

Handicraft Gallery Of North Sumatera (Metaphor Architecture)

Rahmi Hamsaini Harahap^{1}, Nelson M Siahaan¹*

¹Department of Architecture, Faculty of Engineering, Universitas Sumatera Utara, Medan, Indonesia

Abstract. Handicrafts are one of the cultural and tourism assets that can to encourage people's economy and increase tourist arrivals. Local handicraft products in Indonesia have won a place in the hearts of tourists, both local and foreign tourists. Many local artisans are willing to introduce the handicrafts to the society and are also willing to develop each of their masterpieces, but, due to the lack of facility and medium support, they choose to develop their potential outside the city. Therefore, a medium that can accommodate handicrafts needed in the form of a gallery that can help the marketing of the handicrafts that will attract visitors and provides supporting facilities such as a shopping center. Handicrafts Gallery of North Sumatera is a place to centralize artisans from various regions of North Sumatera to market and introduce their featured products with direct interaction with the artisans. The research method carried out by the process of finding ideas by finding out the problems that exist in the area of the design object, then creating ideas in the design by linking each of the strengths that are also the basis in the design and with data collection methods. In addition it is carried out by the method of data collection, namely literature studies, comparative studies and field surveys. The architecture applied to this building is a metaphor architecture, which is applied to the facade and roof to create an attractive building, a building that can give its impression and image, able to trigger people's perception and imagination, and also able to display forms as attractive as possible to provide its aesthetical value to the surrounding area.

Keyword: gallery, handicraft, metaphor architecture

Received date month year. | Revised 12 October 2020 | Accepted 29 November 2020

1 Introduction

The art of crafts is a work of art that created from skilled hands, is also a symbol and cultural identity that is priceless. Crafts are one of the cultural assets as well as tourism assets that can boost the economy of the people and tourist visits. Products typical of regional crafts in Indonesia have got a place in the hearts of tourists, both local and foreign tourists. Many local artisans who want to introduce handicrafts to the community and also want to develop each of his work, but due to facilities and containers that do not support, so they develop their potential

*Corresponding author at: Department of Architecture, Faculty of Engineering, University of North Sumatra, Perpustakaan Street, J07 Building, Medan 20155, Indonesia.

E-mail address: rahmihamsaini@gmail.com

outside the city. Even though the existence of a container to accommodate these handicraft activities will provide opportunities for artisans and the community as teachers, observers, entrepreneurs as well as actors. So that Medan, which is the Capital of the Province of North Sumatera, should be able to facilitate those related to art activities, especially handicrafts, by bringing the characteristics of the North Sumatra region.

Based on the existing conditions, we need a container that can accommodate activities and handicraft works ranging from places to study, exhibitions, recreation to marketing. Displayed an expressive design and complete facilities considering the lifestyle of the people of Medan City who are very easily attracted to something and current. So, in this case, a forum that can attract people to keep visiting and keep interesting ones is to establish a gallery as a center for handicrafts.

With this gallery, it will facilitate the marketing of handicrafts from various regions, and the public will be more interested to know more or visit this gallery by displaying a warm atmosphere that gives a natural impression by the natural ingredients used in handicraft products and adds an attractive impression on the products offered. Attractive facade design and spatial processing will invite people to visit this gallery, so the construction of this gallery will make it one of the tourist attractions in the city of Medan.

Technological advances will also help in marketing this craft by using digital technology and create a curiosity of local and foreign people about the manufacturing process and tell the history of some of the handicrafts that marketed. To realize that, it takes several computers and projectors to bring the experience of enjoying art that breaks traditional boundaries between art and its audience.

