



KAMPUS
WAKAF



CENTER FOR
KNOWLEDGE & UNDERSTANDING OF
TROPICAL ARCHITECTURE & INTERIOR
KUTAI



eISSN : 3030-5543

The 16th Regional Symposium of The Malay Archipelago

16TH SIMPORA

International Conference

Religion, Traditions and Local Wisdom

Proceedings International **SYMPOSIUM NUSANTARA**

Organised by:

Centre for Knowledge and Understanding of Tropical Architectural and Interior (KUTAI)

Universiti Teknologi MARA Perak Branch

Seri Iskandar Campus, Perak, MALAYSIA



**PROCEEDINGS OF THE 16TH REGIONAL
SYMPOSIUM OF THE MALAY ARCHIPELAGO
SIMPORA XVI: 2025**

Organised by:

Centre for Knowledge and Understanding of Tropical Architectural and Interior (KUTAI)
Universiti Teknologi MARA Perak Branch
Seri Iskandar Campus, Perak, MALAYSIA

Diterbitkan oleh:

Unit Penerbitan UiTM Perak

Alamat:

Unit Penerbitan UiTM Perak,
Pejabat Jaringan Industri, Masyarakat dan Alumni (PJIMA)
Universiti Teknologi MARA, Perak Branch,
32610 Seri Iskandar Perak, Malaysia.

05-3742716

uitmperakpress@gmail.com

© Unit Penerbitan UiTM Perak, 2025

All rights reserved. No part of this publication may be reproduced, copied, stored in any retrieval system, or transmitted in any form or by any means; electronic, mechanical, photocopying, recording, or otherwise; without permission on writing from the director of Unit Penerbitan UiTM Perak, Universiti Teknologi MARA, Perak Branch, 32610 Seri Iskandar Perak, Malaysia.

Perpustakaan Negara Malaysia

Cataloguing in Publication Data

No e- ISSN: 3030-5543

Cover Design: Richard Mareno

Typesetting : Dr Nur Huzeima Mohd Hussain

Dr Wan Faida Binti Wan Mohd Azmi

PROCEEDINGS OF THE 16TH REGIONAL SYMPOSIUM OF THE MALAY ARCHIPELAGO SIMPORA XVI: 2025

EDITOR-IN-CHIEF

Dr Nur Huzeima Mohd Hussain

EDITORS & REVIEWERS

Associate Professor Dr Kartina Alauddin
Associate Professor Sr Dr Yuhainis Abd Talib
Dr Wan Faida Wan Mohd Azmi
Dr Lilawati Ab Wahab
Dr Suriati Ahmad
Dr. Ir. Cut Azizah, S.T., M.T
Ir. Zuraihan, S.T., M.T. (L)
Ir, Richard Mareno, S.T., M.T. IPP

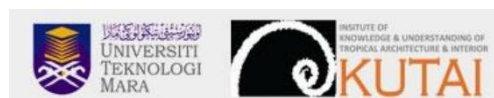
PROOFREADERS

Pn Noraziah Azizan
Pn Farahidatul Akmar Awaludin

Organized by;

Centre for Knowledge and Understanding of
Tropical Architectural and Interior (KUTAI)

Universiti Teknologi MARA Perak Branch
Seri Iskandar Campus, Perak, MALAYSIA



SIMPORA XVI 2025: MAIN ORGANISING COMMITTEE

PATRON

YBhg. Profesor Datuk Ts. Dr. Shahrin bin Sahib @ Sahibuddin, FASc (VICE CANSELOR UiTM)

ADVISOR

Associate Professor Dr Nur Hisham Ibrahim (Rector UiTM Perak)

CHAIRMAN I

Associate Professor Dr Mohd Sabrizaa Abd Rashid (KUTAI UiTM Perak)

CHAIRMAN II

Hakim Muttaqim, B.Soc.,Sc.,S.H.,M.Ec.Dev.,AFA (Universitas Almuslim)

SIMPORA XVI: 2025 CONFERENCE & DINNER

Ir.Richard Mareno, S.T.,M.T., IPP

INTERNATIONAL STUDENT WORKSHOP

Ir. Idayani, S.T.,M.T

EXCURSION

Dr. Ir. Cut Azizah, S.T., M.T

SECRETARY

Ir. Zuraihan, S.T.,M.T.

