

The Style of Indonesian Contemporary Art Gallery in West Jakarta

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Abstract: Some contemporary art works with regional elements can be used as a tool to introduce and preserve the culture of various tribes in Indonesia. Even so, there are still very few places that serve as 'homes or exhibitions' for works of contemporary art. Therefore, an art gallery is needed that can accommodate, exhibit, and store contemporary art works from all over Indonesia. The design method used is a descriptive-qualitative research method with a rationalistic approach. The descriptive-qualitative research method with a rationalistic approach is expected to be able to analyze the shape of the building, the relationship between the building and the environment, and people's views of the Indonesian Contemporary Art Gallery Building. The Indonesian Contemporary Art Gallery building in West Jakarta can accommodate contemporary art works and is considered a building with high property value. In this case, artists can combine their contemporary works of art with elements of culture and art from all corners of Indonesia.

Keywords: Architecture, art gallery, contemporary art, exhibition, Indonesia.

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Introduction

Contemporary art is growing quite rapidly and is much in vogue these days. Artists are starting to compete to create contemporary works of art that are loved by art connoisseurs and people of all ages, especially Millennials and Generation Z. Contemporary art is free, so contemporary art artists have no restrictions in their creations. In this case, there are several artists who combine their contemporary art works with elements of culture and art from all corners of Indonesia. Therefore, several contemporary works of art with regional elements can be used as a tool to introduce and preserve the culture of various tribes in Indonesia.

In cases like this, an art gallery is needed to accommodate contemporary art works by artists in Indonesia. Contemporary art is greatly admired by various walks of life, but there are still very few places that serve as 'homes' or 'exhibitions' for works of contemporary art. It can be seen that in several cities there is still no art gallery or not, even though art galleries can also provide the function of educating the public regarding knowledge in contemporary art or even in the case of sketching which is also part of the development of social and cultural conditions in society. Art galleries do not always become 'home' for the works of art that are exhibited in them, in the sense that art galleries do not have patents on the works that are exhibited. Contemporary art galleries can also

provide facilities for the public to convey and express their ideas about art to the general public without any limits.

The design of the Indonesian Contemporary Art Gallery in West Jakarta will be placed on Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta by carrying out the concept of an iconic building that characterizes contemporary art in Indonesia. This location is a fairly dense entertainment area. The Indonesian Contemporary Art Gallery building is expected to become an icon that represents Indonesian local contemporary art, therefore the design of the building's facade must be considered. The function of the building must also be perfectly integrated with the development concept in the area around the site. In addition to the function of the building and several possible facilities, access for circulation of visitors and vehicles entering the site must also be well designed so that visitors who come can have a memorable experience.

From the several formulations of the problem described above, it is known that the objectives of the Indonesian Contemporary Art Gallery in West Jakarta are: (1) To facilitate artists to introduce or exhibit contemporary works of art which have elements of culture and art from various ethnic groups in Indonesia. Indonesia, (2) Preserving and appreciating various kinds of contemporary Indonesian art, (3) Introducing contemporary art to the general public, (4) Providing education to the public regarding knowledge in contemporary art that can be applied to life and others, (5) Providing facilities for the public to convey and express their ideas about contemporary art to the general public.

A gallery is a room or place to exhibit two to three dimensional works of art made directly by an artist or a group of artists. According to an archaeologist named Djulianto Susilo, a gallery is a place to sell objects/works of art (Rai S, 2015). So, apart from displaying a work, art galleries are also allowed to carry out sale and purchase transactions between artists of the artwork and gallery visitors who are interested in their art. Gallery can also be interpreted as a place to organize visual communication activities in one room between collectors or artists and the wider community through exhibition activities.

Art galleries are divided into several groups (Robilliard, 1982), namely: (a) Based on the venue, there are traditional art galleries and modern art galleries. (b) Based on ownership, there are private art galleries, public art galleries, and a combination of private art galleries and public art galleries. (c) Based on the function object that is accommodated, it is divided into museum galleries, contemporary art galleries, online galleries, and vanity galleries. (d) Based on the contents/concepts on display, such as art galleries of primitive art, art galleries of classical art, art galleries of modern art. (e) Based on the time and place, there are permanent exhibitions that are held continuously without any time limit, temporary exhibitions that are held with a certain time limit, traveling exhibitions that move from one place to another. (f) Based on the scale of the collection, it is divided into local galleries whose collections are exhibited taken from the local environment, regional galleries whose collections are exhibited from the provincial level, and international galleries which are exhibited from several countries.