2 Literature Review

Gallery

According to Oxford Advanced Learner's Dictionary, A.S Hornby, fifth edition, Great Britain: Oxford University Press, (1995) Gallery: "A room or building for showing works of art" [1]. According to Pusat Bahasa Departemen Pendidikan Nasional, (2003): Gallery is a hall or place; it can also interpreted as a place that exhibits three-dimensional works of art by a person or group of artists, or it can also defined as a room or building for displaying objects or works of art [2]. Based on the Encyclopedia of American Architecture, (1975) the Gallery is translated as a forum for displaying works of art. The gallery can also be interpreted as a place to accommodate visual communication activities in a room between collectors or artists with the wider community through exhibition activities [3].

According to Neufert (1996), showrooms in galleries as a place to display or display artwork must meet several things, namely: Protected from interference, damage, theft, moisture, dryness, dust and get bright light [4].

There are three types of arrangement or display of collection objects according to Patricia Tutt and David Adler (The Architectural Press, 1979), namely: a) In show case Collection objects have small dimensions so we need a display box in the form of a transparent box which is usually made of glass. In addition to protecting, the box sometimes serves to clarify or strengthen the theme of existing collection objects. b) Free standing on the floor or plinth or supports The object to be exhibited has a large dimension so that a stage or floor height is needed as the boundary of the existing display. Examples: sculpture, art installation products, etc. c) On wall or panels The object to be exhibited is usually a 2-dimensional work of art and placed on the walls of a room or partition formed to limit space. Example: painting, photography, et cetera [5].

Handicrafts

Handicraft is something that is related to handmade or activities related to goods that are produced through craftsmanship, crafts that are usually made from various materials. From this craft produces decoration or objects of art and goods. Another meaning of craft is an effort that is carried out continuously with enthusiasm, perseverance, agility, persistence, high dedication and extensive advanced in doing a work [6]. Some handicraft products in North Sumatra are ulos and rattan handicrafts. The traditional ulos and rattan handicrafts are still a family business and their activities take place in the household environment. The use of labor from outside the family is not a common characteristic. The skills of the craftsmen both · ulos and rattan craftsmen are obtained through inheritance from one generation to the next. This can be seen from the involvement of all family members who are relatively young in the productive process when the socialization process or skill transfer takes place. The technology and equipment used rely solely on the hands and simple tools and skills of the inherited fat. So that the craft results obtained differ in both quality and quantity [7].

Metaphor Architecture

Etymologically interpreted as the use of words, not their true meaning, but as a painting based on equality and comparison. In the early 1970s, an idea emerged to link architecture with language. According to James C. Snyder, and Anthony J. Catanese in the "Introduction of Architecture," metaphors identify the patterns that might occur form parallel relations by seeing their abstractness, in contrast to the analogy of seeing literally [8].

Geoffrey Broadbent (1995), in the book "Design in Architecture," the metaphor in architecture is one of the creative methods that exist in the design spectrum of the designer [9]. According to

Anthony C. Antoniades (1990), in "Poetic of Architecture," a way to understand a thing, as if it were something else, so that it can learn a better understanding of a topic in the discussion. In other words explaining a subject with another subject, trying to see a subject as something else [10].

Architectural works from famous architects who use metaphorical design methods, their work tends to have a Postmodern style. There are three categories of metaphors, according to Anthony C. Antoniades. Intangible Metaphors (metaphor not touched) included in this category, for example, a concept, an idea, the human condition qualities (individual, naturalistic, community, tradition and culture), tangible Metaphors (palpable metaphors) Can be felt from a visual character or material, combined Metaphors (the combination of the two) In concept and visual complement each other as initial elements and visualization as a statement to get quality and basis.

3 Methodology

The stages of the study in the selection of design locations and the idea of "Handicraft gallery of north Sumatera" can be described in several stages, namely: Site selection based on Medan City Spatial Plan (RTRW) 2010-2030. Then it is carried out by data collection methods, namely literature study, and observation methods. The method of observation is carried out by field surveys, collecting raw data, identifying problems and potential that exist on the site. Tangible data as notes, schematic drawings, and media files (photos and videos) of existing site conditions, site conditions, side shapes, environmental conditions, et cetera.

