



FINAL PROJECT REPORT - RA.141581

TIMELESS TOWER: A SUSTAINABLE MUSEUM

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PAGE OF APPROVAL

**TIMELESS TOWER
A SUSTAINABLE MUSEUM**



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Hereby certify that the final project that I created is the result of my own work and actually done by myself (original), is not a mere duplication of the work of others. If I do a plagiarism of the work of the student / others, then I am willing to accept the academic sanctions to be imposed by the Department of Architecture FTSP – ITS.

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ABSTRACT
TIMELESS TOWER
A SUSTAINABLE MUSEUM

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Architecture is inevitably influenced by time. The process of translating a drawing into a physical structure in the four-dimensional realms, influencing architecture since the beginning of a civilized society. One of the possible way to witness the influence of time in architecture is looking through the present old-structure building. Society and environment in the present time are able to use the building as they were used in the previous time. The building that holds historical value to its society, are able to be used over time while retaining its form but adaptively reused by society to fulfill their needs. In the other hand, some buildings are just left abandoned by its society, although it may have the same value with the other “timeless” building.

The district of *Kota Tua* has been the root of Jakarta city development in the colonial era of Indonesia, this district served as a central government and trading area. After 1945, The development of New Capital city of Jakarta is built within a linear pattern and made *Kota Tua*’s development diminished. As a result, many of the building are left unused.

As to retain its historical identity, the government has issued some projects to rejuvenate this sector of *Kota Tua*. By placing its historical identity as the main framework, the idea of “Timeless Architecture” is proposed through this final project. Selected site is developed and adapted, given its newest function as a museum by using pattern language and adaptive reuse as a method to achieve a suitable look of a timeless concept.

Keywords: accessibility, museum, perception, pattern language, sustainability, timeless.

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I

PREFACE

I.1

BACKGROUND

Architecture in its physical form, or materialized form, exist by a process of translation. The translation process occurs at the very first beginning of a project, or even a design thinking, whether it is translating ideas to sketch, translating sketch to an engineering drawing – that would be put to actual works – or further, translating a drawing into a built object.

The process of translating a drawing into a built object surely influenced by several aspects. This is referring to some aspects that interfere with the process of materializing the building, such as construction, environment, budgets, and the exact aspect of all, **time**. Time in architecture has always got a role to influence architecture.

Time would always exist in the process of translating architecture, far from the very beginning project until the

building was built completely, and even after the building is built. The influence of time in architecture that is easily seen is in the life of a building. Architecture has widely known to represent its era; this notion came up by the facts that we can easily know the era of its built by looking at the building. We can roughly know that the building is built in the colonial era, the modern era, and so on.

When we look at the human needs, the basic theory about human needs is in Maslow's Hierarchy of needs. The hierarchy's essential things that can be derived, are the facts that human is naturally subject to change. We as human will always seek to a higher state of fulfillment. When human achieved his level of needs, humans will continue to proceed to the next level of their needs. Fulfilling the needs of human that keep changing are something that is contradictory with the permanent building, or cannot be changed. This, in another word, will cause the building itself to be treated other than it would. This will cause the failure of a building to fulfill the needs of human.

The interesting facts are that some of the buildings, will keep exist and nor

be destroyed in later years. This phenomenon then broke out the argument about a building that may be inappropriate in its lifetime. But the building that kept until today surely has a greater effect on its society, or in other words the value of a building. The society will always keep that have a meaning to its environment, in other words, become an eternal object that would join together with the society. But to achieve that condition of a building, the building itself should have a very deep meaning to its society or environment around them. These are some examples of the oldest man-made structure that still be used until today.



Figure 1: Rome's Mausoleum of Hadrian (Gizmodo)

usually known as Castel Sant'Angelo was completed in 139 AD and converted to a fortress around 400 AD. It's still a fortress (and a museum) today.



Figure 2: The Pantheon in Rome (Gizmodo)

was built as a temple by Hadrian in 117 AD, and has been in continuous use throughout its history. It is one of the best-preserved of all Roman buildings, now a museum and Roman Catholic church

I.2

ISSUES AND DESIGN CONTEXT

The district of *Kota Tua* has been the root of Jakarta city development on the colonial era in Indonesia. Starting in the 17th century, to the early of 20th century, the district of Kota Tua has been central to governance, politics, commercial functions, and trading area. The development of the port city of Batavia (former name for Jakarta) has made Kota Tua become the icon of historical identity of Jakarta. After the Independence Day of Indonesia, Soekarno, the first president of the country, has planned to develop the city with a linear axis, hoping Jakarta will grow much larger than the existing centralized axis. As the result, *Monumen Nasional* or widely known as Monas becomes a new magnet of civilization. The main street of Sudirman – Thamrin, has made Kota Tua gradually fade and abandoned. Some of the building, especially the “important” building is still being used until today. The Fatahillah Museum was formerly used as a city hall in the 18th century with its own historical identity, and value and the building holds has made the building to be continually used until today. Although

some of the old building is still being used, many of them are being abandoned and left. In fact, some of its owners are just left the building to decay.

Through the book “What Time is This Place?” Kevin Lynch discusses the Roots in Time. Many symbolic and historic location in a city are rarely visited by its inhabitants, however, they may be sought out by tourists. But a threat to destroy these places will evoke a strong reaction, even from those who have never seen, and perhaps never will see them. The survival of these unvisited, hearsay settings conveys a sense of security and continuity.

We build our image of the world with data from our senses. By presenting these data in novel patterns, artistic inventions alter our sensibilities—change what we see and therefore how we conceive the world and again how we look at it. We argue a particular aspect of this general case: that there are novel temporal manipulations of environment that will not only delight us but also vivify our image of time the point is that if something touches our emotions about memories and historical things, we will perceive that

place different than the other, it will be added more value to its place. This related to the image of Kota Tua in Jakarta.

According to *Peraturan Daerah Propinsi DKI Jakarta no. 1 tahun 2012 tentang RTRW wilayah 2030*, it is stated Kota Tua Jakarta area belongs to a strategic area of sociocultural necessity, which has a high historical value and is a reflection of the history, life, culture and civilization of Jakarta society in the past, so that its existence needs to be conserved on an ongoing basis. Therefore, the historical identity of the Old Town area must be maintained.

The development of Kota Tua area is directed with the vision to embrace the area as a tourism, business, services, and trade while maintaining the character and value of the historical value of the Kota Tua area.

The effort to revoking the historical identity is strictly related to the perception of the society into the building itself, although the building has passed its particular era, its existence brings out the state of “timelessness”.

Timeless, according to Cambridge dictionary is a phase that is used for something that is not restricted to a particular time or date. Through the book *Timed Architecture*, calling a work of architecture ‘timeless’ is, traditionally, a form of high praise, but what does the compliment mean? Certainly, it suggests a state of being that is independent of time. This could mean that the work does not follow the style of a particular time period, or that the physical structure is eternal, everlasting, permanent, or that it will not be affected by the passage of time. Practically speaking, all of these conditions are impossible to meet: all architecture necessarily follows some kind of style, although not necessarily one associated with the present moment; and no physical structure can be either everlasting or immune to the passing of time. What the compliment seems to refer to is the appearance of these conditions: **that the work looks as if it is timeless and, possibly, aspires to be and is viewed as such by society.**

I.3 DESIGN PROBLEM AND DESIGN CRITERIA

As to evoke the historical identity, the main framework is to obey the basic pattern language of building, to achieve the “timelessness” of a building. The pattern language codifies the interaction of human beings with their environment and determines how and where we naturally prefer to walk, sit, sleep, enter and move through a building, enjoy a room or open space, and feel at ease or not in our garden. The pattern language is a set of inherited tried-and-true solutions that optimize how the built environment promotes human life and sense of well-being. It combines geometry and social behavior patterns into a set of useful relationships, summarizing how built form can accommodate human activities. (Salingaros).

Summary of the design problem:

1. How should the existing building perform to retain its historical value?

2. How should the new building be designed to accommodate the existing building?
3. How these building(s) achieve the state of timelessness?

First, we must first have known what is meant to be timeless. According to Timelessness Value by Zbigniew Wladyslaw Paszkowski, Prof. D. Sc. Ph.D. Arch, West Pomeranian Technological University in Szczecin, Faculty of Construction and Architecture and Spatial Planning, he is stated that

“We may assume that timeless architecture means architecture which has lasted for a long time, whose esthetical features are of a durable character and whose scale, proportions, form, and function are adjusted to man’s physical and spiritual needs as well as the context of location.”

In the book, *The Timeless Way of Building* by Christopher Alexander, a building or a town will only be alive to the extent that it is governed by the timeless way. To seek the way, we must first know the quality without a name. To reach the quality without a name we must then build a living pattern language as a gate. Once we have built the gate, we can pass

through it to the practice of the timeless way. And yet the timeless way is not complete, and will not fully generate the quality without a name until we leave the gate behind.

Another definition about timelessness is in the book by Edward Ford, 'The Theory and Practice of Impermanence: The Illusion of Durability', Harvard Design Magazine, Autumn 1997, pp 12–18. Central to the idea of timeless architecture is the actual, or perceived, condition of permanence fulfilled both by the extended duration of an apparently unchanging building and by its appearance of solidity and weightiness

According to the book *Timed Architecture*, in large part, embracing time in architecture means embracing change. That is, acknowledging that buildings are not fixed, static objects rooted to a single moment and impervious to change, but mutable subjects much affected by everyday use, intentional intervention, and unavoidable material decay. In this issue, the privileging of stasis and permanence is not only questioned, but alternative views and practices are proposed to widen the scope of appropriate treatments of historic

buildings, to value temporary architecture and to recognize material decay.

Through the book by Christopher Alexander, the timeless way of a building, first we must know that a timeless means that something perceived as timeless by its society. So, it must have the context itself to widely known as a timeless building. The site is chosen in Jakarta, society and common groups of people has known, or in this case, has a value to their Kota Tua district.

In the book "The Nine Lives of Buildings, abandonment is the first stage of the unused building. Jill Stoner stated Abandonment is the oldest and most immediate, perhaps most natural, response when a building has outlived its intended purposes. For centuries, we have simply left behind those structures that no longer seem to serve or to 'mean'.

The 7th lives of Building is a method called Adaptive Reuse. While renovation and rehabilitation often have a strong bond with making the old become new again, the adaptive reuse is gain the ability to add more value to the building. The types of the

building may serve as a museum, in which a correlation to its existing building that more likely to be a historical sighting. According to the understanding of Museum in legal notes:

According to Peraturan Gubernur No. 7 tahun 2011, the authorities have established Unit Pengelolaan Kawasan Kota Tua (UPK) to responsible for maintaining and develop the area of Kota Tua.

Kota Tua has also listed to “Tentative List UNESCO World Heritage Site” which is stated that *“to promote a sustainable tourism and increase the protection of Old Town Jakarta as a tourism site.”*

Sustainable tourism is the concept of visiting a place as a tourist and trying to make only a positive impact on the environment, society and economy Tourism can involve primary transportation to the general location, local transportation, accommodations, entertainment, recreation, nourishment, and shopping.

The interpretation of this Sustainable Tourism is used as the basis to select the site and to form the design criteria

of the project. According to the guidelines of Kota Tua Jakarta, the Macro designated function is mainly used as **museum, gallery, hotel, apartment, commercial use/retail, education, and convention.** This designated function is specifically reserved for “Category 2” in Kota Tua. The revitalization program is done gradually, such as preservation, conservation, activation, renovation and restoration, and *adaptive reuse*. Adaptive reuse is an effort to reuse the old building by changing the initial function and adjusting to the present state and necessity.



Figure 3: JOTRC and Jakarta Endowment for Art and Heritage (jeforah.org)

require community involvement for its survival.

The idea is to adaptively reuse existing building and create a new vertical tower on a specific site that able to be implemented with the timelessness understanding and concepts.

The vertical tower function as an observational tower to the Jakarta; to evoke a timelessness to the community around the old city district of Jakarta. The building main function is a museum. The building 'sustainable' concepts produce the building to be served for a future phase. This is one of a certain concept to evoke a timeless building. The main goals for the building are to be a sustainable museum, which then forms a perception of its user about the timelessness of a building.

The main key aspect for a building to be categorized as a timeless building is to put the building in the well-known place that has a culture embodiment. A building recognized for its heritage value already has an acknowledged role in the community's life. This can be a great asset for a building that will

The interesting part of the museum is not only present an art object inside, but also the imagery of present movement, the people that passing by there is also framed by the museum. So, in other words, the building itself has become the object of the art regarding the perception of the people in Jakarta.

According to an NSW's publication about museum and galleries:

They (museum) document who we were, who we are now, and tell us about what we may become. Museums do this by displaying the material evidence of how we have changed over time: the machinery, the clothing, the artworks; even ordinary things like bus tickets and telephone cards

It would seem impossible to make a history with a modified new object; it seems contrary because our perception about something historical is something that is old or ancient. This perception is made up because the things needed time so that it could perceive as a history. But, in order to create something historical, we could evoke a building that is treated as a

fabric, which is open to change. This is according to the book *Built Conservation and the Unfinished Fabrics of Time* by Federica Golfi

History is an object that must be constructed, articulated, beginning with scattered traces. These compositions neither produce nor reproduce a past or present since, at the time they came about, the facts do not yet constitute a history. The history happens in a certain weave of traces, in a text or an account – and nowhere else. — Sylviane Agacinsky, *Time Passing: Modernity and Nostalgia*, 2003, p 521

Instead, heritage conservation approached as ‘built conservation’ offers a means of inventing and re-imagining. Through architectural details, materials and drawings and the negotiation of cultural memories and current needs, a dialogue is created between past and present at critical points in a building’s history. Instead of being viewed as a finished entity, as is common today, a building can be considered a fabric that, even when complete, is unfinished and open to change.

To support the idea of timelessness, the criteria of the building is described by the table below.

DESIGN CRITERIA
<ul style="list-style-type: none"> • Should be able to create a timeless perception through the building by spatial experience. • Should be able to add value to its existing building by adaptively reuse existing building • Should be able to represent the contemporary art of the present time. • Should be able to create a timeless perception through the building by sustaining its function • Should be able to sustain in a long time • Should be able to be used as <i>museum</i> in the future • Should be able to decrease the maintenance factor of the building • Should be able to add value to its existing building by sustaining the function.

Table 1: Design Criteria

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II

DESIGN PROGRAM

II.1

ROOM PROGRAMMING

According to the ICOM (International Council of Museum) Statutes, adopted by the 22nd General Assembly in Vienna, Austria on August 24th, 2007: A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. The purpose of the museum as stated above are corresponding to the main goals of the project to induce the perception of timelessness.

Based on metric handbook planning and design data by David Adler, the museum typology is based on its subject/approach, the collection and the institution of the museum.

The project would be categorized mainly as an Art Museum and Specialized Museum, according to Wikipedia, an art museum, also known as an art gallery, is a space for the exhibition of art, usually in the form of art objects from the visual arts, primarily paintings, illustrations, and sculptures. Also, the project could also specify as a specialized museum, as some of the collection may be changed, according to its present era.

The Museum categorized as Art Museum and Specialized Museum, with the intention for the collection to be changed over time. The collection of the museum is an Art Object represented in 2D or 3D form. The collection would be placed in the manner way of representing the “present” moments of art, so the general standard of placing the collection would be the main consideration through the building.

The collection of the Museum is in overall a Contemporary Art, which presents the current time periods of the art itself. Giving the possible room requirement and other standard placement of the collection, the museum is intentionally creating a preserved “Future” Contemporary Art

by placing the Art as one generalized object. The table below shows the possibility of art in the presented future state. As one identity, both present and future art are being generalized into one space requirement. So, it is possible to use the building continues, as it is main intention to create a sustain museum.


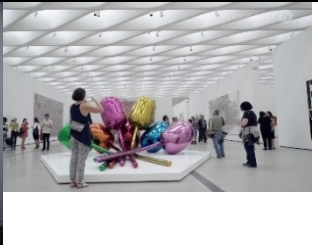




Collection	Contemporary Art	Contemporary Sculpture	Photograph
Time Present			
Preserved - Future			

Table 2: Collection Description

Collection	Types of Collection	Room Respond
Contemporary Art	2D	Exhibition Room
Contemporary Sculpture	3D	Observational Room
“Present” Photograph	2D	Gallery

Table 3: Collection Typing

EXISTING SITE

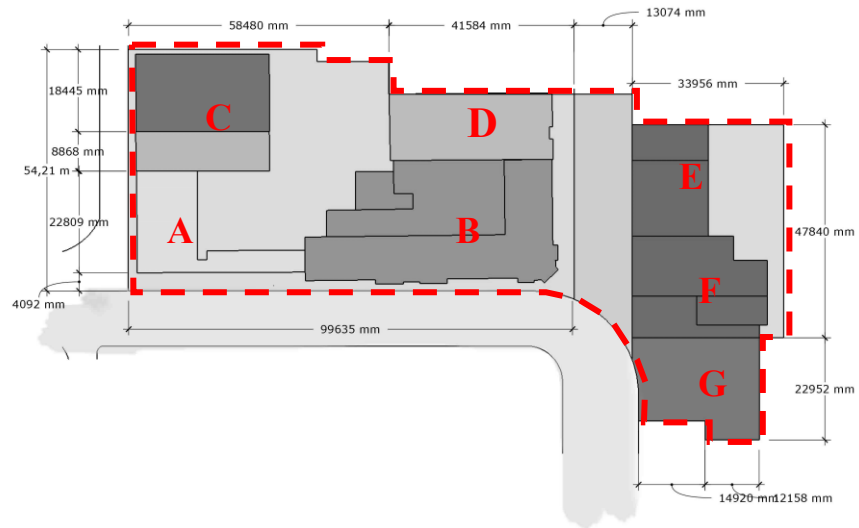


Figure 4: Existing Site

Building	Green Area	Building Size	No. Stories	Possible Program
A	433,78m ²	422,98 m ²	2	<ul style="list-style-type: none"> • Office • Administrational
B	143,17 m ²	1331,31 m ²	3	<ul style="list-style-type: none"> • Reception • Exhibition
C	1376,37 m ²	784,5 m ²	2	<ul style="list-style-type: none"> • Service • Parking
D	543,91 m ²	543,91 m ²	3	<ul style="list-style-type: none"> • Exhibition • Storage
E	423,29 m ²	423,29 m ²	2	<ul style="list-style-type: none"> • Exhibition
F	233,78 m ²	544,09 m ²	2	<ul style="list-style-type: none"> • Exhibition
G	-	565,98 m ²	2	<ul style="list-style-type: none"> • Office

Table 4: Existing Site Size

Building A

The former building is an office building (PT. Eskaha), the room requirement is already suitable for museum office and administration use of the building. The building placement is also considered to be fit to the zoning through the whole building.

