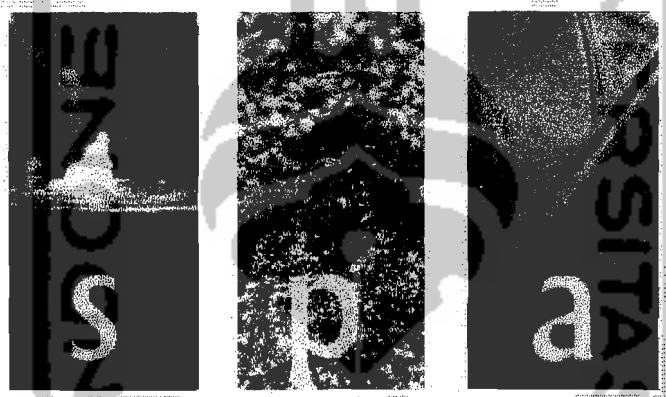
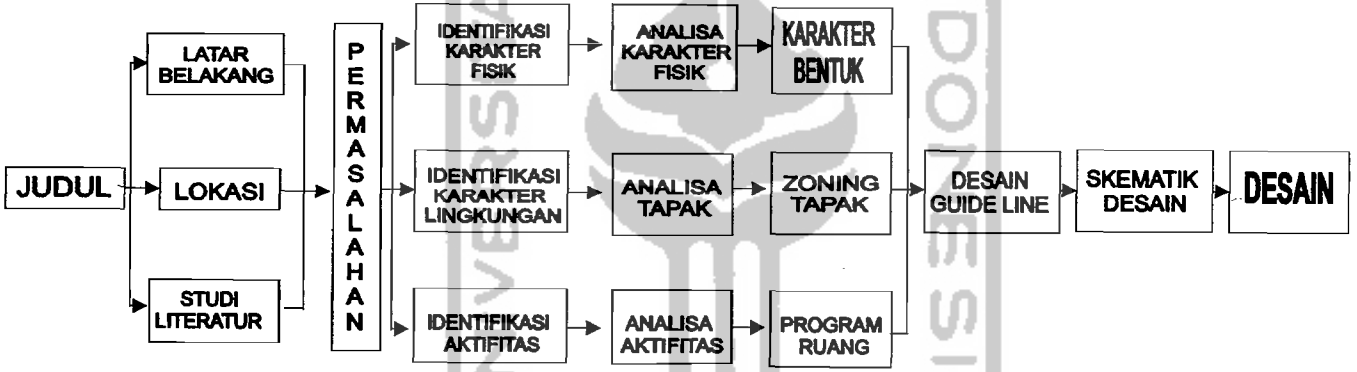
BAB II

SKEMATIK DESAIN



KERANGKA POLA PIKIR



PERMASALAHAN

1. Bagaimana menciptakan ruang yang dapat memenuhi kebutuhan aktivitas

   SPA ⇨
   - Nyaman
   - Alami
   - privat.

2. Bagaimana merancang style bangunan dengan menggabungkan unsur :

   ⇨
   - Natural
   - karakter rumah jawa
   - Hi tech.

JUDUL PROYEK

SPA DI KAWASAN WISATA KALIURANG

PENGERTIAN

⇨ SPA

- SALUTE PER AQUA (ITALI)
- SANITAS PER AQUA (LATIN)

⇩

"PERAWATAN KESEHATAN DENGAN PERANTARA AIR"

SPA ADALAH FASILITAS UNTUK RELAKSASI DAN REVITALISASI YANG SALAH SATU PERAWATANYA DENGAN AIR (AIR PANAS)

LATAR BELAKANG

KONDISI KESEHATAN INDIVIDU YANG KURANG TERJAGA AKIBAT KESIBUKAN YANG TERLALU PADAT

⇩

DIBUTUHKAN FASILITAS UNTUK MEMULIHKAN KESEHATAN JASMANI DAN ROHANI

⇩

PROGRAM SPA

FUNGSI BANGUNAN

BANGUNAN YANG MEWADAHI KEGIATAN2 PROGRAM SPA MELIPUTI PERAWATAN KESEHATAN DAN OLAH RAGA.

SITE / LOKASI

PERTIMBANGAN PEMILIHAN SITE

⇨ Berdasarkan Fungsi Bangunan

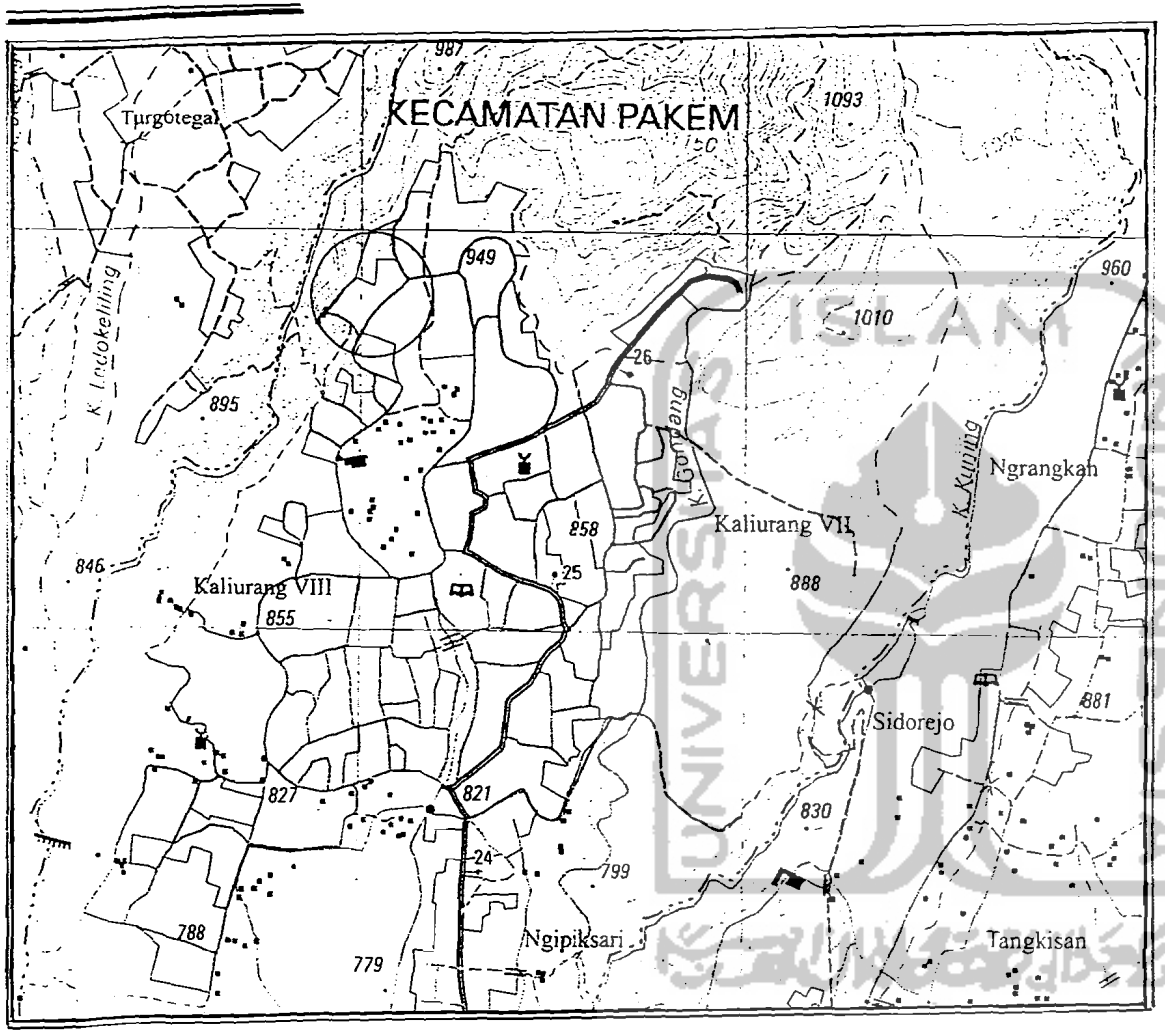
- ☐ udara yang segar
- ☐ VIEW yang bagus
- ☐ suasana yang tenang