Ir. Maysa Fitri, S.ST., M.T

TREASURER

Rudi Juli Saputra, M.Pd

Sriyanti, S.E

GRAPHIC & PROMOTION

Fitri Muliani, S.Ars., M.T

Mauliana Wahyudi, M.Pd

PUBLICATION

Dr Nur Huzeima Mohd Hussain

Dr Wan Faida Wan Mohd Azmi

MOU/MOA/COLLABORATION

Muhammad Yanis, S.T., M.T

Shaumil Hadi, M.A

WORKSHOP MODULE

Prof. Dr. Cut Dewi, S.T., M.Sc (L)
Dr. Ir. Laina Hilma Sari, S.T., M.Sc

FIELDWORK

M. Cahyo Novianto, S.T. (JAAI)
Ir. Royanna Sakura, S.ST., M.S.N

DOCUMENTATION

Muzammil, S.I.kom
Suherman, S.Kom

LOGISTIC

Muhammad Rizal, M.Si (L)
Pemda (Kabupaten Bireuen)

BANQUET

Muhammad Darwis, M.Pd (L)
Kumita, S.T.,M.T

REGISTRATION & KIT

Marisa Hajrina, S.Ars, M.T
Tira Ayudya Halisya, S.P.W., M.Si

MASTER OF CEREMONY (MC)

Dr. Sri Wahyuni, M.Si
Azka Rizkina, S.E., M.Si

MODERATOR

IDr Dr Othman Mohd Nor
Dr. Silvi Listia Dewi, M.Pd
Dr.rer.nat. Ernawita, M.Sc

SPECIAL TASK

Dr. MARWAN, M.Pd

KUTAI DELEGATION

Associate Professor Dr Mohd Sabrizaa Abd Rashid
Professor Dato' Dr. Abdullah Mohamad Said
IDr Dr Othman Mohd Nor
Dr Lilawati Ab Wahab
Dr Iryani Abd Halim Choo
Associate Professor Sr Dr Yuhainis Abd Talib
Associate Professor Dr Shahrul Yani Said
Dr Salwa Ayob
Dr Mawar Masri
Nor Idayu Ibrahim

SIMPORA XVI 2025: KEYNOTE SPEAKERS

KEYNOTE SPEAKER 1

DR. KELLY REED,
OXFORD BROOKES UNIVERSITY

KEYNOTE SPEAKER 2

PROFESOR DATO' DR. ABDULLAH MOHAMAD SAID
UNIVERSITY TEKNOLOGI MARA, PERAK BRANCH, MALAYSIA

dynamics of a nation that reflects its identity (Tenri et al., 2022). However, efforts to preserve historic buildings often face challenges, especially due to the swift flow of modernization that causes local culture to be increasingly marginalized (Batubara, 2015). The erosion of local culture is an effect arising from the lack of preservation that will have an impact on the oblivion of local cultures in future generations (Novianti et al., 2022). The rapid flow of globalization has made the culture and values of each nation in a continuous transformation process so that society becomes increasingly heterogeneous (Ayyub, 2021). This is line with what was conveyed by Trisno & Lianto (2020), that technological advances not only facilitate the absorption of foreign elements but can also strengthen local culture and form new identities through cultural acculturation, so it is important to maintain local identity.

Based on this phenomenon, amidst the dominance of colonial and modern styles in office buildings, Kantor Perwakilan Bank Indonesia (KPw BI) Sibolga is the only government building in Sibolga City that still applies local traditional architecture. Its design approach reflects the concept of neo vernacular architecture. From an architectural perspective, neo vernacular can be interpreted as a contemporary interpretation of vernacular buildings. Neo-Vernacular presents an interpolation of contemporary architecture in a vernacular environment, inspired by vernacular elements and expressing the language of technology and aesthetics of its time (Ghifari et al., 2023). Inaugurated in 1978, the building has been an icon of the city for almost five decades and has the potential to become a local cultural heritage. Its location in the historic port city further strengthens its architectural and historical value. However, studies on the application of neo-vernacular architecture in Indonesia remain limited, with most focusing on educational buildings, museums, or local government offices. To date, there has been little research specifically addressing its application to state financial institutions such as Bank Indonesia, despite the fact that such buildings are typically dominated by colonial architectural styles. Therefore, further research is needed on the design of the KPw BI Sibolga building through the concept of neo vernacular architecture, while also examining to what extent this building can represent the identity of Sibolga City.

