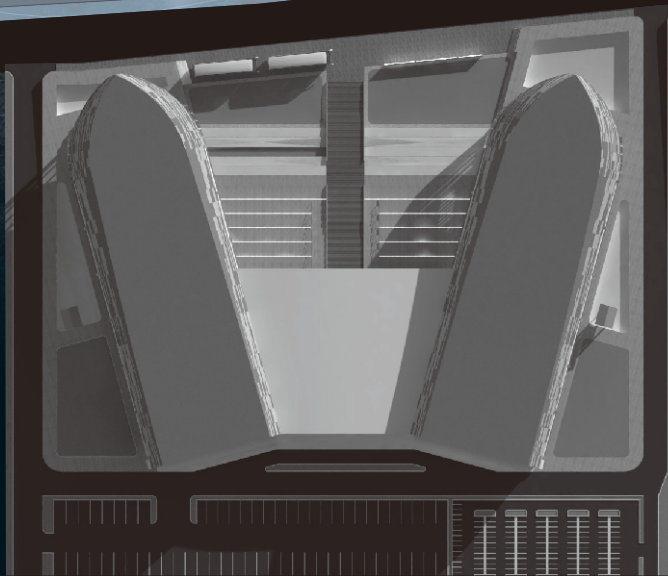


PINISI CULTURAL CENTER

Design Of Cultural Cente As the Integration space between
cultural tourism and Maritim tourism as the new iconic space of
Bulukumba regency, South Sulawesi, Indonesia

Pahrul Islami | 20512165 | Ir. Hanif Budiman, M.T., Ph.D | Communication and Architecture Bussines Laboratory



Final Architectural Design Studio
Department of Architecture
2023/2024

Design Of Pinisi Cultural Center

As the integration space between cultural tourism and
Maritim tourism as the new iconic space of Bulukumba
regency

Pahrul Islami
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Supervisor
Ir. Hanif Budiman., M.T., Ph.D

Design Of Pinisi Cultural Center

As the Integration space between cultural
tourism and Maritim tourism as the new iconic
space of Bulukumba regency

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ATTESTATION SHEET

Studio Akhir Desain Arsitektur yang Berjudul:

Final Architectural Design Studio Entitled:

Perancangan Pusat Kebudayaan Sebagai Ruang Integrasi Antara Wisata Budaya dan Wisata Maritim Sebagai Ruang Ikonik Baru Kabupaten Bulukumba, Sulawesi Selatan, Indonesia dengan Pendekatan Regionalisme Kritis

Design Of Cultural Center As the Integration space between cultural tourism and Maritim tourism as the new iconic space of Bulukumba regency, South Sulawesi, Indonesia with Critical Regionalism Approach

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Final Architectural Design Studio Book Assessment Entitled:

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Sedang*) Baik*) Sangat Baik *)

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Direkomendasikan / tidak direkomendasikan*)

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Yogyakarta, Agustus 2024

Yogyakarta, August 2024

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Pernyataan Keaslian

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Nomor Induk Mahasiswa : 20512165

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I declare that all parts of this work are my own work except for the work mentioned in the reference and there is no assistance from other parties either in whole or in part in the process of making it. I also declare that there is no conflict of intellectual property rights over this work and submit it to the Department of Architecture, Islamic University of Indonesia to be used for educational and publication purposes.

Yogyakarta, 13 September 2024



Pahrul Islami

1.1 Background

1.1.1 Worldwide Tourism Growth

Tourism is one of the important fields in the economic aspect of a region. Tourism is also a multifactor industry which means tourism can impact and be affected by other economic sectors. Apart from being affected by other economic sectors, tourism can also be affected by other sectors, such as stability political, security, social, infrastructure conditions and services. So that it can be said tourism plays an important role for the economy of a region.

The international tourism sector has experienced a positive increase over the last 15 years, this can be seen from the graph which has increased from 2005-2019. then the tourism arrival decreased during covid-19 starting from 2020 until 2021 and in 2022 is already growth significant until 2023.

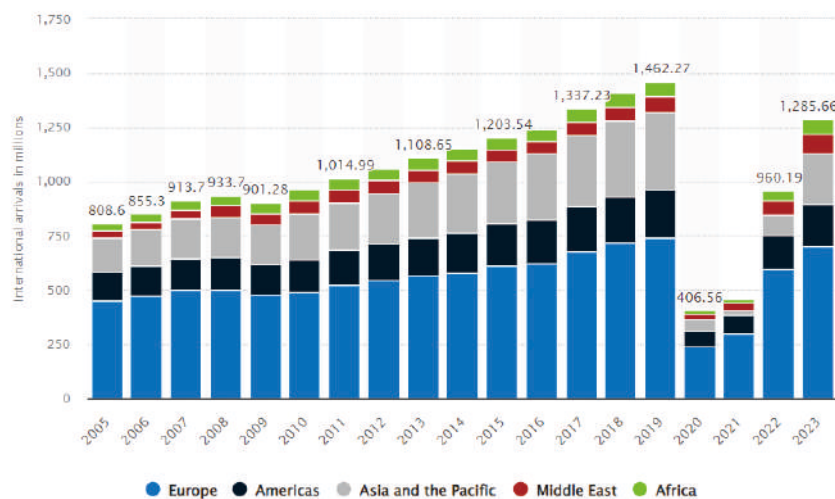


Figure 1.1 : International Tourist Arrivals (Statista, 2024)

1.1.2 Indonesian Tourism Growth

Indonesia have many potential tourist destination there are, marine tourism, cultural, history, education, natural tourism, etc. From this potential, indonesia has many tourism visitors from other countries, based on the data the tourist visit to indonesia increase from 2017-2019 but during covid-19 in 2020-2021 has decreased, with this issue, economic growth from the tourism aspect has an impact on economic growth (Goodstats,2022).

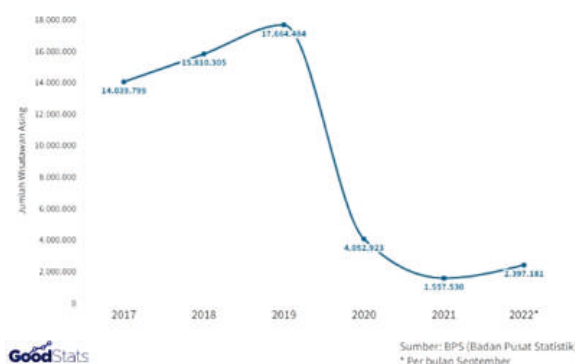


Figure 4 : Number of Visits of Foreign Tourists to Indonesia (GoodStats, 2022)

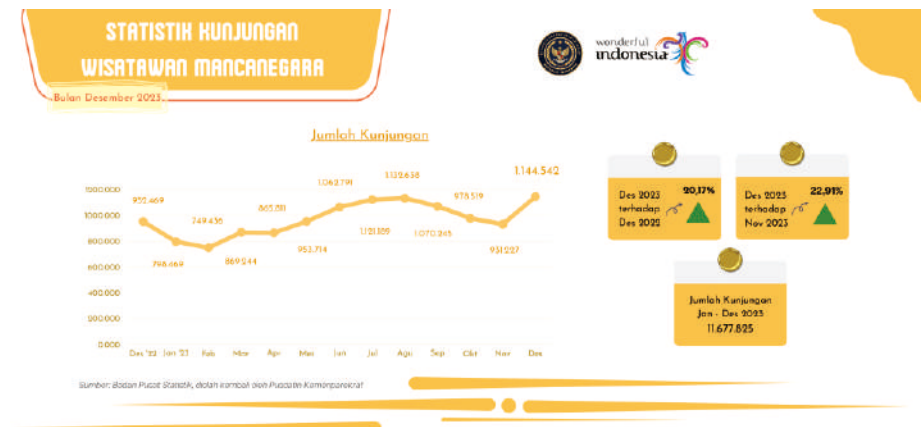


Figure 4 : update of Number Visits of Foreign Tourists to Indonesia (kemenparekraf 2023)

Based on the new update of the visits tourist to indonesia is already increase again from December 2022 until December 2023, since December 2022 increase 20,17 % since during covid-19 and in December 2023 increase until 22,91 %.

Total visit s of foreign tourist to indonesia until December 2023 is 11.677.825 visitors.

1.1.3 Development of Bulukumba Tourism

According to the RKPD of Bulukumba Regency in 2024 in the Tourism sector, Bulukumba Regency wants to make Bulukumba Regency a leading tourist destination in South Sulawesi, of course, a goal that is not easily obtained by normative efforts alone. Bulukumba Regency with its unique cultural potential has indeed become a national tourism phenomenon that distinguishes it from other regions. However, with all the potential possessed by Bulukumba Regency, if it is not managed properly, it is not impossible that it will be left behind by other regions. In line with the development of an increasingly competitive tourism industry and increasing market trends, development in this field must be encouraged more strongly and directed appropriately to increase competitiveness in the national and regional tourism map.

Some of the proposed problems that are proposed as priorities are:

1. **Development of tourism facilities** and infrastructure
2. Development of Tourism Promotion, **Development of Cultural and Tourism Events.**
3. Development of Sports Facilities and Infrastructure.

1.1.4 Sustainable Development Goals



Figure 1. 5 : Sustainable Development Goals

Berdasarkan Rencana Kerja Pemerintah Daerah (RKPD) Kabupaten Bulukumba, terdapat prioritas khusus dalam mengembangkan sektor pariwisata. Oleh karena itu, diperlukan strategi yang efektif untuk mencapai tujuan tersebut. Mengacu pada Sustainable Development Goals (SDGs), terdapat 17 tujuan yang dapat dicapai dalam pengembangan sektor pariwisata. Dengan mempertimbangkan data tersebut, kita dapat menentukan tujuan yang sesuai dengan destinasi wisata yang ingin kita kembangkan.

Dalam hal ini, pariwisata yang ingin dikembangkan adalah di kawasan wisata Desa Bira, Kabupaten Bulukumba. Oleh karena itu, fokus tujuan kita tertuju pada Goal 8 "Pekerjaan Layak dan Pertumbuhan Ekonomi" serta Goal 17 "Kemitraan untuk Tujuan". Pada Goal 8, poin 8.2 dan 8.3 akan menjadi prioritas, yaitu meningkatkan produktivitas dan aspek ekonomi di kawasan wisata Desa Bira dengan berfokus pada sektor-sektor yang bernilai tambah tinggi dan padat karya, seperti pengembangan budaya lokal. Sementara itu, poin 17.17 berfokus pada peningkatan kemitraan untuk pembangunan berkelanjutan, melalui kolaborasi dengan berbagai pemangku kepentingan yang dapat berkontribusi dalam hal pengetahuan, keahlian, teknologi, dan sumber daya keuangan, guna mendukung pencapaian tujuan pembangunan berkelanjutan.

Dengan demikian, tujuan dari pengembangan pariwisata di kawasan wisata Desa Bira adalah untuk mengembangkan sektor pariwisata yang berkelanjutan, dengan harapan dapat meningkatkan aspek ekonomi dan mengembangkan potensi budaya di kawasan wisata tersebut, yang akan memberikan dampak positif bagi Kabupaten Bulukumba.

1.1.3 Decoding the economic of covid-19

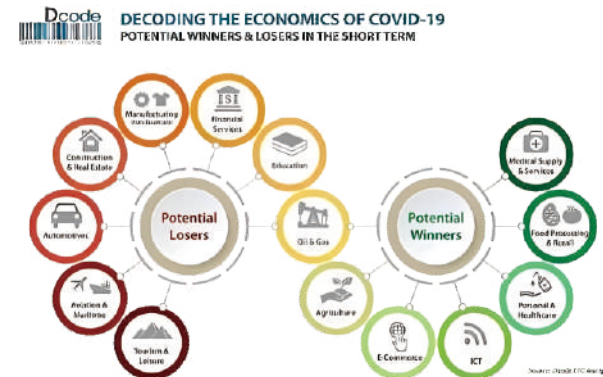


Figure 1. 6 : Decoding the economics of covid-19 potential winners & losers in the short team

The Covid-19 pandemic is a time when people cannot do their usual activities. During the pandemic, people are more active indoors. This has a huge impact on human activities, be it economic, social, educational, etc. One of the biggest impacts of the Covid-19 pandemic is on the economic sector. With the obstruction of human activities, economic activities will also be hampered, so there are several sectors of economic activity that have decreased, especially those involving physical contact between humans.

In decoding, we can see which sectors are weak during the pandemic. The tourism sector is the least likely economic activity because it requires people to interact directly.

In decoding, the tourism aspect has a very significant influence on economic growth in Indonesia. Bulukumba Regency, which is rich in marine tourism potential, has experienced a considerable economic decline. Therefore, it is crucial to develop effective marketing strategies, strengthen infrastructure development, and encourage new innovations to revive the local economy.

By optimizing tourism marketing, including promotion through social media, collaboration with travel agents, and participation in tourism exhibitions, Bulukumba Regency can reach more tourists both nationally and internationally. In addition, it is important to pay attention to the development of infrastructure that supports the tourism sector, such as roads, ports, and other supporting facilities, to improve accessibility and convenience for tourists.

Through strong marketing development, adequate infrastructure development, and continuous innovation, it is expected that Bulukumba Regency can overcome the significant economic decline and experience better economic growth through the tourism sector. This will have a positive impact on increasing employment, local income, as well as the welfare of the local community.



Picture 1.1 The Potential of Pinisi Ship as Cultural heritage of Architecture Design
Source: Wikipedia, 2022

1.1.5 Pinisi as The Cultural Heritage by UNESCO

Indonesia is an archipelagic country that is rich in natural resources, especially in the coastal tourism sector, this potential can be used as an initial idea to attract local and foreign tourists. In various regions in Indonesia, various marine tourism potentials have been developed, one of which is in Bulukumba district.

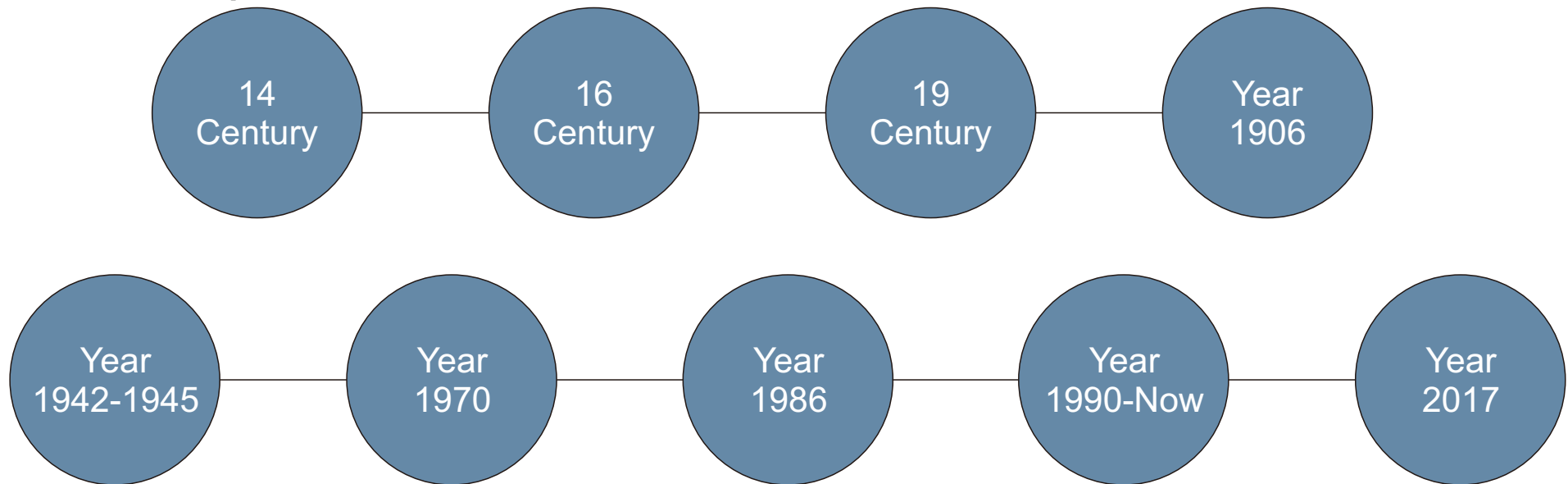
Bulukumba as one of the districts in South Sulawesi is certainly one of the areas most popular with local and foreign tourists. This is based on the potential possessed by the area called "Butta Panrita Lopi" with its cultural richness and quite diverse tourism potential. One culture that is still preserved today is the Pinisi boat-making culture.

Since December 7 2017, the Pinisi Ship from South Sulawesi was officially designated as a World Cultural Heritage by UNESCO as an intangible cultural heritage. This determination was recorded as PINISI: Art of Boatbuilding in South Sulawesi or the art of building Pinisi Ships in South Sulawesi.

Even though Pinisi is one of the intangible cultural heritages recognized by UNESCO, in the current era there are still many people who do not know the history of Pinisi ship and the process of making pinisi ship.

The pinisi ship is a type of traditional sailing ship from the Bugis tribe, which has been famous since ancient times as a boat builder and sailor. This traditional boat from the Bugis tribe was often used by their ancestors to earn a living by sailing to Europe and Africa. One of the popular cultural event of the pinisi ship is the process and the ritual of towing a ship into the sea, this event can interest the government of Bulukumba district to participate this event. this event has several schedule, starting from goat slaughtering, *barzanji* (*Sholawatan with Bugis version leanguge*) and meals together and the last *attakala* (*ship towing*).

Pinisi Development Period



In the 14th Century: The Pinisi ship emerged as a traditional ship of the Bugis-Makassar tribe in Sulawesi, Indonesia. This ship was initially used by the Bugis people as a transportation for trade and maritime exploration in the archipelago.

16th century: Pinisi ships began to be used by the Bugis tribe as warships against the Dutch and Portuguese colonials.

19th century: Pinisi ships became increasingly important in maritime trade in the Southeast Asian region. They were used to transport various commodities such as timber, spices, and agricultural products between islands.

1906: Pinisi ships became internationally famous when they participated in Balai Pustaka, an international exhibition in Marseille, France. The Pinisi ship caught the world's attention with its unique design and great sailing capabilities.

1942-1945: During World War II, Pinisi ships were used by the Bugis-Makassar tribe as warships and guerrilla navies against the Japanese occupation.

1970s: Pinisi boats began to gain popularity as cruise ships and exploration vessels for divers. Their ability to sail in shallow waters and have good cruising range made them an ideal choice for exploring the Indonesian archipelago's rich underwater beauty.

1986: The Pinisi Nusantara sailed to Vancouver to take part in the Vancouver expo, in the exhibition there were 2 exhibitions that were followed, the first was the Pinisi Nusantara sailing from Indonesia to Vancouver and the second was the construction of the Pinisi ship for 3 months in Vancouver, Canada.

1990-Present: Pinisi ships experienced rapid development from various aspects, starting from the system developed more modern and new innovations that can compete with cruise ships. Until now, Pinisi ships continue to be used as a means of transportation, trade, and tourism in the archipelago. The beauty and uniqueness of its design attracts tourists from all over the world. They also symbolize Indonesia's maritime identity and valuable cultural heritage.