⇨ Berdasarkan Filosofi Jawa

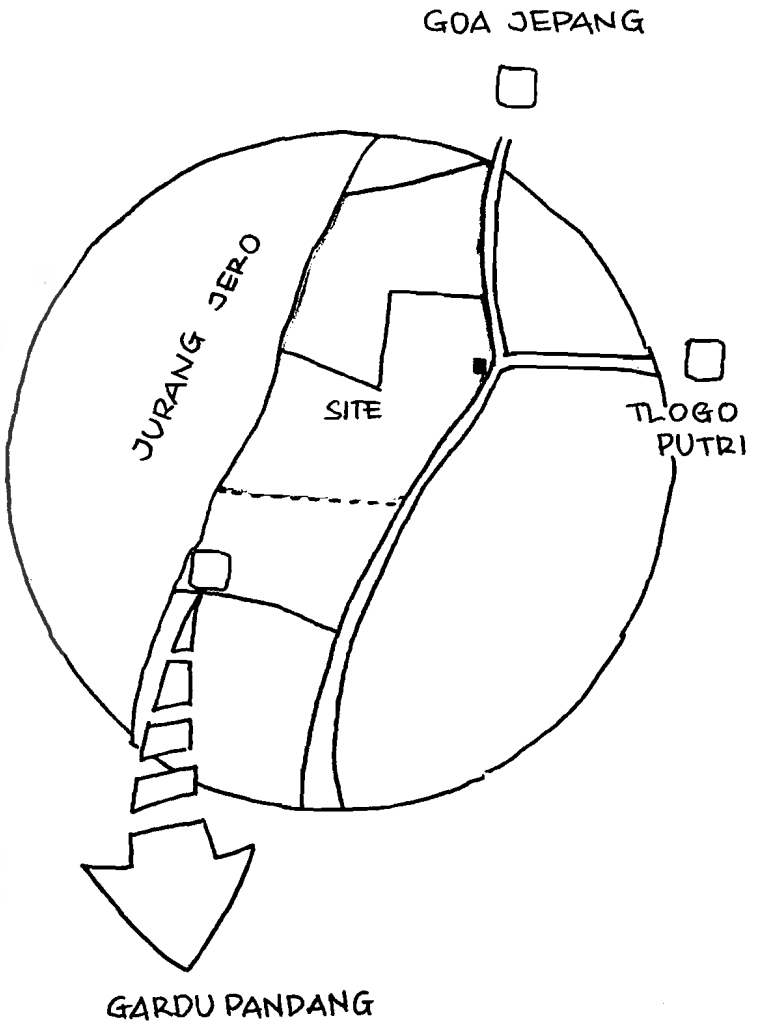
- ☐ Bumi Langupulawa yaitu tanah yang berada di dekat jurang. orang yang menempati akan bersikap damai, tenang seperti pendeta.
- ☐ sangsana buwana yaitu tanah yang dikelilingi gunung atau perbukitan. Barang siapa yang tinggal ditempat ini akan disegani dan dicintai oleh sesamanya.

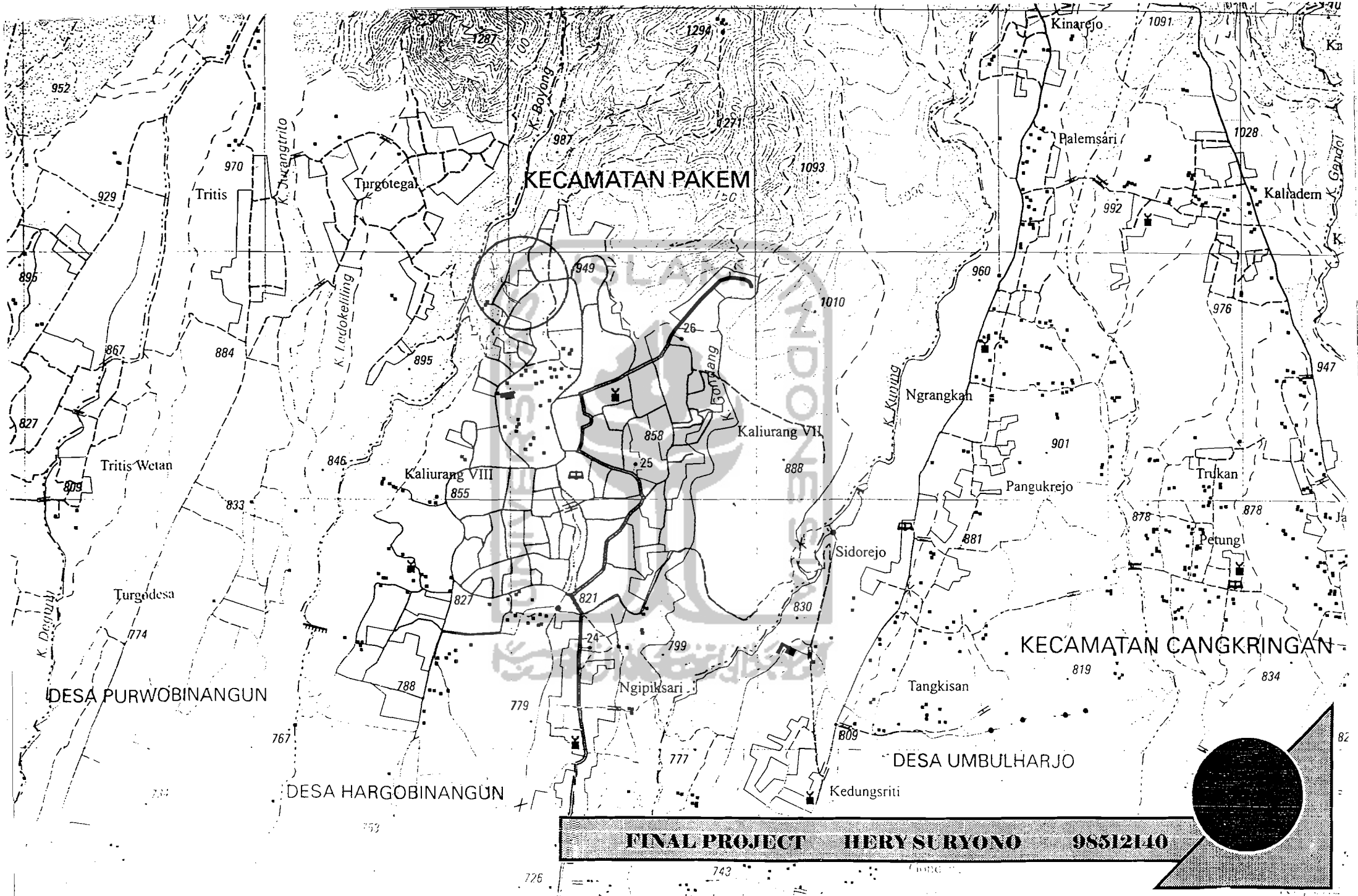
Dikutip dari : "JOGLO" Arsitektur Rumah Tradisional Jawa
: R. Ismunandar. K.

LOKASI



LOKASI SITE BERADA DIKAWASAN WISATA KALIURANG



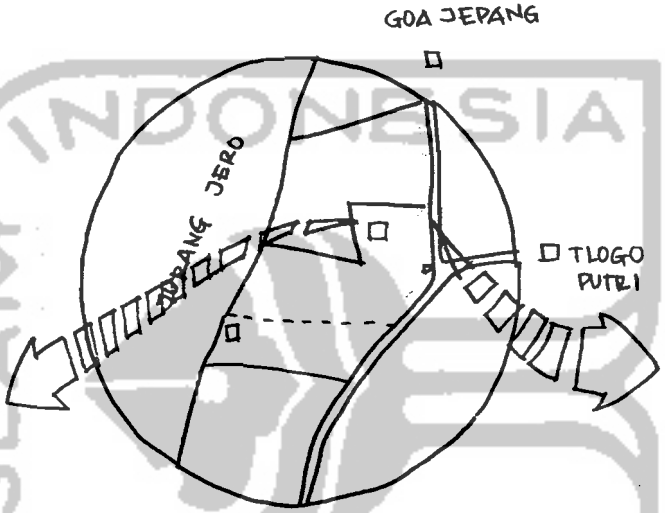


FINAL PROJECT HERY SURYONO 98512140

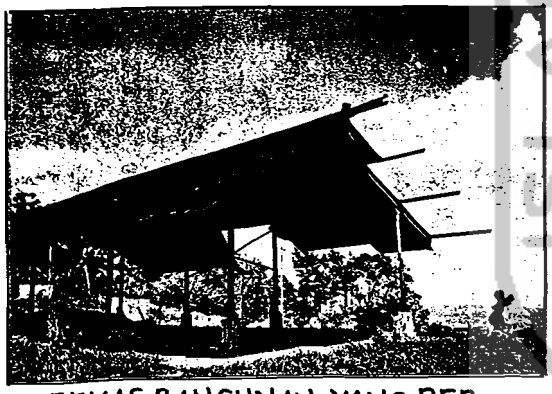
JURANG JERO

VIEW KE UTARA

VIEW KE ARAH TIMUR



Jalan yang berada di sebelah timur site.



