

Final Architectural Design Studio 2025

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Design of *Sudung Awak Basamo*

*A Cultural Centre of Suku Anak Dalam (SAD) and Pauh, Sarolangun
People with Behavioral Approach*

Muhammad Zidan Alhamdika

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Figure 1.0
Source: yellowdoor.co.id

SUKU ANAK DALAM

Final Architecture Design Studio

*Design of A Cultural Centre of Suku
Anak Dalam (SAD) and Pauh,
Sarolangun People with Behavioral
Approach*
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Desain Pusat Kebudayaan Suku Anak Dalam (SAD) dan Masyarakat Pauh, Sarolangun dengan Pendekatan Perilaku

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AUTHENTICATION SHEET

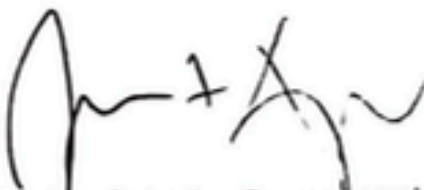
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and Pauh, Sarolangun People with Behavioral Approach***

*Desain Pusat Kebudayaan Suku Anak Dalam (SAD) dan
Masyarakat Pauh, Sarolangun dengan Pendekatan Perilaku*

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I declare the work that contained in this Final Architectural Design Studio Project report is my work, not an existing work of someone else. For any material that has not originated by me, I certify the sources have been properly and fully acknowledged in the text

I sincerely declare that this statement is true and submit it to the Department of Architecture at the Islamic University of Indonesia to be used for educational and publication purposes.

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Preface

Assalamualaikum Wr. WB.

Praise and gratitude are owed to Allah SWT for mercy, blessings, and love. These have allowed the author to persist and complete his education at the Department of Architecture, Islamic University of Indonesia. This final project marks the conclusion of years of learning, dedication, and hard work. The author realizes that this journey would not have been possible without the guidance, prayers, and support of many individuals and institutions. Therefore, with deep sincerity, the author wishes to send his heartfelt appreciation and gratitude to:

1. Allah SWT, for endless love, blessings, and strength throughout this journey.
2. Pak Ibnu Ziady and Bu Siti Amanah, the Author's beloved parents, for their unwavering care, prayers, and encouragement.
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7. All parties who have helped and supported the Author in completing this final project, who cannot be mentioned one by one.

The Author is aware that this final design report is far from perfect. Therefore, he welcomes any constructive criticism and suggestions for future improvement. May this work bring benefit, inspiration, and insight to readers and all who share a passion for architecture.

Wassalamualaikum Wr. Wb.

Yogyakarta, 20th August 2025



Muhammad Zidan Alhamdika

Final Architecture Design Studio 2025

*Design of a Cultural Centre of Suku Anak Dalam (SAD)
and Sarolangun People with Behaviorial Approach*

*Cultural Centre as a symbol of the togetherness of Suku Anak Dalam (SAD)
and the Sarolangun People to develop and promote cultural values and
local economic potential.*

Design

*is defined as the intentional creation or planning of an object, process,
system, or experience to fulfill a specific purpose or solve a particular
problem. In the discussion of Sudung Awak Basamo design, a process that
creates a symbol of the togetherness of Suku Anak Dalam (SAD) with the
Sarolangun People by considering the living habits and cultural values of
both parties.*

Cultural Centre

*is building or complex dedicated to promoting culture and the arts in
various forms. Cultural Centre serve as vibrant hubs where communities can
engage with cultural activities such as art exhibitions, workshops, and
performances. In the discussion of the Sudung Awak Basamo design, the
Cultural Centre becomes the key and meeting point of the basis for the
togetherness of Suku Anak Dalam (SAD) and the Sarolangun People to
open up and work together.*

Behavioral Approach

*is an architectural approach that integrates an understanding of human
behavior and environmental interaction into the design of buildings and
spaces. In discussing the design of Sudung Awak Basamo design, the
Behavioural Approach aims to create an environment that is not only
functional but also psychologically and physically comfortable, reflecting the
cultural and social context of Suku Anak Dalam (SAD) and the Sarolangun
People.*

Abstract

The Suku Anak Dalam, also known as the Orang Rimba, are an ethnic minority inhabiting the forests of Jambi Province in Sumatra. Recent surveys estimate their population to be around 2,500 to 3,000 people. They lead a semi-nomadic lifestyle and rely heavily on forest resources and traditional activities such as hunting, gathering, farming, and making handicrafts. The group's origins are closely linked to the historical conflict between the Kingdom of Jambi and the Sultanate of Palembang in the 17th century. This conflict forced some people to flee and settle in the forests of Jambi.

However, in the modern era, the Suku Anak Dalam face significant challenges in maintaining their way of life and well-being. Conversion of forests into oil palm plantations, illegal logging, and changes in land use have drastically reduced their living space. This has resulted in food crises and limited access to the natural resources that have long supported their livelihoods. Additionally, they struggle to market their agricultural products, vegetables, and handmade souvenirs due to a lack of dedicated spaces for interaction and trade with the local community.

The lack of spaces for social and economic interaction between the Suku Anak Dalam and the surrounding communities is a major barrier to the integration and economic progress of both groups. Research shows that social interaction through trade and cooperation can strengthen relationships and drive positive social change, including cultural assimilation and improved living standards. However, without a platform to facilitate meetings and collaboration, achieving this potential synergy is difficult.

Therefore, establishing a cultural center that brings the Suku Anak Dalam and the Sarolangun community together is crucial. The center could serve as a shared space that fosters a sense of belonging, broadens market access for Suku Anak Dalam products, and strengthens their cultural identity and sustainability in the face of changing times. It is hoped that with such a center, social and economic harmony will be created, benefiting both sides and serving as a strategic effort to preserve the existence and independence of the Suku Anak Dalam community in the future.

Keywords: Suku Anak Dalam (Orang Rimba), Sarolangun community, Economic challenges, Handicrafts, Agricultural products, Cultural center

Abstraksi

Suku Anak Dalam, yang juga dikenal sebagai Orang Rimba, adalah etnis minoritas yang mendiami hutan-hutan di Provinsi Jambi, Sumatera. Survei terbaru memperkirakan jumlah mereka sekitar 2.500 hingga 3.000 orang. Mereka menjalani gaya hidup semi-nomaden dan sangat bergantung pada sumber daya hutan dan kegiatan tradisional seperti berburu, meramu, bertani, dan membuat kerajinan tangan. Asal-usul kelompok ini terkait erat dengan konflik historis antara Kerajaan Jambi dan Kesultanan Palembang pada abad ke-17. Konflik ini memaksa beberapa orang melarikan diri dan menetap di hutan-hutan Jambi.

Namun, di era modern ini, Suku Anak Dalam menghadapi tantangan yang cukup besar dalam mempertahankan cara hidup dan kesejahteraan mereka. Konversi hutan menjadi perkebunan kelapa sawit, pembalakan liar, dan perubahan tata guna lahan telah mengurangi ruang hidup mereka secara drastis. Hal ini mengakibatkan krisis pangan dan terbatasnya akses terhadap sumber daya alam yang telah lama menopang mata pencaharian mereka. Selain itu, mereka juga kesulitan memasarkan hasil pertanian, sayuran, dan cinderamata buatan tangan mereka karena kurangnya ruang khusus untuk berinteraksi dan berdagang dengan masyarakat setempat.

Kurangnya ruang untuk interaksi sosial dan ekonomi antara Suku Anak Dalam dan masyarakat sekitar menjadi penghalang utama bagi integrasi dan kemajuan ekonomi kedua kelompok. Penelitian menunjukkan bahwa interaksi sosial melalui perdagangan dan kerja sama dapat memperkuat hubungan dan mendorong perubahan sosial yang positif, termasuk asimilasi budaya dan peningkatan standar hidup. Namun, tanpa adanya wadah untuk memfasilitasi pertemuan dan kolaborasi, potensi sinergi ini akan sulit dicapai.

Oleh karena itu, membangun sebuah pusat budaya yang menyatukan Suku Anak Dalam dan masyarakat Sarolangun sangatlah penting. Pusat kebudayaan ini dapat berfungsi sebagai ruang bersama yang dapat menumbuhkan rasa memiliki, memperluas akses pasar bagi produk-produk Suku Anak Dalam, serta memperkuat identitas dan keberlanjutan budaya mereka dalam menghadapi perubahan zaman. Diharapkan dengan adanya pusat kegiatan ini akan tercipta keselarasan sosial dan ekonomi yang menguntungkan kedua belah pihak dan menjadi upaya strategis untuk melestarikan eksistensi dan kemandirian komunitas Suku Anak Dalam di masa depan.

Kata Kunci: Suku Anak Dalam (Orang Rimba), Masyarakat Sarolangun, Tantangan ekonomi, Kerajinan tangan, Produk agrikultur, Cultural center

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Chapter

1

Introduction

Background Issue

Suku Anak Dalam, also known as Orang Rimba, is an ethnic group that inhabits the forests of Jambi Province, Sumatra. With a population of around **200,000 people**, they are one of the minority tribes that have a nomadic way of life, depending on forest products to fulfill their daily needs. The tribe has a rich history, rooted in the conflict between the Kingdom of Jambi and the Sultanate of Palembang in the 17th century, which forced some people to flee and settle in the forests of Jambi.

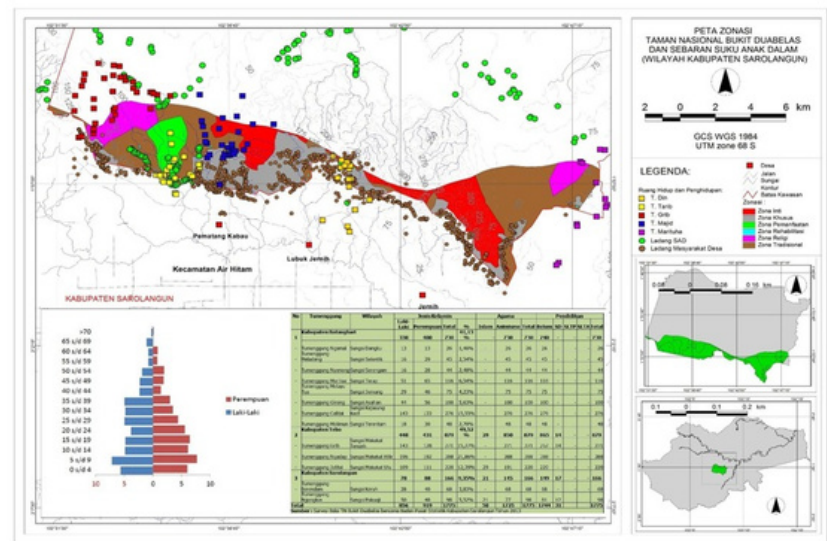


Figure 1.1

Source: Sarolangun Government



Figure 1.2

Source: TEMPO



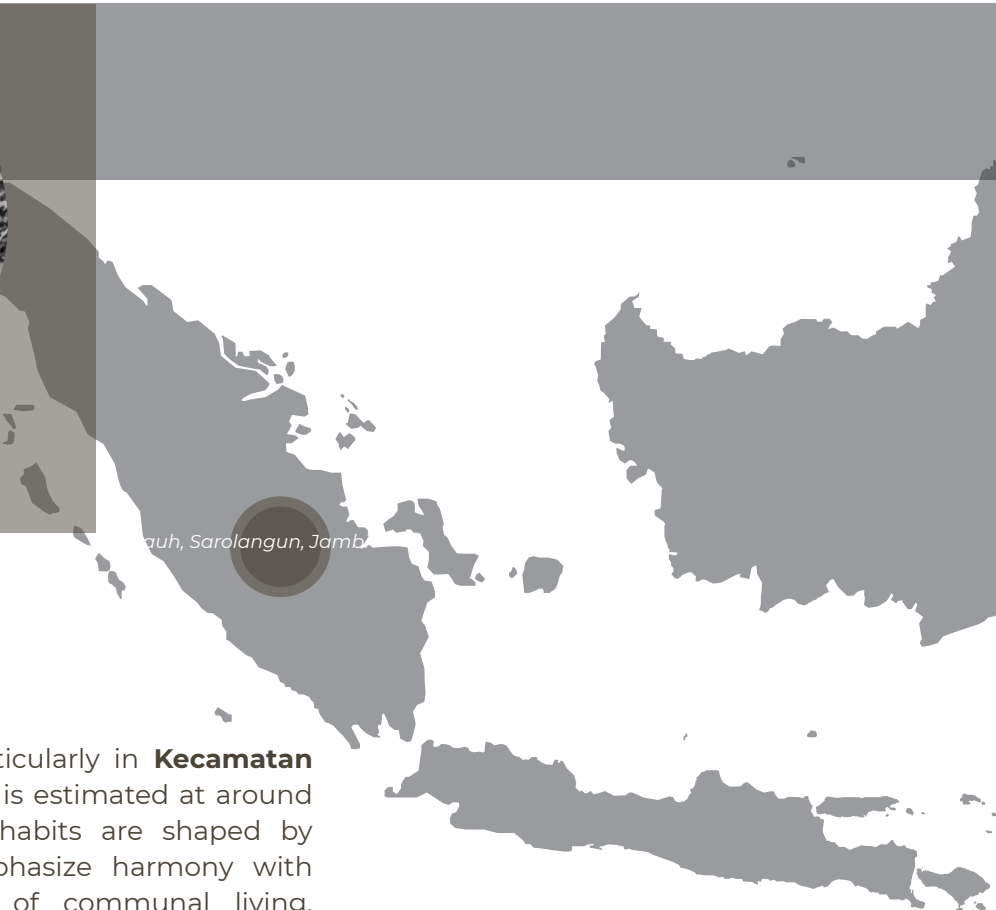
Figure 1.3

Source: news.detik.com



Figure 1.4

Source: Travelink Indonesia



The Suku Anak Dalam community, which has a population of approximately **1,689 individuals** within the **Taman Nasional Bukit Duabelas area**, **relies heavily on their natural surroundings** for sustenance and cultural practices. This community is characterized by their nomadic lifestyle, where they move in search of resources, reflecting a deep connection to the forest that serves as both their home and source of livelihood. (Kustati, Martin, 2023)

In Kabupaten Sarolangun, particularly in **Kecamatan Air Hitam**, the SAD population is estimated at around **328** households. Their living habits are shaped by traditional practices that emphasize harmony with nature and the importance of communal living. However, recent changes in land use—such as the expansion of palm oil plantations—have significantly impacted their way of life, leading to a reduction in forested areas and altering their socio-cultural dynamics (Saputra, Deddy Rahmat, 2024). The SAD community's behaviors are influenced by their reliance on the forest for food, shelter, and cultural rituals, which are integral to their identity.

Gender	Count
Air Hitam	1266
Limun	294
Pauh	151
Bathin VII	185
Cermin Nan Gedang	136
Batang Asai	100

The Suku Anak Dalam (SAD), also known as the Anak Dalam tribe, is an indigenous group primarily residing in the forests of Jambi Province, Indonesia. As of 2016, the SAD population in Sarolangun Regency was recorded at 553 families, comprising 2,121 individuals, which represents approximately 0.89% of the total population of the regency. A significant portion of this population, about **59.7% or 1,266 individuals**, resides specifically in the Air Hitam District, highlighting a concentrated community within this region.

PETA KAWASAN TERPADU SUKU ANAK DALAM

The map displays four integrated areas (SSA) with their respective coordinates:

- SSA 1: 102°38'54"E, 1°57'18.3"S
- SSA 2: 102°38'55"E, 1°57'23.9"S
- SSA 3: 102°38'53.6"E, 1°57'26.4"S
- SSA 4: 102°39'20.2"E, 1°58'7.9"S

LEGENDA

Kawasan Terpadu SAD	Jalan
(Mutan Produkter (MP)	Batas kabupaten
Taman nasional (TN)	Bukit kecamatan
Areal Penggunaan Lain (APL)	Desa
Sungai	Bukit kecamatan
	Koordinat kawasan terpadu SAD

Existing Map of Suku Anak Dalam Integrated Space
Source: Sarolangun Municipal

Government's Solution
*Pemukiman Kawasan Terpadu
Kampung Madani Suku Anak Dalam*



Figure 1.6
Source: Sarolangun Government

In this Integrated Area, access roads will be built to **integrated areas, special housing for SAD, educational service centers, health service centers, population services through UPTD and economic land for SAD**. In accordance with the **expectations of SAD residents**, the planned location is in the Bukit DuaBelas National Park area in Air Hitam District.



Figure 1.7
Source: Antaranews.com

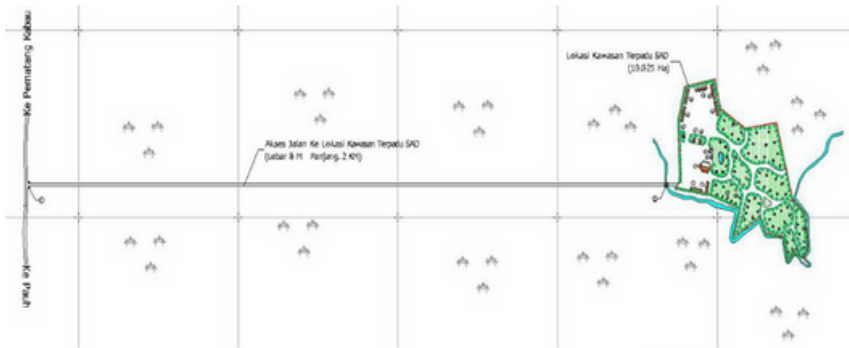


Figure 1.8
Source: Sarolangun Government



Figure 1.9
Source: Tribunnews.com



Figure 2.0
Source: Tribunnews.com

- **Location:** The distance of 60 km from the center of Sarolangun district and 36 km from Pauh sub-district causes isolation of the SAD from the local community.
- **Unmaintained Buildings:** Conventional public buildings and facilities are not maintained, many are destroyed due to lack of understanding and resources for maintenance.
- **Difficult and Unattractive Access:** The entrance road is bushy, rocky, and partially paved, with no attraction for local people to visit.
- **Limited Medical Visits:** Health facilities are only visited a few times by doctors in health vans.
- **Area Too Large:** 10 hectares of land is too large for the SAD community to manage.
- **Distance of Supporting Facilities:** Areas of public facilities for tourism are far apart, so tourists need more effort to get around.
- **Unclear Concept:** The design of spaces and buildings does not reflect or feel attractive to tourists related to Suku Anak Dalam identity.
- **Environment Dominated by Oil Palm Plantations:** The area is surrounded by many palm oil plantations, eliminating the feel and unique identity of the settlement.

		Characteristics		
	Category	Kelana	Half Kelana	Staying
	Melangun/ Wandering	For 2-4 years the participant wanders with all family members and relatives, with a wandering range of 75 km.	For 3-6 months, all family members within a radius of ± 25 km.	No Melangun / Wandering.
	Traditional Leader	Temenggung, depati, mangku, menti dan debalang Batin.	Part of the structure is gone.	Part of the structure is gone.
	Basale	Viewed as a sacred ceremony, it is preserved and unwilling to be watched by outsiders.	It is not sacred, preserved and can be watched by outsiders.	It is not sacred, preserved and can be watched by outsiders.
	Ladang/huma	No farming, no culture of tilling the soil.	Started to open a field, the size of the field/huma is ±1/4 ha.	Owns rubber and palm oil plantations.
	Place of Residence	Never live in a neighbourhood without a roof.	Starting to settle down for a certain period of time, location in a farm.	Settled in a settlement, Village/Dusun.
	House / Sundung	Very simple, as a shelter.	Very simple, as a shelter.	Variety.
	Group	Small groups based on genealogy.	Large groups and began to merge with other ethnicities.	Large groups and began to merge with other ethnicities.
	Livelihoods	Hunting, gathering, collecting.	Fields, rubber plantations, hunting and gathering.	Fields, rubber plantations, wage labour, coolies (nyadap karet).
	Social Interaction	Limited and closed, through jenang or landlady.	Open.	Open.
	Wealth	Sarong, spear and machete.	Houses, gardens, vehicles.	Houses, gardens, vehicles.
	Belief	Animisme, dinamisme, polytheisme.	Animisme, dinamisme, half islam.	Islam.
	Table 1.0 Illustrated by Author Sejarah Pembinaan terhadap Suku Anak Dalam di Kabupaten Batanghari Provinsi Jambi (1970-2014). Source: Yanto, Ferry (2019)			

Melangun Practice



Figure 2.1
Source: KKI Warsi,
www.beritasatu.com

Walking on Foot Through the Forest:

They usually walk on foot through the forest, passing valleys, hills, and small rivers. These paths are often called "rat trails," which are small paths that are sometimes difficult to recognize because they are covered in shrubs or dense forest.

Near Rivers:

Their temporary settlements are often located near rivers, as rivers are the main source of water for drinking, cooking, and daily needs. Place names like Sungai Hitam (Black River), Sungai Terap (Terap River), and Sungai Makekal indicate the importance of river flow as a guide in their journey.

Temporary Settlements:

They often choose locations of former fields or places rich in natural resources to be used as temporary settlements. This place is chosen based on the belief that the location is safe from evil spirits that are considered to bring bad luck after the death of a family member.

Melangun tradition involves the **temporary relocation** of families following the death of a community member. The term "melangun" itself refers to the act of moving away from one's home to **avoid misfortune and to facilitate the grieving process**. Historically, this practice required families to leave their homes for extended periods of time, often 10 to 12 years. However, contemporary circumstances have shortened this period to approximately four months to one year due to increasing pressure on their traditional lands from deforestation and agricultural development, particularly palm oil plantations.



Figure 2.2
The Orang Rimba tribe is gradually modernizing, but still carries out the Melangun tradition
Source: radarmukomuko.disway.id



Figure 2.3
Anak dalam tribe or also called kubu people
Source: radarmukomuko.disway.id

Besale Ceremony

The Besale ritual is an important tradition of the Suku Anak Dalam in Jambi, serving as a **healing ceremony and a means of warding off misfortune**. It is performed when a family member falls ill and is led by a tumenggung or shaman in a large hall specially built for the occasion. The ritual begins with the recitation of **mantras and the burning of incense**, which are believed to be tools for calling upon spirits.

In the Suku Anak Dalam belief system, **illness is seen as the result of the anger of deities or guardian spirits angered by human actions**. Therefore, this ritual not only aims to heal specific ailments, but also to seek protection from disasters and to solve everyday problems. During the ceremony, participants dance and sing in a trance-like state, believing that the spirits will enter the shaman's body to provide healing.



Figure 2.4
Orang Rimba tribe family.
Source: www.bbc.com

In recent decades, the Suku Anak Dalam have faced **significant pressures from modernization, deforestation, and socio-economic changes** that have led many to **convert to Islam**. Conversion is often motivated by **practical needs for social services** and recognition in a rapidly changing world. Islamic groups have been actively involved in Suku Anak Dalam, with a particular focus on children, to **facilitate this transition**. Despite this shift, many members of the community still retain elements of their traditional beliefs, resulting in a syncretic blend of animism and Islamic practices.



Figure 2.5
Besale Ceremony
Source: hutanharapan.id



Bedeti Traditional Dance

"Bedeti dance is the only traditional art that remains. In the past, there was pencak silat, but now no one can do it anymore. Eventually, pencak silat, which was used in traditional processions, was also lost."

Figure 2.6
Bedeti Dance by Suku Anak Dalam
Source: Rifkianto Nugroho/detikcom, travel.detik.com

Bedeti dance is a traditional dance performed in various traditional processions of the Anak Dalam tribe, including birth and marriage. This dance has a meaning as an expression of congratulations to the Creator. prayers and wishes for safety for the baby.

Currently, the source of livelihood from hunting is **insufficient**. "It is necessary for SAD to earn a living from production. To enter the production of goods or services, it takes a long time for the SAD community to master the knowledge."

Female Participation:

Bedeti dance is usually danced by two to five women, both married and single.

Bathing Procession:

In the bathing procession of a one-month-old baby, there are five dancers, including a baby shaman who holds the baby while humming mantras.

Movement and Mantra:

The other four dancers move their bodies to the right and left following the mantra chanted by the shaman. They surround the shaman to guard and protect as the mantra is chanted.

Meaning of Protection: The dancers around the shaman serve as pillars, allowing the shaman to freely deliver prayers and wishes for safety for the baby.

Handmade Souvenir

Sebelik Sumpah beads are now widely used as accessories in all circles, in the form of bracelets and necklaces from the jungle people.

Number 3 nominee of Most Popular Souvenirs in the 2019 Anugrah Pesona Indonesia Award

Sebelik sumpah is usually used as a **necklace or bracelet** typical of the Anak Dalam tribe, which is assembled from seeds similar to **mustard or sirsat**. The seeds are obtained from sebelik sumpah trees that still exist in the Bukit Duabelas National Park (TNBD) conservation area in Sarolangun.



Sebelik Sumpah

Figure 2.7
Orang Rimba education cadre in Bukit Duabelas National Park, Sarolangun Regency, Jambi
Source: KOMPAS/IRMA TAMBUNAN, regional.kompas.com



“The challenge is that we are trying to promote it more. Moreover, this is a typical Suku Anak Dalam product. The process is still natural, handmade,”

Lapik & Traditional Woven

The basic material is **thatched** leaves. Then for coloring using turmeric and jernang fruit. Turmeric is used to get yellow color while jernang fruit is used to get red color.



Figure 2.8
Lapik made by Suku Anak Dalam
Source: Rifkianto Nugroho/detikcom, travel.detik.com

Almost all women can make lapik. It's just that there are about 5-6 people who are experts and actively produce lapik.

The lapik they make is the size of a prayer mat, 60 x 125 centimeters. The way of making is still **simple and relies on materials in the forest**. Pundi Sumatra's field facilitator, Yori Sandi, explained that the **lapik** made by the SAD is now **well-known in Jambi**. Every month, there are orders that must be done by these SAD mothers.

“On average, they make about **10-15 pieces per month**. The turnover can reach Rp 750 thousand to Rp 1 million,” he said.

Traditional Medicine



Jambi University (Unja) provides assistance in the use of traditional medicine for Suku Anak Dalam (SAD) in Bungo Regency, Jambi Province, as an effort to improve the health and welfare of residents.

Head of the SAD Care for Health Program of Unja Dwi Noerjoedianto explained that this assistance aims to **increase the knowledge and understanding of cadres and SAD residents**, especially women of childbearing age, mothers, and toddlers in making traditional medicinal concoctions so that their health is getting better.

Previously, the SAD Care for Health team **established a special SAD posyandu in the area**. They have also assisted special SAD cadres and accompanying cadres from villages around the SAD area several times.



Figure 2.9
The SAD Care for Health team provides education to SAD residents in Bungo
Source: (ANTARA/HO-Unja),www.antaraneews.com

“During the mentoring, 17 types of traditional medicine commonly used by SAD residents were identified. Then we ensure that these types of traditional medicine really have good efficacy and are safe to use so that further scientific search is needed,”



Figure 3.0
Tumenggung Grip in the vaccine.
Source: (ANTARA/HO/WARSI)

The results of field observations in the Terap village where the Anak Dalam tribe lives, found that there are **no first-level health service facilities**. There are **no practicing doctors, no midwives and other health workers**. This makes it difficult for the Anak Dalam tribe to access health services. The location of the SAD community far from residential areas and poor road access to settlements are problems faced in gaining access to health services. The finding in this study is that the **Pendopo is a facility that is the center of activities, including activities to get health services** (Ridwan, M., 2018).

Being a necessity for the Suku Anak community in health services for self-medication they still do for example **labor assistance they can still do with the traditional birth attendants they have**. Currently, the **SAD community is increasingly confident with medical treatment**, this is stated by their respondents when they are sick, they seek treatment in Sarolangun or batanghari, sometimes they are referred to Jambi. From the results of interviews to go to Jambi for treatment, the **most difficult** thing is the **cost of waiting for the family, food and daily needs**. A tradition that is in line with current knowledge, will be very effective in efforts to increase the motivation of health workers at work (Ridwan, M., 2018).

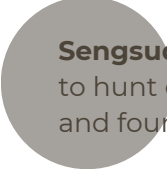


Figure 3.1
Jambi Provincial Government supports social development partnership for Suku Anak Dalam
Source: www.jpnn.com

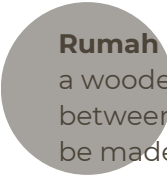
Changes in behavior and the impact experienced by the Suku Anak Dalam Remote Indigenous Community on **health services** in the working area of the **Pematang Kabau Health Center, Air Hitam Subdistrict, Sarolangun Regency, Jambi Province** have begun to be felt, including gradually the SAD community has **begun to want to visit the health center** when sick or when they need health services for themselves and their families. In addition, the synergy between the central and local governments is getting stronger in realizing the improvement of a fair and equitable life for SAD residents (Sari, Mila Triana, 2019).



Bolalapion, which functions as a temporary shelter, is open, has a mat (mat), with two pillars to support the roof.



Sengsudungon, which functions as a shelter for temporary overnight stays to travel far to hunt or gather (genah kemaloman), open, with wooden slats on top of two main logs, and four pillars to support the roof.



Rumah di Tanoh, which serves as a shelter for a long time, is open and can be closed, has a wooden slat floor, and has four pillars to support the roof. There is a division of space between the Wife and Husband rooms, where the Wife's room is lower. The children will be made a building next to it.

- **Umah Godong**, which serves as a permanent residence, even semi-permanent.
- **Bale Berhatop**, which serves as a place for traditional ceremonies.
- **Rumah Tanoh Peranokon**, a house in Tanoh which is devoted to a place for women who are about to give birth.

Source: The Study of The Architectural Characteristics of Rumah Godong of The Anak Dalam Tribe in Sumatra
Khamdevi, Muhammar (2021)



Rumah Godong consists of **nine poles (tonggak)** that divide the space into four parts measuring six cubits (about three meters) at the back and eight to ten cubits (about four to five meters) at the sides. Each room is **marked by a wooden post on the floor**. The pole in the middle is the **main pillar (Tiang Tuo)**.

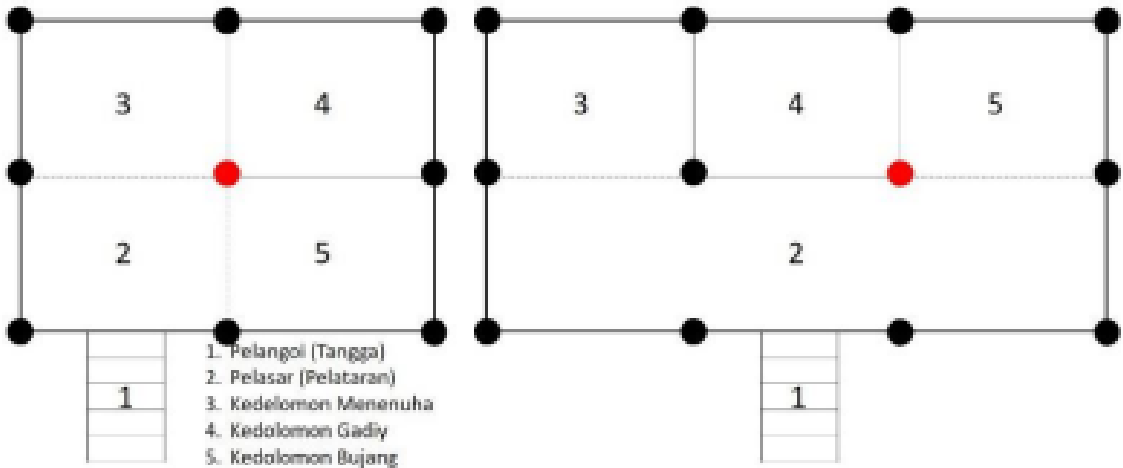


Figure 1.6 Rumah Godong's Floorplan
Source: Khamdevi, Muhammar (2021)

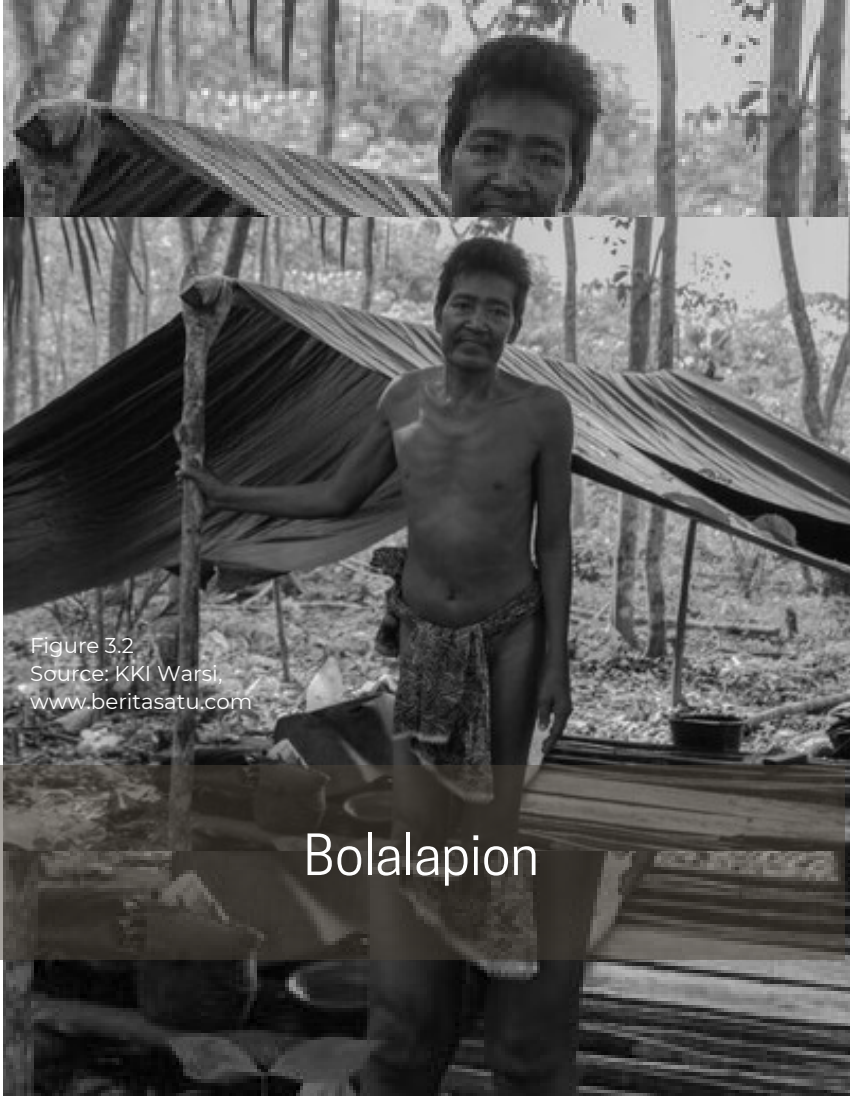


Figure 3.2
Source: KKI Warsi,
www.beritasatu.com

Bolalapion

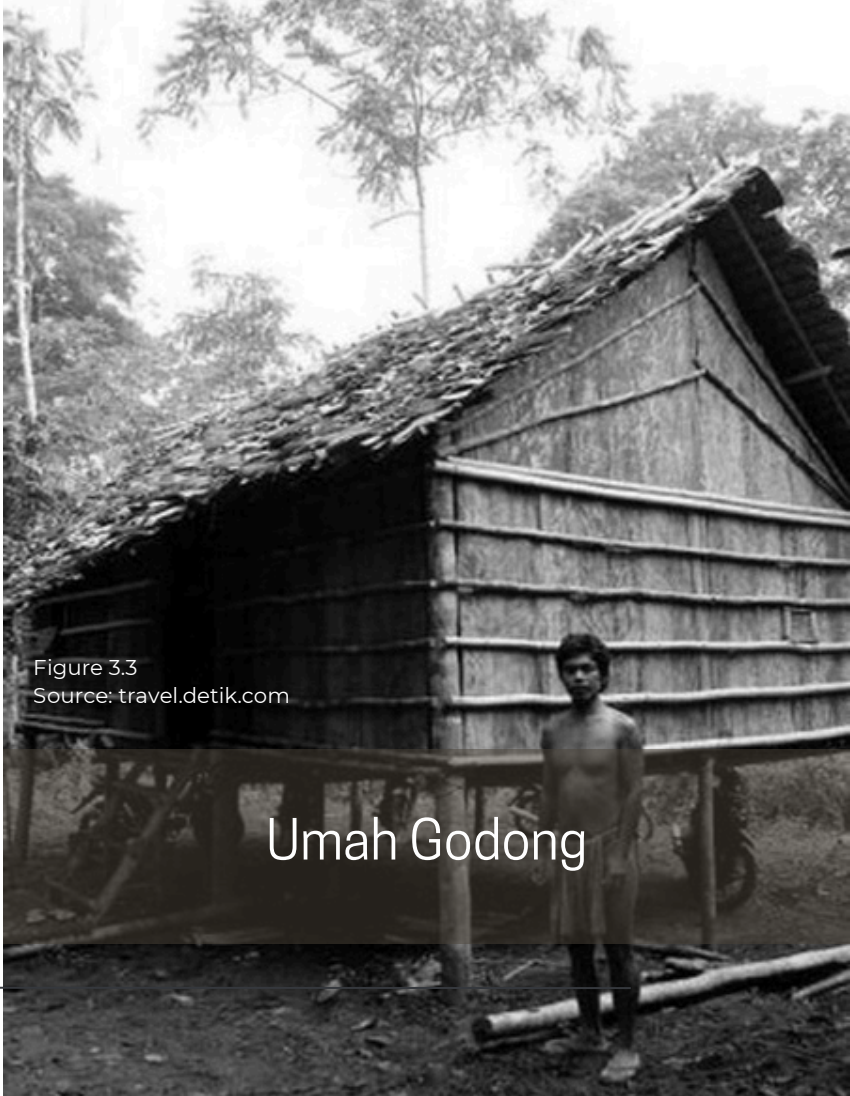


Figure 3.3
Source: travel.detik.com

Umah Godong

Batik Sarolangun

Sarolangun Jambi Batik is a typical batik art from Sarolangun Regency, Jambi Province, which has a cultural identity and unique motifs that reflect the local nature and culture. This batik has developed with motifs that contain Sarolangun cultural symbols such as the **saluang mudiak motif, beatrix bridge, natural river fish, and 99 light motif**.