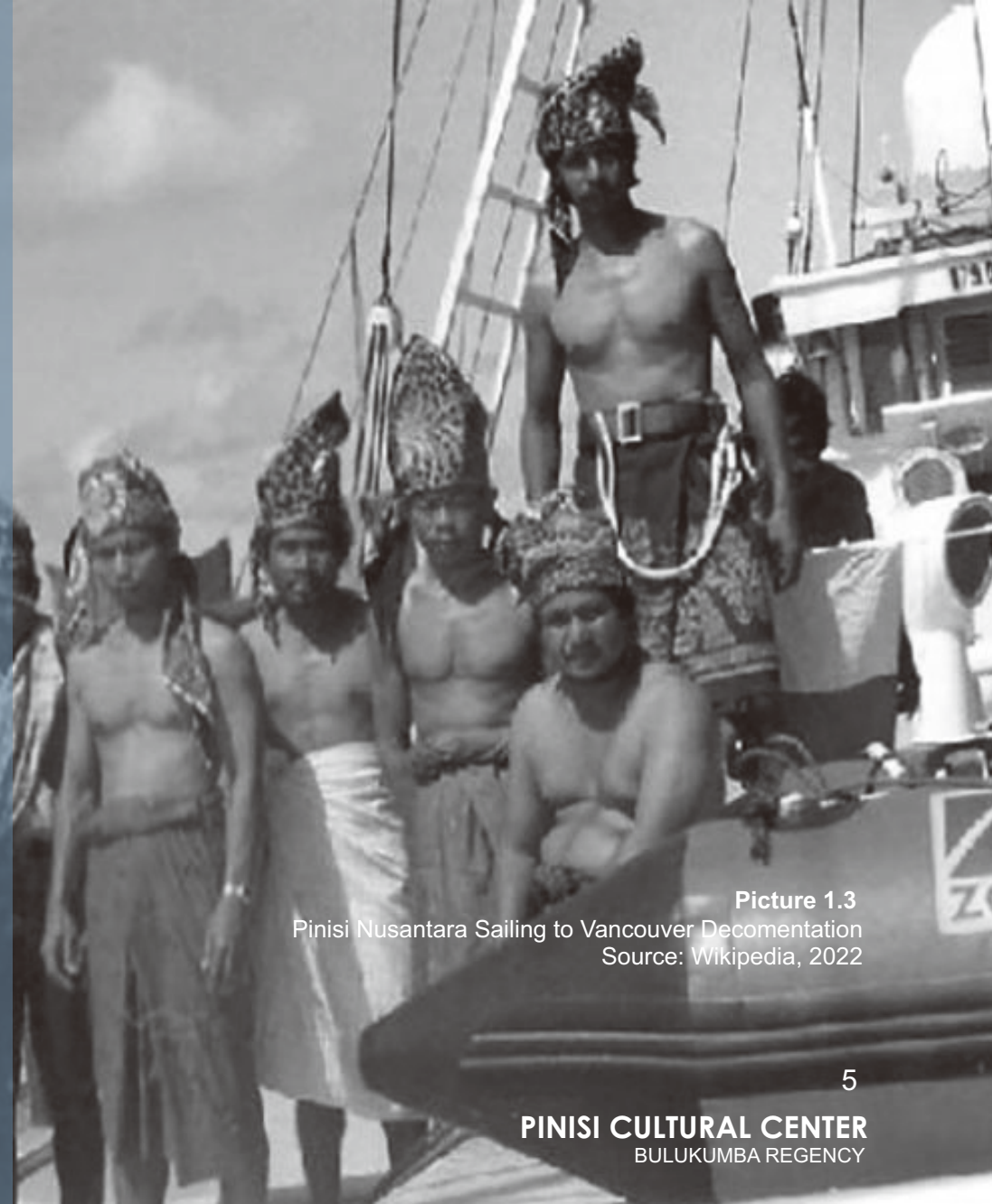
In 2017: The Pinisi Ship was recognized as a World Intangible Cultural Heritage by UNESCO. This recognition is a tribute to the uniqueness and beauty of this traditional vessel and its cultural and historical role in Bugis-Makassar society.

The Beginning of The Pinisi Ship Being Recognized by the world

Kapal Pinisi merupakan salah satu ikon budaya Indonesia. Keikutsertaan kapal Pinisi dalam pameran Expo Vancouver pada tahun 1986 memberikan kesempatan untuk memperkenalkan kekayaan budaya Indonesia kepada dunia internasional. Kapal Pinisi menjadi daya tarik utama dalam pameran tersebut, menampilkan keindahan desain, teknik pembuatan, dan kekuatan kapal pinisi mengarungi samudra.

Keikutsertaan Kapal pinisi dalam expo ini memberikan manfaat yang significant kepada para pelaku industri produksi kapal pinisi.

Berdasarkan hasil wawancara yang saya lakukan kepada salah satu pembuat kapal pinisi yaitu bapak H.Abdullah Hasan mengungkapkan bahwa pada tahun 1986 dia diutus oleh negara untuk mewakili Indonesia dalam pameran Vancouver expo dalam bidang konstruksi pembuatan kapal pinisi, dan beliau mengatakan bahwa berkat keikutsertaan ini, dia menerima begitu banyak pesanan kapal pinisi dari orang kanada, Prancis, Australia, etc, dan juga dari para pebisnis pariwisata yang ada di Indonesia. salah satu karya kapal pinisi yang paling terkenal adalah Kapal Pinisi Prana.



Picture 1.3
Pinisi Nusantara Sailing to Vancouver Documentation
Source: Wikipedia, 2022

Pinisi As The educational Aspect

Based on interview with H.Abdullah Hasan as the one of the Pinisi artist was mentioned that was accepted visitors from students on naval architecture department of Unhas 2-3 times in every years. They visit to learned about pinisi historical, constructions technic, and also make it some analysis about the strenght of pinisi ship.

From the result of interview, we can take several benefits of the potensial as educational aspect to providing the new facilities in the industrial pinisi shipyard. The new facility that will provided should be consider about several aspect, there are:

1. Case study: Shipping students can use the Pinisi as a case study to study the design, construction and function of traditional ships. They can analyze how the Pinisi is designed, uses typical construction techniques, and operates in Indonesian waters.
2. Research and Innovation: Students can conduct research on the history of Pinisi shipbuilding, the technologies used, and their role in traditional maritime trade and transportation. They can also develop new innovations in ship design and technology based on principles found in Pinisi.
3. Field Visit: Shipping students can visit shipyards in Makassar that produce Pinisi to see first-hand the process of building these traditional vessels. They can learn about the construction techniques, use of materials, and handicrafts involved in making Pinisi.
4. Work Practices: Students can carry out work practices at Pinisi shipyards to gain practical experience in the manufacture and maintenance of traditional ships. They can learn about the work in the field, the technical skills required, and the challenges faced in the traditional ship industry.
5. Exhibition and Discussion: Students can organize exhibitions or discussions on Pinisi to raise awareness and understanding of these traditional vessels. They can share their knowledge with students and the general public, as well as open a dialog about the importance of preserving Indonesia's maritime heritage.



Picture 1.4

Pinisi in the older era (Source : yacht sourcing.com)

Problem thinking

issues	Local Cultural Development	Pinisi as the Cultural Heritage	Local Economic Growth	Potential Site Context
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context	Natural Tourism Development	Development of Cultural aspect	Critical Regionalism approach	Educational Aspect
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analysis	Adding Supporting Facilities to Develope the Heritage potential aspect.	Implement Critical Regionalisme to develop the local economic, social-culture, and environment.
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hypothesis	Designing the Pinisi Heritage hub in the tourism area by providing new facilities in increasing the cultural potential that exists in the bulukumba district by applying critical regionalism approach that considers economic, social-culture, and environmental aspects.
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Problem Mapping

Non-Architectural issues

1. Pinisi ship is one of the intangible cultural heritage recognized by unesco in 2017, but there are still many people who do not understand the history of the pinisi ship.
2. Bulukumba Regency has excellent tourism potential to be developed, especially from the aspect of culture and marine tourism.
3. Local Culture Empowerment: Integrating local cultural empowerment related to Pinisi shipbuilding and Bulukumba district culture.
4. Environmental Preservation: Protection and preservation of coastal ecosystems, energy sustainability, waste management, and reduction of impacts on biodiversity should be the main concerns.

Architectural issues

1. Need adding facilities to develop the potential of the cultural aspect in Bulukumba regency.
2. Need adding space to manage the waste of the pinisi ship construction.
3. Needed auditorium space that is integrated with the exhibition space in order to provide interactive cultural heritage education.
4. Needed workshop space as a training room related to pinisi ship construction.
5. There is a need for an umkm space that can improve the economy of the local community.
6. Integrated circulation is needed

General problem

How the design of the heritage hub can integrated the cultural tourism, local economic, and maritim tourism with the application of the critical regionalisme approach as the new iconic space of Bulukumba regency.

Spesific Problem

1. How to design the new facilities to integrated cultural tourism and natural tourism?
2. How to design Cultural center that is able to develop the cultural aspect ?
3. How to provide the new facilities that can effect to local economic growth?
4. How to design Cultural center that is able to adapt the existing condition in order to create new facilities that is safe and give the experience about the cultural aspect to the visitor.

Goals and Objective

Goals

1. Designing Cultural center that integrated between, pinisi production zone, cultural zone, natural tourism zone and economic zone
2. Designing Cultural Center with consideration of the potential of macro, mezo and micro context of the site.

Objectives

1. Showing and strengthening the identity of the pinisi ship as a cultural heritage originating from the bulukumba district which is nicknamed as butta panrita lopi which means the center of the pinisi ship maker.
2. Creating integrated between natural tourism and cultural tourism destination.

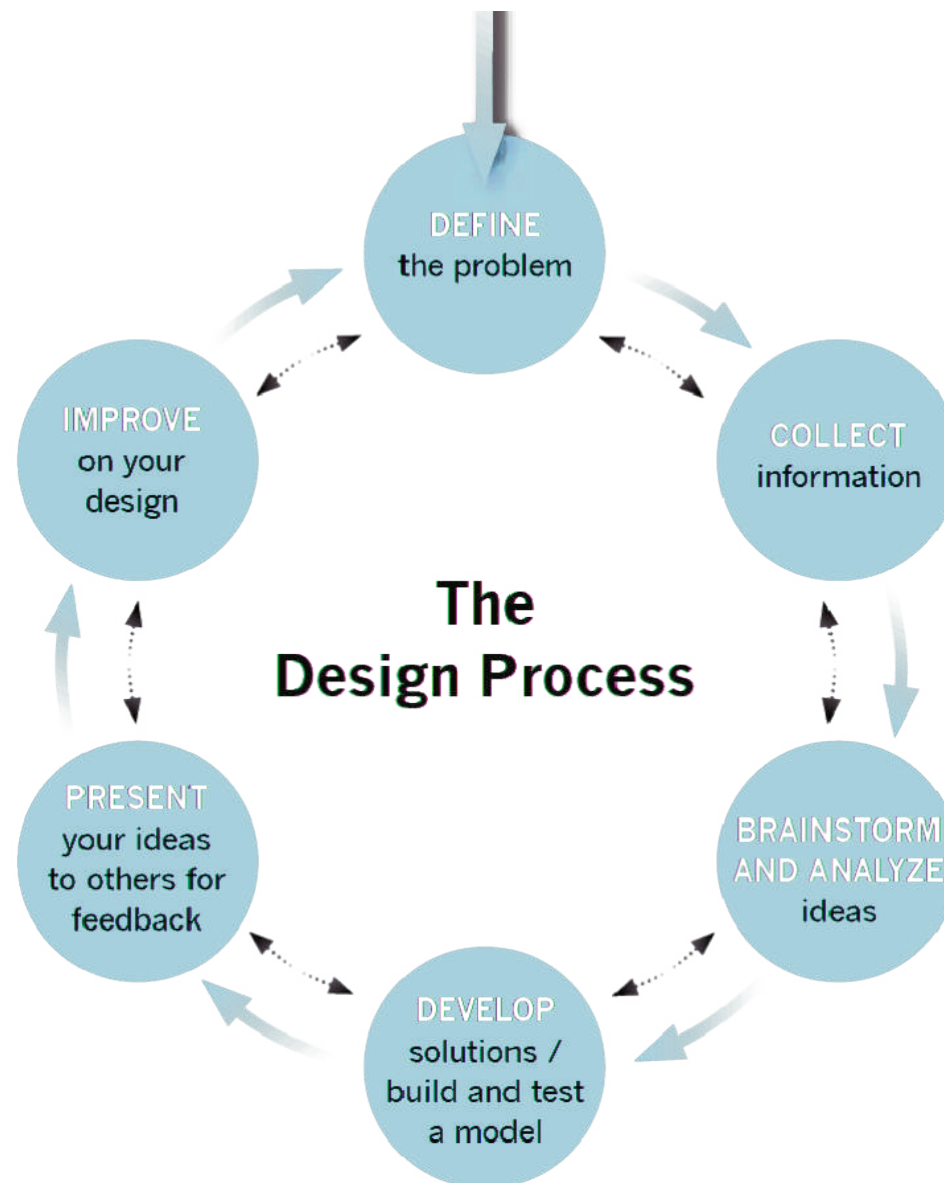
Preliminary design method

According to Andrew pressman, the design process is about thoughts and feelings that are interrelated and have a certain magnitude and direction, this process is one of the references to find goals in the design process.

The design process listed in the book architecture handbook by chicago architectural foundation, provides an overview of the design process method that has characteristics that are systematically arranged in order to create a directed design

process, the following diagram of the design process method listed in the book.

In starting design planning, it is necessary to apply the design method to facilitate the designer in developing design ideas. the following is a process design scheme that refers to the adjustment of the process design method proposed by Andrew Pressman in the book the architecture handbook by the chicago architectural foundation listed in the section the elements of design process.



Picture 1.5

Problem Mapping Diagram Source: Chicago Architecture Foundation, The Architecture Handbook (taken from Designing Architecture: The Element of Process book by Andrew Pressman)

Initial Design Method Scheme



Problem statement:

Identify problems from the macro, micro, and potential scope of the cultural context, as a basis for consideration in the development of design themes.

Preparation Phase:

This phase is the process of collecting data related to regulations related to the design theme, collecting location data, climate data, and site context, in this process primary data is needed in the form of physical data at the planning location. Then a review of the regional discourse in the development of the cultural heritage sector is carried out which will affect the design process.

In this stage, secondary data collection is also needed, in the form of literature studies, through journal references, and precedents in the development of planning designs. Secondary data also considers building typologies that have regionalism approach characteristics.

Analysis Phase:

Analyze the potentials related to the design theme in order to produce a design that can provide benefits to the local community, and can also increase the interest of tourists in cultural values.

Analyzing the environmental context in the planning process is one of the first steps to creating a sustainable design.

Programming:

The process of mapping the problem and processing the data that has been defined to determine the needs of the facilities that will be provided in the design.

Concepting Phase:

Determining the design concept that considers 3 important aspects, namely, interactive, solutive, and innovative design using digital media and sketches.

Design Development:

Design development to formulate the design concept into a more concrete form and can be implemented into the design involves creative thinking to produce an attractive design and in accordance with the design context.

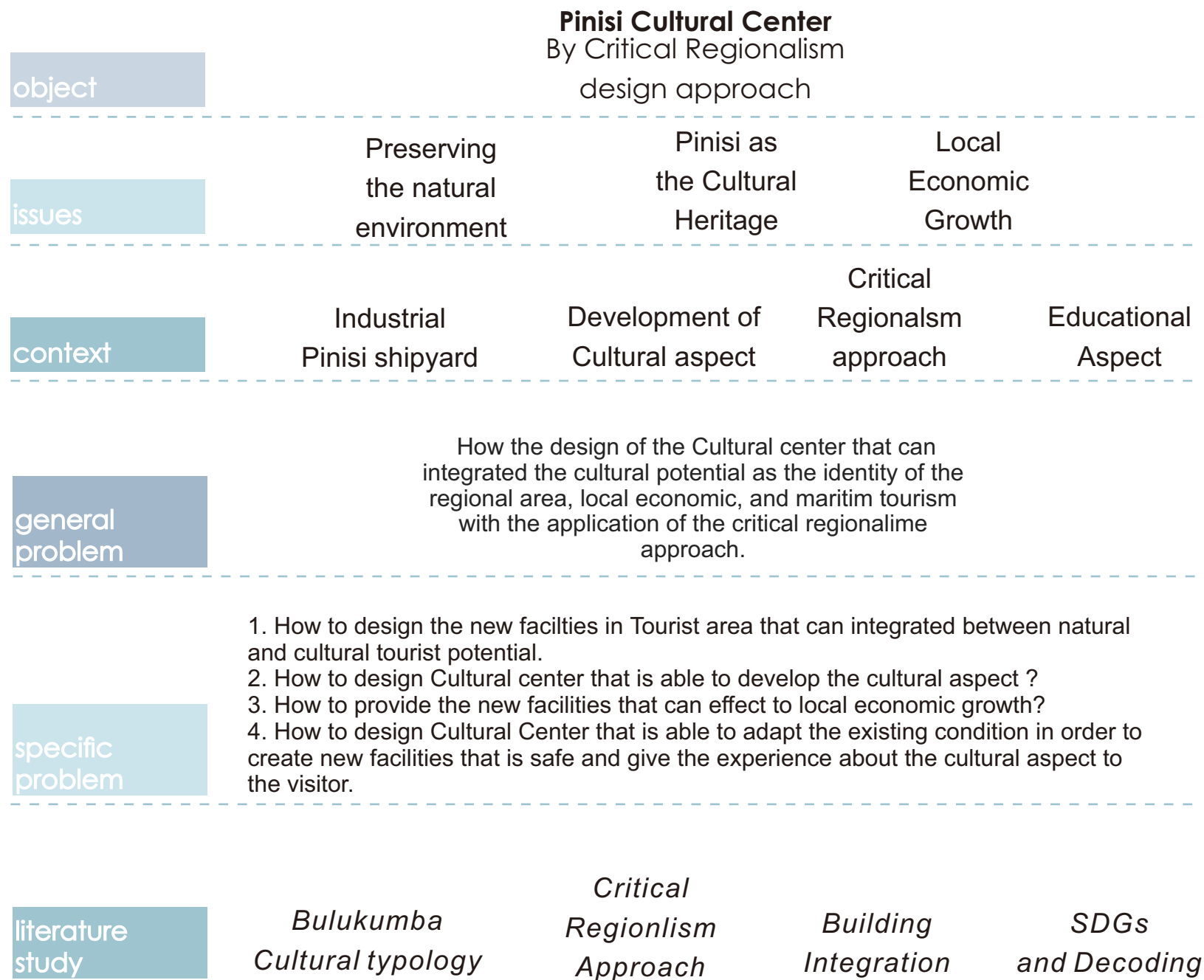
Design Evaluation:

from the results of the concept and design development, then an evaluation is carried out to determine the quality of the design design, the evaluation process using several 2D, 3D simulations, and building structure feasibility tests.

