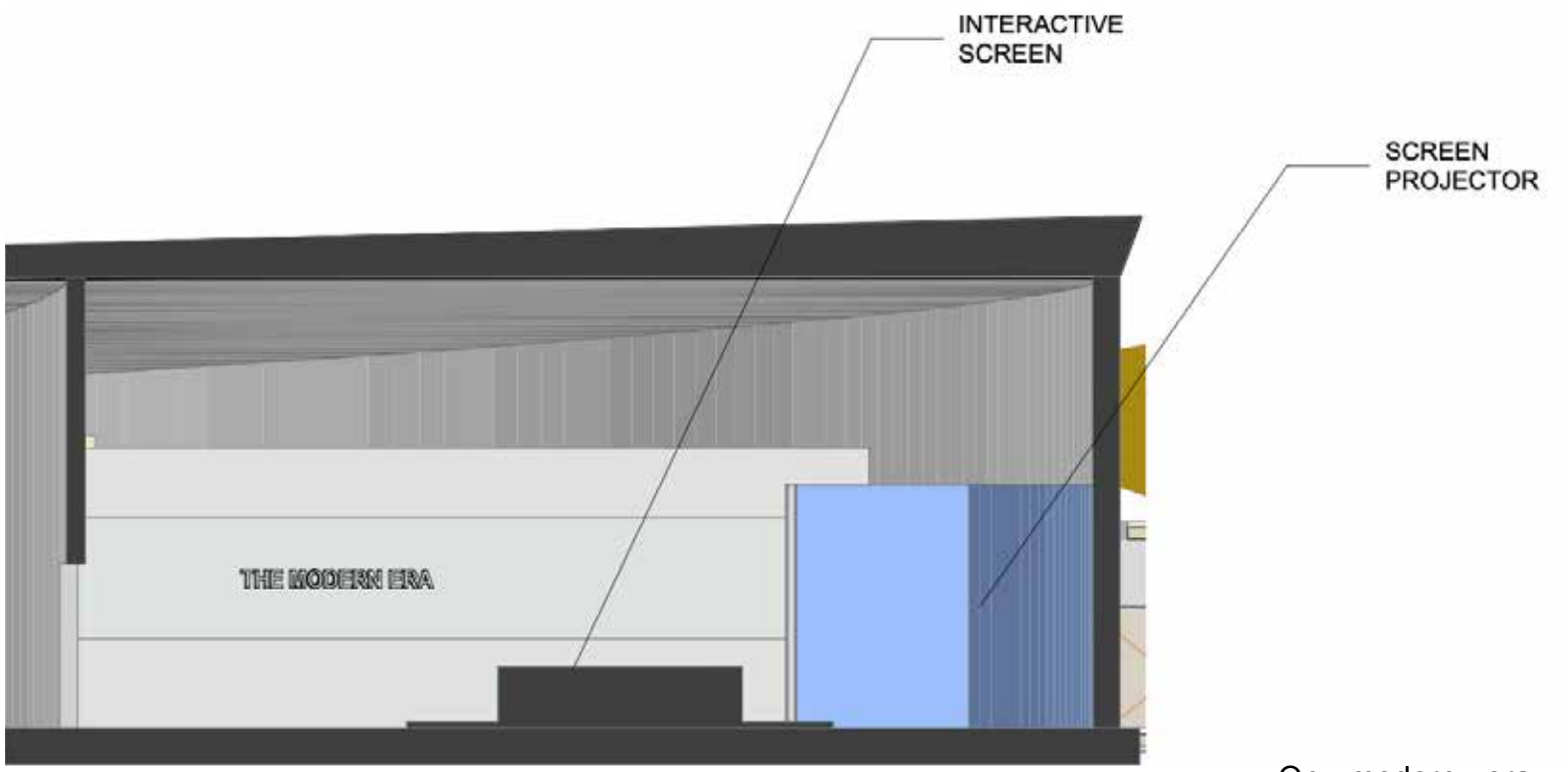


Figure 82. Partial section stage 5
Source: Author



Figure 83. Interior render
Source: Author

On modern era, all the display will be using screen. Some of the screen can be touch by visitor to gain more information and for experience. A big screen will show how the development of Palembang City and it achievements throughout the year. There is also a panel to display the milestone of Palembang City from time to time.