After that, the literature method carried out by collecting data from literature books and scientific journals. The results of this method are primary and secondary data, which are material for further analysis. Primary data is all data related to physical data on the site. This data can be in the form of qualitative and quantitative data. Secondary data is data obtained directly, without conducting surveys or direct observations, also qualitatively and quantitatively. This data comes from a literature study, and then at a later stage, all of this data is analyzed using relevant theoretical studies.

4 Result and Discussion

The concept of the design of the handicraft gallery in North Sumatra province applies the Metaphor Architecture concept which takes the Tangible Metaphor type which takes on the characteristics and formations of a pattern of Gorga carvings, cloth in the form of Ulos or woven cloth, and the roof of the traditional Toba Batak house. The characteristics in question are the formation of Gorga Batak motifs that have dynamic properties with the formation of curves, spirals, and circles ; fabric properties are easily tangled, dynamic, fibrous in the form of

threads, when blown by the wind creates a curved or curved shape. Then the roof of a traditional house that is cone-shaped and towering over the front is applied to the roof of this gallery.

These three characteristics are taken from the typical forms of Batak so that they have a connection or common thread with the function of the building and its purpose, which is to introduce the culture and preserve the culture of North Sumatra, especially Handicrafts.

Location Choosing

The project site located on Imam Bonjol street, Suka Damai sub-district, Medan Polonia sub-district, North Sumatra, Indonesia. Located on an area of 8,700 m² (Figure 1). At this location is intended for offices, shopping, conventions, recreation, and entertainment to become a new center that is lively and interesting (CBD) (Figure 1).



Figure 1 Project Location

Zoning Concept

The zoning of the site based on applicable regulations, the shape of the building, and existing conditions (Figure 2).

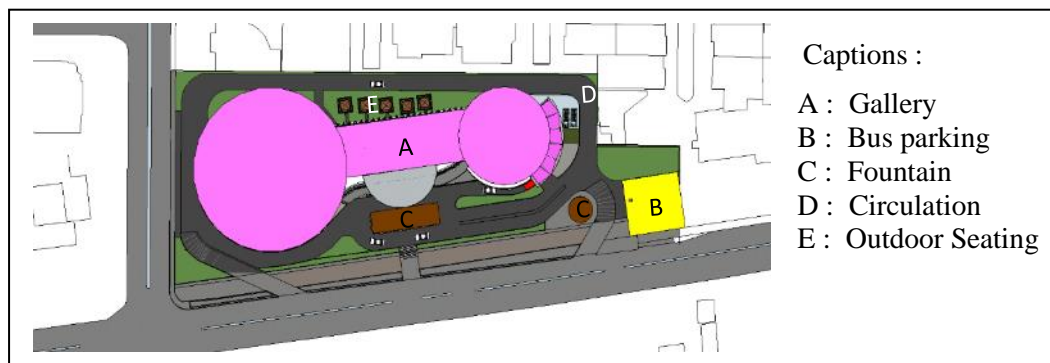


Figure 2 Zoning

Circulation and an Organization of Horizontal and Vertical Concept

The handicraft gallery designed using a single loaded corridor system. The use of single-loaded corridors can maximize the display of each showroom. Circulation is designed dynamically according to the mass formation so that visitors are not easily bored to look around the exhibition. For vertical circulation using an escalator located to the left of the void (Figure 3).