The following is the standardization of exhibition space requirements (museum/art gallery) based on the division of public and non-public zones (Babaro, 2010): (a) Public Zone: collection room group, including exhibition room, public lecture room, and orientation room and non collection room group, including examination room, theater room, food service, information room, public toilet, lobby and retail. (b) Non Public Zone: collection room group, including the workshop (workshop area), loading and unloading area, freight elevator, loading dock, and reception room; non collection room group, including catering kitchen, mechanical room, electrical room, food service-kitchen, warehouse, retail office, management office, conference room and security room; layered security, including collection storage room, computer network room, security equipment room.

There are several provisions that are applied in the exhibition hall, especially for works to be exhibited, so that these works look more attractive and leave an impression on visitors' memories. The following is the flexibility found in the exhibition space of an art gallery (Tocharman et al., 2006): (a) Flexibility based on exhibition objects/works regarding the size of the works of art. (b) Flexibility based on the subject/person exhibiting according to the artist's seniority level and the selling value of the artwork. (c) Flexibility based on the circulation system follows the type of circulation, circulation techniques, and visitor behavior studies. (d) Flexibility based on the lighting system, i.e. natural and artificial light. (e) Flexibility based on ventilation/air circulation system, namely natural ventilation and artificial ventilation. (g) Flexibility based on the object presentation system can be distinguished according to the field of observation, dimensions, presentation techniques, presentation systematics, presentation methods. (h) Flexibility for visual comfort in the exhibited works which includes the information layout of the artworks being exhibited, the comfort of the observer's point of view, the comfort of the observer's head movement, the comfort of the observer's distance for 2-dimensional and 3-dimensional objects.

"Contemporary" comes from the word contemporary which means anything or those who live at the same time (Rai S, 2015). However, the term "contemporary art" cannot simply be translated as art with contemporary characteristics. In fact, the term contemporary art is still controversial, moreover there are no dominant characteristics that can be referred to when referring to standard art forms or practices.

Contemporary characteristics in art are reinforced by the spirit of pluralism (diversity), free orientation, and the elimination of rigid boundaries that have been considered normative (traditional) in art. In contemporary art, medium boundaries and divisions of art such as "painting", "sculpture" and "graphic arts" are almost ignored. Free orientation and media without boundaries work in non-traditional media and take advantage of contexts that refer to social, economic, and political issues (Rai S, 2015).

Contemporary art works are free. Contemporary art still has elements like sketches, paintings, and sculpture, but with a broader perspective and is capable of becoming a new innovation in a work of art. Here are some examples of contemporary art that are usually exhibited in an art gallery: 2D Contemporary

Artwork; Video Art/ Video Mapping; 3D Contemporary Artwork; Combined 2D and 3D Contemporary Artwork (Installation art); Contemporary Performing Art.

The Indonesian Contemporary Art Gallery building is also expected to become an icon of contemporary art that has local values from all corners of Indonesia. Based on the formulation of the problem and the results of the study conducted, the architectural theme taken is an iconic themed architecture that has a form that characterizes contemporary art.

In short, iconic architecture must be attractive and strategically located, making the building the focal point of a site, environment or area (Rahadian, et al., 2013). According to Pawitro (Wilantaka, 2020), iconic architecture is a building or structure that can be used as a marker for a place in its environment, which refers to a certain time or era. The characteristics of iconic architecture are the strategic location of the building with a relatively large and magnificent building scale so that it is easy to see, recognize and remember; selection of a more attractive form so that it can be used as a sign or icon of the surrounding environment; and has a high element of building robustness so that it lasts a long time (Wilantaka, 2020).

Regarding precedent studies conducted there are the following two buildings. First is the Yinchuan Contemporary Art Museum. Yinchuan Contemporary Art Museum (MOCA) is a contemporary art museum located beside the Yellow River, Yinchuan, China. This uniquely shaped building was designed by architect Waa Danzen (Archdaily, 2020a). The shape of the museum building was inspired by the surrounding environment, where in the last thousand years the area has often experienced flooding, storing up quite a lot of sediment and debris. Focusing on the modern study of geomorphology (observation of natural land formations), and tapping into the identity and perceived strength of the Yellow River and its shifting location, it draws architectural inspiration through the resulting erosional impact on the landscape (Waa, 2020).



[Sources: Archdaily, 2022; Welch, 2021]

Figure 1. Exterior Perspective of the MOCA Museum

The second is Ruby City Contemporary Art Center. Ruby City is a 14,000 square foot center for contemporary arts, with 10,000 square feet of exhibition space, in San Antonio. This Adjaye Associates-designed building is dedicated to

providing space for the city's thriving creative community to experience the work of acclaimed local and international artists. The exterior shape consists of a 'heavier' upper section with a sloping soffit, accentuating the upward lift, with two crowned lanterns creating an animated roofline (Archdaily, 2022).



