

"Kasama Weki" in the Architecture of the West Nusa Tenggara Weaving Museum

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Abstract: The aim of this research is to incorporate the wisdom of West Nusa Tenggara, Indonesia, into the design of the museum building, to preserve culture as a symbol of respect and love for the Indonesian homeland. The approach is carried out using a qualitative-correlational analysis approach to local socio-cultural activities and also using a conceptual design approach regarding design themes that highlight a cultural wisdom in Dompu called "Kasama Weki". "Kasama Weki" is the advice of Bima-Dompu West Nusa Tenggara which means togetherness, solidarity, kinship, justice, volunteerism (selfless), responsibility, active role of society as well as unity and oneness. This advice has locality and synergy values contained in the Bima-Dompu culture so that it can be applied in the design of the weaving museum building. "Kasama Weki" as an international tourist attraction is based on a series of cultural thematics as part of the design concept. The application of this theme is a symbol of respect and love for Indonesia's homeland so that it becomes an iconic architectural work as a contextual and communicative platform and as an educational tourist attraction and has the potential on the international stage to advance tourism and the creative economy which spurs improvements in the quality of Indonesian woven products in accordance with the spirit of Sustainable Development Goals (SDGs).

Keywords: architecture, culture, museum, tourism, weaving.

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Introduction

Indonesia is a country that has diversity that gives birth to culture. Every region in this country has a cultural heritage that is maintained from generation to generation. Cultural heritage is a cultural wealth that has important values for historical development. According to Davison in Suprpto et al. (2015), cultural heritage is defined as 'physical cultural products or results from different traditions and spiritual presentations in the form of values from the past which are the main elements in identity a group or nation'. Culture is the result of physical culture (tangible) and cultural values (intangible) from the past.

William Lipe in Ardika (2015) states that archaeological sites and cultural resources as a whole have four values related to the social and cultural context. These four values can be described as follows; First, these cultural resources have economic value or as commodities for tourist attraction and adaptive reuse. Second, cultural resources have associative value or as symbols of important historical events, themes, and their relationship to architectural styles or types of machinery. Symbolic value may be derived from specific meanings based on

social and cultural context. Third, cultural heritage or cultural resources have information value related to science and research. Fourth, cultural resources have aesthetic value, architectural style and/or landscape.

From this description it can be seen that culture is an important element in a work, with the presence of culture there is a human element in a work so that it can create a value or identity that reflects the culture of a region and has high meaning in accordance with its use and image. One of the Dompu cultures is wise advice, namely "Kasama Weki" which can be used as a reference in social life.

The development of architectural studies has also developed a focus of study not only on the relationship between culture and architecture which then gives rise to the theme of studying culture of living but also, the focus of studying the relationship between nature and architecture which then gives rise to the theme of studying tropical architecture (Subroto, 2017). Furthermore Subroto (2019) stated that the process of understanding nature and community culture is obtained through an in-depth exploration process to decipher it. This is done because the symbolic meaning and philosophical values of local culture are inherently integrated or integrated with the building. Therefore, in designing the West Nusa Tenggara Weaving Museum, the theme and design concept were applied, namely the wise advice from Dompu "Kasama Weki".

Architecture of the West Nusa Tenggara Weaving Museum is the process of designing architecture that describes the relationship between humans, nature and culture, as humans need nature as a place to live and survive, while culture is a way of human life behavior that gives rise to customs and cultural habits for public. Exploration of this theme obtains value in various forms, including having aesthetic or image value and having cultural value.

According to Hayllar et al. (2008), aesthetic value is achieved through the mutual contribution of identity, vision and reputation, the way groups, institutions, cities express ideas, ambitions and intentions which are reflected in the distinctive design of buildings, while cultural value creates a sense of place by connecting location, context and patterns of historical development that combine cultural symbolism and social meaning.

The aesthetic and cultural value of "Kasama Weki" contained in the West Nusa Tenggara Weaving Museum building is that it expresses the spirit of unity which depicts 'Bhinneka Tunggal Ika' from the diversity of weaving culture in Indonesia united in a museum designed in the beauty of the culture and traditions of the Dompu community so that it becomes iconic architectural works as contextual and communicative containers. This is an important factor in building tourist facilities that attract the attention and educate the younger generation.