This research refers to Charles Jencks thoughts on the characteristics of neo vernacular architecture as described in his work entitled 'The Language of Post-Modern Architecture (1977)'. Jencks states that neo vernacular architecture is characterized by the use of pitched roofs, local materials, adoption of cultural values, unity between spatial layouts, and the use of contrasting colors. This conceptual framework is then associated with elements of traditional Batak Toba architecture as a benchmark in the research. This research aims to be an instrument in standardizing the style of historic buildings in the realm of neo vernacular architecture to support the durability and preservation of the KPw BI Sibolga building. The study is expected to be one way to preserve historic buildings through building conservation methods based on local wisdom.

RESEARCH METHODS

The research method used in this research is exploratory qualitative. The qualitative method provides an explanation using analysis, where the research process tends to focus more on the theoretical basis (Fadli, 2021). The data obtained is then collected and analyzed so as to reach a conclusion whose validity will affect the research findings. The exploratory approach

aims to analyze more. The exploratory approach aims to analyze more deeply in order to produce comprehensive information and images to understand the variables involved (Romdona et al., 2025). This research focuses on the main variable, namely the application of neo vernacular architecture at KPw BI Sibolga with parameters in the form of five characteristics of neo vernacular architecture according to Charles Jencks. The aspects of the building studied include roof shape, material use, ornamentation, spatial arrangement system, and color use. Data was obtained through literature review, observation, interviews and documentation studies with official access from related parties. In this study, interviews were conducted with authorized office staff, as well as taking documentation in accordance with the office's privacy policy. After the findings are obtained, they are then analyzed based on Charles Jencks theory to identify the extent to which the five parameters are reflected in the building design.

RESULT AND DISCUSSION

Profile of Kantor Perwakilan Bank Indonesia Sibolga

Kantor Perwakilan Bank Indonesia (KPw BI) Sibolga has an important role in the development of the economy and financial system on the west coast of North Sumatra. KPw BI Sibolga is one of Bank Indonesia's branch offices located at Jl. Kapt. M. Sitorus NO. 8, Kec. North Sibolga, Sibolga City, this office is in the smallest autonomous city in North Sumatra which is located in Tapan Nauli Bay. In the era of the Dutch East Indies government, Sibolga served as the center of government of the Tapanuli regency and developed as a strategic port for trade and military so that Sibolga was designated as the center of administration and trade on the west coast of Sumatra. After Indonesia's independence, Sibolga City became part of the North Sumatra region.



Figure 1: Kantor Perwakilan Bank Indonesia Sibolga.

KPw BI Sibolga was inaugurated on March 2, 1978 by the then Governor of Bank Indonesia, Rachmat Saleh with the initial status as a cash office. Then, on April 1, 1981, its status upgraded to a branch office by Kamardiy Arief, this office has authority over 16 districts / cities in North Sumatra. The analysis of the application of neo vernacular architecture begins

with observation of the main building. The focus of the study is directed at the research parameters, namely architectural elements such as roofs and facades, materials, ornaments, spatial arrangement systems and color forms. In this study, the characteristics of neo vernacular architecture proposed by Charles Jencks are used as the main reference for conducting research. Based on the results of field observations of the KPw BI Sibolga building, a number of findings were found that were in accordance with the characteristics of the approach:

Roof Shape of KPw BI Sibolga Building

The main building of KPw BI Sibolga uses a gable roof type which has a symbolic meaning, namely representing the local culture of the roof shape of the Batak Toba traditional house, namely, the *bolon* house. The roof of the *bolon* house is known for its towering shape and curves upwards like an inverted boat. Similar to the *bolon* traditional house, the roof shape of KPw BI Sibolga also rises with a height of 19 meters and a slope of almost 45 °. The roof of this building also stretches 47 meters long.