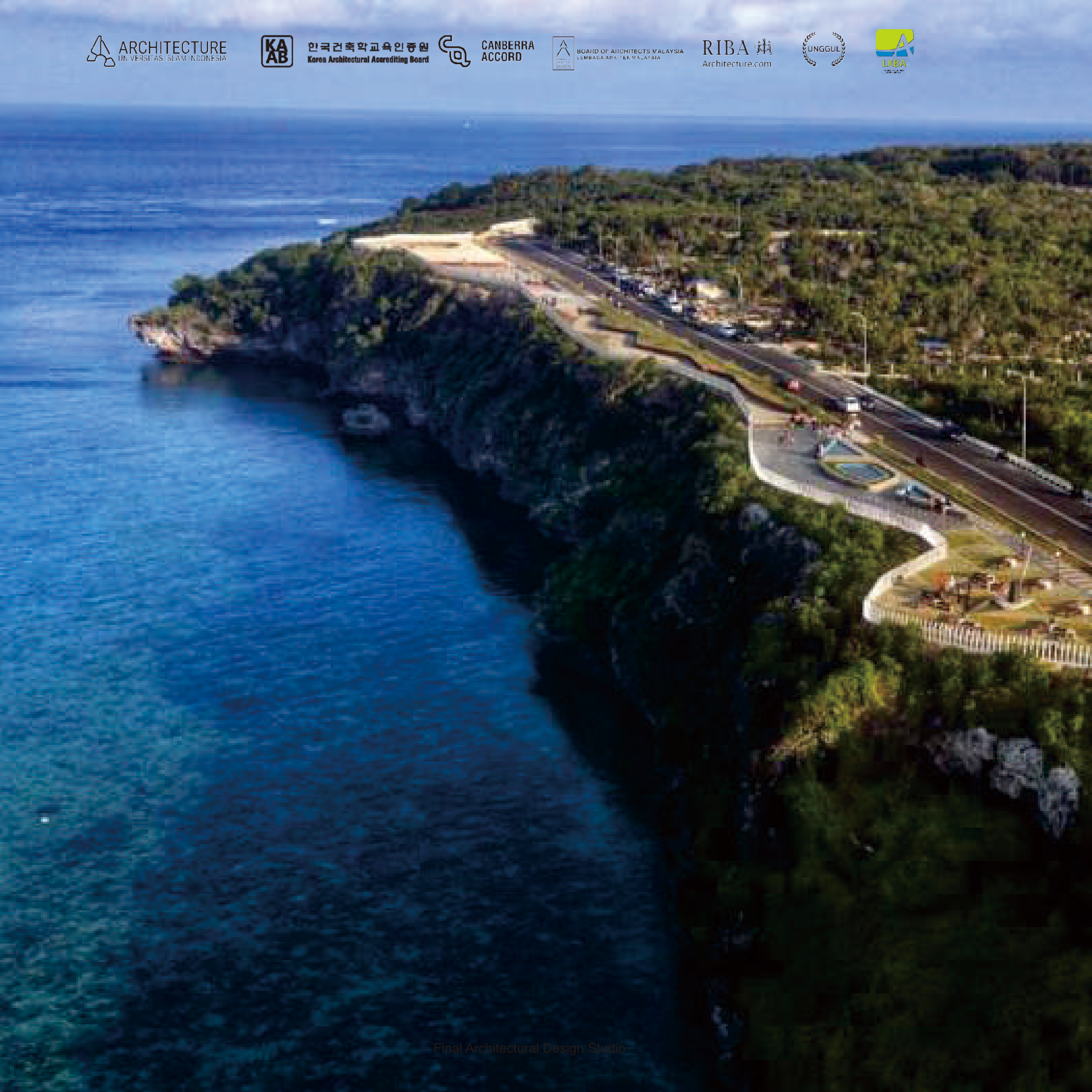
Final Design:

after the evaluation is carried out, it will proceed to the finalization of the design, namely improvements related to the details of the structure and construction and also the final appearance of the design design.

Design framework



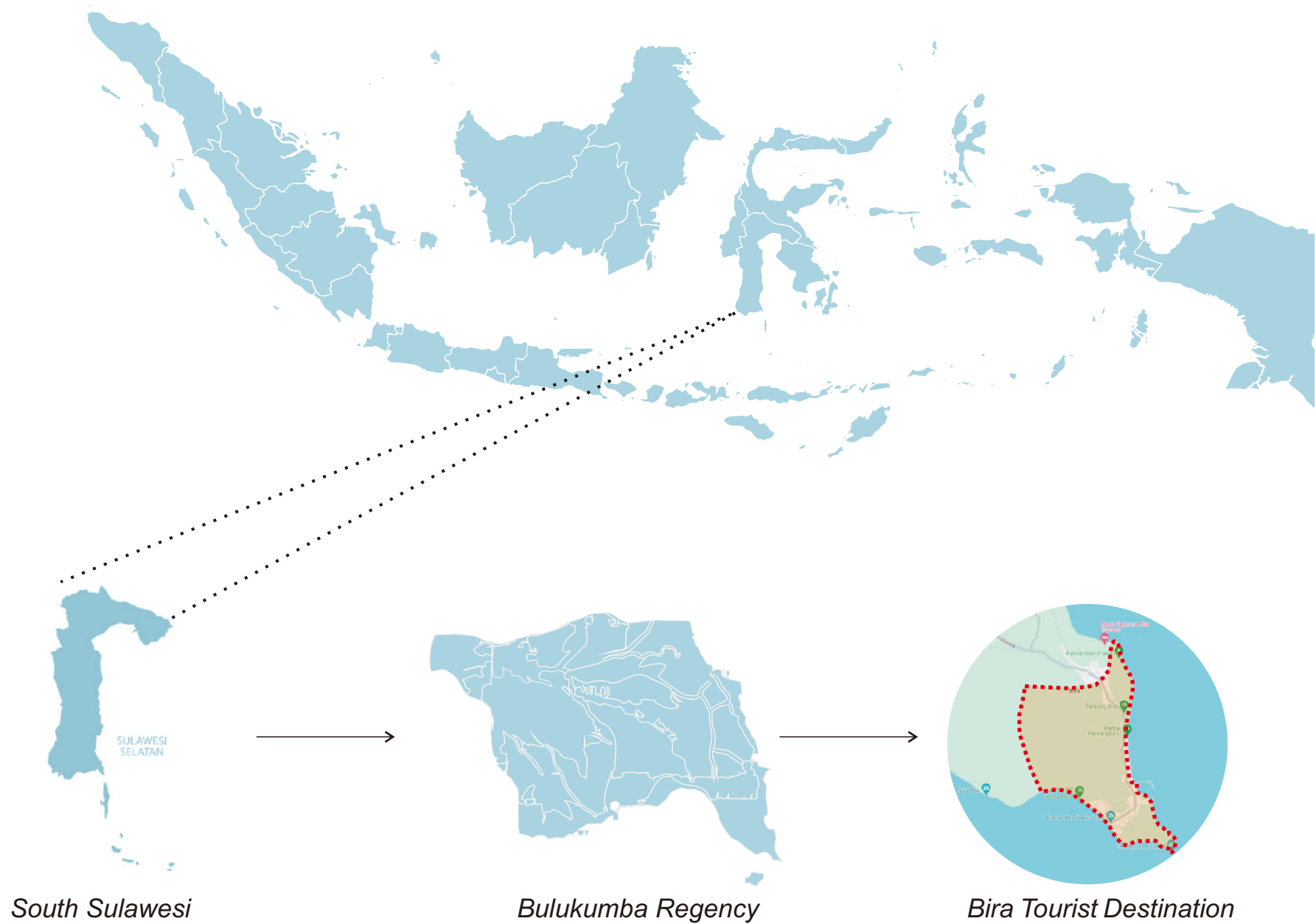
Picture 1.12 Design Framework Diagram
Source: Author



2.

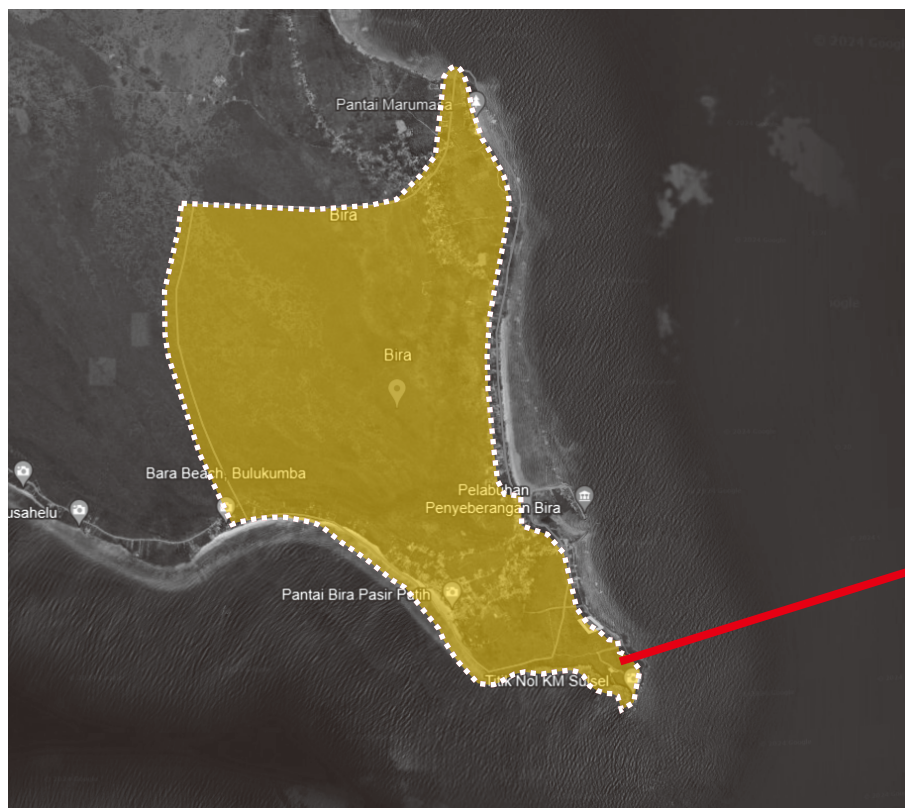
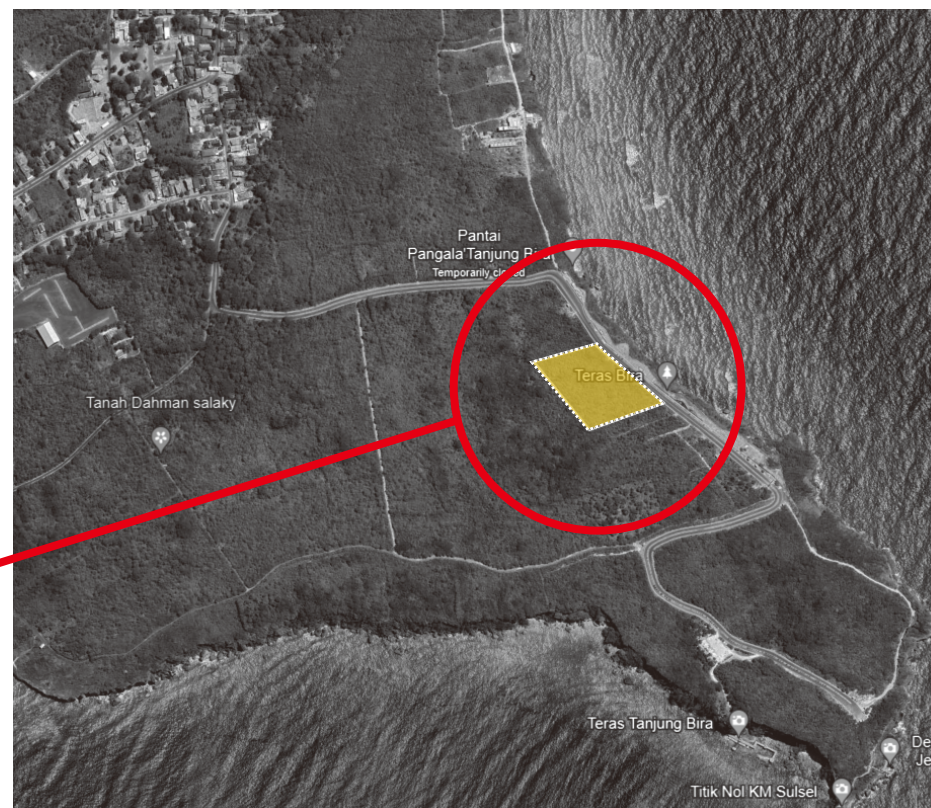
Design Problem seeking

2.1 Macro-Micro Map



Bira Tourist Destination, Kel. Tanah Lemo, Kecamatan Bontobahari, Kabupaten Bulukumba, South Sualawesi, Indonesia

Picture 2.2 Macro-Micro Map
Source: Author



Picture 2.3 Site Location

Source: Google earth, 2024

Kawasan wisata Bira di Kabupaten Bulukumba merupakan destinasi wisata bahari yang populer di Provinsi Sulawesi Selatan, Indonesia. Terletak di bagian selatan Pulau Sulawesi, kawasan ini menawarkan pesona alam yang memukau dan beragam destinasi menarik bagi para pengunjung.

Salah satu daya tarik utama kawasan wisata Bira adalah keindahan pantainya. Pengunjung dapat menikmati hamparan pasir putih yang bersih, air laut yang jernih, dan ombak yang tenang. Pantai-pantai di Bira memiliki pesona yang memukau, memungkinkan wisatawan untuk berjemur, berenang, atau hanya bersantai menikmati pemandangan yang menakjubkan.

Selain pantai, kawasan ini juga memiliki tanjung yang menakjubkan. Tanjung-tanjung yang terhubung langsung dengan lautan membuat pengunjung dapat menikmati keindahan panorama alam yang spektakuler. Mereka dapat menikmati pemandangan laut yang luas dan membebaskan pikiran sambil menjelajahi keindahan alam yang masih alami.

Selain keindahan alamnya, kawasan wisata Bira juga kaya akan budaya yang diakui secara internasional. Salah satu budaya yang terkenal adalah budaya konstruksi kapal pinisi. Kapal pinisi adalah jenis kapal tradisional yang dibangun dengan keahlian dan kesabaran yang tinggi oleh masyarakat pesisir Sulawesi

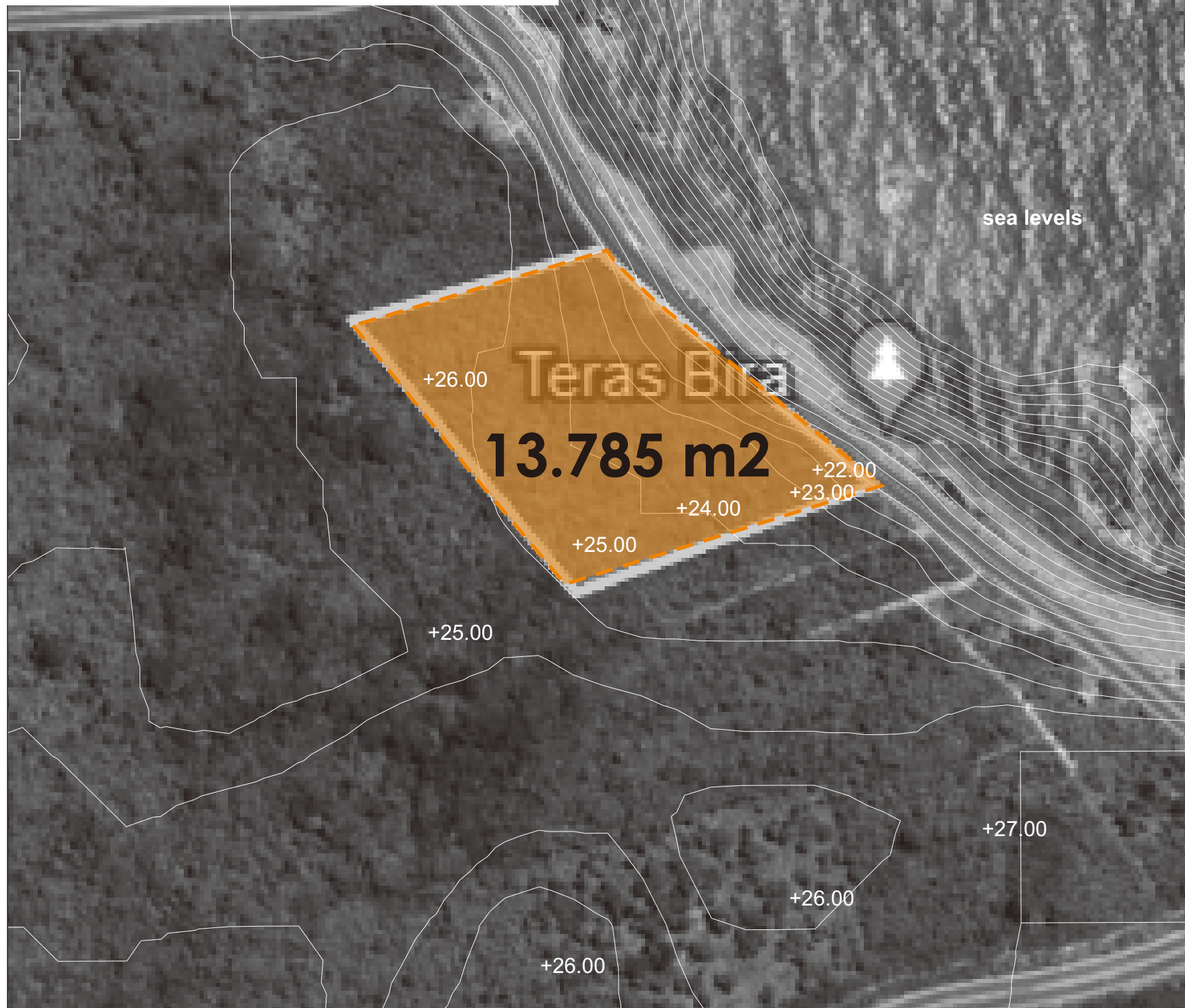
Selatan. Proses pembuatan kapal pinisi ini telah berlangsung sejak abad ke-14 dan masih terus dilestarikan hingga saat ini. Pengunjung dapat menyaksikan secara langsung proses pembuatan kapal pinisi serta mengetahui nilai budaya dan sejarah yang terkait dengan kapal-kapal tersebut.

Selain itu, kawasan industri kapal pinisi yang berdekatan dengan kawasan wisata Bira juga menawarkan pengalaman yang menarik. Wisatawan dapat melihat secara dekat bagaimana kapal-kapal tradisional ini dibangun dan mengenal lebih dalam tentang teknik dan keahlian yang dibutuhkan dalam proses konstruksinya.

Dengan gabungan keindahan alam, pesona pantai, tanjung yang menakjubkan, dan kekayaan budaya kapal pinisi, kawasan wisata Bira di Kabupaten Bulukumba menjadi tujuan yang menarik bagi para wisatawan yang mencari pengalaman wisata bahari yang memukau dan budaya yang kaya.

2.2 SITE LOCATION

*Site Intensity, Contour condition,
Site Chosen Consideration*



Picture 2.4 Site Contour

Source: Author, 2024

Location

The Location that will be developed in Teras Bira, Desa Bira, Bontobahari, Bulukumba Regency, South Sulawesi 92571

2.2.1 Land Condition

Site berada pada area tanjung pantai dengan jenis tanah bebatuan. kondisi topografi site dominan berkontur dan memiliki perbedaan elevasi dengan sea level sekitar 8-10 m. dari kondisi kontur site yang variatif memberikan tantangan dalam merancang bangunan baru di area tersebut.

2.2.2 Site Intensity

Based on the kepres no 32. tahun 1990 mention that the area have located in the coastal zone it must have the border with the distance 50 meters from the sea.

Based on the RTRW Bulukumba Regency The site intensity for the tourism zone are:

KDB : 40%-70%

KLB : 4 Floor

KDH : 30 %

2.2.3 Site Chosen Consideration

1. The location near from the natural tourism destination:

Choosing a location close to the natural tourism destination is an important consideration in site selection. The presence of a site adjacent to a popular natural destination can increase the attractiveness and added value for visitors. This will make it easier for tourists to access and enjoy the beauty of the natural surroundings, and allow the development of synergies between the site and existing natural tourism destinations.

2. The location near from the Pinisi Industrial area:

The site's proximity to the Pinisi industrial area has its own potential advantages. Pinisi is known as the center of a traditional shipbuilding industry that has cultural and historical appeal. By being located close to the industrial area, the site can capitalize on the opportunity to present experiences related to the Pinisi industry such as boat exhibitions, workshops, or other related activities.