BEKAS BANGUNAN YANG BER ADA PADA SITE

VIEW KE ARAH SELATAN

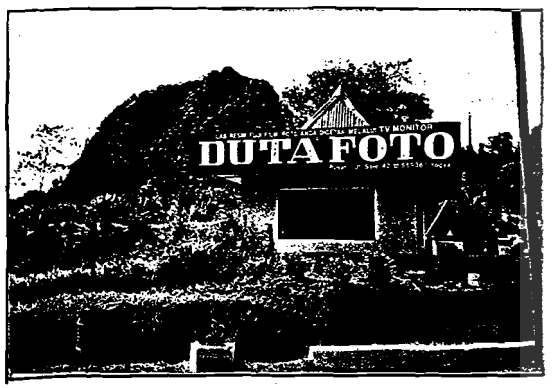
HERY SURYONO 98512140

KONDISI EKSISTING SITE

KONDISI SITE YANG MEMILIKI PERBEDAAN KONTUR YANG DERAJAT KEMIRINGAN NYA CUKUP TINGGI PADA BEBERAPA BAGIAN

BATAS SELATAN SITE DENGAN LATAR BELAKANG BUKIT TURGO

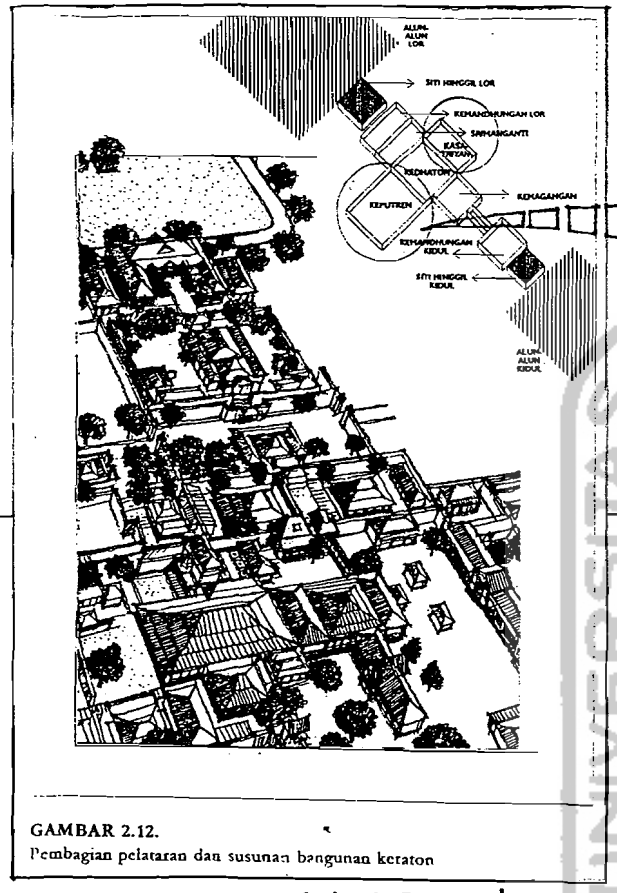
VEGETASI YANG BERADA DI DALAM SITE



BATAS SELATAN SITE YANG BERUPA JALAN DAN BANGUNAN POS KEAMANAN

BAGIAN SITE YANG BERUPA PATARAN

STUDI LITERATUR



GAMBAR 2.12.
Pembagian pelataran dan susunan bangunan keraton

OMAH. Revianto B.S.

Pembagian ruang pada Pola tata ruang bangunan Keraton Yogyakarta

Memisahkan ruang berdasarkan gender

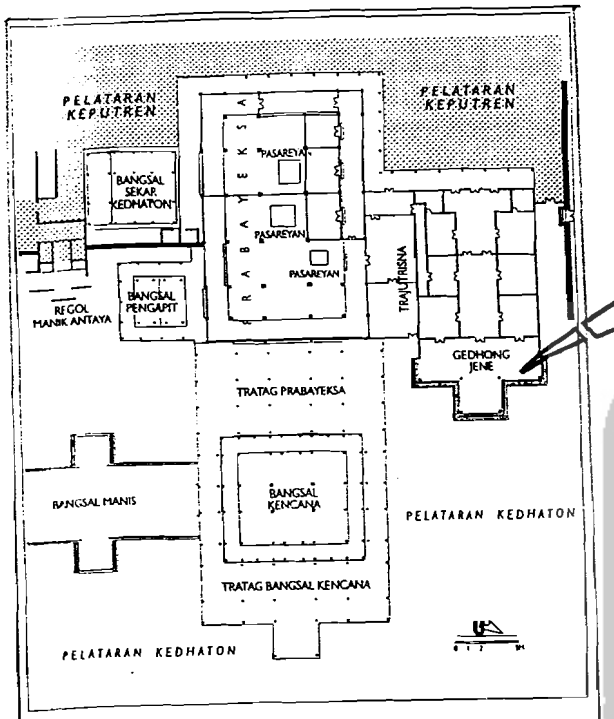
Kaputren = Ruang anak perempuan

Kasatriyan = Ruang anak Laki Laki

ACUAN KONSEP DESAIN

Pemisahan ruang untuk perawatan tamu perempuan dan Laki-laki.

KONSEP TATA RUANG RUMAH JAWA



GAMBAR 2.15.
Bangunan-bangunan pada bagian utama Keraton.

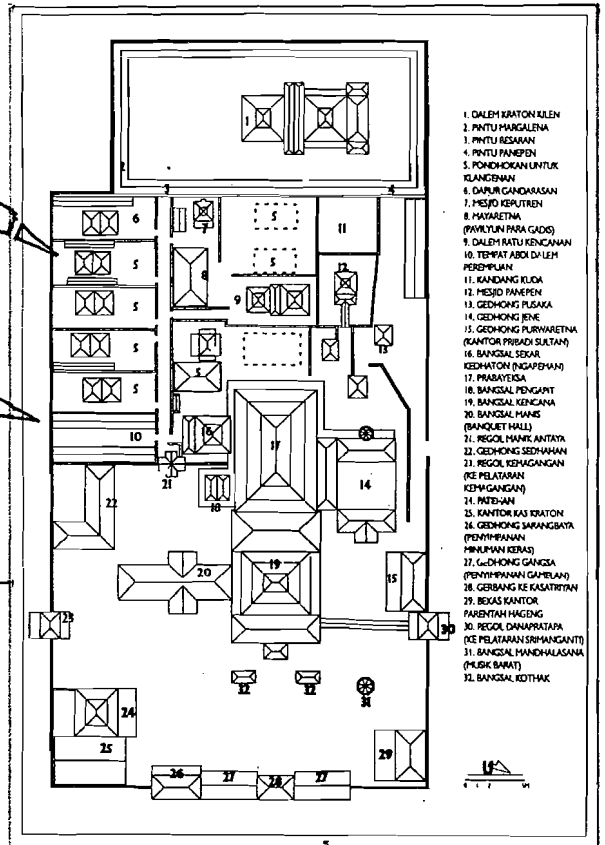
GEDHONG JENE YANG BERFUNGSI SEBAGAI RUANGTAMU

PONDHOKAN YANG AKAN DIFUNGSIKAN SEBAGAI UNIT HUNIAN BAGI TAMU YANG INGIN MENGINAP

TEMPAT ABDI DALEM YANG NANTINYA AKAN BERFUNGSI SEBAGAI RUANG KARYAWAN

POLA TATA RUANG KERATON YOGYAKARTA YANG AKAN DIAPLIKASIKAN DALAM DESAIN

POLA TATA RUANG RUMAH JAWA



GAMBAR 2.13.
Pelataran pusat (Kedhaton) dan hunian perempuan (Keputrèn) di Keraton

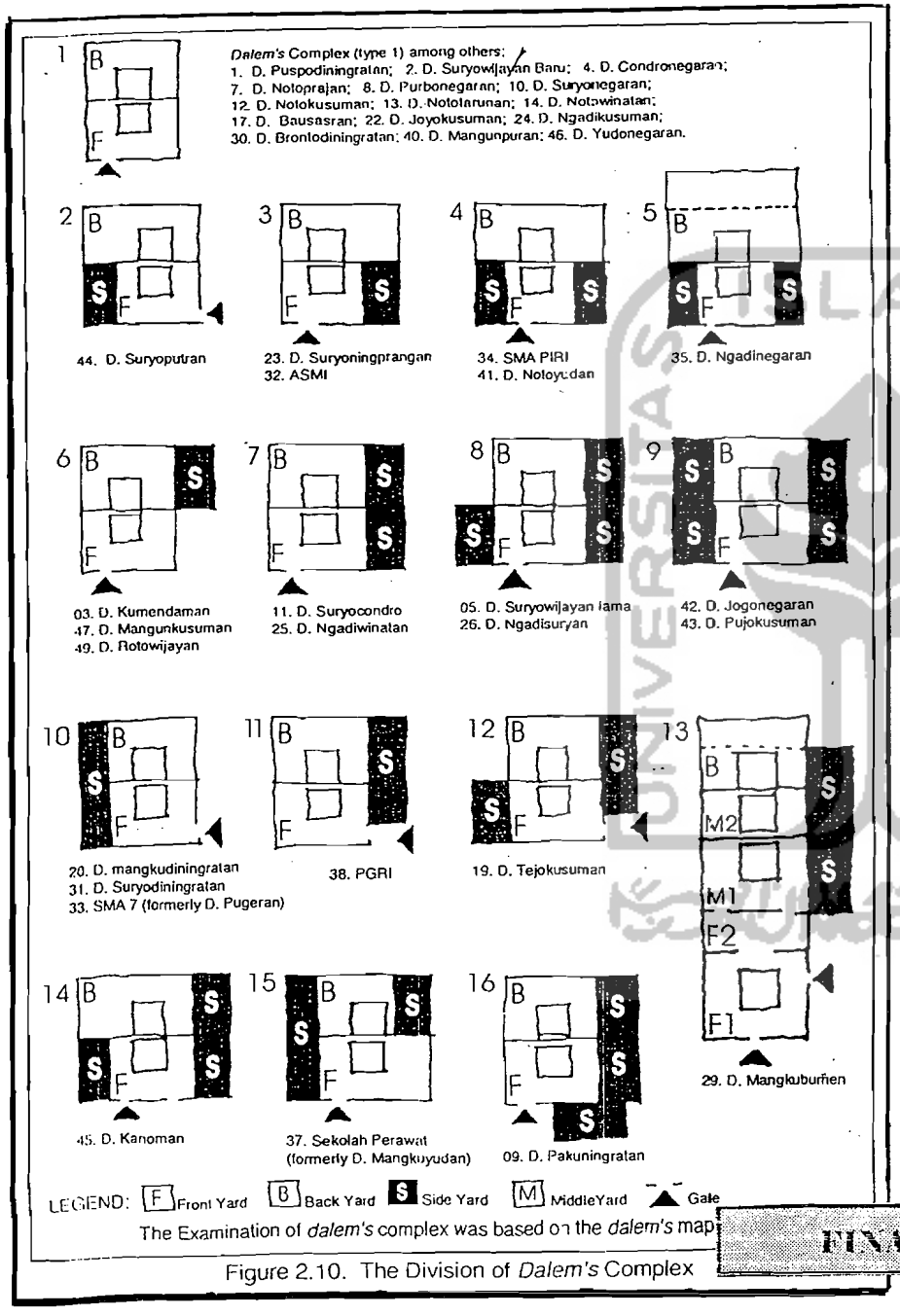
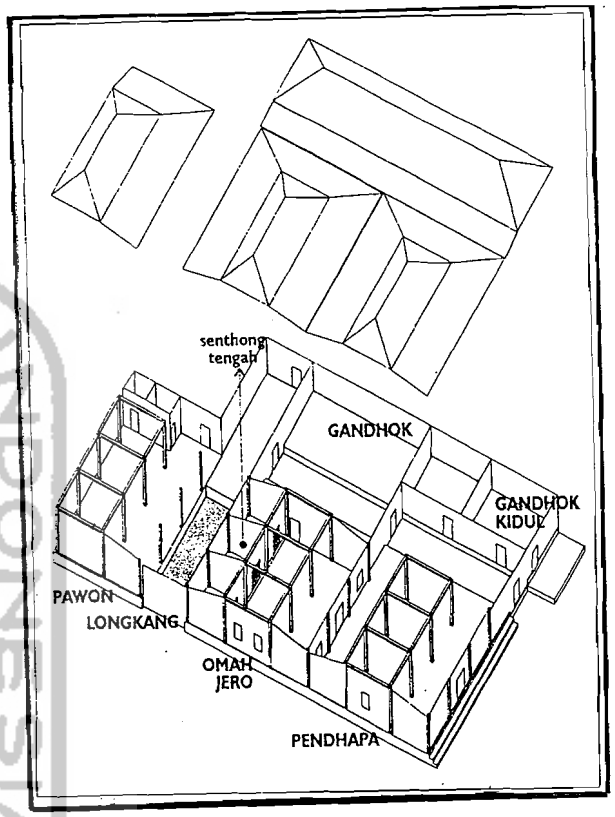