Detailed Building Facade

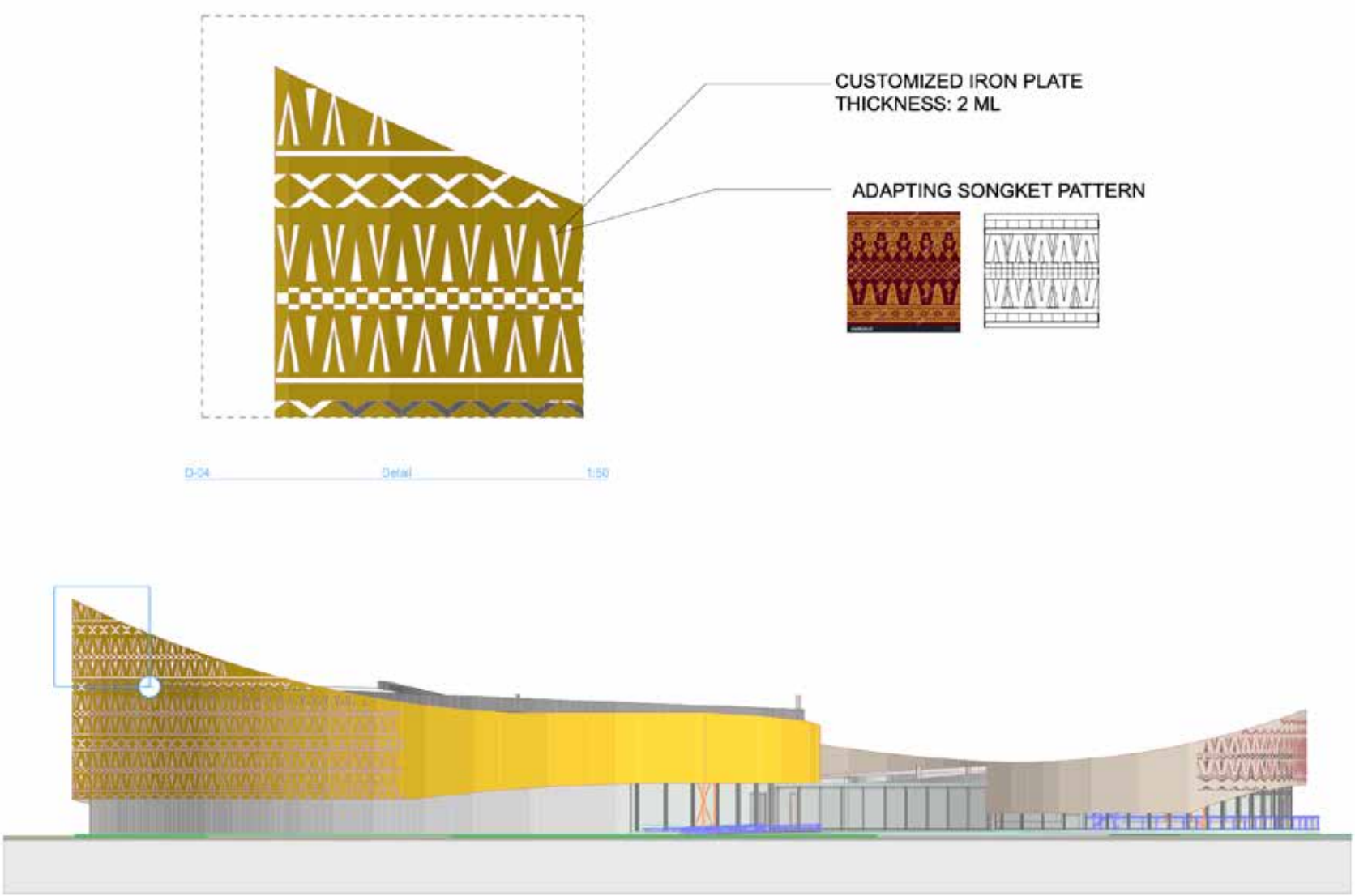


Figure 84. Detailed building facade
Source: Author

BARRIER FREE DESIGN



Figure 85. Barrier free plan
Source: Author

CIRCULATION

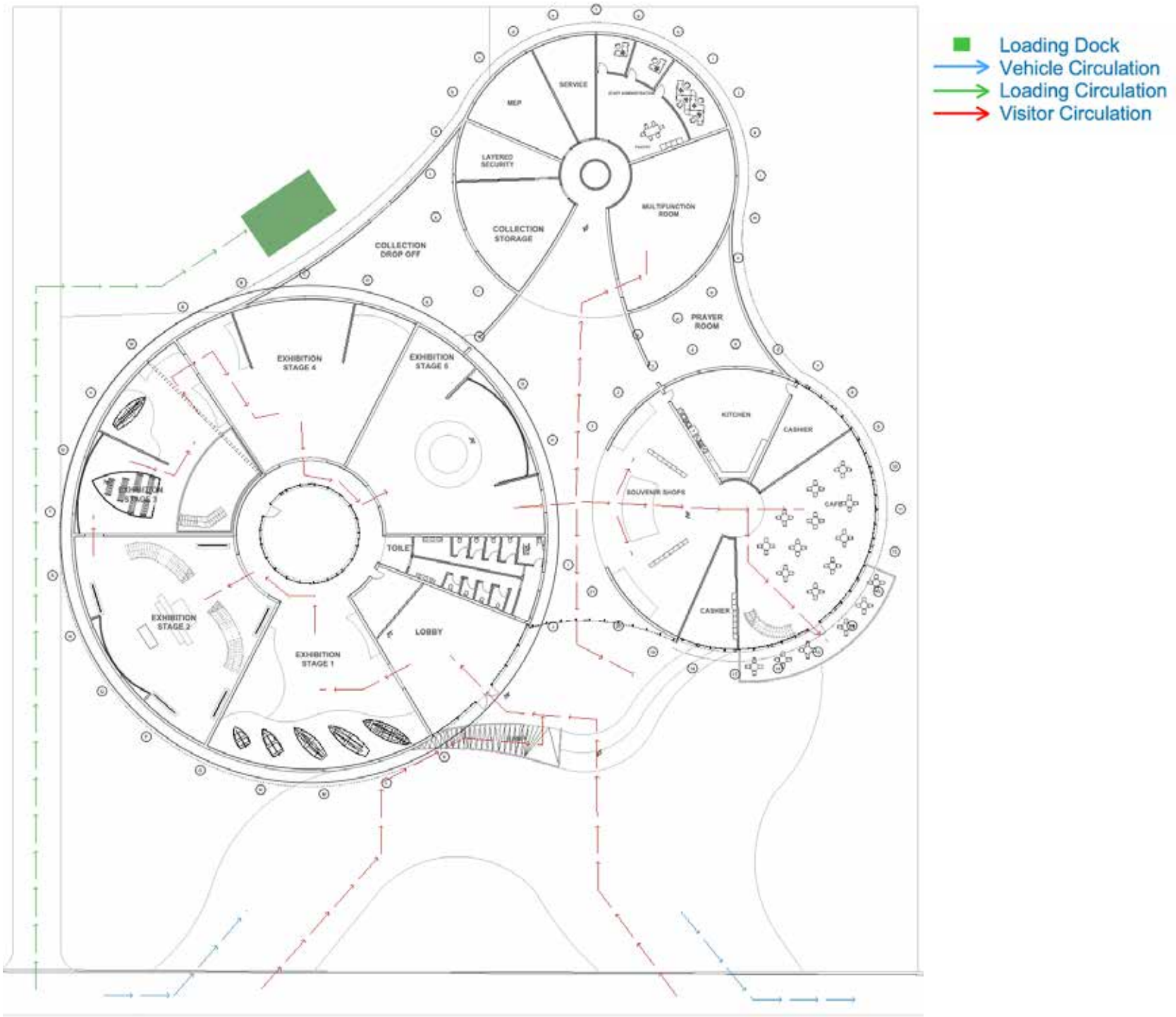


Figure 86. Circulation plan
Source: Author

FIRE PROTECTION

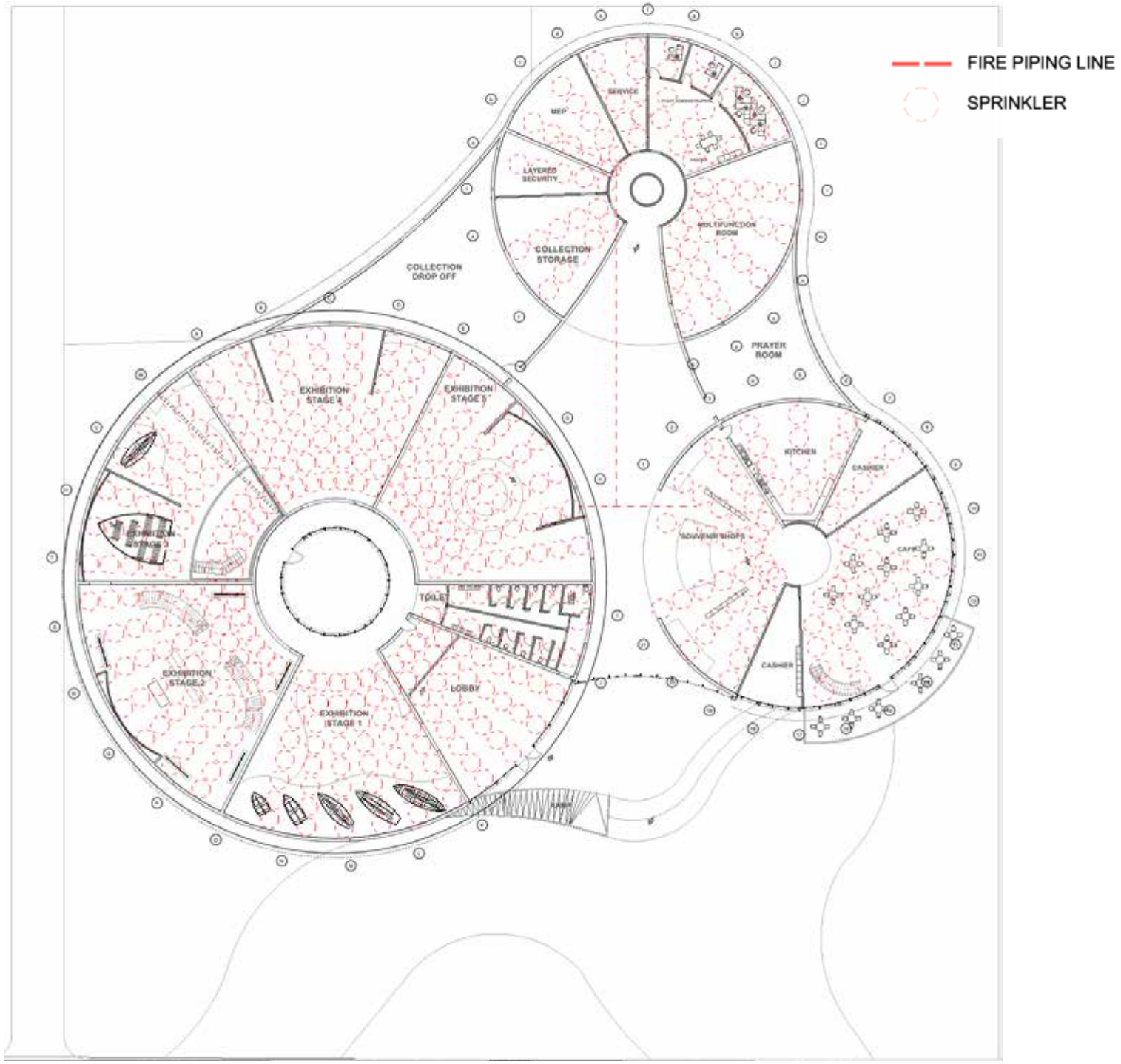


Figure 87. Fire protection plan
Source: Author

EVACUATION PLAN

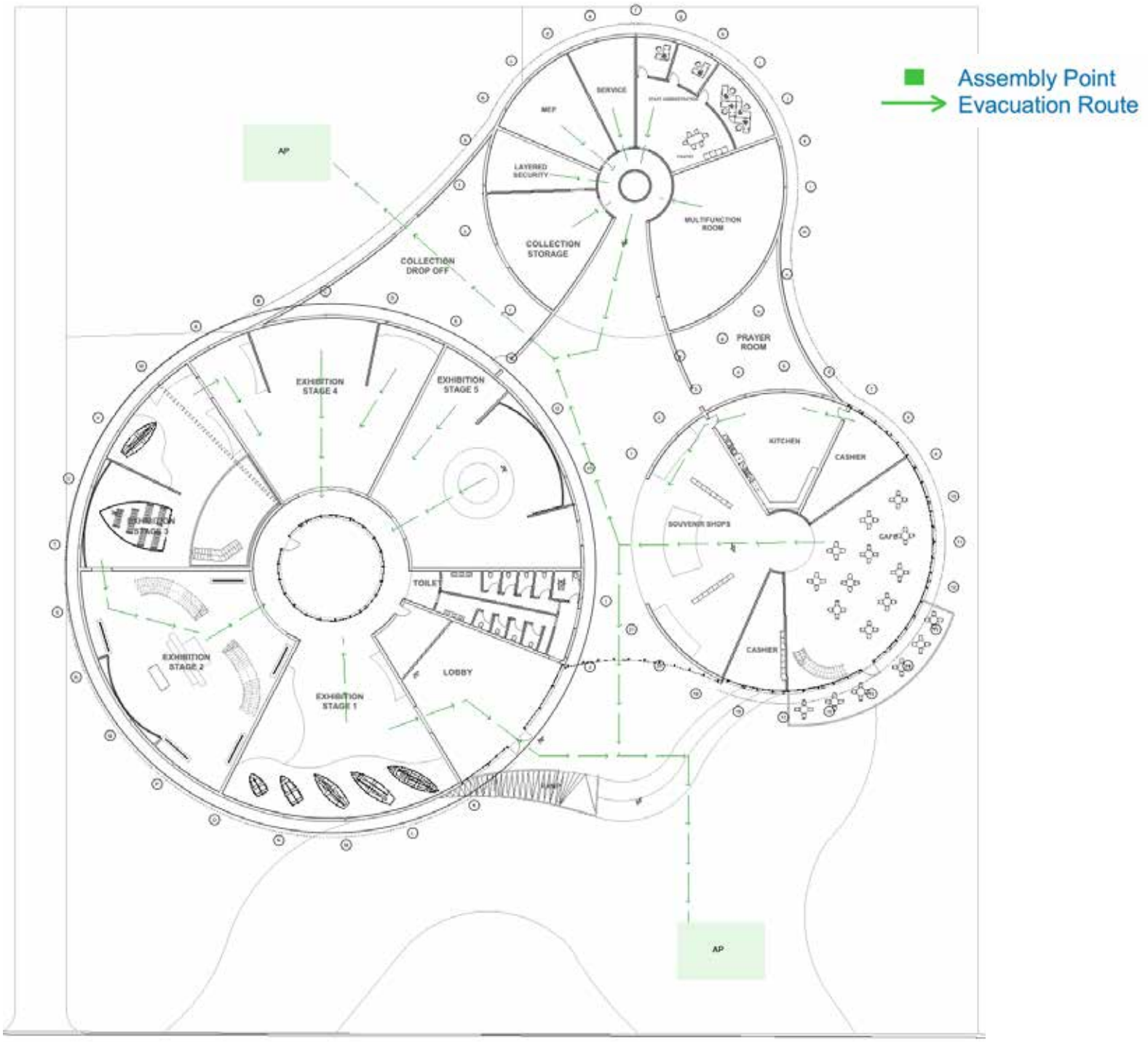


Figure 88. Evacuation plan
Source: Author



EXTERIOR PERSPECTIVE

Figure 89. Exterior perspective
Source: Author



EXTERIOR PERSPECTIVE

Figure 90. Exterior perspective
Source: Author



LOBBY

Figure 91. Lobby and ticketing area
Source: Author



CAFETARIA

Figure 92. Cafetaria with building facade
Source: Author



INTERIOR STAGE 2

Figure 93. Interior
Source: Author



INTERIOR STAGE 3

Figure 94. Sunken part
Source: Author



INTERIOR STAGE 4

Figure 95. Songket display collection
Source: Author

06

DESIGN EVALUATION

CONCLUSION REVIEW

DESIGN EVALUATION

CONCLUSION REVIEW

Based on the evaluation results, there are some parts responded byexaminer and supervisor. This improvement is expected to be a better design reference for readers.

- The centralized shape will create a same quality of room, since it is centralized and devided by the center.
- There are no interactive things on the landscape. On museum, visitors not only can visit and see the collection, but there is potential to gather and socialize on th outside.



Figure 96. Exterior perspective
Source: Author

ROOM QUALITY

To differenciate each room, the building is created with different height.
Each room have different concept according to the timeline. Other than the collection, it should be different by the texture of the floor, wall, or ceiling.`The different atmosphere start from the second stage where visitor really feel the height different between the stage 2 and stage 3.
On stage 3, the ceiling went from about 10 meters and down to about 5 meters. The different feeling also can be seen from the dark colored wall and minimum lighting on stage 3. This create a very contrast experience on the exhibition room.



Figure 97. Revised interior stage 3
Source: Author

ROOM QUALITY



BEFORE

Each room have different concept according to the timeline. Other than the collection, it should be different by the texture of the floor, wall, or ceiling.

AFTER



Figure 98. Revised interior stage 3
Source: Author

ROOM QUALITY



Figure 99. Revised interior stage 4
Source: Author

On the stage 4, the different is the texture on the wall. Here, the author added some texture to the wall on both sides.

ROOM QUALITY



Figure 100. Interior stage 5
Source: Author

On stage 5, the modern era was pictured by the use of technology and white theme on the wall, floor and ceiling. The circular lamp also differenciate on how technology has developed on this era.



Figure 101. Revised landscape
Source: Author

The landscape was designed plain with only hardscape and softscapes. The reason is for visitors can move freely without any barrier. On the green area, visitor are welcome to sit around too.
But, after some consideration from the jury's comment, it is nice to have some part that can give interaction to visitors.

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Assalamualaikum Wr. Wb.

Dengan ini, menerangkan Bahwa:
Nama : Rizka Fadila Muhammad
Nomor Mahasiswa : 18512159
Pembimbing : Dr.Ing. Putu Ayu P. Agustiananda, S.T., M.A.
Fakultas / Prodi : Teknik Sipil dan Perencanaan/ INTERNATIONAL UNDERGRADUATE PROGRAM IN ARCHITECTURE
Judul Karya Ilmiah : Design of Cultural Museum with Narrative Approach in Palembang

Karya ilmiah yang bersangkutan di atas telah melalui proses cek plagiasi menggunakan **Turnitin** dengan hasil kemiripan (*similarity*) sebesar **4 (Empat) %.**