Figure 2: Roof shape of the KPw BI Sibolga building

At the end of the front roof there is a pyramid in the shape of a buffalo head complete with horns, this is in harmony and is also found in the Toba *bolon* house. Traditional roof shapes play an important role in the development of neo vernacular architecture, as they are one of the strongest physical elements in representing the cultural identity of a region. As a building located in the North Sumatra region, the KPw BI Sibolga building successfully represents the cultural identity of the Batak tribe through the roof shape which is the main visual feature.

Material Composition of KPw BI Sibolga Building

In his work entitled "Language of Postmodern Architecture (1977)", Jencks emphasizes that local materials are always used in neo vernacular construction. In the KPw BI Sibolga building, there are several types of modern and traditional materials. Traditional types of materials have been maintained since the beginning of its construction in 1978, as a form of respect for the value of authenticity and preservation of the original architectural character. The following is the arrangement of materials in the building:

Table 1: Material composition of the building

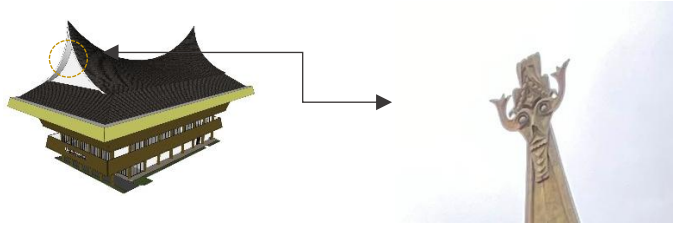
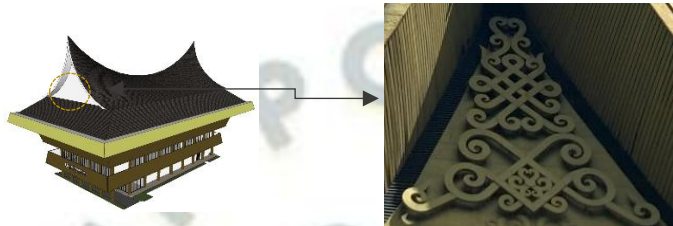
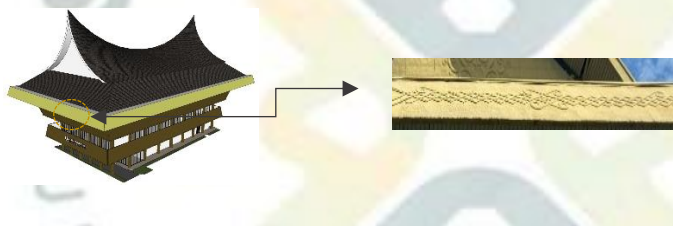
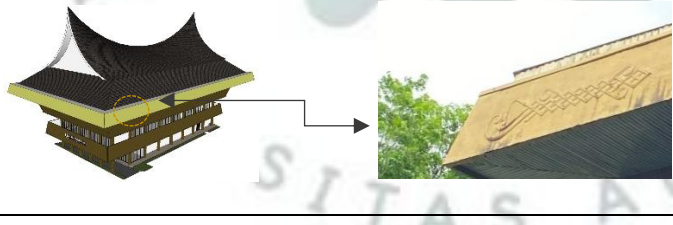
No.	Architectural element	Type of material
1.	 Roof of the building	The roof uses a lightweight steel frame structure with metal roof material for the cover. While on the front of the roof and building trim using brass material.
2.	 Doors and ventilation	Tempered glass material is used in the ventilation, windows, and entrances and exits of the building. The entrance door uses an automatic sliding door, while the back door uses a swing door.
3.	 Columns and exterior walls	The columns and exterior walls of the building use a type of coating material in the form of mosaic tiles. This material is the original material that has been maintained since 1978.
5.		The interior walls of the building use several types of modern materials such as Wall Panel Composites (WPC), Gypsum, and Medium-Density Fiberboard (MDF).

	 Interior wall	
6.	 Stairs	The staircase uses tile (<i>tegel</i>) material that is applied to the 3rd floor. Tegel is also one of the original building materials that is maintained. maintained since the beginning of its construction.
7.	 Floor	The main interior floor uses tile (<i>tegel</i>) material which has also been maintained since the beginning of its construction in 1978.
8.	 Drop-off area	Flamed granite is used in the drop-off area of the building, replacing the asphalt material used in the past.

