

Study Of Basic Concept Formulation In The Design Of Pandalungan Cultural Gallery In The Coastal Area Of Jember Regency

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ABSTRACT

Pandalungan culture represents the cultural identity of the Jember community, which emerged from the interaction and blending of Javanese and Madurese traditions. This cultural combination shapes unique social patterns, artistic expressions, and cultural systems within society. Despite its rich cultural diversity, Jember still lacks an integrated facility that can accommodate activities related to cultural education, preservation, and appreciation. This condition is particularly evident in coastal areas, which function as public spaces and important tourism corridors. In response to this issue, the gallery design adopts the concept of “Lahbako Pesisiran,” an approach that combines the communal values reflected in the Lahbako tradition with the open and adaptive character of coastal environments. The design process involves analyzing users, activities, and site context to develop spatial strategies that emphasize learning, social interaction, and creativity. The study shows that integrating local cultural values with coastal environmental potential can create a cultural facility that supports preservation while strengthening public space and cultural identity.

Keywords: Pandalungan, Cultural Gallery, Lahbako, Coast

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INTRODUCTION

Pandalungan culture in Jember Regency represents a distinctive cultural identity formed through the long-standing interaction between Javanese and Madurese traditions. This cultural fusion has shaped the community’s way of life, artistic expressions, and social characteristics. Despite its strong historical and cultural significance, facilities specifically designed to introduce, document, and develop this cultural heritage remain very limited. Many local artistic and traditional activities continue to exist without adequate supporting infrastructure, creating challenges for the preservation and transmission of cultural values to future generations. This situation is particularly evident in coastal areas, which function as important tourism corridors and public spaces but still lack representative cultural facilities. The absence of such spaces reduces opportunities to strengthen regional identity while also limiting their potential as educational media for the community. Therefore, the

development of a cultural facility is essential to support cultural preservation and promote broader public engagement with Pandalungan heritage. (Kasih & Pratiwi, 2025)

These conditions highlight the urgent need for cultural facilities capable of accommodating educational activities, artistic appreciation, and collaborative cultural practices in Jember. Regional planning documents, including the Regional Medium-Term Development Plan (RPJMD) of Jember Regency 2021–2026 and the Strategic Plan of the Department of Tourism and Culture, indicate that the availability of cultural spaces—such as galleries, museums, and art centers—remains insufficient. As a result, many cultural activities cannot be carried out in an optimal and sustainable manner. This situation reflects a clear gap between the rich cultural potential of the region and the limited supporting infrastructure currently available. Therefore, this study aims to examine the spatial needs of cultural facilities, identify the challenges faced by cultural practitioners and communities, and formulate key considerations for providing more appropriate cultural spaces. Particular attention is given to coastal areas, which hold strategic potential as public spaces while also serving as important zones for cultural development and community engagement.

The urgency of this research becomes more evident when viewed within the legal framework governing cultural advancement in Indonesia. The Constitution of the Republic of Indonesia, as stated in the 1945 Constitution of the Republic of Indonesia, emphasizes the national objective of educating the life of the nation, which aligns with the need to provide spaces for cultural education and preservation. Furthermore, Law No. 5 of 2017 on the Advancement of Culture establishes that the protection, development, utilization, and guidance of culture are shared responsibilities of both the central and regional governments. This regulatory framework is further reinforced by the Regional Spatial Plan of Jember Regency, which highlights the development of public facilities and cultural potential as integral components of regional development. Based on these legal foundations, the provision of cultural facilities is considered an essential step to sustain local cultural values, strengthen the Pandalungan cultural identity, and create spaces that encourage interaction, creativity, and learning within the community.