Demikian Surat Keterangan ini dibuat untuk dapat dipergunakan sebagaimana mestinya.

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Yogyakarta, 7/5/2022
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UNIVERSITAS ISLAM INDONESIA
DIREKTORAT PERPUSTAKAAN
YOGYAKARTA

Joko S. Prianto, SIP., M.Hum

CULTURAL MUSEUM OF PALEMBANG

DESIGN OF CULTURAL MUSEUM WITH NARRATIVE APPROACH IN PALEMBANG CITY

DESIGN PREMISE

Culture is related to human behavior. Because human behavior influences architecture, one of the most essential factors to consider in design is culture. Architecture can also demonstrate the existence of a local culture and help to preserve it. Not only that, but via the depiction of shapes, architecture may also define how a city will be created.

Palembang city is one of the biggest cities in Indonesia and the oldest city in Indonesia. This city has been through so many times and has also left so many histories. It is so rich in culture such as traditional dance, song, textiles, as well as food. It all started with the development of the Sriwijaya kingdom, which was centered in the city of Palembang, then made this city a place for many traders and travelers from across the country to stop. Sriwijaya succeeded in achieving its glory when ruled by King Balaputeradewa in the 9th century.

Relics from the Sriwijaya era can be seen in museums in the city of Palembang, ranging from artifacts, fabrics, to furniture used during the royal era. But the current museum still displays historical evidence in the old way. the museum also looks poorly maintained so it does not really attract tourists to visit.

To respond to the problems and potentials that exist in the city of Palembang, it is necessary to create the right place to represent the existing culture. The golden age of the Sriwijaya kingdom might be an example and motivation for the city of Palembang to be able to regain those golden times. This design will be shown how architecture can represent a city and introduce it to the wider community through a building. This building is expected to revive the city through cultural preservation, education and recreation.



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HISTORICAL PERIODE OF PALEMBANG

It started with the Sriwijaya empire, a maritime and commercial state that thrived from the seventh to the thirteenth centuries, primarily in what is now Indonesia. Originating at Palembang on the island of Sumatra, the kingdom quickly expanded its sphere of influence and took control of the Strait of Malacca. Sriwijaya's dominance over global maritime trade was the foundation of its strength.

CULTURE AND ART OF PALEMBANG

From the beginning of Sriwijaya era until now, Palembang has gone through many change of periode which makes the city has a lot influence to the culture. In the banks of Musi River, there are some culture which are still undertaken by Palembang people who live in the banks of Musi River. The culture is about they still using Musi River as their daily source of life to live. This culture started when sultanate era.

TOURISM POTENCIES IN PALEMBANG

Right now the government is actively promoting Palembang City tourism by releasing the Calendar of Charming Events Palembang. Some of these activities are annual programs that will continue to be held. This building can support some of these events as facilities and infrastructure and can attract more tourists to the city of Palembang. Moreover, the Palembang City Tourism Office has set a target for the number of tourists to continue to increase in order to revive the Palembang economy

GENERAL PROBLEM

How to design a museum that would be able to introduce Palembang City from pre-Sriwijaya Periode until meoorn periods with norrative approach?