Ornamentation

Ornaments are elements that not only function as decoration, but also as a medium of cultural expressiveness, identity, and symbolic meaning of a building (Fuadah & Arzaqina, 2025). According to the Batak Toba culture, ornaments are known as *Gorga* (Syahra et al., 2024). *Gorga* has certain geometric or figurative shapes and is often given contrasting colors such as red, black, and white, each of which contains its own philosophical and symbolic meanings, such as protection, strength, and connection with ancestors. There are four types of *gorga* applied at the KPw BI Sibolga building. Based on the analysis, most of the traditional Batak ornaments applied to the building have a high conformity value with the literature data. This harmony can be seen from the aspects of shape, motif, and placement that follow traditional Batak principles and rules.

Table 2: Location of ornamentation on the building

No.	Building analysis	Gorga type
1.		<i>Gorga Ulu Paung</i> , in the form of a giant half-human and half- animal motif that symbolizes strength and majesty depicted through the shape of buffalo horns.
2.		<i>Gorga Simarogung-rogung</i> , in the form of salur leaves that resemble the letter "S", this motif is found on the front wall as a symbol of glory and prosperity.
3.		<i>Gorga Dalihan Na Tolu</i> , salur shape like fern leaves that bind each other, symbolizing community relations governed by the <i>Dalihan Na Tolu</i> custom as the philosophy of life of the Batak people.
4.		<i>Gorga Ipon-ipon</i> , a geometric shape that is interpreted as a form of openness to others.

Spatial Planning System in the Sibolga BI KPw Building

The spatial planning system in the KPw BI Sibolga building has a hierarchy that is in line with the traditional Batak Toba spatial pattern, which separates space based on its nature. The KPw BI Sibolga building consists of 3 floors, each of which has a different space program. The division of space zones is arranged vertically according to the level of privacy, the higher the floor, the more limited the access to the room.