METHOD

This research employs a qualitative descriptive approach to examine the need for cultural facilities related to the development of Pandalungan culture and the social conditions of the community in Jember Regency. Data were collected through a literature review of regional planning documents and academic references, as well as precedent studies of buildings that apply the Neo Vernacular Architecture approach as comparative references. Field observations were also conducted to understand the physical conditions of the area and the characteristics of the surrounding environment, which were visually documented to support the collected data. All information was then analyzed qualitatively by connecting field findings, cultural context, and regional policy directions. This analytical process aims to formulate recommendations regarding the provision of cultural facilities that are relevant to community needs and capable of supporting the preservation and development of Pandalungan cultural values in Jember Regency.

FINDING AND DISCUSSION

Definition of Basic Concept

The fundamental concept in architecture serves as the primary reference in designing buildings and spatial environments, as it encompasses principles that regulate function, aesthetics, structure, and the relationship between humans and their environment. Through a clear conceptual framework, the direction of the design process can be systematically defined, allowing the resulting form, character, and spatial quality to effectively respond to user needs while also contributing positively to the surrounding context. (Syahdan Maulana, 2025)

Definition of Gallery

A gallery is a term that has long been recognized in the Indonesian language, particularly in the context of art and culture. In general, a gallery refers to a room or building used to display various works of art, such as paintings, sculptures, and photographs. This space functions as a medium for presenting and appreciating artistic works to the public while also supporting cultural activities and artistic expression (Indonesian Language Center, Ministry of National Education, 2003).

Types of galleries according to (Suminar, 2017) can be distinguished into several categories, including:

1. Fine Art Gallery for Artistic Activities

A fine art gallery for artistic activities is a type of gallery specifically oriented toward art-related programs, such as exhibitions, workshops, and artist residency programs. This type of gallery functions as a dedicated space designed to display, develop, and support various forms of artistic works. In general, fine art galleries are managed by artists, art communities, or institutions that actively engage in the field of arts and cultural development.

2. Multi-Purpose Art Gallery

A multi-purpose art gallery is a type of gallery that primarily functions as a space for artistic activities, but its spatial design allows it to accommodate various other functions beyond the arts. The spaces within this type of gallery are generally designed with a flexible layout so they can support different kinds of events and activities. Because of this adaptability, multi-purpose art galleries are often used to host a wide range of large-scale events, including exhibitions, cultural programs, public gatherings, and other community activities.

3. Integrated Art Gallery Utilization

An integrated art gallery refers to a gallery that is combined with other building functions within the same building or complex, where the gallery is not the sole or primary activity. In this type of arrangement, the gallery is commonly integrated with other facilities such as hotels, cafés, or restaurants. This concept creates a more informal and accessible environment, allowing the gallery to become part of everyday public activities within the building. As a result, visitors who may not necessarily be art enthusiasts can still feel comfortable entering the space and experiencing the

exhibitions, since the gallery is naturally integrated into the broader functions and social atmosphere of the building.

Definition of Culture

In general, culture can be understood as the result of human capacity to create, perceive, and develop ideas that evolve within social life. According to the Regulation of the Minister of Education and Culture No. 52 of 2014 concerning Guidelines for the Development of Cultural Human Resources, culture is defined as the entirety of ideas, behaviors, and works produced by individuals or groups through processes of learning and adaptation to their environment. These elements function as guidelines that shape social life within communities, the nation, and the state. This definition emphasizes that culture encompasses not only tangible aspects-such as artworks or architectural forms-but also intangible elements, including values, norms, and traditions that guide human behavior and social interaction.

Definition of Pandalungan

Pandalungan is a cultural identity commonly associated with the Tapal Kuda region in East Java. The exact origin of the term *Pandalungan* as a cultural identity is not clearly documented. In a colonial administrative report, J. van Baal, a Dutch controller who served in Jember Regency, did not specifically define the term *Pandalungan* in a terminological sense. Instead, he referred to the community as “Madura Jember,” describing immigrants who used the Javanese language with the distinctive Jember dialect. Furthermore, Pandalungan can be understood as a cultural response resulting from interactions between different ethnic groups, each bringing their own cultural traditions and social roles. These interactions gradually produced a hybrid cultural form that reflects the blending of Javanese and Madurese cultural elements within the social life of the community.