SPECIFIC PROBLEMS

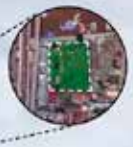
1. How to design exhibition space that would be able to show the development of the city from pre-Sriwijaya period until modern period through narrative design?
2. How to show the history of Sriwijaya through the exhibition that shows a certain milestone of Palembang

SITE LOCATION, ANALYSIS, AND CONTEXT



LOCATION

Jl. Bestring, 9/10 Ulu, Kecamatan Seberang Ulu I Kota Palembang, South Sumatra





BUILDING CODES AND REGULATION

Building Coverage Ratio (KDB): MAX 60%
Building Floor Area (KLB): 10
Green Coefficient (KDH) MIN 20%



SITE ENGINEERING

Building Coverage Ratio (KDB): MAX 60%
= Total site area X KDB
= 9.180 X 60%
= 7.344 m2

Building Floor Area (KLB) 10
= Building Coverage Ratio X KLB
= 7.344 X 10
= 117.504 m2

Green Coefficient (KDH) MIN 20%
= Total site area X KDH
= 9.180 X 20%
= 1.836 m2

PALEMBANG CITY

The tertiary of Palembang which was once the capital of the largest Buddhist maritime kingdom in Southeast Asia at that time, the Sriwijaya Kingdom, also made this city known as the "Stone Sriwijaya". Palembang is located on both banks of the Musi River, where it is spanned by the Ampera Bridge, one of the longest bridges in Indonesia. Palembang is the second largest city on the island of Sumatra.

The city of Palembang got the nickname as the city of Venice from the west. This nickname is joined by the western world, this is none other than the Musi river that flows around the city. The site located on the river bank and in the commercial area. The existing building on the surrounding are shophouses, a modern place that also still have traditional market.

SITE SURROUNDINGS







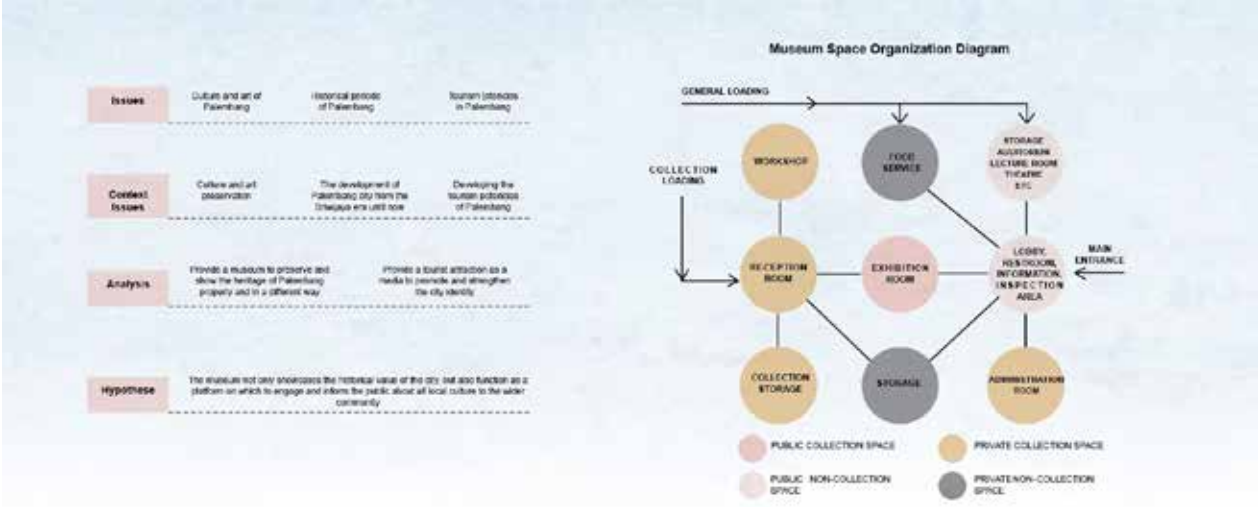
DEPARTMENT OF ARCHITECTURE

DESIGN OF CULTURAL MUSEUM WITH NARRATIVE APPROACH IN PALEMBANG CITY

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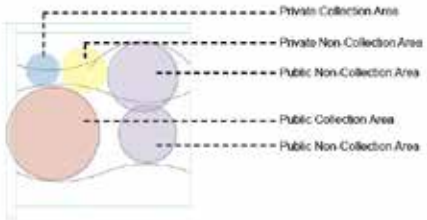
MASS ARRANGEMENT



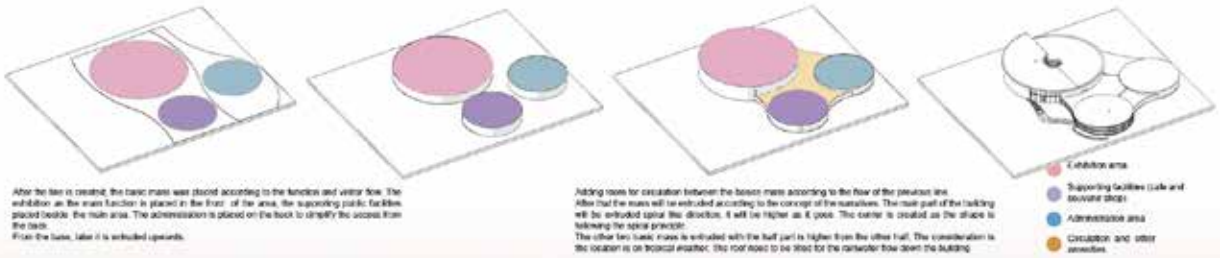
Form Idea

As Musi River is the very important area where this city is developing, the first line is take from the form of flow of Musi River. The space is created between the flow of lines. The circular base of the building mass creating a dynamic looking when it is seen from outside or when we are inside.

ZONING CONCEPT



BUILDING MASS TRANSFORMATION

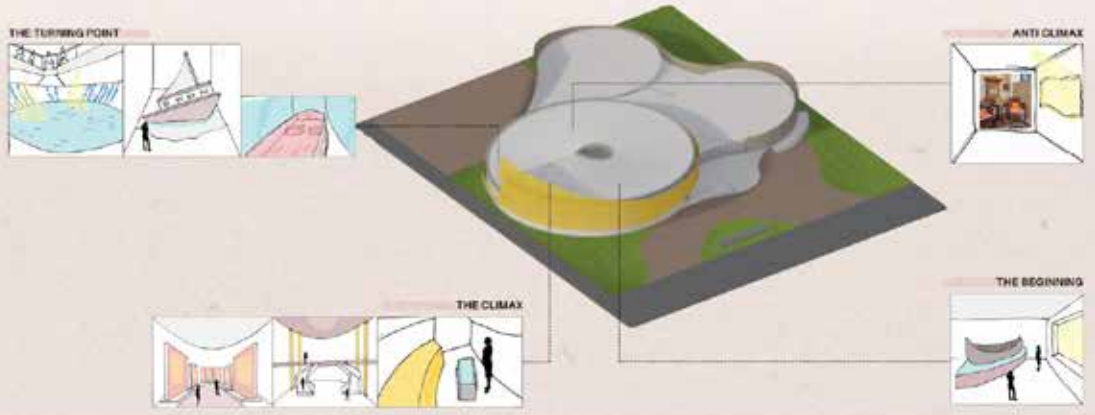


After the site is created, the basic mass was placed according to the function and visitor flow. The exhibition as the main function is placed in the front of the area, the supporting public facilities placed beside the main area. The administration is placed on the back to simplify the access from the back.
From the base, later it is extruded upwards.

Adding room for circulation between the basics mass according to the flow of the previous one.
After that the mass will be extruded according to the concept of the narratives. The main part of the building will be extruded spiral like direction, it will be higher as it goes. The center is created as the shape is following the spiral principle.
The other two basic mass is extruded with the half part is higher than the other half. The consideration is the location is on tropical weather, the roof need to be tilted for the rainwater flow down the building.