Various cultural objects in museum collections often come from different tribes and come from several regions. In this context, museum collections actually reflect cultural pluralism or multiculturalism. So a museum is a place where tourists can see and understand the past cultural heritage of other ethnic groups from different eras (Posha & Yusnita, 2023).

The "Kasama Weki" concept planning approach in designing the West Nusa Tenggara Museum as an international tourist attraction must have an

attractiveness and level of comfort that includes (1) Sense of place, as the atmosphere, attraction and quality of a place that produces a sense of well-being that can bind a community and encourage people to return to that place (Smith, 2011), and (2) Place Attachment, namely a person's attachment to a place as a symbolic a relationship with a place that is formed by giving emotional meaning to a place where people are attracted to it because of emotions and cultural ties (Hashemnezhad et al., 2012), Place Attachment, namely individuals describing the similarity or sameness of themselves with a place, and uniting perceptions about physical environment (values, memories, preferences, knowledge) into his self-definition (Aura & Hanafiah, 2023).

"Kasama Weki" as part of a strong contribution in the application of culture in an architectural work provides the meaning of locality and synergy obtained from the design theme combined with the conceptual Dompu culture obtained from the values of the slogan "Kasama Weki" which makes the museum a educational tourist attraction.

In terms of the meaning of the word in Bima, 'kasama' means togetherness, solidarity and/or mutual cooperation. Meanwhile 'weki' means kinship (Mulyawan et al., 2020). "Kasama Weki" is a culture passed down from the ancestors of the Dompu people which depicts collective work shoulder to shoulder, helping each other solve problems and creating social justice.

The "Kasama Weki" culture continues to develop in the Bima Dompu community, one of the unique cultures that strengthens the sense of togetherness of the Dompu community without distinction of race, religion, perhaps even non-existent in other regional traditions and cultures throughout Indonesia. It is hoped that this advice can become a symbol of cultural unity throughout the archipelago through weaving activities and other activities in the architecture of the West Nusa Tenggara Weaving Museum.

Basically "Kasama Weki" is a Dompu community bond that is formed because of a sense of kinship or brotherhood, this is more than just working together or ordinary professional relationships. "Kasama Weki" is a social spirit instilled by Dompu's ancestors, as a unity that contributes to activities with joy.

Methodology

The design method uses a qualitative-correlation analysis design approach as Anwar & Ardhiati (2023), Gunawan & Ardhiati (2022), Herlambang & Ardhiati (2023), Kholis (2023), and Subagyo & Adi (2023) did in their studies. The descriptive study in this research aims to create a systematic, factual and actual description or explanation of the phenomenon or theme being investigated (Nazir in Prasetyo et al., 2021), namely local socio-cultural activities and conceptual approaches regarding design themes. which promotes Dompu culture "Kasama Weki".

The stages carried out start from presenting the title of the design, the aims and objectives of the design, reviewing the location, determining the design theme, reviewing literature studies, and analyzing the site through field surveys and through reviewing secondary data online to make it easier to formulate building and site concepts that will be developed. in design (design development).

The authors collect physical documentation data, both the results of field surveys and the results of surveys of architectural museum buildings with similar functions as a reference in design. Documents about people or groups of people, events, or happenings in social situations which are very useful in qualitative research (Yusuf, 2014).

Results and discussion

Design Location

The site condition is on the main Lakey tourist road, namely Jl. Nangas Lakey Beach, Hu'u, Dompu Regency, West Nusa Tenggara. With a land area of 23,000 m².