[Source: Archdaily, 2022; Welch, 2021]
Figure 2. Ruby City Exterior Perspective

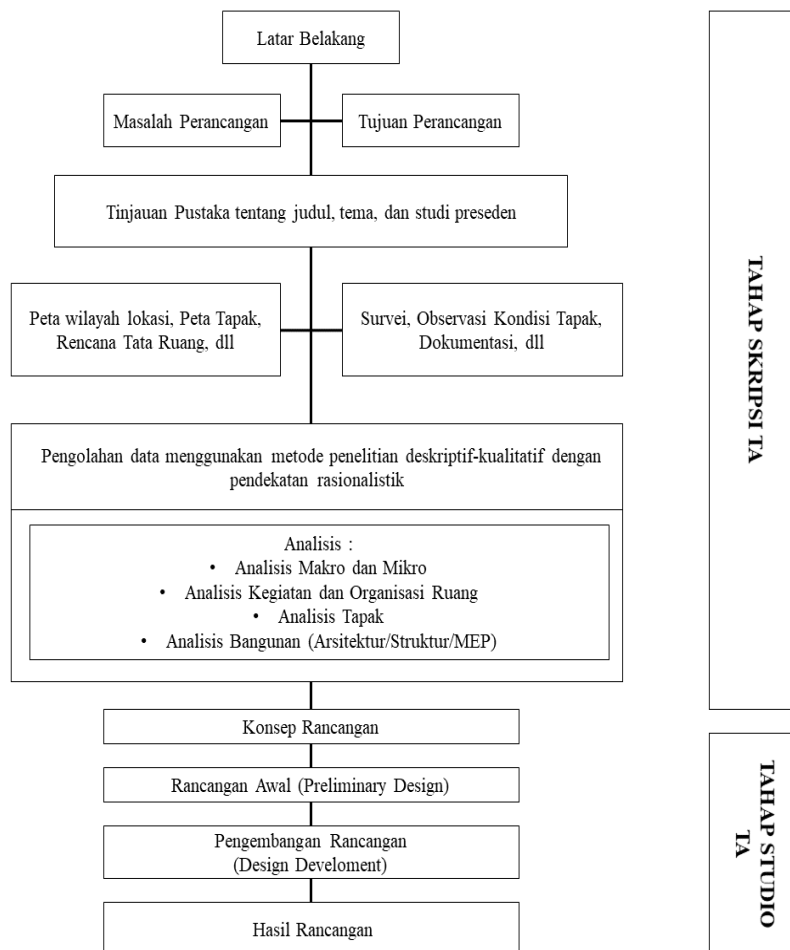
Based on a comparison of two precedent studies, namely Yinchuan Contemporary Art Museum (MOCA) and Ruby City Contemporary Art Center, several conclusions were obtained for the Indonesian Contemporary Art Gallery in West Jakarta, namely: The building form of the Indonesian Contemporary Art Gallery is inspired by the surrounding environment and follows the natural land formations within the site; The building mass of the Indonesian Contemporary Art Gallery characterizes the geology of the environment and the philosophy of contemporary art, so that the shape is stepped and irregular; The exterior of the Contemporary Art Gallery building has a heavier top that accentuates the upward lift.

Methodology

The design method used for research is a descriptive-qualitative research method with a rationalistic approach. As pointed out by Miles & Huberman (2002), Suharsimi (2006), Moleong (2007), and Creswell & Poth (2016), Denzin and Lincoln (in Merriam, 2009) stated, qualitative research is research that studies various things and phenomena that happened. This research aims to gain further understanding based on the experiences of people who experience things or phenomena that occur in their environment.

Descriptive research itself can be interpreted as research that studies problems in society, as well as procedures that apply in society and situations, including relationships, activities, attitudes, views, and ongoing processes and their effects of a phenomenon (Hasan, 2022). From both understandings of qualitative research and descriptive research, it can be concluded that descriptive-qualitative research is research that is carried out by collecting data obtained from interviews or approaches to the public, artists, and lovers of contemporary art. The approach must be open so that the researcher can find out about the situation and the relationships that occur in that environment.

However, in order to get more in-depth details, a rationalistic approach is needed. According to rationalistic science, valid science is an abstraction, simplification, or idealization of reality, and is proven coherently with its logical system (Wahyuningsih, 2014). The descriptive-qualitative research method with a rationalistic approach is expected to be able to analyze the shape of the building, the relationship between the building and the environment, and people's views of the building of the Indonesian Contemporary Art Gallery in West Jakarta.