Exhibition area
Supporting facilities (cafe and souvenir shop)
Administration area
Circulation and other amenities

EXHIBITION PLOT CONCEPT



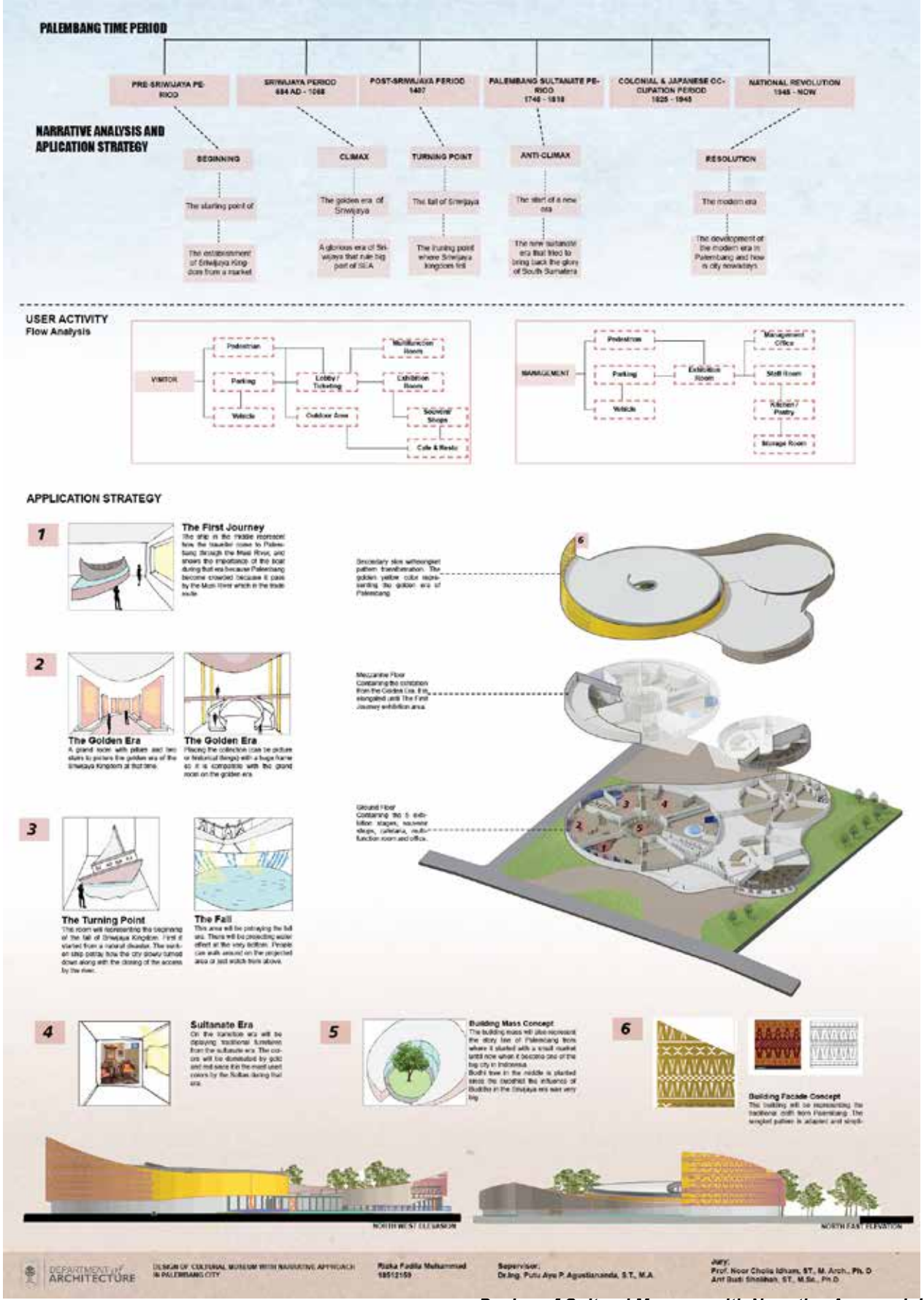
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DESIGN OF CULTURAL MUSEUM WITH NARRATIVE APPROACH IN PALEMBANG CITY

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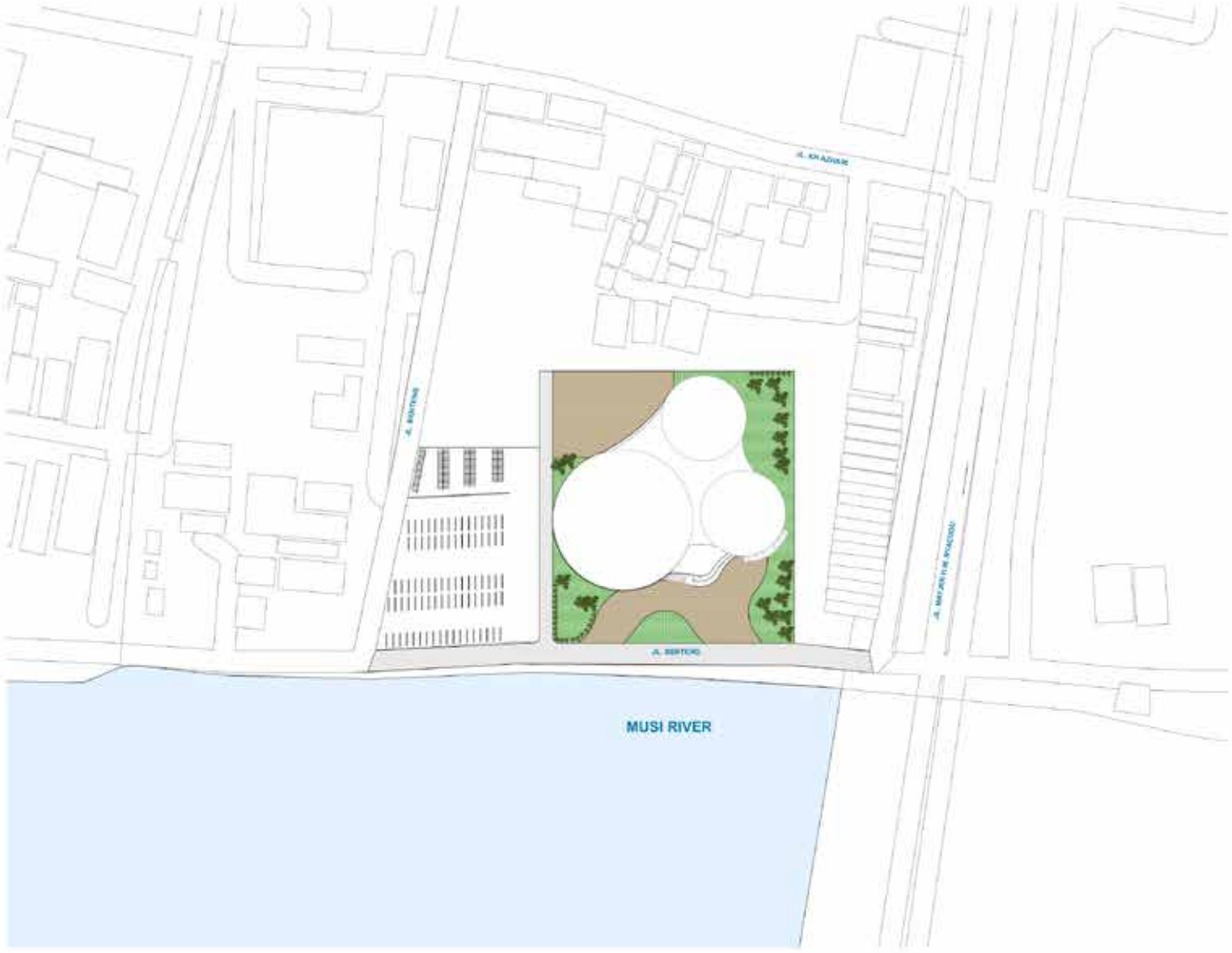
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PALEMBANG TIME PERIOD
PRE-SRIWIJAYA PERIOD
SRIWIJAYA PERIOD 684 AD - 1068
POST-SRIWIJAYA PERIOD 1407
PALEMBANG SULTANATE PERIOD 1748 - 1818
COLONIAL & JAPANESE OCCUPATION PERIOD 1825 - 1945
NATIONAL REVOLUTION 1945 - NOW
NARRATIVE ANALYSIS AND APLICATION STRATEGY
BEGINNING
CLIMAX
TURNING POINT
ANTI-CLIMAX
RESOLUTION
USER ACTIVITY
Flow Analysis
VISITOR
Pedestrian
Parking
Vehicle
Lobby / Ticketing
Multifunction Room
Exhibition Room
Outdoor Area
Souvenir Shops
Cafe & Resto
MANAGEMENT
Pedestrian
Parking
Vehicle
Exhibition Room
Management Office
Staff Room
Kitchen / Pantry
Storage Room
APPLICATION STRATEGY
1
The First Journey
2
The Golden Era
The Golden Era
3
The Turning Point
The Fall
4
Sultanate Era
5
Building Mass Concept
6
Building Facade Concept
NORTH WEST ELEVATION
NORTH EAST ELEVATION
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LOBBY
CAFETARIA
EXHIBITION STAGE 1
EXHIBITION STAGE 2
EXHIBITION STAGE 2
EXHIBITION STAGE 3
EXHIBITION STAGE 3
EXHIBITION STAGE 4
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Design of Cultural Museum with Narrative Approach in Palembang City