The uniqueness of Sarolangun batik can also be seen from the **colouring techniques** that use natural and environmentally friendly materials, such as **jengkol skin, areca nut, mangosteen skin, mango leaves, and guava leaves**. This colouring technique gives the batik a distinctive and natural colour, while preserving the environment. Sarolangun batik has been traditionally produced by local artisans and has been in great demand not only in Jambi, but also outside the region such as Palembang and Jakarta. In fact, this batik has been worn by high-ranking officials in Jambi as a symbol of regional pride.

Figure 3.4
Source:
batikkhassarolangun.
blogspot.com



Saluang Mudiak Motif

Figure 3.5
Source:
jambi.antaranews.com



Beatrix Bridge Motif

Source: Batik Kulit Jengkol dari Sarolangun Jambi, Perajin Lokal Promosikan Daerah, The Study of The Architectural Characteristics of Rumah Godong of The Anak Dalam Tribe in Sumatra.
Penulis: Aline | Editor: Aline

Sarolangun Songket Fabric

Figure 3.6
Source:
google.com



Sarolangun songket is a traditional weaving craft typical of Sarolangun Regency, Jambi, which has been passed down from generation to generation and is characterized by unique motifs and thread quality, reflecting Jambi Malay culture and customs. The songket is made by embroidering gold, silver, copper, or other colored weft threads onto the base fabric, resulting in motifs rich in philosophical meaning such as the **intricate angso dua, pucuk rebung, rayo flower, and kembang china motifs**.

Historically, songket in Sumatra, including Sarolangun, was influenced by the weaving traditions of the Srivijaya kingdom and the Sultanate of Palembang, which then spread and developed in various regions in Sumatra. Songket is part of the intangible cultural heritage that is recognized nationally and has the potential to be recognized internationally through **UNESCO**.

Source: <https://sarolangunkab.go.id/artikel/baca/mengenai-kain-songket-sarolangun>

Handicrafts from pandanus leaves and tassels in Sarolangun are one form of traditional craft business developed by the local community, especially through training and technical guidance facilitated by the local government. In June 2024, the Acting Regent of Sarolangun, Bachril Bakri, opened the Technical Guidance for Growing New Entrepreneurs of Pandanus and Tassel Woven Souvenirs which aims to grow new entrepreneurs, especially for mothers, by making various types of crafts such as mats, bags, prayer mats, wallets, hats, key chains, fans, and tissue holders from pandanus leaves and tassels.

Source: <https://sarolangunkab.go.id/berita/baca/pj-bupati-sarolangun-bachril-bakri-buka-bimtek-pelatihan-anyaman-dari-pandan-dan-rumbai>



Pandan and Tassel Wickerwork

Figure 3.7
Source:
[google.com](https://www.google.com)

Mangku Berentak Dance



Figure 3.8
Source:
Sarolangun Government

The Mangku Berentak dance is a cultural tradition that originated in the village of Bathin Pengambang in the district of Batang Asai, Sarolangun Regency. This dance is performed by the local community as an **expression of gratitude and togetherness when cultivating rice fields before the rice planting season**. In its performance, dozens of dancers use hoes while circling the rice field area, singing, making hoeing movements and turning the soil at the same time. This dance has the meaning of "hoeing the rice fields at the same time", which reflects the spirit of mutual cooperation among farmers in cultivating their agricultural land.

Source: <https://sarolangunkab.go.id/artikel/baca/tarian-mangku-berentak-tradisi-warga-desa-bathin-pengambang-menari-di-tengah-sawah>

In addition to the cultural and tourist aspects, this dance is also used to keep the farmers enthusiastic. This ensures that the rice fields are not converted and remain productive. The tradition is also accompanied by kenduri activities in the fields. The community cooks lemang from the harvested sticky rice as a symbol of togetherness, and regulates agricultural patterns to ensure an optimal harvest.

Source: <https://jambi.tribunnews.com/2023/07/22/menari-bernyanyi-di-sawah-sebelum-masa-tanam-tradisi-masyarakat-marga-batin-pengambang-sarolangun>

Rumah Panggung Sarolangun

Stilt houses in Sarolangun, Jambi are an important part of the cultural heritage of the local community. These houses are not only a place to live, but also a symbol of identity, history and local wisdom passed down from generation to generation.

Figure 3.9
Source:
<https://djangki.wordpress.com/2014/06/10/balai-adat-sarolangun/>

AVANT-GARDE

The houses on stilts in Sarolangun are generally made of wood, stand on tall poles, and have an elongated shape with varying sizes. One of the old stilted houses in Kampung Lubuk, Dusun Village, Sarolangun is estimated to be about **400 years old**, measuring about **15 meters x 7 meters**, with the interior still using typical Jambi wood carvings.

These houses are family heirlooms, passed down from generation to generation. Their existence is a witness to history, including the Dutch occupation, and is now a concern of the local government to be **preserved** as part of Sarolangun's history and identity.

Source: <https://kumparan.com/jambikita/ada-rumah-panggung-tua-berusia-400-tahun-di-jambi-1slof8SOVm2/full>

Balumbo Biduk



Figure 4.0
Source:
<https://jambi.tribunnews.com/2023/06/10/balumbo-biduk-tradisi-lomba-pacu-perahu-agenda-tahunan-warga-sarolangun>.

This Big Dipper competition always has a story that is not lost in time and has become a tradition and is a historical heritage. This hereditary tradition is closely related to the life of the Sarolangun people who are thick with religion. So Balumbo Biduk is always there when welcoming and closing Eid al-Fitr.

Balumbo Biduk or Pacu Biduk is taken from the local language which is actually the same as traditional boat racing in general. By the Sarolangun Regency Government, the activity becomes an annual agenda every Eid arrives along with the Betrix Festival. This race is usually held on the Batang Tembesi River which indeed crosses Sarolangun City as the capital of Sarolangun.

Source: <https://jambi.tribunnews.com/2023/06/10/balumbo-biduk-tradisi-lomba-pacu-perahu-agenda-tahunan-warga-sarolangun>



Figure 4.1
Source: <https://jambi.tribunnews.com/2022/09/03/warga-dusun-sarolangun-kampung-tengah-ikut-meriahkan-festival-kenduri-swarnabhumi>

Sarolangun is one of the old villages in Sarolangun Regency, Jambi Province. No wonder the residents in the hamlet have traditions that are very thick with the past, starting from the tradition of behumo (betrani) Manjalo (fishing in the river), cooking lemang (on holidays) and traditional dress in the style of the mother and grandmother mamak.

In the swarnabhumi kenduri festival activities in Sarolangun Regency, Sarolangun's tuo hamlet residents took advantage of the moment to participate in presenting the traditional hamlet which is now rarely found in modern society.

Mrs Devi, one of the residents of the middle village, said that through this cultural activity she and the village women prepared various traditions to be displayed.

Source: <https://jambi.tribunnews.com/2022/09/03/warga-dusun-sarolangun-kampung-tengah-ikut-meriahkan-festival-kenduri-swarnabhumi>

SAD Indigenous herbs

The Anak Dalam or Kubu tribe utilises various herbs with distinctive aromas for various purposes, including food and environmental deodorisation. One of the most recognisable is pandan leaves, which they call 'reme'. Apart from pandanus leaves, they also use various other plants with fragrant scents, such as betel leaves, guava leaves, and kemuning leaves.

Source:

<https://repository.unja.ac.id/59870/6/FULL%20SKRIPSI.pdf>

<https://www.cnnindonesia.com/gaya-hidup/20230907151935-260-996087/12-tanaman-obat-yang-dimanfaatkan-daunnya-untuk-kesehatan>



<https://www.kompas.tv/lifestyle/450873/9-manfaat-air-rebusan-daun-pandan-untuk-kesehatan-tubuh-salah-satunya-menjaga-kesehatan-jantung?page=all>

Figure 4.2

Source: www.kompas.tv

- **Pandan leaves (Pandan wangi):**

Pandan leaves have a very distinctive aroma and are used to flavour foods, such as rice, cakes and compote. In the Anak Dalam tribe, pandan leaves are called 'reme'.

It has a fresh, sweet, and slightly floral fragrance.



<https://health.detik.com/berita-detikhealth/d-4810282/7-manfaat-daun-jambu-biji-dari-cegah-diabetes-hingga-obesitas>

Figure 4.4

Source: health.detik.com

- **Guava Leaves:**

Guava leaves also have a distinctive aroma and can be used as a fragrance or additive in some dishes.

It has a sweet, fruity, and distinctive odour.



<https://aido.id/health-articles/cara-mengobati-mata-katarak-dengan-daun-sirih-mitos-atau-fakta/detail>

Figure 4.3

Source: aido.id

- **Betel Leaf:**

Betel leaves have a strong aroma and are often used as a perfume in various rituals and important events in the Anak Dalam community.

It has a strong, aromatic and spicy fragrance.



<https://www.greeners.co/flora-fauna/kemuning-tidak-sekadar-harum/>

Figure 4.5

Source: www.greeners.co

- **Kemuning Leaves:**

Kemuning leaves have a fragrant aroma and are often used as a room fragrance or in flower arrangements.

It has a distinctive, soft, and slightly sweet, like jasmine.



How is it going?

Is it going better or worse?

Figure 4.6
Jungle children look at harvested palm oil in Bukit Suban Village, Air Hitam Sub-district, Sarolangun Regency, Jambi
Source: Project M/Teguh Suprayitno - projectmultatuli.org

HOME > NEWS > NUSANTARA

Nekat Mencuri Motor, Dua Warga Suku Anak Dalam Jambi Ditangkap

RJ (18) a resident of Trans Swakarsa Mandiri, and DY (20) a resident of Trans A3 Desa.Lantak Seribu and the results of the temporary examination revealed that these two suspects are residents of the tribe of children in (SAD).

Source: news.okezone.com

Dinilai Lebih Konsumtif, Warga Suku Anak Dalam Marak Curi Buah Sawit

Mario Dwi Kurnia - Senin, 22 Juli 2024 | 09:30 WIB

To this day, although palm oil companies operating around SAD communities routinely provide guidance and food packages to help meet consumption needs and build independence, there are still many SAD residents who steal the company's palm fruit.

Source: www.metrojambi.com

Tidak Terima Ditegur Saat Mencuri Besi, Warga SAD Ini Mengamuk dan Menyerang Warga Sarolangun Dengan Parang

Syahreddy - Senin, 9 Januari 2023 | 16:07 WIB

Not accepting being reprimanded, the SAD residents threatened and attacked local residents using sharp weapons, until the residents were frightened and reported the incident to the local Babinsa Serda Aan Satria Budi.

Source: www.kabarjambikito.id



Chapter
2
Problem Formulation

Matrix of Design Thinking

Table 1.2
Illustrated by Author

by Bryan Lawson

Category	Practical Problem	Formal Problem	Symbolic Problem	Radical Problem
<div>Regulations<ul style="list-style-type: none">Government Regulation of the Republic of IndonesiaRegional Regulation of Jambi Province</div>	<div>GOVERNMENT REGULATION OF THE REPUBLIC OF INDONESIA NUMBER 16 OF 2021 CONCERNING THE IMPLEMENTING REGULATIONS OF LAW NUMBER 28 OF 2002 CONCERNING BUILDINGS</div> <div>Paragraph 2 Provisions on Building Layout Article 17 (1) The interior layout as referred to in Article 16 paragraph (1) letter b must consider function of space, Building architecture, and reliability of the Building. (2) Consideration of space function is realized in the efficiency and effectiveness of inner space layout and effectiveness of inner space layout. (3) Consideration of Building architecture is realized in the fulfillment of inner space layout to the rules of Building architecture as a whole.</div>	<div>GOVERNMENT REGULATION OF THE REPUBLIC OF INDONESIA NUMBER 16 OF 2021 CONCERNING THE IMPLEMENTING REGULATIONS OF LAW NUMBER 28 OF 2002 CONCERNING BUILDINGS</div> <div>Paragraph 2 Provisions on Building Layout Article 16 (1) Building architecture provisions as referred to in Article 15 paragraph (1) letter a includes: a. appearance of the Building; b. inner space layout; c. balance, harmony, and harmoniousness of the Building with its environment; and d. consideration of the balance between local social local socio-cultural values towards the application of various architectural and engineering developments. (2) Building appearance as referred to in paragraph (1) letter a referred to in paragraph (1) letter a must be designed by considering the aesthetic rules of form, architectural characteristics, and the surrounding environment.</div>	<div>REGIONAL REGULATION OF JAMBI PROVINCE NUMBER 5 OF 2023 ABOUT AMENDMENT TO THE REGIONAL REGULATION OF JAMBI PROVINCE NUMBER 7 OF 2013 CONCERNING PRESERVATION AND DEVELOPMENT OF CULTURE MELAYU JAMBI</div> <div>The region was originally inhabited by ethnic groups belonging to the Malay race. This grouping of ethnic groups includes Kerinci, Batin, Baja, Anak Dalam (Kubu), Penghulu, Pindah, and Jambi Malay (the twelve ethnic groups).</div>	<div>GOVERNMENT REGULATION OF THE REPUBLIC OF INDONESIA NUMBER 87 OF 2021 ABOUT IMPLEMENTING REGULATIONS OF LAW NUMBER 5 OF 2017 ON THE PROMOTION OF CULTURE</div> <div>Second Part Security Article 47 Maintenance of Cultural Advancement Objects by means of using the Object of Cultural Advancement in daily life as referred to in Article 45 letter b is carried out through: a. modification of the Object of Cultural Advancement so that relevant to the needs of the community; and / or b. increasing public knowledge of the benefits of the Object of Cultural Advancement.</div>
<div>Users<ul style="list-style-type: none">Suku Anak DalamSarolangun People</div>	<div>Suku Anak Dalam struggling to adapt to modern lifestyles and find sustainable income sources.</div>	<div>Limited understanding of how to balance traditional practices with modern needs in public spaces.</div>	<div>Desire for a space that symbolizes their cultural identity while supporting their transition into modernity.</div>	<div>Achieving full integration of traditional and modern lifestyles without losing cultural heritage.</div>
<div>Clients<ul style="list-style-type: none">Sarolangun PeopleJambi Province Government</div>	<div>Local government and organizations aiming to support the community's economic and social development.</div>	<div>Need for collaboration between stakeholders to ensure the center meets both cultural and modern functional needs.</div>	<div>Representing the community's aspirations through a space that fosters pride in their heritage and future growth.</div>	<div>Creating a model center that can serve as a blueprint for similar communities facing modernization challenges.</div>
<div>Designers Architect</div>	<div>Architects tasked with designing a functional, adaptable, and culturally sensitive community center.</div>	<div>Balancing technical requirements like accessibility and sustainability with cultural aesthetics and functions.</div>	<div>Creating a design that embodies cultural symbolism while being practical for everyday use by the community.</div>	<div>Innovating Ecology Architecutre approaches that seamlessly merge nature and tradition with modernity in public spaces.</div>

Problem Statement

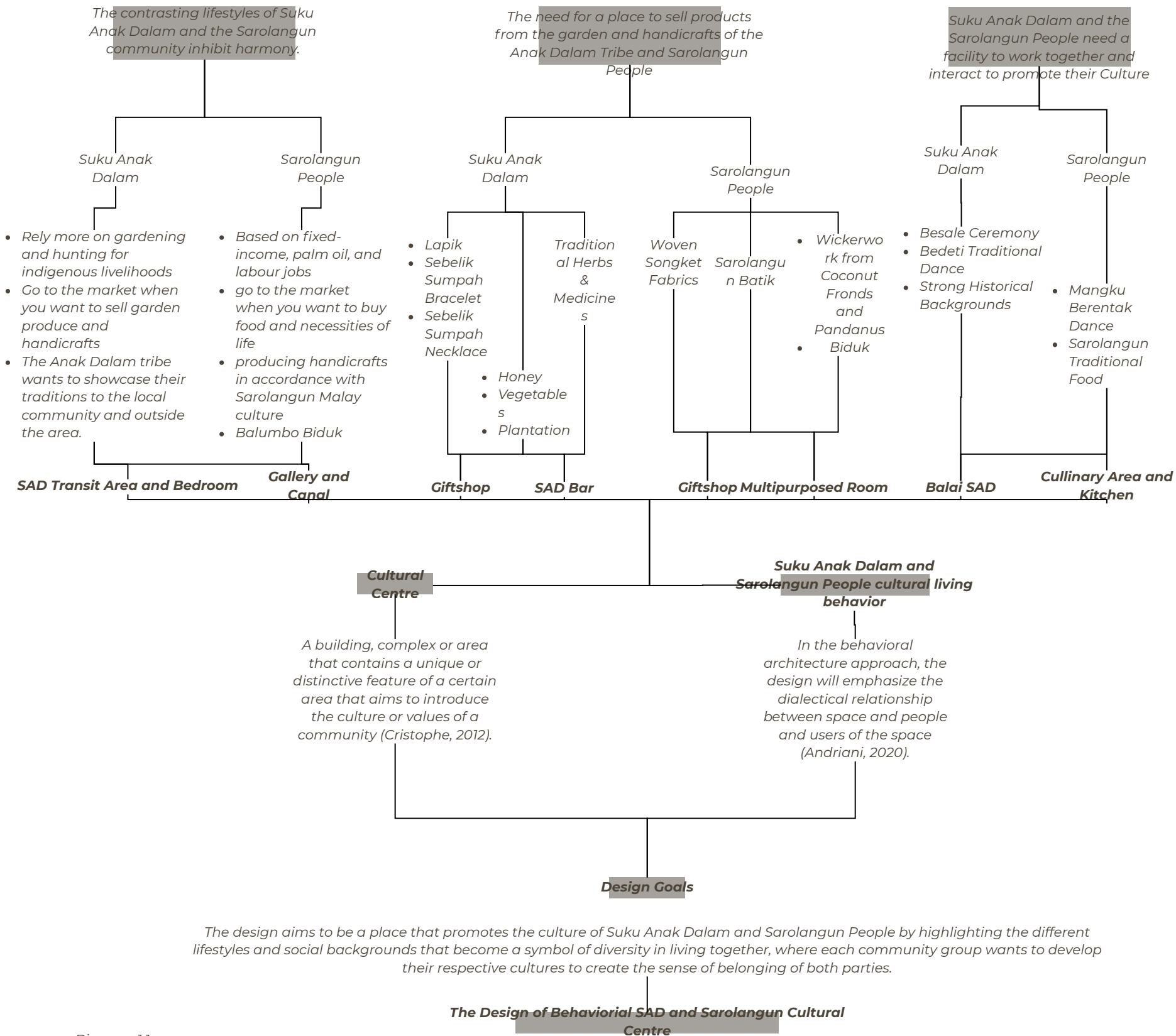


Diagram 1.1
Source: Author

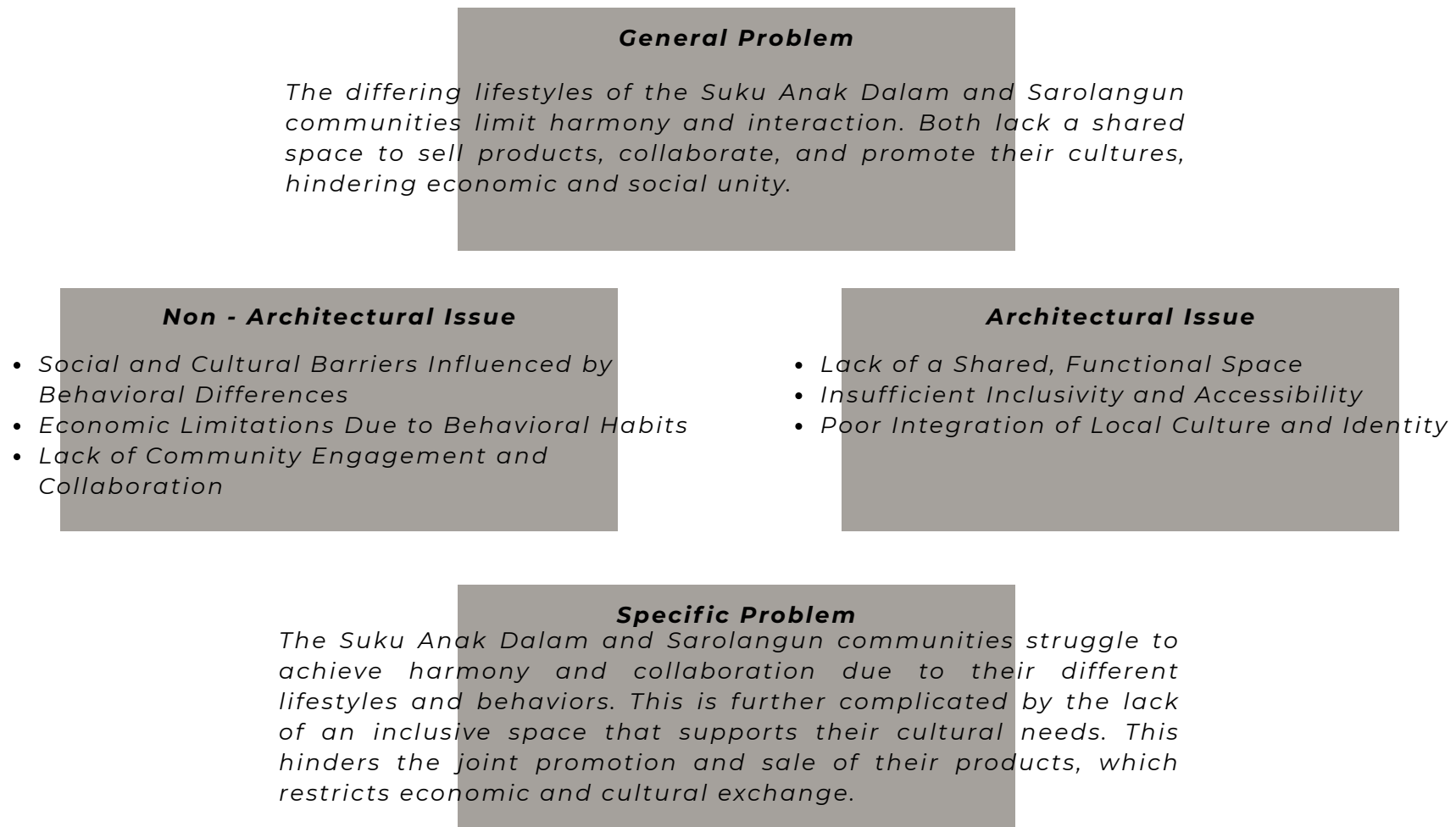


Diagram 1.2
Source: Author

Design Hypothesis

Suku Anak Dalam	Sarolangun People
<div>S</div> <div><ul style="list-style-type: none">Cultural DiversitiesBesale Ceremony Traditional Dances Traditional Herbs Handcrafts ans souvenirs Strong Historical Backgrounds<ul style="list-style-type: none">Leadership structure still follows customs<ol style="list-style-type: none">1.Temenggung2.Debalang Batin3.MentiReceive many facilities and programs from outside parties.</div>	<div>S</div> <div><ul style="list-style-type: none">Make and sell local handicraft products such as:Woven Songket Fabrics Wickerwork from Coconut Fronds and Pandanus Sarolangun Batik Traditional Dance<ul style="list-style-type: none">Wider consumer reachMany people have backgrounds and occupations as tradersGreater access to communication and connectionsServes as the majority in terms of environmental areasHas the ability to develop better harvesting and handicraft productsRumah Panggung as traditional house</div>
<div>W</div> <div><ul style="list-style-type: none">Underdeveloped tribeStill use tribal language to communicateNo place for SAD to sell garden produce and handicraft productsNo ability to manage the facility furtherNo ability to develop the quality of the crops and products well</div>	<div>W</div> <div><ul style="list-style-type: none">Culture and lifestyle only look conventional and have no historical backgroundThere is no attraction of foreign and local tourists to Sarolangun because it is not well explainedThe leadership system follows the state which is centralized and complicated</div>
<div>O</div> <div><ul style="list-style-type: none">Can still develop the quality and quantity of crop production and handicraft products and better qualityMany local, national, and international parties are interested in contributing to the development of SADSAD has begun to open up and has a strong desire to develop and show their cultureThe basic ingredients for crop products and handicrafts grow well because they are planted in the bukit duabelas forest</div>	<div>O</div> <div><ul style="list-style-type: none">The economic development of the community follows the development of the global economy so that it is more dynamicNot always bound and dependent on customary lawPlaces of activity are located in cities so that access to various things is easierHave better opportunities to communicate and socialize with visitors</div>
<div>T</div> <div><ul style="list-style-type: none">SAD culture is starting to disappear over the generationsDiscrimination from local communities that still often occursResidences are difficult to access to the center of the crowd and there is no transit place so that harvest products and handicrafts tend to be rarely knownThere are conflicts with local communities regarding livelihoods that have no solution yet</div>	<div>T</div> <div><ul style="list-style-type: none">There is still discrimination against SAD in places of public interactionCultural-based economic development is not growing rapidly due to the absence of a strong attraction to attract local, national, and international visitors</div>

Table 1.3
Illustrated by Author

Behavioral Architecture

Behavioral architecture integrates human behavior, needs, and interactions with the built environment into the design process. It creates spaces that respond to and facilitate human activities, lifestyles, and social structures.

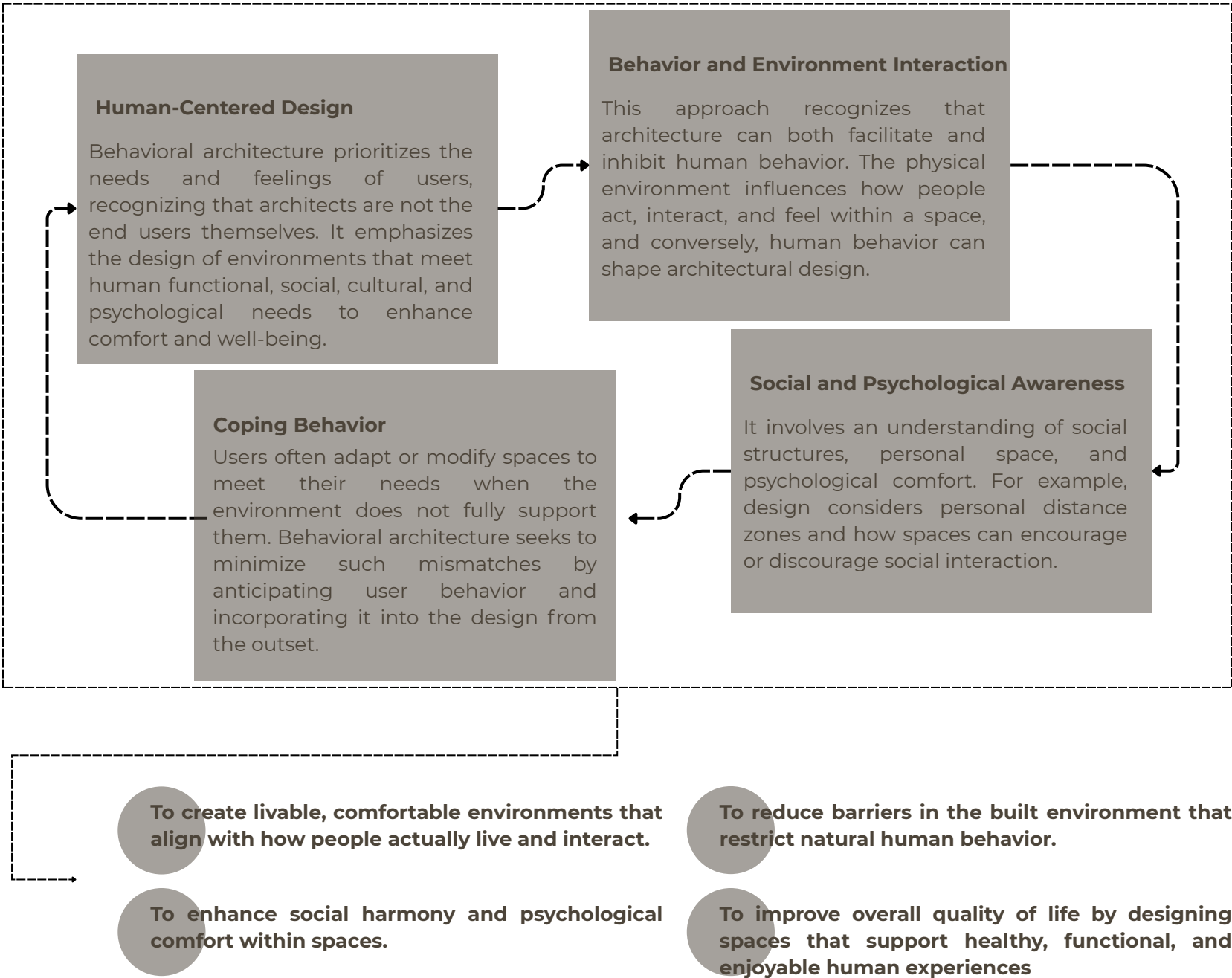


Diagram 1.3
Source: Author

Source: Behavior Approach for Designing in Architecture Sri Astuti Indriyati Universitas Persada Indonesia Y.A.I Jakarta, Indonesia

Source:<https://steemit.com/engineering/@raviyanda/behavioral-approaches-in-architecture-to-design-buildings-that-appropriate-human-behavior>

Figurative Design

The conceptual design of a cultural center for the Suku Anak Dalam and Sarolangun people should reflect their way of life, culture, and identity. The design should align with the communities' **behavioral practices, social interactions, and cultural traditions, fostering an environment conducive to their daily activities and rituals.** This means a flexible, inclusive design that includes diverse social groups and evolving traditions. **The center should embody the history and aspirations of the communities, incorporating local materials, traditional forms, and symbolic motifs.** Socially, the center should promote interaction and cultural exchange, encouraging community gatherings and providing spaces for children and youth. The spatial layout should reflect the **community's lifestyle, ensuring easy circulation and connection between zones.** The design must also harmonize with the local climate and landscape, using sustainable materials and methods. By integrating these elements, the cultural center will **foster cultural identity, social cohesion, and the well-being of the Suku Anak Dalam and Sarolangun people.**