Building B

The former building is an office building (PT. Kali Mas), used as the main façade of the project. The building also has the largest building area in total. To support the new building, the function of this building is replaced with lobby and reception area of the museum.

Building C

Building C has more ground area which is considered to be suitable as a parking lot and service access through the building. The main building is considered to be replaced with the main access to parking lot.

Building D

Building D is considered an extension of Building B, it is suitable for the main function of building a museum and optional entrance

Building E and F

The former PT. platoon (Building D and E) is also used as the main building façade of this project, it is considered to be an extension in museum main function as exhibition and observation.

Building G

The building G is also formerly an office building, it is more suitable to categorize it into a private and office area, also this serves as the east tower entrance.

WEST AREA						
Level	Zone	Program	Source	Capacity	Standard Size	Estimated Area (m ²)
Ground	Public	Entrance	Assumption	200	Buffer Zone Area = 0,65 m ²	130
		Lobby	Precedent	200	Buffer Zone Area = 0,65 m ² Movement Space = 200 x 0,65 = 130 m ² Circulation 150 % = 195 m ²	325
		Locket and Ticketing	Precedent	1000	Standard 3 m ² Circulation 20 % 0,6 m ²	70.4
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
		Exhibition: Small Contemporary Art	Architect's Data	200 Collection	Sighting Zone per collection = 1.85 m ² Buffer Zone = 0.65 Circulation 20%	600
		Toilet	Architect's Data	100	1 unit/100 person 10-unit urinal 1 unit / 50 orang 20-unit sink 1 unit/ 50 person 20 unit Lavatory Toilet Area 10 x 1,5 x 1,9 = 28,5 m ² Urinal 20 x 0,5 x 0,4 = 4 m ² Sink 20 x 0,4 x 0,6 = 4,8 m ² Circulation 20%	44,8
	Private	Administrational Room	Precedent	5	1 set table 2 m ² 1 set almari 4 m ² Circulation 40%	8.4

	Workroom	Precedent	20	Standard 4,8 m ² /person Circulation 20%	115.2	
		Precedent		3 racks 3 x 1 x 2 = 6 m ² 1 chest box 2 m ² Circulation 200%	24	
		Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100	
	Service	Control Room	Precedent	-	Control Room 9 m ²	9
		Mechanical Electrical Room	Precedent	-	Pump Room 9 m ² Electrical Room & genset 15 m ² Cap 20-unit AHU 1 unit 0,6 x 2 = 1,2 m ² Circulation 20%	5.04
	Green	Open Gallery	Architect's Data	20	Sighting Zone per collection = 4 m ² Buffer Zone = 0.65 Circulation 20%	148.8
		Landscape & Vegetation	Assumption	-	20% Available Ground Area	162.7
1	Public	Exhibition: Contemporary Art	Architect's Data	200 Collection	Sighting Zone per collection = 3 m ² Buffer Zone = 0.65 Circulation 20%	876
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
		Contemporary Photograph Gallery	Architect's Data	200 Collection	Sighting Zone per collection = 1.85 m ² Buffer Zone = 0.65 Circulation 20%	600
		Lecture Room	Architects'	10	5.4 m x 3.75	20.25

			Data			
	Private	Curatorial Room	Precedent	5	Standard 4,8 m ² /org Circulation 20%	28.8
		Conservation Room	Precedent	-	Conservation Room 40 m ²	40
	Service	Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
2	Public	Exhibition: Contemporary Art	Architect's Data	200 Collection	Sighting Zone per collection = 3 m ² Buffer Zone = 0.65 Circulation 20%	876
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
		Contemporary Photograph Gallery	Architect's Data	200 Collection	Sighting Zone per collection = 1.85 m ² Buffer Zone = 0.65 Circulation 20%	600
		Workshop Room	Precedent	-	Restoration Room 60 m ²	60
	Private	Collection Management Room	Precedent	5	Standard 4,8 m ² /org Circulation 20%	28.8
		Storage	Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100
	Service	Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ²	3.94

					m ² Circulation 20%	
3	Public	Exhibition: Contemporary Art	Architect's Data	200 Collection	Sighting Zone per collection = 3 m ² Buffer Zone = 0.65 Circulation 20%	876
		Gallery: Light and Dark Gallery	Architect's Data	200 Collection	Sighting Zone per collection = 1.85 m ² Buffer Zone = 0.65 Circulation 20%	600
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
	Private	Collection's Management Room	Precedent	5	Standard 4,8 m ² /org Circulation 20%	28.8
		Closed Storage	Precedent		3 racks 3 x 1 x 2 = 6 m ² 1 chest box 2 m ² Circulation 200%	24
	Service	Access to East Tower	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
		Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
	4	Public	Gallery: Temporal Gallery	Architect's Data	50 Collection	Sighting Zone per collection = 4m ² Buffer Zone = 0.65 Circulation 20%

		Workshop	Precedent	-	Restoration Room 60 m ²	60
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
	Private	Gallery Access	Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100
	Service	Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
5	Public	Gallery Area	Architect's Data	50 Collection	Sighting Zone per collection = 4m ² Buffer Zone = 0.65 Circulation 20%	275
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
	Private	Storage	Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100
	Service	Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilet	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
6	Public	Gallery: Observation	Architect's Data	50 Collection	Sighting Zone per collection = 4m ² Buffer Zone = 0.65 Circulation 20%	275

		Observational Deck	Assumption	50	Buffer Zone Area = 0,65 m ² Circulation 200%	65
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
	Service	Storage	Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100
		Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
BASEMENT	Service	Parking Lot	Architect's Data & Precedent	44	Motorcycle (30%): 300 Person motorcycle: 150 motorcycles Car (35%): 350 Person Car: 88 cars Coach Bus (35%): 350 people Coach Bus: 9-unit bus motorcycle = 150 (1 x 2,2) = 330 m ² Car = 88 (2,4 x 5,5) = 1161,6 m ² Coach Bus = 9 (2,6 x 10) = 234 m ² Circulation 60%	2761
TOTAL						13098
EAST AREA						
Level	Zone	Program	Source	Capacity	Standard Size	Estimated Area(m ²)
Ground	Public	Exit Lobby	Precedent	200	Buffer Zone Area = 0,65 m ² Movement Space = 200	325

					x 0,65 =130 m ² Circulation 150 % = 195 m ²	
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
		Exhibition: Photos and Documentation of Collection	Architect's Data	200 Collection	Sighting Zone per collection = 1.85 m ² Buffer Zone = 0.65 Circulation 20%	600
		Toilet	Architect's Data	100	1 unit/100 person 10-unit urinal 1 unit / 50 orang 20-unit sink 1 unit/ 50 person 20 unit Lavatory Toilet Area 10 x 1,5 x 1,9 = 28,5 m ² Urinal 20 x 0,5 x 0,4 = 4 m ² Sink 20 x 0,4 x 0,6 = 4,8 m ² Circulation 20%	44,8
	Private	Closed Storage	Precedent	-	3 racks 3 x 1 x 2 = 6 m ² 1 chest box 2 m ² Circulation 200%	24
		Collection Storage	Precedent	-	3 racks 3 x 1 x 2 = 6 m ² 1 chest box 2 m ² Circulation 200%	24
		Management Room	Precedent	5	Standard 4,8 m ² /org Circulation 20%	28.8
		Distribution Room	Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100
	Service	Control Room	Precedent	-	Control Room 9 m ²	9

		Mechanical Electrical Room	Precedent	-	Pump Room 9 m ² Electrical Room & generator 15 m ² Cap 20-unit AHU 1 unit 0,6 x 2 = 1,2 m ² Circulation 20%	5.04
	Green	Open Gallery	Architect's Data	20	Sighting Zone per collection = 4 m ² Buffer Zone = 0.65 Circulation 20%	148.8
		Landscape & Vegetation	Assumption	-	20% Available Ground Area	110.73
1	Public	Exhibition: Local History	Architect's Data	100 Collection	Sighting Zone per collection = 4 m ² Buffer Zone = 0.65 Circulation 100%	930
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
	Private	Storage	Precedent		3 racks 3 x 1 x 2 = 6 m ² 1 chest box 2 m ² Circulation 200%	24
		Distribution	Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100
	Service	Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
2	Public	Exhibition: Museum History	Architect's Data	100 Collection	Sighting Zone per	930

					collection = 4 m ² Buffer Zone = 0.65 Circulation 100%	
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
	Private	Storage	Precedent		3 racks 3 x 1 x 2 = 6 m ² 1 chest box 2 m ² Circulation 200%	24
		Distribution	Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100
	Service	Access to Tower 1	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
		Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
3	Public	Exhibition: Jakarta's Overview	Architect's Data	100 Collection	Sighting Zone per collection = 4 m ² Buffer Zone = 0.65 Circulation 100%	930
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
	Private	Storage	Precedent		3 racks 3 x 1 x 2 = 6 m ² 1 chest box 2 m ² Circulation 200%	24
		Distribution	Assumption & Precedent	200	Collection Sizing (1m x 0.5m)	100

4	Service	Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
	Public	Exhibition: Jakarta's Overview	Architect's Data	100 Collection	Sighting Zone per collection = 4 m ² Buffer Zone = 0.65 Circulation 100%	
		Orientation Room	Assumption	100	Buffer Zone Area = 0,65 m ² Circulation 200%	195
	Service	Lifts	Architect's Data	8	1.8 x 2.1	3.78
		Toilets	Architect's Data	50	Toilet 1 x 1,5 x 1,9 = 2.85 m ² Urinal 1 x 0,5 x 0,4 = 0.2 m ² Sink 1 x 0,4 x 0,6 = 0,24 m ² Circulation 20%	3.94
TOTAL						6484

Table 5: Room Program Description

TOWER	ESTIMATED AREA (m ²)
WEST TOWER	13098
EAST TOWER	6484
TOTAL	19582

Table 6: Room Program Area

results are the light green area that is consisted of several unused buildings.

II.2

SITE DESCRIPTION

The site selection process has been chosen from several considerations, the first one is about the circulation and access around the central zone of Kota Tua, the orange line (Fig. SS1) is the main road access to the site. From the circulation, we can conclude that the buildings along the main road have the most efficient access, that is represented by the green area (Fig. SS2). The Red area is the main building that is classified as a heritage building class A. The next consideration is the sequence of the site, as the explanation before, to receive the most perception of the citizen in Jakarta, the important part of the building must be seen directly so that the people that passing by the main road are considered to be aware of building. The blue triangle is representing the possible sequence of the site, as it turns out that the site that is located near the hook, has got a more considerable sequence. The



Figure 7: Fig SS1



Figure 6: Fig SS2



Figure 8: Site Selection

Figure 5: Fig SS3





Figure 9: Site location (earth.google.com)

The site is located at Jl. Bank No.5, Pinangsia, Tamansari, West Jakarta, Capital Special Region of Jakarta, 11110 6° 8'11.58"S 106°48'46.55"E.

The selected site consists of 5 (five) main buildings, some of the building are still being used but most of them are left unused. The image below is the chosen site that is marked by the red line.

The details of the building around the site as it follows:

- A: Site
- B: Mandiri Bank (Active)
- C: Museum of Bank Indonesia
- D: Former Colonial Office
- E: Bhandha Ghara Reksha Office
- F: Fatahillah Museum

LEGAL MAP

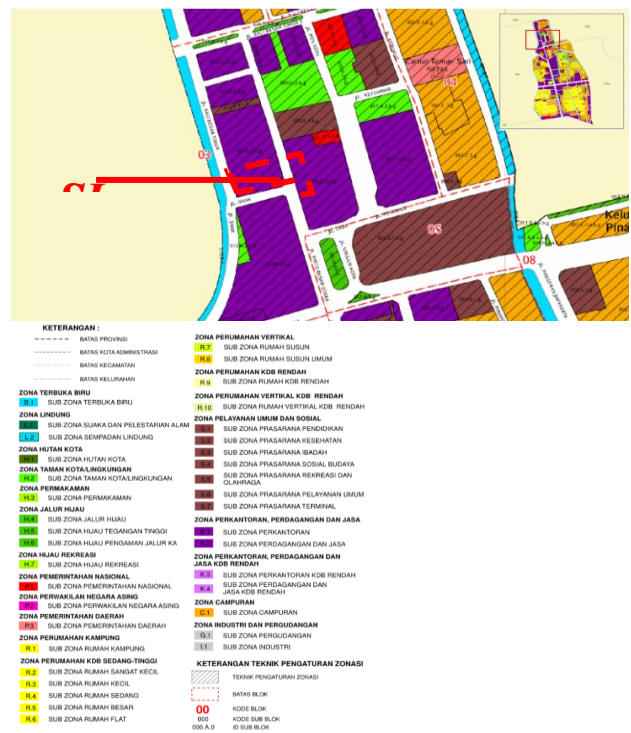


Figure 10: Site Legal Map (Jakarta Authorities)

SITE POTENTIAL



Figure 11: Site Main Street Sequence (local)

The potential of the site is obtained from the consideration of its sequence. From the image below we can see that the site is located near a quite sharp turn, which makes the site is given with a high visual contact with the user. This visual advantage is one of the highest site potentials, giving it's the value to be seen as an iconic building throughout the district of Kota Tua or even Jakarta itself.

SITE PROBLEM

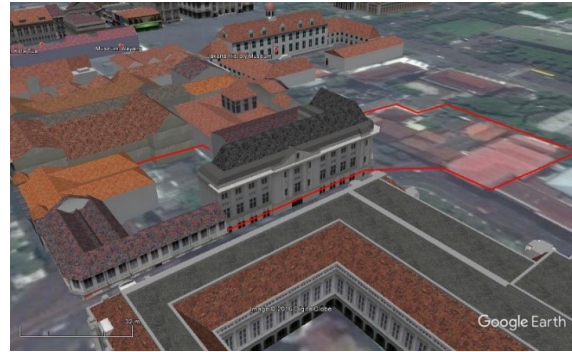


Figure 12: Site Aerial View (earth.google.com)

The streets of Jl. Bank is the 8-meter width, consisting of 3 lanes for cars and motorcycle, this could provide a significant amount of concentrated traffic which causes a traffic jam. The dense amount of car in Jakarta has been a serious problem to every commercial building in Jakarta. The traffic arousal near the site of Kota Tua is also considered high, as it is one of the main tourist attraction of Jakarta.

The façade of existing building that left abandoned is also a problem to the site, as it is the building that keeps being developed from the concept, some of the building (as the image above) is has a several decreased durability, the structure might not well be enough to be built with the new structure, so the renovation process might considerably be needed.

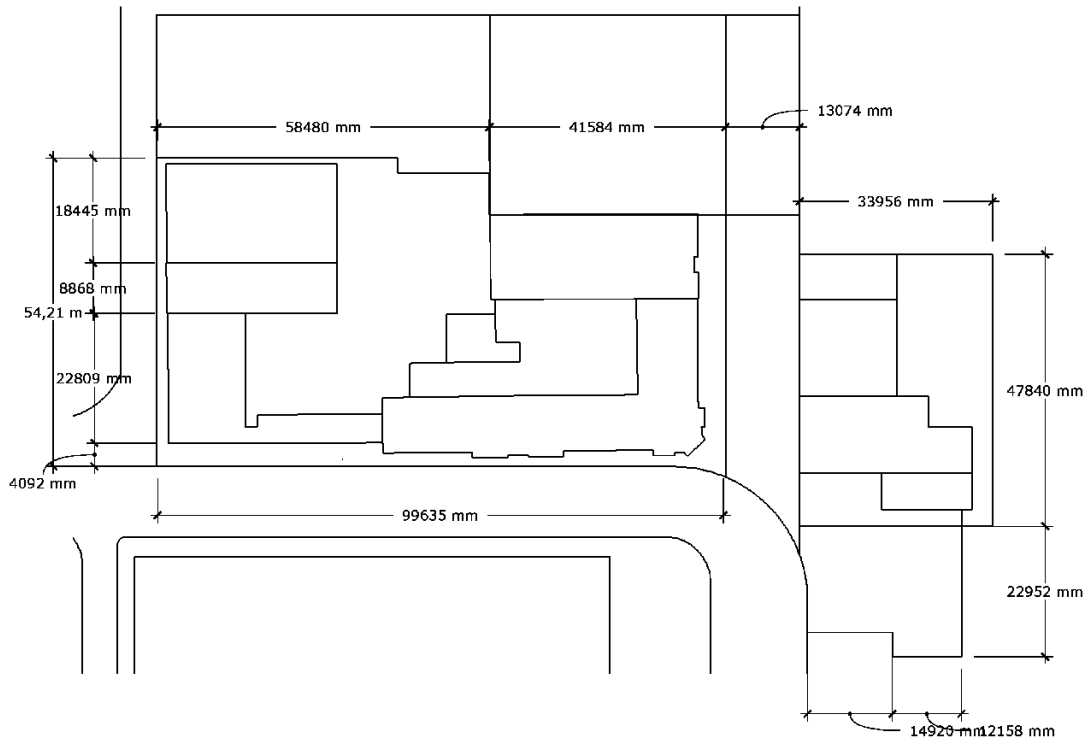


Figure 13: Existing Site Boundaries

Building	Building Name	Building Type	Ground Size	Building Size	Stories	TOTAL
A	PT. Shaka Office	Office	856,76 m ²	422,98 m ²	2	845,96 m ²
B	-	Unused	1474,48 m ²	1331,31 m ²	3	3993,93m ²
C	-	Unused (Former Small Shop)	1454,82 m ²	784,5 m ²	2	1569 m ²
D	-	Annex Building	543,91 m ²	543,91 m ²	3	1631,73 m ²
E	-	Unused (Former Small Shop)	846,58 m ²	423,29 m ²	2	846,58 m ²
F	-	Unused (Former Small Shop)	777,87 m ²	544,09 m ²	2	1088,18 m ²
G	-	Unused (Former Jasindo Office)	565,98 m ²	565,98 m ²	2	1131,96 m ²
H	Street	-	666,05 m ²	-	-	666,05 m ²
Ground Size Total (Site Total)			7186,47 m ²			

Table 7: Existing Building Size and Stories

III

DESIGN APPROACH AND

DESIGN METHODS

III.1

DESIGN APPROACH

Sustainability in both formal and technical aspect of the building is the main focus of this project. The formal sustainability aspect is achieved through the methods of a pattern language - a timeless way of a building.