Figure 2.10. The Division of *Dalem's* Complex



TIPIKAL PERUBAHAN POLA RUANG DI DALAM RUMAH JAWA

DIJADIKAN SEBAGAI DASAR PERENCANAAN UNIT HUNIAN DALAM DESAIN

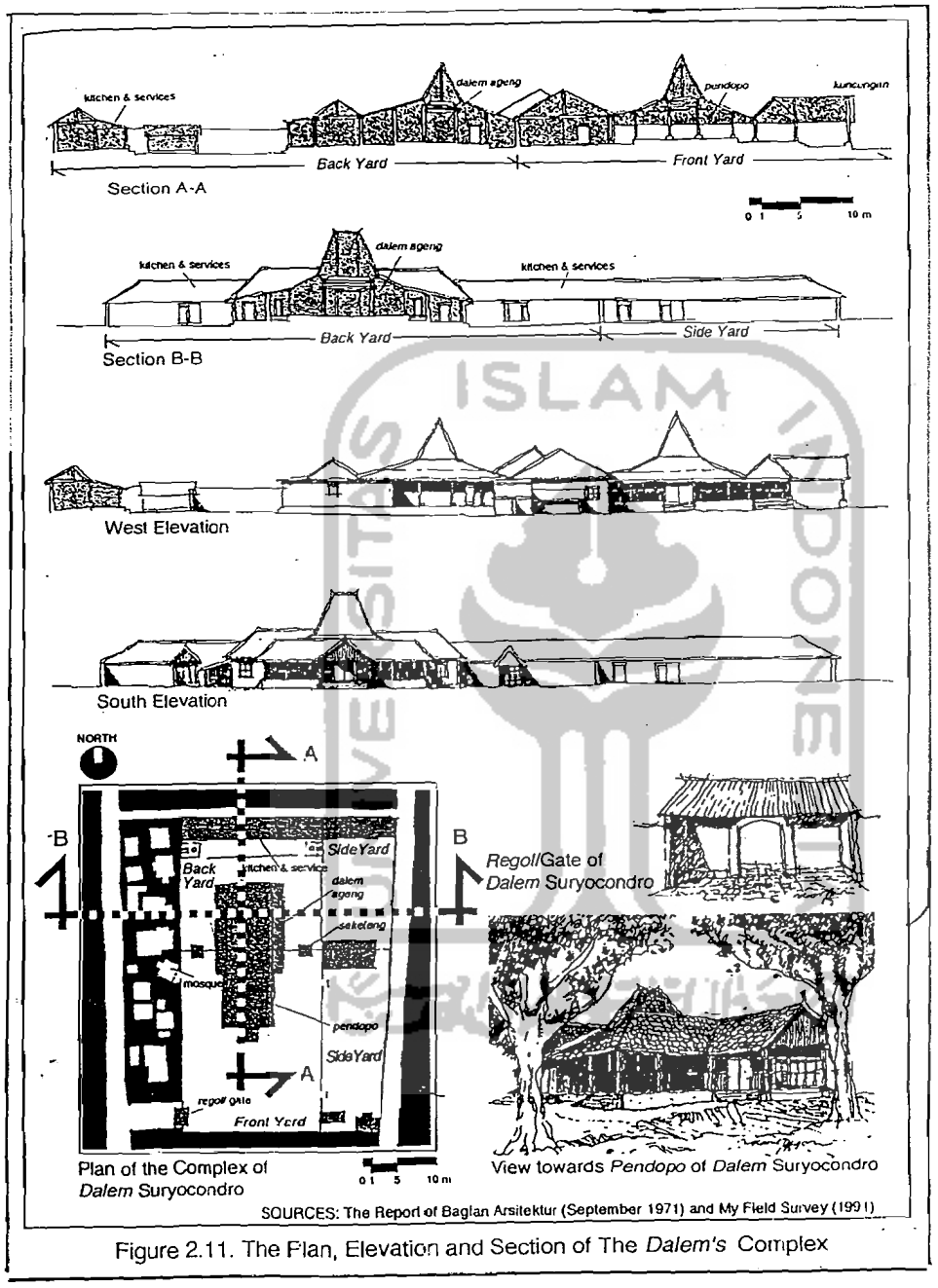
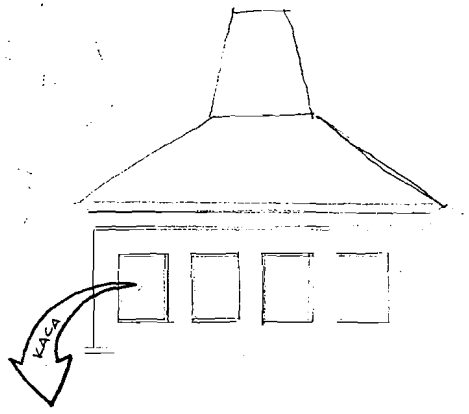
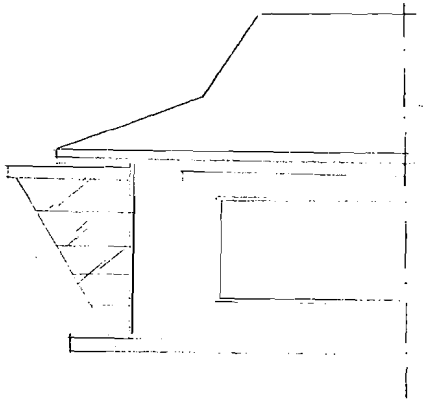


Figure 2.11. The Plan, Elevation and Section of The *Dalem's* Complex

TIPIKAL DARI BANGUNAN RUMAH JAWA

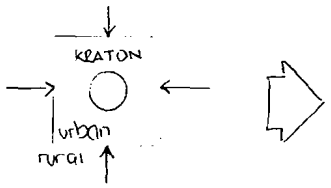


SALAH SATU APLIKASI ELEMEN HI TECH PADA BANGUNAN RUMAH JAWA



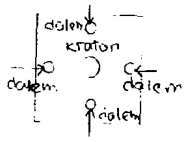
PERTUMBUHAN LINGKUNGAN MAGERSARI

1



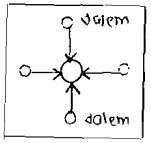
Penduduk datang ke kota Yogyakarta untuk mencari status social yang lebih baik

2



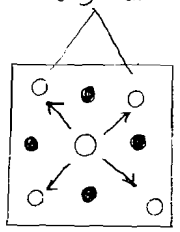
Menjadi suite / ngenger atau menjadi abdi dalem

3.

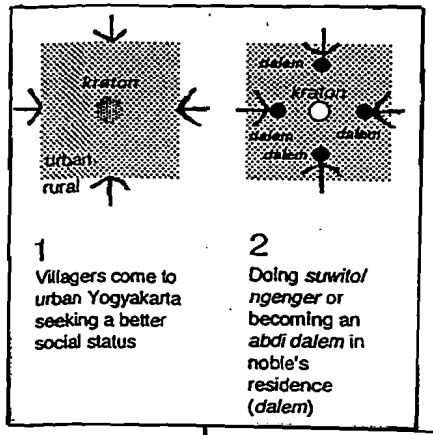


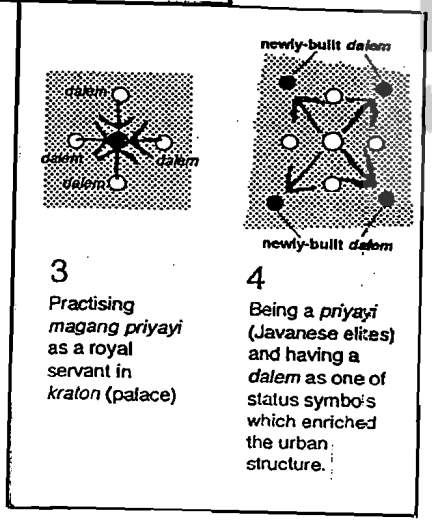
Menjadi pelayan istimewa dalam keraton

4.