Diagram 1.4
Source: Author



Figure 6.2
Source: Deepseek.ai

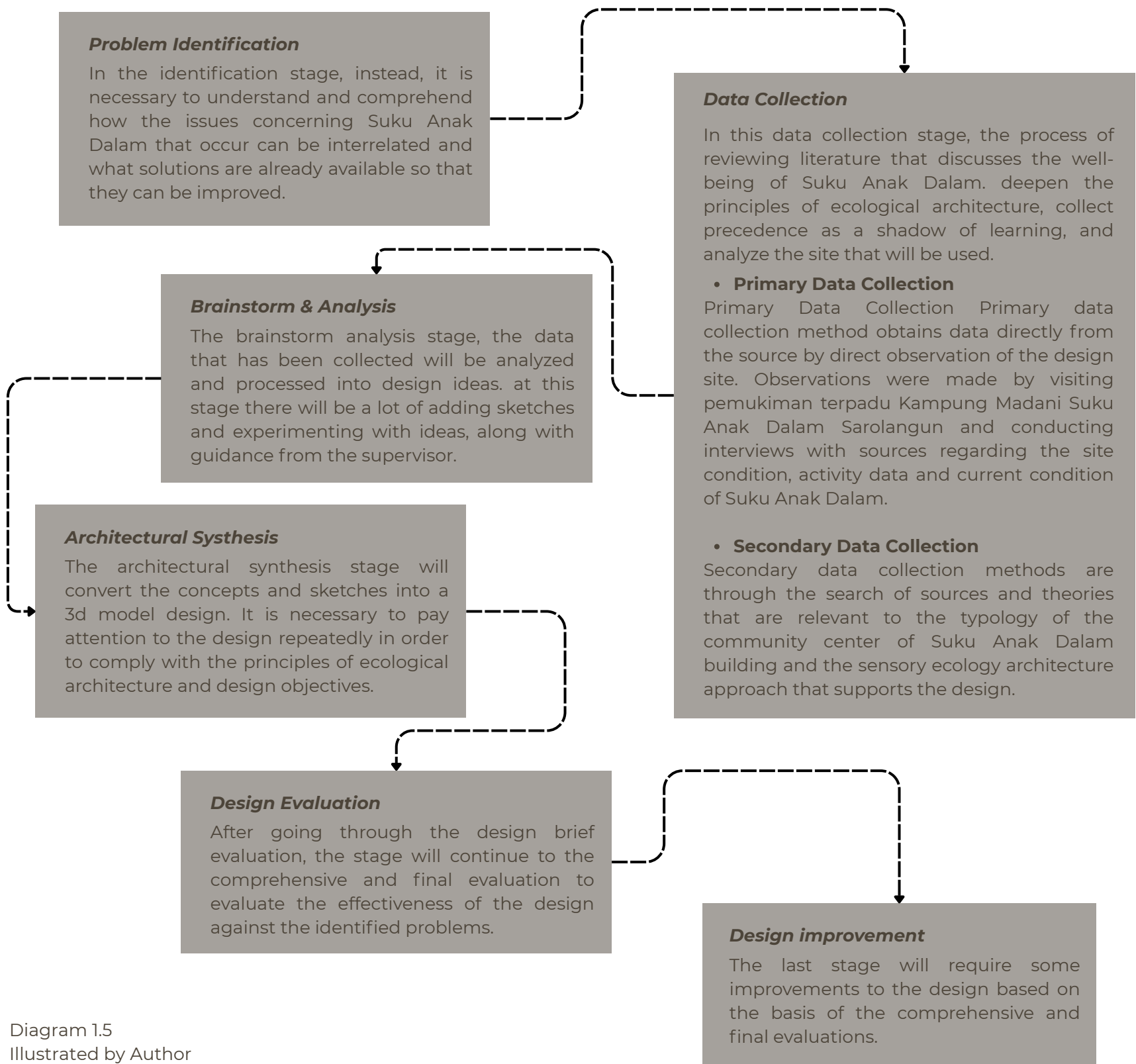
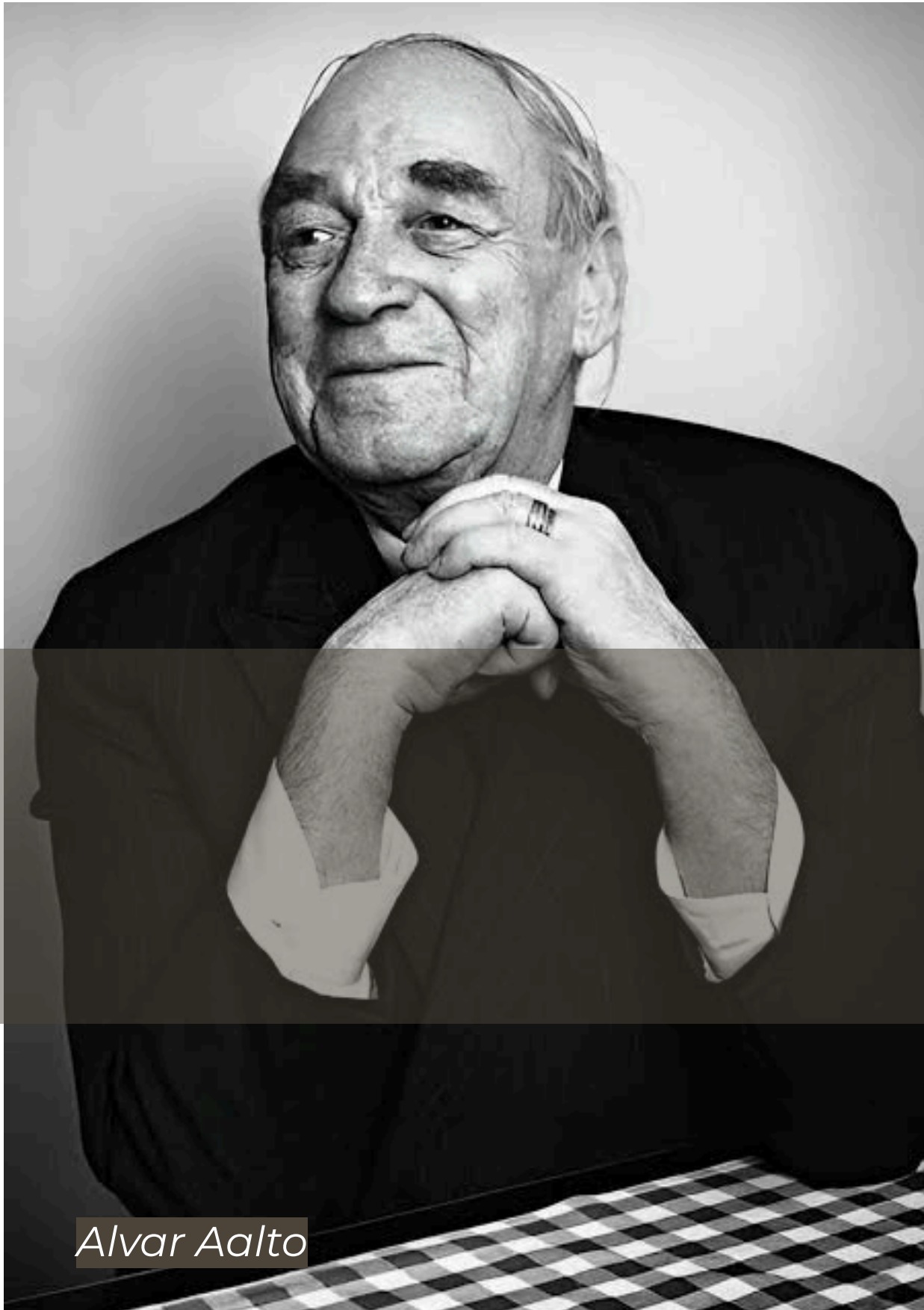


Diagram 1.5
Illustrated by Author
Source: Arkan, Mahadevi Effia (2023)
UNIVERSITAS ISLAM INDONESIA

	Excellency,Orginality, and Novelty				
	Title	Author	Approach	Similarity	Differentiation
	PERANCANGAN PUSAT KOMUNITAS SENI RUPA DI KOTA MEDAN DENGAN TEMA ARSITEKTUR TROPIS	TAUFIQ ABDURRAHMAN ZALUKHU UNIVERSITAS MEDAN AREA 2022	Tropical Architecture	<ul style="list-style-type: none"> • Building Typology 	<ul style="list-style-type: none"> • Design Approach • Design Concept
	PERANCANGAN RESORT DI KAWASAN NGARGOYOSO, KARANGANYAR, JAWA TENGAH DENGAN PENDEKATAN ARSITEKTUR EKOLOGI	PRADEWI SUKMA UNIVERSITAS ISLAM INDONESIA 2022	Ecology Architecture	<ul style="list-style-type: none"> • Design Approach 	<ul style="list-style-type: none"> • Building Typology • Design Method
	A DESIGN OF RECOVERY CENTER IN SURAKARTA FOR CARDIOVASCULAR OUTPATIENTS WITH JAVANESE WELLNESS ARCHITECTURE APPROACH	MAHADEVI EFFIA ARKAN UNIVERSITAS ISLAM INDONESIA 2024	Javanese Wellness Architecture Approach	<ul style="list-style-type: none"> • Design Method 	<ul style="list-style-type: none"> • Building Typology • Design Approach • Design Concept
	PERANCANGAN PUSAT KEBUDAYAAN DAYAK DENGAN DESAIN YANG MEREPRESENTASIKAN KARAKTERIS	JENNIE OLGA AURACHWI UNIVERSITAS ISLAM INDONESIA 2021	Characteristic of Dayak culture in samarinda	<ul style="list-style-type: none"> • Building Typology 	<ul style="list-style-type: none"> • Cultural Identity • Design Approach • Design Concept
29	<div> <div>Final Architectural Design Studio 2025</div> <div>Table 1.4 Illustrated by Author</div> </div>				



Alvar Aalto

*“Architecture
belongs to culture,
not to civilization.”*

Figure 7.3
Source:

Cultural Centre Activities and Zoning

The cultural centre has two parties in its ownership, Suku Anak Dalam (SAD) and the Sarolangun community. This building accommodates all activities related to physical culture (handicraft products, medicines, and souvenirs), and accommodates non-physical culture (dances, history museums, and the atmosphere of the Suku Anak Dalam (SAD) transit culture) and is equipped with supporting facilities such as public toilets, vehicle parking lots, and communal parks.

Suku Anak Dalam

The cultural centre has two parties in its ownership, Suku Anak Dalam (SAD) and the Sarolangun community. This building accommodates all activities related to physical culture (handicraft products, medicines, and souvenirs), and accommodates non-physical culture (dances, history museums, and the atmosphere of the Suku Anak Dalam (SAD) culture) and is equipped with supporting facilities such as public toilets, vehicle parking lots, and communal parks.

Sarolangun People

The Sarolangun people have ownership of the cultural centre alongside the Suku Anak Dalam (SAD). This building supports the local economic community by accommodating activities related to physical culture such as handicrafts, including songket and batik production. It also preserves non-physical culture, notably the Mangku Berentak dance. Additionally, the centre provides space for collaboration around local food, fostering community engagement and cultural exchange. Supporting facilities include public toilets, vehicle parking lots, and communal parks, ensuring a comfortable and accessible environment for all visitors.

Public

Public zoning areas in a cultural centre significantly enhance the visitor experience by creating accessible, welcoming, and well-organized spaces that encourage engagement and comfort. These zones help visitors navigate the site easily, providing clear visual and physical connections between different areas, which fosters a sense of security and openness.

Private

Private zoning areas in a cultural centre enhance the visitor experience by providing dedicated, controlled spaces for specific cultural activities, performances, or workshops that require focus and authenticity. These areas allow for the preservation and presentation of delicate or significant cultural expressions, such as traditional dances or artisan craftsmanship, without interruption from general foot traffic.



Design Problem Study

Chapter

3

Study of Location, Site, and Context

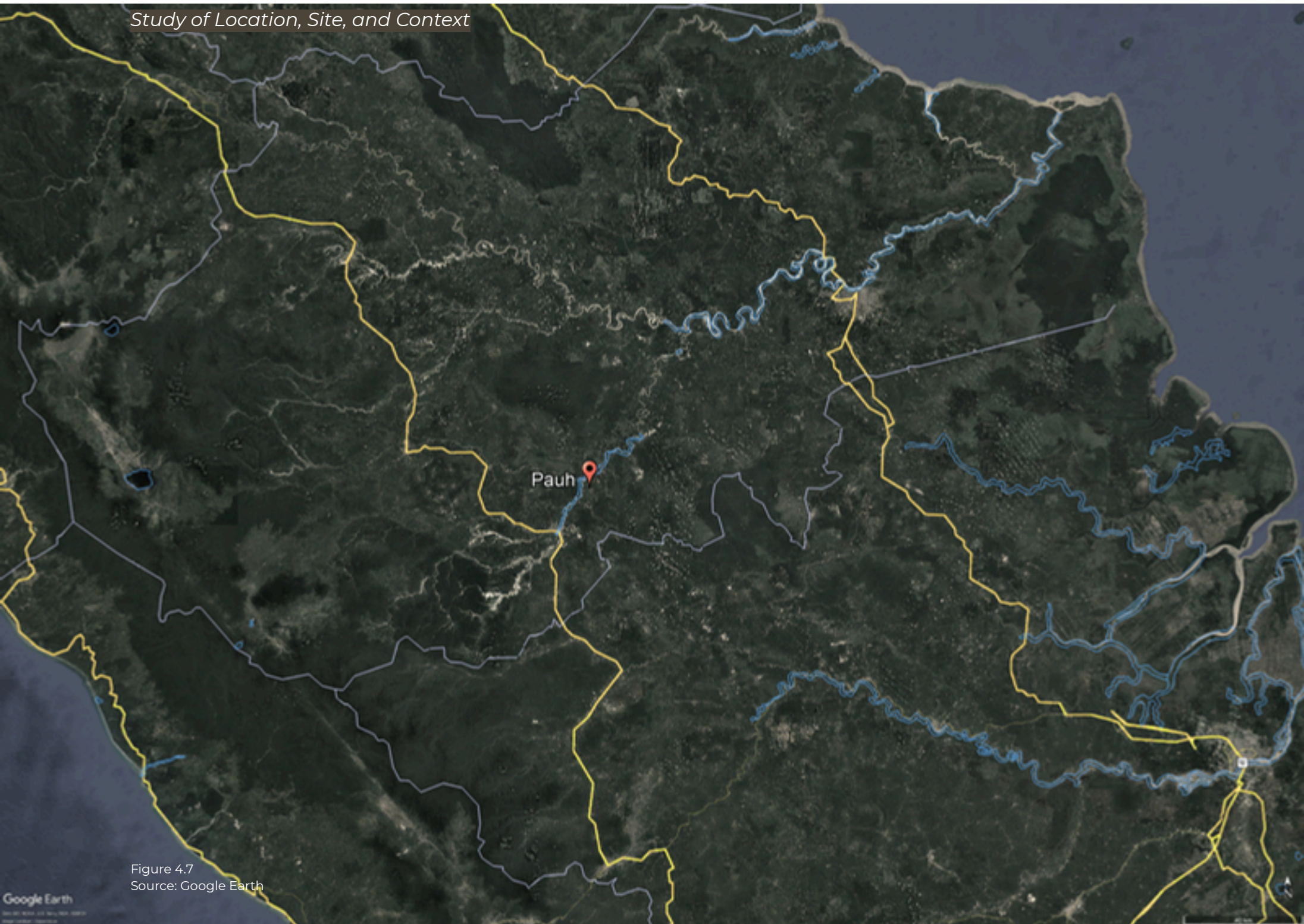


Figure 4.7
Source: Google Earth

Pauh is a sub-district located in Sarolangun Regency, Jambi Province, Indonesia. This sub-district is one of the administrative regions in Sarolangun and consists of 14 villages, including Batu Ampar, Batu Kucing, Danau Serdang, and Karang Mendapo.

Source: google earth



Figure 4.8
Source: Google Earth

- Pauh sub-district has an area of about 879.33 km² with a population of about 25,695 people.
- The number of households in Kecamatan Pauh in 2015 was 6,602 households.
- The average household member is about 4 people per household.
- The average population density in Kecamatan Pauh is around 29 people per km².
- Pauh Village as one of the villages in this sub-district has a population of around 4,430 people with a population density of around 58 people per km².

Site Context



Figure 4.9
Source: Google Earth

- The choice of site was considered because this area already has good access for Suku Anak Dalam and the Sarolangun community.
- The Football Field area is the usual place for the Sarolangun People, Sarolangun to hold activities and Suku Anak Dalam transit when going to the market.
- Considerations in taking the form follow the existing conditions of the site by only using land that has not been developed by the Government and adjusting the soccer field so that it can still be used.

Regulation

SAROLANGUN DISTRICT REGIONAL REGULATION NUMBER 2 OF 2014
CONCERNING THE REGIONAL SPATIAL PLAN OF SAROLANGUN DISTRICT 2014-2034
CHAPTER 118

(1)

(1) General provisions of zoning regulations for tourism designation areas as referred to in Article 95 paragraph (3) letter f is an area for various kinds of tourism activities and supported by various facilities and services provided by the community, entrepreneurs, government and local government.

Building Base
Coefficient
3.000 m2
2.400 m2
30%

Building Floor
Coefficient
6.000 m2
3.400 m2
0.6

Green Base
Coefficient
4.000 m2
40%

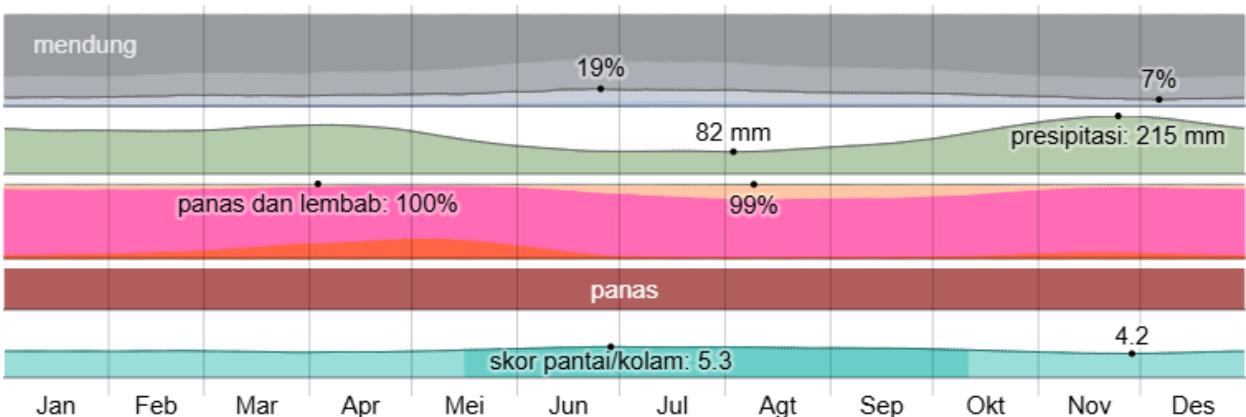
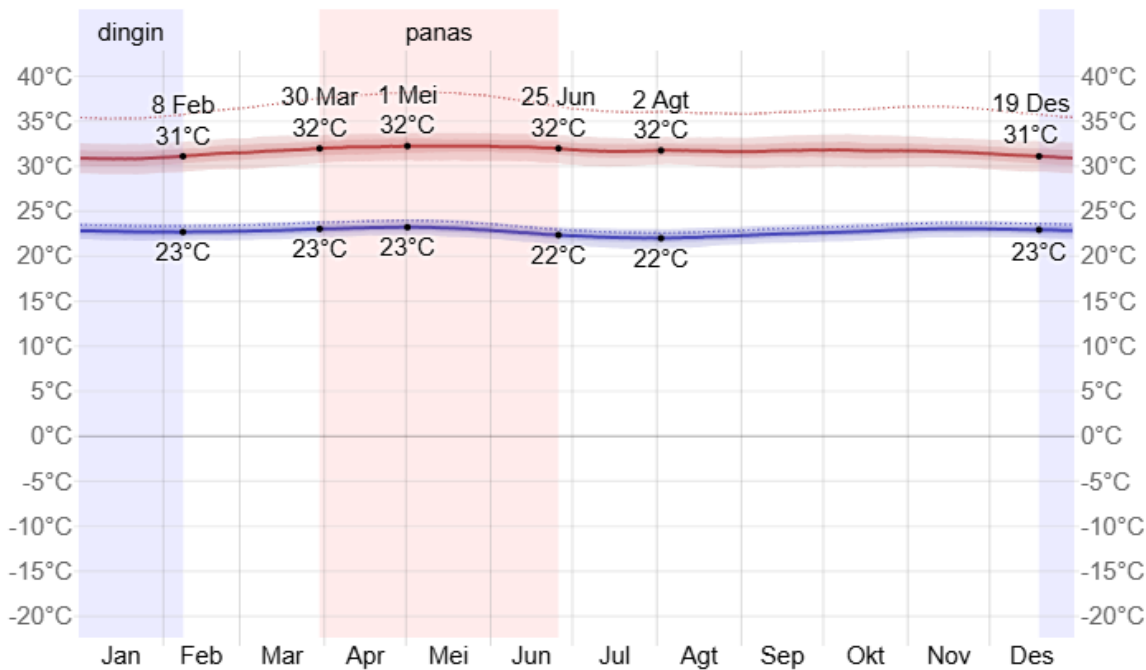
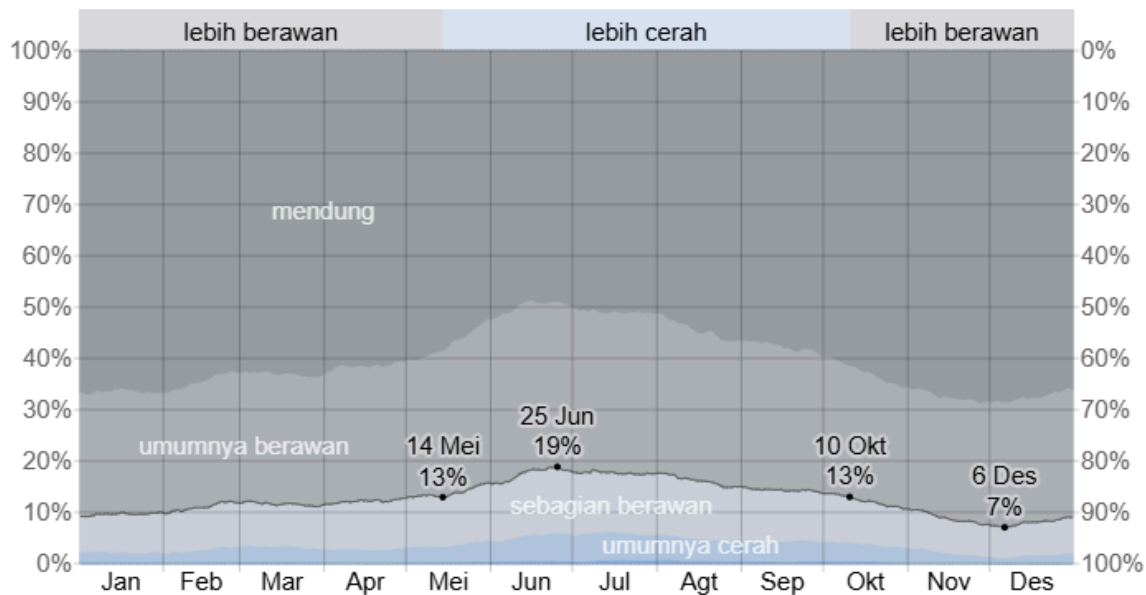
(2)

(2) general provisions of zoning regulations for tourism designation areas as referred to in paragraph (1) include:

- a. **permitted** activities include:
- 1. the types of buildings permitted are viewpoints, restaurants and other **supporting facilities, recreational facilities**, sports, **performance venues, tourist markets and shops, as well as parking facilities**, meeting facilities, hotels, cottages, management offices and information centres and other buildings that can support efforts to develop environmentally **friendly tourism**, adapted to the character and location of the tourism to be developed; and development of environmentally friendly tourism, **adapted to the character and location of tourism** to be developed; and
 - 2. **visits or sightseeing**, sports and **recreation, performances and entertainment, commercial**, stay/overnight, observation, monitoring, supervision and management of the area.
- b. **conditionally permitted** activities include:
- 1. activities that support tourism and other economic activities in a synergistic manner;
 - 2. provision of inter-regional connecting facilities and infrastructure; and
 - 3. buildings supporting education and research;
- c. **Prohibited** activities include:
- 1. buildings that **are not related** to tourism; and
 - 2. industry and mining that have the potential to **pollute the environment**;
- d. development intensity of built-up area **KDB 30%, KLB 0.6, and KDH 40%**.
- e. minimum infrastructure and facilities in the form of buildings that can support environmentally friendly tourism development efforts **adapted to the character and location of tourism** to be developed.
- f. Other provisions include:
- 1. maintaining the **authenticity and uniqueness** of tourism;
 - 2. **preservation** of the environment in the tourism area;
 - 3. increasing community **participation** in tourism development; and
 - 4. improvement of **services and tourism** industry.

Table 1.2
Illustrated by Author

Site Climatology



Sarolangun, summers are usually short and hot; winters are usually short and warm; and it is generally **hot, rainy, and cloudy** throughout the year. Throughout the year, temperatures usually vary from **22°C to 32°C** and rarely below 21°C or above 34°C.

Based on the beach/pool scores, the best time of the year to visit Sarolangun for summer activities is from mid **May to mid October**.

Summer lasts for **2.9 months**, from 30 March to 25 June, with average daily high temperatures above 32°C. The hottest month of the year in Sarolangun is May, with an average low temperature of 32°C and a high of 23°C.

Winter lasts for **1.6 months**, from 19 December to 8 February, with average daily high temperatures below 31°C. The coldest month of the year in Sarolangun is January, with an average low of 23°C and a high of 31°C.

Figure 5.0
Source: id.weatherspark.com

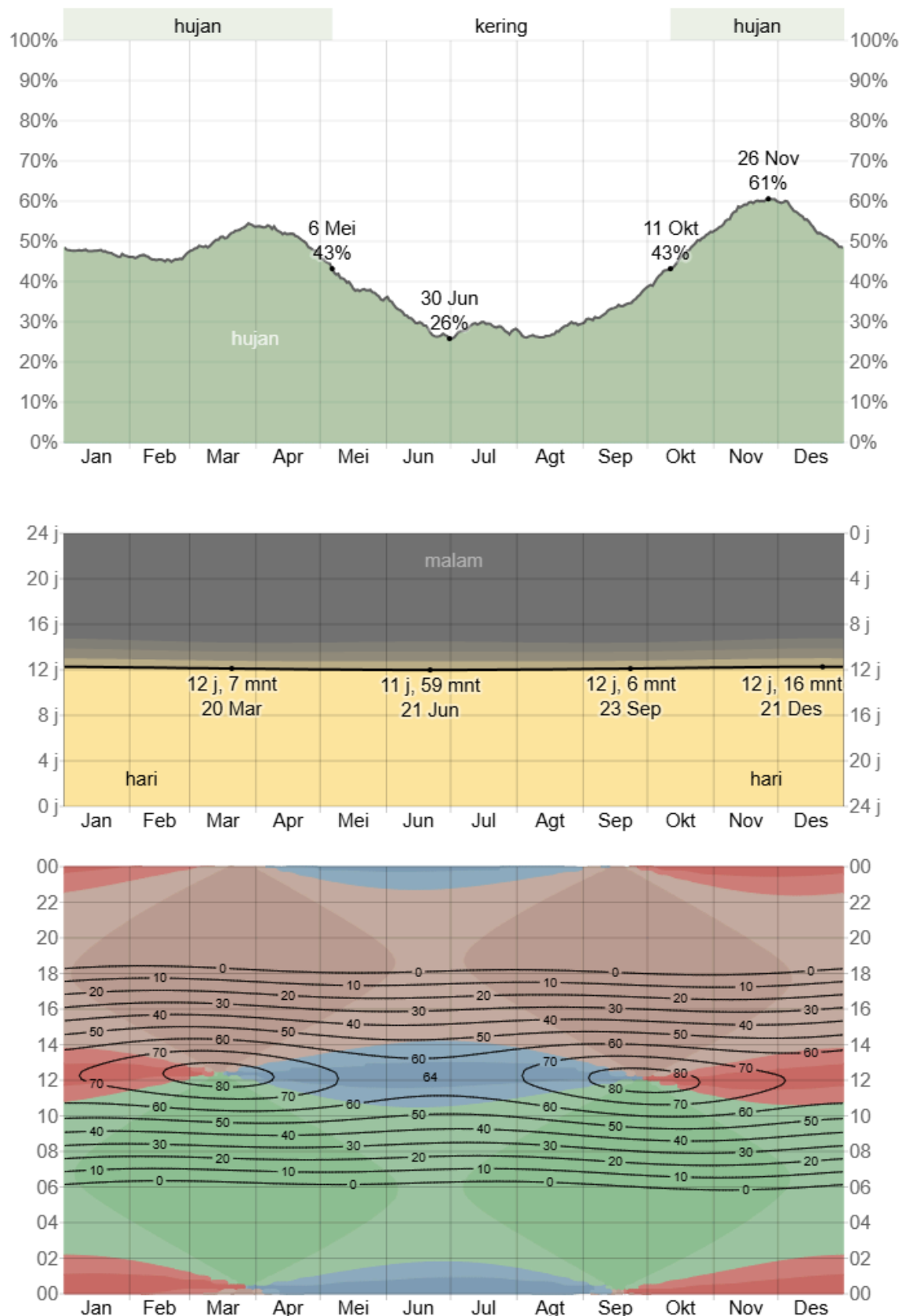
Figure 5.1
Source: id.weatherspark.com

The period of sunnier weather each year in Sarolangun starts around 14 May and lasts for 4.9 months, ending around 10 October. The sunniest month of the year in Sarolangun is **July**, where on average the skies are clear, mostly sunny, or partly cloudy 18% of the time.

The cloudier period of the year starts around 10 October and lasts for 7.1 months, ending around 14 May. The cloudiest month of the year in Sarolangun is **December**, with skies averaging cloudy or mostly cloudy 92% of the time.

Figure 5.2
Source: id.weatherspark.com

Site Climatology



The rainy season lasts **6.8 months**, from 11 October to 6 May, with more than 43% of the days likely to be rainy days. The wettest month in Sarolangun is November, with an average of 17.5 days with at least 1 millimetre of rainfall.

The dry season lasts 5.2 months, from 6 May to 11 October. The month with the least wet days in Sarolangun is August, with an average of 8.6 days with at least 1 millimetre of rainfall.

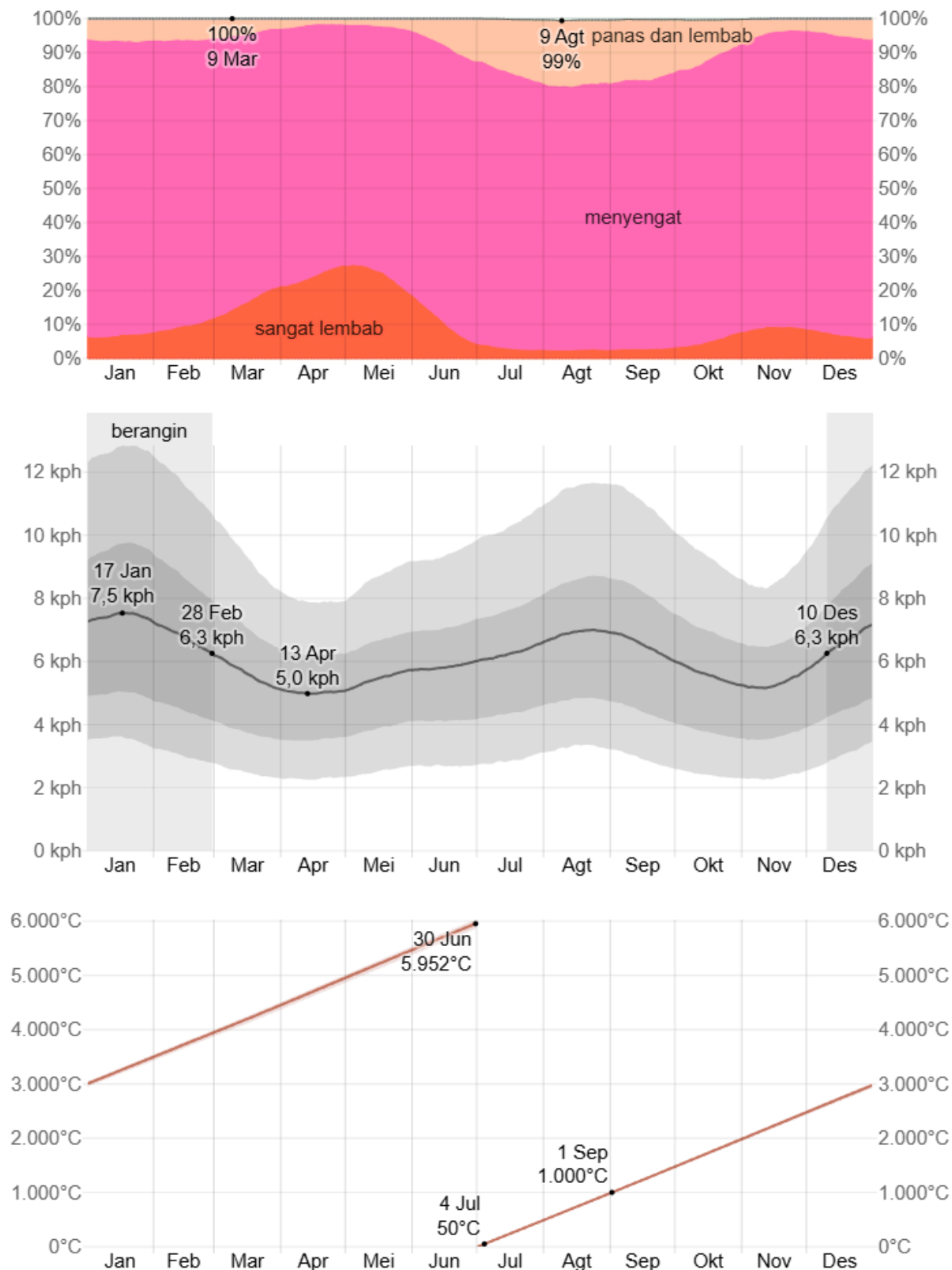
Among the wet days, we distinguish between days that experienced rain only, snow only, or a mixture of both. The month with the most rain-only days in Sarolangun is November, with an average of 17.5 days. Based on this categorisation, the **most common form of precipitation throughout the year was rain, with the highest probability of 61% on 26 November.**

Day length in Sarolangun does not vary much throughout the year, staying within 15 minutes of **12 hours** throughout the day. In 2025, the shortest day is 21 June, with 11 hours, 59 minutes of daylight; the longest day is 21 December, with 12 hours, 16 minutes of daylight.

Solar elevation and azimuth through 2025. The black line is the constant solar elevation line (the angle of the sun above the horizon, in degrees). The background colour fill shows the sun's azimuth (compass direction). The light-coloured areas on the boundaries of the cardinal compass points show the implied intermediate directions (northeast, southeast, southwest, and northwest).

Figure 5.3
Source: id.weatherspark.com
Figure 5.4
Source: id.weatherspark.com
Figure 5.5
Source: id.weatherspark.com

Site Climatology



The perceived humidity level in Sarolangun, as measured by the percentage of time during which the humidity comfort level is humid and hot, suffocating, or miserable, does not vary significantly throughout the year, remaining constant at 100% throughout the year.

Figure 5.6
Source: id.weatherspark.com

Average hourly wind speeds in Sarolangun experience minor seasonal variations throughout the year. The windier period of the year lasts for 2.6 months, from 10 December to 28 February, with average wind speeds of more than 6.3 kilometres per hour. The windiest month of the year in Sarolangun is January, with an average hourly wind speed of 7.4 kilometres per hour.