The understanding of sustainability in the building is the term used to make building can be perceived last longer through the time. According to the book *Built Conservation and the Unfinished Fabrics of Time* by Goffi F. "Instead, heritage conservation approached as 'built conservation' offers a means of inventing and re-imagining. Through architectural details, materials and drawings and the negotiation of cultural memories and current needs, a dialogue is created between past and present at critical

points in a building's history. Instead of being viewed as a finished entity, as is common today, a building can be considered a fabric that, even when complete, is unfinished and open to change." This understanding of sustainability through perception then implemented to the building, in concept to create a timelessness through the building.

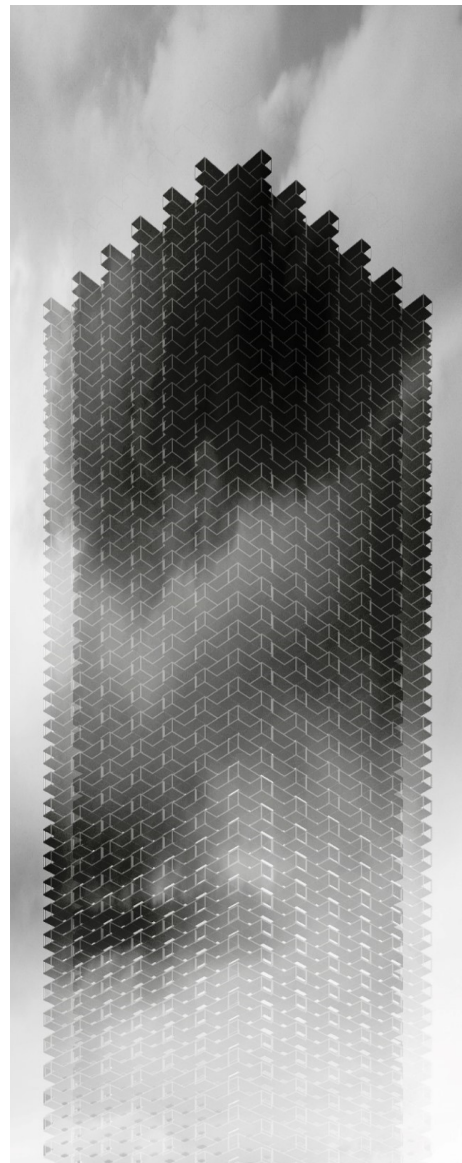


Figure 14: Respond Illustration

III.2

DESIGN METHODS

ADAPTIVE REUSE

According to the book “the nine lives of building”, Adaptive Reuse, As the name suggests, is all about use. While the cultural significance of the building’s original purpose may be evident in its structure, sitting or ornament, very often the old site or building is redesigned to meet a purpose other than the one for which it was first intended. Perhaps the most pragmatic of a building’s many possible lives, it is a strategy that can be repeated again and again to the same structure. As with renovation, preservation and restoration advocates may challenge adaptive reuse proposals. By itself, adaptive reuse is most often economically motivated, unsentimental and without nostalgia.

Through the book “Adaptive Reuse” by Joachim M. Some in the architectural community roughly

define Adaptive Reuse (AR), or simply Re-use, as **the process that adapts buildings for new uses while retaining their historic features**. A more accurate description of AR is to prolong the period from cradle-to-grave of a building by retaining all or most of the structural system and as much as possible of other elements, such as cladding, glass, and interior partitions. Not only buildings of historic significance can be infused with new life. Out of necessity and environmental consciousness emerges a broader view of AR.

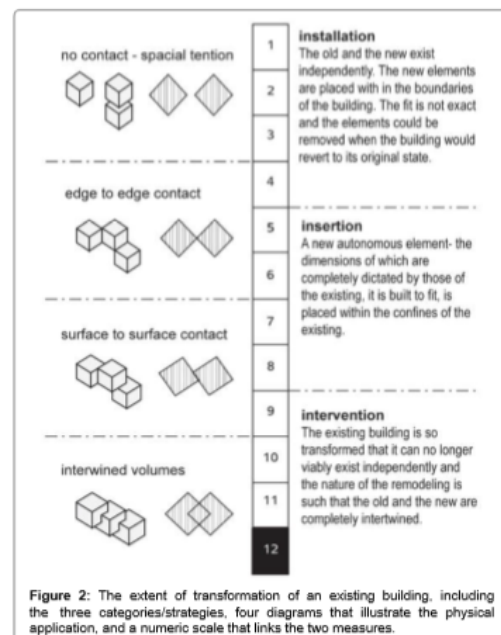


Table 8: Adaptive Reuse Extent Transformation (Adaptive Reuse Architecture Document and Analysis)

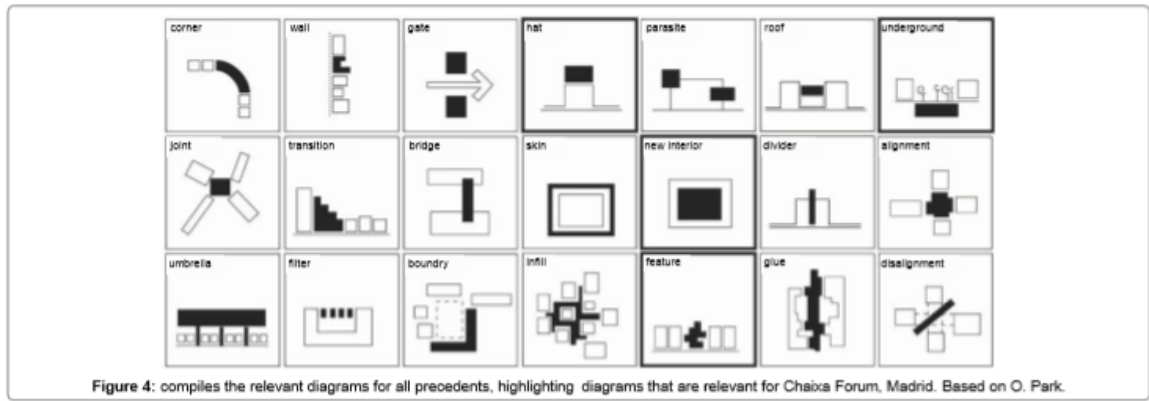


Table 9: Adaptive Reuse Diagram of Implementation (Adaptive Reuse Architecture Document and Analysis)



Figure 16: The Hearst Tower (architectural digest)

the Hearst Tower is Pritzker Prize-winning architect Norman Foster's reimagining of the Art Deco structure commissioned in the 1920s by publishing magnate William Randolph Hearst

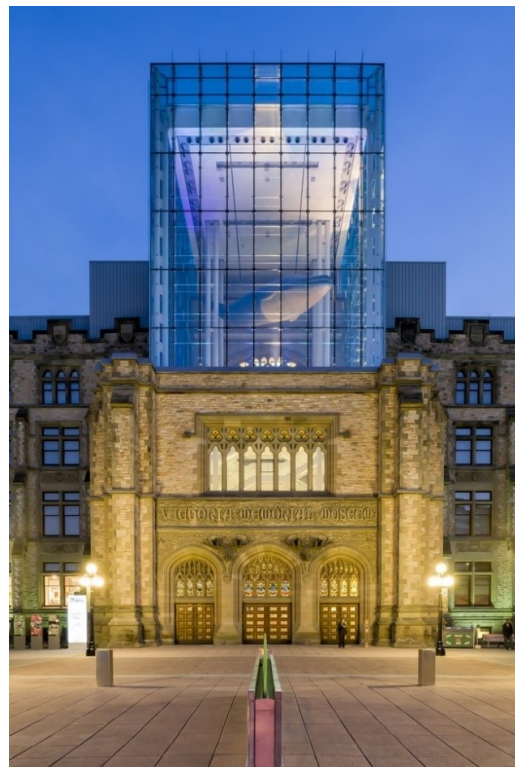


Figure 16: Canadian Museum of Nature (architectural digest)

2010 KPMB Architects completed the Lantern, a glass atrium that sits atop the entrance to the Canadian Museum of Nature in Ontario

A PATTERN LANGUAGE – THE TIMELESS WAY OF A BUILDING

In the book the timeless way of a building, it is shown there that towns and buildings will not be able to become alive, unless they are made by all the people in society, and unless these people share a common pattern language, within which to make these buildings, and unless this common pattern language is alive itself. To understand the pattern and its connection to the building itself, the chosen pattern is derived from human (user) eyesight in rooms that causes an impression.

To prove this method, a research from Sally Essawy, Basil Kamel, Mohamed Essawy in the architecture International Journal of Architecture research has shown that as the effect through the use and experience of timeless buildings demonstrates this 'suggestive of relaxation'. In his book (Back to a Future of Mankind) Ibrahim Karim indicates how essential it is to understand the importance of building sites to our health inside a building. Accordingly, one can locate power spots, anciently used as healing places, where concentrations of healing powers appear. This is one of the basic

principles of building timeless architecture.

In this method, the collection of art is also considered to be one of the main key function of the building. The perception of timelessness through the society is achieved through this method, by the previous methods 'adaptive reuse', which focused on the function of the whole projects, the pattern language method is a term used for manipulating perception of time for the user, as it is one of the concern to create a memory and perception throughout the society or the user of the building.

Through the book "Inhabiting Time" by Juhani Pallasmaa 'The degree of slowness is directly proportional to the intensity of memory; the degree of speed is directly proportional to the intensity of forgetting'. The things to mention from that sentences are that it is a possible situation that architecture can take hold to manipulating time experience, as it is possible to "slow" and "fasten" time. The architectural devices for this method are intentionally the function itself for the projects. As it is also shown in the same book,

“Every moving encounter with art – ancient, modern or contemporary – slow down and suspends the understanding of time and opens up a view to a calm and tranquil duration.”

The great works of architecture and the reassembly of art within the building can be one of many devices that can manipulate time, resulting in many different ways of experiencing time. This method is also used for the whole perception of the building, as it is to create a Timeless Tower. The implementation of this pattern language is applied by following several of the specific pattern(s) to accomplish one section of the pattern. The selected pattern for this project is specifics pattern that has a correlation with the museum requirement. The selected pattern is:

Pattern No.	Pattern Name	Application in Building
95	Building Complex	Building Heights and Composition
96	Number of Stories	Building Heights
98	Circulation Realms	Building Entrances
99	Main Building	Building Heights and Composition

Table 10: Building Complex Pattern

BUILDING COMPLEX

95. Building Complex

Therefore:

Never build large monolithic buildings. Whenever possible translate your building program into a building complex, whose parts manifest the actual social facts of the situation. At low densities, a building complex may take the form of a collection of small buildings connected by arcades, paths, bridges, shared gardens, and walls.

At higher densities, a single building can be treated as a

building complex, if its important parts are picked out and made identifiable while still part of one three-dimensional fabric.

Even a small building, a house for example, can be conceived as a “building complex”—perhaps part of it is higher than the rest with wings and an adjoining cottage.

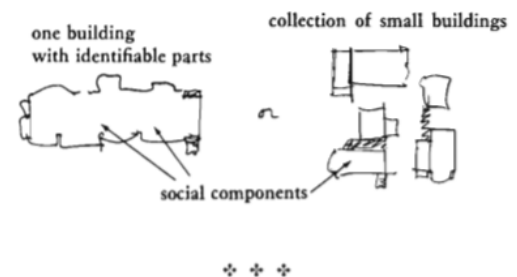


Figure 17: Pattern no. 95 (Timeless Way of Building)

96. Number of Stories

First, decide how many square feet of built space you need, and divide by the area of the site to get the floor area ratio. Then choose the height of your buildings according to the floor area ratio and the height of the surrounding buildings from the following table. In no case build on more than 50 per cent of the land.

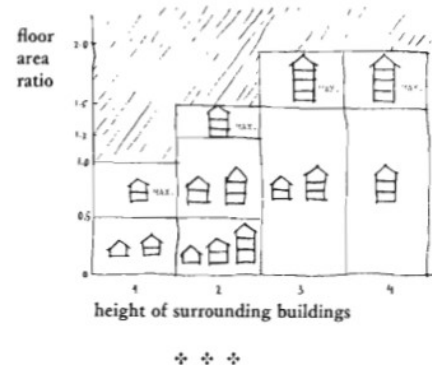


Figure 18: Pattern no. 96 (Timeless Way of Building)

98. Circulation Realms

Lay out very large buildings and collections of small buildings so that one reaches a given point inside by passing through a sequence of realms, each marked by a gateway and becoming smaller and smaller, as one passes from each one, through a gateway, to the next. Choose the realms so that each one can be easily named, so that you can tell a person where to go, simply by telling him which realms to go through.

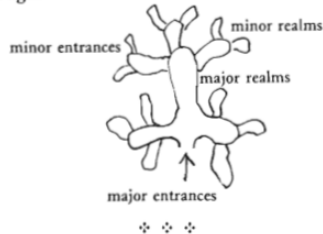


Figure 19: Pattern no. 98 (Timeless Way of Building)

99. Main Building

For any collection of buildings, decide which building in the group houses the most essential function—which building is the soul of the group, as a human institution. Then form this building as the main building, with a central position, higher roof.

Even if the building complex is so dense that it is a single building, build the main part of it higher and more prominent than the rest, so that the eye goes immediately to the part which is the most important.

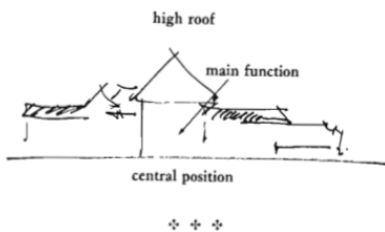


Figure 20: Pattern no. 99 (Timeless Way of Building)

BUILDING ELEMENTS

Pattern No.	Pattern Name	Application in Building
131	Flow Through Rooms	Building Circulation
133	Staircase as Stage	Circulation Ramp
134	Zen View	Connecting Bridge
135	Tapestry of Light and Dark	Exhibition Rooms

131. Flow Through Rooms

As far as possible, avoid the use of corridors and passages. Instead, use public rooms and common rooms as rooms for movement and for gathering. To do this, place the common rooms to form a chain, or loop, so that it becomes possible to walk from room to room—and so that private rooms open directly off these public rooms. In every

case, give this indoor circulation from room to room a feeling of great generosity, passing in a wide and ample loop around the house, with views of fires and great windows.

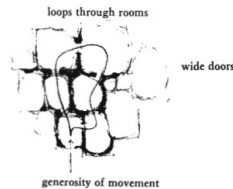


Figure 21: Pattern No. 131 (Timeless Way of Building)

133. Staircase as Stage

Place the main stair in a key position, central and visible. Treat the whole staircase as a room (or if it is outside, as a courtyard). Arrange it so that the stair and the room are one, with the stair coming down around one or two walls of the room. Flare out the bottom of the stair with open windows or balustrades and with wide steps so that the people coming down the stair become part of the action in the room while they are on the stair, and so that people below will naturally use the stair for seats.

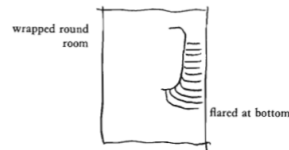


Figure 22: Pattern No. 133 (Timeless Way of Building)

134. Zen View

If there is a beautiful view, don't spoil it by building huge windows that gaze incessantly at it. Instead, put the windows which look onto the view at places of transition—along paths, in hallways, in entry ways, on stairs, between rooms.

If the view window is correctly placed, people will see a glimpse of the distant view as they come up to the window or pass it; but the view is never visible from the places where people stay.

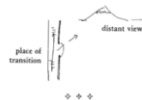


Figure 23: Pattern No. 134 (Timeless Way of Building)

135. Tapestry of Light and Dark

Create alternating areas of light and dark throughout the building, in such a way that people naturally walk toward the light, whenever they are going to important places: seats, entrances, stairs, passages, places of special beauty, and make other areas darker, to increase the contrast.

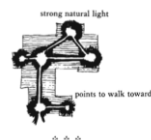


Figure 24: Pattern 135 (Timeless Way of Building)

IV DESIGN CONCEPT

IV.1

FORMAL EXPLORATION

The timeless tower main concept is to create timelessness according to the context of the site and built environment. To create timelessness, several concepts that are previously explained in design criteria are used to create a specific design concept. The main criteria of the concept are to add value to existing building that is achieved by several specific concepts. The value which would be added is a value of historical memories that embedded through the district of Kota Tua.

The formal exploration includes implementation of the pattern language, such as room form, spatial experience, visual, ambiance and colors. The understanding of each pattern is applied through the building by each of the buildings.

There are two main categories of the pattern language, first, is the creation

of the building complex and the overall building mass. Second, is the creation of the building elements and room

APPLICATION CRITERIA	APPLICATION IN BUILDING
<ul style="list-style-type: none"> Should be able to give a timeless perception through the user by form and spatial experience in the building. Should be able to provide a visual, color, ambiance, landscape requirement through the building 	<ul style="list-style-type: none"> Room Form Form Spatial Experience, <i>Pattern</i> Circulation, <i>Pattern</i> Visual, <i>Pattern</i> Ambiance, Room Colors Pattern Building Form Retaining Façade

configuration.

The building complex and heights are applied through the interpretation of pattern number 95, 96, 98, and 99. And the building elements and forms is applied through the interpretation of pattern number 131, 133, 134, and 135.

Table 11: Application Criteria

able give a timelessness perception of the citizen itself.

BUILDING COMPLEX

Pattern 95. Building Complex

Never build large monolithic buildings.

Whenever possible translate your building program into a building complex, whose parts manifest the actual social facts of the situation. At low densities, a building complex may take the form a collection of small buildings connected by arcades, paths, bridges, shared gardens, and walls. At higher densities, a single building can be treated as a building complex, if its important parts are picked out and made identifiable while still part of one three-dimensional fabric.

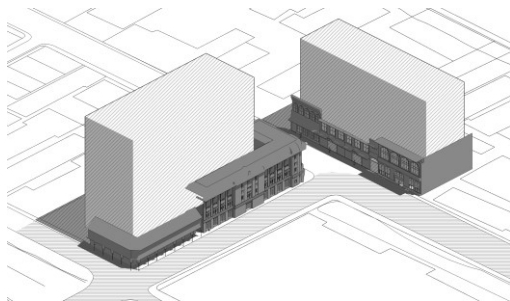


Figure 25: Building Complex Illustration

The interpretation of the pattern above is to spread the building function on both sites. The separated mass of the building made the building able to serve and used by a large number of users at the same time. With its larger possible entrances, the museum should

Pattern 96. Number of Stories

First, decide how many square feet of built space you need, and divide by the area of the site to get the floor area ratio. Then choose the height of your building according to the floor area ratio and the height of the surrounding buildings from the following table.