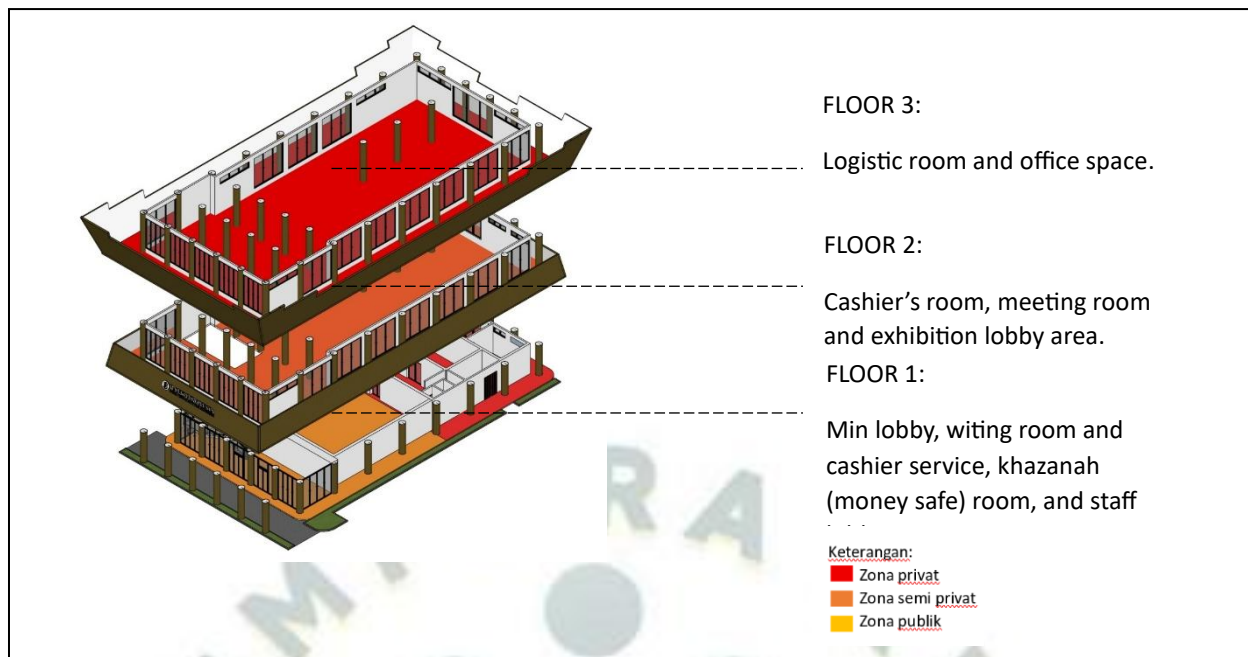


Figure 3: Spatial planning system of the KPw BI Sibolga building

This building also applies the principle of openness which is reflected through the use of modern elements such as glass walls, connecting doors, and hidden doors. The use of glass walls as partitions between spaces creates an open visual impression, while strengthening the image of a transparent institution. The application of connecting doors between spaces makes the flow and circulation in the building more efficient, and facilitates the transfer of functions without having to pass through public spaces. Then, the use of hidden doors to access spaces with a higher level of privacy, such as meeting rooms, is disguised in wall elements so that it is not visually striking.

Strong and costrasting colors

One of the characteristics of neo vernacular architecture is the application of strong and contrasting colors, contrasting colors are a combination of different but complementary colors to create visual harmony. In the neo vernacular context, color plays an important role because it can provide aesthetic value while strengthening the identity of a building.

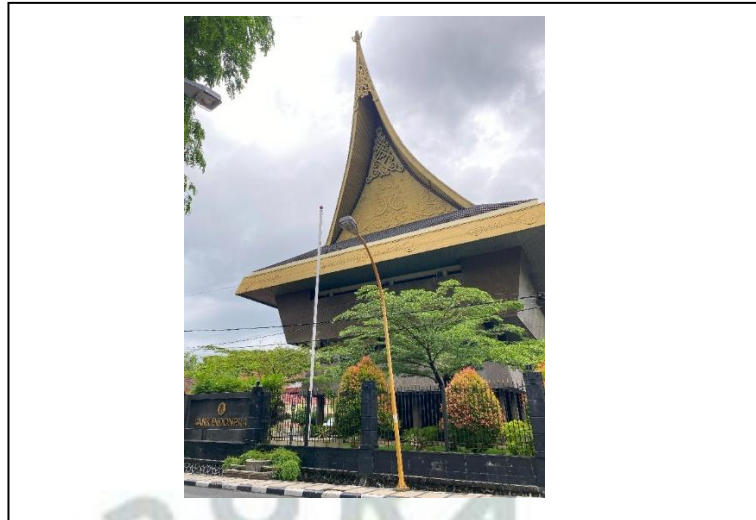


Figure 4: The form of color contrast on the exterior of the building

The exterior of the KPw BI Sibolga building is dominated by the color brown with a combination of golden yellow. The natural brown color of the mosaic tiles, which reflects closeness to nature, warmth, and institutional professionalism. Meanwhile, the use of golden yellow as an accent on elements such as signage, roof coverings, and carved ornaments symbolizes prosperity, status and wisdom. In the interior, the form of contrasting colors is shown in Figure 5, namely golden yellow, green, brown, and orange, reflecting the basic colors of the Batak ulos woven fabric.

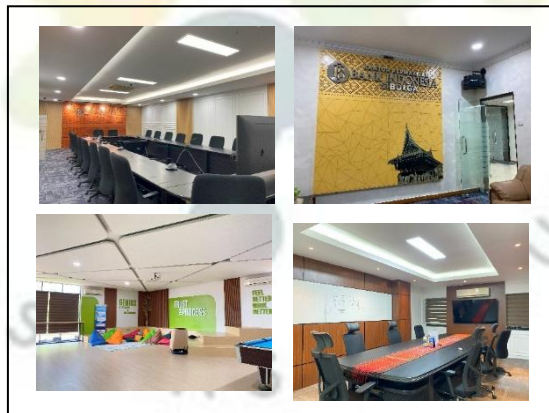


Figure 5: The form of color contrast in the interior of the building

Kantor Perwakilan Bank Indonesia Sibolga has a high historical and symbolic value, considering that it is almost 5 decades old since it was founded in 1978, so this building has become one of the architectural icons of the city. The establishment of this building is based on the long history of Sibolga City, which has been the center of trade on the west coast of North Sumatra since the 18th century. The existence of KPw BI Sibolga is an important testament to the history of Sibolga City in the regional economic system, as well as physical evidence that the city once held a central position in economic and trade activities in the past.