[Source: Subagyo, 2022]
Figure 3. Design Framework

Results and discussion

The site is located on Jalan Katamso, Slipi, Palmerah, West Jakarta, DKI Jakarta with an area of 2.23 ha. Located in an entertainment area with a trade and service center that is not too crowded, the land allotment is devoted to areas or buildings that can support the area.



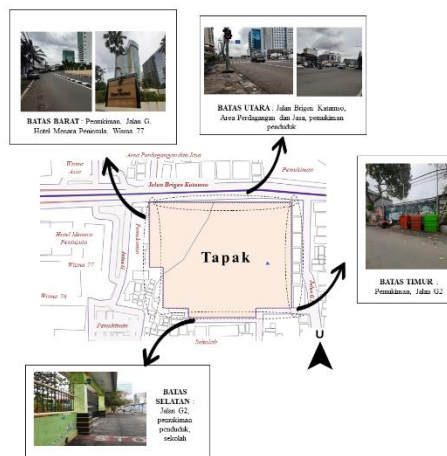
[Source: Google Earth, 2022]

Figure 4. Site Location Description on Jalan Brigen Katamso

To the west of the site is Wisma 77 which is located between the junction of Jalan Letjen S.Parman and Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta. To the north it is directly bounded by a two-way road, namely Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta. The eastern and southern boundaries are residential areas. In the Regulation of the Governor of the Special Capital Region of Jakarta Number 31 of 2022 Article 98 paragraph (1), it is written that KDB is 55 55%, KLB is 3.92, KTB is 60%, and KDH is 20% (Governor Regulation or Pergub concerning Detailed Spatial Planning Planning Area of the Province of the Special Capital Region of Jakarta, 2022).

Site Analysis

Tread is located in an area with a level of trade and services that is not too dense and is located between quite dense residential areas. Previously the site was used as a runway for helipads and the site boundaries need further analysis as shown in Figure 5.



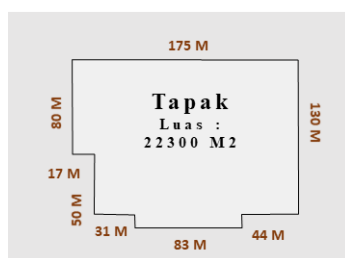
[Source: Subagyo, 2022]

Figure 5. Site Boundary Analysis

Analysis of the site boundaries is described as follows. (a) To the west is Jalan G, opposite the Menara Peninsula Hotel and Wisma 77 which is a high-rise

building. The shape of the building will not be visible from the direction of Jalan Letjen Parman because it is closed so it cannot be used as a point of view. The Contemporary Art Gallery building will look unbalanced if it is too close to these tall buildings, so that the western part can be given vegetation such as trees or fields. So, the facade of the building can be seen from the flyover that leads to Jalan Kemanggisan Utara. (b) To the north it is bounded by a two-way road, namely Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta, across the road there is a trade and service area, as well as several places of business. This affects the view from the inside to the outside of the site. Therefore the point of view can be placed on the north side of the site as an attraction. (c) To the east it is bordered by settlements and Jalan G2 which can be passed by two-wheeled and four-wheeled vehicles, in this area housing has not yet implemented GSB. (d) To the south it is bordered by densely populated settlements and building blocks that function as schools. The facade of the building can be manipulated, but the building is also not allowed to be too indented to the south so that the rear facade of the building can be seen from a distance.

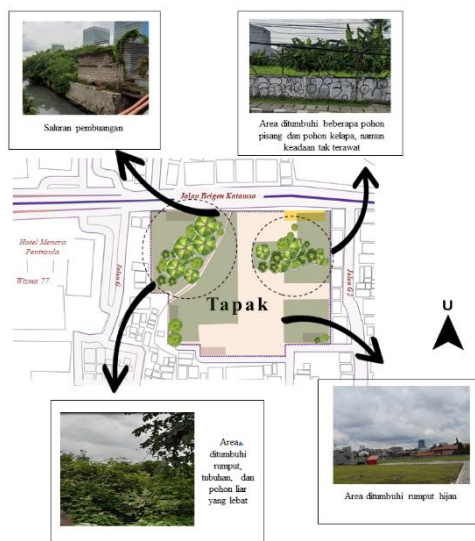
The tread has an incomplete rectangular shape. The site has an area of 22,300 m² or 2.3 ha, with a circumference of 637.2 m.