3. Included in the tourism development priorities of Bulukumba Regency:

If the site is included in Bulukumba Regency's tourism

development priorities, this indicates that the local government has a particular interest in tourism development and promotion in the area. As such, the site has a greater chance of gaining support and resources from the local government in the development of infrastructure, promotion, and other supporting facilities.

4. Has a view that is directly connected to the expanse of the ocean:

Having a view that is directly connected to the ocean is a great advantage in terms of aesthetic value and visual appeal. A beautiful and direct view of the ocean can be a major attraction for visitors. Sites with these spectacular views can allow for the development of open areas, seating, or other amenities that optimize the experience of enjoying the natural beauty of the ocean.

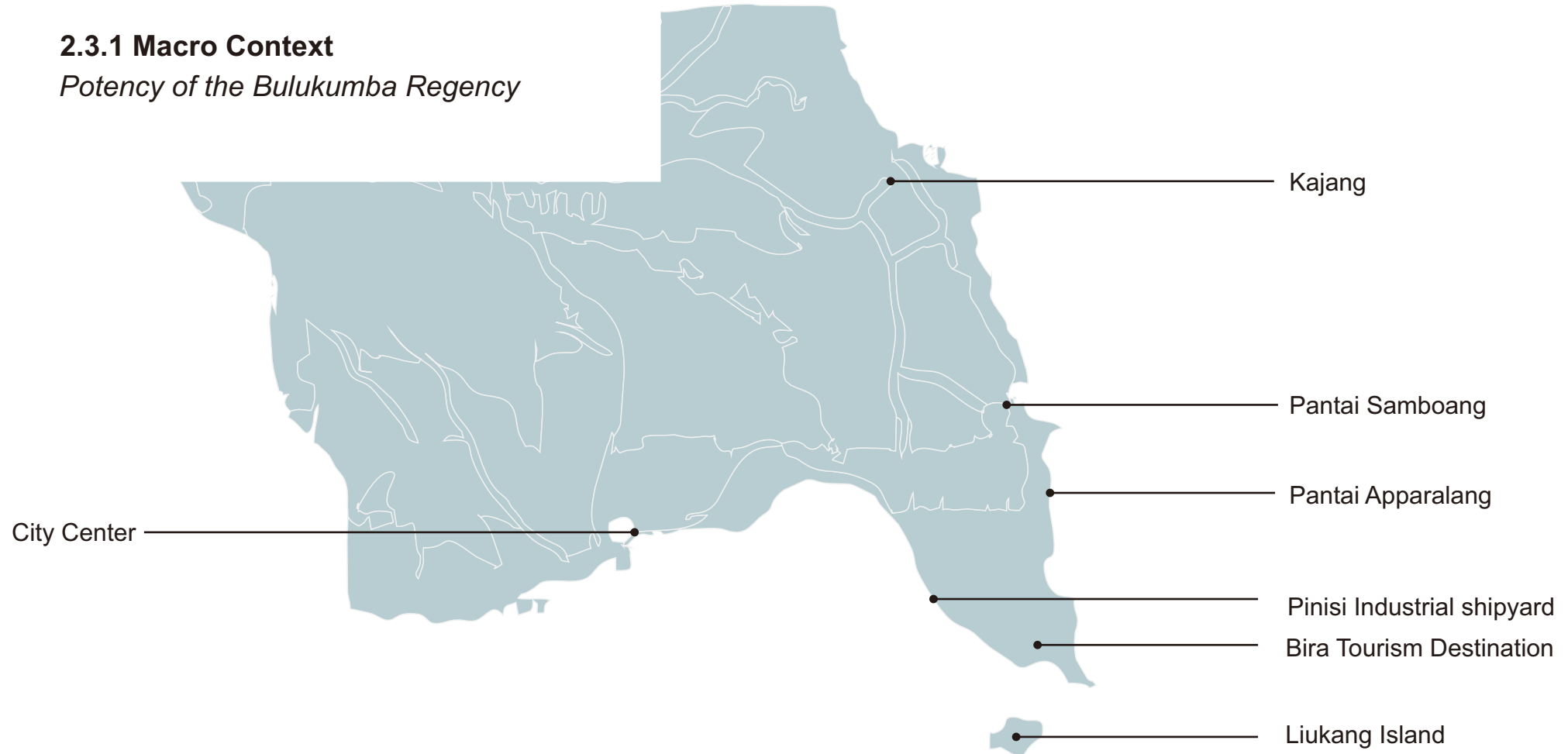
5. The site is easily accessible and frequented by tourists to enjoy the natural beauty:

The existence of a site that is easily accessible and frequented by tourists is an important factor in considering the site to be developed. Good accessibility makes it easy for tourists to reach the site and enjoy the natural beauty offered. In addition, frequent tourist visits also indicate that the site has high popularity and visitor potential, which can support the sustainability and success of the site development. anjutan dan kesuksesan pengembangan situs tersebut.

2.3 Contextual Site

2.3.1 Macro Context

Potency of the Bulukumba Regency



Picture 2.5 Macro Potential map

Source: Google earth, 2024

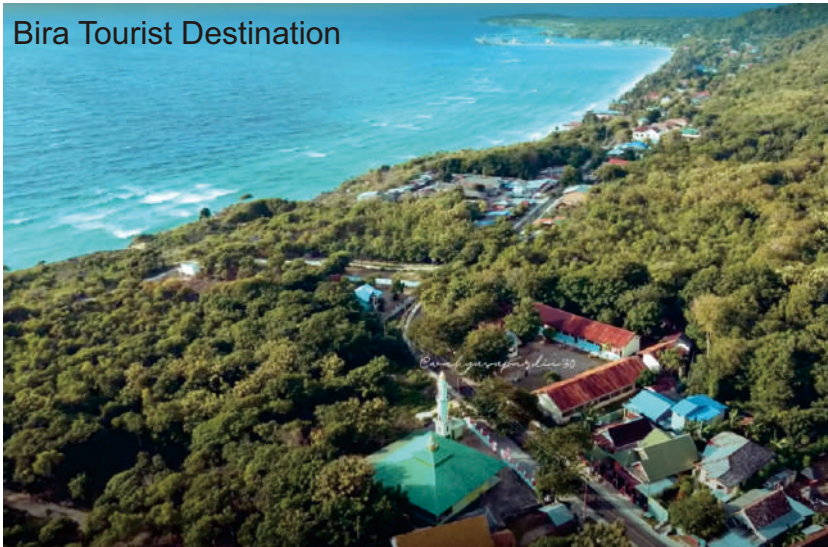
Bulukumba has several potential of the marine tourism destination that can be developed by integrating with the cultural aspect, one of the worldwide cultures originating from Bulukumba district is the Pinisi shipbuilding process which has been recognized by UNESCO in 2017 as an intangible cultural heritage.

Pinisi, or the Art of Boatbuilding in South Sulawesi, refers to the mast and sails of the famous 'Sulawesi schooner'. The construction and use of such vessels stands in a millennia-long tradition of Austronesian shipbuilding and navigation that has produced a wide variety of sophisticated boats. For Indonesians and internationally, the Pinisi has become the epitome of the original sailing vessel of the archipelago. Today, the centers of shipbuilding are in Tana Beru, Bira and Ara, where around 70 percent of the population earns a living through work related to shipbuilding and navigation.

integration between marine tourism and cultural tourism is a consideration in improving the economy of the local community. this can provide a new icon in bulukumba district which is famous as butta panrita lopi (land of pinisi shipbuilders).

By adding new facilities, it is hoped that it will be able to provide an understanding of pinisi ships and also the culture that exists in Bulukumba Regency.

Bira Tourist Destination



Pantai Samboang



Pinisi Industrial shipyard



Liukang Island



Pantai Apparalang



Bulukumba Regency, which is located in South Sulawesi Province, Indonesia, has interesting marine tourism potential. The following are some of the potential of marine tourism that can be considered as a macro context in the design of the pinisi heritage hub:

1. Bira Tourism Destination
2. Samboang beach
3. Liukang island
4. Apparalang beach cliff
5. Kajang

2.3.2 Mezo Context

Potency of the Bira Tourist Destination

*2 - 10 minutes radius distance from
the Site Area*

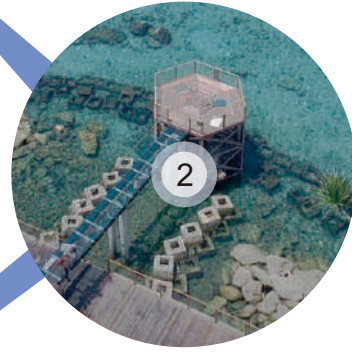


Picture 2.5 Mezo Potential map

Source: Google earth, 2024



KM 0
South Sulawesi



Glass Bridge



Bira Beach



Bira Ferry Pier



Panrangluhu
Beach



Bara Beach

The planned Pinisi Cultural Hub, which will be built in the Bira Village tourism area, offers several different attractive destinations around Bira Village. These destinations include the South Sulawesi Kilometer Zero Point Glass Bridge, Tanjung Bira, snorkeling at Liukang Island, Bara Beach, Panrangluhu Beach, and close to the port.

The South Sulawesi Kilometer Zero Point Glass Bridge is one of the most interesting destinations in Bira Village. Visitors can enjoy the unique experience of walking on a glass bridge that presents a wide view of the ocean and can also see coral reefs from the top of the glass bridge. This destination provides a special experience for visitors.

Tanjung Bira Beach is another destination that should not be missed in the area. With beautiful white sandy beaches, clear sea water, and stunning natural scenery, Tanjung Bira is the perfect place to relax, soak up the sun, or even do water sports activities such as snorkeling or diving.

Bara Beach and Panrangluhu Beach are also places worth visiting in the Bira Village area. These beaches offer soft white sand, calm waves and stunning ocean views. Visitors can relax by the beach, swim, or even do other water activities such as windsurfing or playing beach games.

In addition, an advantage of Pinisi Center planning is its proximity to the port. This provides easy access for visitors who want to explore the surrounding islands or take sea trips to other destinations around South Sulawesi.

With these attractive destinations, the Pinisi Center planning in the Bira Village tourism area offers a complete and satisfying holiday experience. In addition to introducing the cultural heritage of Bulukumba district, especially the pinisi ship, visitors can also enjoy the beauty of nature, exciting water activities, and explore interesting places around Bira Village, all within easy reach.



Location

The Location that will be developed in Teras Bira, Desa Bira, Bontobahari, Bulukumba Regency, South Sulawesi 92571

Total Land area : 13.785 m2

Picture 2.6 Micro Potential map

Source: Author, 2024

2.3.3 Potential Micro Context



Picture 2.7 Potential Activity

Source: Author, 2024

The planned Pinisi Center, which will be built in the tourist area of Bira Village, with a location at Teras Bira, has a variety of supporting activities that have been designed to provide a different and captivating experience for visitors. In the public space area of Teras Bira, visitors can enjoy a number of activities including skateboarding, taking pictures, conducting family gatherings, enjoying the beauty of sunset and sunrise, and using the area as a resting place for cyclists.

In an effort to provide entertainment and fun, Teras Bira provides skateboarding facilities so that skateboarding enthusiasts can enjoy a specially designed area for them at Teras Bira. With a skateboarding facility that is up to standard and suits the needs of skaters, they can practice new tricks, hone their skills, or simply have fun with their peers.

The public space area of Teras Bira is also an ideal place to take pictures. With stunning backdrops, such as the beautiful panoramic beach and vast ocean views, visitors can capture their precious moments in memorable photos.

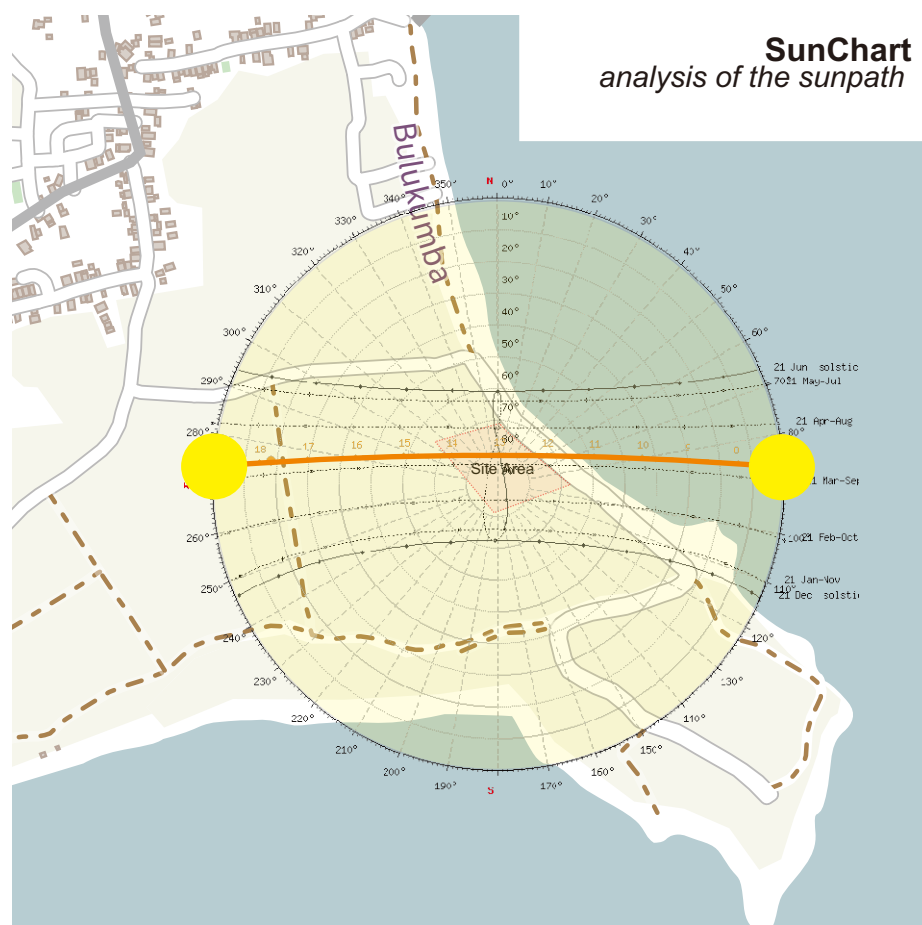
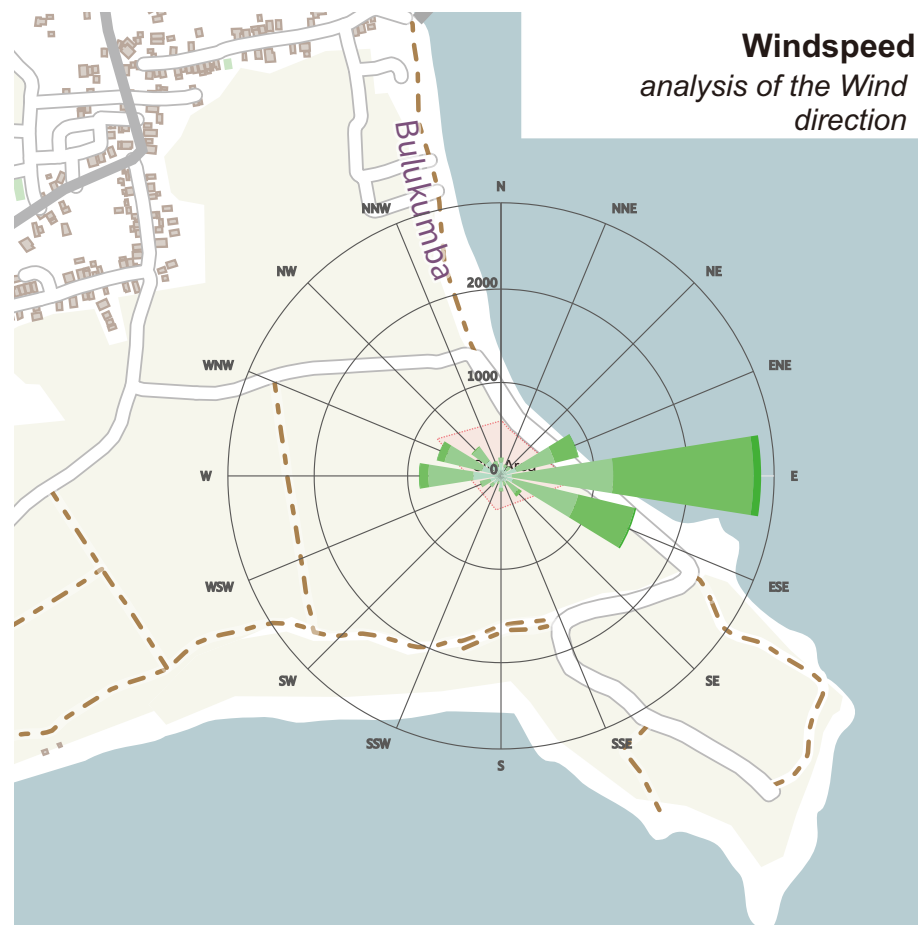
In addition, Teras Bira is also the perfect place for family gatherings. Visitors can gather with their family and friends, enjoy

the relaxed atmosphere, and strengthen their family bonds in a beautiful and comfortable environment and of course, Teras Bira provides a sitting area.

Bira Terrace also offers incredible sunset and sunrise views. Visitors can enjoy the spectacular beauty as the sun rises over the sea horizon, creating a romantic and enchanting moment that will never be forgotten.

In addition, Bira Terrace also serves as a resting place for cyclists who are exploring Bira Village and its surroundings. Cyclists can take a short break, enjoy the breathtaking views, and recharge their batteries before continuing their adventure.

With a variety of activities available, the Pinisi Center Planning in the bira terrace area can be an exciting hub of activities and cater to the needs of various visitors. From entertainment and recreation, the desire to enjoy the beauty of nature and relax until they can gain new experiences and knowledge related to cultural wealth, especially one of the cultural heritages that has been recognized by UNESCO, namely the Pinisi Ship.