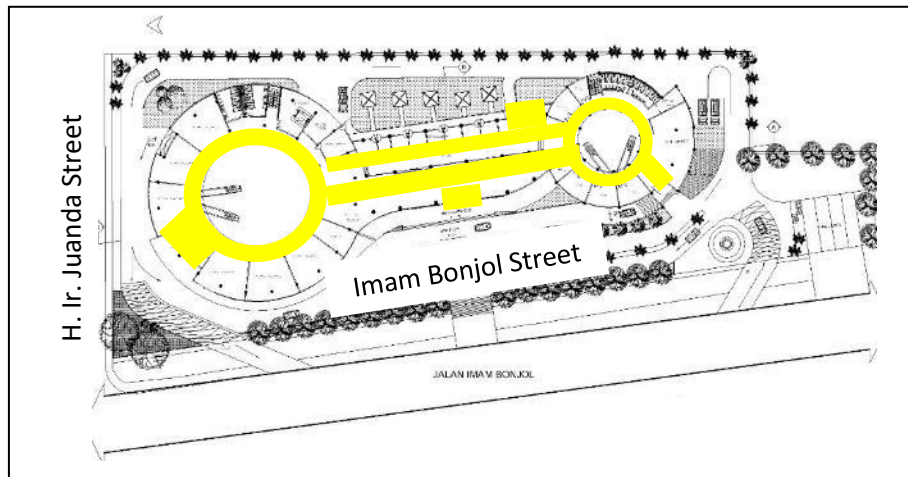


Figure 3 Circulation in the Gallery

Facade Concept

The concept of the building facade derived from the form of wind-blown cloth metaphors, that is, in the second skin of wood made from a metaphor made of woven fabric, which is a fiber that functions to filter light entering the room and create shadows in the interior of the building during the day. On the roof is using the roof of the traditional Toba Batak house, which then arranged in a circle (Figures 4 and 5).

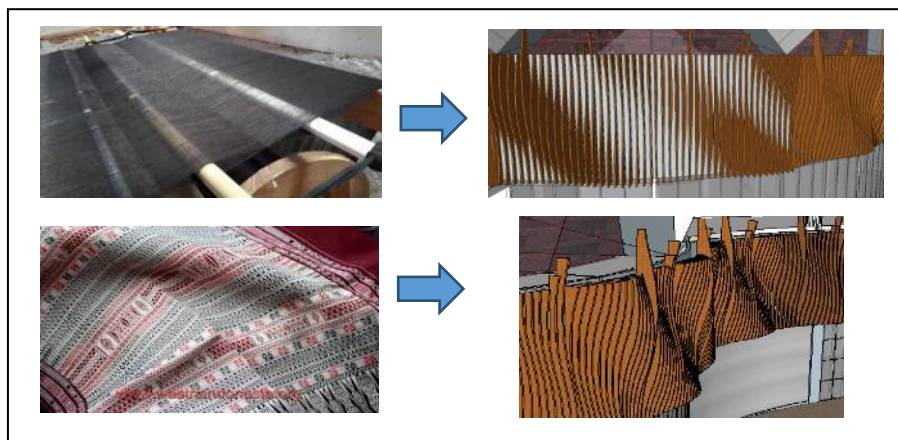


Figure 4 The concept of a woven fabric metaphor

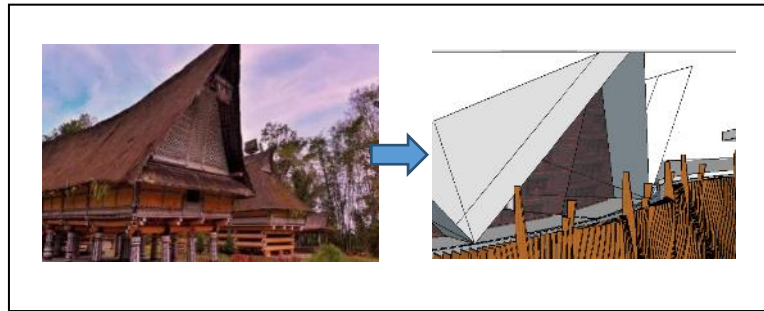


Figure 5 Roof formation

Mass Concept and Appearance

The basic concept of the design of this project is to apply the Metaphor Architecture concept, namely the Gorga Batak motif to form a floor plan (in two dimensions) and space experience to be flexible (Figure 6).