[Source: Subagyo, 2022]
Figure 6. Site Size Analysis

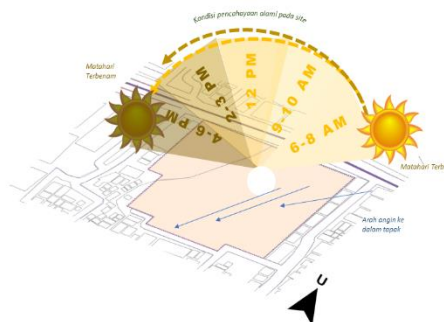
Table 1. Measurement Table

Site Area = 22300 m ²		
KDB	55%	55% x 22300 m ² = 12265 m ²
KLB	2	2 x 22300 m ² = 44600 m ²
JLB		(22300 x 2,5): 12265 = 4,5
GSB	½ Jalan	½ 8 m = 4 m
KDH	20%	(22300 - 12265) x



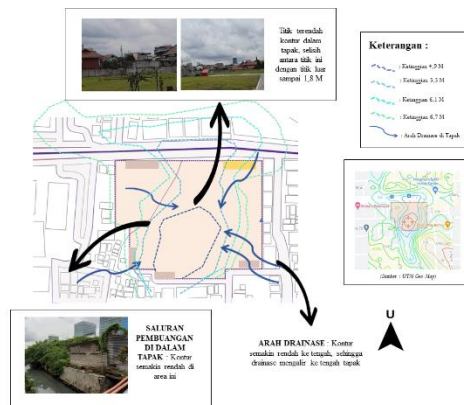
[Source: Subagyo, 2022]
Figure 8. Analisis Vegetasi

Palmerah District is 12 m above sea level and is located at 6.21° S 106.79° E [15]. The wind direction is towards the southwest with an average wind speed of around 15-25 km/hour, depending on weather conditions. Figure 9 describes the forecast for rain, sun, wind, humidity and temperature conditions in Palmerah District, West Jakarta from November to December 2022.



[Source: Subagyo, 2022]
Figure 9. Analisis of the Movement of the Sun and Wind Direction.

The contours on the tread are uneven, because the middle part of the tread gets the lowest contour. In order for buildings, road circulation, drainage within the site to run smoothly, artificial contours are needed so that the land can be evenly distributed. To make it, a fill technique or the addition of landfill is required so that the soil surface can rise up to 1.8 m so that it is able to match the highest contour in the site. The contour remains lowered near the drain, so that drainage runs smoothly during the rainy season.



[Source: Subagyo, 2022]

Figure 10. Contour and Drainage Analysis

Space Program Analysis

The visitors and the management of the Indonesian Contemporary Art Gallery have their own space so that they feel comfortable, safe and not disturbed by other activities. Space requirements for the Indonesian Contemporary Art Gallery are described in the following tables.

Table 2. Space Program

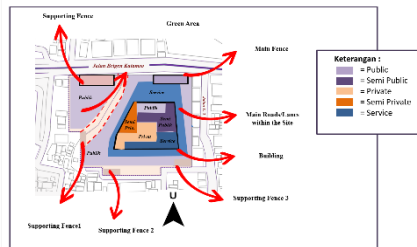
No.	Space Needs	Large
1	Public Area, non-collection group (lobby, food service, counters, toilets, souvenir shop, prayer room, elevator, stairs)	6840 m2
2	Public Areas, collection groups (outdoor exhibition areas, libraries, performance halls, etc.)	8780 m2
3	Non-Public Areas, non-collection groups (warehouses, loading docks, management areas, classrooms, studio workshops, etc.)	4500 m2
4	Non-Public Areas, collection groups (main exhibition halls, special exhibition halls, workshop exhibition halls, mini museums, etc.)	10310 m2
5	Security, service, and MEP areas	3.000 m2
Total		33430 m2
Circulation 20%		6686 m2
All total		40116 m2

[Source: Subagyo, 2022]

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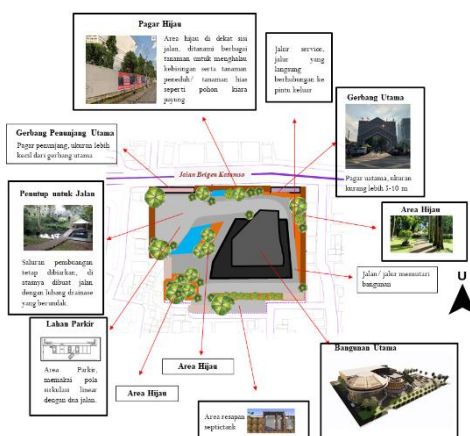
In the main building, the ground/one floor is divided into several zones including: (a) Public zone: entrance lobby, lobby, waiting area, (b) Semi-public

zone: counter, ticket entrance, restaurant, souvenir shop, (c) Semi private zone: main exhibition area, (d) Private zone: special exhibition room, panel room, generator room, CCTV room, prayer room, cleaning service room, loading dock, warehouse, (e) Service zone: toilets, loading docks, lifts, emergency stairs.