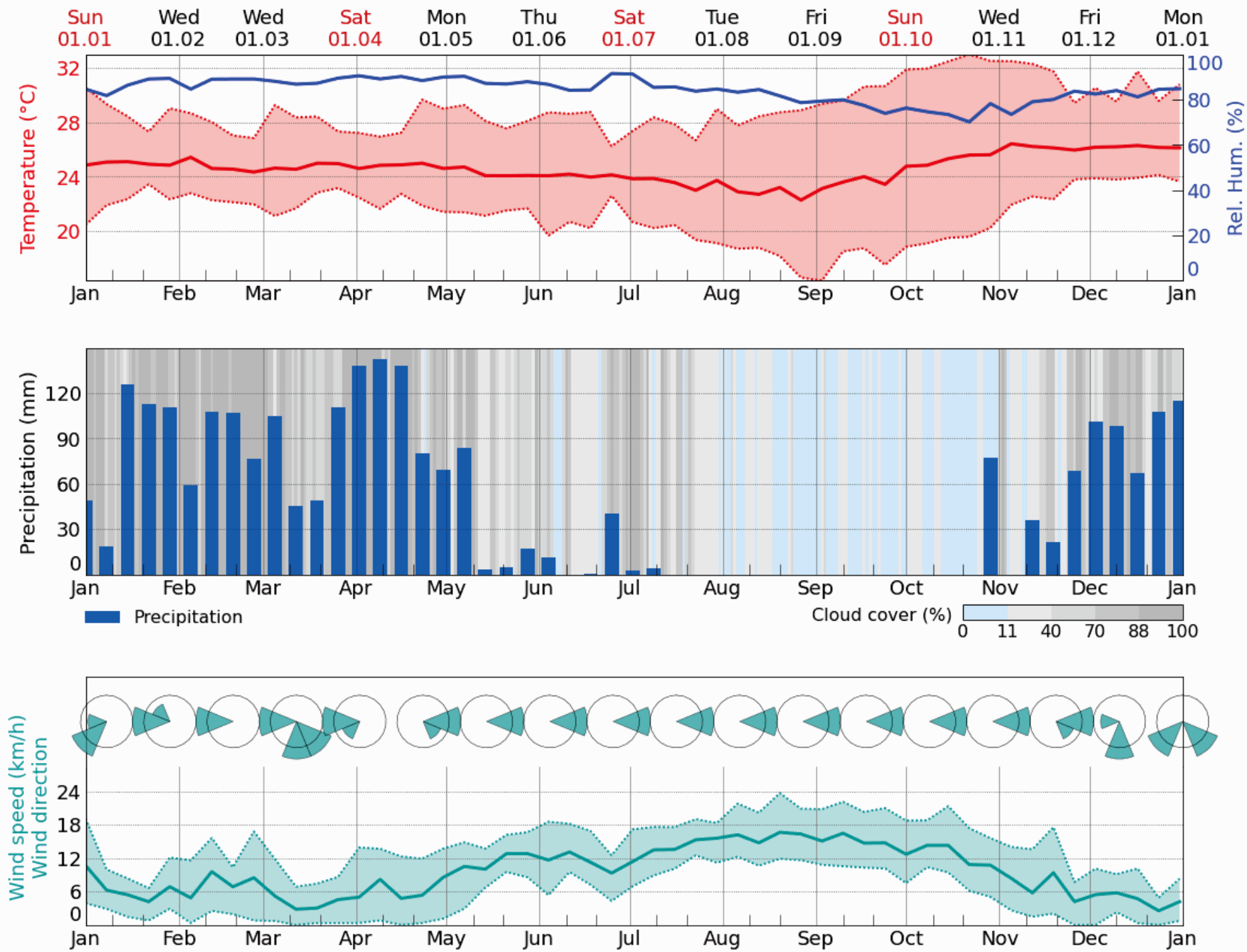


Bulukumba

5.55°S, 120.18°E (10 m asl)

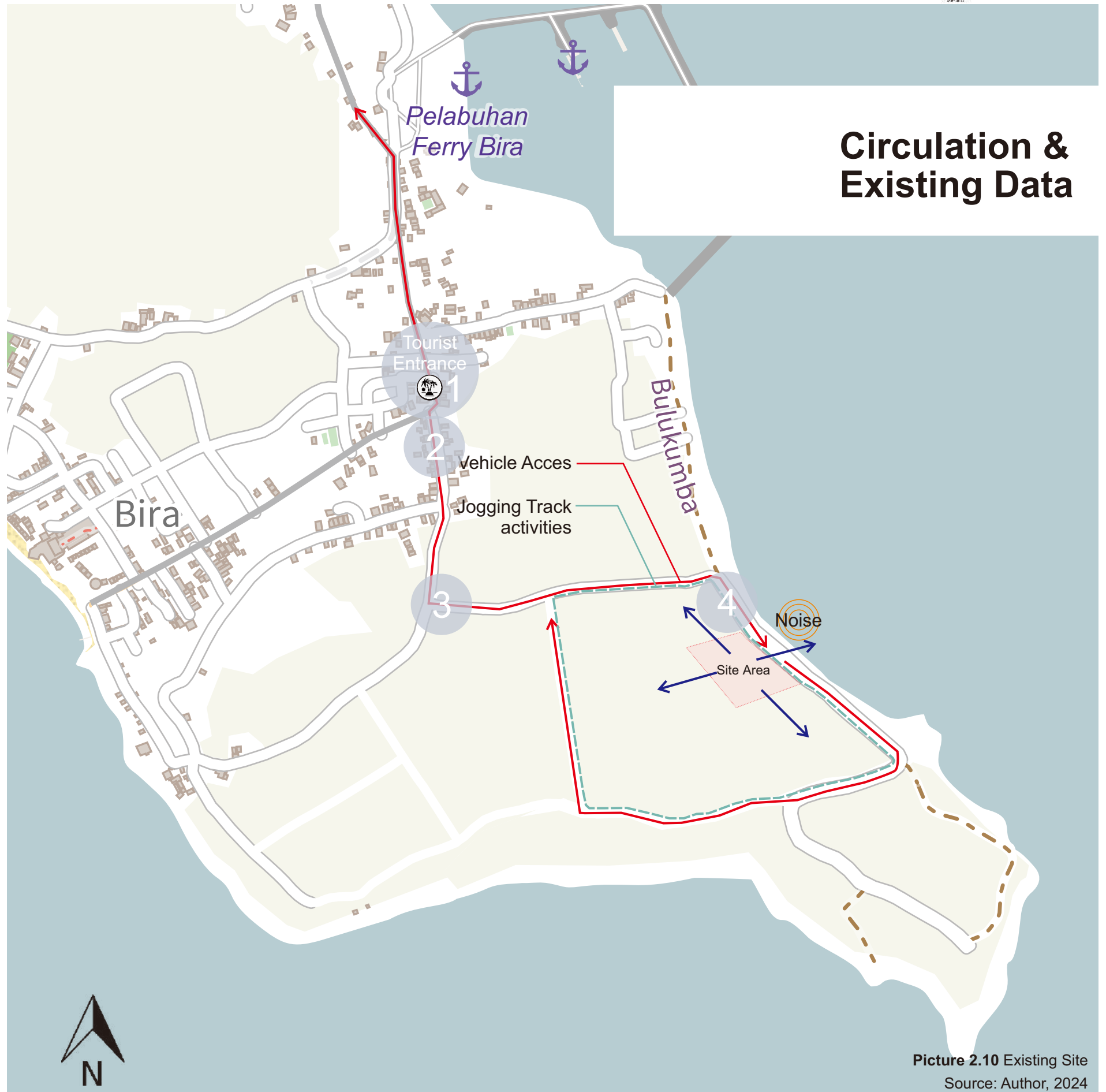
Model: NEMSGLOBAL, 2023-01-01 / 2024-01-01 (366 days)

meteoblue®



Picture 2.8 Climatic data
Source: meteoblue, 2024

Circulation & Existing Data



Picture 2.10 Existing Site
Source: Author, 2024



Circulation to the design area located in Bulukumba district is very easy to access. This is because the area is included in a potential tourist area. In 2019, the South Sulawesi provincial government planned to develop a public space area there. However, when the design stage reached 80% of the process, the Corruption Eradication Commission (KPK) found graft issues in the planning of the area, so the project was halted.

Good circulation and asphalt access roads have had a positive impact on the local community, especially as a jogging track area. Apart from being used as a running track, people can also rest in the open space area that has been provided.

The existing condition of this area has an interesting view. The view to the south, west and north is surrounded by lush trees. Meanwhile, if we look to the east, the site directly faces the beautiful expanse of the ocean.

SOUTH VIEW



WEST VIEW



NORTH VIEW



EAST VIEW



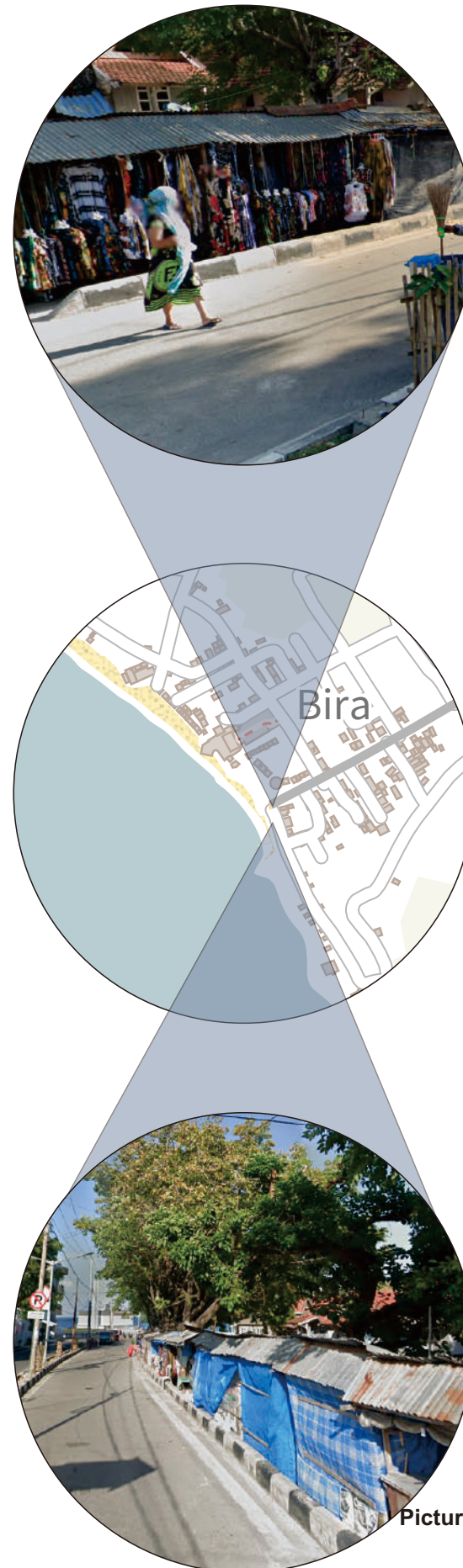
Contextual Problem Study

In the Bira tourism area, there are challenges in the placement of several MSME selling areas that have long been criticized by tourists who come to visit. Problems that are often faced by visitors are safety issues and the impact of congestion when the area is busy. This is caused by sellers using the shoulder of the road as a place to sell, which should be a pedestrian area.

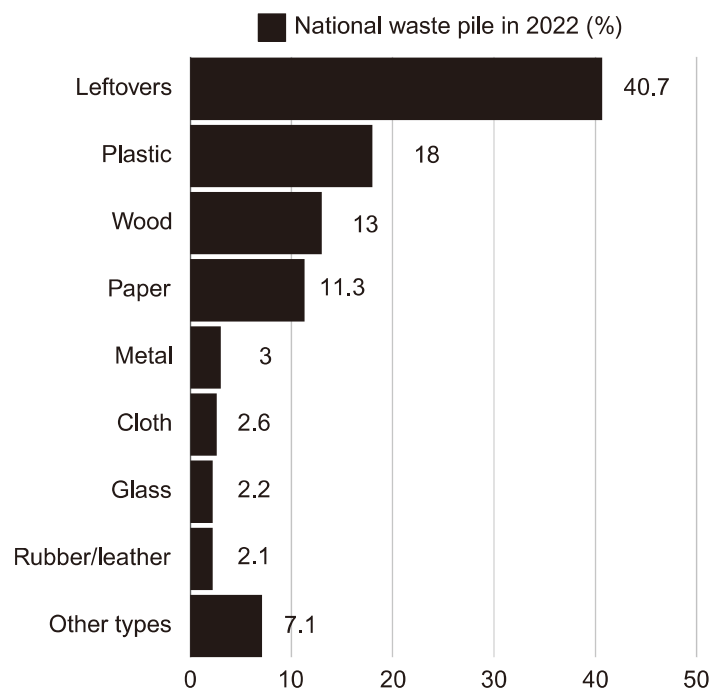
In dealing with this problem, special attention is needed to create a new space for local SMEs in Bira Village. The goal is to reach a solution that does not cause conflict between the management and the local community.

By reorganizing and strategically placing them, the MSME selling area can be moved to a safe and suitable location. This will improve visitor safety and reduce congestion in the area. In addition, the government and related parties can work with MSME players to provide facilities that support their business development, such as kiosks or more organized selling areas.

By paying special attention to this issue, it is expected to create harmony between tourism managers, MSME players, and local communities. The new space provided for MSME players will provide better business opportunities, while visitors will feel a safer and more comfortable experience when visiting the Bira tourist area.



Picture 2.11 Contextual Problem
Source: Author, 2024



Global Issues

According to data from the National Waste Management Information System (SIPSN) of the Ministry of Environment and Forestry (KLHK), Indonesia produced 35.83 million tons of waste throughout 2022.

Of the total national waste generation in 2022, 22.44 million tonnes or 62.63% of which has been managed, while 13.39 million tonnes or 37.37% has not been managed, including wood waste.

50 In terms of type, wood waste is in third place, here are the data; food waste with a proportion of 40.7%, then plastic waste 18%, wood/twigs 13%, paper/cardboard 11.3%, metal 3%, cloth 2.6%, glass 2.2%, rubber/leather 2.1%, and other types of waste 7.1%.

Local Issues



Woodwaste is one of the problems faced in the current era because it has an environmental impact, especially on the coastal area of the pinisi ship construction, therefore efforts are needed to reduce this waste. one of the efforts that can be applied is to make new innovations that can have an impact on improving the local economy of the community and also be able to open up sustainable jobs.

Picture 2.12 woodwaste from Pinisi Construction

Source: Author, 2024

Study Literature

Critical Regionalisme

Cultural Center

Pinisi Traditoon Velue

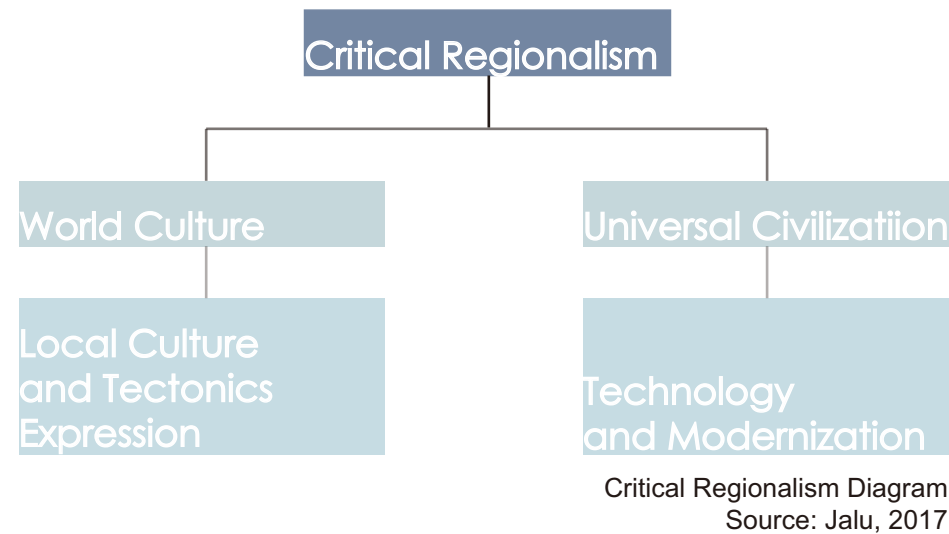
Auditorium

Circulation



PINISI CULTURAL CENTER
BULUKUMBA REGENCY

2.5.1 Critical Regionalism as an effort to maintain the icon of region



The theory of Critical Regionalism, first proposed by architectural theorists Alexander Tzonis and Lionel Lefaire in the 1980s, was later adopted by Kenneth Frampton as a gesture of resistance to the current developments in architecture at the time. The concept of Critical Regionalism aims to strike a balance between universal design ideas and the use of distinctive elements derived from a particular region.

In practice, Critical Regionalism seeks to recognize and respect the uniqueness of a region's specific culture, climate and social context in the architectural design process. This approach combines local elements with universal elements to create architectural works that not only function practically, but also have a strong connection to their cultural identity and surrounding environment.

By combining universal design concepts with local elements, Critical Regionalism seeks to avoid homogenization and standardization in modern architecture. The aim is to create architectural works that strengthen cultural ties and provide an authentic experience for the users and communities that interact with the building.

In essence, Critical Regionalism serves as a tool to promote diversity and sustainability in architecture, as well as appreciating the uniqueness of each region. By adopting this approach, architects can create works that respond specifically to local contexts without ignoring global aspirations in contemporary

architecture.

The theory of Critical Regionalism also defined by Alexander Tzonis includes the genius of place where the locality of a place is influenced by the characteristics of the front yard, the shape of the land, the surrounding environment and the flora whether it is in accordance with the identity of a region or not and there are regions in memory where a building even though it is in the modern era, must be able to carry a memory of a traditional building starting from its ornamentation, its shape as if the building is like the original traditional building. Critical regionalism according to Lewis Mumford there are 2, namely rejection of absolute historicism where according to Lewis the building must firmly reject all traditional rules ranging from form to material, so that the building must experience development without eliminating the identity of a region and there is a return to nature where the building must return to nature so that the building must be environmentally friendly and coexist with nature,



Picture 2.13 Grand Mosque of West Sumatra
Source: Wikipedia, 2024

According to Alexander Tzonis, critical regionalism has two important aspects, namely the Genius of place and regions in memory. Meanwhile, according to Lewis Mumford, this approach also has two aspects, namely the rejection of absolute historicism and a return to nature.

Based on their theories, the Padang Grand Mosque is one of the designs that applies the critical regionalism approach. This design adopts the theories of Alexander Tzonis and Lewis Mumford, by combining various elements that reflect the uniqueness and local identity of the region.

One of the aspects adopted in the design of this mosque is the surrounding environment that takes inspiration from the landscape of

Minangkabau traditional houses. In designing this mosque, the architects strive to maintain the local distinctiveness and characteristics of the area, thus creating a close relationship between the mosque and the local culture.

Not only that, the values of locality are also applied in the design of the Padang Grand Mosque. In combining the regional characteristics, the architect made modifications by paying attention to the development of modern architecture from the structural aspect to the selection of building materials. This is done to produce an architectural work that not only respects local traditions, but is also relevant in the context of current architectural developments.

By using a critical regionalism approach, the Padang Grand Mosque reflects an attempt to present a building that recognizes the uniqueness and cultural heritage of the region, while keeping up with modern architectural developments. The design provides an authentic experience for visitors and makes a significant contribution in enriching the face of Padang city.

As such, the Padang Grand Mosque is a concrete example of the application of critical regionalism theory in architecture. Through this approach, the building is proof that architecture can be a means to maintain and strengthen local identity, while keeping up with the development and demands of the times.

2.5.2 Cultural Center

Some things to keep in mind when designing a cultural center

In determining the exact definition of the cultural center is impossible. this is because every community / culture throughout the different. its diverse users produce a variety of interpretation, each has a different uniqueness and character, although different, in the design of the cultural center has the same thought process in managing the planning design.

there are 10 aspects of designing cultural centers, there are:

1. Resonating with the people | Cultural Centers

Designing a cultural center is important to consider the cultural context that exists in the area. A factor to consider is attracting the young demographic who will be the main users of the cultural center. Therefore, it is important to have a deep understanding of the current trends and preferences. Thus, the influence generated by the cultural center can be more significant and relevant in influencing visitors in the right way.

2. Historical references

In designing cultural centers, it plays an important role in maintaining and preserving the values and beliefs of the community. cultural centers integrate the past and the future. In this process, the cultural center not only presents the cultural heritage of the past, but also makes it a relevant part of current and future life. In addition, the cultural center also provides appropriate interaction space and strengthens social relationships.

3. Multidisciplinary Spaces

In designing a cultural center, it is important to recognize the spaces and their uses before starting the design process. Multidisciplinary Spaces are basically spaces designed with a more open concept that can be used with various functions. these spaces also provide flexibility and adaptability. this allows the space to adapt to various needs that arise over time. these spaces emphasize minimizing the use of partitions in providing space.

4. Finding the function | Cultural Centers

The function of a building can be anything and derived from the passion or the need of the community, this make some of the building are discrete from the origin function. Cultural construction has the value and origin function, one of that aspect must need to be maintained. When the function are different from the origin, the value must to be retained. This will make a flexibility of function but the value of the origin still exist. By the existence of values in the construction even though the function is different from the origin, the cultural element still survive.