The floor area ratio for each tower is described as below:

West Tower

Floor Ratio:

$$\frac{\text{Required Space (sqm)}}{\text{Ground Size (sqm)}} = \frac{13098\text{sqm}}{8038\text{sqm}} = 1.6$$

Existing Height: 16.7 m

Implemented Height Ratio by 1.6 = 26.72 m

Total Height / Floor to Floor Ratio

$$43.4/6.2 = 7$$

Total = 7 Stories

East Tower

Floor Ratio:

$$\frac{\text{Required Space (sqm)}}{\text{Ground Size (sqm)}} = \frac{6484\text{sqm}}{3065\text{sqm}} = 2.1$$

Existing Height: 6.7 m

Implemented Height Ratio by 2.1 = 14.1 m

Total Height / Floor to Floor Ratio

$$28.7/6.2 = 4.6$$

Total = 5 Stories

Pattern 98. Circulation Realms

Layout every large buildings and collection of small buildings so that one reaches a given point inside by passing through a sequence realms, each marked by a gateway and becoming smaller and smaller, as one passes from each one, through a gateway to the next. Choose the realms so that each one can be easily named, so that you can tell a person where to go, simply by telling him which realms to go through.

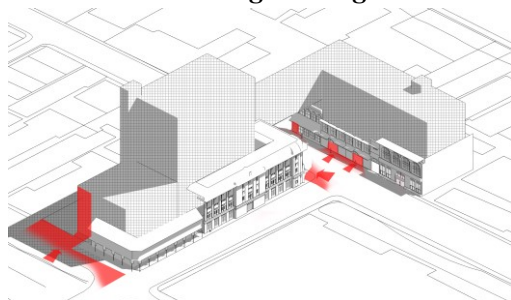


Figure 26: Building Entrance Illustration

The entrance of this museum is spread into several locations. This enables the building to be used collectively by its user and exists as the existing building – which has its own entrance to the building. The separated entrance has also made the observation throughout the museum become timeless, this is proven by the user interaction over the building. The entrance to the building also react as the main access to the building, this is also related to intensifying the accessibility and maintainability of the building.

Pattern 99. Circulation Realms

For any collection of buildings, decide which building in the group houses an essential function-which building is the soul of the group, a human institution. Then form this building as the main building, with a central position, higher roof.

Even if the building complex is so dense that it is a single building, build the main part of it higher and more prominent than the rest, so that the eye goes immediately to the part which is the most important.

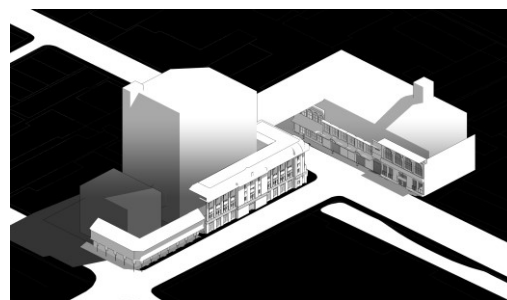


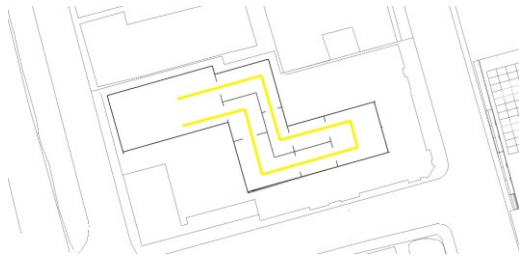
Figure 27: Building Massing Illustration

The main function of the building as a museum is represented by the main mass that is higher to the surrounding mass. This is also to state that the whole building complex is focused on its center. The appearance of the tower has also intended to emphasize the main function of the adapted site. The smaller mass is functioned as office and storage.

BUILDING ELEMENTS

Pattern 131. Flow Through Rooms

As far as possible, avoid the use of corridors and passages. Instead, use public rooms and common rooms as



rooms for movement and for gathering. To do this, place the common rooms to form a chain or loop so that it becomes possible to walk from room to room-and so that private rooms open directly off these public rooms.

Figure 28: Circulation Concept Illustration

The building circulation is implemented from this pattern, by placing the more centralized room in which case create public common room and enable smaller rooms to be directly accessed. The feeling of a branched circulation also appear in the way building entrance was designed. Because

Pattern 133. Staircase as Stage

Place the main stair in a key position, central and visible. Treat the whole staircase as a room (or if it is outside,

as a courtyard). Arrange it so that the stair and the room are one, with the stair coming down around one or two walls of the room.

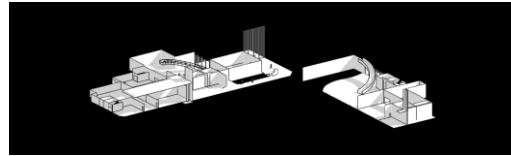


Figure 29: Ramp Illustration

Circulation for each level of this building is provided by a circular ramp. The ramp is configured at each corner of the common rooms. The circular ramp enables the user to have a connection to each of common rooms and smaller rooms. By placing the ramp as an element of the room, the spatial experience is achieved by integrating ramp and room configuration.

Pattern 134. Zen View

If there is a beautiful view, don't spoil it by building huge windows that fade incessantly at it. Instead, put the windows which look onto the view at places of transition-along paths in hallways, in entry ways, on stairs, between rooms. If the window is correctly placed, people will see a glimpse of the distant view as they come up to the window or pass it: but the view is never visible from the places where people stay.

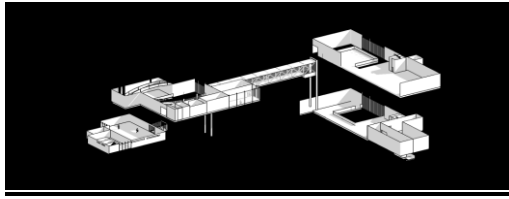


Figure 30: Connecting Bridges Illustration

The implementation of this pattern also integrates with the previous pattern about looping circulation and common rooms, a connecting bridge is placed between tower to provide a better circulative motion between each tower. The bridge also enables the distant view to be viewed as such, following the pattern itself.

Pattern 135. Tapestry of Light and Dark

Create alternating areas of light and dark throughout the building, in such a way that people naturally walk toward the light, whenever they are going to important places: seats, entrances, stairs, passages, places of special beauty, and make other areas darker, to increase the contrast.

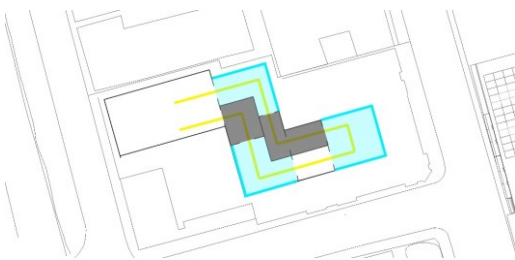


Figure 31: Tapestry of Light and Dark Illustration

This is implemented directly on the third level. The diagram above shows the configuration of rooms which enable the contrast of each room. Moreover, each level of this building also made to the pattern itself, by placing a wide opening on the corner of the floor, which increases the contrast of each floor.

SPATIAL EXPERIENCE

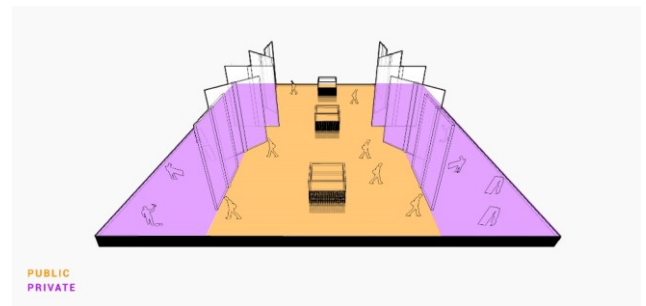


Figure 32: Temporal Gallery Concept

The exhibition area concept is to create a rotating surface that able to maintain parallel within the public area. This is to create a possible way to maintain and change the collection seamlessly as it is the space is fully used. While the user is able to observe the collection, they were also able to see the direct changing of the collection. This is also in concept to create a timeless perception throughout the building itself, by bringing the process

and “changing time” directly to the user itself. The concept also enables the building to be more efficiently maintain. This concept application is only applicable to some of the exhibition rooms, which the collections inside the room may be changed continuously in a short amount of time.

This concept main idea is to expose a direct change of the building into the user itself, while it seems a bit uncomfortable, the exposure of a changing collection creates a memorable sphere while the user itself can make their own memories throughout the building. The user will sculpt their own memories where some of the collection still be placed, and when the collection is being changed, it is a momentum where the old memories are projected back into their own perspective.

Concept application is done by putting several rotating surfaces to divide the public and private area. The maintenance or changing collection procedure can be done even while the building is still open. If the maintenance or collection changing process is about to complete, the surface can be rotated to exchange the remaining collection into the newest

collections. While the process of rotating surface is being occurred, the verge between public and private zone are merged together, reflecting that the user is also a part of a changing collection inside building

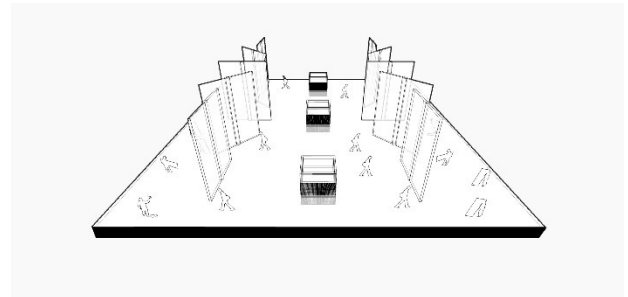


Figure 34: Temporal Gallery Illustration 1

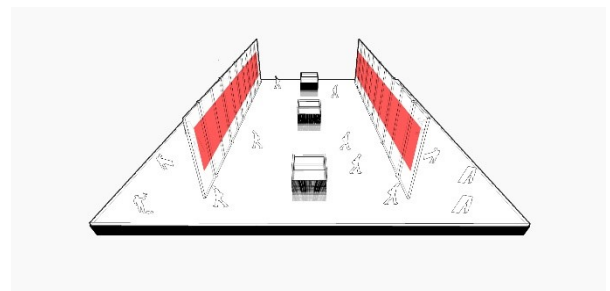


Figure 35: Temporal Gallery Illustration 2

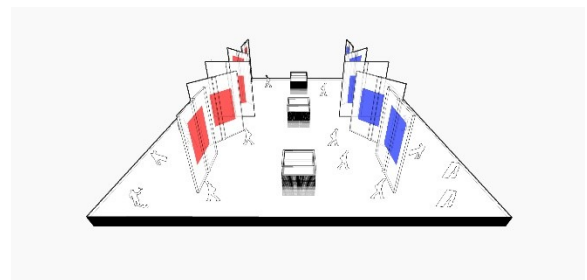


Figure 33: Temporal Gallery Illustration 3

EXISTING FACADE

The sustainability feature on the building is also to consider the existing building. Retaining the whole existing building will cause several other problems that could be a disjunction between existing building function and a museum function. To determine which of the existing building that should be retained or demolished, the approach of this concept is according to the understanding of the façadism. Façadism in its most commonly understood sense involves retaining the facade of a (usually historic) building that is deemed to have some architectural or other cultural value and building a fresh behind it. According to an article written by Robert Bargery:

“In other words, the building is seen primarily as a composition whose public face derives from its context. Some facades do indeed have a public role that is more important than their private role as an envelope to the building behind. Indeed, so much have facades been seen historically as part of the public sphere that in Paris and Brighton they were sometimes built to complete a public space - and stood for several years on their own before a developer came along and put up a building behind them.”

The conclusion of this concept is to retain the existing building façade that is facing the main access into the site. The reason for that is to optimize the most sense that has been given by public but also enable the new structure to be flexible and meets the today requirement.

The red marks on the diagram below illustrate the existing façade of the building, while the orange marks are the main access to the building site itself.

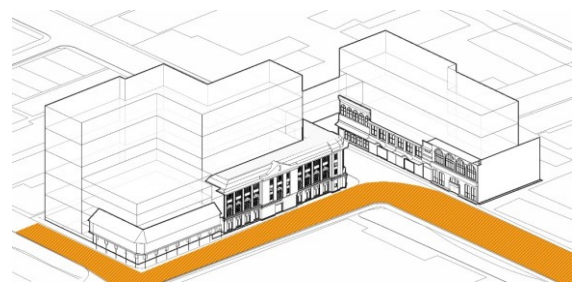


Figure 37: Site Main Access

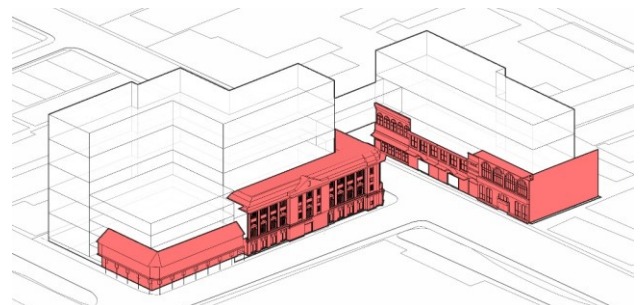


Figure 36: Existing Façade

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IV.2

TECHNICAL EXPLORATION

Technical aspect also the main concern of a sustainable museum. The main idea of the concept is to enable the building to survive and to be properly usable in the future phrase. The main application criteria are done by reducing the maintenance factors over the building, and to increase the accessibility over the building. The main key to sustaining the museum is to provide a supporting mass which function as office and storage. This direct massing concept is also allowing the building to be easily maintained and the collection to be added or preserved.

The technical exploration is also consisted of building utility integrity, which consisted of Structural System, HVAC System, Electrical, Transportation, Plumbing, Fire Protection, and CCTV System.

APPLICATION CRITERIA	APPLICATION IN BUILDING
<ul style="list-style-type: none">• Should be able to sustain the technicality of the building• Should be able to define the building as a low-maintenance Building• Should be able to increase the accessibility of the building	<ul style="list-style-type: none">• Low Maintenance Factors• Accessibility Concept

Table 12: Application Criteria

To keep the building to be usable in the future, the maintenance factor of the building and the collection inside is also one of the main consideration. The maintenance factor in this concept is concern about the accessibility throughout the building itself, some of the doors (entrance) on the existing building already have a sufficient amount of width, as a result of the accessibility to its new structure for maintenance and keeping the collection is easy to be done. Another accessibility factor is also by having its specialized maintenance core which consisted of archive rooms and other necessity of keeping the collection inside the museum.

STRUCTURE

The rigid frame and steel beams are used for the new building. The steel beams provide ease of maintenance, because of the durability of the material itself. Because of durability and ability to withstand the elements steel structures need very little maintenance and few repairs.

The new building structure is separated from the existing building. The existing building uses its own bracing to retain the façade. This is applied to the existing building on the office and museum.

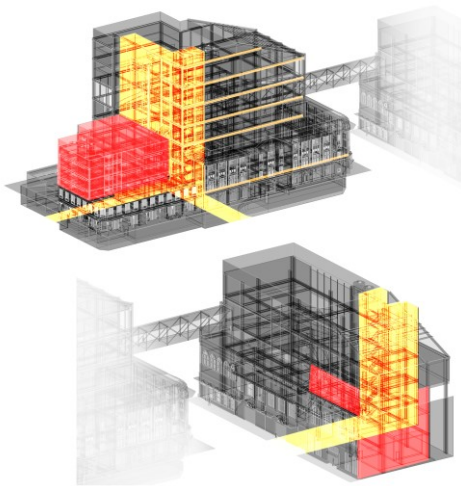


Figure 38: Building Core Illustration

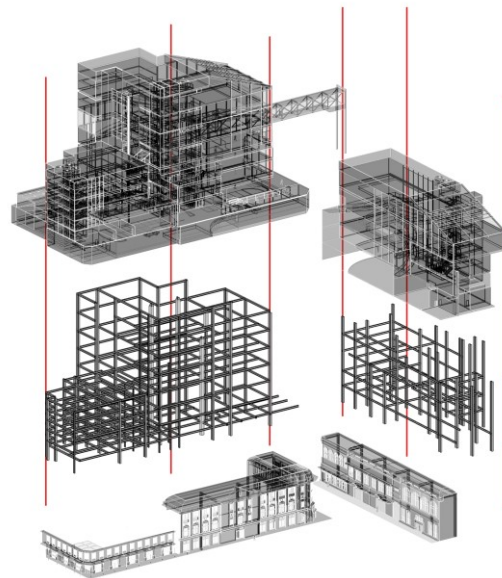


Figure 39: Building Structure Illustration

HEATING, VENTILATION, AND AIR CONDITIONING (HVAC)

VRV system is a multi-split type air conditioner for commercial buildings that use variable refrigerant flow to provide the user with the ability to maintain individual zone control in each room and floor of a building.

Multi-split system is selected to provide a sufficient thermal comfort for each mass of the building, HVAC feature of this building is also designed to be easily maintained, each of the outdoor unit location is easily accessible from the office mass.

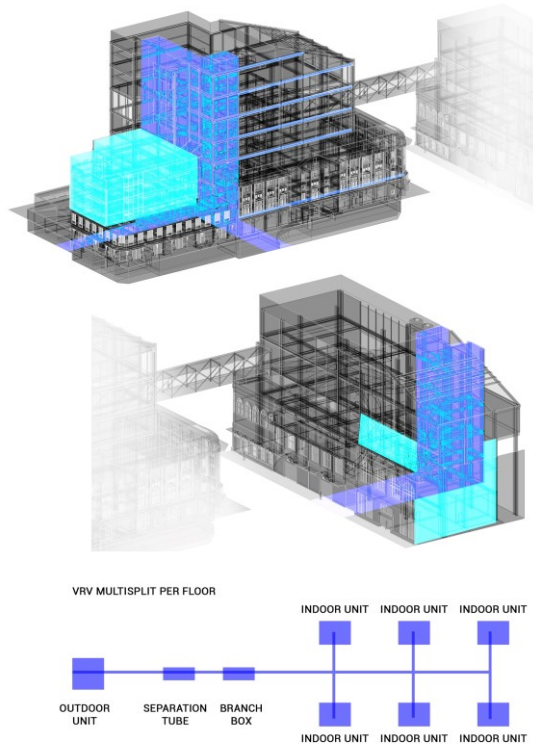


Figure 41: Building HVAC Concepts

PLUMBING SYSTEM

The water plumbing system is also integrated with the service core inside the building. The required water supply on the building is distributed from the water reservoir located on the rooftop of the building. Water management system is only required for the toilet and there is no other specialized water filter management, with the consideration of the museum user. The plumbing system concept concerns about the water supply to be managed throughout the whole building complex.