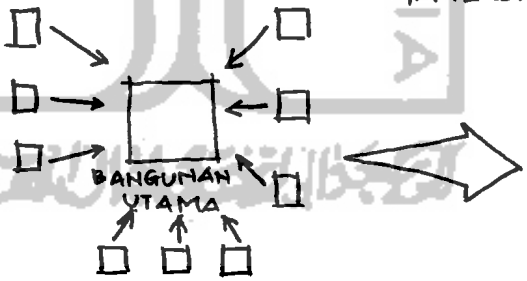
Menjadi priyayi dan memiliki dalem sebagai satu dari simbol status sosial





DIJADIKAN SEBAGAI KONSEP PEMBENTUKAN RUANG

SEBAGAIMANA DALEMS DI LINGKUNGAN MAGERSARI



Bangunan utama sebagai pusat orientasi dari bangunan pendukung di sekitarnya

Datum ⇨ pengikat masa yang memiliki hirarki lebih rendah dari masa pengikat tsb.

□. DK. CHING.

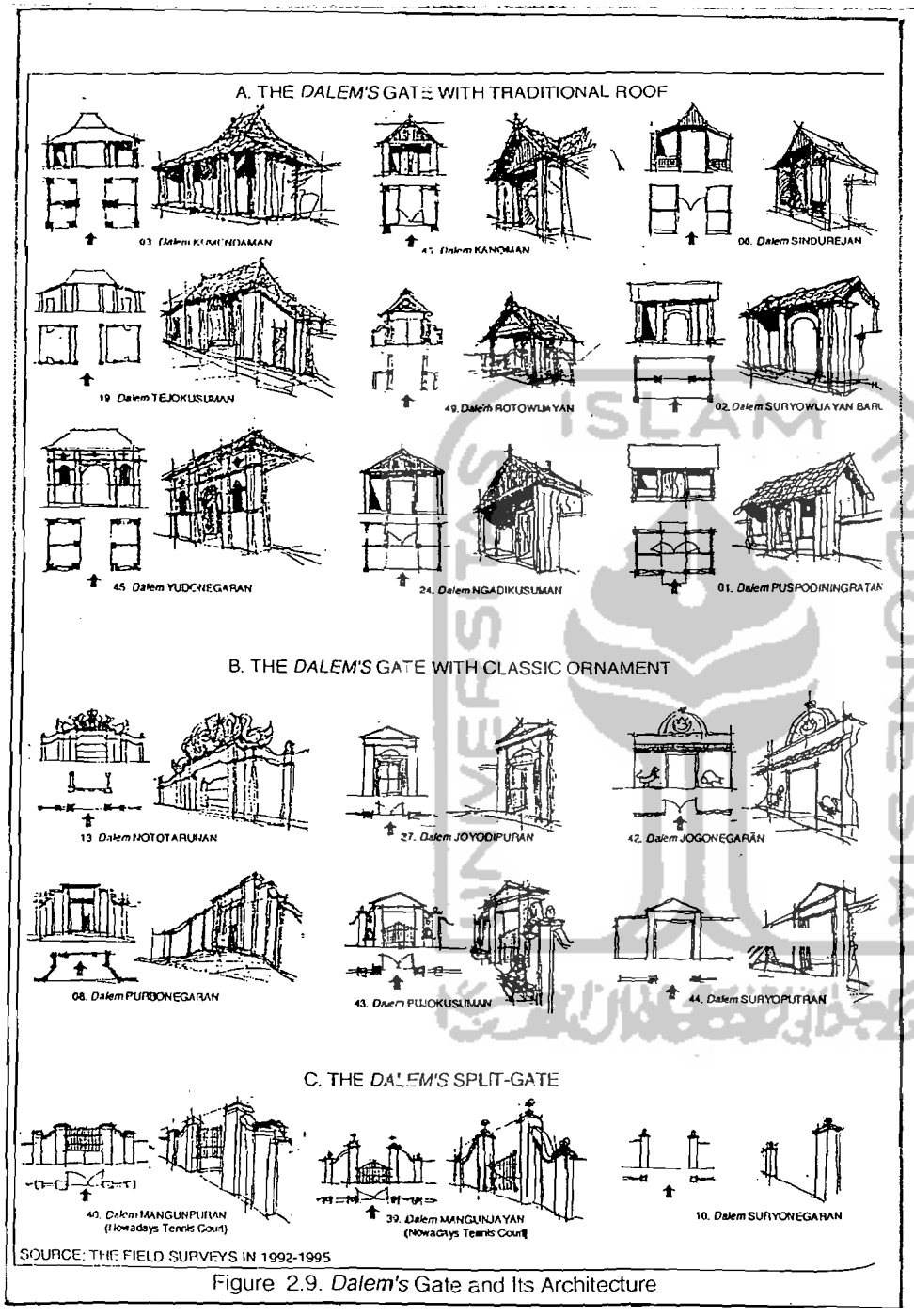
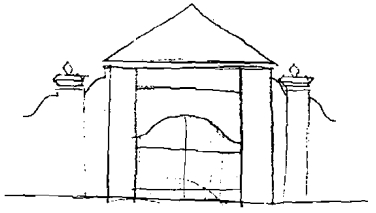


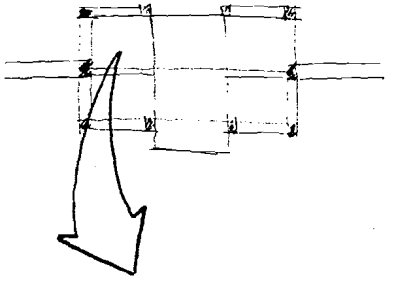
Figure 2.9. *Dalem's* Gate and Its Architecture

BENTUK DARI GAPURA BEBERAPA TIPIKAL RUMAH JAWA

DARI BEBERAPA TIPE INI AKAN DIAPLIKASIKAN SEBAGAI GERBANG UNTUK MAIN ENTRANCE DAN PINTU MASUK MENUJU UNIT-UN HUNIAN



BENTUK GERBANGDENGAN ORNAMEN KLASIK



BILIK BILIK YANG BERFUNGSI SEBAGAI POS SECURITI.

STUDI LITERATUR

HI TECH BUILDING

Born as a revamped emissary of Modernist functionality, the High Tech design style is based on uncomplicated plans that rigorously combine the use of factory-produced materials and a tendency to expose a building's structural systems. Perhaps most importantly, High Tech architecture gives little consideration to the symbolic form of the building, relying instead on technological sophistication to ground its aesthetic -- the Pompidou Centre, while in fact containing a museum, could easily have functioned as a factory, a warehouse, or an office building.

High Tech architecture was developed by a group of British architects in the 1970s who expressed an interest in Richard Buckminster Fuller's dymaxion principles, which signified "dynamism plus efficiency." The possibility of a refined, technologically efficient, and universal industrial architecture was vaunted as an ideal heir to the lost trajectory of the pre-war Modern movement -- the seeds for such a movement had been taking shape in the industrial vernacular of Peter and Allison Smithson's House of the Future (1956) and in the visionary space-age imagery and plug-in architecture of Archigram in the '60s. From these origins emerged the High Tech style, originally developed by the brief pairing of Richard Rogers and Renzo Piano (designers of the Centre Pompidou), as well as by their contemporaries, Norman Foster and Michael Hopkins. Rogers's canonical Lloyd's Building (1978-86) in London perhaps best epitomizes High Tech architecture. The building's exposed ducts, structured towers, and free-standing frames are meant to create a maximum flexibility and efficiency in the internal space. Similar approaches were developed in Foster's Hong Kong and Shanghai Bank and in the Century Tower office building in Tokyo.

The principle of High Tech architecture relies on nothing more than a combination of machined parts that are maximally flexible and, ideally, interchangeable. This is not to say that the buildings are full-scale versions of a Meccano toy set; rather, they are an attempt to fully integrate the functions of a building -- from the mechanical ducts to the structural systems -- in a composite whole, to free the "messy" aspects of design from the veneer of pleasing materials. More often than not, this attempt may be understood as an attempt to provide "a neutral and maximally flexible shed, rendered possible by an integrated service network; and the vivid expression of the building's structure and services as well as the process of production itself."

While High Tech architecture has come under considerable criticism for its fetishized technological aesthetic and complete disregard for the cultural history of a place, the possibility of applying advanced architectural engineering to urban problems remains one bound to further exploration. Despite his current engagement in the design of the ridiculously overblown Millennium Dome in London, Richard Rogers's recent work has rigorously pursued a deep interest in environmental issues. His work addresses the continuing need to employ technology in the development of new architectural prototypes when faced with the increasingly limited resources of our burgeoning cities.