In the context of Jember Regency, this concept is clearly reflected in the Pandalungan culture, which emerged from the long-standing acculturation between Javanese and Madurese ethnic groups that have coexisted for many years. This process of cultural interaction has produced a distinctive cultural pattern that can be observed in language, traditional customs, and various forms of folk arts, such as (Bina Kasih, 2023):

1. Lengger



Figure 1 . Lenggèr Dance

Source : benyaminlakistan.wordpress

Lengger is a traditional dance performance that resembles *tandhak* or *tledhek*, which are known within Javanese cultural traditions. Historically, Lengger functioned as a ritual dance associated with the worship of a fertility goddess or the rice goddess. Over time, however, its role gradually shifted from a sacred ritual practice to a form of public entertainment and social interaction within the community. The musical accompaniment used in Lengger performances typically consists of traditional songs performed in the Javanese language, which further reflects its cultural roots and connection to local traditions.

2. Jaran Kencak Traditional Art



Figure 2 . Jaran Kencak Traditional Art
Source : banyuwangi.viva

Jaran Kencak remains a popular traditional performance among the Pandalungan community, particularly in Jember Regency and Lumajang Regency in East Java. This art form continues to thrive in both regions and is characterized by a trained horse performing rhythmic movements that resemble dancing. During the performance, the horse moves in coordinated steps following the rhythm of traditional music, creating an engaging cultural attraction for the local community.

3. Can Macanan Kadduk



Figure 3 . Can Macanan Kadduk
Source : sna-iaikpd.or.id

Can-Macanan Kadduk is a traditional performance whose name originates from the Madurese language and can be translated as “sack tiger.” Historically, this performance was presented as part of village thanksgiving ceremonies or communal rituals. Over time, however, Can-Macanan Kadduk has evolved into a form of public

entertainment that is often performed during community events, cultural gatherings, and social celebrations. The performance typically features performers dressed in tiger-like costumes made from sacks, symbolizing a wild animal figure. Beyond its entertainment value, Can-Macanan Kadduk also conveys a moral message within the community. It is traditionally used to remind children to behave properly, as mischievous behavior-such as disturbing friends or frequently crying-is symbolically warned against through the image of being chased by a tiger.

4. Lahbako dance



Figure 4 . Lahbako Dance

Source : sna-iaikapd.or.id

Lahbako is a traditional dance originating from Jember Regency that symbolically represents the process of cultivating and processing tobacco, one of the region's important agricultural commodities. The dance is performed by female dancers who wear costumes inspired by the attire of tobacco farmers, complemented with various accessories such as earrings, small flags, and decorative ornaments shaped like tobacco leaves. These visual elements reflect the strong connection between the dance and the local agricultural culture. During the performance, the dancers are accompanied by *patrol* music, a traditional musical ensemble that is widely recognized as a distinctive cultural expression of Jember. The collaboration between movement, costume, and traditional music creates a cultural performance that highlights the local identity and agricultural heritage of the region.

5. Ta'butaan Jember Traditional Music



Figure 5 . Ta'butaan Jember is a traditional musical

Source : sna-iaikapd.or.id

Ta'butaan Jember is a traditional musical performance that highlights the use of percussion instruments such as *kendang*, *jedor*, and other rhythmic instruments. The music produces strong, fast, and dynamic rhythms, making it commonly used to accompany traditional ceremonies, festivals, and various community events. Tabuhan performances are typically played in groups, emphasizing coordination and collective spirit among the performers. This sense of togetherness reflects an important cultural value within the community of Jember Regency. Through its energetic rhythms and communal performance style, Tabuhan Jember remains one of the local cultural expressions that continues to thrive and be preserved today.