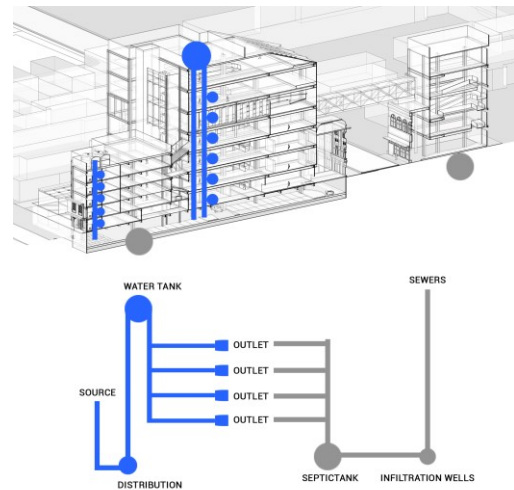


Figure 40: Building Plumbing System Concept

TRANSPORTATION SYSTEM



Figure 42: Building Transportation Illustration

The transportation system concept is focused on the accessibility of the museum, this concept application is also related to the elevator, which use a two-door access, this increase the accessibility feature from each side of building mass. The green mark on the diagram below shows the location of each elevator. The elevator configuration also placed directly with the outside access.

FIRE PROTECTION

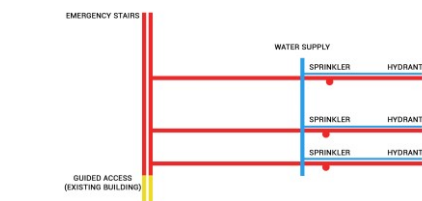
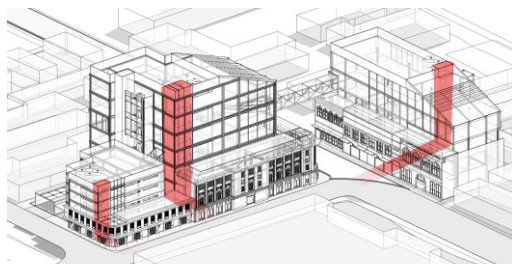


Figure 43: Building Fire Protection Illustration

The fire protection system concept is applied to the new building and the old building, the protection of collection inside the building is the main concern. The old building is also equipped the fire protection to ensure the existence its structure.

ELECTRICAL SYSTEM

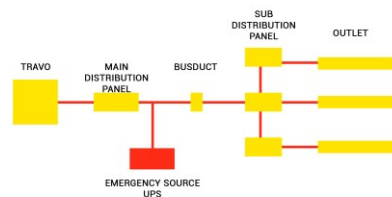
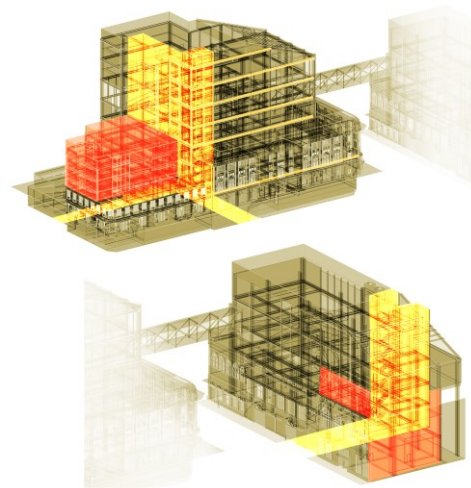


Figure 44: Building Electrical System Concept

The electrical system also integrates into the building service core and also a concern with the accessibility aspect. The configuration of the core location is also designed to be easily maintained.

CCTV SYSTEM

The Close-Circuit Television (CCTV) system are used to protect the collection inside the museum. CCTV systems can play an important part in a museum's defense of the collections against theft or damage. It can also support staff and visitors when an incident occurs and offer a deterrent to a would-be offender. However, a CCTV system is only effective if it is part of an integrated approach to security which encompasses a full range of physical and procedural measures against threats, such as alarm response procedures, alarm maintenance and checking, the layout of exhibits, and physical structure of the building. The concept of CCTV system is also to integrates into whole building security system to ensure the safety of the collection inside the museum, the priorities cam is placed in the storage and important collection of the building, while regular cams provide a better visioning towards another area. A concept is rather a simplistic approach where the important devices have a higher priority than other collection. The diagram below is a concept sketch about the implementation of CCTV concepts.

A control room which located strategically is functioned as a main security control room. The room is also highly accessible, which makes an ease of access for the security integration in the buildings.

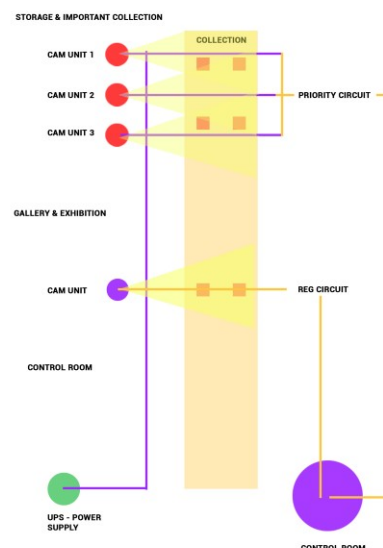
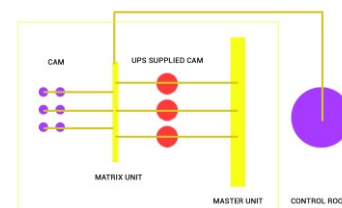
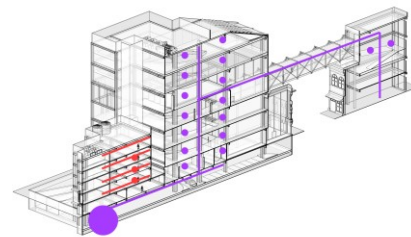