5. Integrating Nature

Respecting and harmonizing with the natural environment

while creating structures that enhance people's connection to the land. Giving view for the occupant to the beauty of the nature on the site, fostering a deeper connection between people and their surroundings. Maintaining the nature on the site, the use of environmental friendly material, and have the on site renewable energy is some example of how to respecting the natural environment. This integration of nature into the structure creates a seamless transition between the built environment and the landscape, enhancing the overall experience for visitors and honoring the timeless relationship between culture and nature.

6. Contributing to the Future

Establishing a sustainable and meaningful community for the future is a complex but important challenge in sustaining a cultural center. Having a vision for the community in the years to come carries the same weight as understanding and preserving the values and cultural heritage of the past. By embracing traditional values and building a clear vision of where they want to go, communities can strengthen their identity while preparing for changing times. Contributing to the future is thus not just about preserving existing cultural treasures, but also about forming a strong foundation for future generations to thrive and innovate.

7. Material and Form

The physical form of one's everyday environment has a significant impact on the individual and the community as a whole. The physical environment that surrounds everyone at all times not only influences their perceptions and interactions, but also forms an integral part of the cultural identity lived by the community. Therefore, maintaining the existing physical structure is crucial for cultural centers that want to harness the spirit and identity of the community in building their success and sustainability.

8. Intuitive Design

Desain yang intuitif dengan fasad yang menarik dan ruang yang fleksibel memiliki peran yang sangat penting dalam memperkenalkan sebuah pusat budaya ke dalam lingkungan sekitarnya. Dengan memiliki tampilan luar yang menarik dan ruang yang dapat disesuaikan dengan beragam kegiatan, pusat budaya dapat lebih mudah menarik perhatian masyarakat dan memfasilitasi berbagai aktivitas budaya yang beragam. Melalui desain yang intuitif ini, hubungan antara pusat budaya dan komunitas sekitar dapat diperkuat, menciptakan lingkungan yang ramah dan inklusif bagi semua yang terlibat dalam kegiatan budaya tersebut. (www.re-thinkingthefuture.com)

Building typology of the Cultural Center

Cultural center divided into two types there are :

Commercial Building Typology

Art spaces are buildings that function to accommodate activities that aim to bring profits in the short and long term through exhibition spaces, performances, or trade that are rented or sold. Maximum commercial functions can be obtained by paying attention to accessibility, spatial circulation, the layout offered, and development opportunities.

Typology of Cultural and Entertainment Building

Art space is a cultural building as a means of cultural education through the presentation of works of art, education and discussions and seminars as a way of learning cultural values. In addition, the art space is also a recreational space for the community through exhibitions and performances offered. This function can run well by paying attention to the analysis of actors, activities, and good space so that an optimal space organization is obtained for this function.

Exhibition Space Standart

There are two important areas in the art space that are the main areas of activities that take place in the art space, namely the exhibition area and the performance area.

Exhibition area

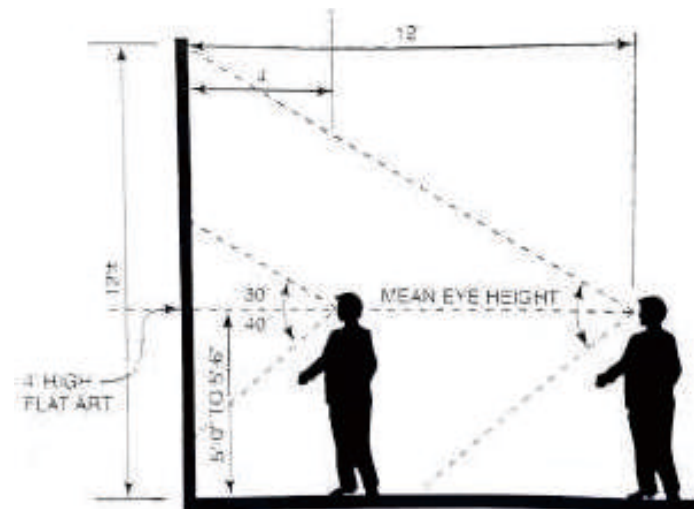
The exhibition area which is one of the two key areas of the art space must pay attention to the organization of the space, the possibility of presentation of work material that can be accommodated, the quality of light, the proportion of space, finishing and enclosure materials, the feel of the space, the possibility of function, etc. The existence of supporting rooms for this exhibition area is also very important to support the function of the exhibition.

The existence of supporting rooms of the exhibition area is also very important to support the function of the exhibition to be maximized such as storage, lavatory, communal space, etc.

Several aspects must be considered in the design of art spaces in order to create maximum quality:

- The exhibition area should have great flexibility to accommodate exhibitions with various layouts and concepts.
- Natural lighting should be controlled where necessary and should be filtered to reduce long-wave sunlight.

- Exhibition areas should be close together to facilitate area security and environmental conditioning.
- There are many possibilities for visitors to enjoy the exhibition area as the visitor's experience of the exhibition becomes an active dimension in the exhibition area to make visitors want to return.
- The minimum height of the display wall is 3.7 meters with a ceiling height of 12 meters for the contemporary art exhibition area.

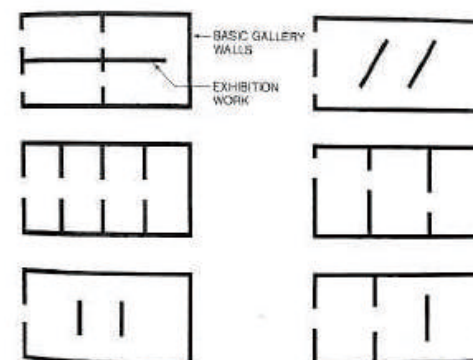


Picture 2.14 Standart of Display Exhibition

Source: Neufert Architecture Data

Figure 2. Viewer's angle of viewing the exhibition
Source: Chiara, Joseph De, 2001. Time sever for building types - fourth edition: Singapore Mc-graw- Hill.

- There are two entrances and exits in the exhibition area, not only for security reasons, but also to facilitate the circulation of the exhibition.



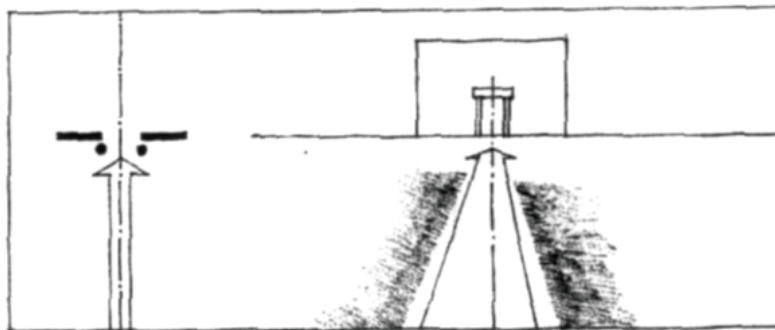
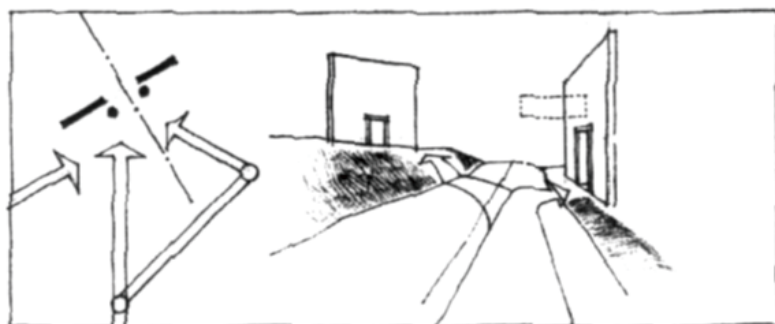
Circulation

CirculationUsers experiences related to where we are moving and where we will go to the direction movement. Circulation is both a platform of facilitating this. The function of the circulation is to connect from one space to the another space. So that without good circulation the users can't difficult to enjoying the space/facilities of the buildings.

Based on the book Dk. China, 1994 mentioned that the circulation has 3 types there are:

1. Frontal

The reach directly leads to the building entrance by a straight path. Circulation with the frontal concept can have the aim of circulation efficiency.

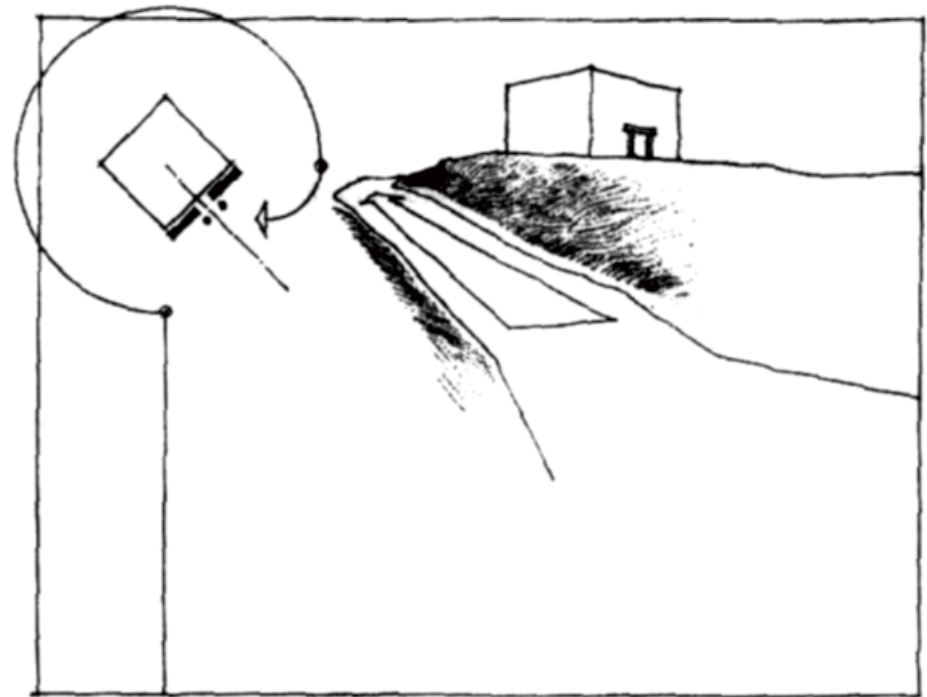


2. Oblique

The approach has a circulation direction that is more or less similar to the frontal circulation pattern, it's just that the oblique has little turning space, so it is not directly facing the building.

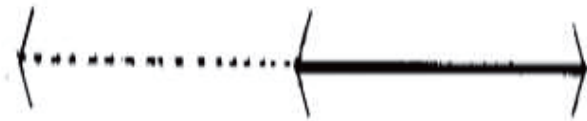
3. Spiral

The spiral has a circulation that surrounds its center with varying distances, adapting to its needs and natural conditions. Spiral circulation looks more attractive and has a better artistic impression so that it gives its impression to visitors, visitors who go through the spiral circulation will walk a longer distance than visitors who walk in a frontal or oblique circulation pattern because of the spiral circulation conditions.



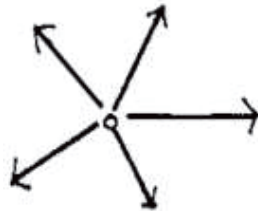
Path Configuration

A spatial configuration path is a form of design or space movement paths from one room to another with the intention of adding aesthetics in order to maximize the circulation of space to be used. The nature of the circulation pattern influences or is otherwise influenced by the organizational pattern of the spaces it connects. When we can imagine the overall circulation pattern within a building, our orientation, and understanding of the spatial layout will become very clear.



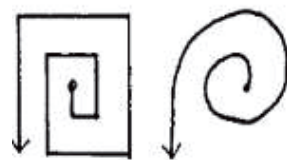
Linear

This pattern has a straight and linear shape. The groove itself can be curvilinear, intersect with other paths, branch, or loop.



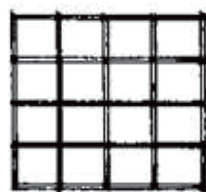
Radial

The radial pattern, characterized by the center of space, develops in all directions, the circulation is not too long, requires a large footprint, and there is a close relationship between spaces. Has a path that spreads from one point or is centered to a point.



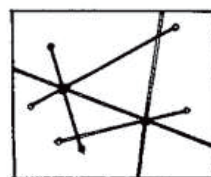
Spiral

This pattern has a single path originating from the center point and circling the center with a distance that changes further from the center point.



Grid

Consists of two parallel intersecting paths that develop in all directions and do not have a center point. Creates a space that is square or rectangular.

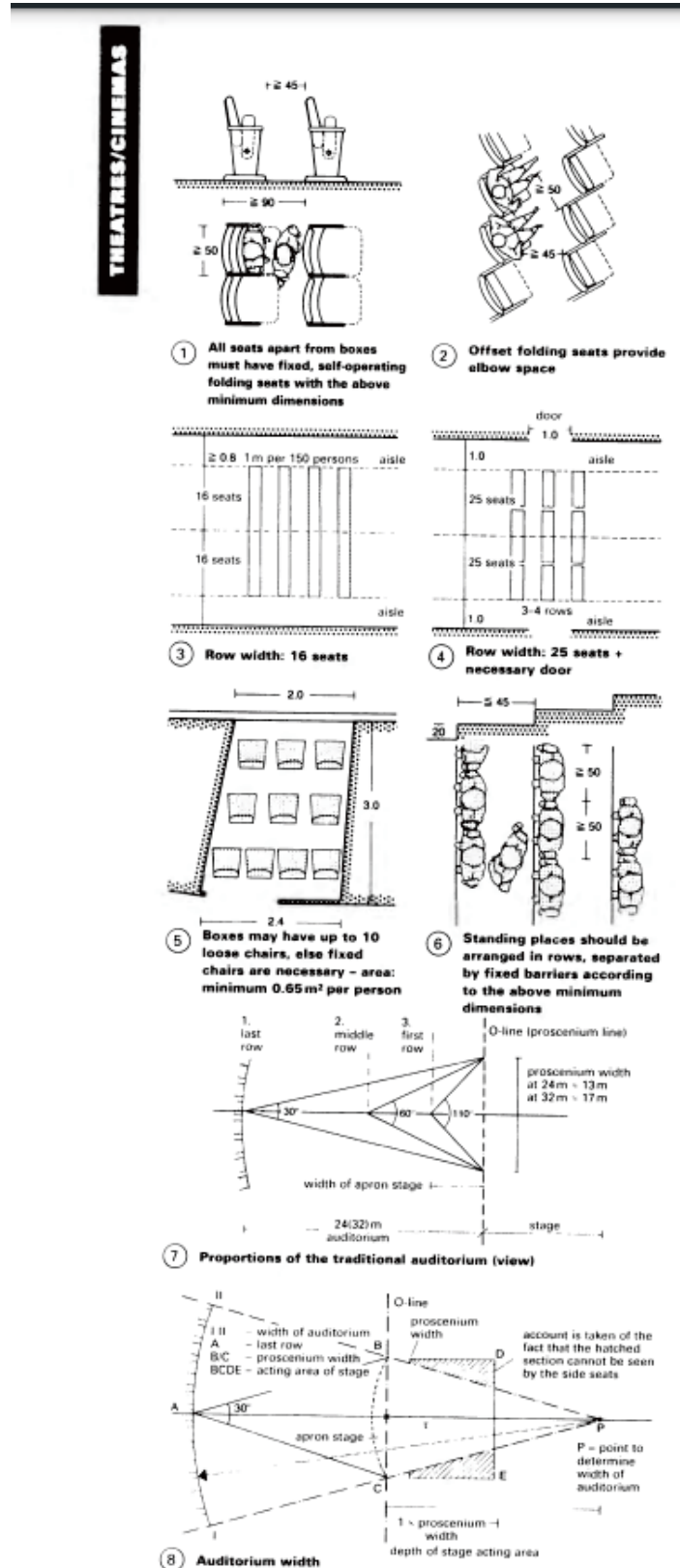


Network

A pattern that has paths as a link between points formed in a space

Picture 2.17 Approach
Source: Ching, 1994

Atrium



Seating capacity: In general, the maximum capacity of an auditorium depends on the format selected, and on aural and visual limitations set by the type of production. Other factors include levels, sightlines, acoustics, circulation and seating density, as well as size and shape of platform/stage.

Size of auditorium: An area of at least 0.5 m² per spectator is to be used for sitting spectators. This number is derived from a seat width x row spacing of at least 0.45m² per seat, plus an additional minimum of 0.5m x 0.9m i.e. approximately 0.05m² per seat
Length of rows: A maximum of 16 seats per aisle . 25 seats per aisle is permissible if one side exit door of 1 m width is provided per 3-4 rows .

Exits, escape routes: 1 m wide per 150 people (min. width 0.8m)

Volume of room: This is obtained on the basis of acoustic requirements (reverberation) as follows: playhouses approx.

4-5m³/spectator; opera approx. 6-8m³/spectator of air volume.

For technical ventilation reasons, the volumes should be no less than these

figures so as to avoid air changes which are too pronounced (draughts).

Proportions of auditorium: These are obtained from the spectator's psychological perception and viewing angle, as well as

the requirement for a good view from all seats.

- Good view without head movement, but slight eye movement of about 30°.

- Good view with slight head movement and slight eye movement approx. 60° -> 0.

- Maximum perception angle without head movement is about 110°, i.e. in this field everything which takes place 'between the corners of the eyes' is perceived. There is uncertainty beyond this field because something may be missed from the field of vision.

- With full head and shoulder movement, a perception field of 360° is possible.

Picture 2.16 Standart of Sitting area of Atrium

Source: Neufert Architecture Data

2.5.3 Pinisi Construction Tradition

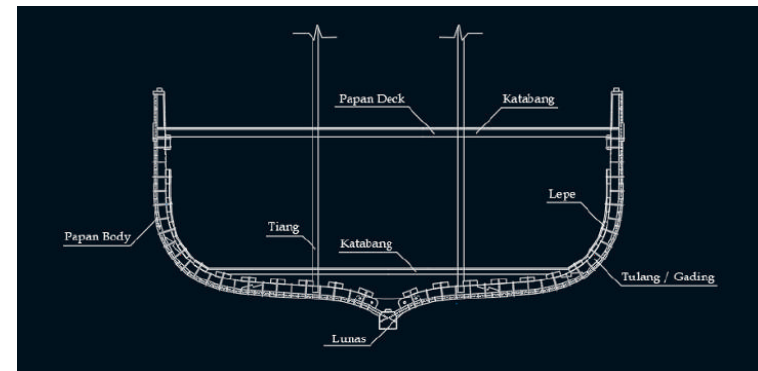
The Pinisi ship was recognized by unesco because of the ship construction process that still survives and is passed down to the panrita lopi in Bulukumba district. The ship's construction technique is known for its strength and expertise in assembling a strong ship to sail the ocean.

The values of ship construction are found in the body of the ship including:

1. Kalabiseng/Lunas
The initial process in the construction of the Pinisi ship begins with the installation of the keel, in starting it there is a tradition that is still maintained today, namely the annatta ritual / in Indonesian, soft cutting at the end of the keel, in building construction the annatta ritual is the same as laying the first stone. (H.Abdullah, 2024)
2. Linggi haluan dan linggi buritan
Linggi is a ship construction that is in the bow and stern with an upright position, the function of the height as the height of the bow pole and the attachment point of the body skin board connection at the bow and stern.
3. Tiang boss
This construction is under the stern height and above the keel, its function is as a hole for the exit of the propeller shaft.
4. Gading/tulangan
This construction is a hull reinforcement using curved wood, then the distance between each ivory is about 30-45 cm, starting from the stern to the bow of the ship.
5. Lepe/balok memanjang
This construction functions as a component of the longitudinal strength of the ship inside the hull.
6. Kalang/katabang
Kalang is another term for a transverse beam that functions as a deck board holder.
7. Tiang/benteng
This pole serves as a pillar in determining the rooms in the hull of the middle part of the ship. This pole is also a component for attaching bulkhead boards.