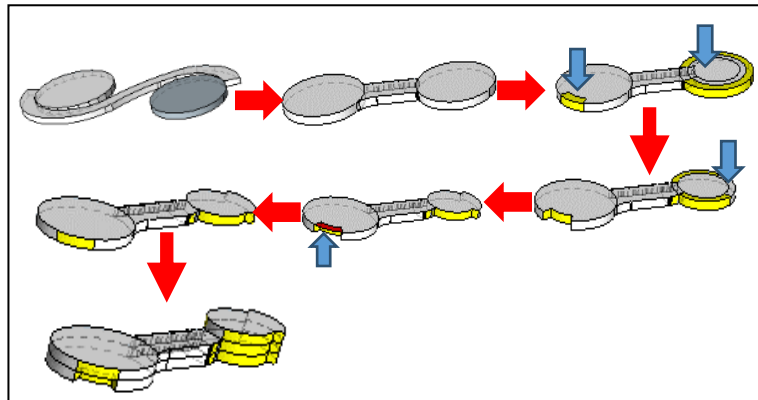


Figure 6 Mass Composition



Figure 7 The Building Perspective

When viewed from the perspective of the gallery, the roof will look like a crown adopted from the Toba Batak roof, which is then arranged repeatedly and in a circle (Figure 7). Access to the site for pedestrians can be accessed using stairs because the road to the site has a height of 2 meters, which is in the middle of the entrance and exit of the vehicle (Figure 8).



Figure 8 The Exterior Design of Entrance

After the first drop off found, the hall and reception area, where this area is a place to interact with officers to find information about the gallery and to register if visitors want to enter the workshop area. In the reception area, visitors must write their data for completeness of administration (Figure 9).



Figure 9 The Interior Design of Reception



Figure 10 The Interior Design of Gallery

In this area, there is an atrium which used as a temporary exhibition area and will be used for annual events. Visitors can see the annual event on the 2nd floor. Circulation in this gallery is circling the atrium so that it gives a dynamic impression and easy visitors to see the works easily (Figure 10). There are 12 types of showrooms in this gallery, this is one of the

atmospheres of a showroom that exhibits handicrafts made of rattan or bamboo. The furniture used is made from bamboo also following the objects on display to be more attractive (Figure 11).



Figure 11 The Interior Design of Exhibition Room

The picture below is the atmosphere in a commercial area in the form of a functioning mall as a supporting area of this building, this area made to reduce boredom if visit this building if visitors have finished seeing the exhibition, the next choice. This is an area that provides several retail clothing stores, restaurants, and food beverage and minimarket (Figure 12).



Figure 12 The Interior Design of Shopping Area

Structural Concept/Construction System

This handicraft gallery uses a pad foundation. The size of the columns in the gallery area and shopping area is 60cm in diameter with a width of 6m (circular building shape), while the column building in the hall area is 80cm in diameter with a range of 8m width (rectangular building shape). The main beam in the gallery area has a size of 40x60 and a joist measuring 30x40. In the hall area, the main beam has a size of 60x80 and 40x60 joist (Figure 13).