6. Patrol Music



Figure 6 . Patrol music
Source : sna-iaikapd.or.id

Patrol music is one of the cultural arts that has become an important cultural asset of Jember Regency. This musical performance presents a distinctive and appealing harmony of melodies that attract audiences. The characteristic sound is produced by wooden tube instruments of various sizes, which are combined with musical instruments such as flutes to create a unique musical composition. The songs performed in Patrol music usually include regional songs from Javanese, Madurese, and Banyuwangi traditions, reflecting the cultural diversity of the region.

7. Jember Fashion Carnaval



Figure 7 . Jember Fashion Carnaval
Source : sna-iaikapd.or.id

Jember Fashion Carnaval (JFC) is a contemporary performing art event presented in the form of a large-scale carnival or parade. Visually, it showcases creative

costumes and thematic performances displayed along a procession route, attracting both national and international audiences. In the context of traditional arts, parades or processions were historically used to carry sacred objects or to honor certain respected figures within the community. JFC adapts this traditional concept into a modern cultural spectacle that combines creativity, fashion, and performance art while representing the cultural identity of Jember Regency.

Definition of Coastal Area

A coastal area is defined as a transitional zone between terrestrial and marine ecosystems that is influenced by environmental changes occurring both on land and at sea. This definition is stated in Law No. 1 of 2014 on the Management of Coastal Areas and Small Islands.

Studi Preseden

1. National Theater of Malaysia – Istana Budaya



Figure 8 . National Theater Of Malaysia
Source : wikiarquitectura

Istana Budaya is the national performing arts center of Malaysia and is widely recognized for its application of Neo Vernacular Architecture. The building adopts elements from traditional Malay architecture, particularly the concept of the *Rumah Melayu*, which is reinterpreted within a modern architectural composition. The roof design is inspired by the form of *sirih junjung*, a symbolic arrangement in Malay culture, while traditional Malay patterns and motifs are incorporated into the façade and interior through the use of contemporary materials and construction technologies. This approach demonstrates how local cultural elements can be transformed into a new architectural identity without directly replicating traditional forms. Both the interior and exterior spaces combine cultural aesthetics with the functional requirements of a modern performing arts venue, reflecting Neo Vernacular principles that emphasize continuity between traditional values and contemporary architectural needs. (Rahim & Abdullah, 2024)

2. West Sumatra Grand Mosque



Figure 9 . West Sumatra Grand Mosque
Source :iwarebatik.org

West Sumatra Grand Mosque is considered one of the most prominent examples of Neo Vernacular Architecture in Indonesia. Instead of using a conventional dome, the design reinterprets the *gonjong* roof form of the traditional *Rumah Gadang*, which represents the cultural identity of the Minangkabau people. The dynamic curved roof structure, the incorporation of Minangkabau *songket* motifs on the façade, and the adaptation of cultural patterns in a modern architectural expression strongly reflect Neo Vernacular principles. The building illustrates how local cultural identity can be expressed through contemporary architectural design while preserving its symbolic and cultural significance.(Imamuddin & Isnaniah, 2024)

Conclusion of Precedent Study

Tabel 1. Conclusion of Precedent Study

Criteria	Istana Budaya (National Theatre Malaysia)	Grand Mosque of West Sumatra
Adaptation of Traditional Forms	The main inspiration comes from Malay architectural forms, such as the composition of the betel leaf and the principles of the Malay House, which are then translated into contemporary roof and mass forms	The concept of form refers to the <i>gonjong</i> of the <i>Rumah Gadang</i> which was developed into a large roof without completely imitating the form of traditional Minangkabau buildings.
Application of Local Elements	Malay cultural motifs and elements are inserted through the facade details as well as the interior which is updated with a touch of modern design.	Traditional Minangkabau textile motifs, such as <i>songket</i> patterns, are applied to the facades and details of the building using modern materials.