In the construction of pinisi ships there are also 3 types of connections used in assembling the construction of pinisi ships, namely:

1. Sambungan hangga
2. Sambungane berkait
3. Sambungan bibir miring



Picture 2.15 Pinisi Construction Process
Source: Author

2.5.4 Sustainable Development Goals



Picture 2.18 SDGs

Source: United Nations

1. SDGS 8 (Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all)

a.8.2 Achieve higher levels of economic productivity through diversification, upgrading and innovation. As mentioned in the introduction, the Bira tourism area has natural potential and cultural potential. This aims to develop the tourism sector and productivity with environmental concerns and respect for natural resources, benefiting the economy by creating new jobs, developing new skills, products, and promoting the preservation of local culture especially the pinisi ship culture.

The diversification strategy aims to build more sustainable tourism by maximizing the utilization of natural resources and local culture, especially the pinisi ship culture, and increasing the added value of products and services. In addition, this strategy also aims to create collaboration between various parties related to the tourism sector and other regional industry sectors.

- b. 8.3 Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services. Sasaran Pembangunan Berkelanjutan 8.3 menekankan pentingnya promosi kebijakan yang berorientasi pada pembangunan inklusif dan produktif, penciptaan lapangan kerja yang layak, kewirausahaan, kreativitas, dan inovasi. Selain itu, tujuan ini juga

mendorong formalisasi dan pertumbuhan usaha mikro, kecil, dan menengah (UMKM). Tujuan-tujuan ini sangat penting untuk mendorong pertumbuhan ekonomi, kesejahteraan sosial, dan pelestarian budaya dalam konteks perancangan Pinisi Cultural Center di kawasan wisata desa Bira.

Sebagai kesimpulan, literatur secara kuat mendukung pentingnya promosi kebijakan yang sejalan dengan Sasaran Pembangunan Berkelanjutan 8.3 dalam konteks perancangan Pinisi Cultural Center di desa Bira. Dengan fokus pada kegiatan produktif, penciptaan lapangan kerja, kewirausahaan, kreativitas, inovasi, serta formalisasi dan pertumbuhan UMKM, pusat tersebut dapat berkontribusi pada pembangunan ekonomi yang berkelanjutan, pelestarian budaya, dan kesejahteraan umum masyarakat lokal. Penelitian masa depan sebaiknya mengeksplorasi strategi khusus dan praktik terbaik untuk efektif mengimplementasikan kebijakan-kebijakan ini dalam perancangan dan operasional Pinisi Cultural Center.

2. SDGS 17 (Partnership for The Goals)

a. 17.17 berfokus pada peningkatan kemitraan untuk pembangunan berkelanjutan, melalui kolaborasi dengan berbagai pemangku kepentingan yang dapat berkontribusi dalam hal pengetahuan, keahlian, teknologi, dan sumber daya keuangan, guna mendukung pencapaian tujuan pembangunan berkelanjutan.

2.5.4 Decoding The Economics of Cov



DECODING THE ECONOMICS OF COVID-19 POTENTIAL WINNERS & LOSERS IN THE SHORT TERM



Picture 2.19 Decoding the economics of covid-19 potential winners & losers in the short term

1) Tourism and Leisure

Based on the decoding of economic covid-19, the tourism and leisure industry is an important contributor to the global economy, especially in the recreation sector. The impact of the COVID-19 pandemic on this sector has resulted in loss of income and jobs, especially for workers in the tourism and leisure sectors. The COVID-19 pandemic has had a significant impact on the tourism and leisure industry in the Bulukumba regency, but with this problem it can open opportunities for new changes and innovations in the Bulukumba regency especially in Bira tourist area so that it can attract the return of tourists. traveler.

2) Food processing and retail

Food processing and retail in the decoding of covid-19 refers to the impact that has occurred on the food processing and sales sector due to the covid-19 pandemic throughout the world. Restrictions on movement and social restrictions imposed by the government to stop the spread of the virus have significantly affected the activities of the food and beverage sector. This also has an impact on MSME activities in the Bira tourist area where

the UMKM there are more engaged in the souvenir sector, so that the obstruction of MSME activities in the Bira tourist area also has an impact on the economy of the surrounding community. Because UMKM in Bira is one of the economic activities of the surrounding community, it is necessary to increase it again so that these activities can run again so that economic activities in Bira can run smoothly again.

Precedents Study

Istanbul Maritim museum

Shenzhen Maritim Museum

Danish National Maritime Museum



Istanbul Maritim Museum

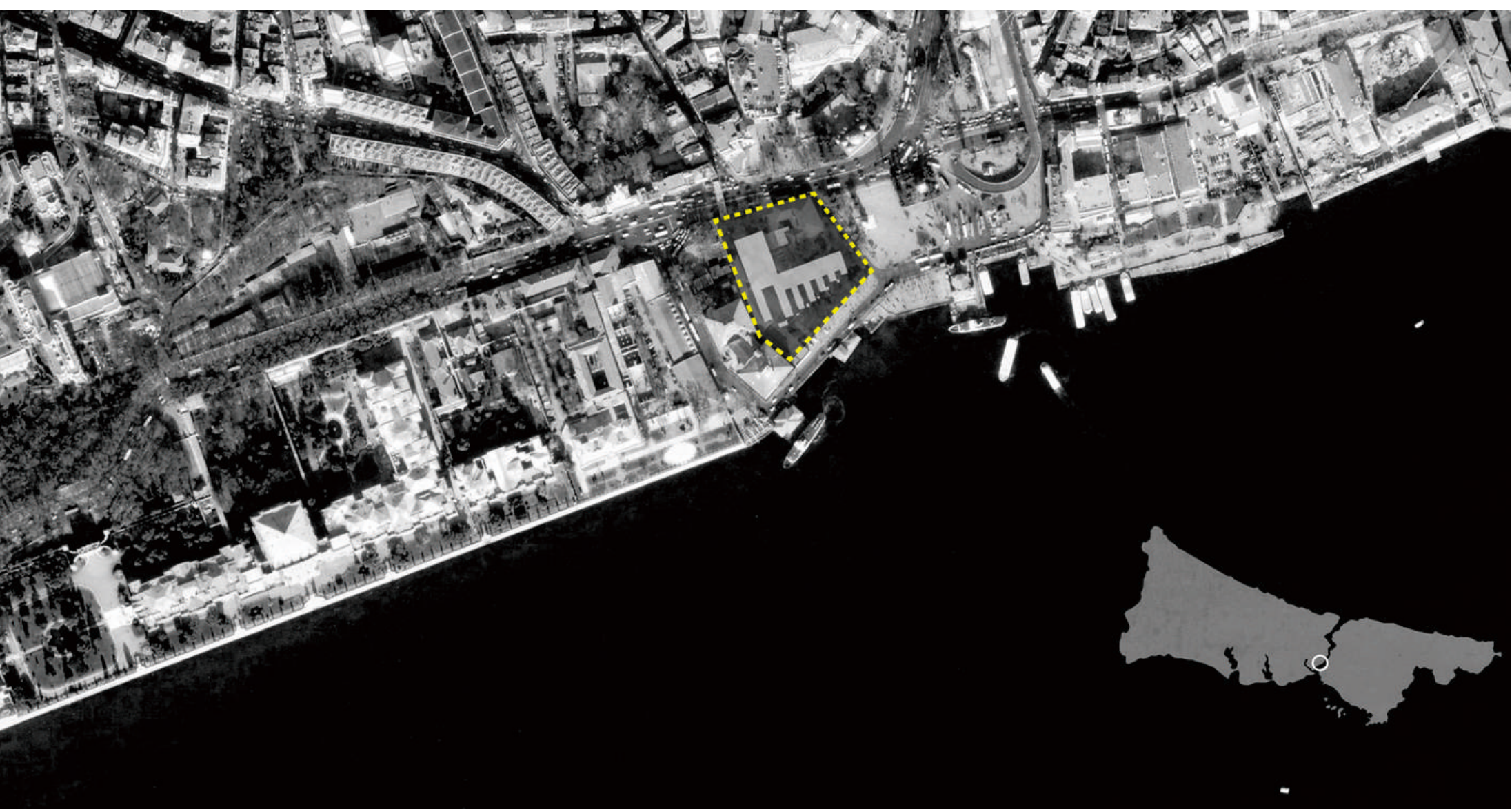
TEGET Architects



Picture 2.20

Bird view of Istanbul Maritim Museum

Source: Archdaily, 2024



Picture 2.21

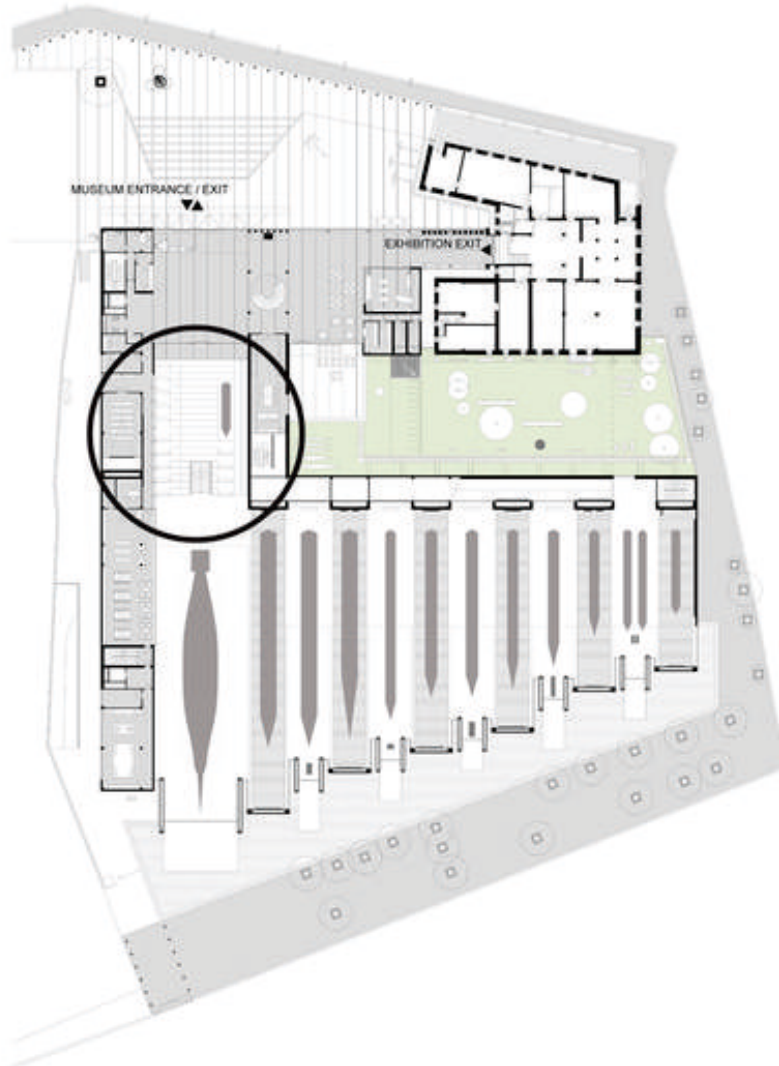
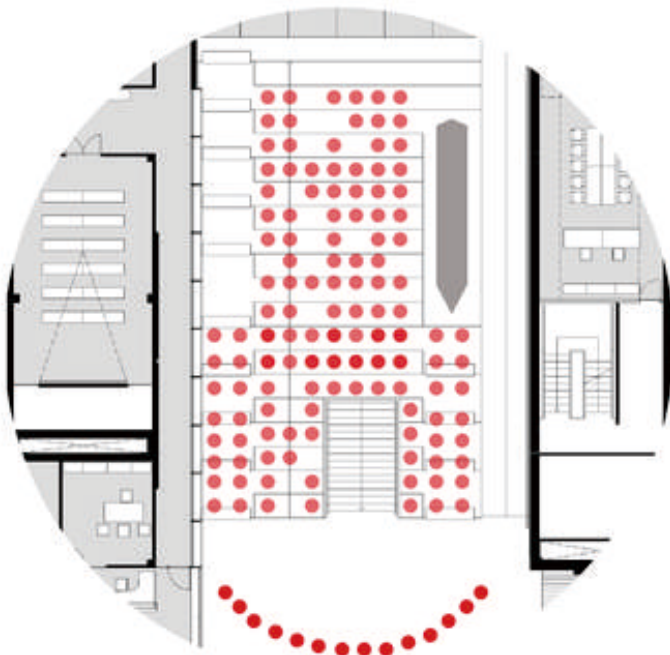
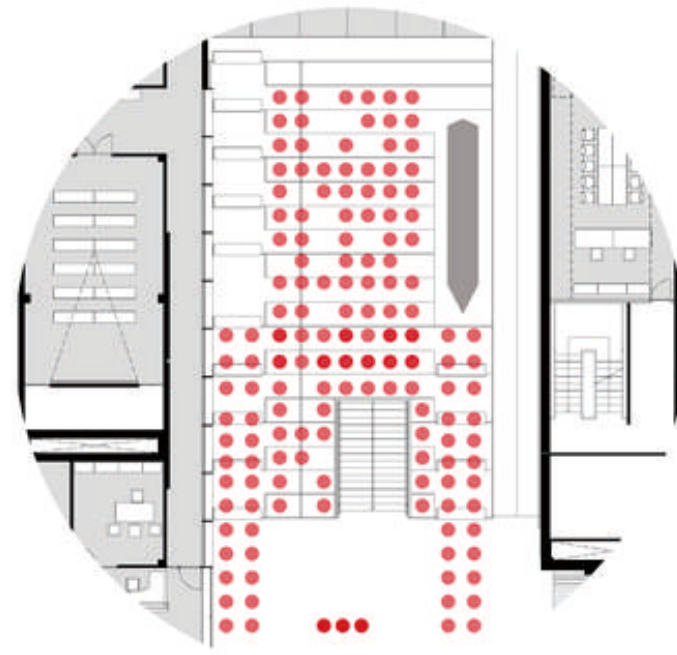
Location of Istanbul Maritim Museum

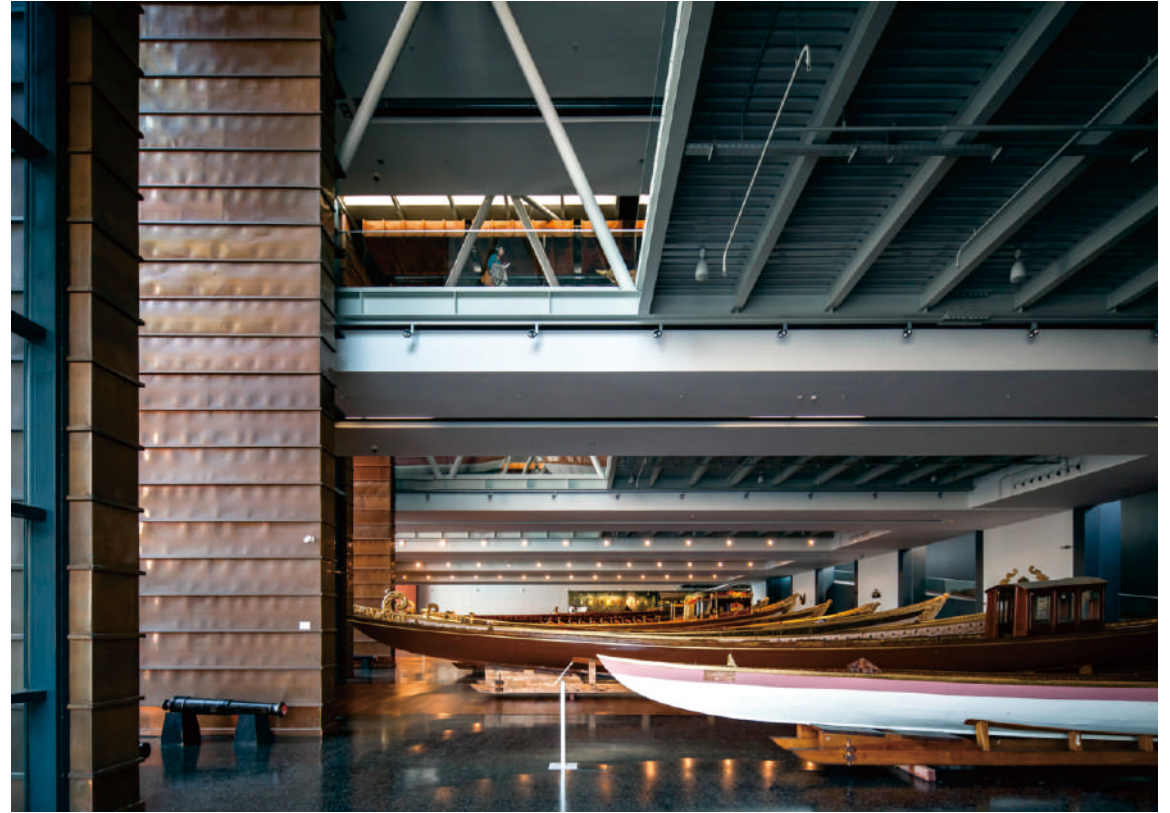
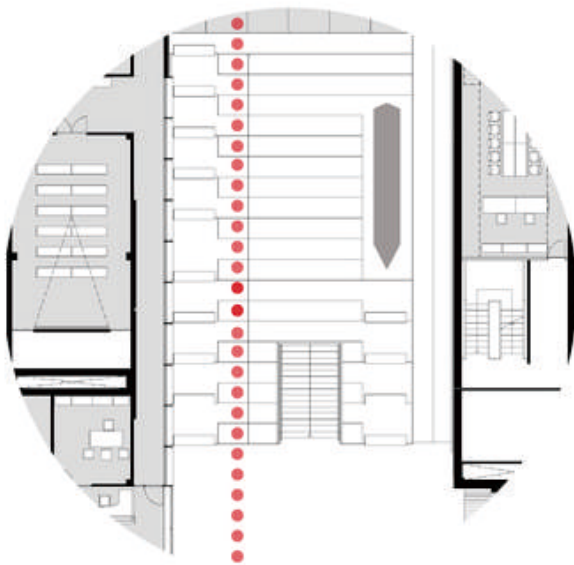
Source: Archdaily, 2024

The Istanbul Maritime Museum, or Deniz Müzesi in Turkish, is located in the Beşiktaş district of Istanbul, Turkey. The museum is located northwest of Dolmabahçe Palace, along the Bosphorus coast.

Here is the full address of the Istanbul Maritime Museum:

Istanbul Maritime Museum
Setüstü Sokak No: 10
Beşiktaş, Istanbul
Turkey





At the Istanbul Maritime Museum, an auditorium has been provided as a space to provide education regarding the maritime history associated with Istanbul. The auditorium is a place where visitors can attend lectures, presentations, or discussions related to topics of maritime history and life around the waters of Istanbul.

In addition to its educational function, the interior of the museum also features a wide variety of ship collections originating from Turkey. Visitors can explore the collection of ships that cover a wide range of types and historical periods, from traditional to modern vessels. The collection provides a rich overview of Turkey's maritime history and the importance of Istanbul's role as a center of maritime activity.

The ship collection can also provide in-depth information about the design, technology and development of ships over time. Visitors can take a close look at ship structures, maritime equipment and other artifacts related to life at sea. This provides an opportunity to learn historical knowledge and maritime developments related to Turkey and the region.