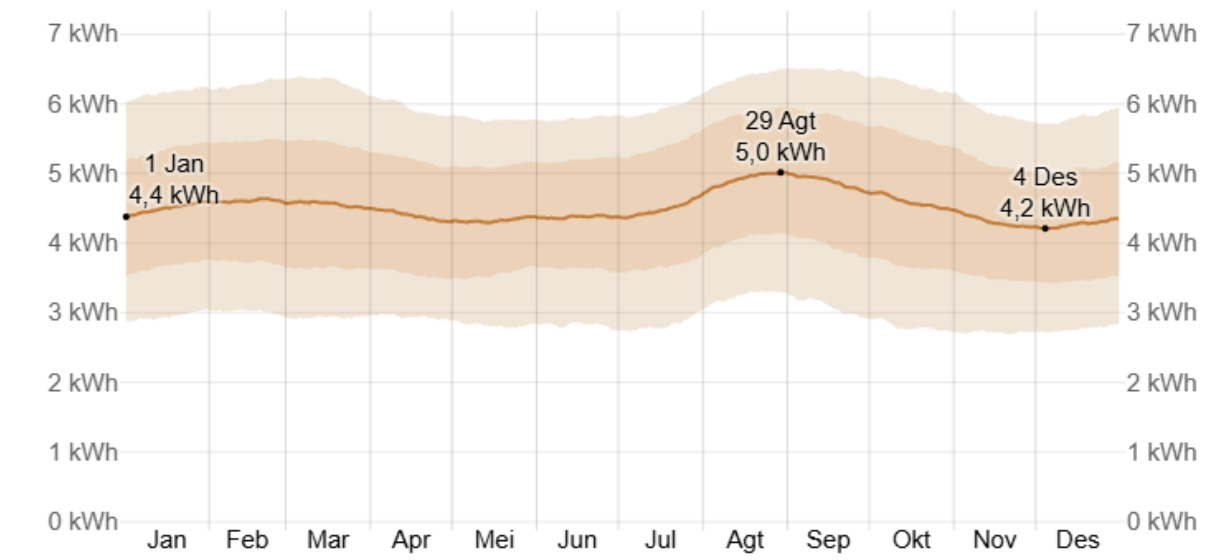
The calmer wind period of the year lasts for 9.5 months, from 28 February to 10 December. The least windy month of the year in Sarolangun is April, with an average hourly wind speed of 5.0 kilometres per hour.

Growing degree days is a measure of annual heat accumulation used to predict plant and animal development, and is defined as the integral part of warmth above the base temperature, discarding excess above the maximum temperature. In this report, we use a base of 10°C and a limit of 30°C.

Figure 5.7
Source: id.weatherspark.com

Figure 5.8
Source: id.weatherspark.com

Site Climatology



The average daily solar shortwave per square metre did not vary significantly throughout the year, staying within the limit of 0.4 kilowatt-hours out of 4.6 kilowatt-hours throughout the year.

Figure 5.9
Source: id.weatherspark.com

Kecamatan	Nama Ibu Kota Kecamatan	Ketinggian
<i>District</i>	<i>Capital District</i>	<i>Height (mdpl)</i>
Batang Asai	Pekan Gedang	600
Limun	Pulau Pandan	52
Cermin Nan Gedang	Lubuk Resam	59
Pelawan	Pelawan	64
Singkut	Sungai Benteng	69
Sarolangun	Sarolangun	51
Batin VIII	Limbur Tembesi	60
Pauh	Pauh	60
Air Hitam	Jernih	43
Mandiingin	Mandiingin	40

The geographical coordinates of Sarolangun are -2.312° latitude, 102.727° longitude, and 38 m elevation.

The topography within 3 kilometres of Sarolangun contains only modest variations in elevation, with a maximum elevation change of 63 metres and an average elevation above sea level of 45 metres. Within 16 kilometres it also contains only modest variations in elevation (109 metres). Within 80 kilometres it contains only intermediate variations in altitude (1,937 metres).

The area within 3 kilometres of Sarolangun is covered by agricultural land (47%), trees (32%), and grassland (10%), within 16 kilometres by trees (46%) and agricultural land (38%), and within 80 kilometres by trees (63%) and agricultural land (26%).

Availability of tourist and cultural facilities in the neighbourhood

Bukit Duabelas Nature Reserve



Covers 28,703 hectares and is home to deer, monkeys, bears, wild pigs, elephants, snakes, iguanas and many species of birds. Small lakes are found in its surroundings and many small streams flow into the Batanghari river.

Figure 6.0
Source: www.swiss-belhotel.com

Embung Beluru



The tour, which is 25 km from the city of Sarolangun, is not only a place for recreation but also a place to unwind for people who pass by.

The position of this tourist attraction is right on the roadside, precisely in Pauh Village, Pauh District, Sarolangun Regency, Jambi Province.

With full initiative, this tourist attraction is privately utilised by local residents. This is because residents consider the embung to be strategic enough to make a tourist attraction.

Figure 6.1
Source: beritabicara.com

Cultural Centre

A cultural center is a building or complex designed to **promote, support, and celebrate culture**. These buildings serve as hubs for community engagement, artistic expression, education, and cultural heritage preservation. They often house a variety of functions, including exhibition spaces, performance venues, workshops, libraries, and gathering areas.

Key Functions and Types

Cultural centres can take many forms, such as:

- **Museums**
- **Art galleries**
- **Concert halls**
- **Community arts centres**
- **Libraries**
- **Multipurpose event spaces**

Source:
<https://www.stantec.com/en/ideas/topic/buildings/7-elements-successful-cultural-center-design>

Characteristic

- **Presence and Significance** A cultural center should have a strong presence and convey a sense of significance within its context, often serving as a landmark and focal point for the community.
 - **Welcoming and Inclusive Design** The building should feel welcoming and inclusive, with transparent and permeable ground-level spaces that invite visitors and reduce anxiety about entering a large public structure.
 - **Flexible and Functional Spaces** Spaces should be adaptable for a variety of uses- exhibitions, performances, workshops, meetings-so that the center can respond to the changing needs and interests of the community.
 - **Involving local residents** in design and programming fosters a sense of ownership and ensures that the center remains relevant to its users. Gathering spaces, courtyards, and plazas encourage social interaction and community events.
- Cultural centers should be **physically and visually integrated with their surroundings**, blending into the local landscape, urban fabric, and public spaces. This integration enhances accessibility and promotes a sense of place.
- **Sustainability** Incorporating sustainable design **practices-energy-efficient systems, green roofs, water conservation**, and the use of renewable materials-demonstrates environmental responsibility and supports long-term viability.
 - **Architectural features** such as distinctive facades, iconic structures, and the integration of local art serve as **visual symbols of cultural pride and community identity**.
 - **Adaptability and Technology Integration** Modern cultural centers often incorporate technology - interactive exhibits, digital installations, and adaptable spaces - to increase visitor engagement and accessibility.

Source: <https://dokmimarlik.com/en/the-architecture-of-cultural-centers-celebrating-identity/>

Types of cultural and entertainment centers	Construction site	Spectator capacity (seats)	The ratio of number of the audience to the capacity cultural center
1. Rural Cultural Center	In the rural production area, in the residential area	150-400	1:02-1:0,25
2. Rural Culture House	In the center of the residential area	300-700	1:03-1:04
3. District House of Culture	The administrative center of the district, in the residential area	500-800	1:0,7-1:0,8
4. Buildings of the City Cultural and entertainment Centers	It unites the district center of the city	300-700	1:0,6- 1:0,7
5. City House of Culture	The public center of the city	500-1000	1:0,9- 1:1

Table 1.5
Illustrated by Author

Source: INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY RESEARCH AND ANALYSIS - Requirements for Design of Cultural - Entertainment Center Building - S. A. Qodirova1 , R. I. Allimdjanov2 , L. Sh. Raximov3 , R. X. Qurbonov4

Space Requirement

Space	Area (m²)	ppsqm	Capacity	Activity Description
SAD Giftshop	100	2	50	Sells crafts, souvenirs, and cultural items.
Sarolangun Giftshop	100	2	50	Sells crafts, souvenirs, and cultural items.
Multipurpose Room	200	2	100	Flexible room for workshops, meetings, training, or events.
Toilets	50	2	25	Public restroom with stalls and basic facilities.
General Open Kitchen	200	4	50	Demonstration or communal kitchen; more room needed per user.
SAD Gallery	250	2	125	Cultural exhibition space for displays and visitor flow.
Sarolangun Gallery	250	2	125	Cultural exhibition space for displays and visitor flow.
Culinary Area	200	2	100	Dining or food-serving space for visitors.
Transit/Resting Area (SAD)	300	2	150	Shaded lounge area for the SAD community to rest.
SAD Tasting Bar	150	2	75	Informal tasting counter for SAD traditional foods.
Balai SAD	300	1.5	200	Central communal hall for gatherings and rituals.
SAD Bedrooms & Storage	200	4	16-20	Sleeping quarters and storage for SAD guests.
Performance Stage	~150	1.5	~200 audience + 10 performers	Cultural performance zone and ceremonial area.
Water Canal	~100	N/A	N/A	Aesthetic and ceremonial feature; no direct occupancy.
Parking Area	~400	~15 m²/car	+25 Cars	Vehicle accommodation for visitors and staff.

Precedence



Figure 6.3
Source: Archdaily.com

Rohingya Cultural Memory Centre / Rizvi Hassan

Rohingya Cultural Memory Centre tries to fight back for the lost identity of her community. And to fight for mental well-being through all the creative ways possible. To hold on to the good practices, and not the evil ones that today's world is filled with. The building process itself tried to make sure of that from the beginning. To create stories and care that everyone can hold on to. It doesn't try to create certainty, but the strength of being in love again after the worst nightmares. The Rohingya community has gone through changes & unsettlement throughout their lives. The current situation, being in the largest refugee camps, has added a bit more uncertainty to their lifestyle, as it has influenced their culture & values. It is the ongoing events that will shape what they have.

Despite the unsettlement, they have many stories, knowledge, and wisdom that creates positivity and care. 'Rohingya Cultural Memory Centre' tries to collect, preserve, and spread those knowledge & stories, to create goodwill among displaced communities even in the most unsettled situations. Rohingya artisans and community members came forward with their indigenous knowledge, techniques, ways of life, and stories that helped visualize an appropriate approach for designing the space. Nipa palm leaf (om pata/gol pata) pallets for roofing, various bamboo weaving techniques, traditional doors-windows-household patterns, and all other information resulted in a continuous process.

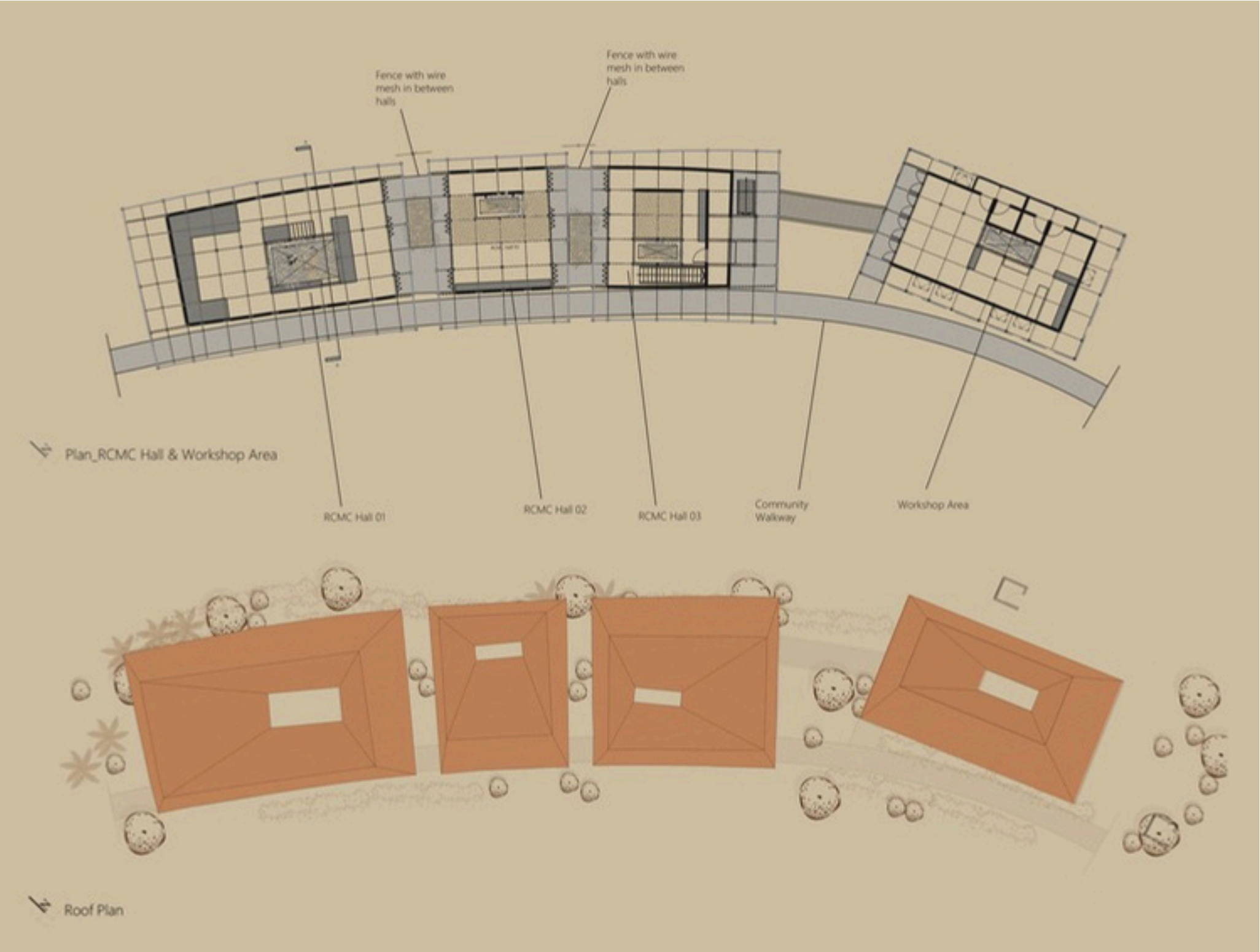


Figure 6.4
Source: Archdaily.com

The elderly artisans who had the expertise for years **taught the young generations the techniques** that they used to have. While the young Rohingya souls explored new possibilities. The elements that composed the space were the outcome of various design sessions and hands-on workshops. For example, artisans were asked to reflect on their favorite memory/story by designing a small window. Own houses, fishing, elephants, birds, paddy fields, and all other memories were reflected and now stand together in the center reflecting a sense of memory and togetherness. Since this community has vast skills in natural materials, the materials were selected with caution to have familiar techniques during the construction. To achieve the target of inclusiveness and a joyful event, these natural materials created the scope to craft the building from scratch. Freedom of thinking and discussion was encouraged during the construction process to ensure mental well-being.

Gardening together worked as a **key connecting tool**. Various plants were listed through discussions that serve various purposes. And these plants were collected and planted in four different courts within the structures. For the Household/kitchen garden, Kolkoitta Bor fata', Horo fata', Vaat fata/foni fata', Dhanya morich ,Dhei haak, Tara Gachh (lemon tree), Jaillya/kodu etc. were selected. For the waterways, Kolmi haak , Water lily. Fena (Kochuri pana, topa pana, khudi pana)etc. were suggested. And for the healing garden, Gorur roun, Asila/achila gachh, Boraduwa, Arbwa lota, Shushulil lota, Jermoni gachh, Bashuk fata', Hani fata, Halamanik/halahuna etc. were listed as plants with medicinal benefits.

The four **roofs are designed to catch and utilize rainwater** if needed. They also create four courts inside that work as the source of light for the display. These courts also offer a serene ambiance within, that keeps the camp life outside. The strong bamboo screen that creates the hall is perforated, to have the breathability of the space. It also ensures security but allows visible connection from outside. The planning of the center ensured enough perforations in-between and within the halls, for rainwater to be absorbed by the hill soil. That will help the groundwater to be recharged continuously. The making of RCMC has been an event collaborating materials, efforts, and memories. Just to have a beautiful place to remember past and present. When there is a place like this, even in this temporary settlement, to practice the good, to learn from each other, the right and wrong, it is a blessing for all of us, to get to be engaged here.



Figure 6.5
Source: Archdaily.com

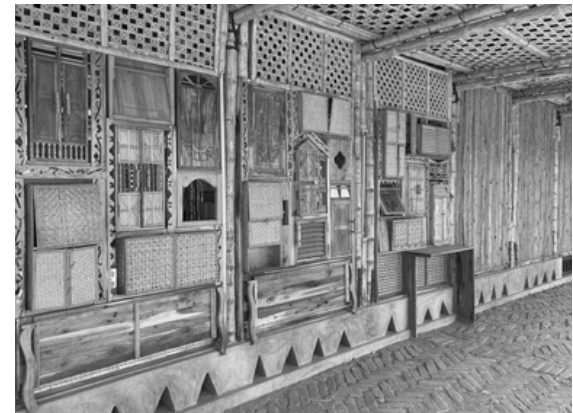


Figure 6.6
Source: Archdaily.com



Figure 6.7
Source: Archdaily.com



Figure 6.8
Source: Archdaily.com



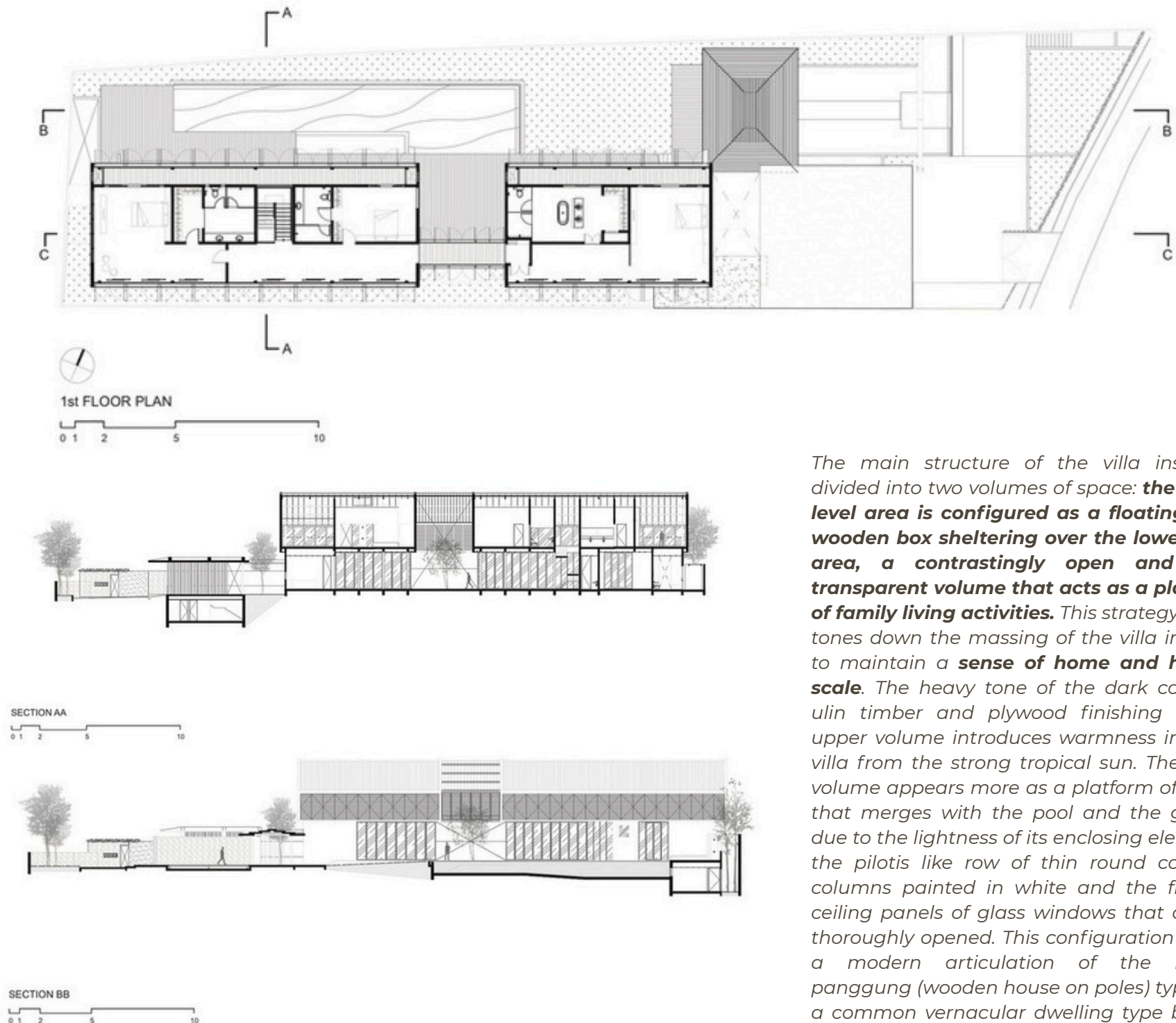
Figure 6.9
Source: Archdaily.com



DRA House in Bali / D-Associates

Rumah Panggung

Boutique resort and villa design developments on the island of Bali are well-known for their extravagant attempts to stage a lush tropical getaway embellished with reproductions of craftsmanship associated with the exotic 'Balinese' **atmosphere**. Against this backdrop, D-Associates' pursue of a humble sense of home away from home in Bali is a rare undertaking. The brief is simple, to design a villa for an extended Indonesian family in Sanur, one of the most iconic Southern Balinese settlements and the island's most established tourist destinations.



The main structure of the villa inside is divided into two volumes of space: **the upper level area is configured as a floating dark wooden box sheltering over the lower level area, a contrastingly open and light transparent volume that acts as a platform of family living activities**. This strategy again tones down the massing of the villa in order to maintain a **sense of home and human scale**. The heavy tone of the dark coloured ulin timber and plywood finishing of the upper volume introduces warmth into the villa from the strong tropical sun. The lower volume appears more as a platform of space that merges with the pool and the garden due to the lightness of its enclosing elements: the pilotis like row of thin round concrete columns painted in white and the floor to ceiling panels of glass windows that can be thoroughly opened. This configuration is also a modern articulation of the rumah panggung (wooden house on poles) typology, a common vernacular dwelling type built in tropical region in Southeast Asia.

Figure 7.0
Source: Archdaily.com

Bajau Laut Tribe (Philippines)



The thesis "Samahan: Preservation and Upliftment of the South Asian Sea Nomadic Community" by Isha Torne explores innovative architectural solutions aimed at supporting the Bajau Laut community, a sea nomadic group in the Philippines. This project addresses the unique challenges faced by the Bajau Laut, who traditionally live on the water and rely on marine resources for their livelihood.

Objectives and Design Approach

The primary objectives of the thesis are:

1. **Preservation of Culture:** To create structures that respect and enhance the cultural identity of the Bajau Laut while providing necessary amenities.
2. **Sustainability:** To design floating and amphibious structures that are environmentally sustainable and adaptable to changing sea levels due to climate change.
3. **Community Upliftment:** To improve living conditions through facilities that cater to education, healthcare, and community



Samahan: Preservation and Upliftment of the South Asian Sea Nomadic Community | Bachelors Design Thesis | Archidiaries.com

- Project Name: Samahan: Preservation and Upliftment of the South Asian Sea Nomadic Community
- Student Name: Isha Torne
- Year: 2023
- Discipline: Architecture
- Level: Bachelors Design Thesis
- Institute: [Indian Education Society's College of Architecture](#)
- University: [University of Mumbai](#)
- Location: Mumbai
- Country: India

Design Features

The proposed design includes:

- **Mobile Floating Structures:** These structures can be easily relocated and tethered based on specific needs, such as schooling or healthcare services.
- **Multi-Functional Spaces:** The design incorporates areas for educational activities, healthcare services, community gatherings, and drying seaweed, which is a significant economic resource for the community.
- **Water Resource Management:** The project emphasizes the importance of water as a vital resource, proposing systems for rainwater harvesting and waste management to ensure sustainability.

Contextual Relevance

The thesis situates itself within the broader context of climate change, which poses significant threats to coastal communities like the Bajau Laut. By providing adaptable living spaces that respond to environmental challenges, the project aims to foster resilience within the community.

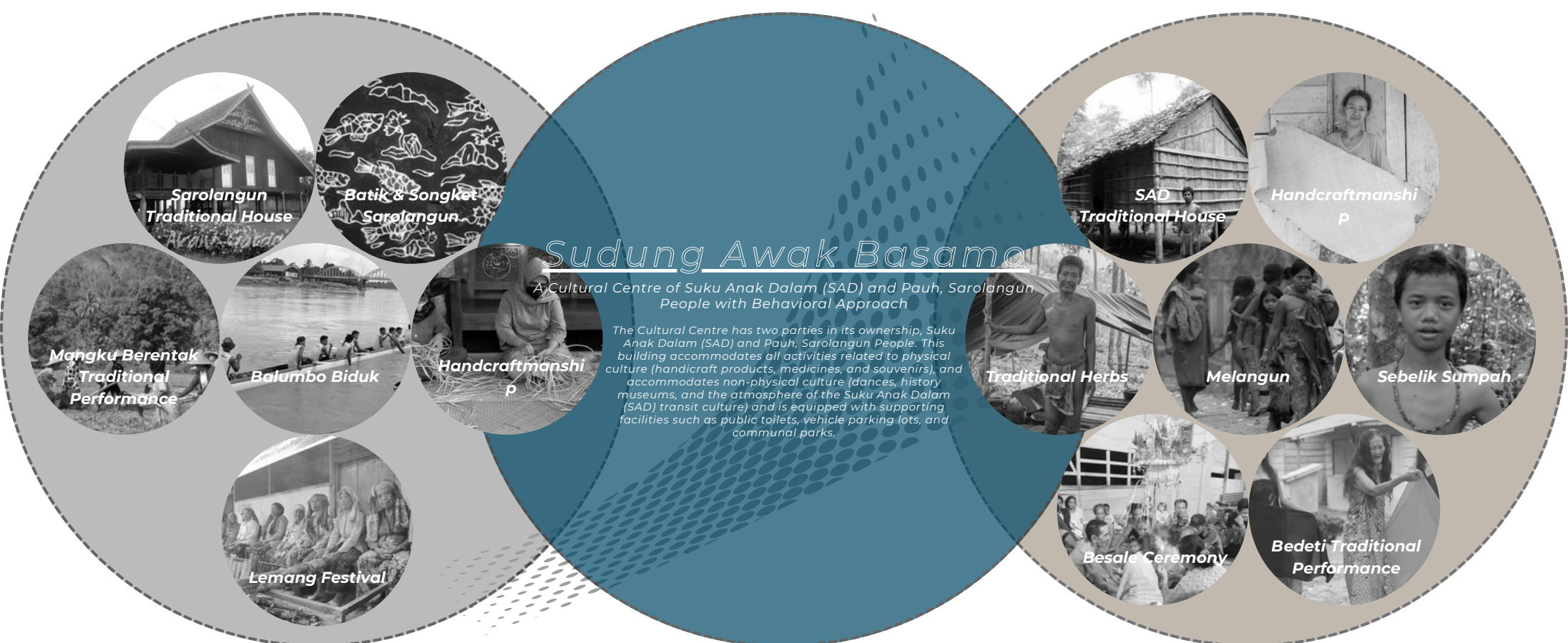
Isha Torne's thesis presents a thoughtful exploration of how **architecture can play a crucial role in preserving the heritage and improving the quality of life for sea nomadic communities.** Through innovative design solutions that are culturally sensitive and environmentally sustainable, the project seeks to empower the Bajau Laut community while addressing contemporary challenges they face.



Design Analysis

Chapter

4



Sudung Awak Basamo

A Cultural Centre of Suku Anak Dalam (SAD) and Pauh, Sarolangun People with Behavioral Approach

The Cultural Centre has two parties in its ownership, Suku Anak Dalam (SAD) and Pauh, Sarolangun People. This building accommodates all activities related to physical culture (handcraft products, medicines, and souvenirs), and accommodates non-physical culture (dances, history museums, and the atmosphere of the Suku Anak Dalam (SAD) transit culture) and is equipped with supporting facilities such as public toilets, vehicle parking lots, and communal parks.



Sarolangun
Traditional House



Batik & Songket
Sarolangun



Mangku Berentak
Traditional
Performance



Balumbo Biduk



Handcraftmanshi
p



Lemang Festival



SAD
Traditional House



Handcraftmanshi
p



Traditional Herbs



Melangun



Sebelik Sumpah



Besale Ceremony



Bedeti Traditional
Performance

Survey Result



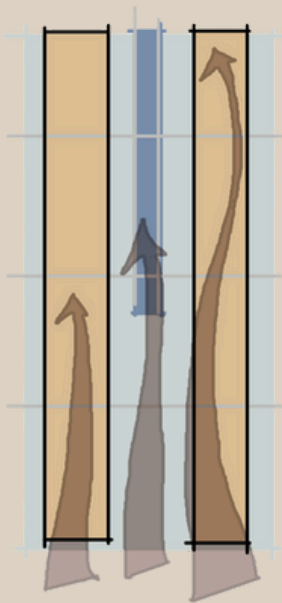
Figure 7.4
Source: Author



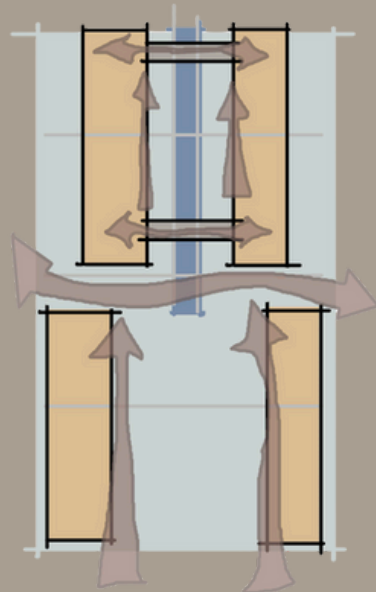
Figure 7.5
Source: Author



Figure 7.6
Source: Author



On the left side of the land, there is a notable gathering place where the **Suku Anak Dalam (SAD)** end their ethics walking before entering Sarolangun community.

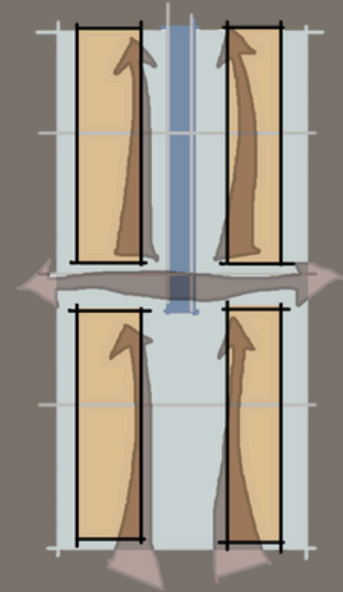


Shared Space for Indirect Interaction

The site allows indirect interaction between Suku Anak Dalam (SAD) and the people of Sarolangun.

Creates Familiarity and Mutual Recognition

This shared use of space builds a sense of familiarity and recognition between the two communities.



The right side of the land serves as the bustling heart of community life in Sarolangun, especially in Pauh.