Figure 45: Building CCTV Concept

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V

DESIGN

V.1

FORMAL EXPLORATION

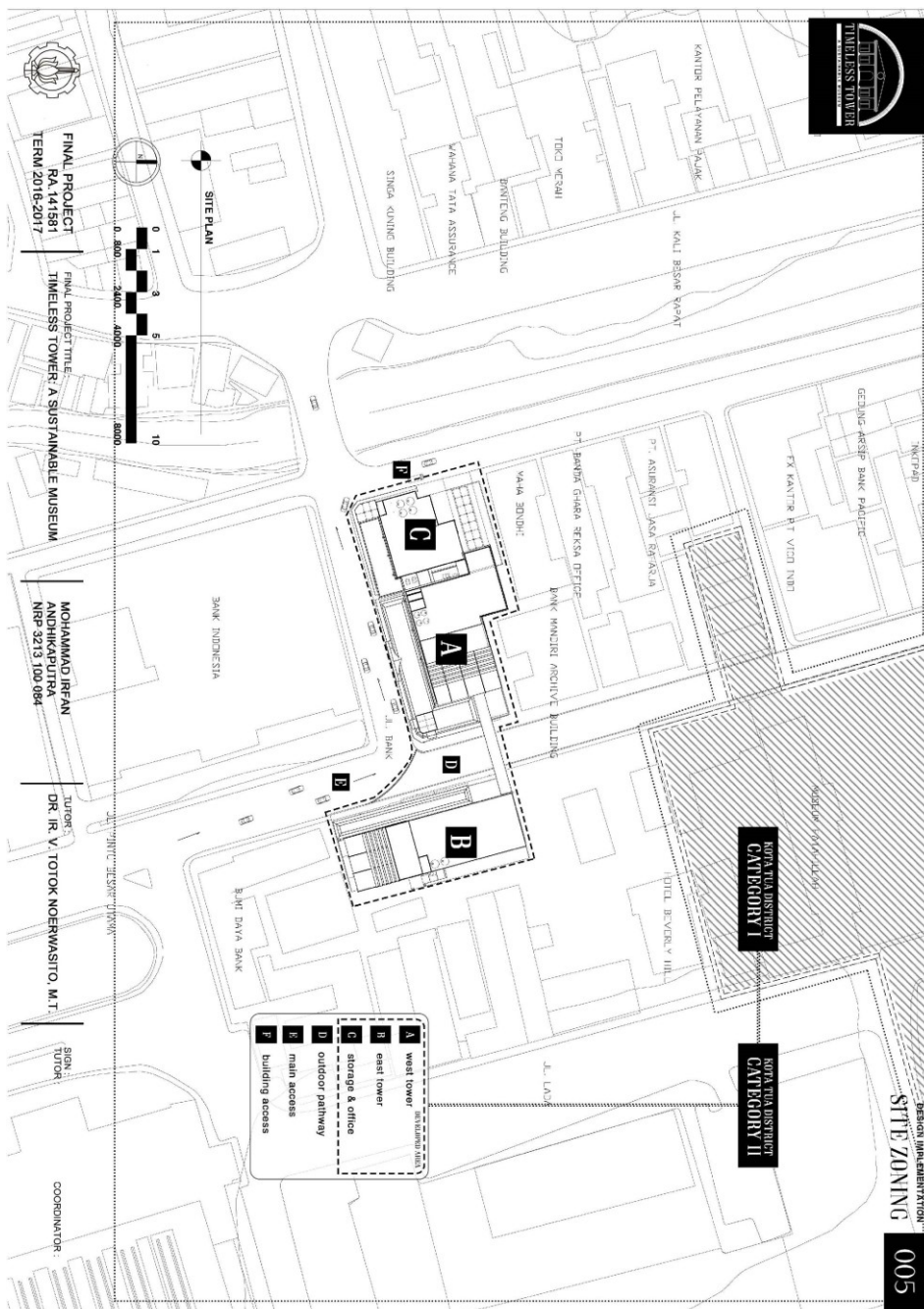


Figure 46: Site Plan

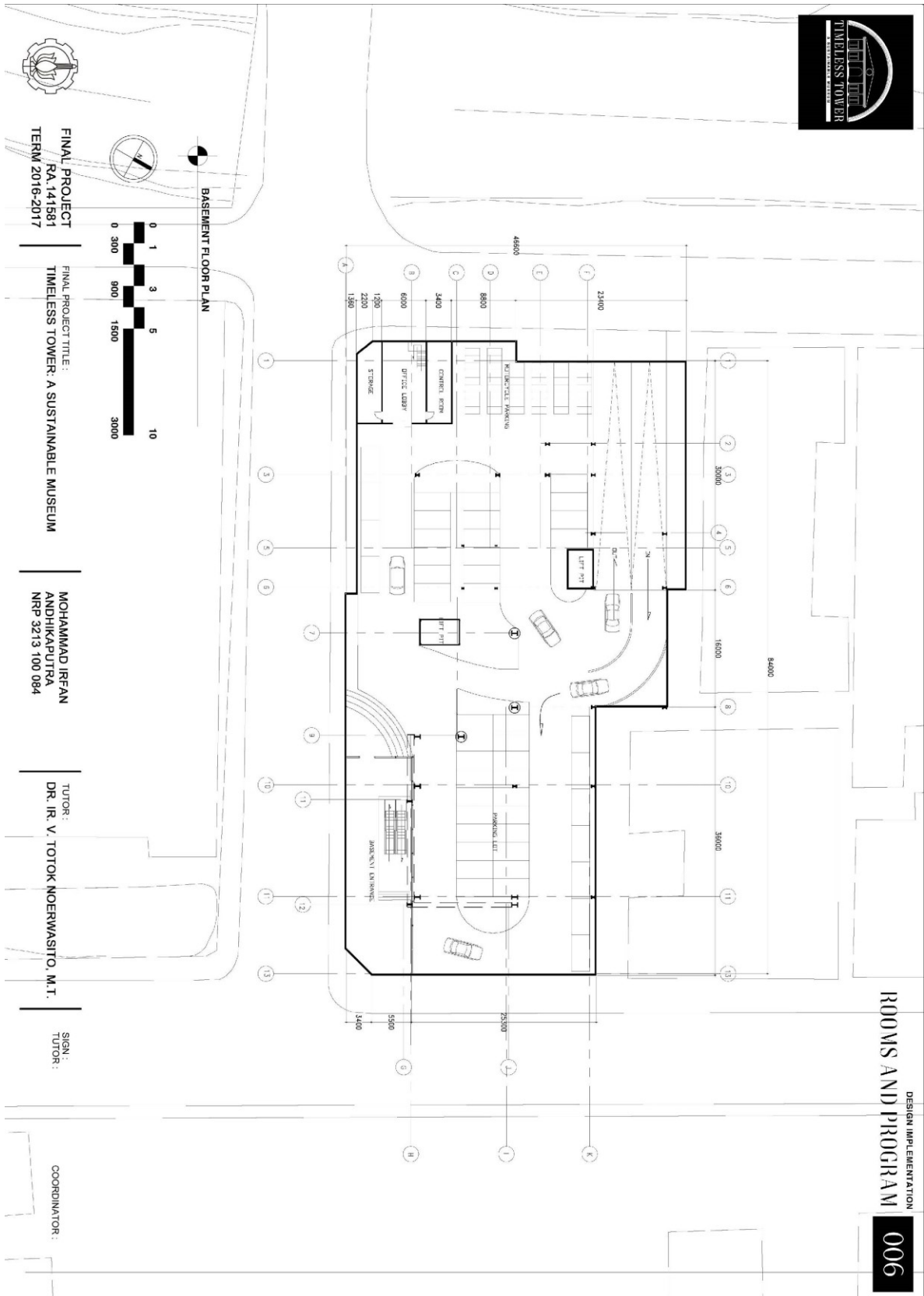


Figure 47: Basement Floor Plan

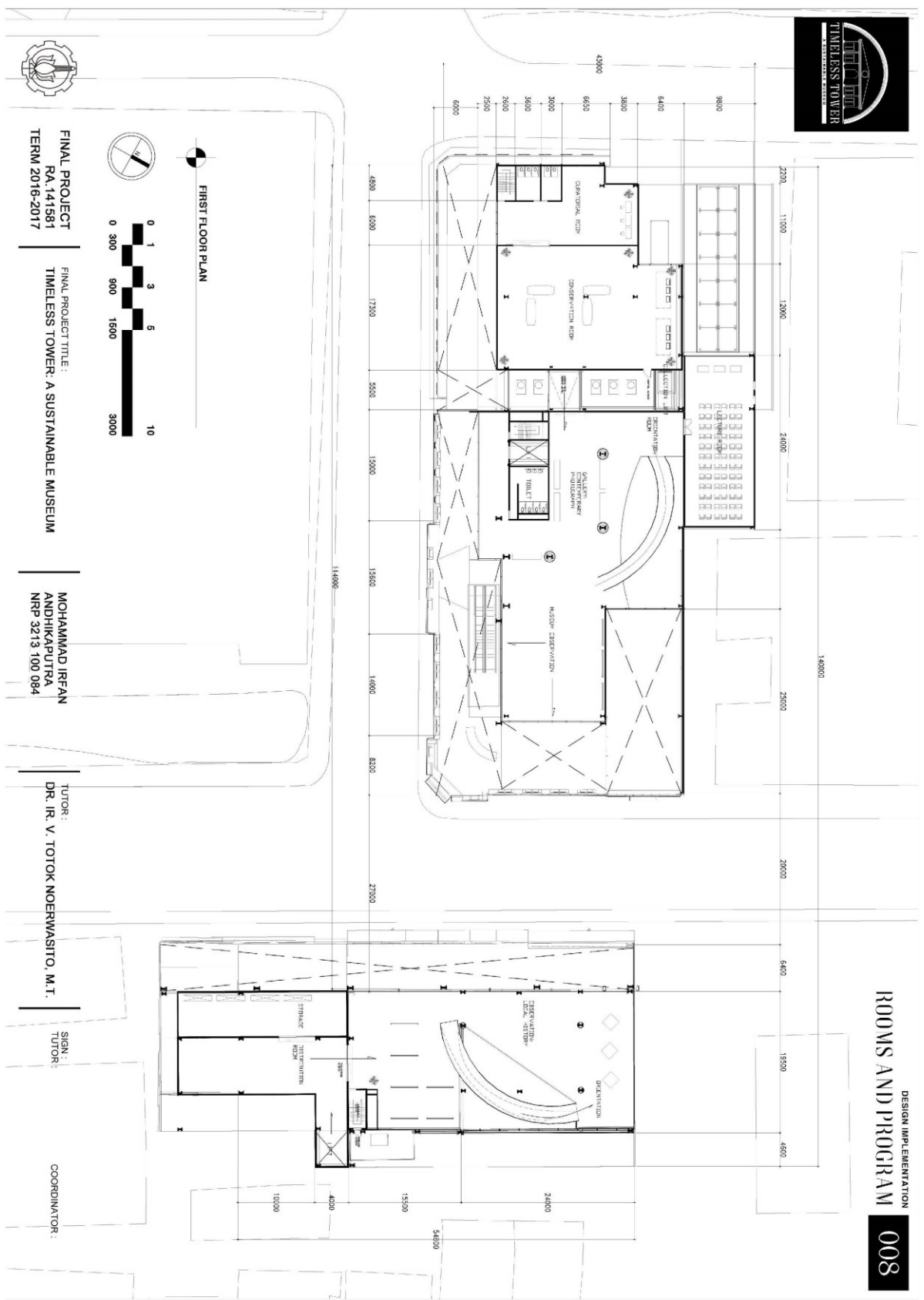


Figure 49: First Floor Plan

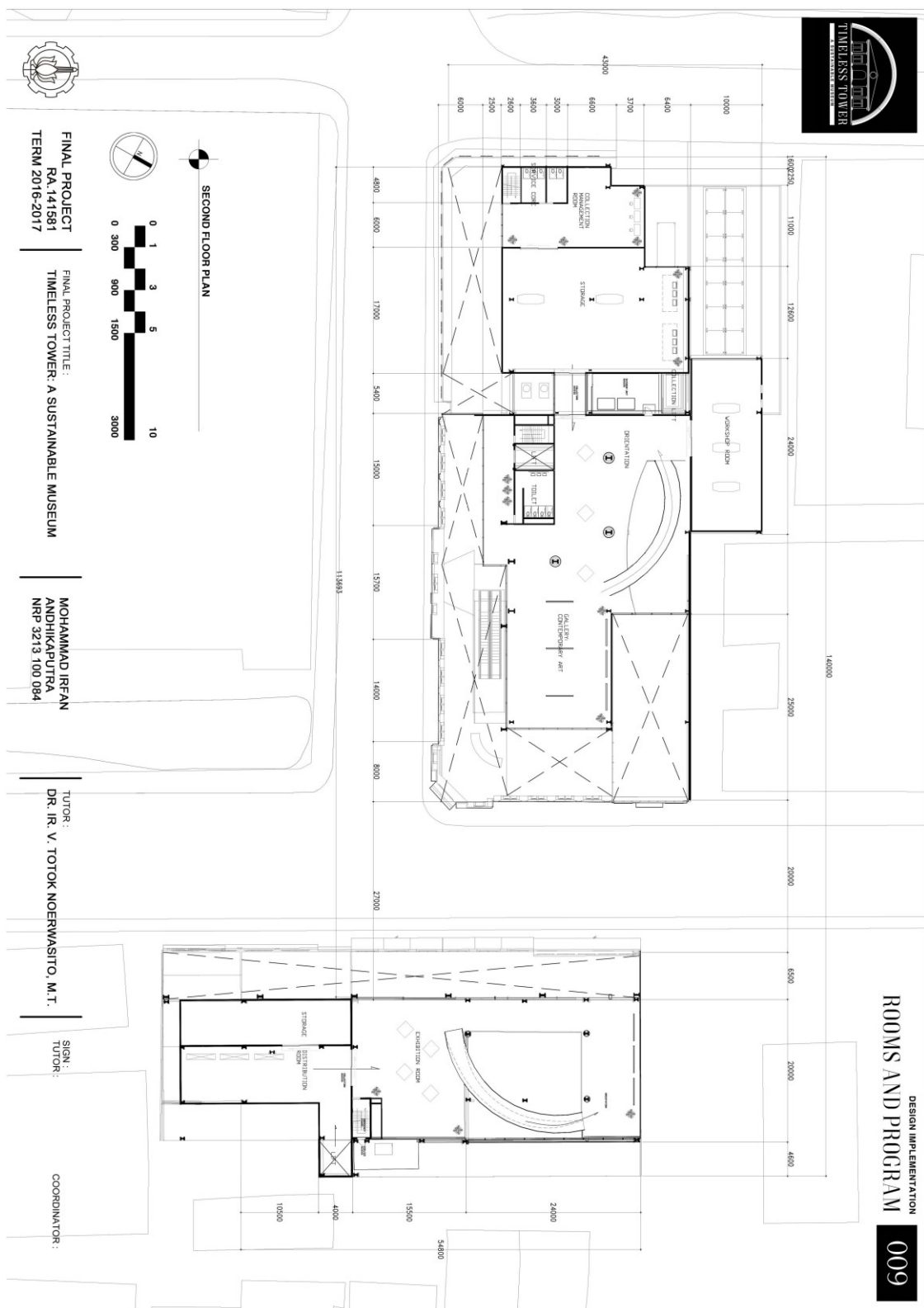


Figure 50: Second Floor Plan

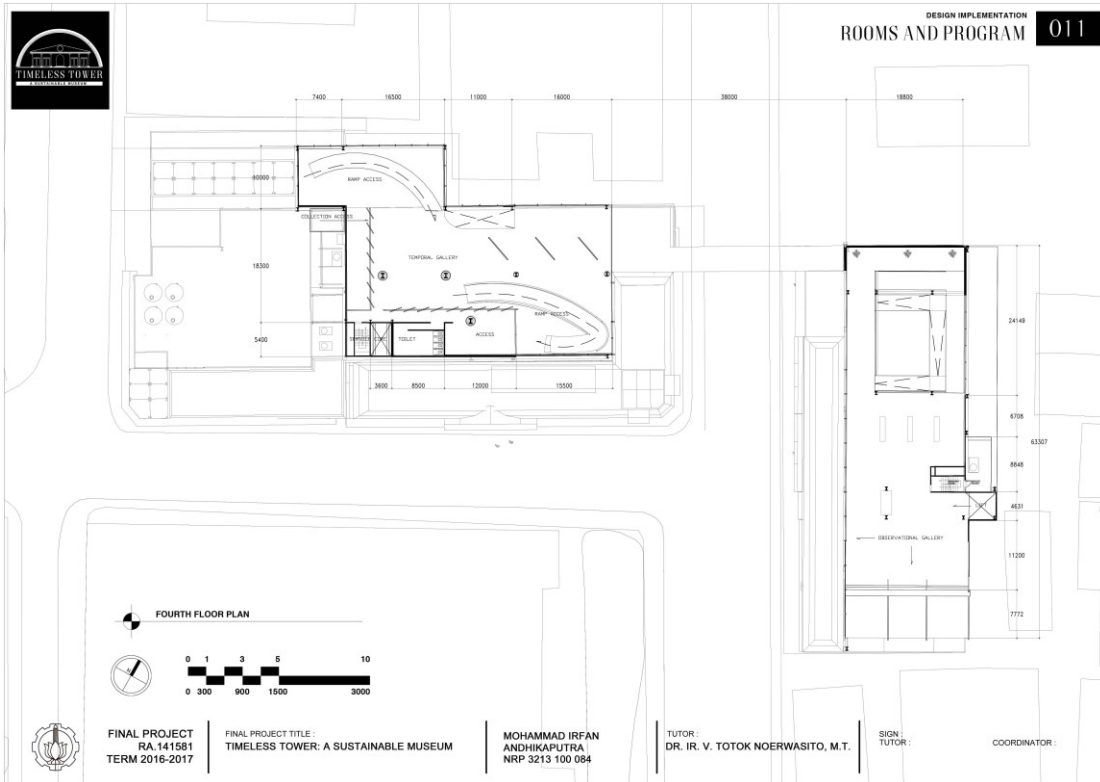


Figure 51: Fourth Floor Plan

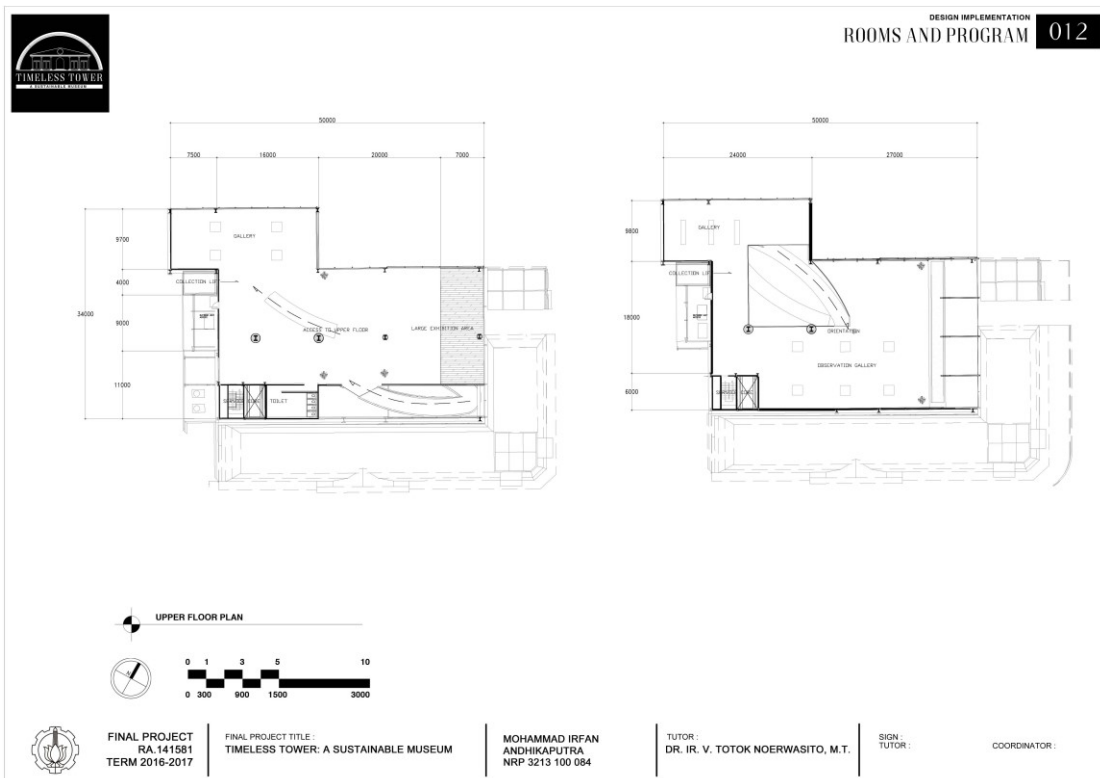
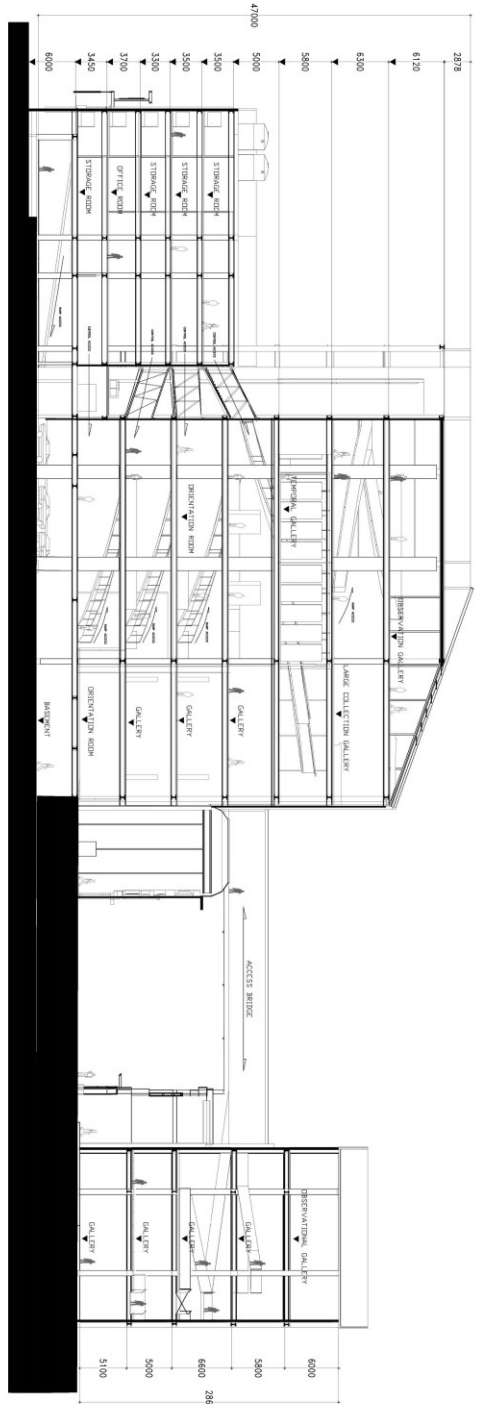
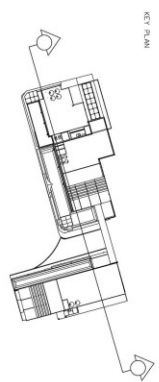
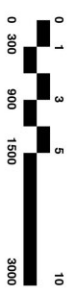


Figure 52: Upper Floor Plan



SECTION A-A'



FINAL PROJECT
RA.141581
TERM 2016-2017

FINAL PROJECT TITLE:
TIMELESS TOWER: A SUSTAINABLE MUSEUM

MOHAMMAD IRFAN
ANDHIKAPUTRA
NRP 3213 100 084

TUTOR:
DR. IR. V. TOTOK NOERWASITO, M.T.

SIGN:
TUTOR:

COORDINATOR:

Figure 53: Section A-A'

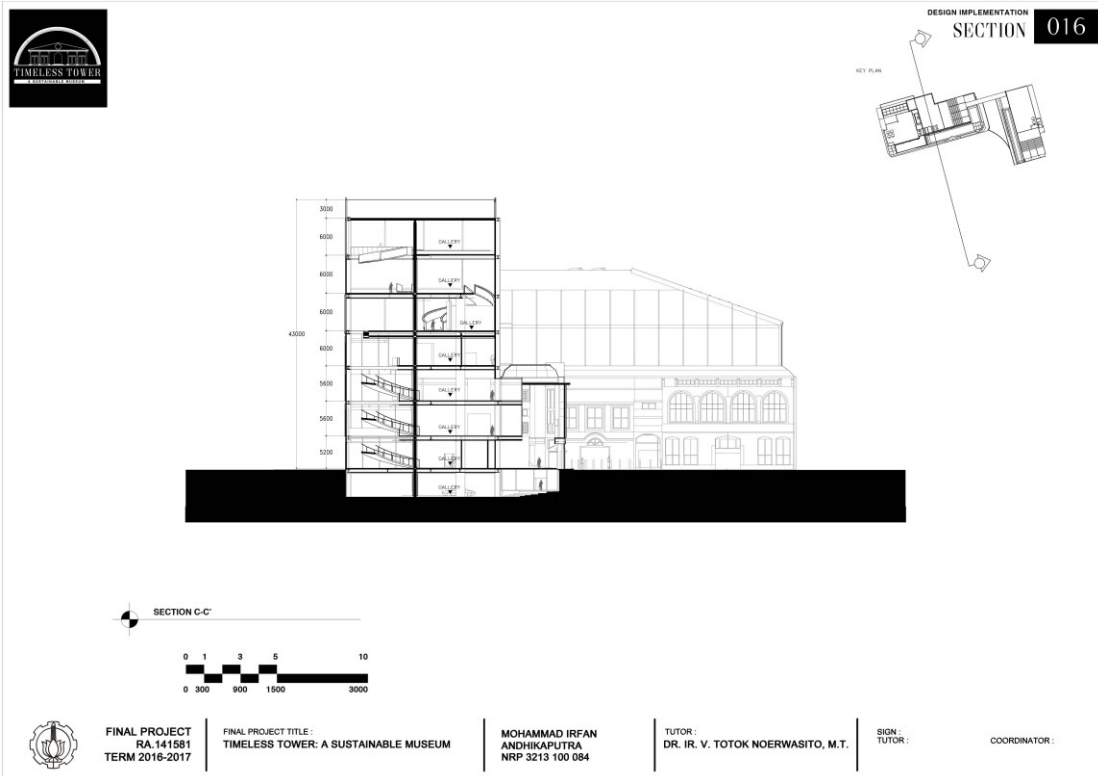


Figure 54: Section C-C'

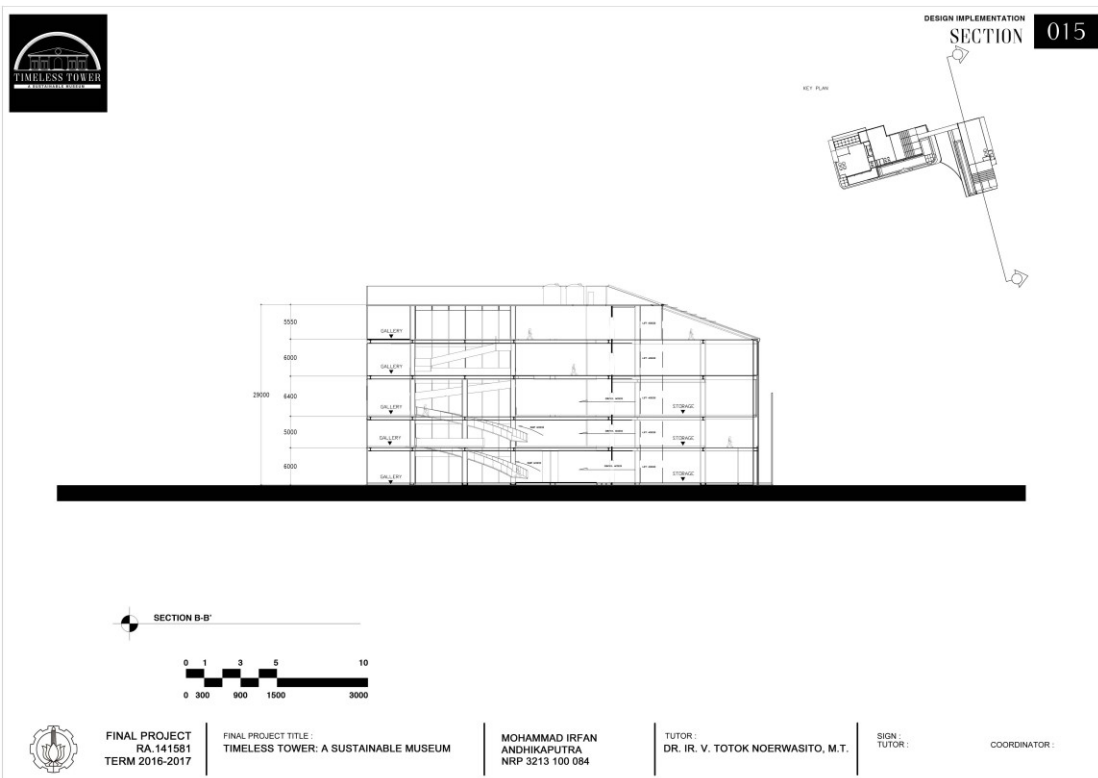


Figure 55: Section B-B'