With a combination of an auditorium that serves as an educational space and an extensive ship collection, the Istanbul Maritime Museum provides an informative and in-depth experience of the maritime history of Istanbul and Turkey as a whole. The museum is an exciting place for visitors who want to expand their knowledge of maritime history, maritime culture, and Istanbul's role in the global maritime context.

Shenzhen Maritime Museum

by Sanaa Studio



The proposal designed by SANAA, “The Cloud on the Ocean” was just selected as the winning entry of the International Architecture Design Competition for the Shenzhen Maritime Museum. Led by Kazuyo Sejima and Ryue Nishizawa, SANAA envisioned an intervention that would emerge between the sea and the mountains, fusing nautical motifs, site features, and indigenous cultures.

The vast, horizontal, cloud-like structure that will make up the 100,000 square meter Shenzhen Maritime Museum was intended to look like it is rolling off the South China Sea. “The Shenzhen Maritime Museum preserves the natural habitat between Longqi Bay's sea and the Dapeng Peninsula's mountains”, (SANAA).

“The hemispherical dome space's structural layout calls for an opaque sphere to block natural light from entering and a transparent sphere to bring it in. Above these spheres is a light, floating mesh of stainless steel louvres that both blends in with the surrounding scenery and protects guests from the intense subtropical sun”, said Sanaa.

Creating a new cultural landmark in Shenzhen, the state-of-the-art facility intends to create a comprehensive maritime museum that includes a collection and exhibition center of marine resources, an education center for maritime culture, and a research center for marine science. When the project is integrated into its urban setting, which includes Jiaochangwei Beach, Dapeng Fortress, theme parks, and the Maritime University, a thriving international ecological and cultural coastal area will be developed.

The Maritime Museum will be organised into three exhibition areas positioned around a large lobby and several courtyards. Ground floor arranged as a continuous open-plan space without columns to give freely roam for the visitors. The museum's activity area will be expanded into the natural landscape by connecting the building with neighbouring green areas and a nearby wetland park.



Danish National Maritime Museum

by Bjarke Ingels Group



The Danish National Maritime Museum is one of Denmark's leading museums located in Helsingør, a city on the northeast coast of the island of Zealand. The museum is dedicated to Denmark's maritime history and has a rich collection of artifacts, ship models, and other related objects.

The architects behind the museum's design are Bjarke Ingels Group (BIG), an architectural firm known for their innovative approach. They designed the museum by combining old existing structures with modern elements.



The Danish National Maritime Museum attracts attention for its unique blend of traditional buildings and contemporary elements. The museum is built in and around the hull of an ancient warship known as 'Kronborg', which was previously used as an ammunition depot. Kronborg is a UNESCO world heritage site famous for being the inspiration for William Shakespeare's Hamlet.

One of the prominent features of the museum is the ship's hull on display inside. Visitors can experience the sensation of walking along the impressive hull and feel the atmosphere of Denmark's maritime past.

In addition, the museum also has a spacious and interactive exhibition space that showcases the Danish maritime history collection. The exhibition space is designed in a contemporary style that utilizes natural lighting and an innovative layout to create an engaging experience for visitors.

The Danish National Maritime Museum is an example of architecture that successfully blends historical heritage with contemporary elements. The museum not only presents Denmark's rich maritime collection, but also provides a unique visual and sensory experience for its visitors.

Some of the lessons from the museum to help in the planning of the cultural hub project are as follows:

1. **Blending History and Modernity:** The Danish National Maritime Museum successfully combines a traditional building with contemporary elements. You can consider ways to honor and maintain the historical legacy of the Pinisi Cultural Hub while adding a modern twist in your design. This may involve using traditional materials, typical construction techniques, or architectural elements inspired by the pinisi structure.
2. **Unique Visitor Experience:** The museum offers an engaging visual and sensory experience to its visitors through innovative design. In planning the Pinisi Cultural Hub, we will consider ways to create similar experiences in planning the Pinisi Cultural Hub, such as engaging exhibition spaces, effective lighting, or the use of open spaces that invite visitors to explore and interact with the cultural context for which it will be designed.
3. **Connectedness to the Neighborhood:** The Danish National Maritime Museum uses an underground tunnel to connect the main building with the historic Kronborg Castle. In planning the Pinisi Cultural Hub, we will consider how to connect the pinisi boat industry area with other cultural elements, such as creative spaces, art galleries, or community centers and other supporting spaces.

2.9 Problem Mapping

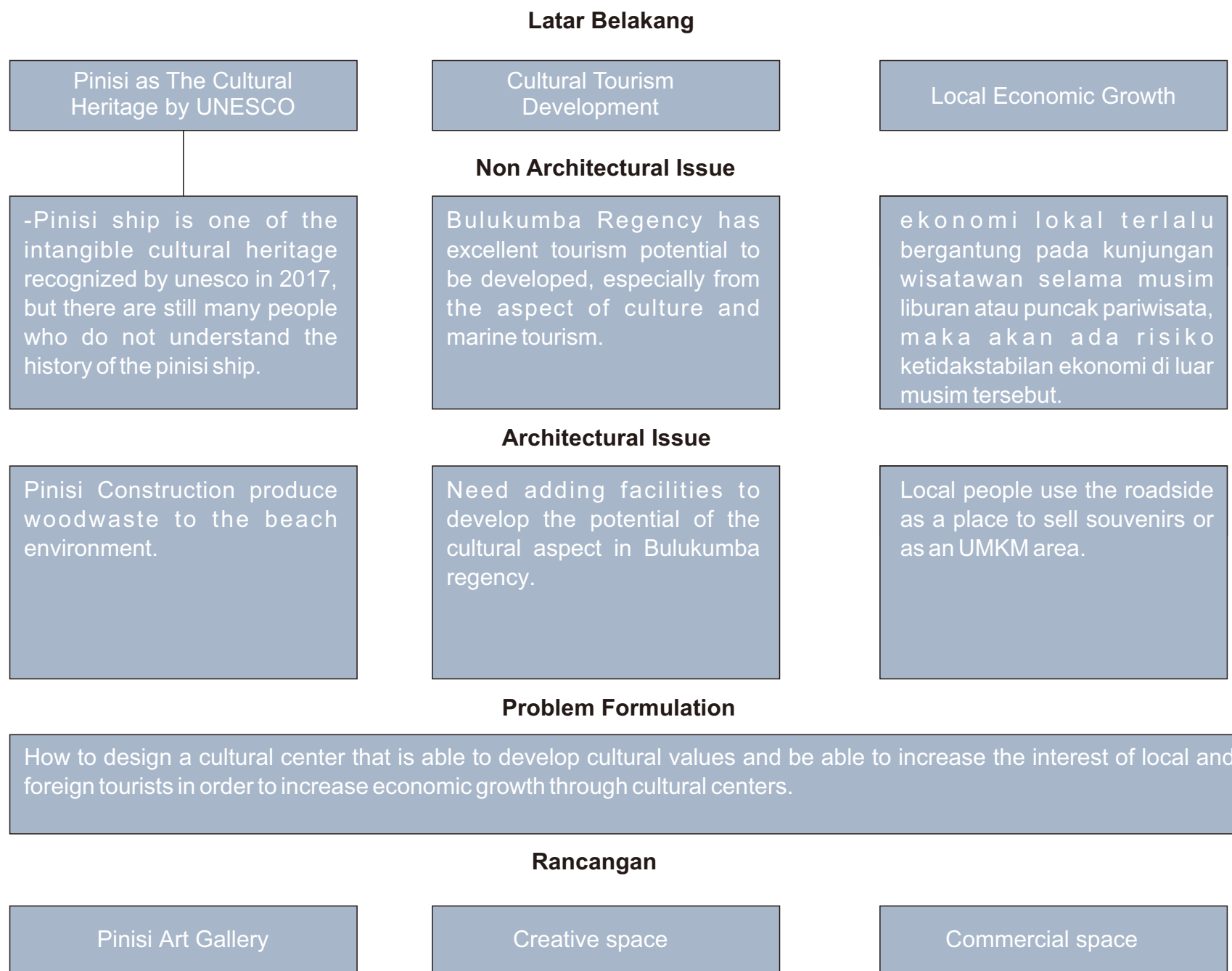
Project Pinisi Cultural center is one of the planning of Rencana kerja pembangunan daerah (RKPD) Bulukumba regency.

According to the RKPD of Bulukumba Regency in 2024 in the Tourism sector, Bulukumba Regency wants to make Bulukumba Regency a leading tourist destination in South Sulawesi.

Some of the proposed problems that are proposed as priorities are:

1. **Development of tourism facilities** and infrastructure
2. Development of Tourism Promotion, **Development of Cultural and Tourism Events.**
3. Development of Sports Facilities and Infrastructure.

Therefore one of the problems in Bulukumba Regency is the lack of cultural tourism activity spaces that can integrate and promote the cultural heritage of the pinisi ship.





PINISI CULTURAL CENTER
BULUKUMBA REGENCY

3.

Design Problem Solving

3.1 Pinisi Tradition Value to Critical Regionalisme concept

The wealth of cultural values in a region began to be forgotten and began to follow the times, even young people are no longer interested in the cultural wealth of their origin, this is worrying because it will indirectly kill the value of these cultural values. therefore it is important for the community and the government to work together in maintaining the cultural wealth.

Bulukumba district has a very rich cultural wealth that has been recognized by the world, namely the tradition of the pinisi ship construction process.

One of the problems in Bulukumba Regency is the absence of cultural tourism activity facilities that can integrate and promote the cultural heritage of pinisi ships.

In the process of making a pinisi boat, there are various aesthetic aspects that can be raised into a work of art, including the traditional ritual process carried out before making and after making this pinisi boat. The first is Annakbang kalabiseang, which means cutting down the keel, this ritual is carried out to ask for permission to bless the supernatural forces to let the wood be cut down.

The second ceremony is annattara, which is connecting the keel which symbolizes the "meeting" of father and mother as the creation of a fetus which will then be processed into a baby in the form of a boat.

The third ceremony in the process of making a boat is ammosi, this ceremony is a symbol of the birth of the baby (boat) after being processed for several months since the formation of the boat fetus at the annattara ceremony. then the annyorong lopi ritual is carried out which means the boat is pushed, this ritual is carried out to introduce the boat to the open sea accompanied by the surrounding community.

From these traditional values, it can be concluded that these values can be a source of inspiration in designing a building that will solve problems related to interest in the wealth of cultural values in Bulukumba Regency.

In the scope of architecture, there is an approach that combines the values of tradition and modernism, namely critical regionalism.

The principles of critical regionalism are applied in building design with the aim that local values are not lost or diminished

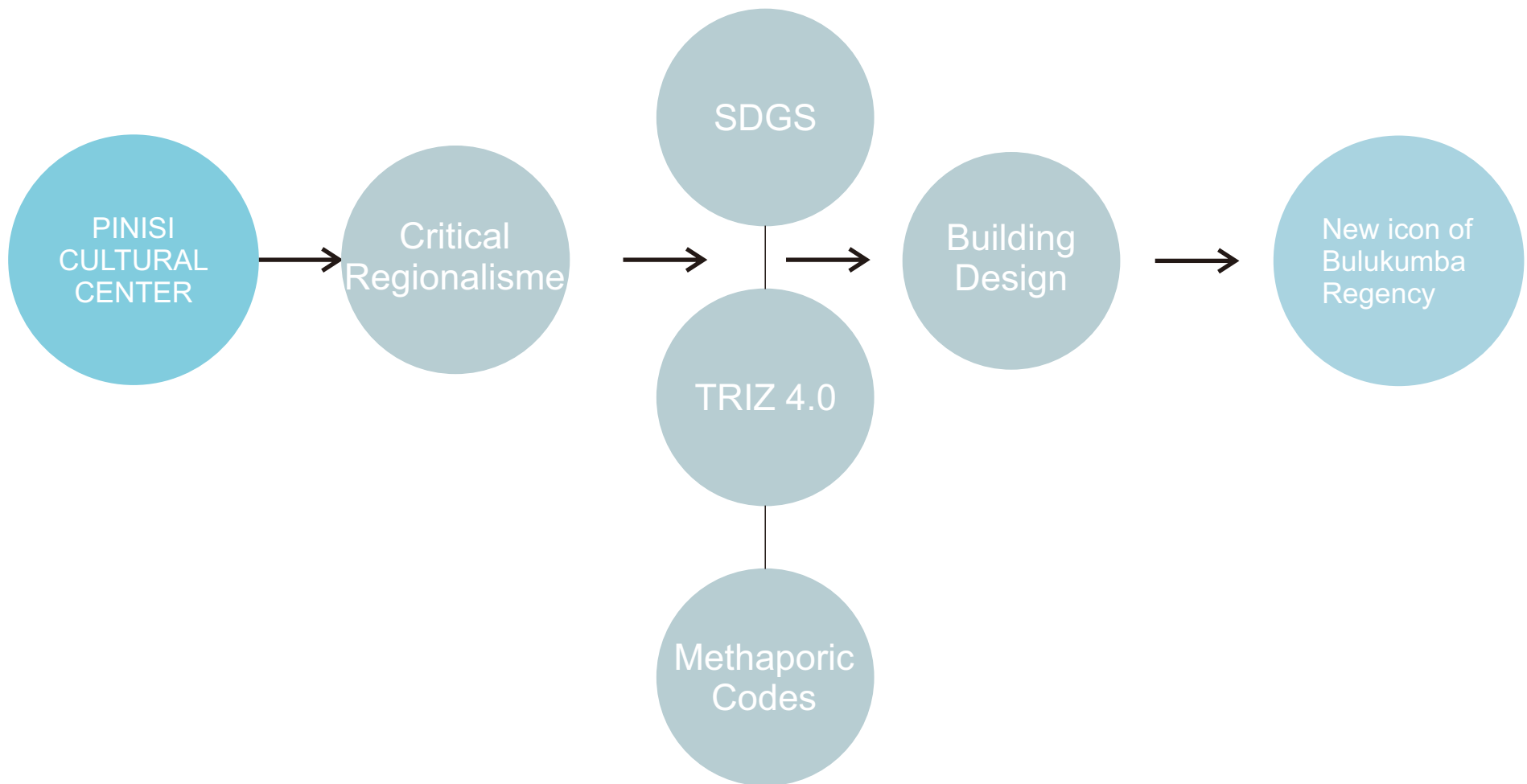
over time and technological developments. By applying these principles, building design can convey the historical story of the place and reflect its distinctive identity in the future.

Through the application of the principles of critical regionalism, buildings can become containers that represent the cultural and historical heritage of a region. The design reflects the local values, traditions and unique characteristics inherent to the place. These principles ensure that the building is not only a functional physical structure, but also a form of expression that depicts the essence and distinctiveness of the region.

In building design, the principles of critical regionalism involve a holistic approach. They combine elements of traditional architecture with modern technology in a thoughtful manner. For example, the use of local building materials, sustainable traditional construction techniques, and adaptation to local environmental conditions.

In addition, these principles also consider the social, economic and environmental context. Building design should respect local communities, promote citizen participation, and consider long-term environmental impacts. Thus, the resulting buildings not only reinforce local identity, but also contribute to sustainable development and community well-being.

3.2 Figurative Concept



Figurative design concept for Pinisi Cultural Center applies critical regionalism approach as an effort to maintain local wisdom in Bulukumba district.

In achieving this goal, the Cultural center design uses several method there are Triz 4.0 method, SDGs as tools to achieve the critical regionalism approach and Methaporic code by Diana agress

Based on previous data and analysis, the SDDGs method uses point number 8, namely (Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all) in section sub 8.2 Achieve higher levels of economic productivity through diversification, upgrading and innovation. As mentioned in the introduction, the Bira tourism area has natural potential and cultural potential. This aims to develop the tourism sector and productivity with environmental concerns and respect for

natural resources, benefiting the economy by creating new jobs, developing new skills, products, and promoting the preservation of local culture especially the pinisi ship culture. The second uses point number 17. namely (Partnership for The Goals) sub section 17.17 focuses on enhancing partnerships for sustainable development, through collaboration with various stakeholders who can contribute knowledge, expertise, technology, and financial resources, to support the achievement of sustainable development goals.

The next method uses the Triz 4.0 method as an effort to minimize contradictions in the application of the Critical regionalism approach to the design of the Pinisi Cultural Center so as to create an efficient and sustainable design.

The last method is to transform the value of Pinisi ship, by applying the method of methaporic codes by Diana Agress.

3.3 Programming : Area Program Activities



We conducted programming to design a Pinisi Cultural Center for Bulukumba Regency in the Bira tourist area as a new icon of Bulukumba Regency so that natural tourism can be integrated with cultural tourism so that it will provide an attraction for local and foreign tourists. To help with this we categorize several activities that we consider important to discuss in the future, namely: nature tourism, cultural tourism, and collaboration.

a. Pertimbangan SDGs :

Berdasarkan SDGs 8.2 Mencapai tingkat produktivitas ekonomi yang lebih tinggi melalui diversifikasi, peningkatan dan inovasi. Bulukumba regency memiliki potensi wisata alam dan wisata budaya, lokasi perancangan terletak pada kawasan wisata desa Bira, keadaan site berada di area teluk pantai yang memiliki pemandangan ke hamparan laut. Kegiatan wisata diharapkan memberikan pengalaman yang otentik dan unik kepada pengunjung. Dalam perancangan ini diharapkan mampu memberikan pengalaman dari sektor wisata alam dan wisata budaya. Potensi pengalaman yang telah ada di kabupaten bulukumba adalah Budaya Kapal pinisi yang telah diakui oleh Unesco pada tahun 2017, oleh karena itu perancangan Pinisi Cultural Center mengacu pada aktivitas pameran kapal Pinisi, pembelajaran tentang Kapal Pinisi, dan pameran kebudayaan lainnya. aktivitas lainnya yaitu pengunjung dapat menikmati keindahan pantai dengan bersantai di area café & resto.

Berdasarkan penjelasan mengenai SDGs 8.3 mendorong pembangunan yang mendukung kegiatan produktif, penciptaan

lapangan kerja yang layak, kewirausahaan, kreativitas dan inovasi. Beberapa masyarakat lokal memiliki usaha mikro di bidang souvenir dan kuliner yang merupakan salah satu kegiatan ekonomi masyarakat setempat. Kegiatan UMKM di bidang kuliner dan souvenir memiliki potensi untuk dikembangkan lebih lanjut, apalagi permasalahan yang terjadi di kawasan wisata desa bira adalah para pelaku UMKM menjual di area pinggir jalan yang mengganggu aktivitas para wisatawan oleh karena itu diperlukan relokasi UMKM ke area yang lebih memadai.

Dalam perancangan Pinisi Cultural Center diharapkan mampu menciptakan lapangan pekerjaan pada masyarakat lokal dan juga menyediakan ruang-ruang kreatif dan ruang kewirausahaan. Oleh karena itu maka perancangan Pinisi Cultural Center akan memfasilitasi dengan ruang kreatif dan area UMKM.

Berdasarkan SDGs 17.17 berfokus pada peningkatan kemitraan untuk pembangunan berkelanjutan, melalui kolaborasi dengan berbagai pemangku kepentingan yang dapat berkontribusi dalam hal pengetahuan, keahlian, teknologi, dan sumber daya keuangan, guna mendukung pencapaian tujuan pembangunan berkelanjutan. Oleh karena itu dalam perancangan Pinisi Cultural Center perlu menyediakan fasilitas yang mendukung kolaborasi tersebut, adapun ruang ruang yang diperlukan adalah sanggar seni, ruang management, office, dan ruang kelas.