[Source: Nafasia, 2022]
 Figure 1. Overview of design location

Table 1. RTRW provisions

Designation: Environmental Activity Center (PKL)	
Provision	Information
KDB 40%	9.200 m ²
KLB 0.8	18.400 m ²
KDH	30%
KSB	½ width of the road side of the site (8 meters)
GSSB	½ minimum building height (5 m), provided it is ≥ 10 m
Coastal Boundary Line	50-100 meters from the highest tide line towards land

[Source: RTRW, 2012]

Application of "Kasama Weki" in site analysis

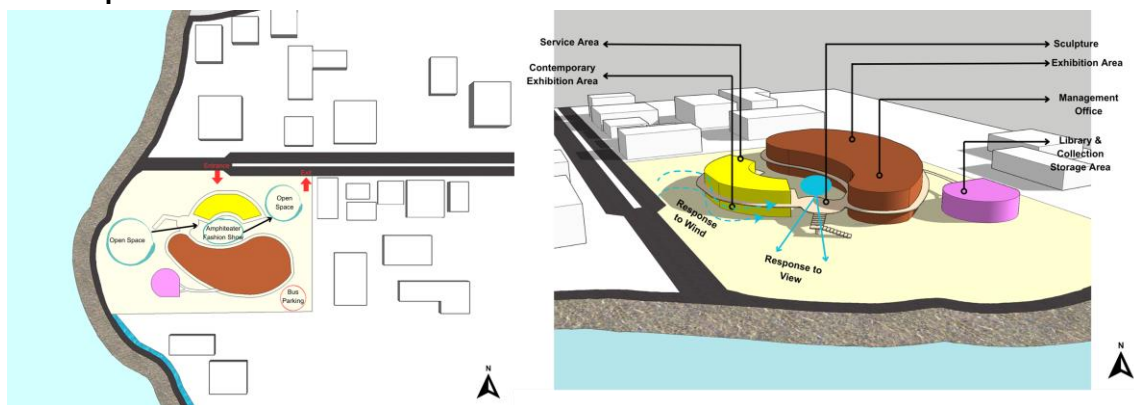
Site analysis in designing the West Nusa Tenggara Weaving Museum is an important stage in assessing the physical condition of the environment. The analysis carried out includes several design components, namely location potential and constraints of the selected location. This is done to be able to plan a design that suits the function of the building to be designed. By applying the theme "Kasama Weki", site analysis focuses on user factors, environmental factors and socio-cultural factors. These factors produce output in the form of

location selection criteria analysis, climate analysis, accessibility analysis, view analysis, vegetation and zoning.

Application of "Kasama Weki" in buildings

a. Mass composition analysis

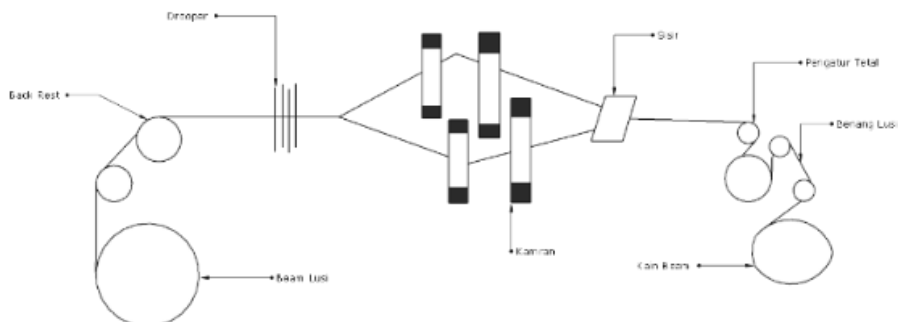
In the design of the Nusantara Weaving Museum in Dompu, NTB will apply the idea of mass composition forms from Dompu woven cloth motifs in zig-zag shapes combined with the shape concept of the "Kasama Weki" theme. This form is modified and adapted to the theme elements so that it can give an aesthetic impression and high historical value



[Source: Nafasia, 2022]
Figure 2. Mass composition analysis

b. Analysis of space relationships and space zones

Based on space requirements, a space organization concept that is deemed appropriate for the function of the building will be applied to a space organization concept developed from a schematic of the path of the warp thread as it passes through the equipment on the loom. The reason for choosing the spatial relationship organization of the weaving scheme is to determine spaces that have interrelated functions and circulation directions in the use of the building, apart from that it illustrates the philosophy of the weaving process itself so as to illustrate the story line of the development of weaving in Indonesia.