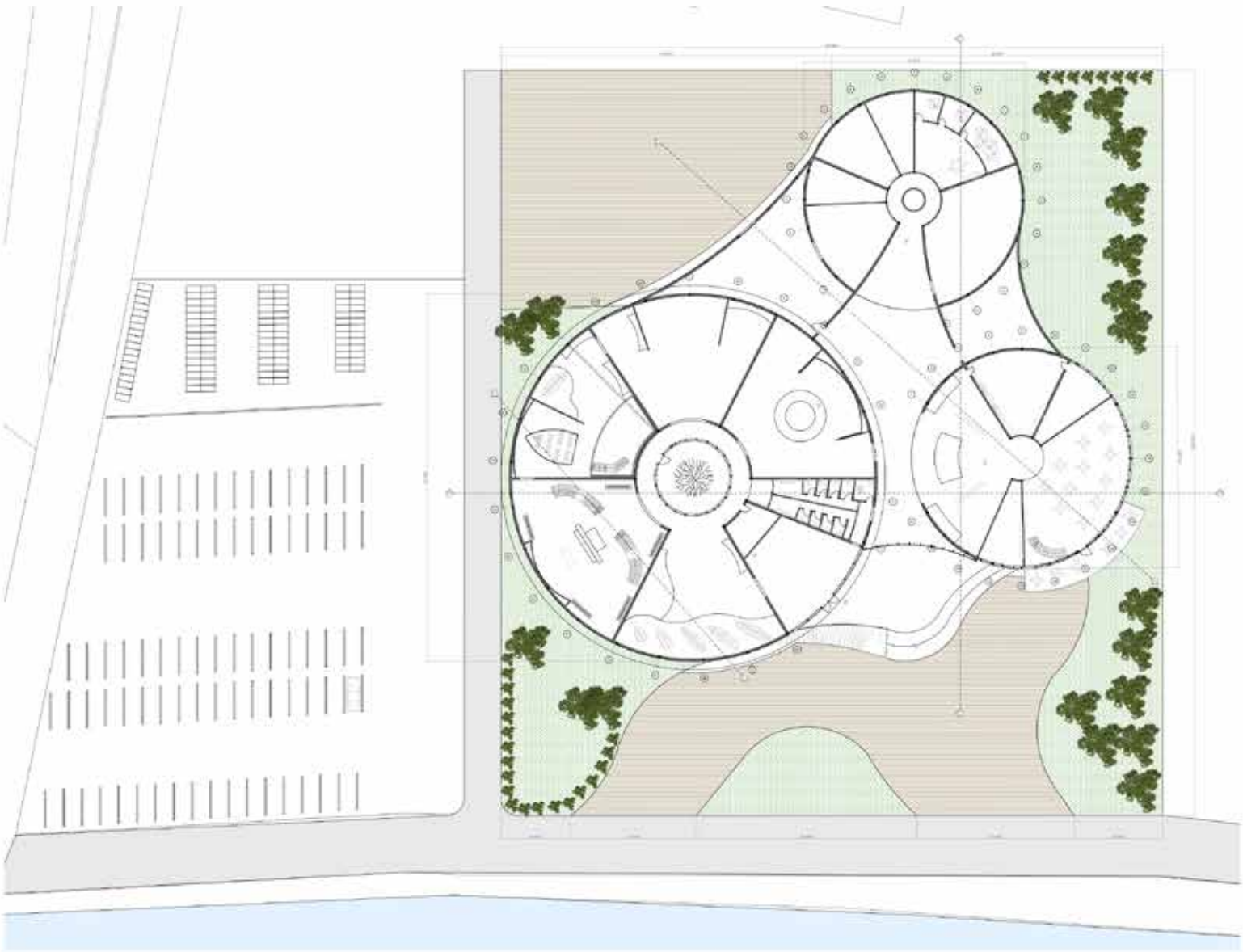
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Situation

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Site plan

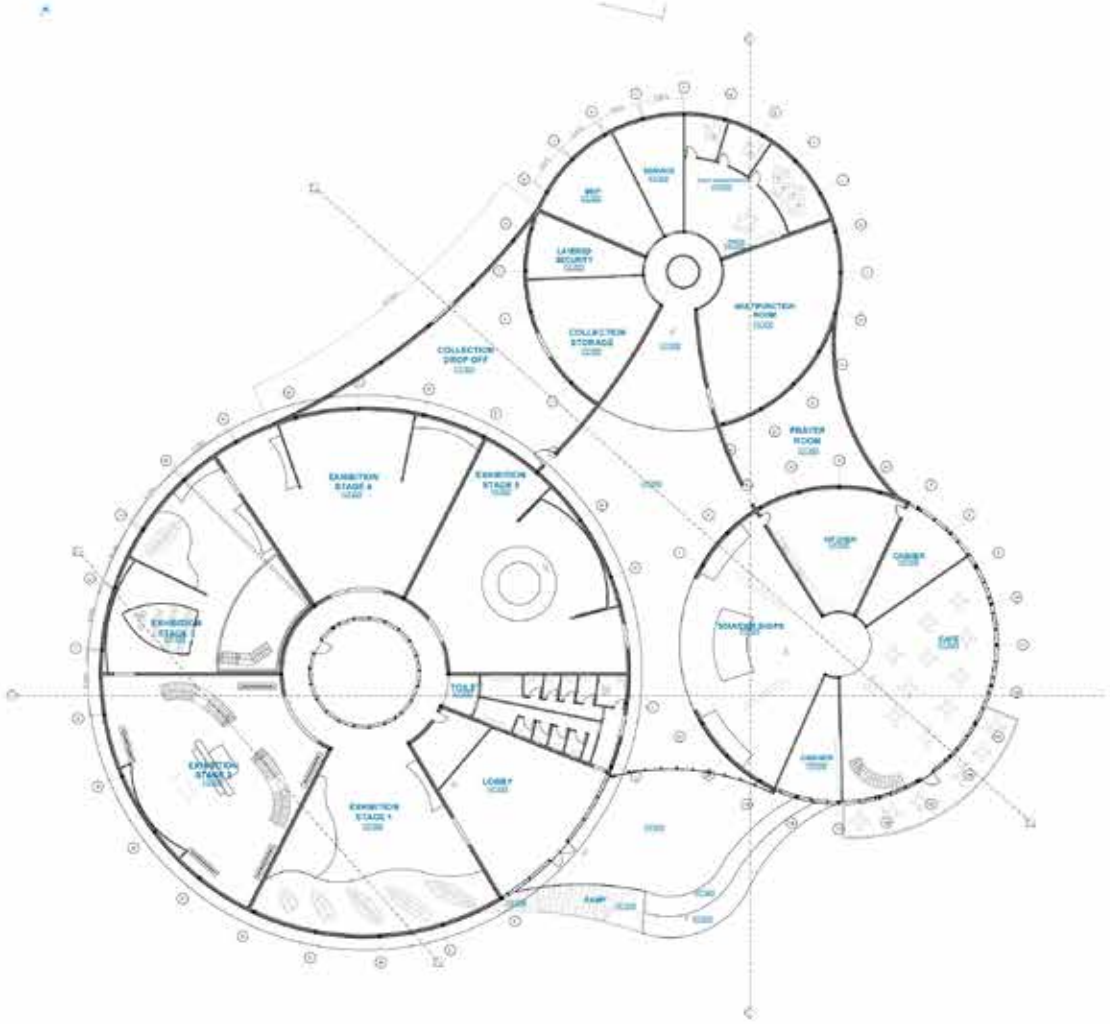
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Ground Floor Plan

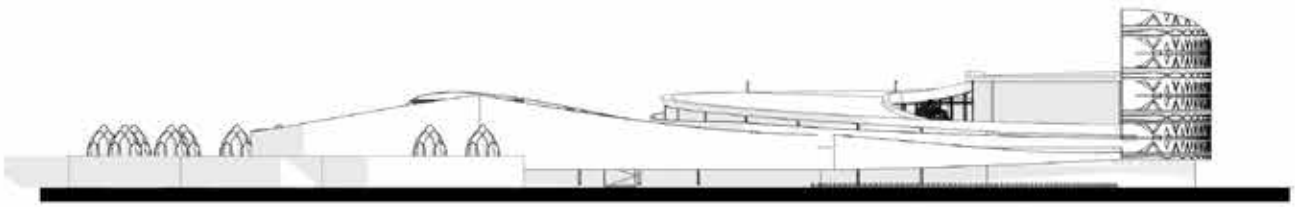
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North West Elevation

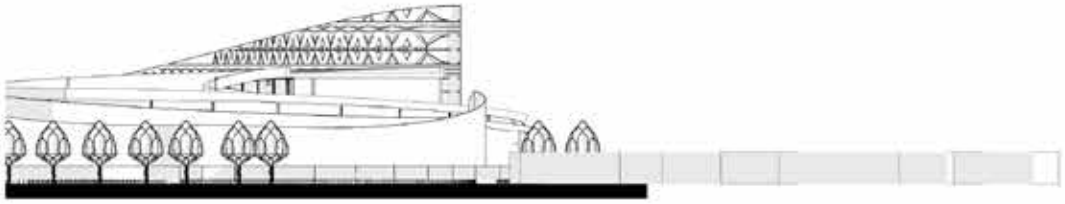
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East Elevation