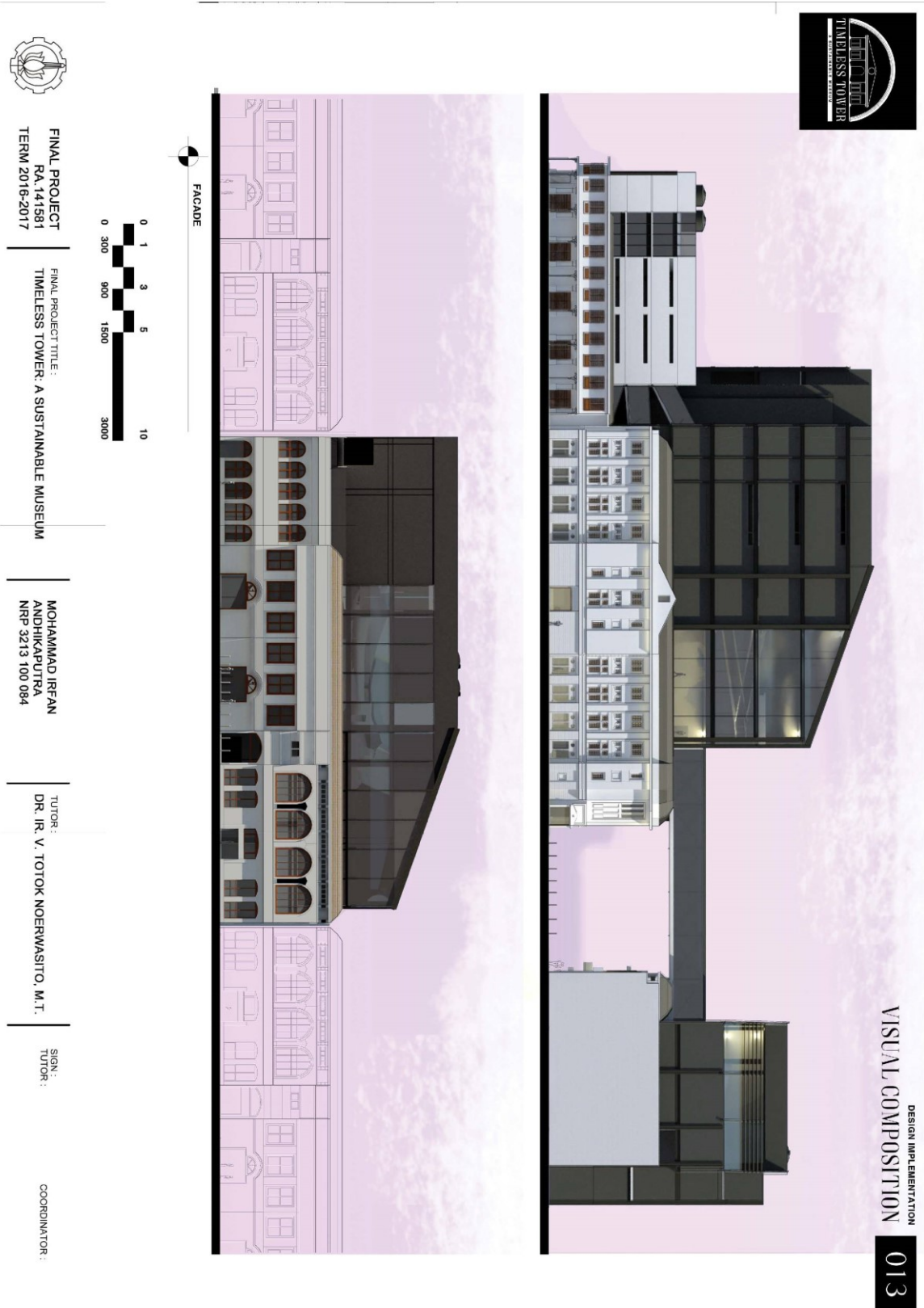


Figure 56: Facade



VISUAL DURABILITY

as the name suggest, the timeless tower exist by indicating its visual durability. this suggestion also follows with its own methods and programming, which follow the basic needs for its user and society to perceive the building as a timeless identity. this visual durability are shown by managing the contrast between the external look of existing building and the main body of the new structure. the contrast produce a seamless orientation between eternity and progression, and between the old structure and the new structure. To be perceived as timeless means to be exist in many years, that perception between durability in visual is also create timelessness between this complex of building and also the Kota Tua district.

The expression of old concrete continued with the new structure, this is the main idea in one of the design idea to create timeless building, this uniqueness produce a sentimental perception to its user and to its own district of Kota Tua. The building existing as an initial landmark to uplift the historical identity that was hidden in the district of kota tua, this concept of visual durability is one of the main concern of timelessness.



FINAL PROJECT
RA-141581
TERM 2016-2017

FINAL PROJECT TITLE:
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TUTOR:

COORDINATOR:

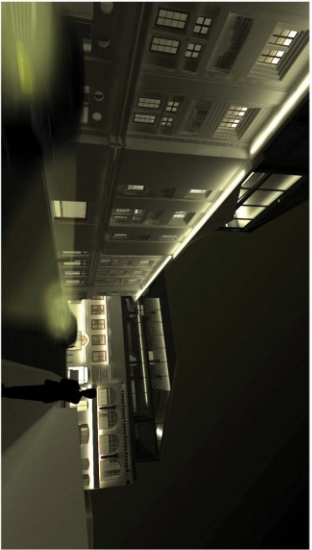
Figure 57: Aerial View



BUILDING FACADE COMPOSITION



BUILDING COMPLEX CONNECTION



NIGHT ENTRANCES



ENTRANCES



FINAL PROJECT
RA. 141581
TERM 2016-2017

FINAL PROJECT TITLE:
TIMELESS TOWER: A SUSTAINABLE MUSEUM

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SIGN:
TUTOR:

COORDINATOR:

Figure 58: Outdoor Sequences



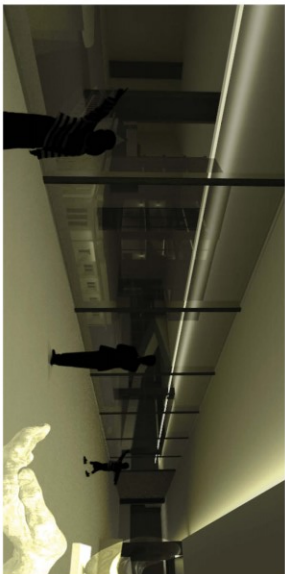
EXISTING BUILDING CONNECTION



EXISTING BUILDING OBSERVATION



TEMPORAL GALLERY



TOWER VISUAL CONNECTION



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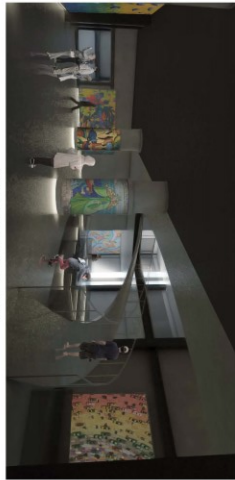
SIGN
TUTOR :

COORDINATOR :

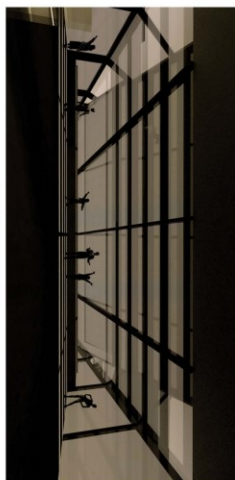
Figure 59: Indoor Sequences



ENTRANCE AND EXIT SEQUENCE



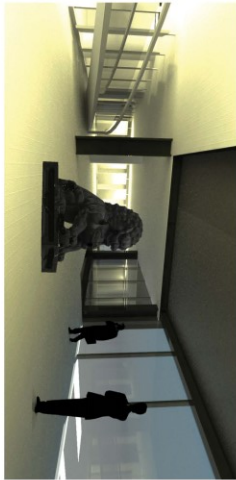
GROUND FLOOR SEQUENCE



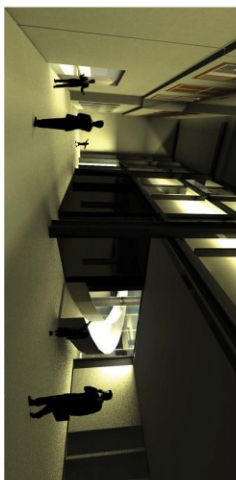
TOP FLOOR SEQUENCE



SCULPTURE SEQUENCE



CIRCULATION SEQUENCE



ENTRANCE AND EXIT SEQUENCE



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SIGN:
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COORDINATOR:

Figure 60: Indoor Sequences



ACHIEVING TIMELESSNESS

to understand the meaning of timelessness in context of re-juvenating the historical identity of Kota Tua Jakarta, first we must identify the needs of district by placing the building as the initial expression of timelessness. The result could be seen in a year, after the following criteria is happen. First, the society around the Kota Tua itself managed to use the building regularly, which means that the building is still relevant and useful for the community. Second, the tourism necessity. Second, the appearance of international tourist, this seems quite a high approxi-

mal of the building, but with this approach to create the timelessness, the district hidden historical value should be arising in a longer time period, which invite the international citizen to come and perceive the building as they would. The final criteria, is the integration of building of the Kota Tua itself, means that the building is capable of doing certain activities toward its era, and it is still relevant and useful for the community. In this case, the tourism necessity. Second, the appearance of international tourist, this seems quite a high approxi-



FINAL PROJECT
RA 141581
TERM 2016-2017

FINAL PROJECT TITLE:
TIMELESS TOWER: A SUSTAINABLE MUSEUM

MOHAMMAD IRFAN
ANDHIKAPUTRA
NRP 3213 100 094

TUTOR:
DR. IR. V. TOTOK NOERWASTITO, M.T.

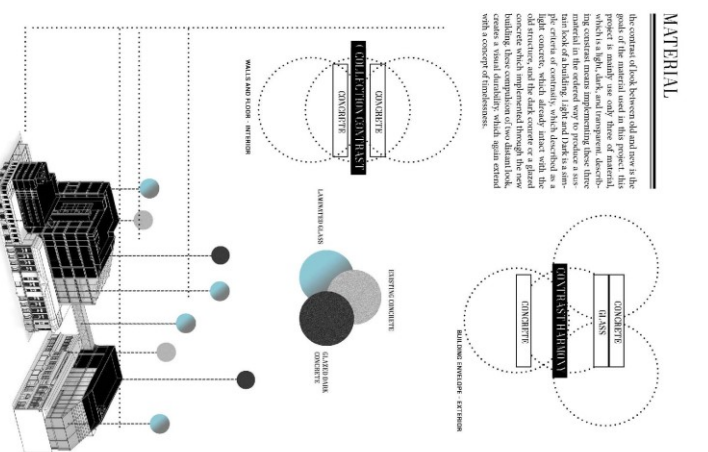
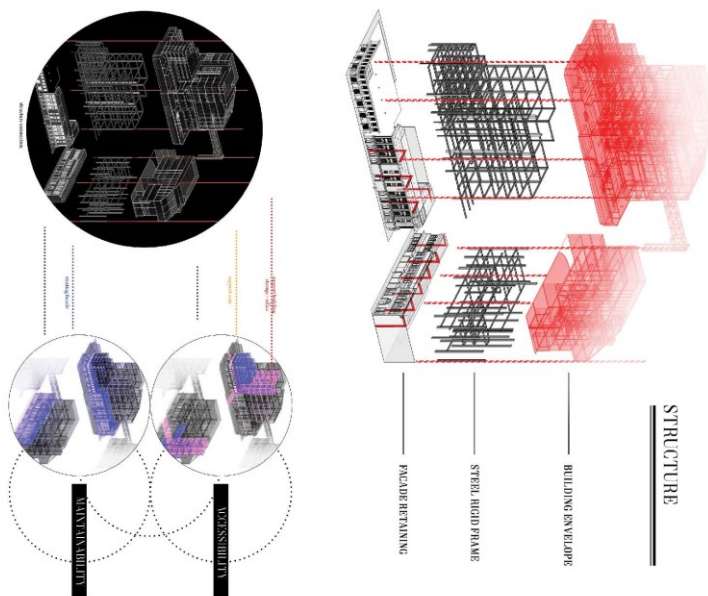
SIGN
TUTOR:

COORDINATOR:

Figure 61: Conclusion Images

V.2

TECHNICAL EXPLORATION



DESIGN IMPLEMENTATION
BUILDING STRUCTURE AND MATERIAL
021



FINAL PROJECT
RA.141581
TERM 2016-2017

FINAL PROJECT TITLE:
TIMELESS TOWER: A SUSTAINABLE MUSEUM

MOHAMMAD IFFAN
ANDHIKAPUTRA
NRP 5213 100 084

TUTOR:
DR. IR. V. TOTOK NOERWASTO, M.T.

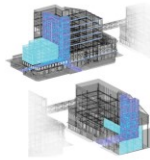
SIGN:
TUTOR:
COORDINATOR:

Figure 62: Building Structure and Material

HVAC

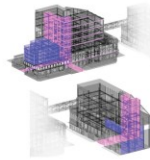
VRF system is a multi-split type air conditioner for commercial buildings that uses variable refrigerant flow to provide user with the ability to maintain individual zone control in each room and floor of a building.

Multi-split system is selected to provide a sufficient thermal comfort for each mass of the building. HVAC fixtures of this building are also designed to be easily maintained, each of the outdoor unit location are easily accessible from the office mass.



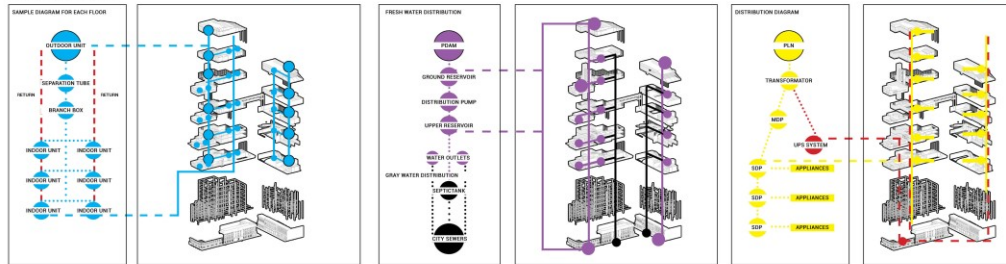
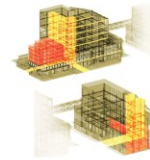
PLUMBING

The water plumbing system are also integrated with the service core inside the building. The required water supply on the building is distributed from the water reservoir located at the rooftop of the building. Water management system is only required for the toilet and there is no other specialized water filter management, with the consideration of the museum user. The plumbing system concept concerns about the water supply to be managed throughout the whole building complex.



ELECTRICAL

Electrical system also integrates in the building service core and also concern with the accessibility aspect. The configuration of the core location is also designed to be easily maintained.



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TUTOR:
DR. IR. V. TOTOK NOERWASITO, M.T.

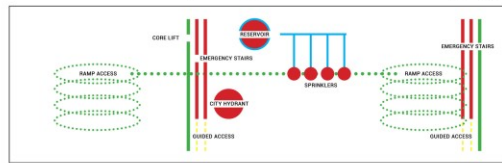
SIGN:
TUTOR:

COORDINATOR:

Figure 63: Building HVAC, Plumbing, and Electrical System

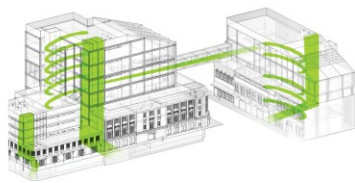
FIRE PROTECTION

The fire protection system concept is applied to the new building and the old building, the protection of collection inside the building is the main concern. The old building is also equipped the fire protection to ensure the existence its structure.



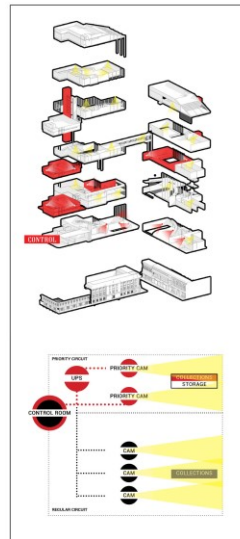
TRANSPORTATION

The fire protection system concept is applied to the new building and the old building, the protection of collection inside the building is the main concern. The old building is also equipped the fire protection to ensure the existence its structure.



SECURITY AND CCTV

The Close-Circuit Television (CCTV) system are used to protect the collection inside the museum. CCTV systems can play an important part in a museum's defense of the collection against theft or damage. It can also support staff and visitors when an incident occurs and offer a deterrent to a would-be offender. However, a CCTV system is only effective if it is part of an integrated approach to security which encompasses a full range of physical and procedural measures against threats, such as alarm response procedures, alarm maintenance and checking, layout of exhibits, and physical structure of the building.



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TUTOR:
DR. IR. V. TOTOK NOERWASITO, M.T.

SIGN:
TUTOR:

COORDINATOR:

Figure 64: Building Fire Protection, Transportation, Security and CCTV System

VI

CONCLUSION

To understand the meaning of timeless in the context of rejuvenating the historical identity of Kota Tua Jakarta, first, we must identify the needs of the district by placing the building as the initial expression of timelessness. The result could be seen in years, after the following criteria are happen. First, the society around the Kota Tua itself managed to use the building regularly, which means they expect the building to support their activities, in this case, the tourism necessity. Second, the appearance of international tourist, this seems quite a high appraisal of the building, but with this approach to evoke the timelessness, the district hidden historical value should be arising in a longer time period, which invites the international citizen to come and perceive the building as they would. The final criteria is the integration of building of the Kota Tua itself, means that the building is capable of doing certain activities towards its era, and function appropriately through years. The Timeless Tower highest achievement is to be perceived as a building that is not restricted at a particular time.

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ATTACHMENT

ATTACHMENT 1: KOTA TUA ZONING DEVELOPMENT ISSUE

PERATURAN DAERAH PROVINSI DAERAH KHUSUS IBUKOTA JAKARTA

NOMOR 1 TAHUN 2014

TENTANG

RENCANA DETAIL TATA RUANG DAN PERATURAN ZONASI

DENGAN RAHMAT TUHAN YANG MAHA ESA

GUBERNUR PROVINSI DAERAH KHUSUS IBUKOTA JAKARTA,

Bagian Kedua Puluh Dua
Kecamatan Taman Sari

Pasal 282

Tujuan penataan ruang Kecamatan Taman Sari untuk:

- a. terwujudnya pengembangan pusat kegiatan sekunder dan kawasan pusat perdagangan grosir dan eceran pada kawasan Glodok;
- b. terwujudnya pengembangan dan penataan kawasan strategis kepentingan sosial budaya kawasan kota tua;
- c. terwujudnya pengembangan pusat kegiatan tersier kawasan perdagangan dan jasa dengan skala daerah pada kawasan Lokasari-Mangga Besar;
- d. terwujudnya Kawasan Perkampungan Pecinan sesuai budaya dan karakteristik kawasan;
- e. terwujudnya pengembangan pusat kegiatan tersier perdagangan dan jasa skala kota pada Kawasan Asem Reges;
- f. terwujudnya pengembangan prasarana pengendalian daya rusak air melalui pembangunan dan/atau peningkatan kapasitas saluran drainase, situ dan waduk untuk menampung air dan mengatasi genangan air;
- g. terwujudnya pengembangan prasarana transportasi melalui penyediaan prasarana lalu lintas pada kawasan yang padat lalu lintas dan pembatasan lalu lintas dengan penerapan kawasan terbatas lalu lintas serta pengaturan parkir pada kawasan yang termasuk dalam kawasan terbatas lalu lintas;
- h. terwujudnya pengembangan kawasan perdagangan KDB rendah;
- i. tercapainya pengendalian pembangunan kawasan campuran taman;
- j. terwujudnya pengembangan kawasan permukiman berwawasan lingkungan melalui perbaikan dan/atau peremajaan lingkungan dilengkapi prasarana yang terintegrasi dengan angkutan umum massal;
- k. terwujudnya pembangunan rumah susun umum dilengkapi prasarana yang terintegrasi dengan angkutan umum massal; dan
- l. terwujudnya pengembangan Kawasan Kota Tua sebagai pusat wisata budaya sejarah dengan penyelenggaraan festival budaya kesenian.