[Source: Witaraga, 2007]
Figure 3. Weaving schematic

c. Service level

The service system in the museum building is divided into two systems, namely:

1. Educational tourism services

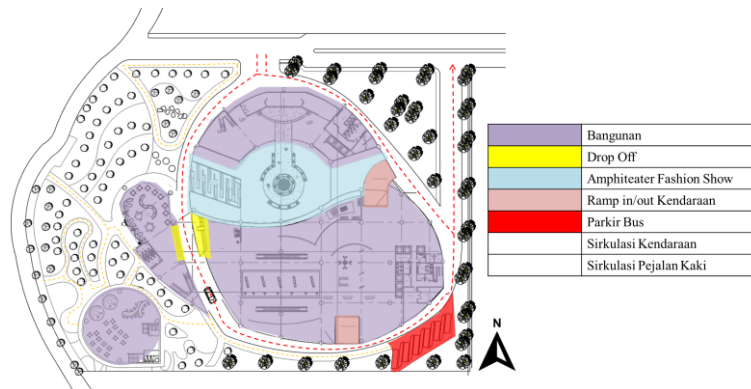
As an educational tourism facility, the museum aims to empower itself to become a fun, positive and interesting place because the tourist area in general is looking for entertainment in Sumadio (Febriani, 2018).

2. Public service

As an open socio-cultural facility, through its collections, museums can provide valuable information to the wider community (information function). This is a representation of the museum as a public service institution, through the collection objects on display, the museum provides information to the public (Ardhiati, 2013).

Site concept

Site design is carried out based on the results of combining site analysis, so that it can determine planning for the building mass and placement of the building mass that responds to climatic conditions and can take advantage of the building's needs for views and ease of access. Apart from that, the site design concept applies the theme "Kasama Weki" which means togetherness and depicts "Bhinneka Tunggal Ika" which means that even though they are different, in essence the Indonesian nation remains one unit (Pursika, 2019). This aims to unite cultures throughout the archipelago

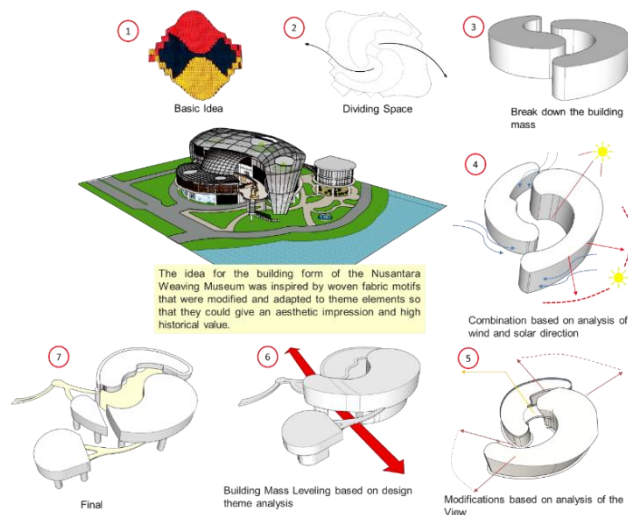


[Source: Nafasia, 2022]

Figure 4. Site concept

Concept of mass change

The following is an explanation of the mass composition above: (1) The basic shape is inspired by Dompu woven cloth motifs, (2) The mass composition form is processed from woven cloth motifs with a design theme approach, (3) The 3D shape of the building mass, (4) The shape is processed to maximize sunlight in ideal quantities, (5) Maximize the view at every corner of the building, and (6) Shape the final result of the building mass.