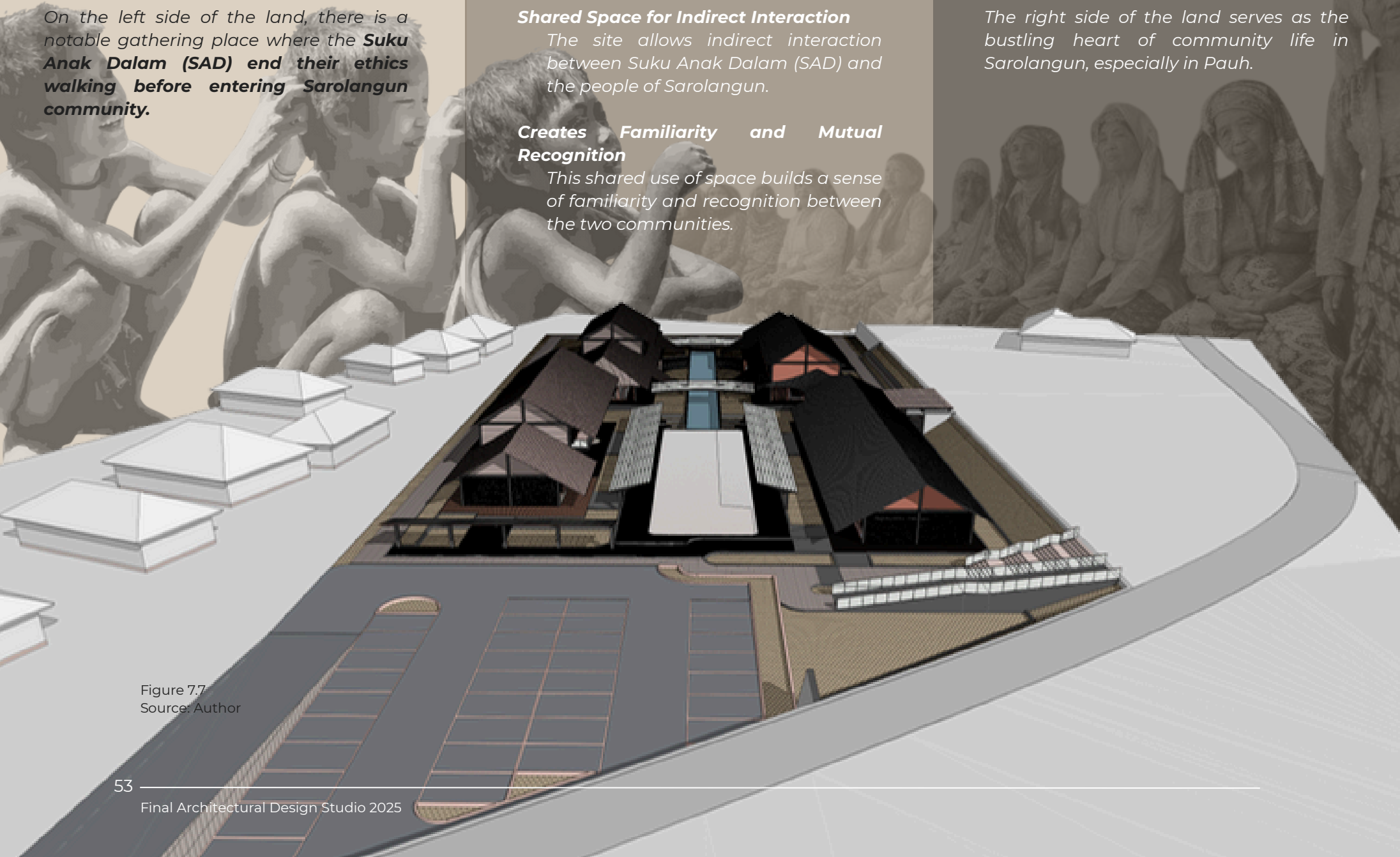
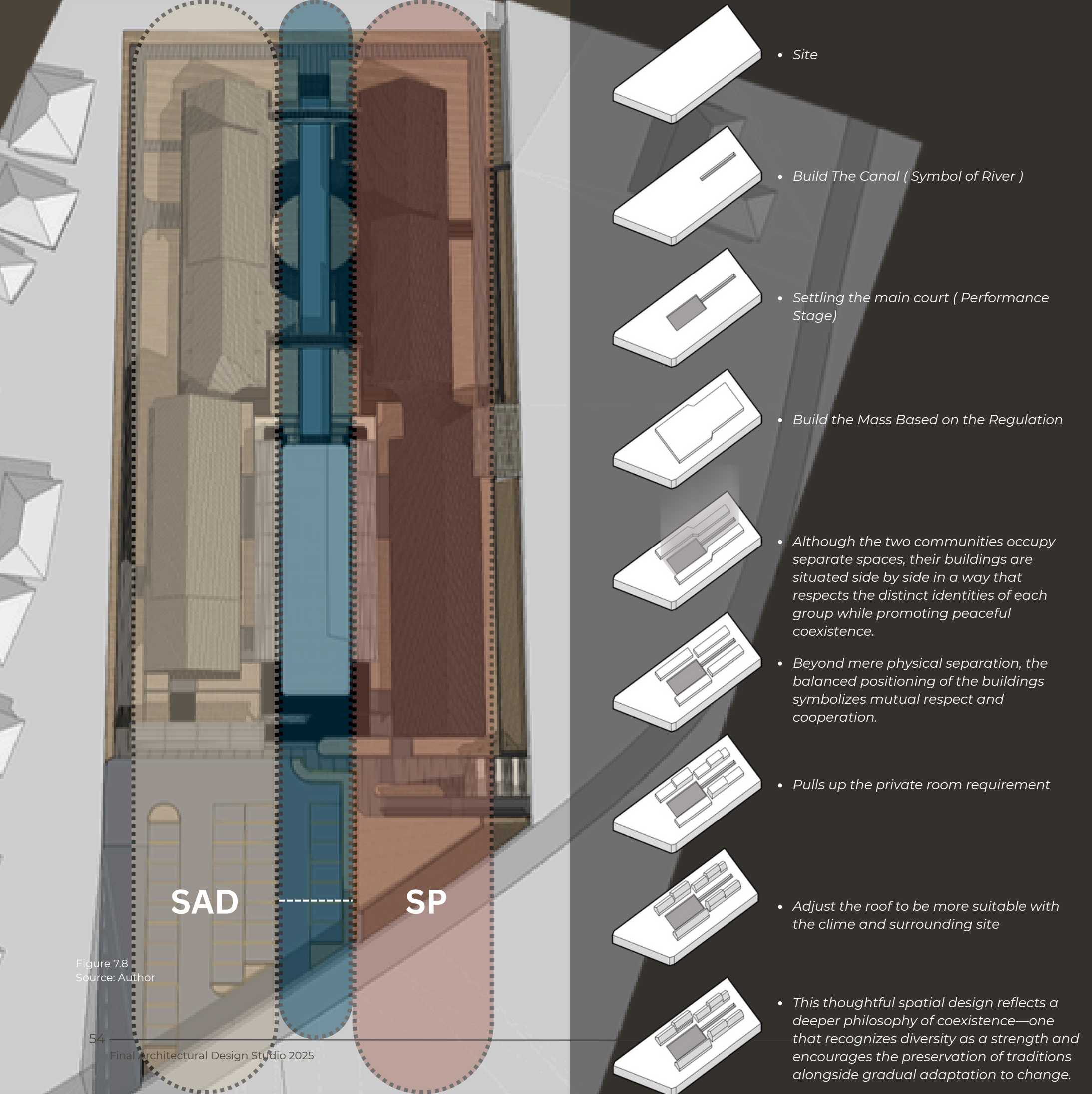


Figure 7.7
Source: Author



• Site

• Build The Canal (Symbol of River)

• Settling the main court (Performance Stage)

• Build the Mass Based on the Regulation

• Although the two communities occupy separate spaces, their buildings are situated side by side in a way that respects the distinct identities of each group while promoting peaceful coexistence.

• Beyond mere physical separation, the balanced positioning of the buildings symbolizes mutual respect and cooperation.

• Pulls up the private room requirement

• Adjust the roof to be more suitable with the clime and surrounding site

• This thoughtful spatial design reflects a deeper philosophy of coexistence—one that recognizes diversity as a strength and encourages the preservation of traditions alongside gradual adaptation to change.

Figure 7.8
Source: Author

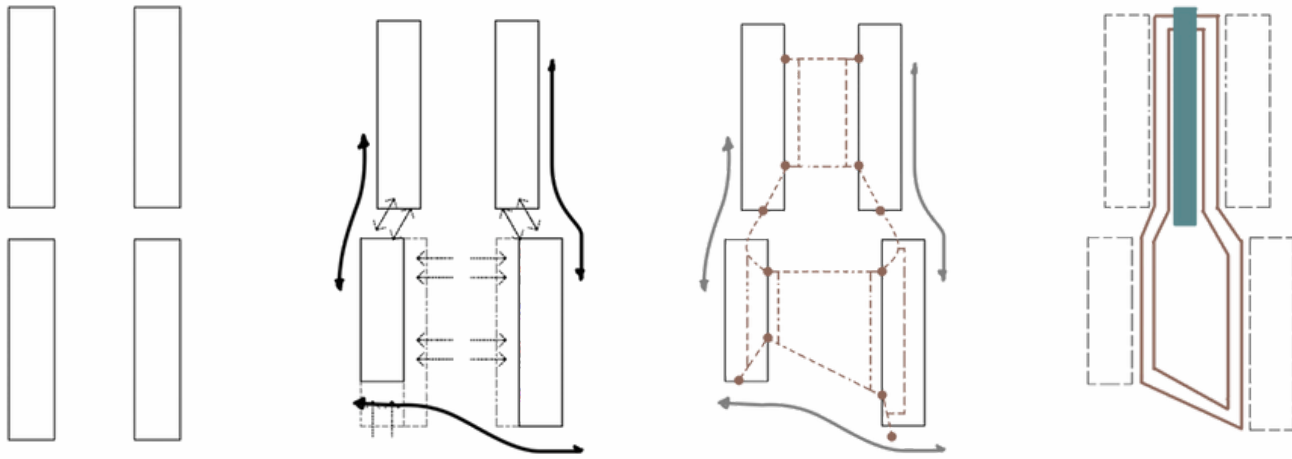
- The shape of the roof and the overall architectural design of the Sudung Awak Basamo building blend seamlessly with the traditional structures, creating a cohesive and harmonious culture.

- The welcoming façade and home-like atmosphere promote warmth and inclusivity, inviting visitors and locals to gather and connect.

- The pitched roof and traditional elements reflect the local vernacular style, respecting the cultural and environmental context of the area.

- The use of familiar materials and colors enhances unity, making the building feel integrated and inviting.

Figure 7.9
Source: Author

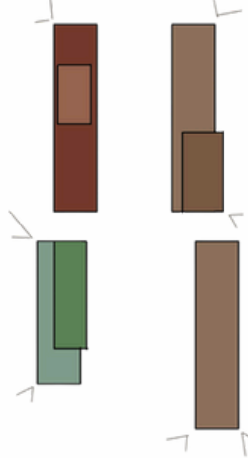
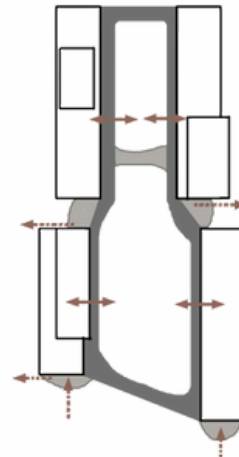
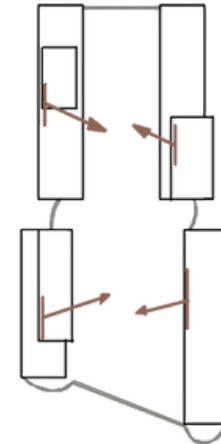
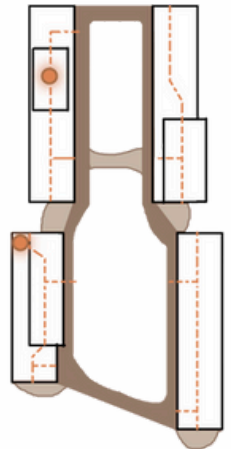


4 BUILDINGS
Buildings are converted into four building volumes

FACADE LINES
The volumes are adjusted to harmonized to the site and surroundings

FLows ARRIVAL
The volumes are alligned to create clear entrances and connections

PERFORMANCES STAGE
The volumes are opened out to create clean view and the stage is added



2 USERS
Each with parties identity and harmonized environment

INSIDE OUT
The Cultural Centre buildings open up towards the outside area and shared environment inside

SYNERGIES
All buildings are interconnected via performance stage and canals and bridges

ZONES
Different acces spaces are created along the buildings

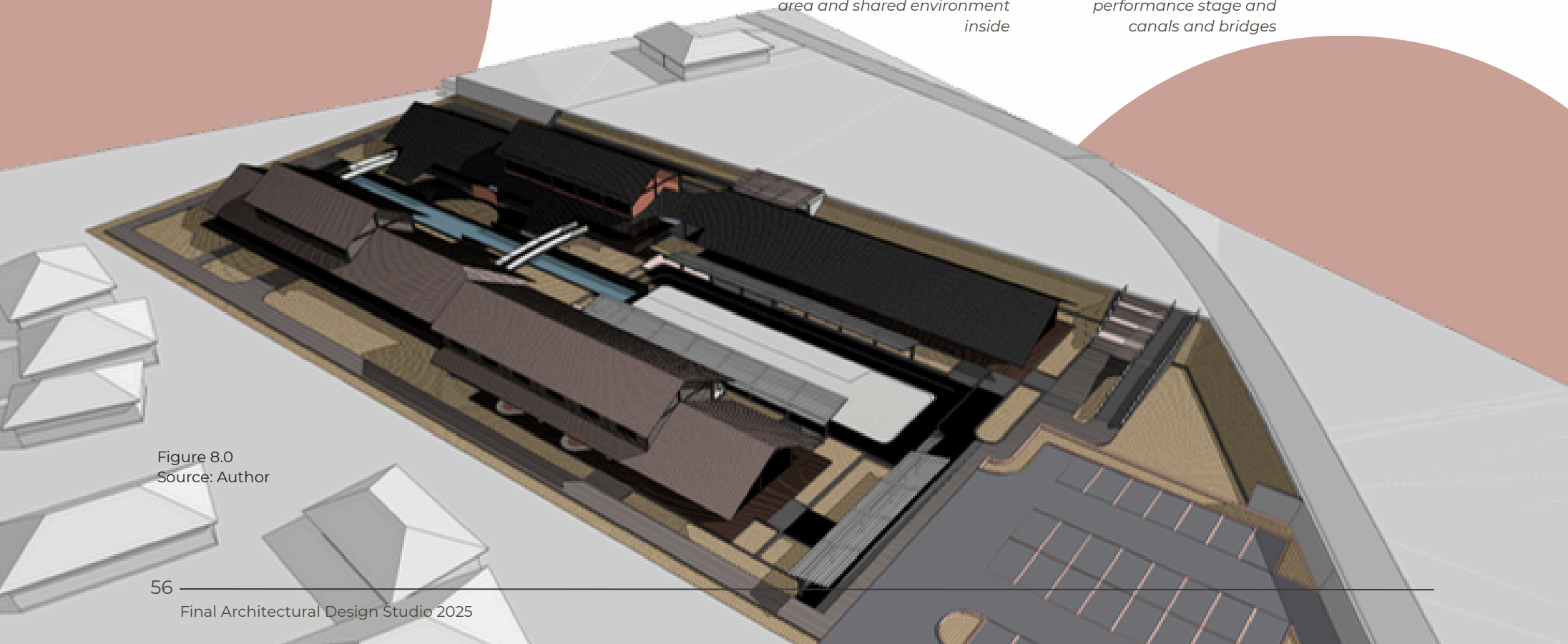
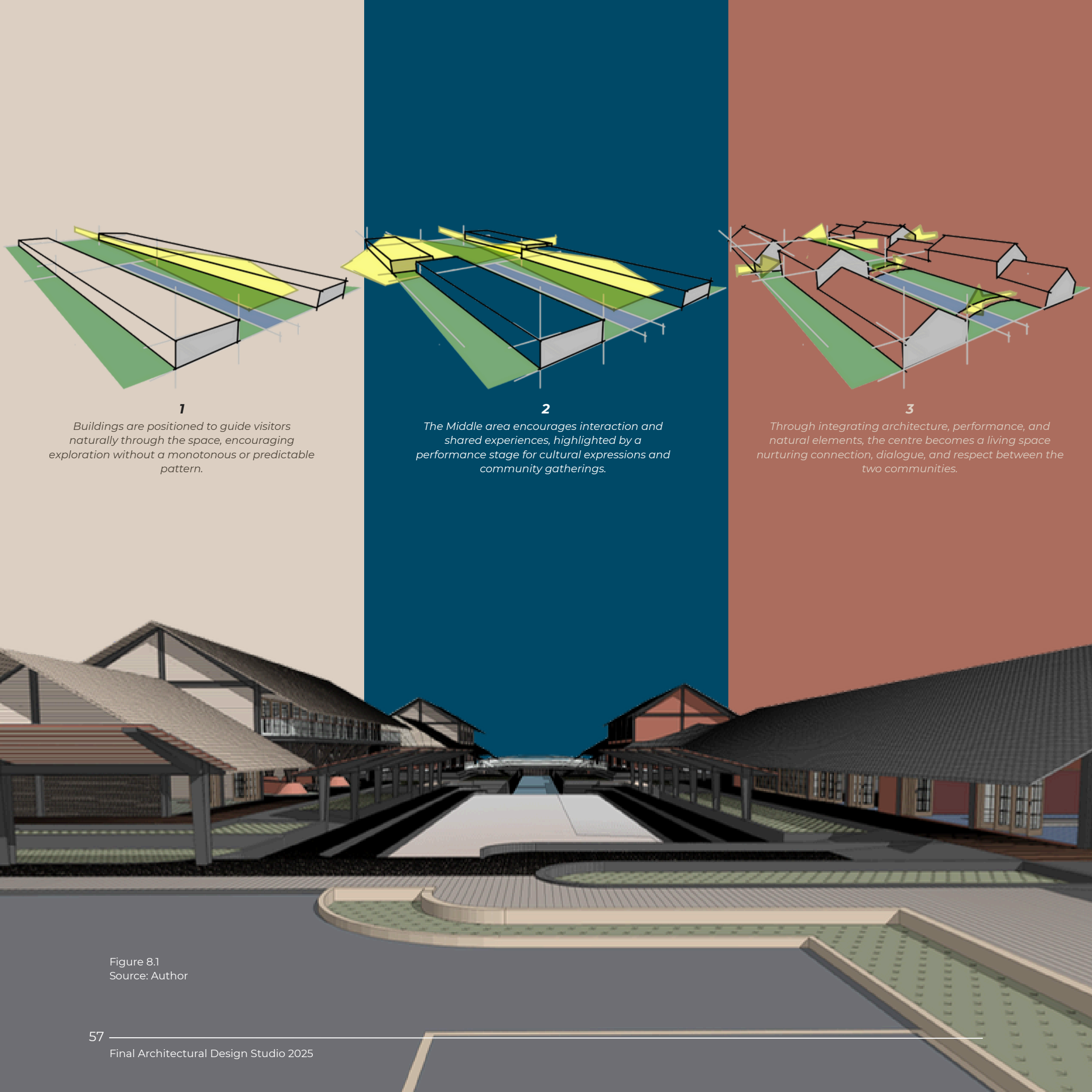


Figure 8.0
Source: Author



1

Buildings are positioned to guide visitors naturally through the space, encouraging exploration without a monotonous or predictable pattern.

2

The Middle area encourages interaction and shared experiences, highlighted by a performance stage for cultural expressions and community gatherings.

3

Through integrating architecture, performance, and natural elements, the centre becomes a living space nurturing connection, dialogue, and respect between the two communities.

Figure 8.1
Source: Author

- The spatial arrangement of the Suku Anak Dalam (SAD) building is designed to support the community's daily habits and cultural practices.
- The gift shop is positioned at the front to attract visitors and showcase the tribe's handcrafted goods, reflecting their cultural tradition.
- Adjacent to the gift shop is the transit area, facilitating smooth circulation for tribal children and visitors, allowing comfortable access and movement.
- This front arrangement harmonizes commerce and community flow, creating an inviting space that respects social dynamics and encourages engagement.
- The tribal hall is elevated to the second floor to provide privacy and a suitable environment for rituals and traditional events.
- The second floor also houses a gallery for cultural artifacts, a storage area, a public bar, and a bedroom for tribal children staying overnight.
- This design balances public accessibility with private, sacred functions, supporting shared cultural expression and protecting intimate tribal activities.
- The building integrates practical needs with respect for tradition thoughtfully.

SUKU ANAK

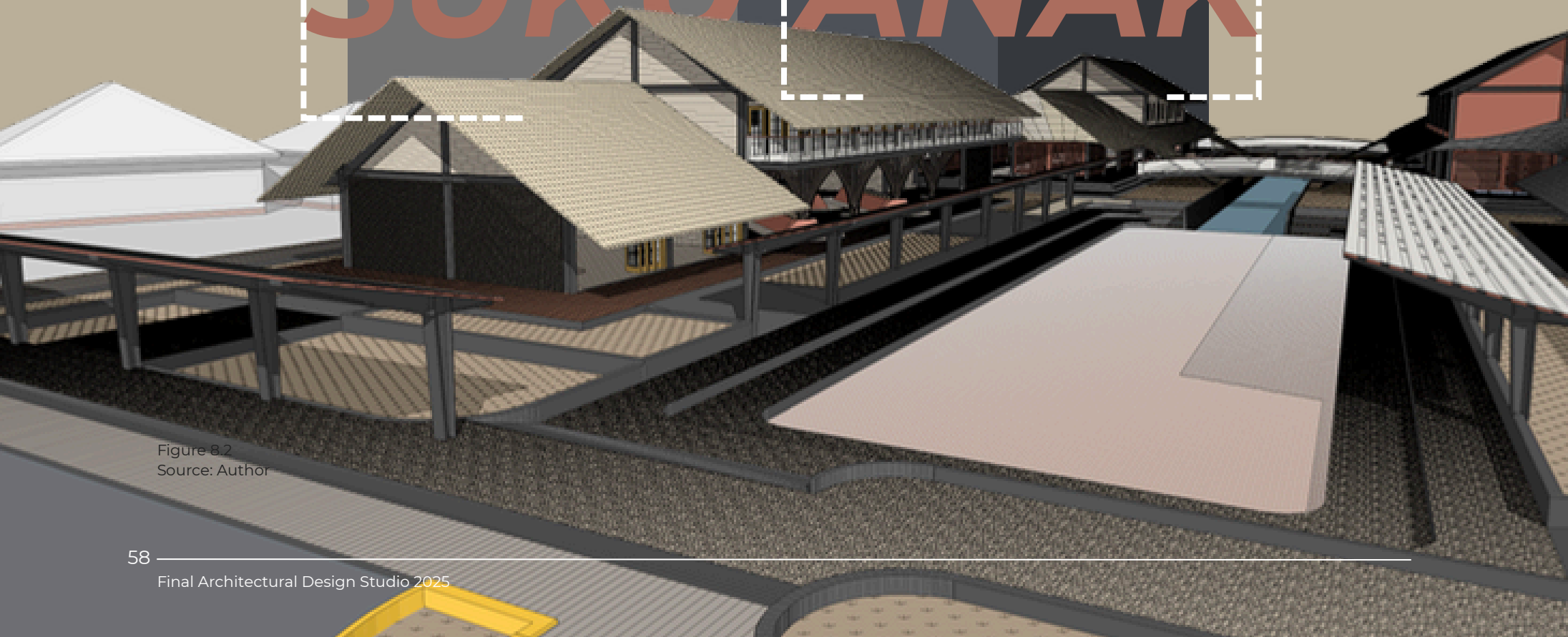


Figure 8.2
Source: Author

- The spatial arrangement of Sarolangun community buildings is thoughtfully designed to support daily habits and cultural expressions of the local people.
- At the front of the building, Sarolangun's distinctive batik and songket products are prominently displayed, celebrating the region's rich textile heritage.
- Next to the gift shop is a multifunctional space used for seminars and workshops on culture and crafts, enabling learning and creative exchange.
- Centrally located is a public kitchen where the community gathers to prepare traditional foods like lemang, reinforcing social bonds.
- Toward the rear, a gallery displays winners of the annual biduk (traditional boat) competition, symbolizing community pride and cultural identity.
- The gallery preserves memories of the event and fosters unity among locals.

- Nearby, cross-legged seating encourages communal dining and relaxation, featuring Sarolangun's unique culinary delights such as tempoyak curry, sambal cengeh, and traditional cakes.
- These spatial elements collectively create a harmonious environment supporting cultural preservation, community interaction, and celebration of Sarolangun's heritage.

SAROLANGUN

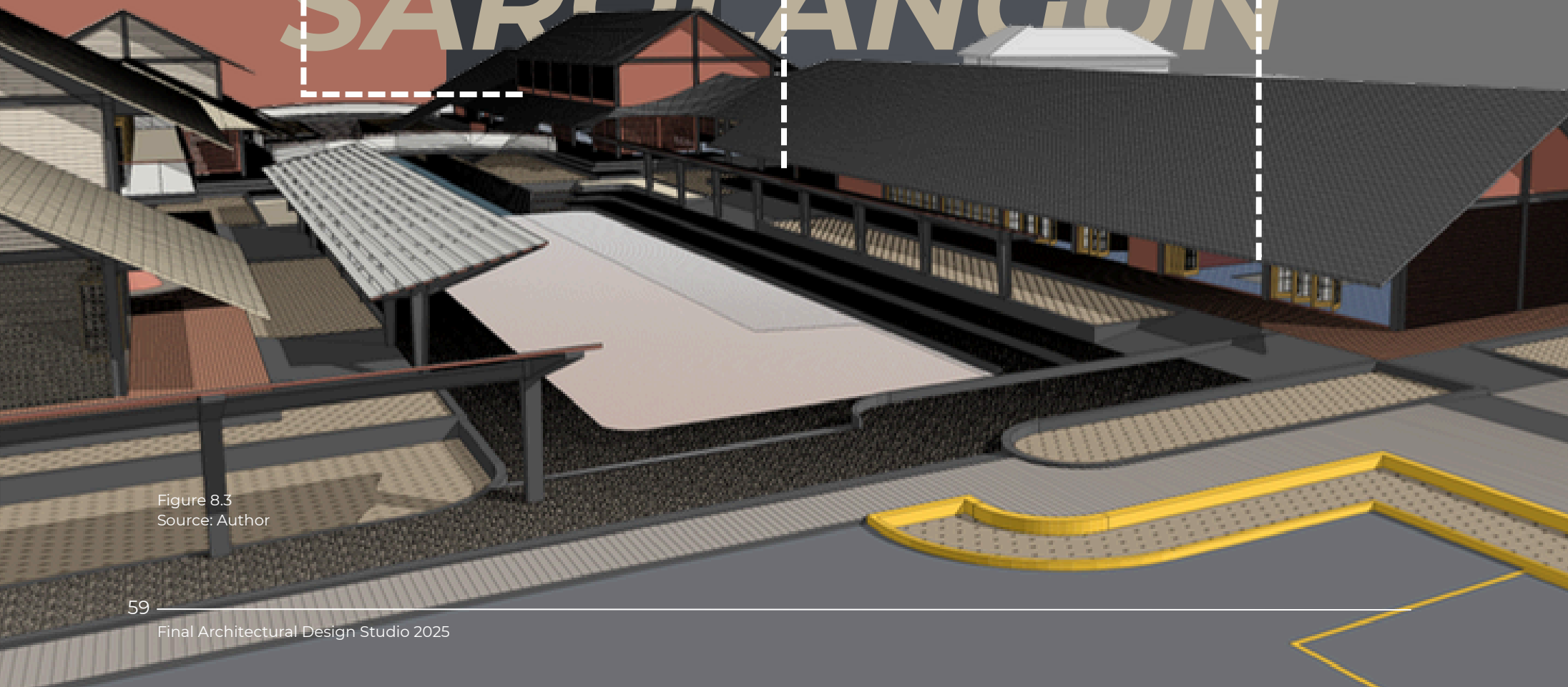


Figure 8.3
Source: Author

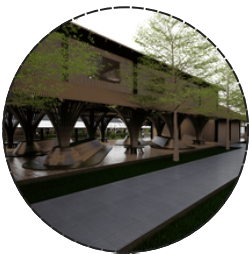


SAD 1

SAD 2

To create livable, comfortable environments that align with how people actually live and interact.

Tree-like Architectural form construct with wood material to create the familiar sense of the Nature



To enhance social harmony and psychological comfort within spaces.



The Pathway and elevated ground covered with the stairs and ramp to arrange easy access



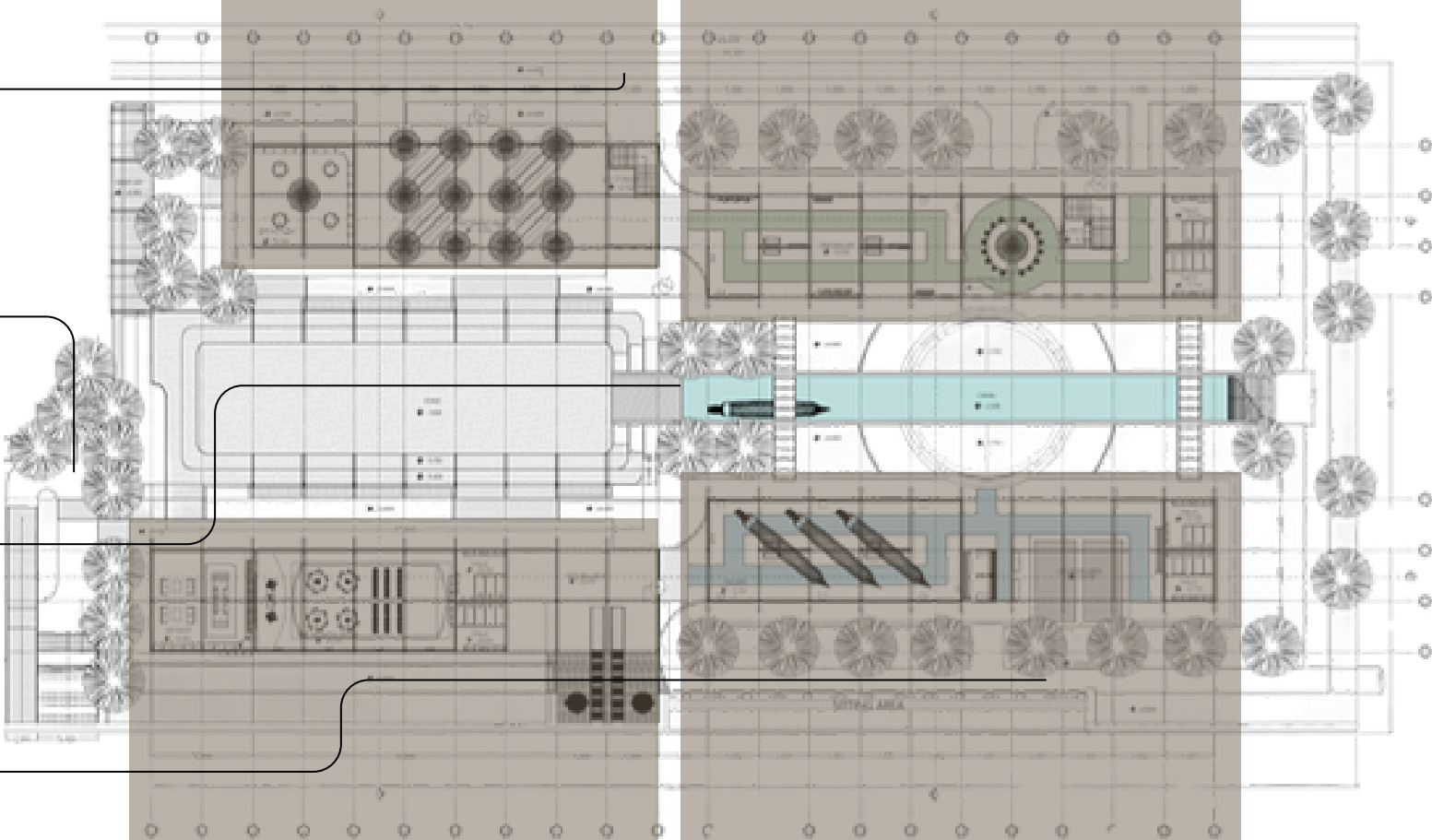
To improve overall quality of life by designing spaces that support healthy, functional, and enjoyable human experiences

Canal is the symbol of river that connect both parties and its functioned as water reservoir because lack of drainage



To reduce barriers in the built environment that restrict natural human behavior.

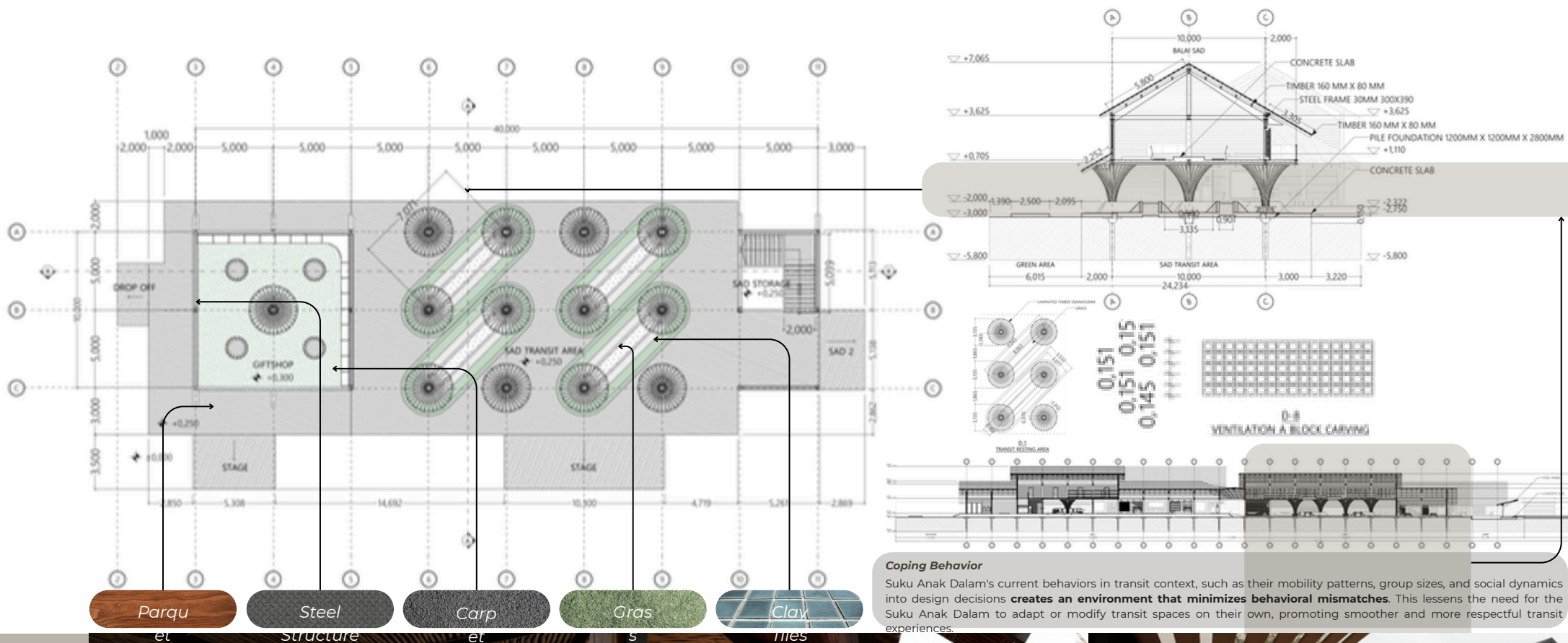
The Edge of the site completed with the vegetations and functional spaces instead of fences



SP 1

SP 2

SAD 1 Design Intention

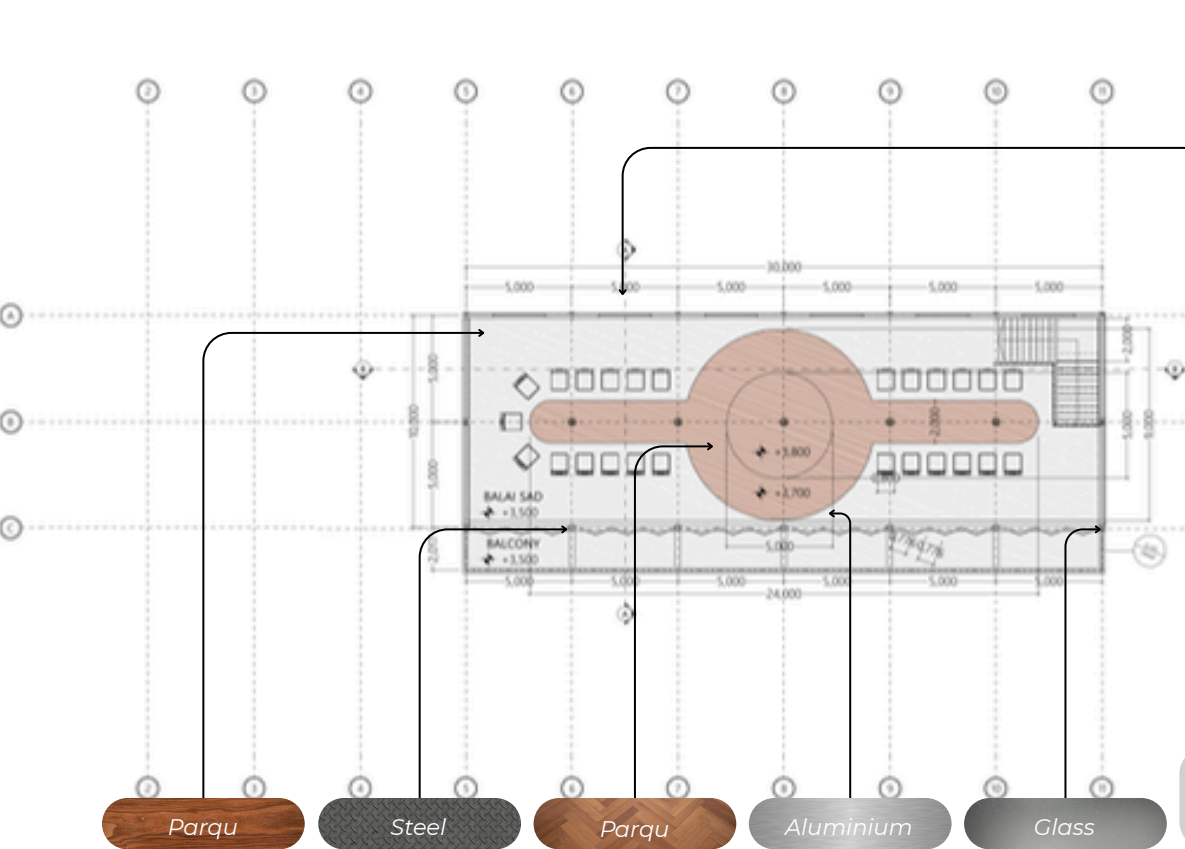
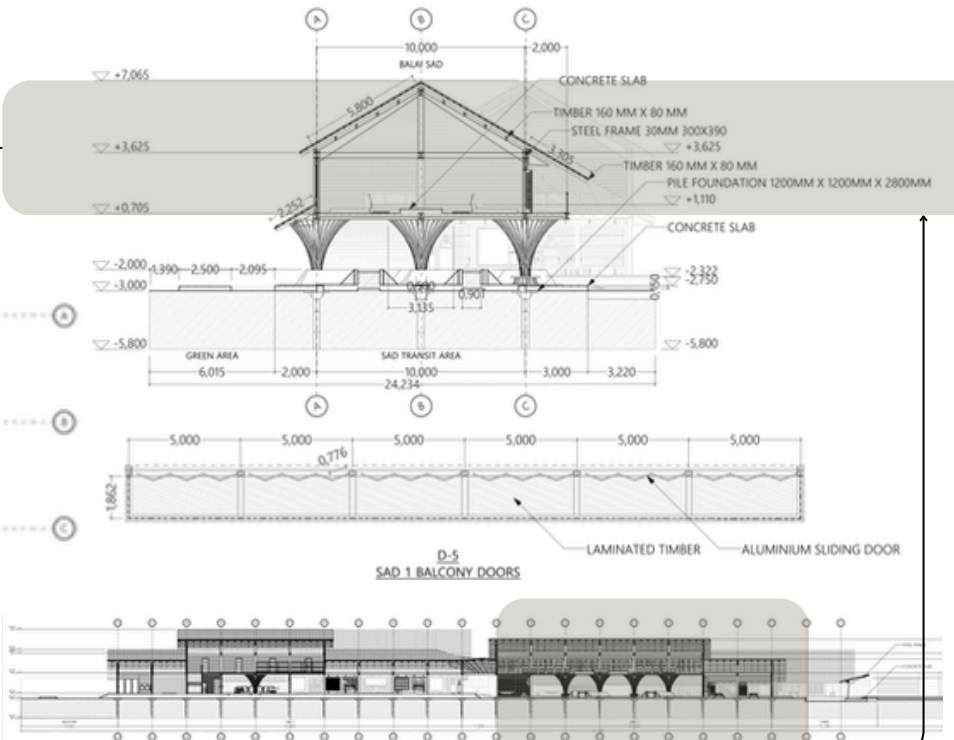


Coping Behavior
Suku Anak Dalam's current behaviors in transit context, such as their mobility patterns, group sizes, and social dynamics into design decisions **creates an environment that minimizes behavioral mismatches**. This lessens the need for the Suku Anak Dalam to adapt or modify transit spaces on their own, promoting smoother and more respectful transit experiences.