Pasal 293

- (1) Rencana kawasan yang diprioritaskan penanganannya di Kecamatan Taman Sari dilaksanakan pada:
 - a. Kawasan Fatahilah dilakukan pengembangan kawasan terpadu;
 - b. Kawasan Kota Tua dengan fungsi pengembangan kawasan strategis kepentingan sosial budaya dilakukan pengembangan kawasan campuran dan pusat eksebisi skala internasional;
 - c. Kawasan Glodok sebagai pusat kegiatan sekunder dengan fungsi pengembangan kawasan campuran dan pusat eksebisi skala internasional;
 - d. Kawasan Lokasari-Mangga Besar menjadi pusat kegiatan tersier dengan fungsi pengembangan kawasan campuran sebagai pusat kegiatan perkantoran, perdagangan dan jasa serta hunian skala kota;
 - e. Kawasan Pasar Asem Regas menjadi pusat kegiatan tersier dengan fungsi pengembangan kawasan campuran sebagai pusat kegiatan perkantoran, perdagangan, jasa, hunian serta rekreasi skala kota; dan
 - f. Kawasan Kampung Bandan dilakukan pengembangan kawasan campuran dan sebagai pusat eksebisi skala internasional.

Pasal 627

- (1) TPZ Pelestarian Kawasan Cagar Budaya sebagaimana dimaksud dalam dalam Pasal 620 ayat (2) huruf g, suatu perangkat untuk mempertahankan bangunan dan situs yang memiliki nilai sejarah, yang berada di:
 - a. Kawasan Kota Tua;
 - b. Kawasan Pulau Onrust, Pulau Cipir, Pulau Kelor, dan Pulau Bidadari;
 - c. Kawasan Menteng; dan
 - d. Kawasan Kebayoran Baru.

ATTACHMENT 2: KOTA TUA DEVELOPMENT PLAN

PERATURAN DAERAH PROVINSI DAERAH KHUSUS IBUKOTA JAKARTA

NOMOR 1 TAHUN 2012

TENTANG

RENCANA TATA RUANG WILAYAH 2030

DENGAN RAHMAT TUHAN YANG MAHA ESA

GUBERNUR PROVINSI DAERAH KHUSUS IBUKOTA JAKARTA,

No.	Program Utama	Lokasi	Waktu Pelaksanaan				Praktikan Blaya	Sumber Dana	Instansi Pelaksana
			PJM-1	PJM-2	PJM-3	PJM-4			
2.2	Kawasan Strategis Kepentingan Lingkungan								
a.	Penataan kembali koridor kanal dan sungai melalui pembebasan sempadan	Kawasan Sepanjang Kanal Banjir Barat, Sepanjang Kanal Banjir Timur, dan Sepanjang Sungai Ciliwung					APBN, APBD, Investor dan/atau kerjasama pendanaan	Dinas Tata Ruang, Bappeda Prov.DKI, Dinas Pertanian dan Perikanan, Dinas Perhubungan, Dinas PU, Swasta	
b.	Penataan kembali sempadan kanal dan sungai melalui pembangunan jalan inspeksi untuk mengubah orientasi pembangunan mengarah ke kanal dan sungai								
c.	Pengendalian pembuangan sampah dan limbah ke dalam badan kanal dan sungai								
d.	Pengembangan sempadan kanal dan sungai sebagai RTH dan penyangga banjir								
e.	Peningkatan pengendalian pemanfaatan ruang di sepanjang koridor kanal dan sungai melalui penegakan hukum								
f.	Peningkatan peran serta masyarakat dalam pengelolaan koridor kanal dan sungai melalui pemberdayaan ekonomi masyarakat, penyediaan prasarana dan sarana serta peningkatan kesadaran masyarakat								
2.3	Kawasan Strategis Kepentingan Sosial Budaya								
a.	Pengembangan kawasan strategis sebagai pusat wisata budaya sejajar dengan meningkatkan dan mengembangkan sistem pencapaian pejalan kaki, moda transportasi dan meningkatkan vital ekonomis bangunan serta dapat mengakomodir kepentingan pendidikan, penelitian, dan dokumentasi	Kawasan Kota Tua, Kawasan Menteng, dan Kawasan Taman Ismail Marzuki (TIM)					APBN, APBD, Investor dan/atau kerjasama pendanaan	Dinas Tata Ruang, Bappeda Prov.DKI, Dinas Pertanian dan Perikanan, Dinas PU, Swasta	
b.	Peningkatan kawasan RTH sebagai unsur utama ruang								
c.	Memfasilitasi perubahan fungsi kawasan permukiman sekaligus melestarikan lingkungannya								
d.	Melestarikan dan menata fungsi bersejarah dan budaya untuk mendukung kegiatan pergaulan jasa dan pariwisata dengan pengaturan dan penataan lalu lintas beserta pedestrian yang lebih nyaman								
e.	Merokasi kegiatan yang tidak sesuai dan tidak komplementer dengan tujuan pelestarian								
2.4	Kawasan Strategis Pantura								

No.	Program Utama	Lokasi	Waktu Pelaksanaan				Praktikan Blaya	Sumber Dana	Instansi Pelaksana
			PJM-1	PJM-2	PJM-3	PJM-4			
1.1.3.5	Pengelolaan kawasan sekitar situ dan danau untuk menjamin keberlanjutan fungsi danau dan situ sebagai kawasan tangkapan-penampungan air atau pariwisata							Perikanan dan Perikanan, PWSCC, Swasta	
1.1.3.6	Pengelolaan kawasan sekitar waduk untuk memelihara fungsi kawasan sebagai daerah tangkapan/penampungan air								
1.1.3.7	Penghijauan kembali kawasan sempadan pantai dan sungai/kanal serta kawasan sekitar danau/waduk								
1.1.4	Kawasan Suaka Alam								
1.1.4.1	Perlindungan keanekaragaman biota, ekosistem, dan keutuhan alam bagi kepentingan plasma nutfah, ilmu pengetahuan dan pembangunan	Kawasan Cagar Alam Pulau Boko, Kawasan Cagar Alam Kamal, Kawasan Suaka Margasatwa Pulau Rambut, Kawasan Suaka Margasatwa Muara Angke, Kawasan Hutan Lindung Kapuk, Kawasan Hutan Lindung terestrik di Zona III Taman nasional laut Kepulauan Seribu					APBN, APBD, Investor dan/atau kerjasama pendanaan	Bappeda, Dinas Tata Ruang, Dinas Pariwisata dan Kebudayaan, Dinas Kelautan dan Perikanan, Departemen Kehutanan, Swasta	
1.1.4.2	Pelestarian kekayaan tumbuhan, satwa dan ekosistemnya agar perkembangannya dapat berlangsung secara alami								
1.1.4.3	Pemanfaatan kawasan terpilih sebagai kawasan pariwisata dan penelitian								
1.1.5	Kawasan Pelestarian Alam								
1.1.5.1	Pengembangan wisata bahari dan alam tanpa mengubah bentang alam	Kawasan Taman Wisata Alam Taman Nasional Laut Kepulauan Seribu					APBN, dan/atau kerjasama pendanaan	Dinas Tata Ruang, Dinas PU, Bappeda Prov.DKI, Badan Pengelola Lingkungan Hidup Daerah, Dinas Kelautan dan Perikanan, Dinas Pariwisata dan Kebudayaan	
1.1.5.2	Pelarangan terhadap pemanfaatan ruang untuk kegiatan budidaya yang berpotensi mengurangi tutup vegetasi atau terumbu karang								
1.1.6	Kawasan Cagar Budaya								
1.1.6.1	Pelestarian budaya, hasil budaya atau peninggalan sejarah yang bermilai tinggi dan khusus untuk kepentingan ilmu pengetahuan, pendidikan, dan kebudayaan	Kawasan Kota Tua, Menteng, Rumah Sigitung, Kebayoran Baru, Kawasan Condet, Situ Babakan, Srengseng Sawah, bangunan bersejarah lainnya					APBN, dan/atau kerjasama pendanaan	Bappeda Prov.DKI, Dinas Pariwisata dan Kebudayaan, Swasta	
1.1.6.2	Pemugaran hasil budaya atau peninggalan sejarah yang bermilai tinggi untuk kepentingan ilmu pengetahuan, pendidikan, dan kebudayaan								
1.1.6.3	Pelarangan kegiatan dan pendirian bangunan yang tidak sesuai dengan fungsi kawasan								
1.1.6.4	Pengemasan bangunan dan objek bersejarah untuk mendukung kegiatan wisata								
1.1.6.5	Penyusunan Peraturan Gubernur tentang Rencana Pelestarian, Pemugaran, dan Pengendalian Ruang Kawasan Cagar Budaya								

ATTACHMENT 3: GUIDELINES KOTATUA (EXISTING BUILDING LEGAL NOTE)

GUIDELINES KOTATUA



PEMERINTAH PROVINSI DAERAH KHUSUS IBUKOTA JAKARTA
DINAS KEBUDAYAAN DAN PERMUSEUMAN
TAHUN 2007

LINGKUNGAN CAGAR BUDAYA GOLONGAN II



GUIDELINES KOTATUA

No.	Nama Bangunan Sekarang	Nama Bangunan Dulu	Lokasi	Gol.	Peruntukan Mikro		Peruntukan Makro
					Lantai Dasar	Lantai Atas	
Golongan II							
38	Perkumpulan Maha Bodhi	Kantor perniagaan Hinda Belanda	Jl. Kali Besar Timur No. 3-4 Kel. Pinangsis, Kec. Taman Sari, Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
39	Gedung PT. Eskaha (kosong)	Kantor perniagaan Hinda Belanda	Jl. Kali Besar Timur No. 1 Kel. Pinangsis, Kec. Taman Sari, Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
		Kantor perniagaan Hinda Belanda	Jl. Bank No.6-8 Kel. Pinangsis, Kec. Taman Sari Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
40	Gedung PT. Kal Mas	Kantor perniagaan Hinda Belanda	Jl. Bank No.9 Kel. Pinangsis, Kec. Taman Sari Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
41	Gedung Arsip Bank Mandiri	Kantorgebouw Nederlandsch-Indische Escompto Maatschappij	Jl. Pinti Besar Utara No. 5 Kel. Pinangsis, Kec. Taman Sari Jakarta Barat 11110	A	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
42	Aneka Niaga/ Showroom Mobil (kosong)	Kantor perniagaan Hinda Belanda	Jl. Kali Besar Timur 3 No. 15A Kel. Pinangsis, Kec. Taman Sari Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi

No.	Nama Bangunan Sekarang	Nama Bangunan Dulu	Lokasi	Gol.	Peruntukan Mikro		Peruntukan Makro
					Lantai Dasar	Lantai Atas	
Golongan II							
16	Gedung P.T. Platoon	Kantor perniagaan Hinda Belanda	Jl. Pinti Besar Utara No. 7 Kel. Pinangsis, Kec. Taman Sari Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
17	Gedung P.T. Platoon	Kantor perniagaan Hinda Belanda	Jl. Pinti Besar Utara No. 8 Kel. Pinangsis, Kec. Taman Sari Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
18	Gedung Bala Konservasi	Kantor perniagaan Hinda Belanda	Jl. Pinti Besar Utara No. 10 Kel. Pinangsis, Kec. Taman Sari Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
19	BNI 1946 – Gedung Arsip	BNI 1946 Kota	Jl. Lada No.1 Kel. Pinangsis, Kec. Taman Sari Jakarta Barat 11110	A	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
20	(Bangunan hancur depan terminal)	Yata Sasra (Pabrik kertas karbon)	Jl. Kali Besar Timur No. Kel. Pinangsis, Kec. Taman Sari, Jakarta Barat 11110	Diusulkan B	restoran, toko/retail, galeri, hiburan 1	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi
21	Gedung PT. Jasa Rahaja	Kantor perniagaan Hinda Belanda	Jl. Kali Besar Timur No. 26 Kel. Pinangsis, Kec. Taman Sari, Jakarta Barat 11110	B	restoran, toko/retail, galeri, hiburan	galeri, pendidikan, perkantoran, hotel, apartemen	museum, galeri, hotel, apartemen, komersial/jasa/retail, pendidikan, konvensi

ATTACHMENT 4: CONNECTING BRIDGE LEGALS AND STANDARDS



MENTERI PEKERJAAN UMUM
REPUBLIK INDONESIA

PERATURAN MENTERI PEKERJAAN UMUM
NOMOR : 03/PRT/M/2014

TENTANG
PEDOMAN PERENCANAAN, PENYEDIAAN, DAN PEMANFAATAN
PRASARANA DAN SARANA JARINGAN PEJALAN KAKI
DI KAWASAN PERKOTAAN

DENGAN RAHMAT TUHAN YANG MAHA ESA

MENTERI PEKERJAAN UMUM,

3.1.4 Penyediaan Prasarana Jaringan Pejalan Kaki di Bawah Tanah dan di Atas Permukaan Tanah

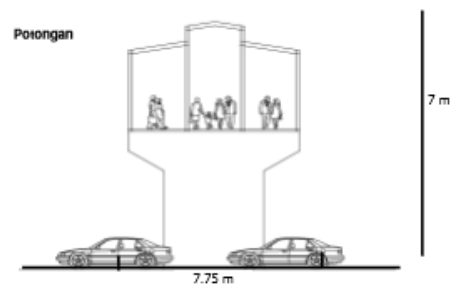
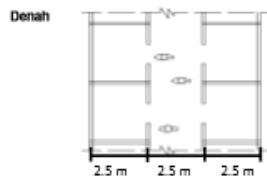
Jalur pejalan kaki di bawah tanah dan di atas permukaan tanah dapat disediakan sebagai penyeberangan dan penghubung antarbangunan baik dalam blok maupun antarblok sehingga pejalan kaki tidak perlu keluar dari bangunan.

b. Jalur Pejalan Kaki di Atas Permukaan Tanah

Jalur pejalan kaki di atas permukaan tanah merupakan jalur pejalan kaki yang terletak di ruang atas permukaan tanah.



Gambar 3.9
Perspektif Jalur Pejalan Kaki Di Atas Permukaan Tanah



Gambar 3.10
Potongan dan Tampak Atas Jalur Pejalan Kaki Di Atas Permukaan Tanah

ATTACHMENT 5: UNESCO TENTATIVE LIST



The Old Town of Jakarta (Formerly old Batavia) and 4 Outlying Islands (Onrust, Kelor, Cipir dan Bidadari)

Indonesia

Date of Submission: 30/01/2015

Criteria: [\(ii\)\(iii\)\(iv\)\(v\)](#)

Category: Cultural

Submitted by:

Permanent Delegation of the Republic of Indonesia to UNESCO

State, Province or Region:

Jakarta, DKI Jakarta

Coordinates: S6 08 05 E106 48 48

Ref.: 6010

Description

Located at the mouth of the Ciliwung River in Java, the Old Town of Jakarta was established by the VOC in 1619. Its 17th century town plan was completed in 1650. In 17th and 18th century VOC had largest volume of trade in the world, governed from Batavia. No colonial town built by VOC matched the grandeur and completeness (military, civil engineering, and urban elements) of Dutch town planning & architecture of Batavia.

The nominated property: the 1650 town (1.5 km x 1 km) with 4 major areas on the Ciliwung River sides. West side: former Jayakarta and two 18th century houses. North west side: West Warehouse, old town wall remains, Floating Warehouse, VOC shipyard, Luar Batang Mosque. East side: East Warehouse, Town Square, Town Hall. South east side: China Town. Kalibesar Canal with traditional boats wharf. Islands: Onrust, Kelor, Cipir & Bidadari with shipyard and forts.

Integrity

Wholeness:

This nominated site includes within its proposed boundary all elements necessary to express its Outstanding Universal Values. With its many historical aspects, the Old Town of Jakarta contains all the aspects that show the importance of each value. The most important value in Old Town of Jakarta lies in its town planning with its very Dutch colonial characteristics from that period, the canal system, the buildings built for specific functions such as trading (warehouses, the Lookout Tower, trading offices and drawbridge), the government building (Town Hall), houses of worship (Luar Batang Mosque, Langgar Tinggi Mosque, Annawier Mosque, Jin De Yuan Chinese Temple, Lupon Temple and Outer Portuguese Church), and other building – mostly private houses such as Toko Merah (Ex. Baron Van Imhoff's house). Old Town Jakarta also contains important intangible things, such as Peranakan Culture which is manifested in language, cuisine, furniture, architecture, rites of passage, costumes and music which are still alive in the Old Town of Jakarta. Maritime Culture in the Old Town Jakarta is to be seen by the trading that goes on with the traditional ships along the traditional sailing boats wharf along the Kalibesar canal since 1617.

Intactness:

The Old Town of Jakarta still has exactly the same town planning as the town the VOC built 1650. It is still located at the mouth of the Ciliwung River which runs through the middle of town, straightened into the Kalibesar canal. The multi-layered grid of canals creating blocks where the building were built has not changed. Of the 16 canals some have now been covered with streets but the location of the new streets is exactly where the canals were before. Of the old town walls and bastions very little remains and only the foundations of the fort are still there. The river around the city, still exists marking the outer line of Old Town of Jakarta. The four outlying islands (Onrust, Bidadari, Cipir and Kelor still retains some ruins and foundation of the original structure and layout.

Many old 17th and 18th century buildings and structures remain (see inventory list) even though some of them are in a neglected condition or not used for their original purpose. There are also many 19th and 20th century trading and finance buildings (see inventory list). Many decayed and collapsed but we can still see their magnificent architecture: their original facades, stained glass windows and tiles.

These are all now protected by law and attempts are made to preserve and restore them.

Protection:

To protect the Old Town of Jakarta the City of Jakarta has issued Regulation no.36 of 2014 re heritage building and heritage areas. Parliament has issued Law number 11 of 2010 re Cultural Heritage Protection. To promote a sustainable tourism and increase the protection of Old Town Jakarta as tourism site – Minister of Tourism of Republic Indonesia has designated Old Town Jakarta as Prime Tourism Designation under ministerial decree no : KM.02.PW.202/MP/2014.