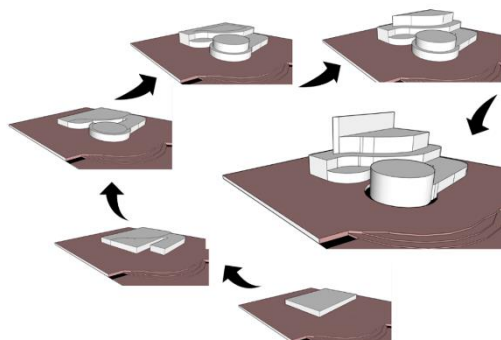
[Source: Subagyo, 2022]
Figure 11. Zone Concept

The following is an explanation of the site concept: (a) Access in and out of the site through the main gate, main supporting gate and other supporting gates. The main gate is located to the north of the site, next to Jalan Brigen Katamso. The main gate is about 5 to 10 meters wide. The layout of the gate adapts to the path that is inside the site, as well as the GSB site, which is 4 meters from the shoulder of Jalan Brigen Katamso. The main supporting gate is also to the north of the site, exactly parallel to the main gate. The main supporting gate is the gate used for exit access for vehicles entering through the main gate and passing through the lobby. (b) To prevent noise, the green area near the road side is planted with various shade trees and plants to enhance the aesthetics. (c) The path/road which is the main circulation on the site is the service line. Freight transport can circle the site to the rear of the building to place goods (large works of art, etc.) at the loading dock located behind the building. This route is also directly connected to the main supporting gate, so vehicles entering can simultaneously use the lane to exit. (e) The sewer still exists and a road with water absorption is built on it. The road is a road that is used as the main circulation, with the condition that it does not block all channels. This is so that the water is not stagnant due to long absorption. (f) The parking area is used for buses, motorbikes and cars. The amount of space for these vehicles has been calculated and considered. The parking area uses a linear circulation pattern with two roads, so that circulation remains smooth. (g) The shape of the main building has adjusted the shape of the contour. (h) The back of the tread is used as a catchment area.



[Source: Subagyo, 2022]
Figure 12. Overall Site Concept

The form of the building is related to the philosophy of contemporary art, which is free, not standard, has implied meaning, and still emphasizes aesthetic value. The shape and height of the building are uneven, reflecting freedom from contemporary art. It also represents how cultural diversity is in Indonesia. The building has two connected periods, representing how Indonesia's territory is divided into several islands, but still one. The sloping building, bigger at the bottom, then smaller at the top, depicts the Indonesian mainland.

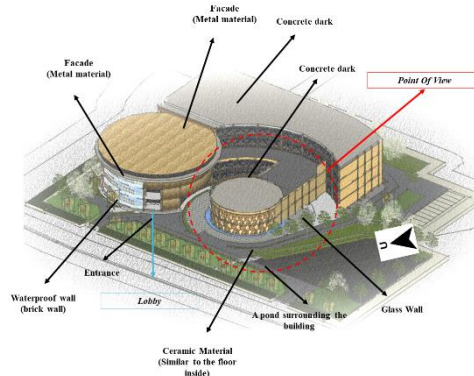


[Source: Subagyo, 2022]
Figure 13. Mass Composition Transformation

The roof of the building is concrete, because the concept of a sloping building shape. Walls for the exterior must be filled with clapboard walls to make them waterproof, because the rainfall in this area is quite high. Point of view made of glass wall material, so that it attracts attention. Facade of metal with a shape that has been toyed with.

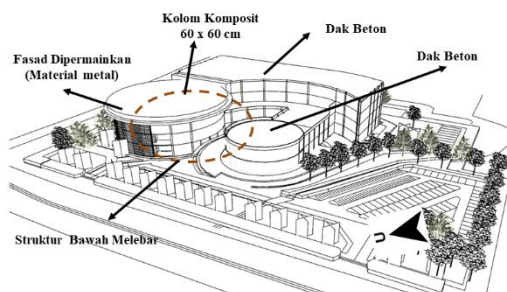
There are exterior walls of tiles. As for the interior, the floor is made of ceramic material so that the light in the room reflects good light. The ceiling in each room is a gypsum ceiling.