Cultural Meaning in Design	Malay cultural values form the basis for the formation of space and building expression, so that local character remains present in today's architectural approach.	represented through the shape of the roof, patterns and mass composition which maintain the characteristics of local identity.
Transforming Tradition into New Forms	Malay traditions were not imitated literally but rather developed into new architectural forms that adapted to the functional needs and scale of the building.	The elements of the Rumah Gadang have been reworked into a new form that still contains traditional meaning, but in a more modern architectural language.
Building Composition and Proportion	The building mass adopts a tiered hierarchy like a traditional house, but is enlarged according to functional needs.	The building mass is wider with an emphasis on large curved roofs that highlight open public spaces.
Response to the Environment	Climate adaptation is seen through large roofs and transition areas that reduce heat, referring to the principles of Malay tropical buildings.	The wide roof serves to reduce heat and rain, in harmony with the character of traditional Minang buildings which are strengthened by modern technology.
Contemporary Technology Integration	Modern structural systems, lighting and performance technology are used without eliminating the symbolic value of Malay culture.	Modern construction technology allows for the creation of spacious worship spaces without domes, while accommodating the needs of today's worship functions.
Conclusion	Based on the study of both objects, it can be seen that both the Cultural Palace and the Grand Mosque of West Sumatra apply the Neo Vernacular principle through a cultural reinterpretation approach, rather than by directly imitating traditional buildings. The Cultural Palace presents Malay identity through the transformation of the Malay House form and traditional motifs into a modern building composition, while the Grand Mosque of West Sumatra expresses Minangkabau character through the reworking of the gonjong form and typical Minang visual patterns with contemporary construction techniques.	

Source : Personal analysis

Object Characteristics

Based on the theoretical review and precedent analysis, the characteristics of the gallery object can be formulated by considering the distinctiveness of Pandalungan culture and the coastal context in which it is located. This approach positions the gallery not only as an exhibition space but also as a medium for cultural learning and interaction that connects the community with local traditions and artistic expressions. Based on this foundation, the characteristics of the gallery can be defined as follows:

1. Educational

The educational character positions the gallery as a cultural learning space that communicates the values, history, and meanings of local traditions in an accessible and engaging manner. Information is delivered through various media, including visual displays, audio presentations, performances, and participatory activities, allowing visitors to gain a deeper and more contextual understanding of culture.

2. Cultural

The cultural character emphasizes that the gallery's content focuses on the cultural expressions of the community in Jember Regency, particularly Pandalungan culture and coastal traditions. These cultural elements are represented through exhibitions, thematic installations, and cultural programs that highlight local identity as part of the region's cultural heritage.

3. Recreational

The recreational character encourages the gallery to function as a welcoming, comfortable, and enjoyable public space. Clear circulation, resting areas, open spaces, and cultural activities with entertainment value are designed to ensure that the gallery experience remains engaging and accessible to visitors of all age groups.

4. Interactive

The interactive character provides opportunities for visitors to actively engage in cultural activities. Through workshops, artistic demonstrations, practice spaces, and small-scale performances, the gallery facilitates two-way interaction, allowing visitors not only to observe cultural expressions but also to experience them directly.

5. Collaborative

The collaborative character highlights the importance of cooperation between artists, cultural communities, educational institutions, and the wider public in organizing gallery activities. Collaborative spaces enable the exchange of ideas, joint creative production, and the organization of cultural programs that support the sustainable preservation and development of local traditions.

User Characteristics

The characteristics of cultural actors are identified based on the social dynamics of the community in Jember Regency, particularly within the context of Pandalungan culture. These characteristics reflect how individuals and communities engage in cultural activities and influence the development of cultural spaces such as galleries.

1. Participatory

Cultural actors in Jember tend to be directly involved in various social and artistic activities. The Lahbako tradition, which emphasizes collective work and mutual cooperation, reflects the community's habit of actively participating in cultural events and communal initiatives.

2. Collaborative

The interaction between Javanese and Madurese communities has created an open and supportive social relationship. This character demonstrates the community's ability to cooperate and share roles in creative processes, as reflected in the dynamics of local cultural activities.