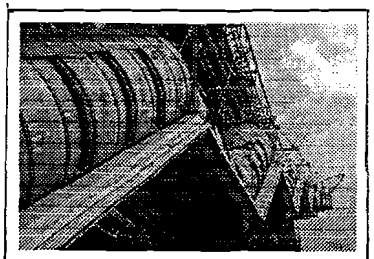
Renzo Piano Workshop Foundation www.rtwf.org

HI TECH ARCHTECTURE

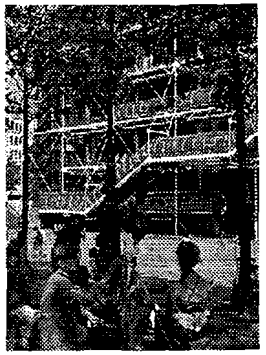
STYLE BERDASARKAN PADA KOMBINASI DARI PENGGUNAAN material FABRIKAN DAN KECENDE-RUNGAN UNTUK MENGEKSPOS SISTEM STRUKTUR BANGUNAN

TOKOH ARSITEKTUR HI TECH

- RICHARD ROGERS
- RENZO PIANO
- NORMAN FOSTER
- MICHAEL HOPKINS

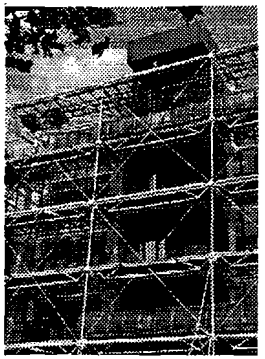


pompidou2
430x293x24b jpeg



pompidou3
210x280x24b jpeg

CENTER OF POMPIDOU SALAH SATU HASIL DARI ARSITEKTUR HI TECH



pompidou4
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HI TECH BUILDING

High Tech – A tentative definition

High Tech architects all agree on at least one thing: they hate the term "High Tech". Apart from a natural human unwillingness to be pigeonholed, there seem to be three main reasons for this.

The first is that in the early 1970s "High Tech" was often used as a term of abuse by architects who had taken up the fashionable cause of "alternative technology". As the term passed into more general use it lost its negative connotations, but High Tech architects themselves still prefer to use some such phrase as "appropriate technology". Second, it is an ambiguous term. High Tech in architecture means something different from High Tech in industry. In industry, it means electronics, computers, silicon chips, robots, and the like; in architecture it now means a particular *style* of building.

But as soon as we use the word style we come up against the third objection. British High Tech architects hate the word style even more than they hate the words High Tech. In the USA the term High Tech does refer mainly to a style, but in Britain it means something much more rigorous. It is High Tech in the British sense that this book sets out to analyse and illustrate. It is too late now to invent a new name. Most people interested in contemporary architecture know what High Tech means, at least in general terms. And if High Tech has nothing to do with high technology, well neither has Gothic anything to do with Goths.

So exactly what does it mean? The physical and ideological features of High Tech are analysed in some detail in the pages that follow. For now we can simply say that its characteristic materials are metal and glass, that it purports to adhere to a strict code of honesty of expression, that it usually embodies ideas about industrial production, that it uses industries other than the building industry as sources both of technology and of imagery, and that it puts a high priority on flexibility of use.

It could, alternatively, be defined in purely personal and historical terms as the label we apply to almost any building designed in the last twenty years by Richard Rogers, Norman Foster, Nicholas Grimshaw, or Michael Hopkins. There are other exponents of High Tech, and not all of them are British, but these four are the leaders of the movement. And it is, in a sense, a movement. It holds no conferences and issues no manifestos, but most of its members share the same educational background and are known personally to one another. They have worked in each other's offices, and exchange ideas, sometimes collaborating, sometimes competing.

A number of theories have been put forward as to why this style of building should have developed in Britain rather than, say, Germany, America, or Japan. Perhaps it is nostalgia for the great days when the Empire was serviced and maintained as much by engineers as by industrialists, politicians, and generals.[1] Perhaps it is a continuation of the tradition of Pugin, who demanded "that there should be no features about a building which are not necessary for convenience, construction or propriety" and "that all ornament should consist of the essential construction of the building."[2] Perhaps it follows from the British professional tradition that requires architects to concern themselves with, and be responsible for, the technical details as well as the spaces, forms, and surfaces of their buildings. Or perhaps it is merely a reflection of that British *literal-mindedness* that sees architecture not as high-flown art or philosophy, but first and foremost as technique. Perhaps, perhaps not. They are only theories, yet there is something indefinably British about High Tech.

Function and representation – Technique or style?

The exponents of High Tech, like the pioneer Modernists of the 1920s, believe that there is such a thing as the "spirit of the age" and that architecture has a moral duty to express that spirit. The spirit of our age, according to High Tech architects, resides in advanced technology. Architecture must therefore participate in and make use of that technology – the technology of industry, transport, communication, flight, and space travel. Why, they ask, should buildings be any different from the other artifacts of industrial culture? Why do we continue to make buildings out of cumbersome, messy, imprecise materials such as bricks, mortar, concrete, and timber when we could be making them out of light, precision components of metal and glass, fabricated in factories and quickly bolted together on site?

The High Tech architect sees architecture as a branch of industrial technology. He claims no social or artistic privileges. He wishes his buildings to be judged by the same criteria of performance as any of the other tools of everyday life. He wants them to be functional and efficient, not artistic or symbolic.

But there is an ambiguity here. Architecture, it seems, can never be purely functional, no matter how hard it tries. The typical High Tech building symbolizes and represents technology rather than simply using it in the most efficient way possible. It may be cheaper and quicker to build a load-bearing brick wall, but the High Tech architect will always prefer the steel frame and the lightweight metal panel because this is a technique more in tune with the spirit of the age. He is committed to the idea that building must eventually catch up with the rest of technology, and he is determined to "drag building into the twentieth century". In this endeavour, symbolism and representation have an important part to play. The motifs of High Tech – exposed steel structure, visible air conditioning ducts, plug-in service pods, and so on – are almost never the most economical solutions. There is nearly always a cheaper, more practical alternative. But this is architecture, not engineering.

High Tech architecture, then, is not purely functional. But neither is it purely representational. It is an article of the High Tech faith that there must be a functional justification for every design decision. Take, for example, the tension structure of Nicholas Grimshaw's Ice Rink in Oxford (page 94). It converts a straightforward, shed-like building into a dynamic, self-advertising, instantly identifiable piece of architecture that irresistibly brings to mind the romantic image of a sailing ship. A similar effect might have been achieved by the application of a couple of fake masts to an ordinary portal frame structure. But the true High Tech architect would never resort to such deception. The structure has to be real and there has to be a functional justification for it. In this case, the justification is the low bearing capacity of the subsoil. Of all the possible ways to overcome this problem, the tension structure was chosen, however, not for its economy but for its symbolic power.

Le Corbusier described the house as a machine for living in, but he built houses that were technologically primitive and looked nothing like machines. High Tech buildings do look like machines. The machine is more than a metaphor; it is a source of technology and of imagery. Machines are usually mass-produced, either mobile or portable, and made of synthetic materials such as metal, glass, and plastic. These characteristics have become the reference points of High Tech architecture. The buildings may not be mass-produced, or even assembled from mass-produced components, but they look mass-produced, or at least capable of repetition. They may not be mobile, like cars, or portable, like television sets, but they will usually be made of distinct components and will often appear to hover a few inches above the site as if, one day, they might be dismantled or moved.

Look at Norman Foster's Sainsbury Centre for the Visual Arts (page 58), Michael Hopkins' Brewery in Bury St Edmunds (page 102). These buildings have very different functions – an art gallery and a warehouse – but they are both simple, finely proportioned metal boxes that make no formal concessions to their particular locations. They sit on the ground like pieces of equipment (huge refrigerators, perhaps) airlifted in by giant helicopter. Evidently, their form does not arise from any detailed articulation of the activities housed. But how much is it determined by the technology of their construction, and how much by the wish to give them a machine-like appearance? It is hard to say. Function and representation, engineering and architecture, are delicately balanced.

The mass production problem

An architecture that tries to imitate the methods and products of the manufacturing industry encounters some special problems. Chief among these is the problem of mass production (ill. 1). Cars are made in millions; buildings are usually one-off. It takes many years and very large sums of money to design and develop a car. Many prototypes must be made and tested. If a building is to make use of the same technology, and achieve the same level of sophistication, then there must be a similar level of investment in its design and development. But this is economically out of the question unless identical buildings are to be produced in thousands. There have, of course, been many attempts to industrialize the production of buildings, but no one has yet succeeded in marketing the successful building equivalent of the Model T Ford. It seems that the necessity for constant adaptation to different site conditions and different use requirements means that, in the end, it is usually cheaper to build in bricks and mortar.

Meanwhile, the mass production of certain building components has increased steadily. Windows, doors, curtain wall mullions, raised floors, and suspended ceilings are mass-produced to standard patterns in factories and it is now commonplace for buildings to incorporate whole systems of components. Even buildings that are apparently thoroughly traditional turn out to contain many non-traditional synthetic components and materials, such as asbestos tiles, glass fibre insulation, steel joist hangers, and plastic windows. Building has quietly been industrialized, as it were, behind the architect's back. The technology has changed profoundly, but the architecture has not. High Tech architects want to bring buildings back into line, not by returning to traditional building technology (though this is a possibility seriously proposed by present day neo-classicists), but by creating an architecture that looks mass-produced and machine-like.

There are two obvious answers then, to the mass production problem. The first is to design, develop, manufacture, and market a standard building. This is what Michael Hopkins has tried to do with his Patera buildings (page 104). These are simple but extremely refined, small factory/office buildings. Their details have been developed in collaboration with the manufacturer just as if they were vehicles or consumer products. And they have the approved, High Tech, machine-like appearance. They are, however, not cheap and they have failed to find a mass market among the small, go-ahead, image-conscious businesses for which they were designed. It seems that once again bricks and mortar, or their equivalent, have triumphed over the Model T building.