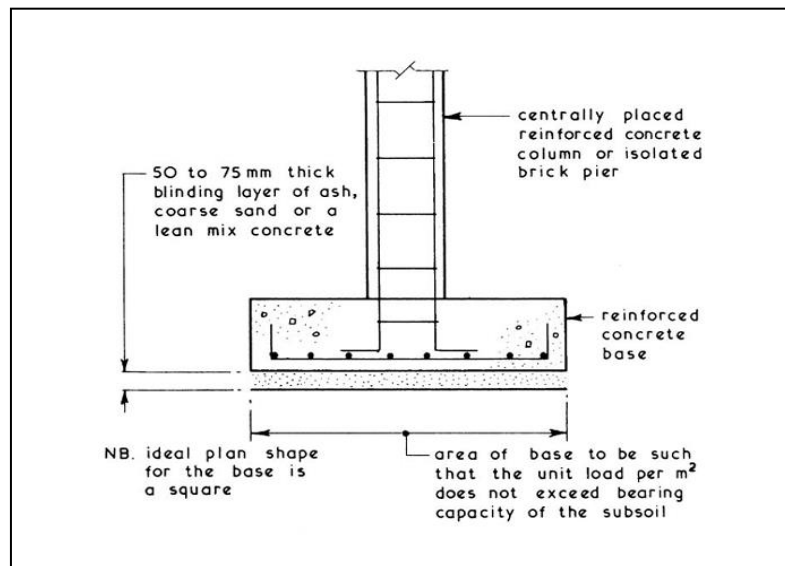


Figure 13 Pad Foundation

Utility System Concept

The application of the utility building concept is available at the existing location consisting of clean water from PDAM (regional drinking water company) and a wastewater channel that ends up in the infiltration well. Electrical system utilities (electricity grid from the state electricity company), central air conditioning and air conditioning units, lighting rods, waste workers, evenly designed throughout the building.

5 Conclusion

The design of the Handicraft Gallery Of North Sumatera, located on Jalan Imam Bonjol, Medan Polonia District, was designed to focus artisans from various regions of North Sumatera Province in marketing and introducing superior products that can interact directly with the craftsmen. This place also expected to become one of the tourist attractions in the city of Medan that is creative and educational that can be visited by local and foreign communities.

An interesting facade design is applied to this building to attract visitors to shop and learn to make handicraft products. Circulation in the building made dynamic so that visitors are not bored to look around and interact with this building. Besides the gallery, the mall concept is also applied to this building as an option when feeling tired and hungry. The architecture applied to this building is Metaphor Architecture where this theme adopts forms that can attract people's attention can give their impressions and images and can arouse the perceptions and imaginations of people who see it and can display forms as attractive as possible to provide their aesthetic value according to with the function of this building.

Acknowledgment

This research is a study of galleries with the application of the concept of architectural metaphors to provide recommendations to the North Sumatra provincial government or private companies regarding the design of new object designs as tourist attractions and as a place to accommodate the work of artisans to market and conduct training activities on making handicrafts that will be visited by local and foreign communities for the people of North Sumatra which expected to increase the local community economy.

REFERENCES

- [1] Albert Sydney Hornby & Anthony Paul Cowie, *Oxford advanced learner's dictionary*. Oxford: Oxford university press, 1995.
- [2] Pusat Bahasa Departemen Pendidikan Nasional, *Kamus Umum Bahasa Indonesia*. Jakarta: Jakarta Balai Pustaka, 2003.
- [3] Robert T Packard, *Encyclopedia of American Architecture*. United States: McGraw-Hill Companies, 1994.
- [4] Ernst Neufert, *Data Arsitek Jilid 2*. Jakarta: Penerbit Erlangga, 1996.
- [5] Patricia Tutt & David Adler, *The Architectural Press*. New York: Princeton Architectural Press, 1979.
- [6] Tati Abas, *Seni Kerajinan Tangan*. Bandung: Jurusan Pendidikan Kesejahteraan Keluarga, Universitas Pendidikan Indonesia, 2011.
- [7] Wisnu Subagyo and Suprapt, *Pengrajin Tradisional Sumatera Utara*. Medan: Departemen Pendidikan dan Kebudayaan, Direktorat Jenderal Kebudayaan, Direktorat Sejarah dan Nilai Tradisional, Proyek Inventarisasi dan Dokumentasi Kebudayaan Daerah, 1988.
- [8] Anthony James Catanese, and Tim MacGintry., editors James C Snyder., *Introduction to architecture*. New York: McGraw-Hill, 1979.
- [9] Geoffrey Broadbent, *in the Design in Architecture.*, 1995.
- [10] Anthony C. Antoniades, *Poetics of architecture: theory of design.*: Van Nostrand Reinhold Company, 1990.