3. Appreciative

The community shows a strong tendency to appreciate artistic works, performances, and traditions that develop within their environment. This appreciative attitude is essential in sustaining cultural activities, as such practices depend on recognition and support from the community.

4. Creative

The people of Jember, particularly within the context of Pandalungan culture and contemporary cultural expressions such as Jember Fashion Carnival, demonstrate the ability to generate diverse artistic ideas and forms of expression. This creativity becomes an important potential for the development of cultural programs within the gallery.

5. Innovative

The community's ability to respond to change and introduce new approaches in artistic and cultural activities reflects a strong innovative character. This trait indicates the willingness of the community to experiment and enrich various forms of cultural expression.

Location Characteristics

The study location is situated along the southern coastal area of Jember Regency, particularly along the Jalur Lintas Selatan (JLS) corridor. This coastal zone possesses distinctive environmental characteristics and development potential. Based on these conditions, the location can be identified through several key aspects as follows:

1. Coastal Environment

The site is located in the southern coastal area of Jember, which is characterized by typical seaside environmental conditions such as open landscapes, sea breezes, and the close relationship between community activities and marine areas. These conditions influence spatial organization and require facilities that can adapt to the environmental characteristics of coastal regions.

2. Tropical Climate

The JLS corridor lies within a tropical climate zone, characterized by strong sunlight exposure, high humidity levels, and fluctuating rainfall patterns. These climatic conditions demand architectural designs that are responsive to the environment,

particularly through proper ventilation strategies, shaded areas, and the use of suitable building materials.

3. Strategic Location

The site's position along the JLS route provides good accessibility and connectivity with various points along the southern coastline. This strategic location enhances its potential as a public space and as a venue for cultural activities that can be easily reached by both local communities and visitors.

4. Tourism Area

The coastal area along the JLS corridor is located near several well-known beach destinations such as Puger Beach, Watu Ulo Beach, and Papuma Beach. The continuous flow of tourism in this region creates significant opportunities for the development of cultural facilities that can enrich visitor experiences while introducing the cultural identity of the Pandalungan community.

DISCUSSION

Tabel 2. Formulation of Basic Concepts

NO	ASPECT	EXPLANATION
1.	Object Character	The cultural gallery serves as a space to introduce and interpret Pandalungan's identity through historical stories, artwork, and various local traditions. The space is designed not only to display cultural information, but also to provide an easy-to-understand learning experience (educational), highlight the distinctive characteristics of regional culture (cultural), and feel comfortable and enjoyable to visit (recreational). Furthermore, the gallery also opens opportunities for visitors to get directly involved through activities such as workshops or small performances (interactive), and provides a shared workspace for artists and cultural communities (collaborative). With these characteristics, the gallery is expected to become a vibrant cultural space-not just a place to exhibit works, but a forum for dialogue, creative processes, and cultural interaction.
2.	Character of the perpetrator	Cultural actors in Jember are characterized by their habit of being directly involved in various social and artistic activities. The Pandalungan community strongly upholds the values of togetherness, mutual assistance, and collective work, creating warm and active social relationships-similar to the spirit reflected in the Lahbako tradition. The relationship between the Javanese and Madurese communities also fosters open and collaborative interaction patterns. Furthermore, the influence of Carnival culture in Jember demonstrates how the community is bold in expressing itself, being creative, and continually trying new things. This combination of participatory, collaborative, appreciative,

creative, and innovative traits forms the basis for designing the cultural gallery, ensuring it can become a space that supports interaction, collaboration, and creative activities across communities.

3. Location Character The southern coastal area of Jember boasts a unique natural character, reflected in its open beaches, sea breezes, strong sunlight, and pristine environment. The area is also close to several tourist destinations such as Puger, Watu Ulo, Payangan, and Papuma, resulting in a high visitor flow. These conditions indicate significant potential for development as a cultural space that aligns with the coastal environment. Therefore, the gallery design needs to adapt to the tropical climate, utilize the natural coastal scenery, and optimize outdoor space as part of the visitor experience.