Some exhibition halls that require chandeliers/spotlights from above, are advised not to use ceilings and let the building blocks be visible. Some rooms use a soundproof ceiling, such as an acoustic ceiling so that noise can be muffled, especially for monologue performances that require full concentration and deep feelings.



[Source: Subagyo, 2022]
Figure 14. Architectural Concept

The concept of structure is as follows: (a) Bottom Structure Concept. The building widens at the bottom, so the foundation chosen is the bore pile foundation. The continuous foundation uses river stone foundation with a width of 80 cm. (b) Middle Structure Concept. The column used is a composite column type. Composite column structures are compressed structural members which are usually strengthened in the longitudinal direction by means of profile steel girders or pipes. Also equipped with elongated main reinforcement rods. There are two columns, namely the main column and the practical column. The main column measures 60 x 60. (c) Superstructure Concept. The roof uses concrete that will be used as a roof. The building uses iron plates. Iron Plate (Steel Plate) Black iron plate or white iron plate usually has a standard size of 4 x 8 feet with a thickness ranging from 0.6 mm to 50.0 mm. Using reinforced concrete blocks because they have high compressive strength. The structure has higher resistance to fire and water.

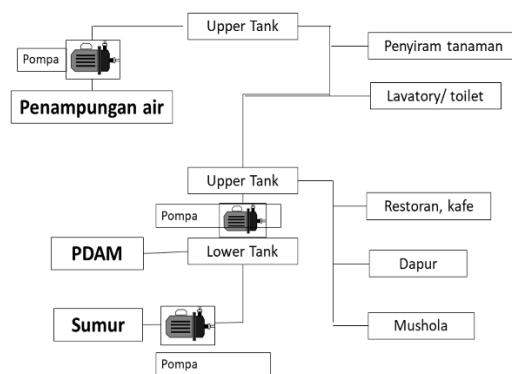


[Source: Subagyo, 2022]
Figure 15. Structural Concepts

Some things that must be in the building as a fire prevention such as fire extinguishers installed in every corner of the room, fire alarms installed on each floor, and sprinkles placed on the ceiling. For the air conditioning system, specifically for the exhibition space inside the Indonesian Art Gallery, air is better than artificial air to protect the works being exhibited for a long period of time. Whereas in other rooms, it is better to use natural ventilation. The building has 5 floors, transportation up and down for visitors using the elevator or stairs. A large freight elevator is also needed to transport large works of art to the exhibition hall on the upper floors.

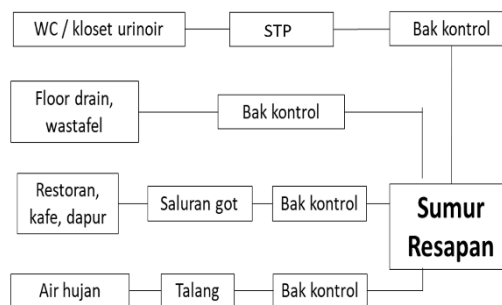
The type of lightning rod installation that is suitable is the Faraday Cage Lightning rod. The system is good to use, because a series of electrical paths from the top of the building to the ground or grounding with several lightning rod or anti-lightning cable descent lines, resulting in a cage-shaped conductor line that protects the building from lightning strikes.

The need for clean water for school buildings is used in various rooms such as canteens, kitchens, lavatory, prayer rooms, etc. Clean water is also used in fire extinguishing systems (sprinkles), fish ponds, watering plants.



[Source: Subagyo, 2022]
Figure 16. Clean Water

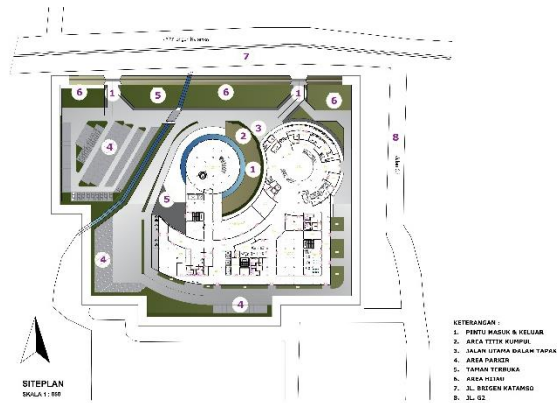
Dirty water is waste water/waste from kitchens, bathrooms, sinks, and rainwater. Dirty water will be channeled to the control tub that has been removed first, then to the infiltration well.