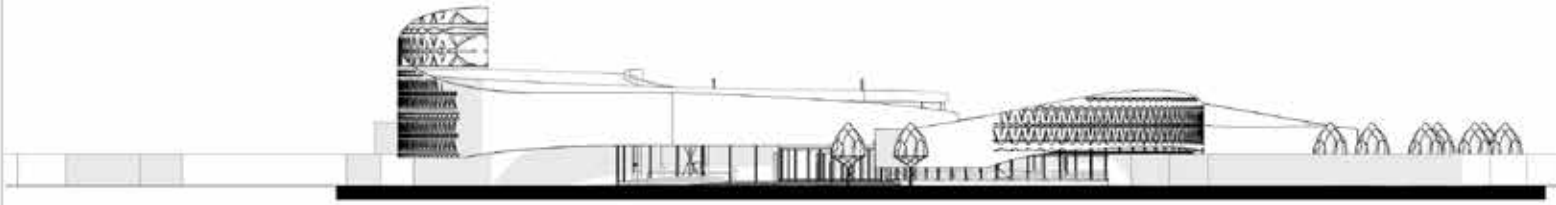
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PROJECT

DRAWING TITLE

South East Elevation

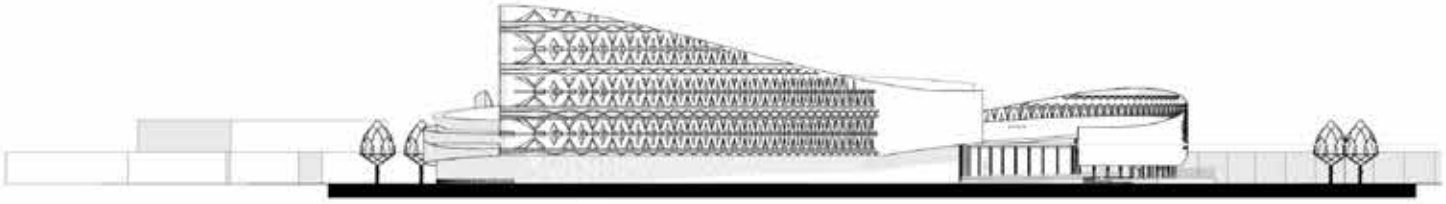
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South West Elevation

SCALE

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PAGE NUMBERS	TOTAL PAGES
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Design of Cultural Museum with Narrative Approach in Palembang City

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Section A

SCALE

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Design of Cultural Museum with Narrative Approach in Palembang City

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Section C

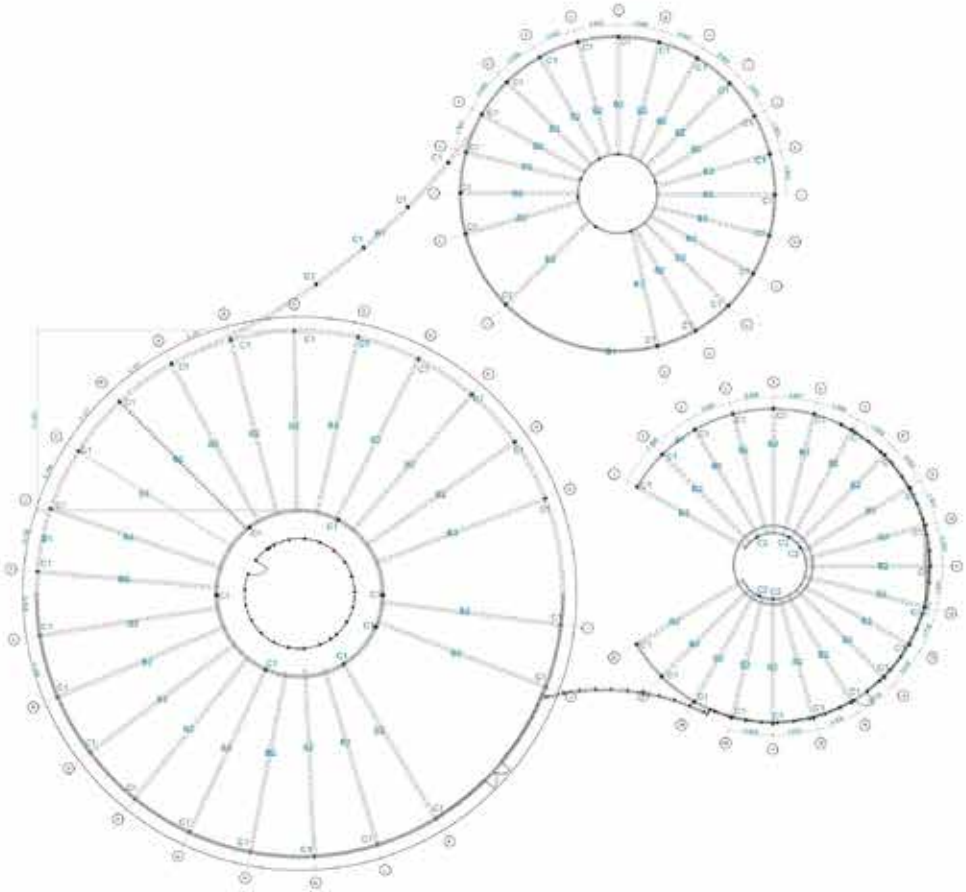
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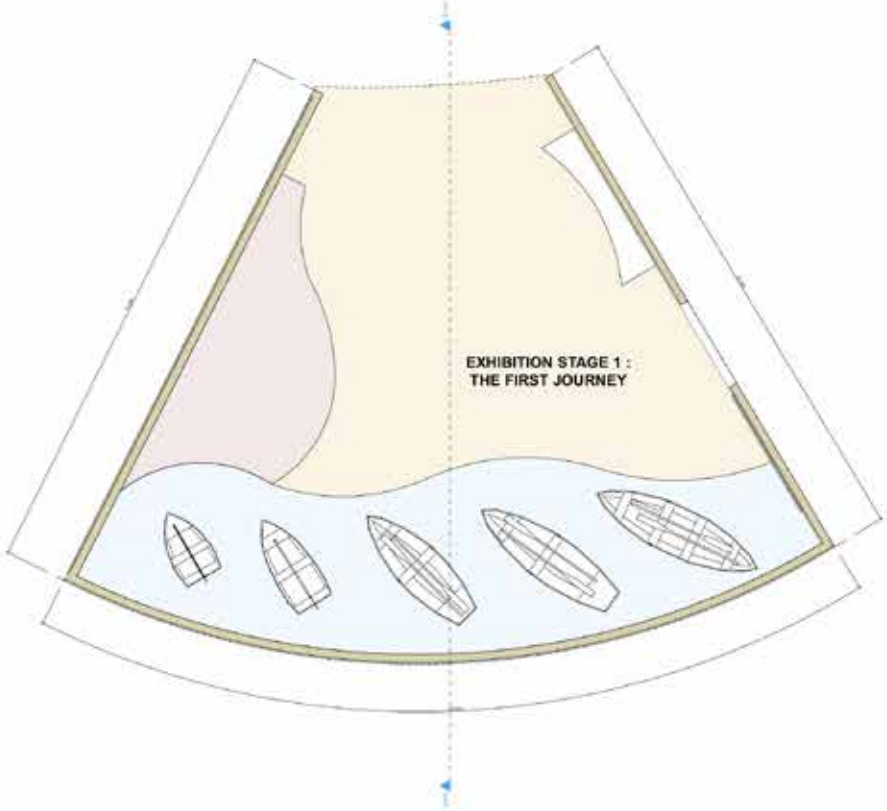
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PAGE NUMBERS	TOTAL PAGES
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D-01 Detail [1] 1:100