Source : Personal analysis

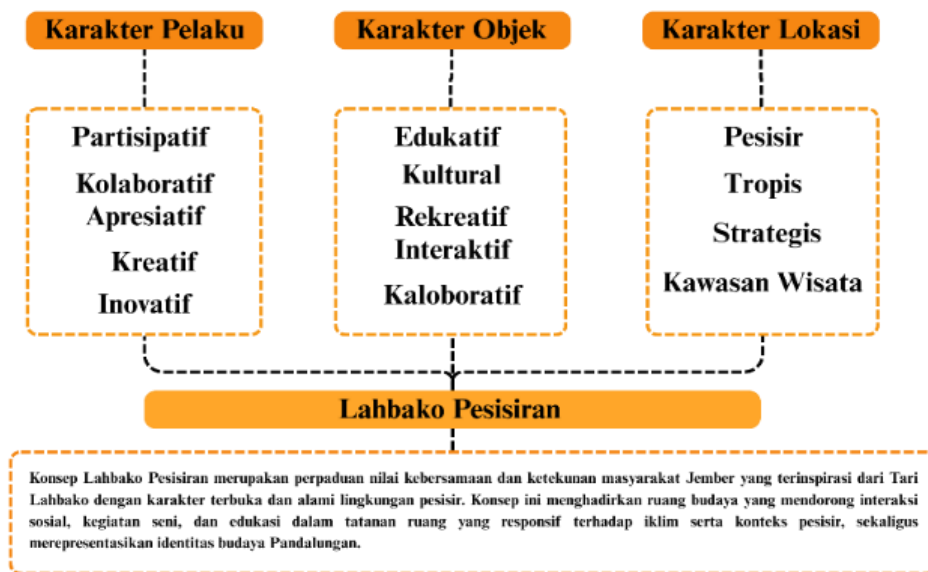


Figure 10 . Charts Formulation of Basic Concepts

Source : Personal analysis

Based on the keyword formulation in the table, the basic concepts that emerged can be explained as follows:

The concept of "Lahbako Pesisiran" emerged from the fusion of local cultural values of the Jember community with the characteristics of the southern coastal environment. The Lahbako element is inspired by the Lahbako Dance, which represents the spirit of collective work, solidarity, and perseverance of the Jember community in their daily activities, particularly those related to agricultural processes and communal life. These values are translated into spatial designs that encourage social interaction, togetherness,

and collective cultural activities. Meanwhile, the term "Pesisiran" describes the open, dynamic, and adaptive character of coastal areas. The coastal environment is understood not only as a geographical context but also as a living space that shapes community activity patterns that are flexible, simple, and close to nature. This character is embodied through spatial designs that are open, flowing, and responsive to the coastal climate and landscape. The combination of Lahbako and Pesisiran produces a cultural space concept rooted in the values of Pandalungan—a blend of Javanese and Madurese cultures—rich in tradition yet open to change. Thus, Lahbako Pesisiran is designed as a cultural space that functions as a forum for artistic expression, education, and community interaction, while also being in harmony with the social and environmental character of the Jember coast.

CONCLUSION

This study shows that Jember has a strong Pandalungan culture and arts activities, but is not yet supported by adequate cultural facilities. Analysis of actors, objects, and locations indicates that the community is communal, creative, and open, and requires spaces that support cultural interaction and activities. The southern coastal environment also has the potential to be developed as a cultural public space that is responsive to nature. The concept formulation process resulted in the "Lahbako Carlungan Coast Space" approach, which combines the values of Lahbako togetherness, carnival creativity, Pandalungan identity, and coastal character. This concept is expected to produce a cultural gallery that is vibrant, inclusive, and appropriate to the needs of the Jember community.

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