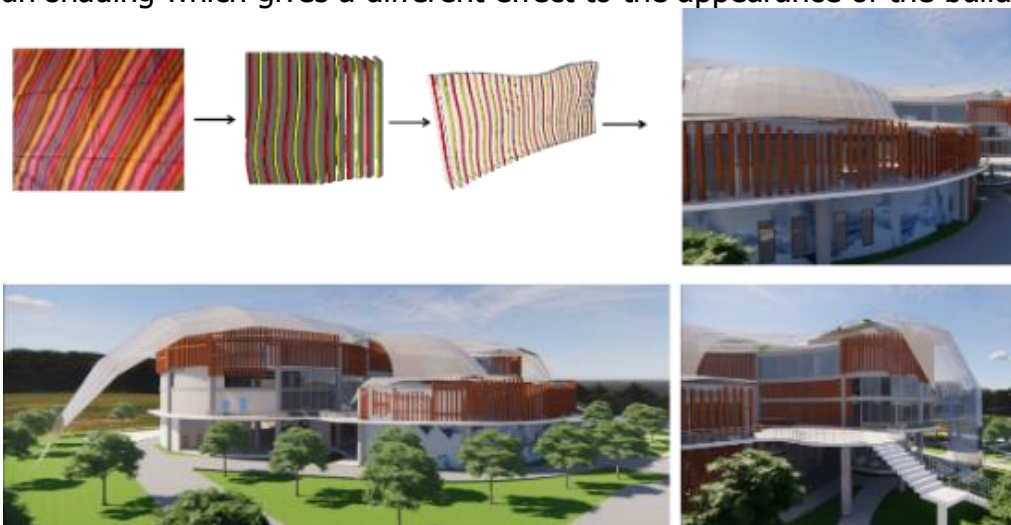


[Source: Nafasia, 2022]
Figure 5. Site concept

Façade Concept

The facade concept applied to this building refers to Francis D.K Ching's book in Abdillah (2019) regarding facades. There are six aspects of composition that cover a facade, namely geometric, symmetry, rhythm, contrast, scale and proportion. So from these six aspects, three elements were taken from the theory of facades as materials in the design of the Nusantara Weaving Museum. These elements include Geometric, rhythm, and scale.

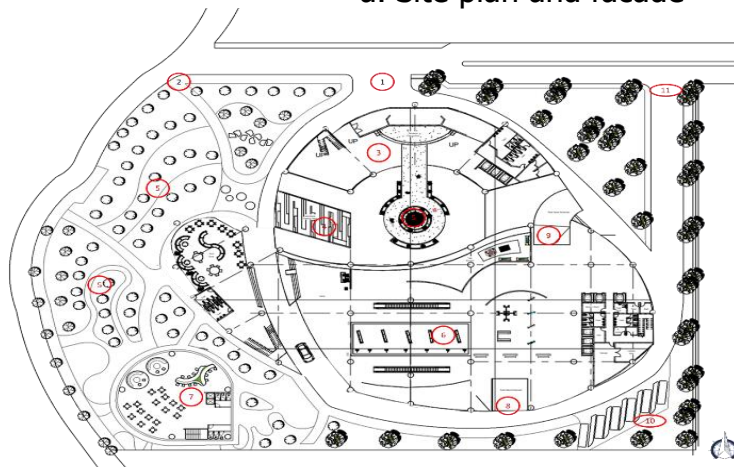
The following is the facade concept that will be applied in the design of the Nusantara Weaving Museum building in Dompu, NTB. The basic idea of this facade is a transformation of the Dompu weaving motif, namely the 'line motif' which depicts a firm nature in carrying out tasks, a characteristic commonly possessed by Maritime communities. The curved facade is also made into a grid as sun shading which gives a different effect to the appearance of the building.



[Source: Nafasia, 2022]
Figure 6. Façade concept

Design

a. Site plan and facade



KETERANGAN:

1. Main Entrance
2. Main Pedestrian Entrance
3. Supporting Buildings 1
4. Amphiteater
5. Plaza
6. Main building
7. Supporting Buildings 2
8. Vehicle Entry Ramp
9. Vehicle Exit Ramp
10. Bus Parking
11. Exit