E Distant Floor [1] 1:1000

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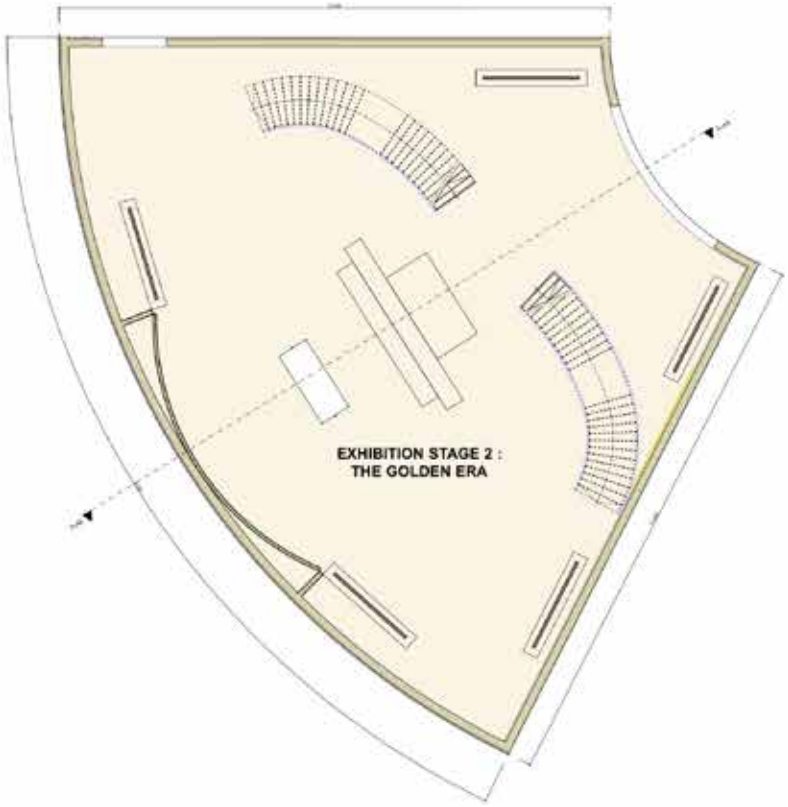
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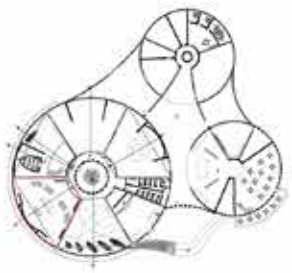
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PAGE NUMBERS | TOTAL PAGES



D-02 Detail 1:100



6 Detailed Plans (6) 1:1000

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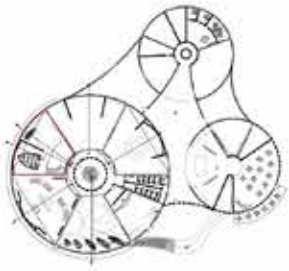
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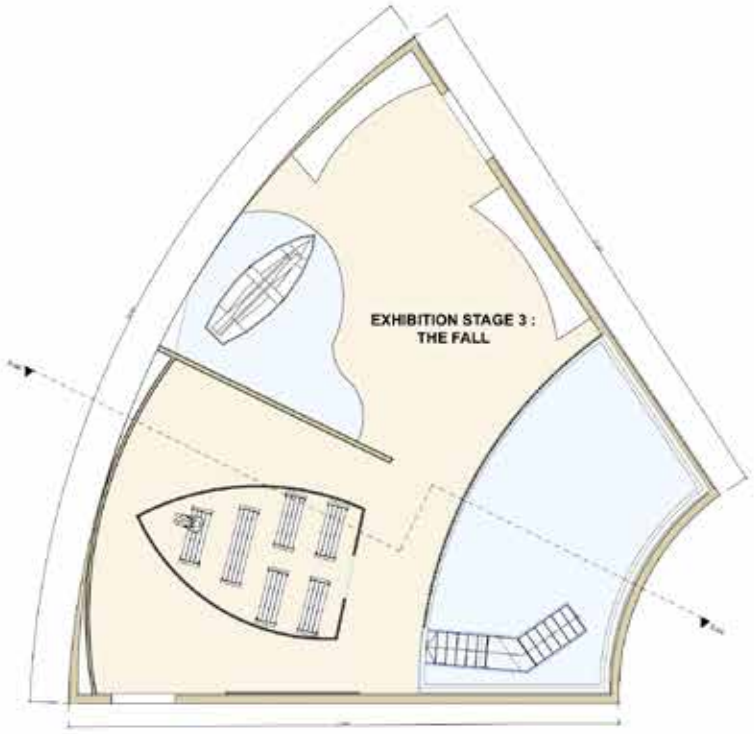
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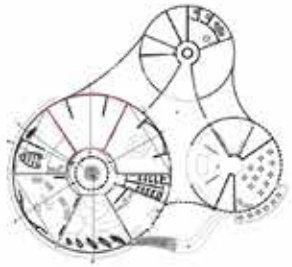
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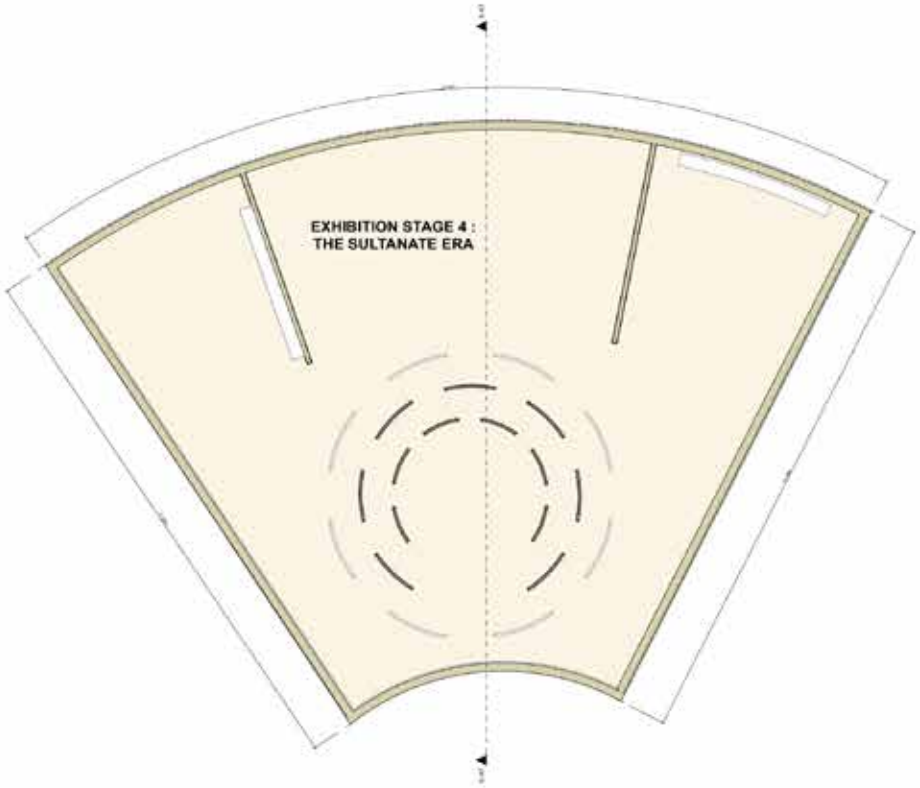
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PARTIAL PLAN 4

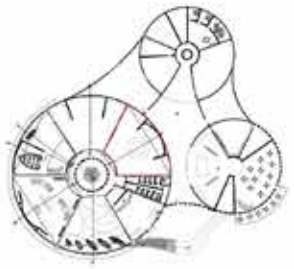
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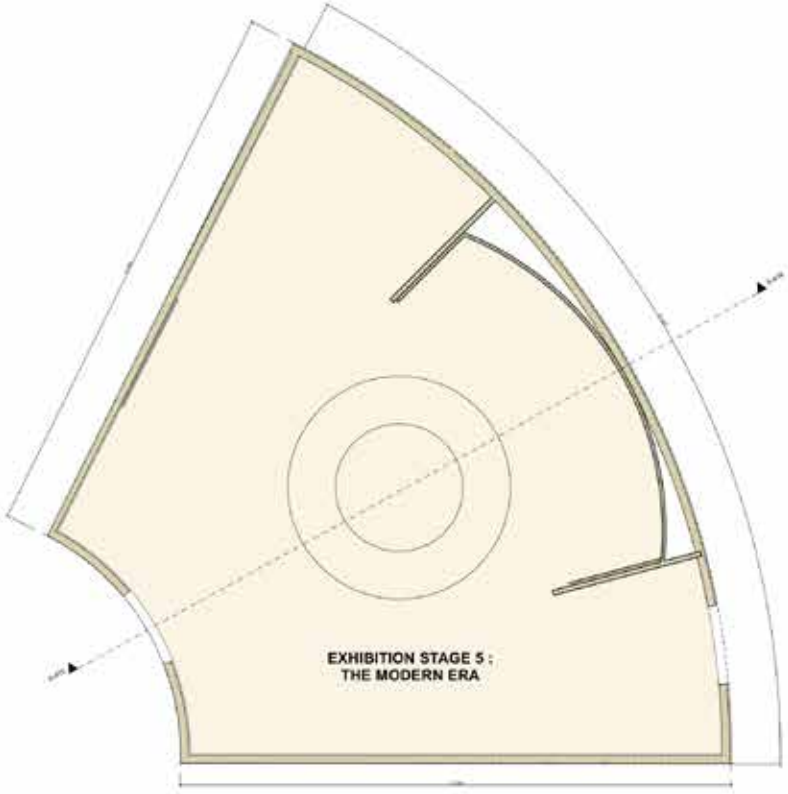
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