1st
Space
Floor

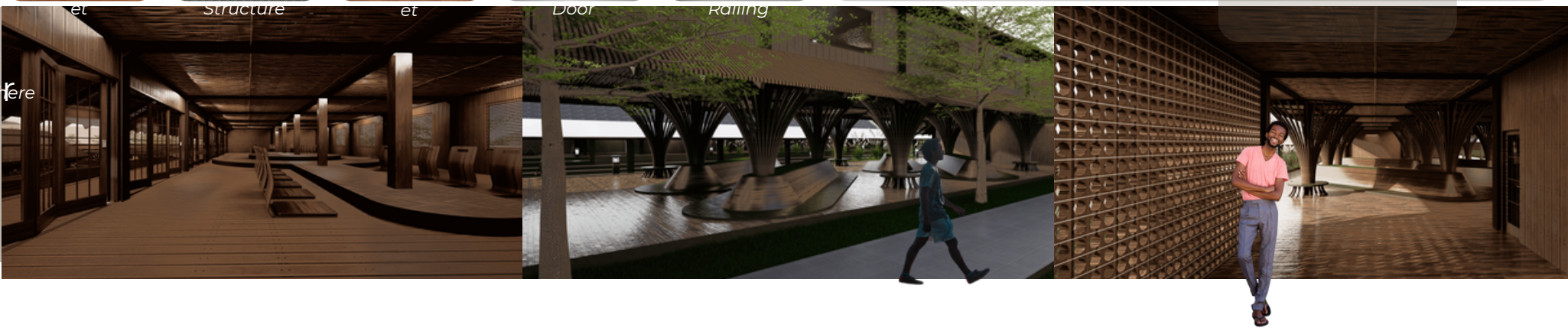


SAD 1 Design Intention

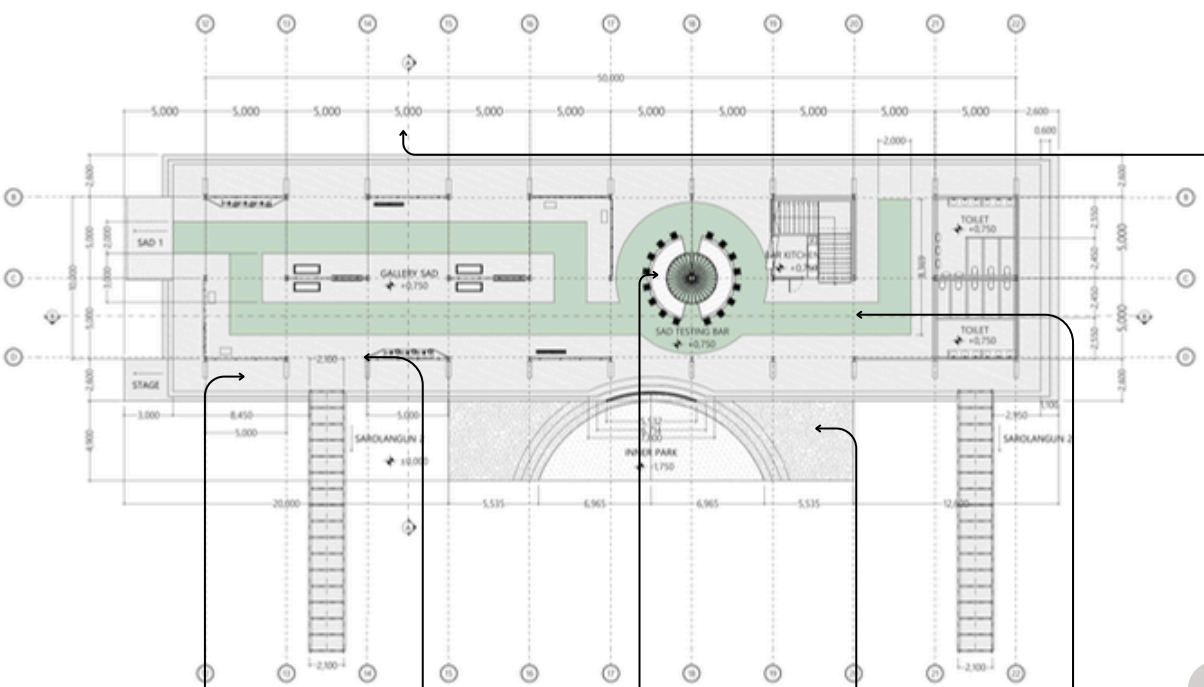
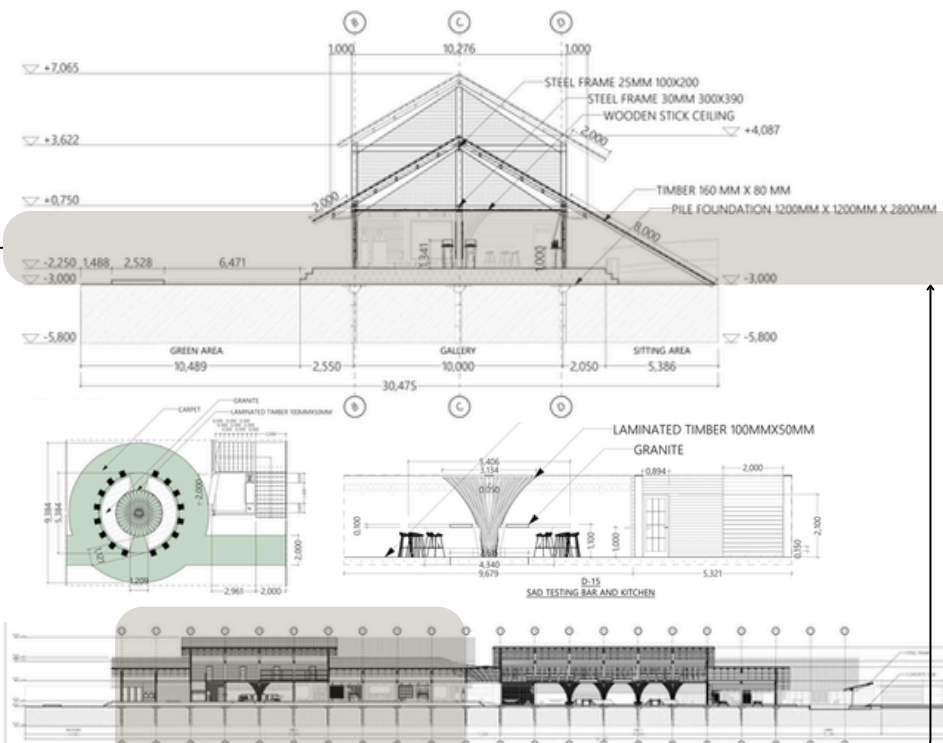


Social and Psychological Awareness
Balai Adat for the Suku Anak Dalam chiefs' formal meetings thoughtfully incorporate an **understanding of social structures, personal space, and psychological comfort by respecting traditional customs** and proxemic principles.

2nd
Space
Floor
Atmosphere



SAD 2 Design Intention

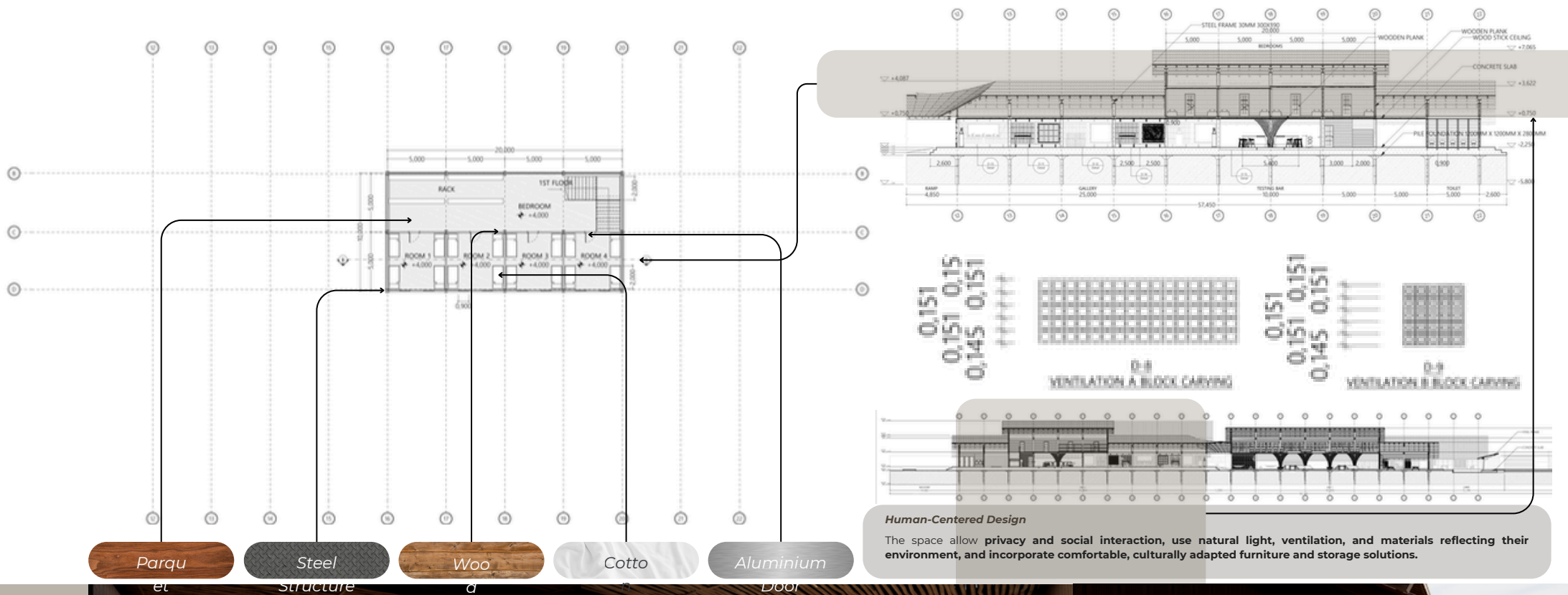
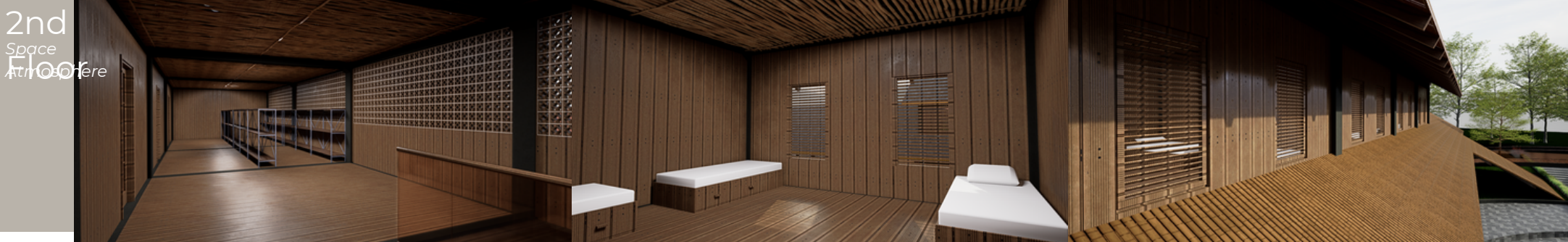


Behavior and Environment Interaction
By embedding SAD insights and interactive elements, the design **respects and showcases Suku Anak Dalam cultural values and behaviors, fostering meaningful social interaction, cultural immersion, and positive emotional experiences** that resonate with both visitors and the community.

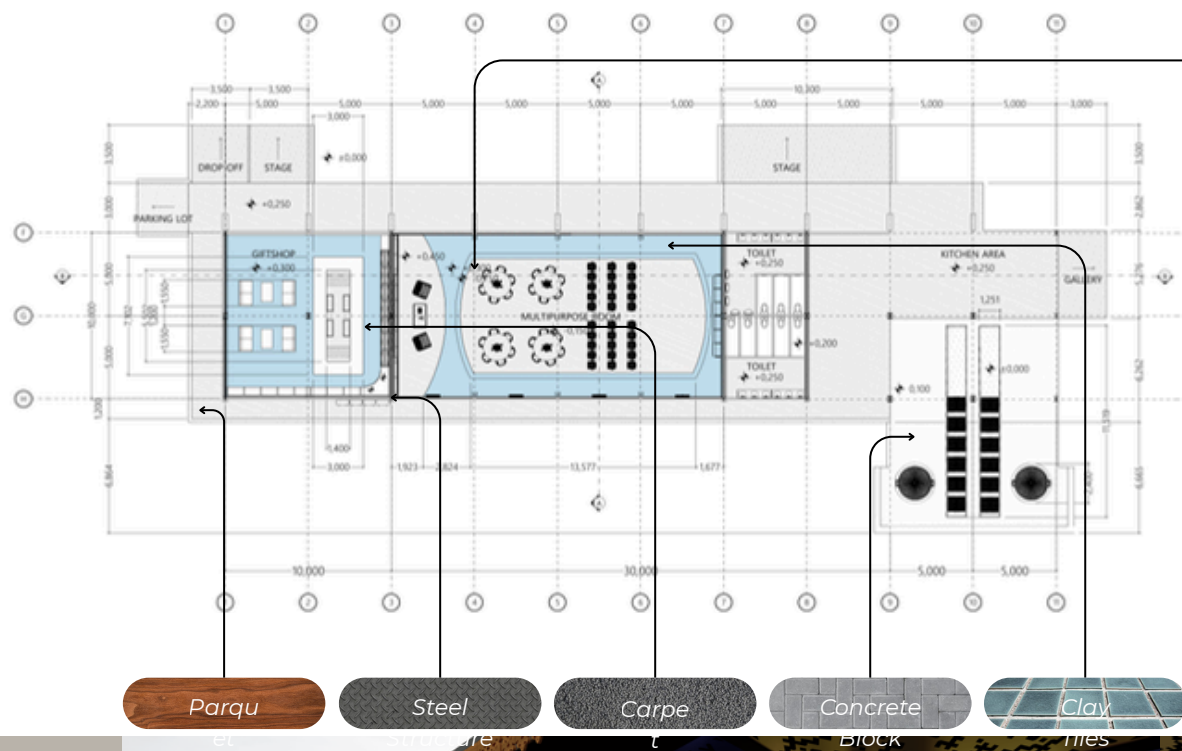
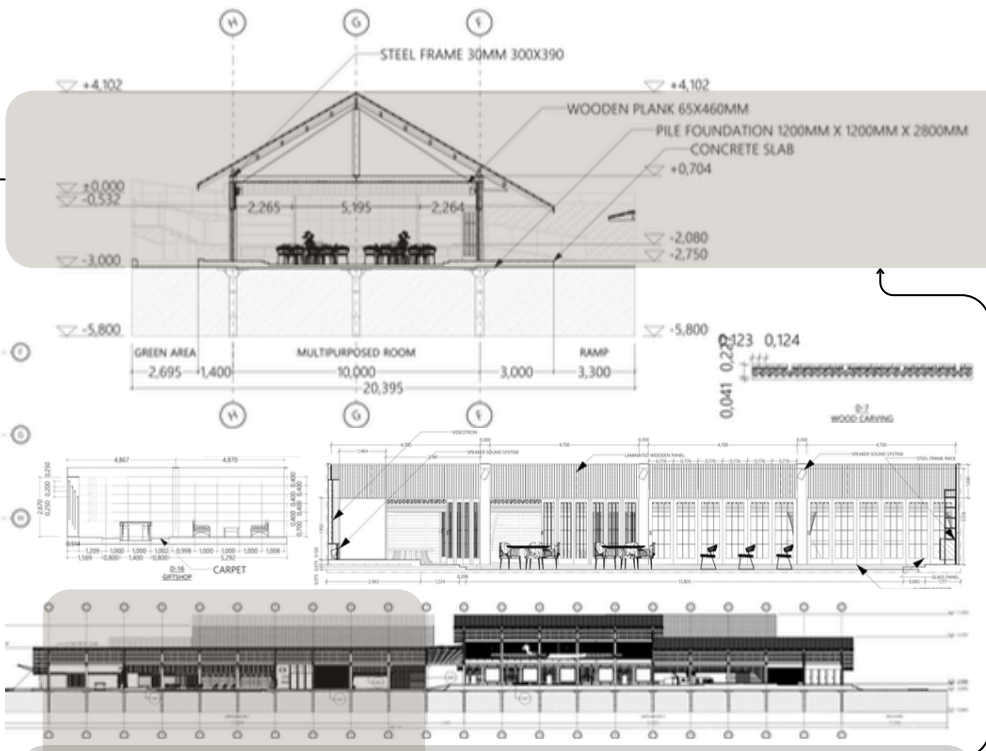
1st
Space
Floor



SAD 2 Design Intention



SP 1 Design Intention



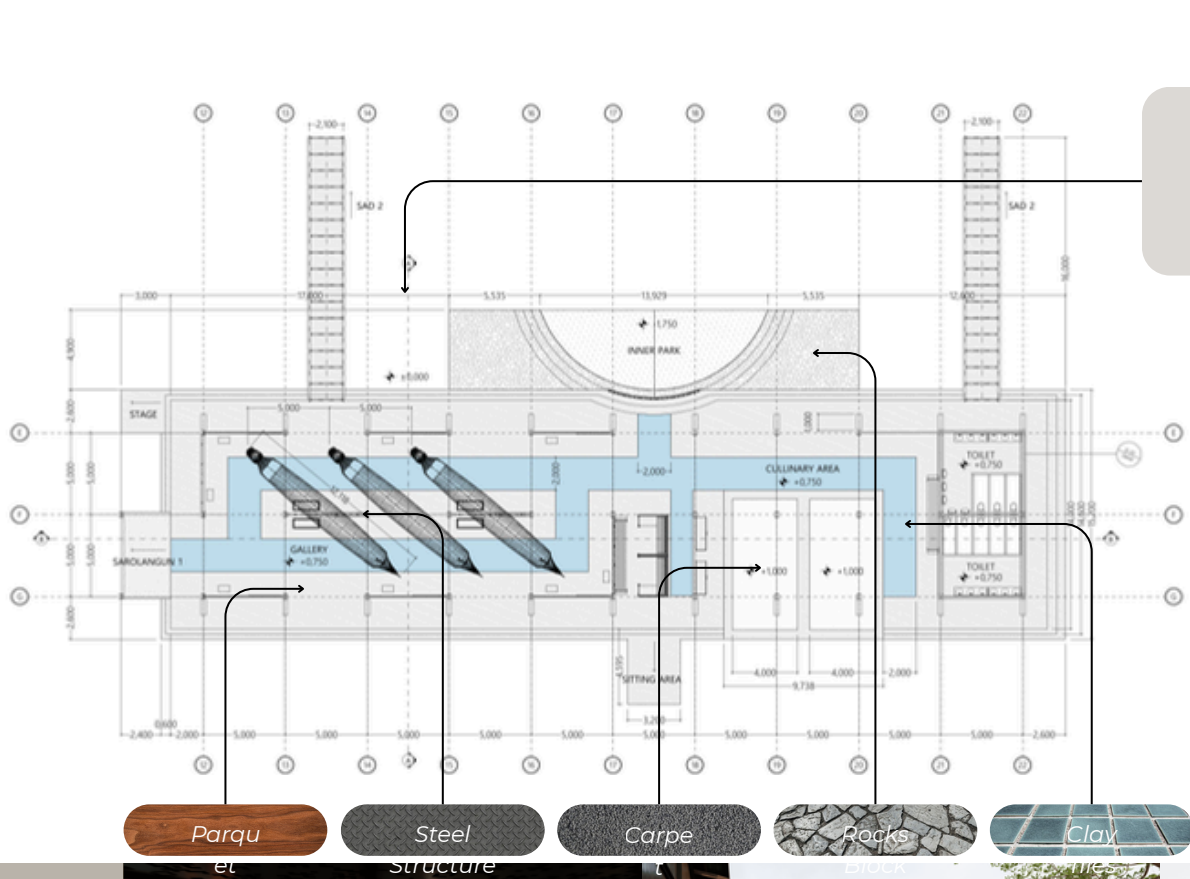
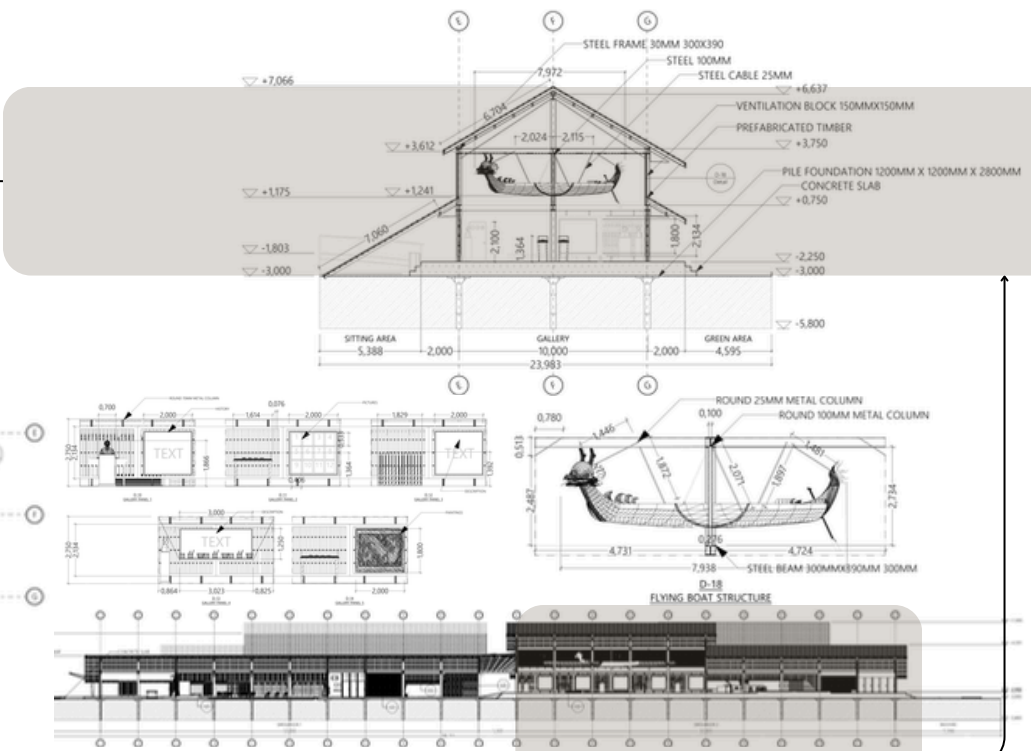
Behavior and Environment Interaction

Integrating behavioral insights and Sarolangun cultural context will **enhance social interaction, creativity, and comfort, making the physical environment a facilitator of meaningful experiences while supporting practical needs.** Spatial flexibility and natural elements are key to shaping positive human behavior in these community spaces.

1st Floor



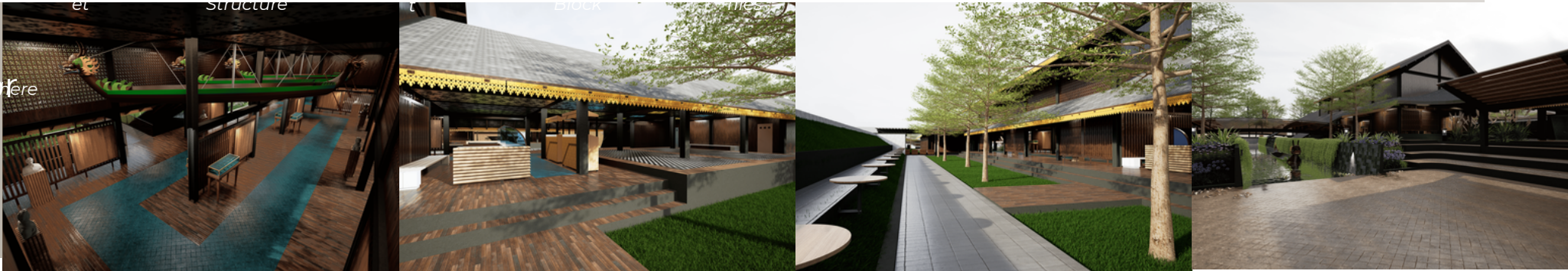
SP 2 Design Intention



Coping Behavior

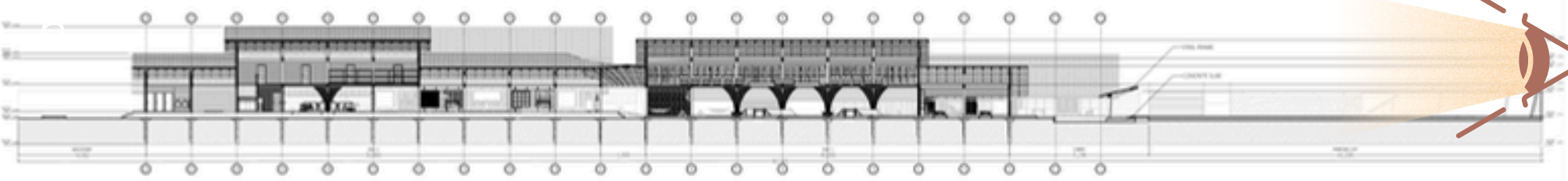
Emphasizes clear communication with users, adaptable layouts, and aesthetics **aligned with user behaviors and needs**, minimizing mismatches between the environment and its occupants while promoting well-being, social engagement, and cultural immersion.

1st
Space
Floor





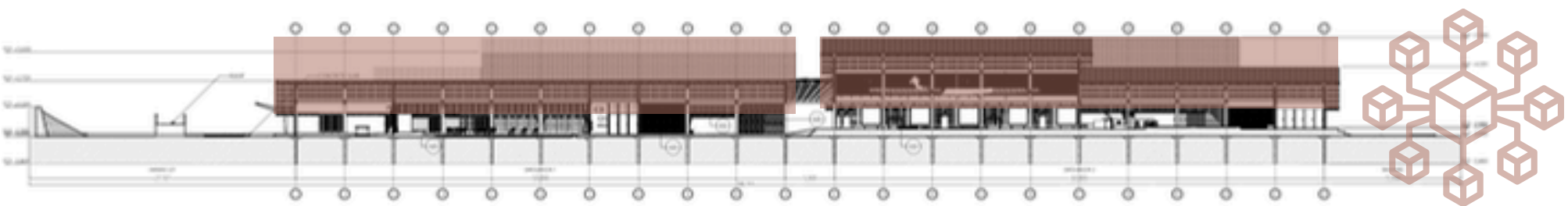
Nort



- **Presence and Significance** A cultural center should have a strong presence and convey a sense of significance within its context, often serving as a landmark and focal point for the community.
- **Welcoming and Inclusive Design** The building should feel welcoming and inclusive, with transparent and permeable ground-level spaces that invite visitors and reduce anxiety about entering a large public structure.



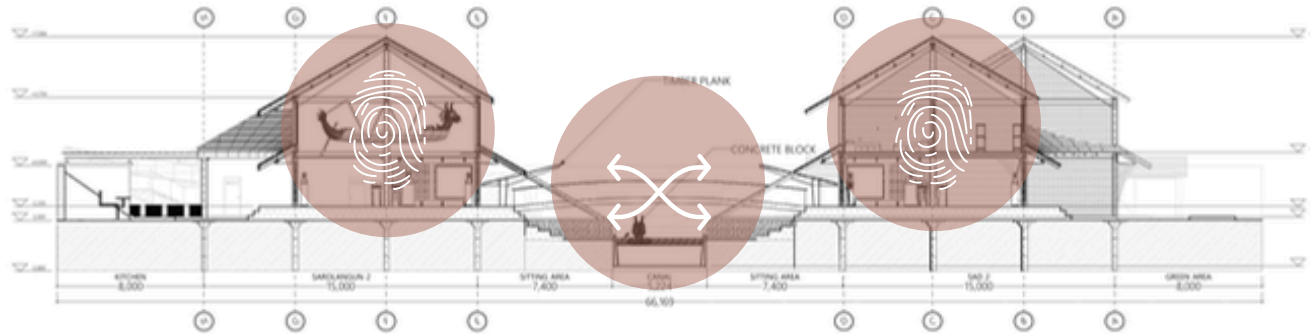
Sout



- Cultural centers should be **physically and visually integrated with their surroundings**, blending into the local landscape, urban fabric, and public spaces. This integration enhances accessibility and promotes a sense of place.
- **Sustainability** Incorporating sustainable design **practices-energy-efficient systems, green roofs, water conservation**, and the use of renewable materials-demonstrates environmental responsibility and supports long-term viability.



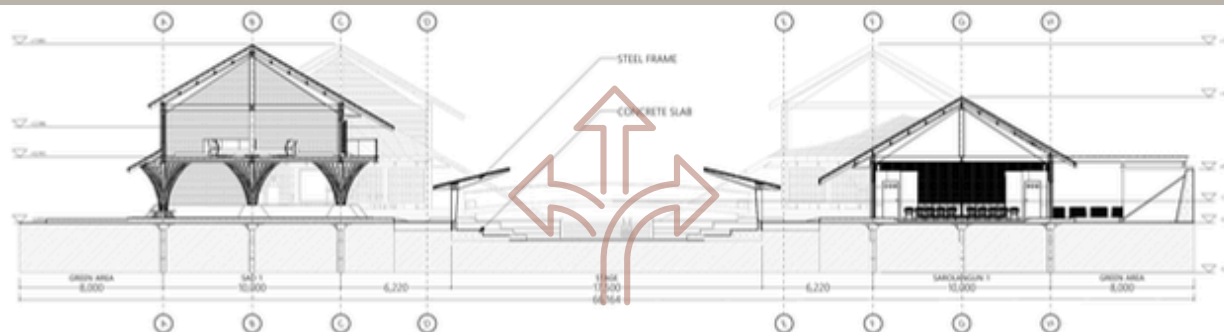
Eas



- Architectural features such as distinctive facades, iconic structures, and the integration of local art serve as **visual symbols of cultural pride and community identity**.
- **Adaptability and Technology Integration** Modern cultural centers often incorporate technology - interactive exhibits, digital installations, and adaptable spaces - to increase visitor engagement and accessibility.



Wes



- **Flexible and Functional Spaces** Spaces should be adaptable for a variety of uses-exhibitions, performances, workshops, meetings-so that the center can respond to the changing needs and interests of the community.
- **Involving local residents** in design and programming fosters a sense of ownership and ensures that the center remains relevant to its users. Gathering spaces, courtyards, and plazas encourage social interaction and community events.