The second answer is to make buildings entirely out of catalogue components. The most famous example of this approach, and one which has had an enormous influence on High Tech, is the Eames house of 1949 in Pacific Palisades (ill. 2). The tradition is carried on in California, mainly by the German architect Helmut Schulitz (pages 140, 144). However, in Britain, the heartland of High Tech, there seems to be a resistance to using mass-produced building products straight and unmodified. Partly, no doubt, this is because of what these British architects consider to be the poor visual quality of these products. A plastic-framed window with fake "Georgian" glazing bars is a highly developed, mass-produced component made entirely of synthetic materials but it is likely to be dismissed with contempt by a Richard Rogers or a Norman Foster. Somehow, the various proprietary components and systems never quite come up to these architects' exacting standards. It is not unusual, therefore, for a High Tech architect to invent and develop his own components and systems and to have them custom-made in small, specialist workshops. The essential thing is not that the component in question, be it glazing mullion, aluminium flashing, steel truss, or pipe sleeve, should be mass-produced, but that it should look right. High Tech has its own flourishing craft tradition.

The other way to solve this aesthetic problem is for the architect to collaborate with product manufacturers in the development of component systems. This often happens in an informal way. A technical representative visits the High Tech architect's office and is promised an order, provided he can alter this profile, conceal that fixing, get rid of that ugly junction. The modifications are made, the deal is done, and the system passes into that select group of products that have the approval of this most demanding group of architects.

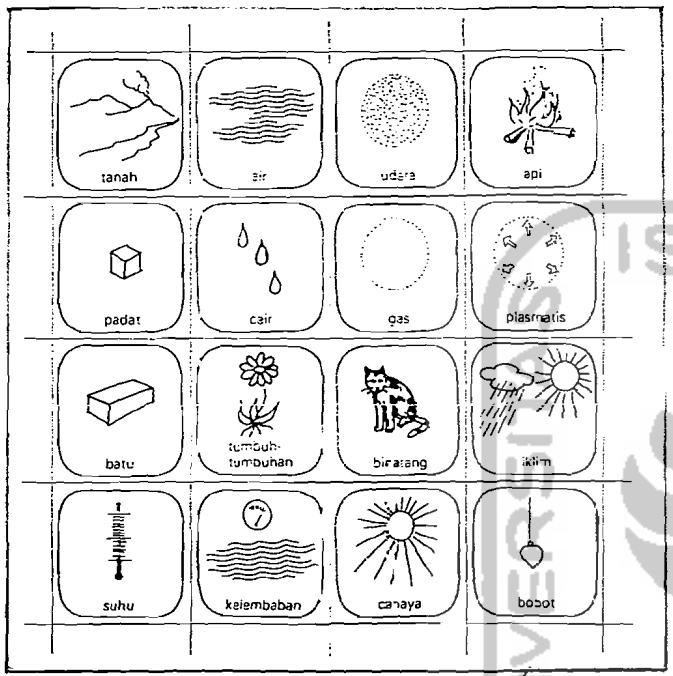
Occasionally, in the biggest projects, the collaboration between architect and product designer is formalized. The best example of this is Norman Foster's HongkongBank Headquarters (page 68) in which all the main elements of the building, including the curtain wall, structure cladding, service modules, floors, ceilings, partitions, and furniture, were designed, developed, and tested by architect and manufacturer working together.

7

HI TECH
INDUSTRI = ELEKTONIK, COMPUTER, SILICON CHIP, ETC.
ARCHITECTURE = BANGUNAN DENGAN GAYA ISTIMEWA / KHUSUS

TIPIKAL MATERIAL HI-TECH = LOGAM & KACA
IDIOLOGI ARSITEKTUR HI-TECH
⇨ KELUGASAN EKSPRESI DAN FLEKSIBELITAS
MENUNJUKKAN KETEGASAN ATAU KEJELASAN
MEWUJUDKAN IDE PADA PRODUK INDUSTRI
YANG MEMPRIORITASKAN PADA FLEKSIBELITAS

STUDI LITERATUR
KONSEP NATURAL



ARSITEKTUR DAN LINGKUNGAN

DIAGRAM ELEMEN2 NATURAL

TERDIRI DARI :

- TANAH
- AIR
- UDARA
- API
- PADAT
- CAIR
- GAS
- PLASMATIS
- BATU
- TUMBUHAN
- BINATANG
- IKLIM
- SUHU
- KELEMBABAN
- CAHAYA
- BOBOT

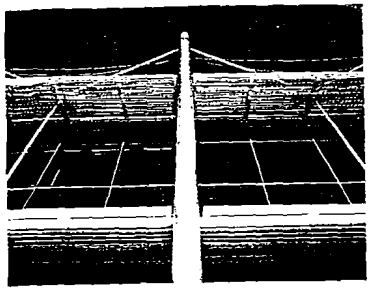
DARI BEBERAPA ELEME ALAM MASING MEMILIKI KARAKTER / SIFAT YANG BERBEDA- BEDA

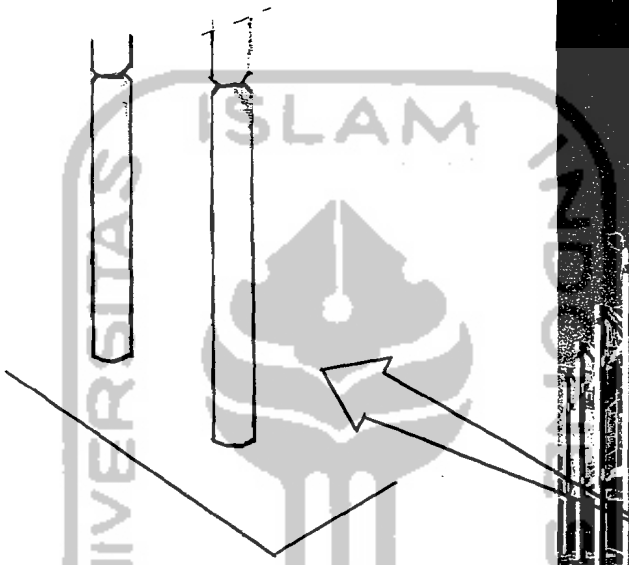
TANAH ⇨ PADAT
AIR ⇨ CAIR
TUMBUHAN ⇨ STATIS

⇩

DARI BERBAGAI SIFAT TERSEBUT AKAN DIMANFAATKAN SEBAGAI ALAT UNTUK MENCIPTAKAN SUASANA TERTENTU PADA BANGUNAN.

IDENTIFIKASI KARAKTER FISIK
— Hi Tech Building —





SALAH SATU KARAKTER
ARSITEKTUR HITECH :
BERUPA MATERIAL FABRIKAN

COMPUTER CENTRE. Lennox Wood
Architect : Michael Aukett Associates

AMERICAN SPA

SALAH SATU FASILITAS SPA (NIGHT POOL) DENGAN LATAR BANGUNAN HI TECH

RUANG GYMNASIUM DENGAN MENGEKSPOS MATERIAL STRUKTUR MEMPERTEGAS KESAN HI TECH

KARAKTER HI TECH ARCHTECTURE SALAH SATUNYA DENGAN ELEMEN FABRIKAN YAITU KACA

PEMANFAATAN PRODUK HI TECH PADA FASILITAS JACUZZI

HI TECH SPA BUILDING IDENTIFIKASI KARAKTER FISIK

IDENTIFIKASI KARAKTER FISIK ELEMEN NATURAL

TANAH

AMANJIWO HOTEL

MEMPERTAHANKAN KONTUR ASLI PADA BANGUNAN

AIR

MENEMPATKAN ELEMEN AIR SEBAGAI SARANA REKREASI

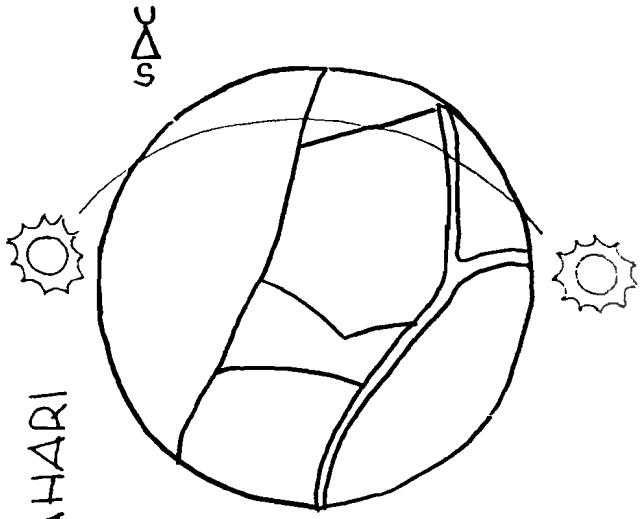
UDARA

DENGAN RUANG RUANG TERBUKA AKAN DIDAPATKAN UDARA SEGAR DARI ALAM TERBUKA

TUMBUHAN

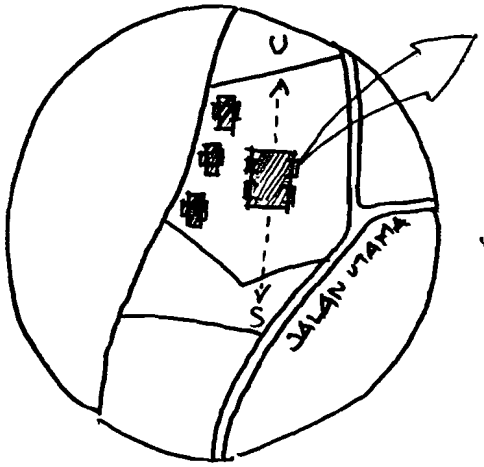
DENGAN MELETAKKAN TUMBUHAN DI DALAM BANGUNAN AKAN MEMPERKUAT KESAN ALAMI

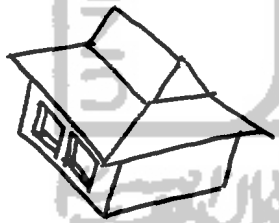
ANALISIS SITE



SITE BERADA DAERAH TROPIS DENGAN KETINGGIAN MUKA TANAH ± 1000 M DARI PER-MUKAAN AIR LAUT.