[Source: Subagyo, 2022]
Figure 17. Dirty Water

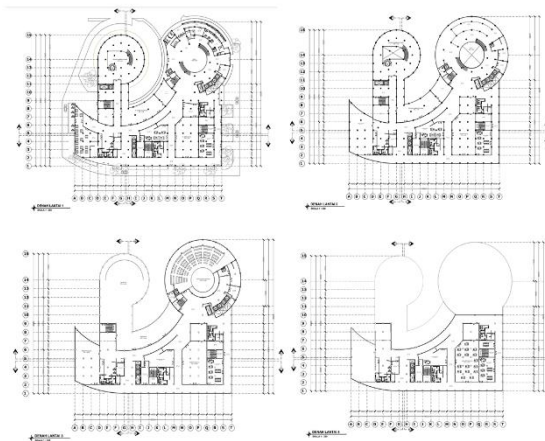
Design Drawings

1. Site plan



[Source: Subagyo, 2022]
Figure 18. Site plan

2. Plans, View, Sections



[Source: Subagyo, 2022]
Figure 19. Floor plan



[Source: Subagyo, 2022]
Figure 20. View

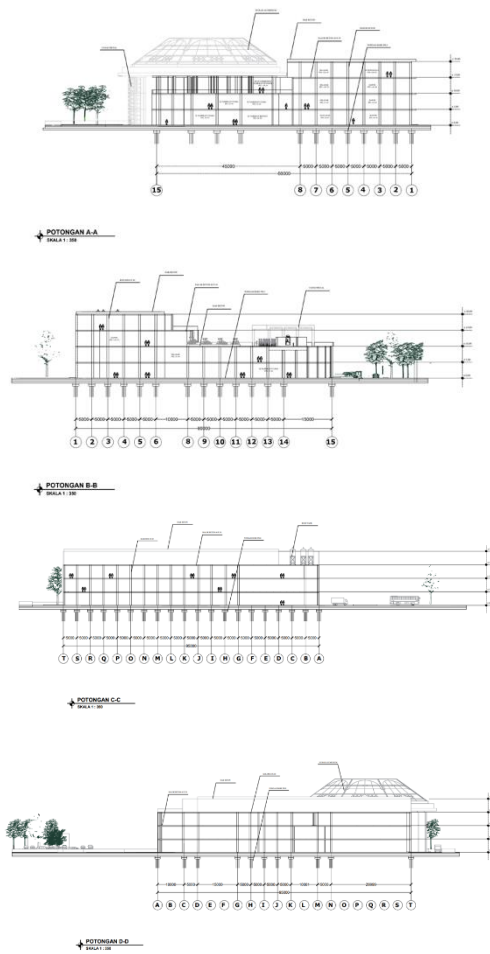
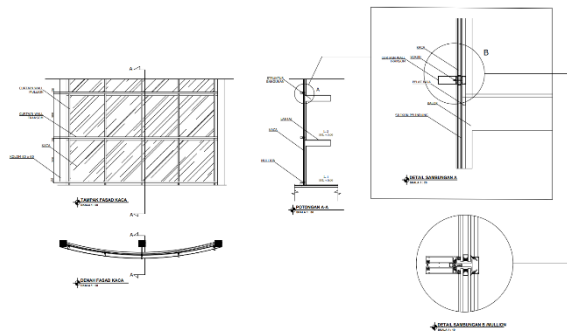


Figure 21. Sections
(Source: Puspitarini, 2023).

3. Glass Facade Details



[Source: Subagyo, 2022]
Figure 22. Details

Conclusion

The design of the Indonesian Contemporary Art Gallery in West Jakarta is located on Jalan Brigen Katamso, Slipi, Palmerah, West Jakarta by carrying out the concept of an iconic building that characterizes contemporary art in Indonesia. The Indonesian Contemporary Art Gallery building is expected to be integrated with the concept of development in the area and can become an icon that represents local Indonesian contemporary art.

The building has a free and attractive concept so that it can attract the interest of visitors and is expected to give an unforgettable impression when visiting it. The building consists of one mass, has a metal and glass facade. The shape of the building is uneven and not monotonous in order to convey an implied message about contemporary art that is free, as well as the many and varied cultural diversity in Indonesia. The building has 4 floors, with several indoor and outdoor exhibition spaces located on the 3rd floor.

The function of the building has been considered according to needs, so that the Indonesian Contemporary Art Gallery in West Jakarta has adequate facilities for visitors who want to deepen contemporary art with classes and studio workshops inside. Not only that, there is also a library and mini museum as interesting facilities. There is also one room that functions as an indoor performance space..

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