Site plan
Skala 1:500

[Source: Nafasia, 2022]
Figure 7. Site plan



[Source: Nafasia, 2022]
Figure 8. Bird's eye perspective



[Source: Nafasia, 2022]
Figure 9. Bird's eye perspective



[Source: Nafasia, 2022]
Figure 10. Human eye perspective



[Source: Nafasia, 2022]
Figure 11. Human eye perspective



[Source: Nafasia, 2022]
Figure 12. Public space and pedestrian areas

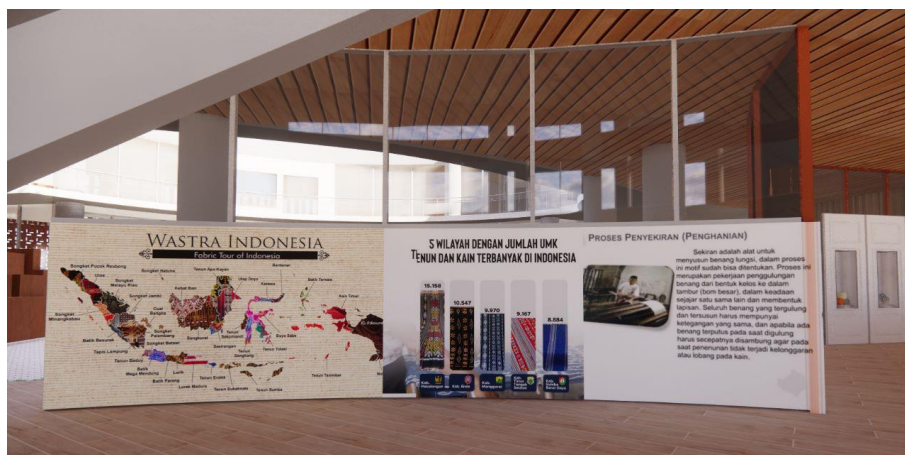


[Source: Nafasia, 2022]
Figure 13. Pedestrian public space area

b. Interior



[Source: Nafasia, 2022]
Figure 14. Lobby



[Source: Nafasia, 2022]
Figure 15. Information room



[Source: Nafasia, 2022]
Figure 16. Library



[Source: Nafasia, 2022]
Figure 17. Semi-outdoor display area



[Source: Nafasia, 2022]
Figure 18. Weaving display area perspective

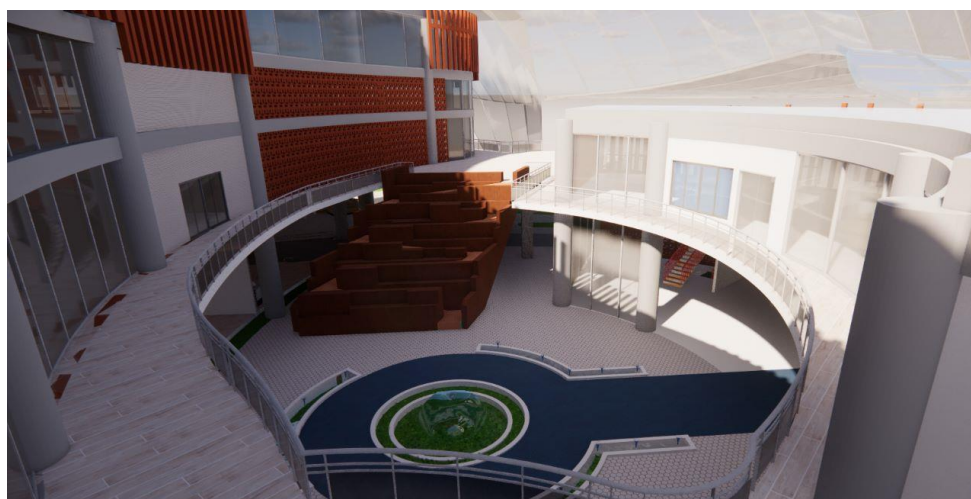


[Source: Nafasia, 2022]
Figure 19. Display area perspective



[Source: Nafasia, 2022]

Figure 20. Perspective of the semi outdoor caffe area



[Source: Nafasia, 2022]

Figure 21. Perspective of the semi outdoor fashion show area

Conclusion

The West Nusa Tenggara Weaving Museum carries a concept that is relevant to today's life, applying the theme of wise advice from Dompu "Kasama Weki", namely designing architecture through humans, nature and culture so that it can contribute as a means of influencing the attention and educating the younger generation to support the development of knowledge and inspiration by expressing interesting architecture and as an educational tourist attraction. The application of this theme is a symbol of respect and love for the Indonesian homeland. Apart from that, "Kasama Weki" is presented at the West Nusa Tenggara Weaving Museum Architecture as an international tourist attraction based on a cultural thematic series as part of a design concept that represents the unity of all Indonesian culture.

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