Wood



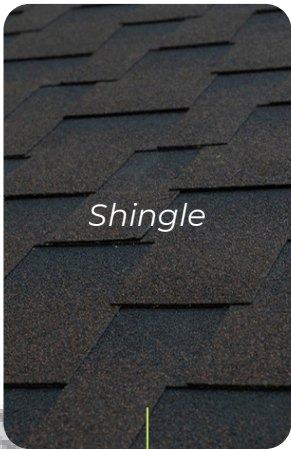
Laminated Wood



Steel Structure



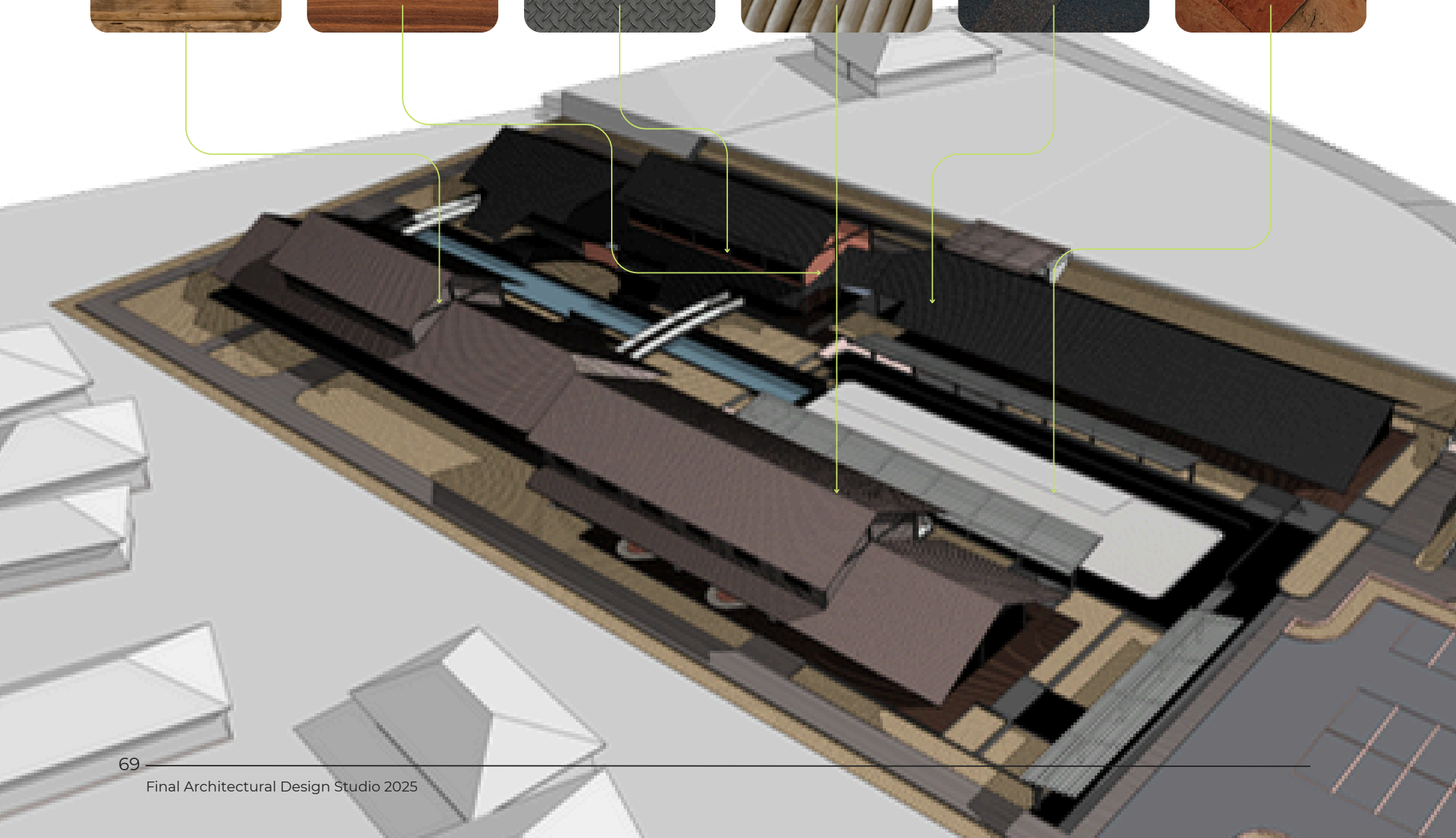
Bamboo Roof



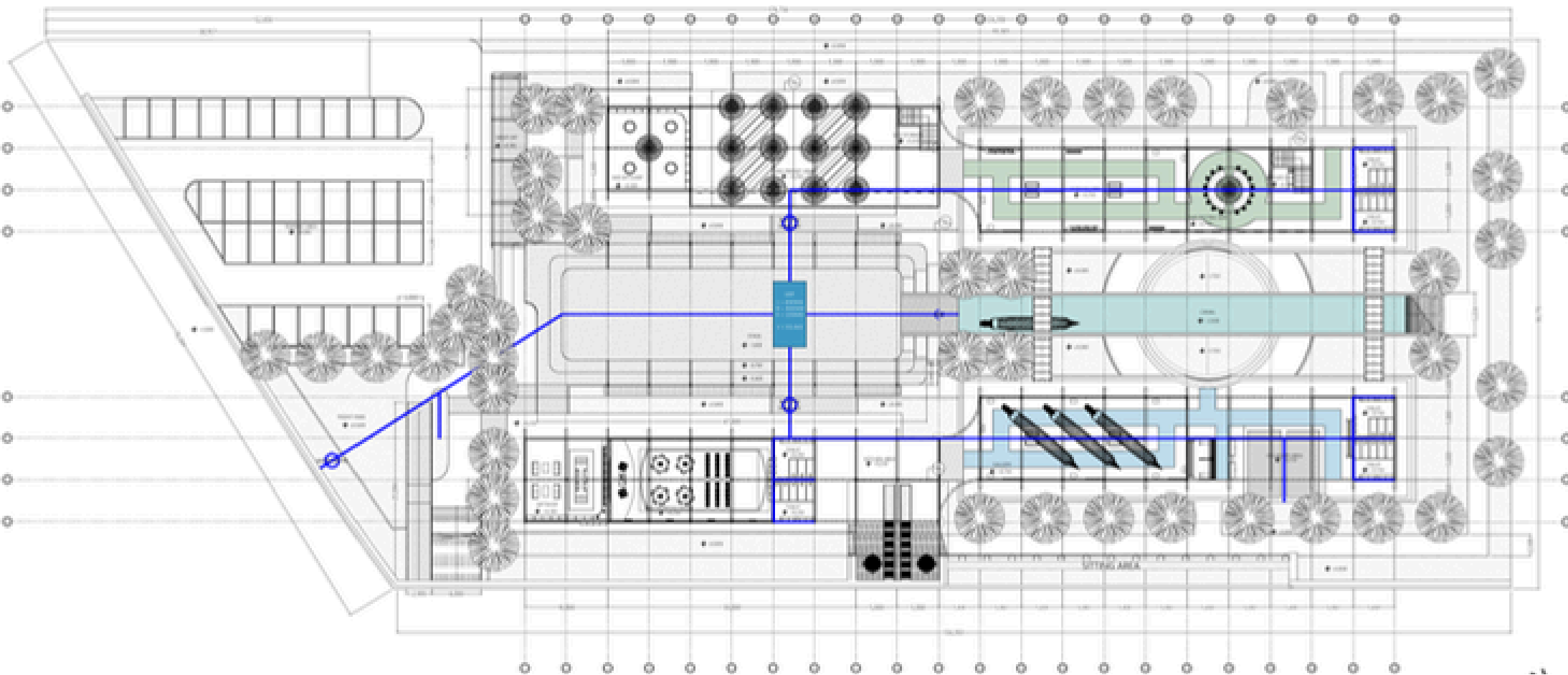
Shingle



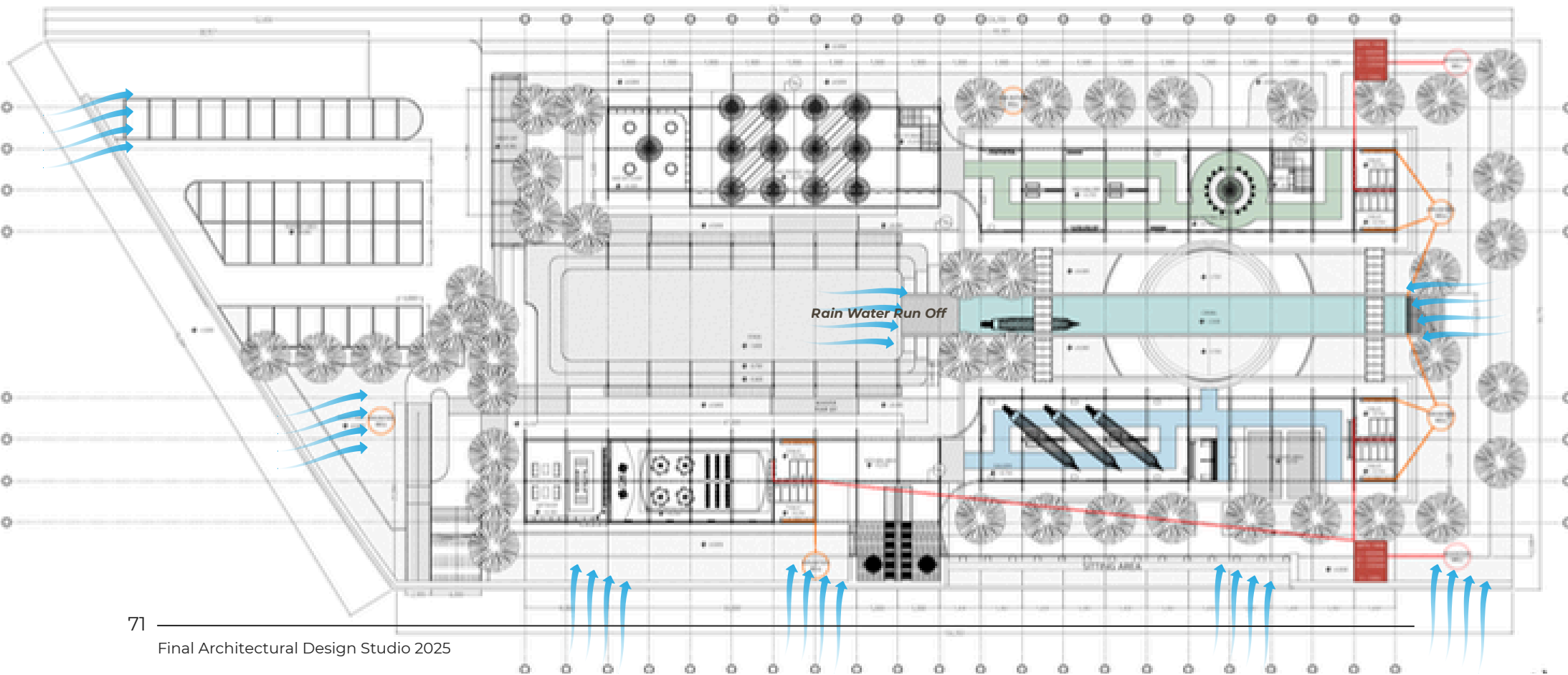
Clay Tiles



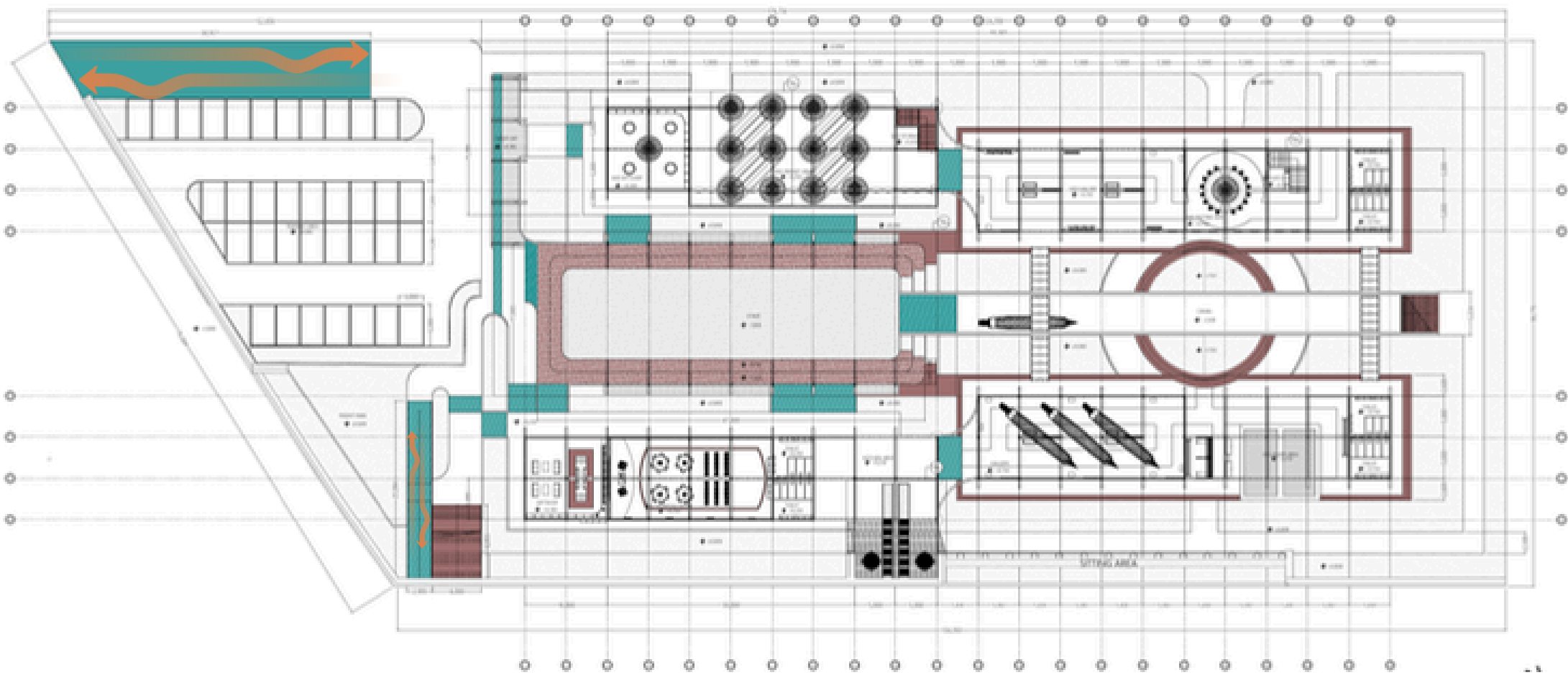
Clean Water Scheme



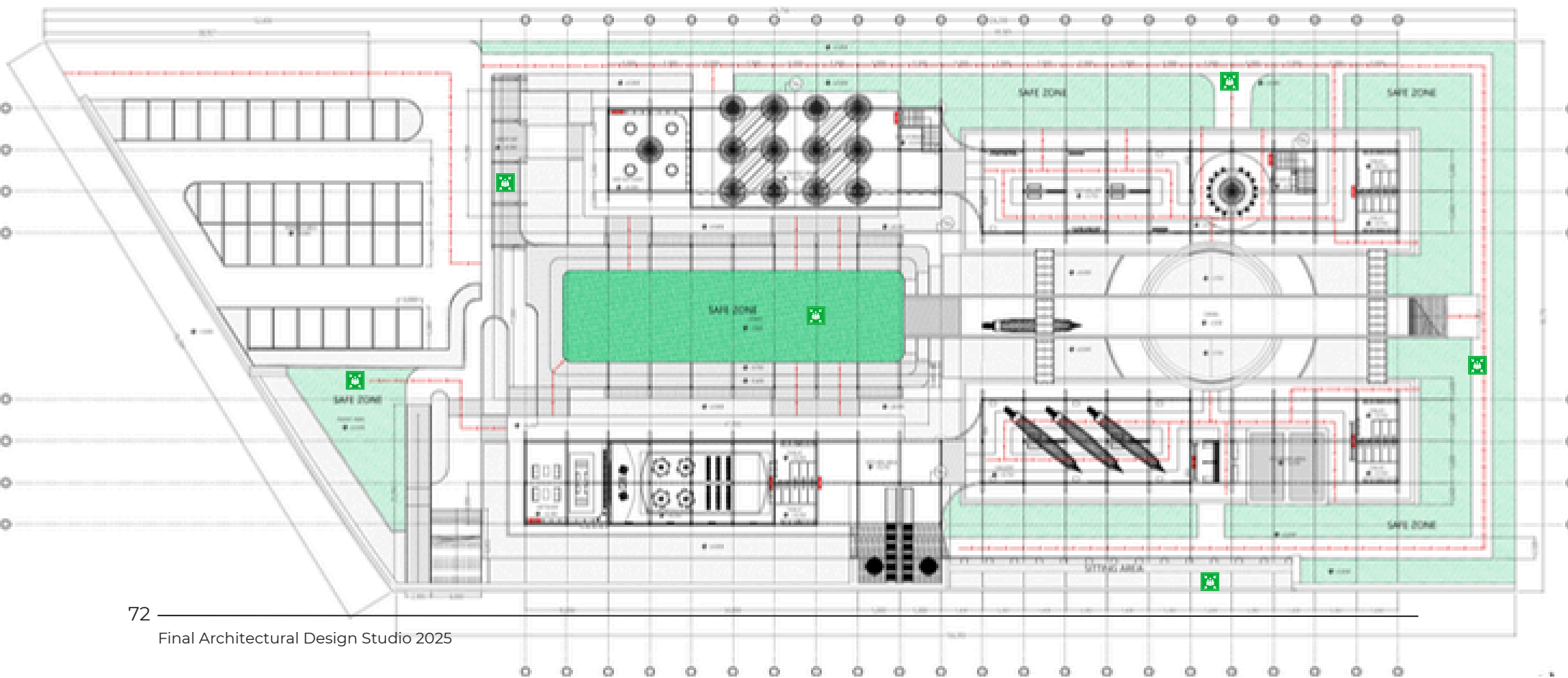
Waste Water Scheme



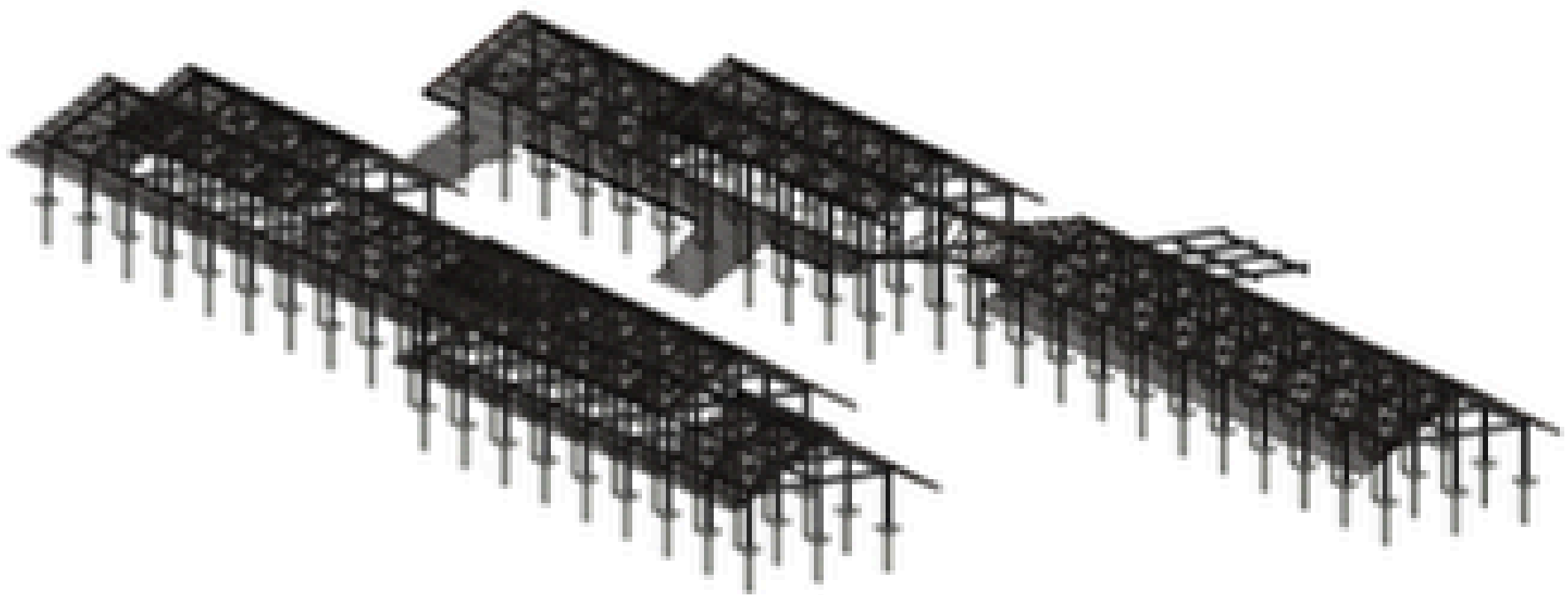
Barrier Free Scheme



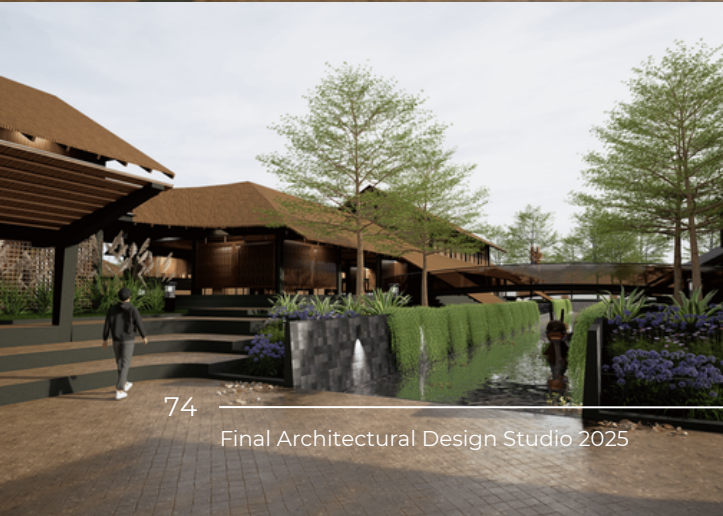
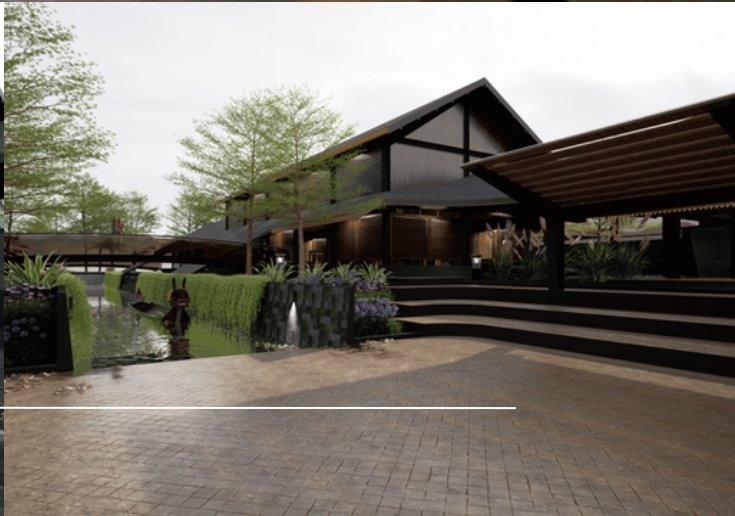
Evacuation and Safety Zone Scheme



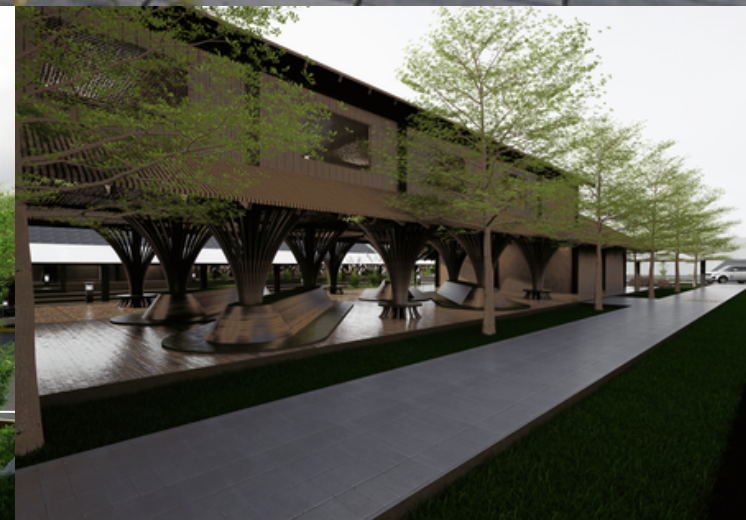
Building Structure Axonometry

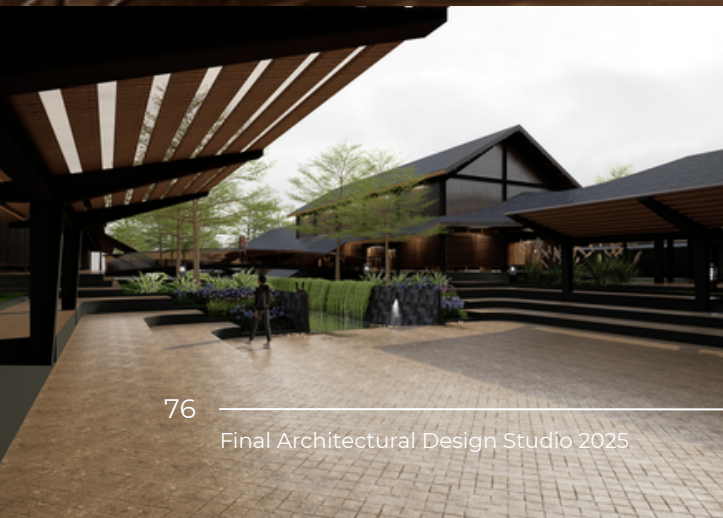


EXTERIORS

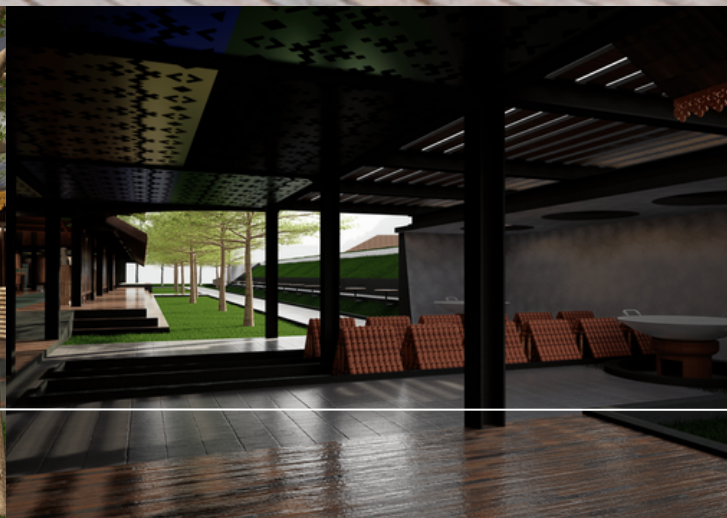


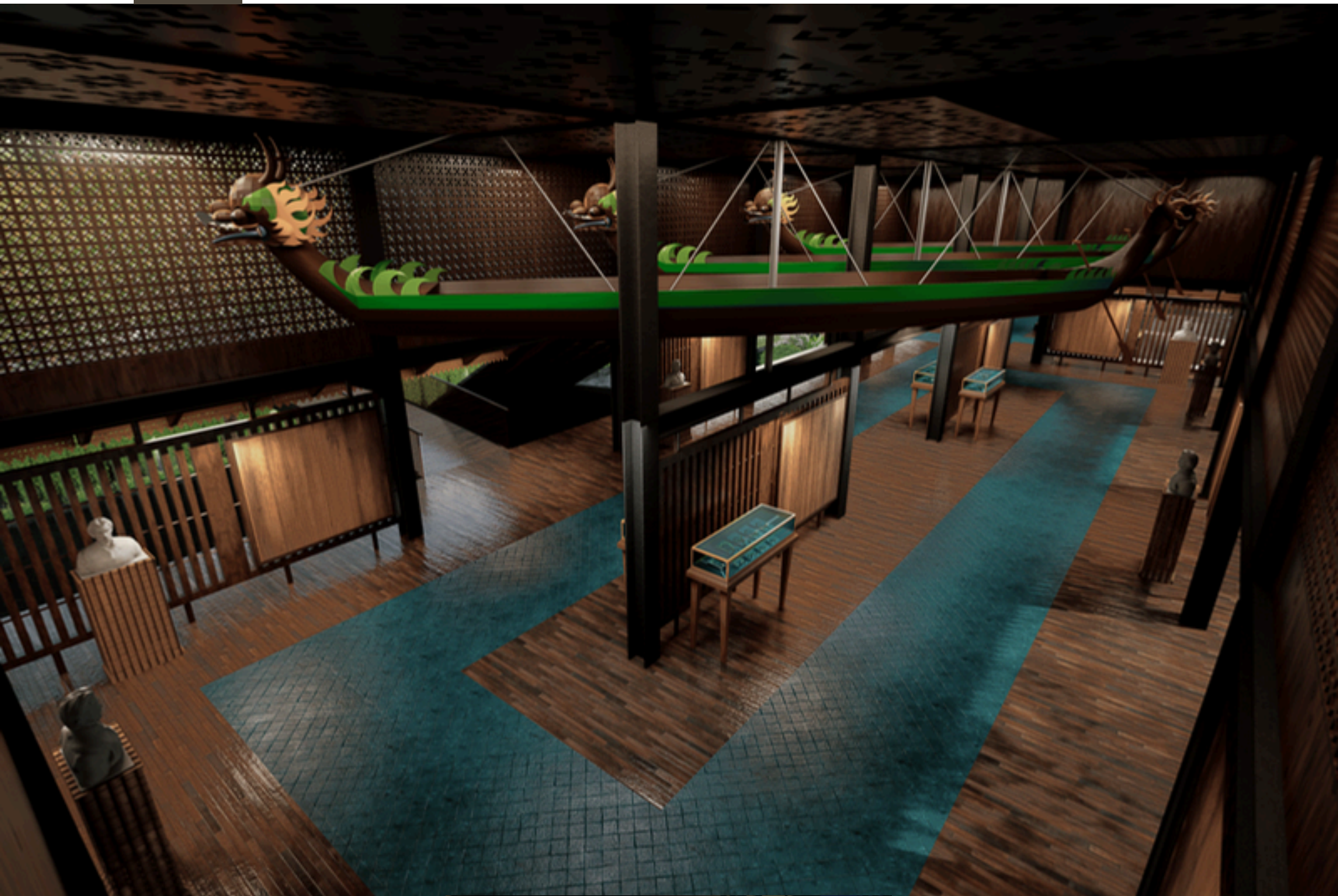
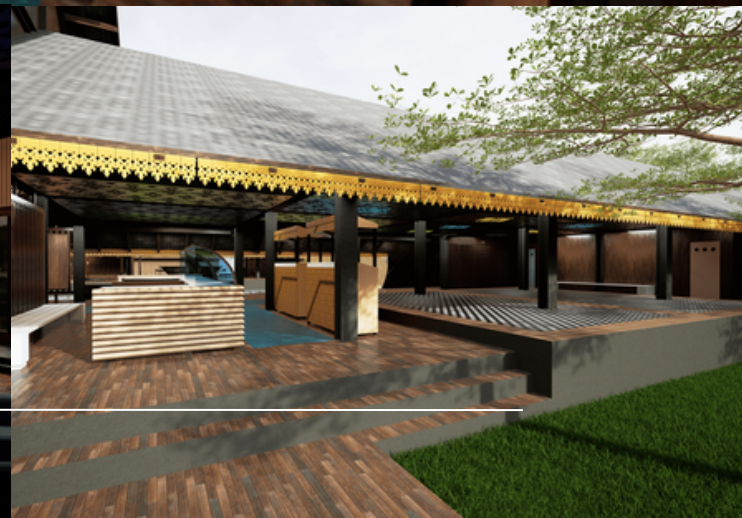
EXTERIORS



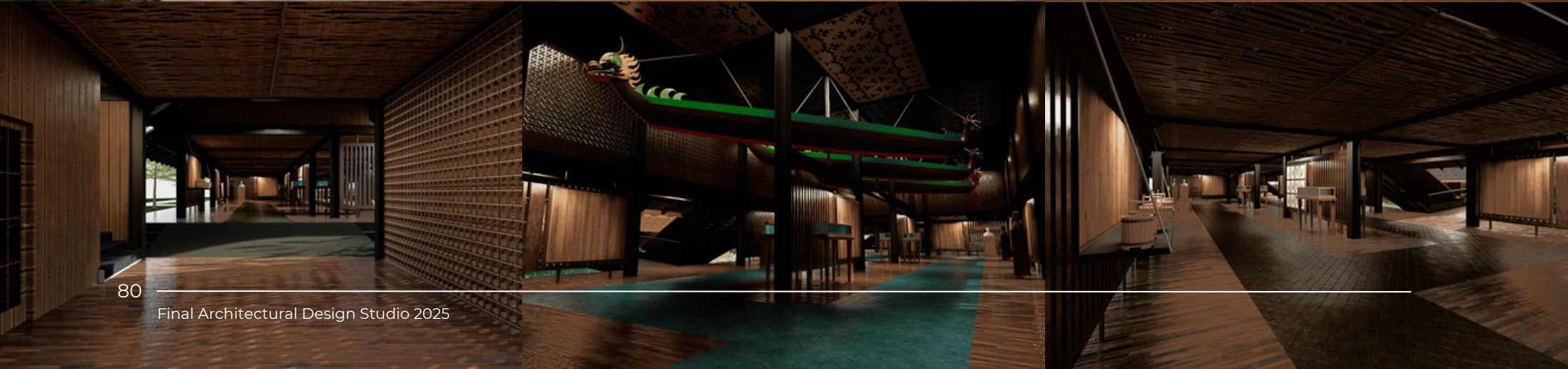


EXTERIORS











Design Feedbacks

Chapter

5

The beds in the Anak Dalam tribe's bedrooms were replaced with wooden mattresses
Dr.-Ing. Putu Ayu Pramanasari A., S.T., M.A.



- In the bedrooms of the Anak Dalam tribe, the traditional sleeping arrangements have been adapted by replacing conventional beds with **wooden mattresses**. These wooden platforms, crafted from locally sourced timber, reflect the community's close relationship with the forest and their resourceful use of natural materials. While appearing simple, the wooden mattresses are both practical and durable, designed to withstand the humid tropical climate and the daily rhythms of tribal life. Their solid construction also symbolizes a continuation of ancestral customs, prioritizing function and connection to nature over modern comforts. This adaptation preserves cultural identity while maintaining a strong sense of authenticity within the living spaces of the tribe.



Use non-discriminatory materials in the construction of the Anak Dalam tribe's buildings.
Prof. Ilya Fadjar Maharika, Dr.-Ing., Ar., Ir., MA., IAI.



Source: id.xingang-wood.com

- The construction of the Anak Dalam tribe's buildings embraces inclusivity and sustainability by utilizing **laminated rubber wood** as the primary material. This choice reflects both cultural sensitivity and environmental responsibility, as laminated rubber wood is widely available, renewable, and durable. Its warm natural texture creates a welcoming atmosphere, while its strength ensures long-lasting structural integrity. By selecting this non-discriminatory material, the design avoids imposing unfamiliar or exclusive construction methods, instead fostering a sense of belonging and respect for the local context. At the same time, laminated rubber wood highlights an innovative approach, transforming an agricultural byproduct into a modern, resilient, and culturally appropriate building material.