CONCLUSIONS

The design of the Kantor Perwakilan Bank Indonesia (KPw BI) Sibolga building has fully met the characteristics of the Neo Vernacular Architecture approach as proposed by Charles Jencks. According to Jencks, buildings in neo vernacular architecture are designed to be more easily understood by the wider community through their forms and design elements that often imply meaning. Neo vernacular architecture comes as a form of interpretation of elements from past architectural styles applied in form, detail and ornamentation. The application of neo vernacular to the KPw BI Sibolga building is in harmony with the traditional house of the Batak Toba tribe which can be seen in the form of the physical appearance of the building. This harmony shows a transformation that not only emphasizes visuals, but also contains local cultural values that are still maintained and preserved.

REFERENCES

- Ayyub, H. (2021). Transformasi Ruang pada Rumoh Aceh. *Jurnal Arsir Universitas Muhammadiyah Palembang*, 5(2), 164–176.
- Batubara, A. M. (2015). Menjadi Modern Tanpa Kehilangan Identitas: Problematika Pelestarian Cagar Budaya di Wilayah Sulawesi Tenggara. *Jurnal Konservasi Cagar Budaya Borobudur*, 9(1), 4–16.
- Fadli, M. R. (2021). Memahami desain metode penelitian kualitatif. *Humanika, Kajian Ilmiah Mata Kuliah Umum*, 21(1), 33–54. <https://doi.org/10.21831/hum.v21i1>
- Fuadah, R. S., & Arzaqina, S. (2025). Kajian Bentuk dan Makna Simbolis Ornamen pada Masjid Kontemporer di Indonesia. *Realisasi : Ilmu Pendidikan, Seni Rupa Dan Desain*, 2(1), 35–44. <https://doi.org/10.62383/realisasi.v2i1.419>
- Ghifari, S., Puspitasari, P., Rosnarti, D., & Arsitektur, J. (2023). Arsitektur Vernakular Jawa dan Kecenderungannya Menuju Neo Vernakular. *Jurnal Rekayasa Lingkungan Terbangun Berkelanjutan*, 01(01), 106–112. <https://doi.org/10.25105/jrltb.v1i1.15924>
- Haidar, M. I. N., Nursaniah, C., & Ridwan, N. (2024). Perioderisasi Arsitektur Kolonial pada Gedung Bank Indonesia Provinsi Aceh. *Jurnal Ilmiah Mahasiswa Arsitektur Dan Perencanaan*, 8(1), 158–170.
- Institute, B. I. (2023). Merangkum Manikam: Gedung-Gedung Bersejarah Bank Indonesia (1st ed.).
- Jencks, C. (1977). *The Language of Postmodern Architecture*. RIZOLLI INTERNATIONAL PUBLICATIONS.
- Novianti, Y., Amalia, L., & Deni. (2022). Ornamen Rumah Adat Aceh Utara dalam Terminologi Arsitektur. *Jurnal Arsir Universitas Muhammadiyah Palembang*, 6(2), 136–152.
- Romdona, S., Junista, S. S., & Gunawan, A. (2025). Teknik Pengumpulan Data: Observasi, Wawancara Dan Kuesioner. *JISOSEPOL: Jurnal Ilmu Sosial Ekonomi Dan Politik*, 3(1), 39–47. <https://samudrapublisher.com/index.php/JISOSEPOL>

- Syakra, A., Evlin Sinaga, H., Sinukaban, K. A., Anjani, N., Octa, N., Hrp, N. J., Angelica, P., & Suhairiani, S. (2024). Eksistensi Kebudayaan Batak Di Era Globalisasi Terhadap Ketahanan Dan Identitas Nasional. *Jurnal PPKn*, 12(2).
- Tenri, A., Munafi, A. L. O., & Haeruddin. (2022). Identifikasi Cagar Budaya Di Kabupaten Buton. *Jurnal Formasi*, 7(2), 44–57.
- Trisno, R., & Lianto, F. (2020). Function-Form Relation of Neo-Vernacular Architecture of Salib Suci Church, Jakarta, Indonesia. *ISVS E-Journal*, 7(1), 49–54.





e ISSN 3030-5543



9 773030 554003

SIMPORA XVI : 2025