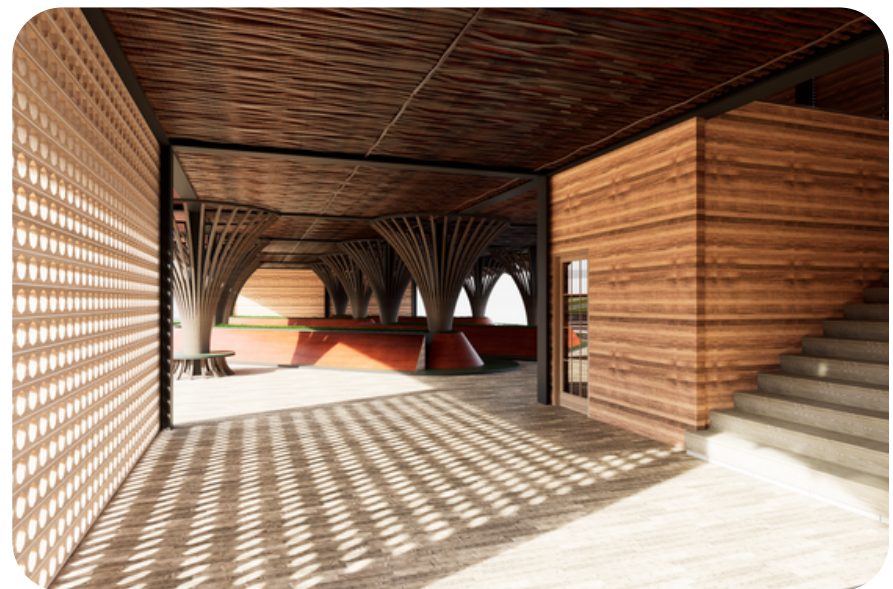


The parquet flooring throughout the building was not sustainable for the environment and does not give the real natural texture.
Prof. Ilya Fadjar Maharika, Dr.-Ing., Ar., Ir., MA., IAI.



Source: www.etsy.com

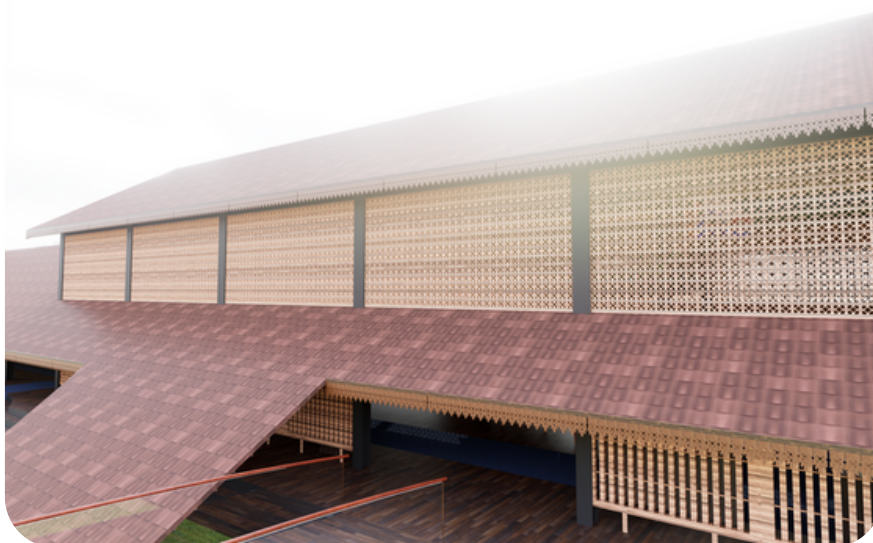
- The use of parquet flooring throughout the building proves to be unsustainable for the environment and lacks the authenticity of natural texture. As a more responsible and tactile alternative, manually **Polished Local Wood Planks** are chosen, carefully polished and refined into neat, well-fitted surfaces. This approach not only reduces the environmental footprint by reusing existing materials but also brings forth a more genuine and organic character to the interior, allowing the natural grains and imperfections of the wood to become part of the building's aesthetic narrative.



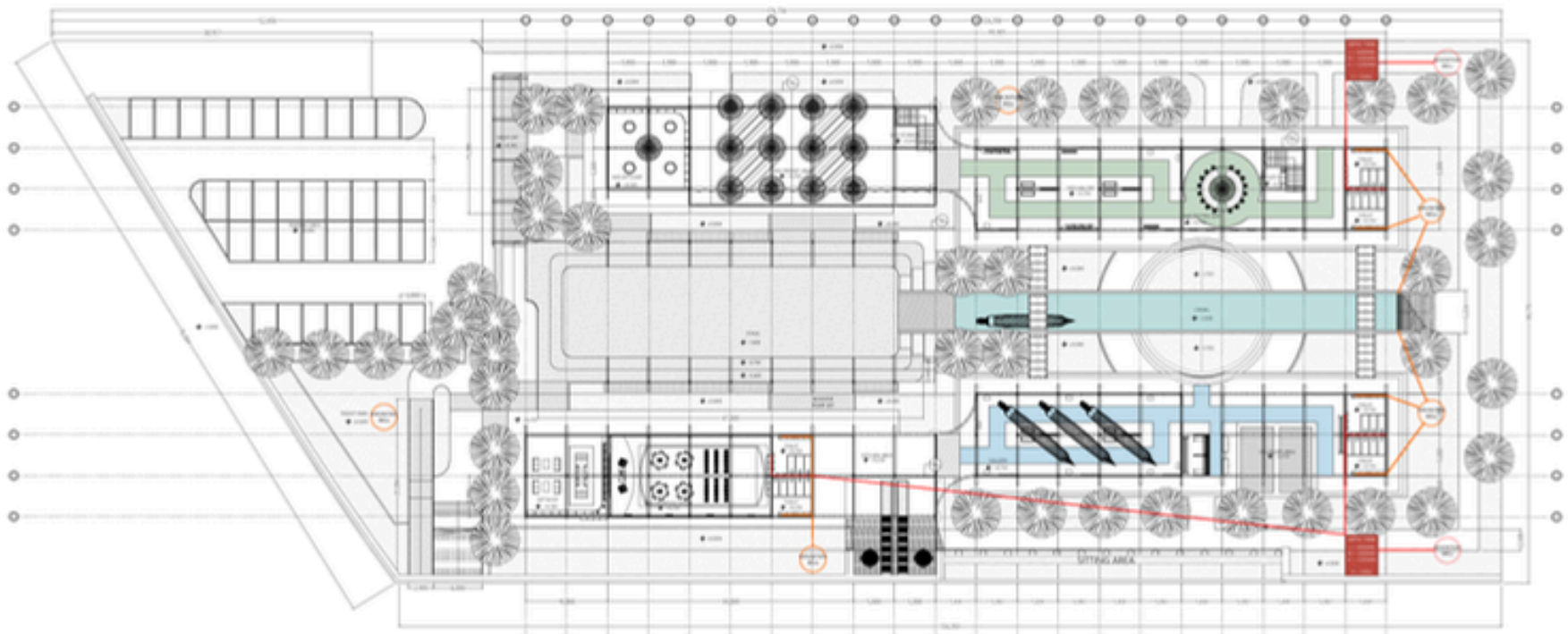
The roofing material on the Sarolanugn community building was replaced with clay tiles.
Prof. Ilya Fadjar Maharika, Dr.-Ing., Ar., Ir., MA., IAI.



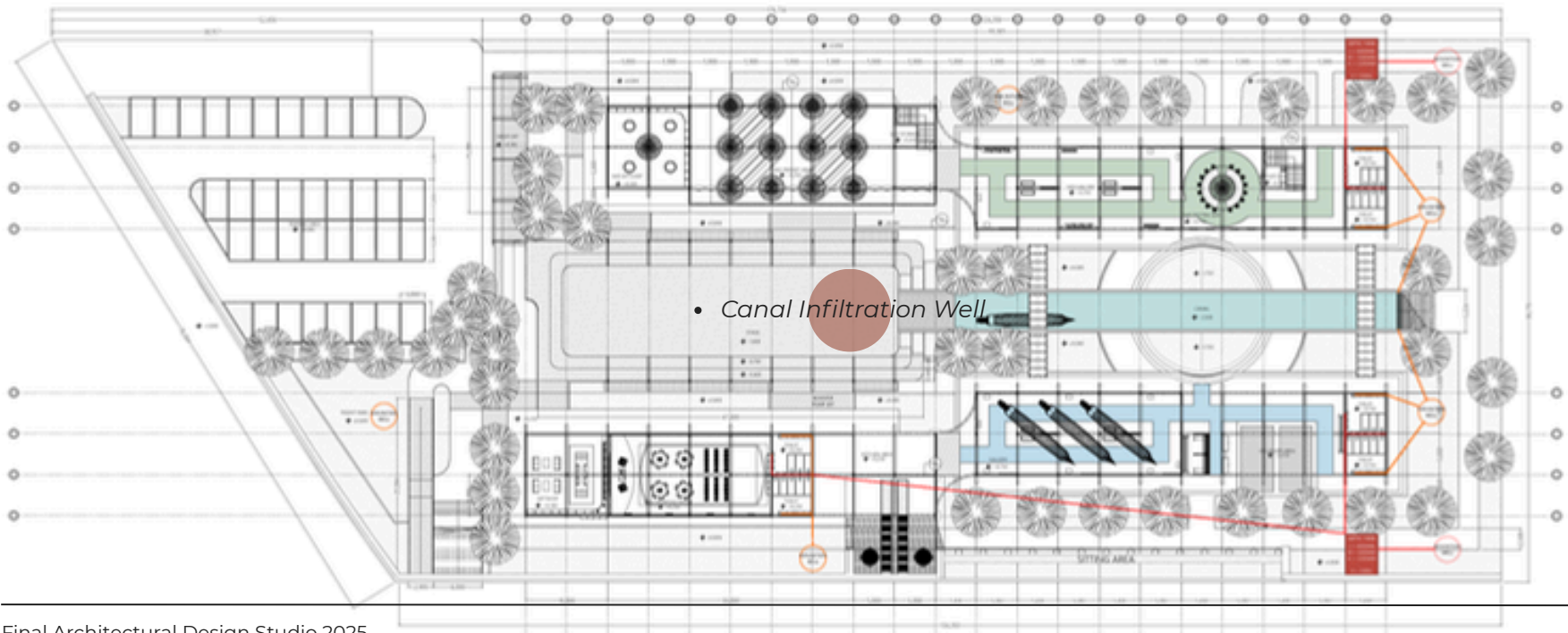
- The roofing of the Sarolangun community building was changed, with asphalt roof covering replaced by **traditional clay tiles**. This change not only enhances the building's durability and resistance to the tropical climate but also strengthens its connection to local architectural identity. The natural reddish-brown tone of the clay tiles blends harmoniously with the surrounding environment, creating a warm and inviting appearance. Beyond its aesthetic value, the use of clay tiles also reflects sustainable construction practices, as the material is locally sourced, environmentally friendly, and capable of providing effective insulation against heat and rain.



Plan to separate the infiltration well for the canal from the toilet.
Prof. Ilya Fadjar Maharika, Dr.-Ing., Ar., Ir., MA., IAI.



- In the Waste Water plan, a clear separation is proposed between **the infiltration well that serves the canal and the one intended for the toilet facilities**. This distinction is crucial to prevent cross-contamination and to ensure that wastewater from the toilets is managed through a dedicated treatment and infiltration system. Meanwhile, the canal's infiltration well is designed to handle surface runoff and natural water absorption, maintaining ecological balance and supporting groundwater recharge. By separating these systems, the plan not only safeguards public health and sanitation but also enhances the efficiency and sustainability of the overall water management strategy within the site.



The giftshop section of the Anak Dalam tribe was made more open and flexible in terms of planning access for the Anak Dalam tribe to sell their goods and for visitors to make purchases.

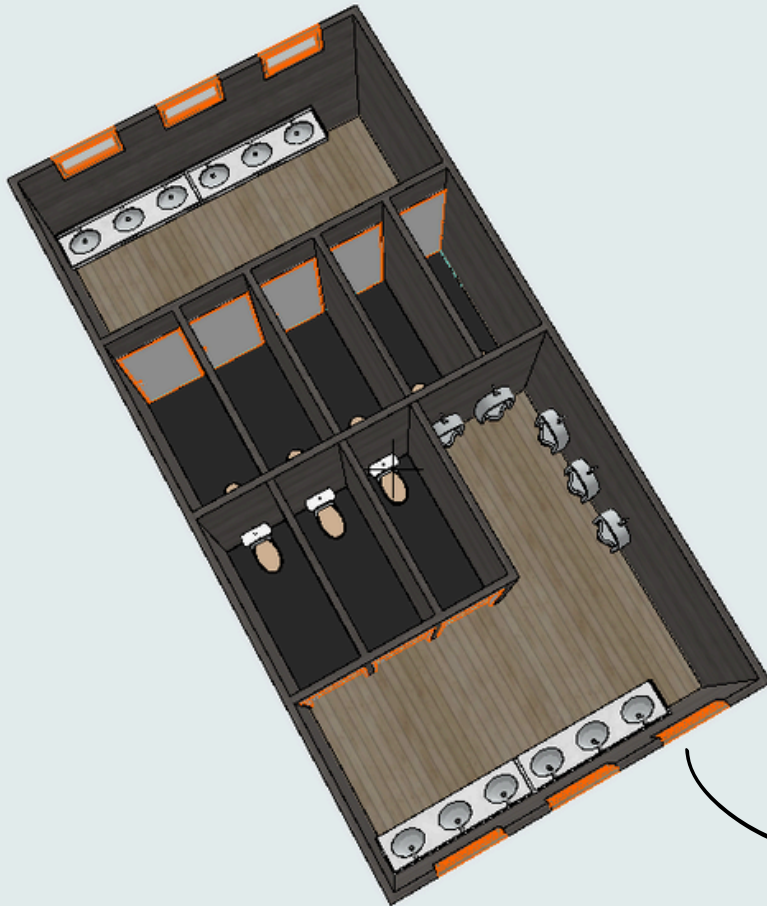
Arif Budi Sholihah, S.T., M.Sc., Ph.D



- The giftshop section dedicated to the Anak Dalam tribe is designed with an open and flexible layout, allowing seamless access and interaction between the community and visitors. This openness ensures that members of the Anak Dalam tribe have the freedom to display and sell their goods in a way that reflects their cultural practices, while also making it convenient for visitors to browse and purchase items. The spatial arrangement encourages an organic flow, fostering direct engagement and cultural exchange, turning the act of buying and selling into a meaningful experience that highlights the tribe's identity and craftsmanship.

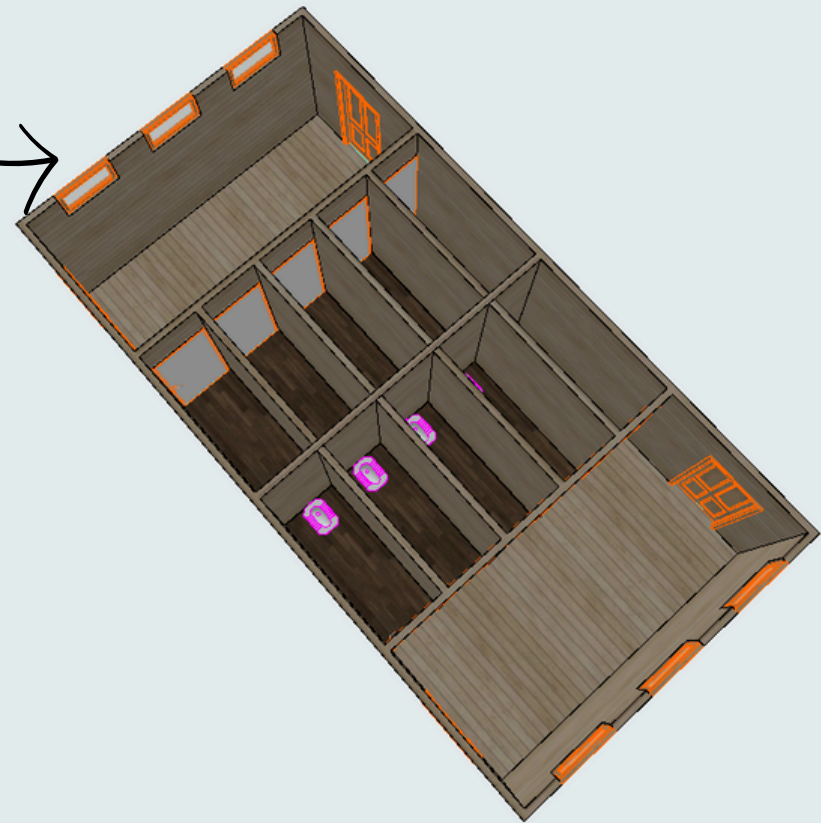


Adapt the design of the toilets in the Suku Anak Dalam community to be more accommodating to the community's toilet usage habits.
Arif Budi Sholihah, S.T., M.Sc., Ph.D



- Using squat toilets
- Wooden walls and floors
- Using water taps and buckets in toilets

- The design of the toilets is carefully adapted to **accommodate the unique usage habits of the Suku Anak Dalam community**, ensuring comfort, familiarity, and dignity in daily practice. Instead of imposing a fully modernized facility that may feel foreign, the toilets are designed with features that reflect the community's cultural preferences, spatial behaviors, and practical needs. This includes considerations for squatting positions rather than seated ones, the use of water for cleansing instead of paper, and layouts that allow a sense of privacy while still feeling open and connected to the natural environment. By merging modern sanitation standards with the community's traditions, the design not only promotes hygiene and health but also creates a respectful bridge between indigenous practices and contemporary facilities.





Attachments

Chapter

6

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SURAT KETERANGAN HASIL CEK PLAGIASI

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Assalamualaikum Wr. Wb.

Dengan ini, menerangkan Bahwa:

Nama : Muhammad Zidan Alhamdika
Nomor Mahasiswa : 21512133
Pembimbing : Dr.-Ing. Putu Ayu Pramanasari A., S.T., M.A.
Fakultas / Prodi : Teknik Sipil dan Perencanaan/ Arsitektur
Judul Karya Ilmiah : Desain Pusat Kebudayaan Suku Anak Dalam (SAD) dan Masyarakat Pauh, Sarolangun dengan Pendekatan Perilaku

Karya ilmiah yang bersangkutan di atas telah melalui proses cek plagiasi menggunakan **Turnitin** dengan hasil kemiripan (*similarity*) sebesar **11 (Sebelas) %**.

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Yogyakarta, 8/20/2025

Direktur



Muhammad Jamil, SIP.



Sudung Awak Basamo

A Cultural Centre of Suku Anak Dalam (SAD) and Pauh, Sarolangun People with Behavioral Approach

The Cultural Centre has two parties in its ownership, Suku Anak Dalam (SAD) and the Pauh, Sarolangun community. This building accommodates all activities related to physical cultures (handicraft products, medicines, and souvenirs), and accommodates non-physical cultures (dances, history museums, and the atmosphere of the Suku Anak Dalam (SAD) transit culture) and is equipped with supporting facilities such as public toilets, vehicle parking lots, and communal parks.



Background Issue

In Kabupaten Sarolangun, particularly in Kecamatan Air Hitam, the SAD population is estimated at around 325 households. Their living habits are shaped by traditional practices that emphasize harmony with nature and the importance of communal living. However, recent changes in land use—such as the expansion of palm oil plantations—have significantly impacted their way of life, leading to a reduction in forested areas and altering their socio-cultural dynamics (Saputra, Dedy Rahmat, 2024). The SAD community's behaviors are influenced by their reliance on the forest for food, shelter, and cultural rituals, which are integral to their identity.

Category	Characteristics		
	Kelana	Half Kelana	Staying
Melangun/ Wandering	For 2-4 years the participant wanders with all family members and relatives, with a wandering range of 75 km.	For 3-6 months, all family members within a radius of a 25 km.	No Melangun / Wandering
Traditional Leader	Temenggung, deput, mangku, menti dan debalang Batin.	Part of the structure is gone.	Part of the structure is gone.
Basale	Viewed as a sacred ceremony, it is preserved and unwilling to be watched by outsiders.	It is not sacred, preserved and can be watched by outsiders.	It is not sacred, preserved and can be watched by outsiders.
Ladanghuma	No farming, no culture of tilling the soil.	Started to open a field, the size of the field/huma is a 1/4 ha.	Owens rubber and palm of plantations.
Place of Residence	Never live in a neighbourhood without a roof.	Starting to settle down for a certain period of time, location in a farm.	Settled in a settlement, Village/Dusun.
House / Sundung	Very simple, as a shelter.	Very simple, as a shelter.	Variety.
Group	Small groups based on genealogy.	Large groups and began to merge with other ethnicities.	Large groups and began to merge with other ethnicities.
Livelihoods	Hunting, gathering, collecting.	Fields, rubber plantations, hunting and gathering.	Fields, rubber plantations, wage labour, coolies (nyadap kant).
Social Interaction	Limited and closed, through jenang or landfady.	Open.	Open.
Wealth	Saving, spear and machete.	Houses, gardens, vehicles.	Houses, gardens, vehicles.
Belief	Animisme, dinamisme, polytheisme.	Animisme, dinamisme, half islam.	Islam.



Suku Anak Dalam in Sarolangun

● Suku Anak Dalam (SAD) ● Pauh ● Air Hitam

● Dusun Non-Sundung ● Dusun Suku Anak Dalam

Wandering 150 Staying Area 100

Wandering 150 Staying Area 100

Wandering 150 Staying Area 100

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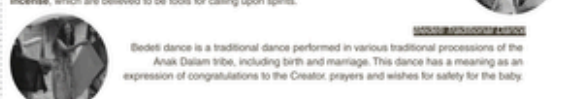
Wandering 150 Staying Area 100

Wandering 150 Staying Area 100

MELANGUN
Melangun tradition involves the temporary relocation of families following the death of a community member. The term "melangun" itself refers to the act of moving away from one's home to avoid misfortune and to facilitate the grieving process.



BESELE CEREMONY
The Besele ritual is an important tradition of the Suku Anak Dalam in Jambi, serving as a healing ceremony and a means of warding off misfortune. It is performed when a family member falls ill and is led by a tumenggung or shaman in a large hall specially built for the occasion. The ritual begins with the recitation of mantras and the burning of incense, which are believed to be tools for calling upon spirits.



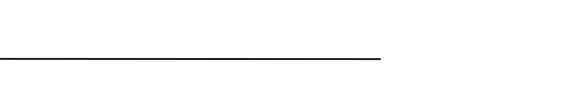
SEBELIK DANCE
Sebelik dance is a traditional dance performed in various traditional processions of the Anak Dalam tribe, including birth and marriage. This dance has a meaning as an expression of congratulations to the Creator, prayers and wishes for safety for the baby.



HOUSEHOLD MONITOR
Program of Unja Dwi Noerjoedanto explained that this assistance aims to increase the knowledge and understanding of cadres and SAD residents.



UMAH GODONG
Rumah Godong consists of nine poles (tonggak) that divide the space into four parts measuring six cubits (about three meters) at the back and eight to ten cubits (about four to five meters) at the sides. Each room is marked by a wooden post on the floor. The pole in the middle is the main pillar (Tiang Tuo).



1. Tiang (Pillar)
2. Pagar (Fence)
3. Sadelan (Bed)
4. Sadelan (Bed)
5. Sadelan (Bed)



1. Tiang (Pillar)
2. Pagar (Fence)
3. Sadelan (Bed)
4. Sadelan (Bed)
5. Sadelan (Bed)

1. Tiang (Pillar)
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1. Tiang (Pillar)
2. Pagar (Fence)
3. Sadelan (Bed)
4. Sadelan (Bed)
5. Sadelan (Bed)

Study of Location, Site, and Context



Pauk is a sub-district located in Sarolangun Regency, Jambi Province, Indonesia. This sub-district is one of the administrative regions in Sarolangun and consists of 14 villages, including Batu Ampar, Batu Kucing, Danau Sendang, and Karang Mendapo.

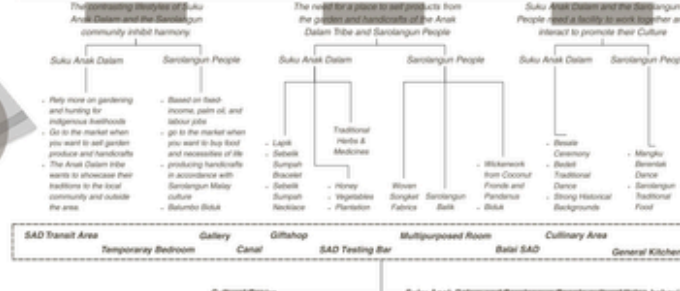
Location Information



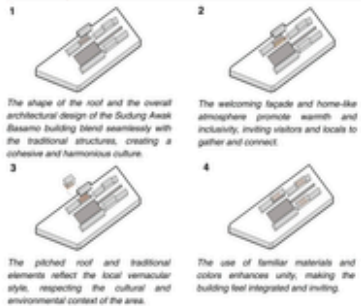
Pauk sub-district has an area of about 879.33 km² with a population of about 25,695 people. Pauk Village is one of the villages in this sub-district has a population of around 4,430 people with a population density of around 56 people per km².



Design Guideline



Conceptual Transformation



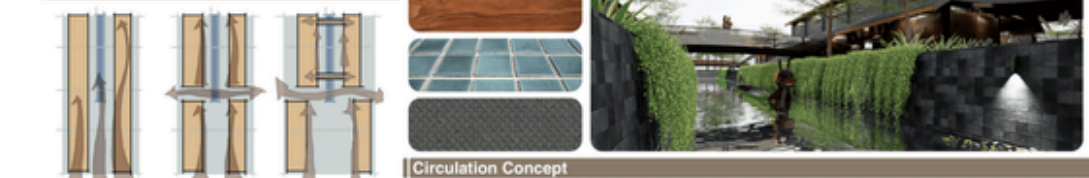
Discussion With SAD and Locals



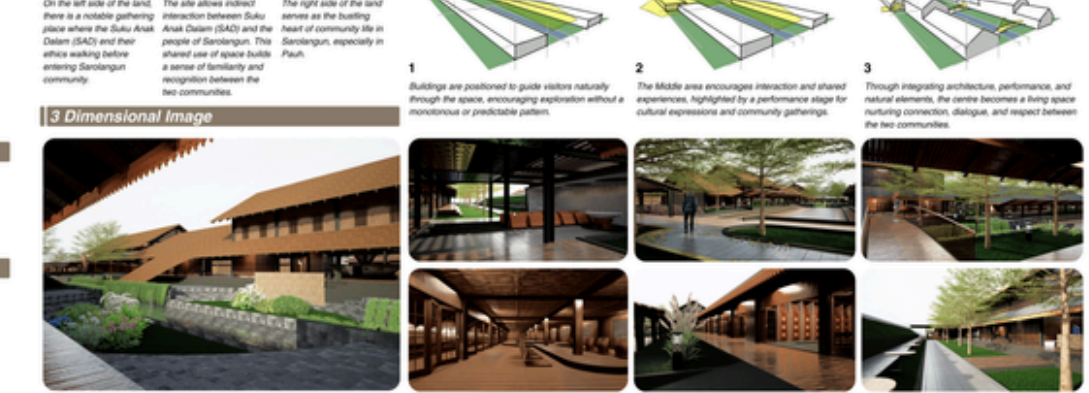
Form Transformation



Accessibility Concept



3 Dimensional Image



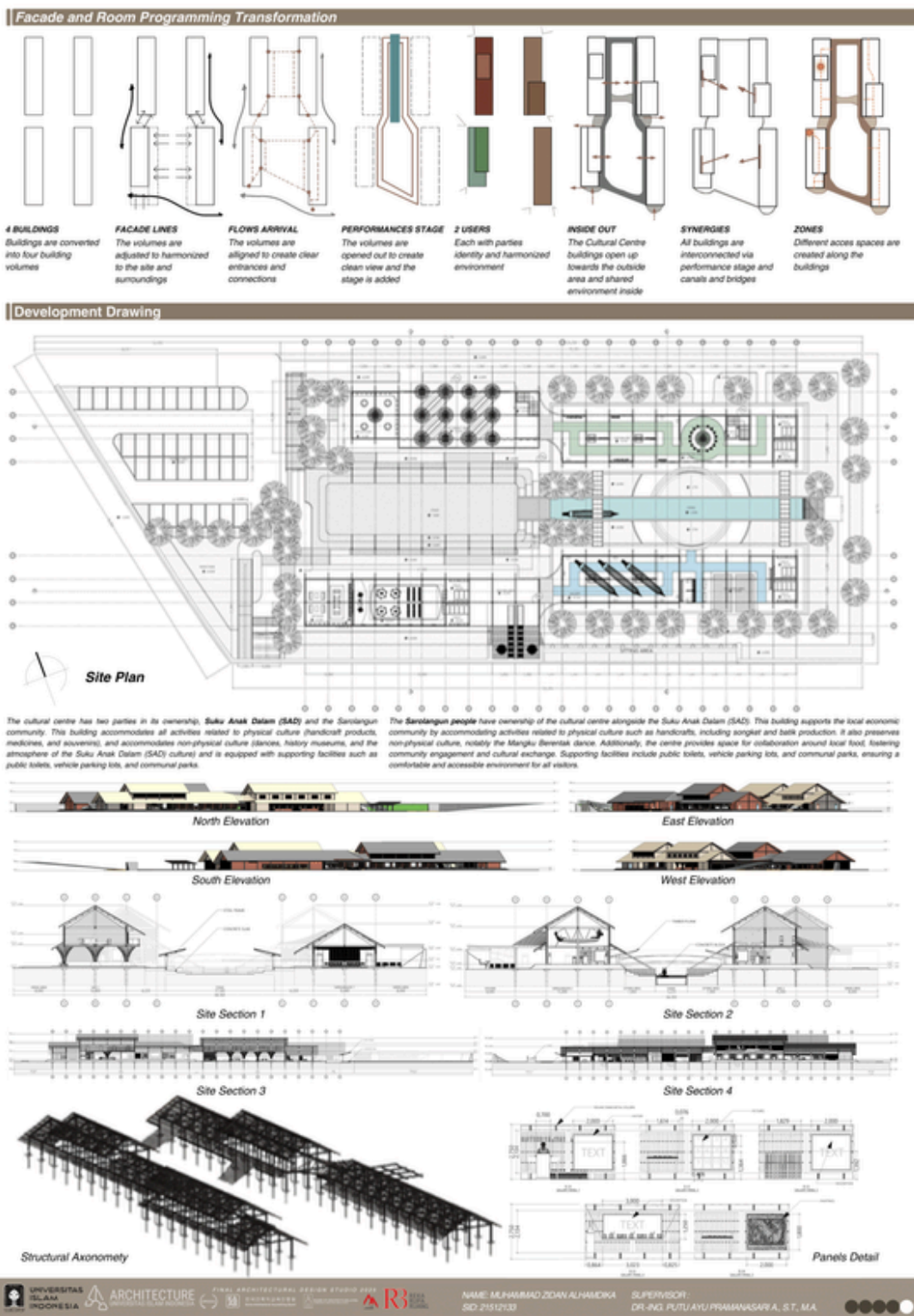
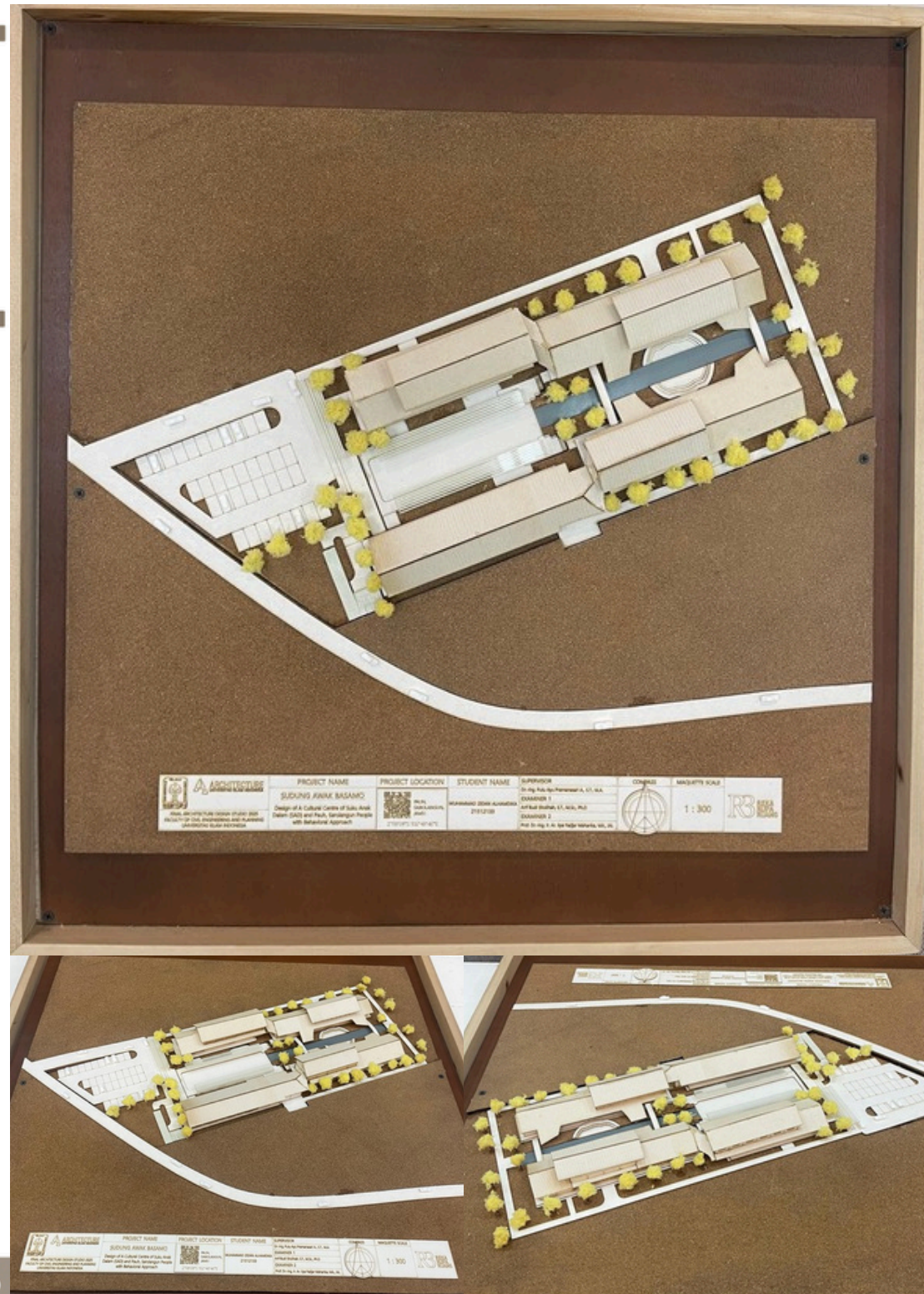




Figure 8.4
Source: yellowdoor.co.id

Suku Anak Dalam Children, often called The Jungle is one of the indigenous Jambi the