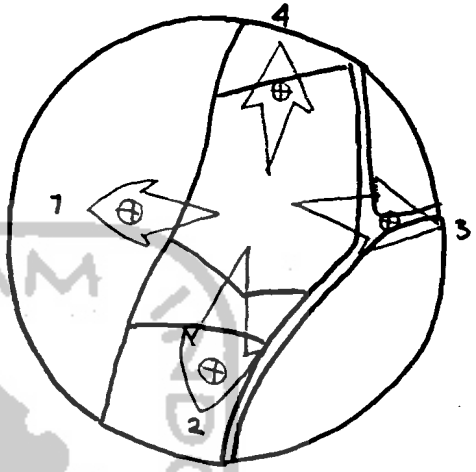
LINTASAN MATAHARI DARI TIMUR KEBARAT MENJADI ORIENTASI BUKAAN 2 PADA BANGUNAN





BUKAAN2 PADA BANGUNAN SELAIN UNTUK PENGHAWAAN DAN VIEW KELUAR BANGUNAN JUGA UNTUK MEMPEROLEH PENCAHAYAAN ALAMI PAGI DAN SORE

VIEW BANGUNAN



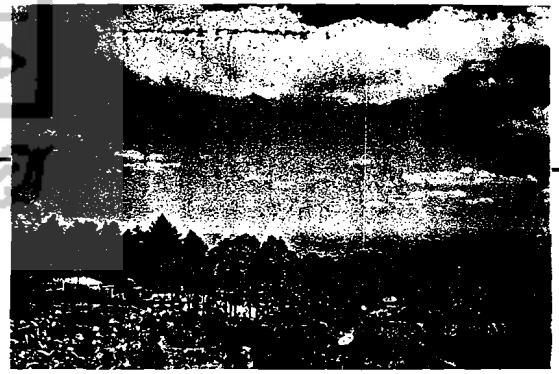
3. VIEW KEJALAN UTAMA
   - SEBAGAI ORIENTASI BANGUNAN MAIN ENTRANCE

4. VIEW KE UTARA
   - PEMANPANGAN GUNUNG MERAPI DAN BUKIT TURGO

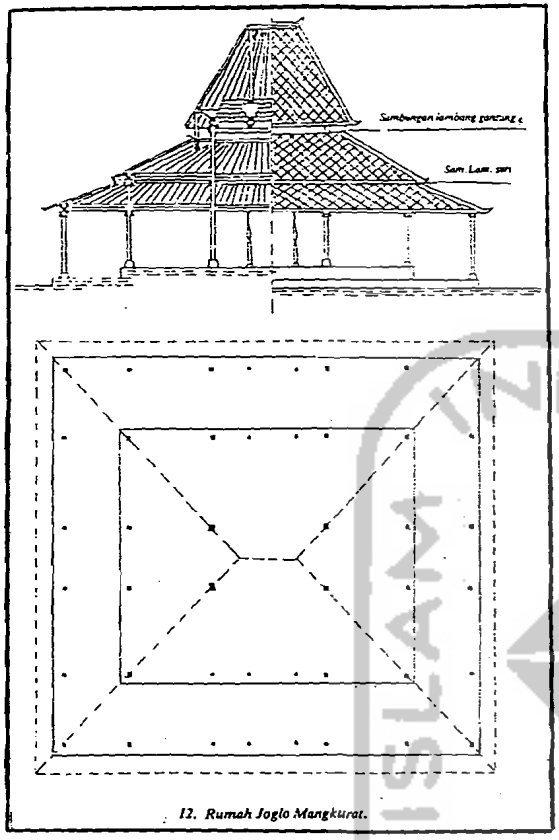
VIEW TERBAIK

1. KEARAH BARAT
   - PEMANDANGAN BEBAS

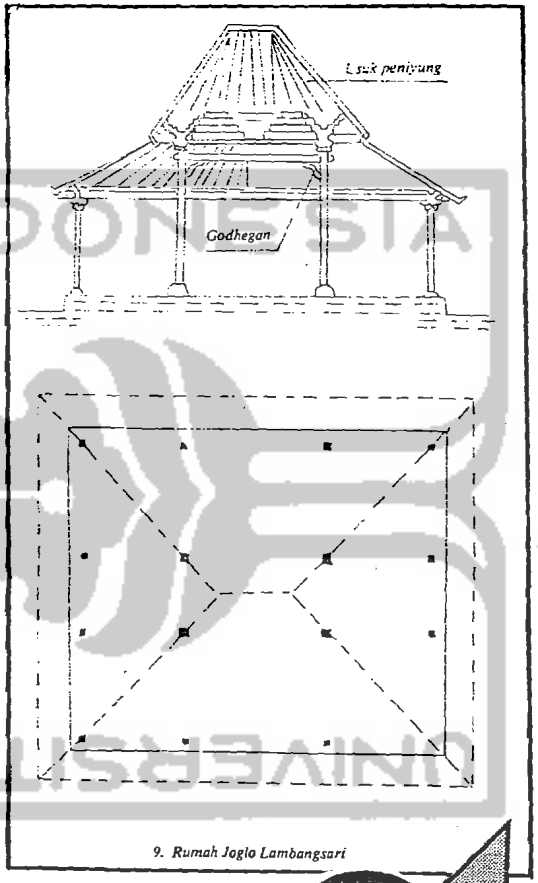
2. KEARAH SELATAN
   - PEMANDANGAN KOTA JOGJA



IDENTIFIKASI KARAKTER FISIK

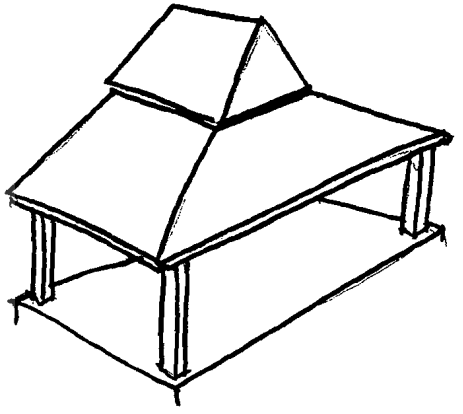


12. Rumah Joglo Mangkurat.

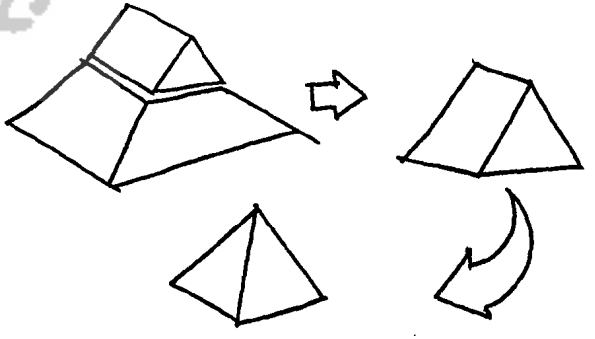


9. Rumah Joglo Lambangsari

DARI BERBAGAI TIPE RUMAH JAWA MEMILIKI BENTUK DG KOMPOSISI KEPALA, BADAN, KAKI



BENTUK DASAR ATAP RUMAH JAWA



ANALISA TRANSFORMASI BENTUK

GEREJA DI ITALI KARYA RENZO PIANO

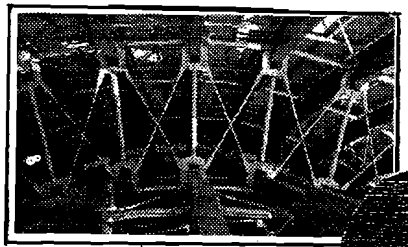
BENTUK LENGKUNG YANG BERFUNGSI SEBAGAI STRUKTUR UTAMA BANGUNAN

BATU ALAM

BATU ALAM

KABEL BAJA

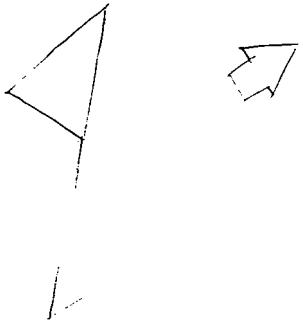
EKSTERIOR GEREJA

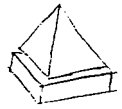


RANGKA ATAP

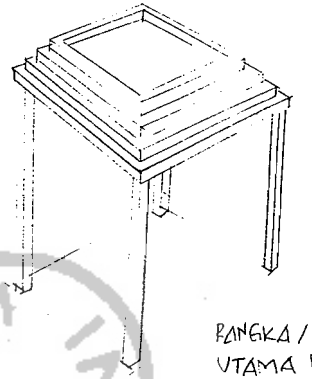
FINAL PROJECT HERY SURYONO 98512140

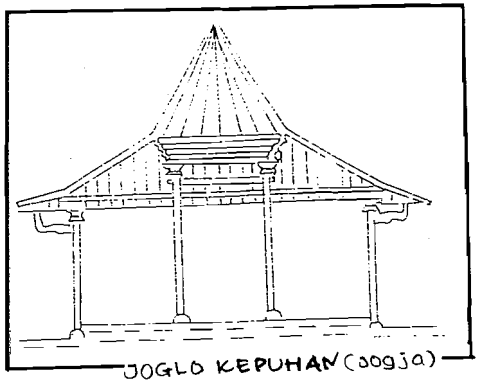
ANALISA KARAKTERTISIK





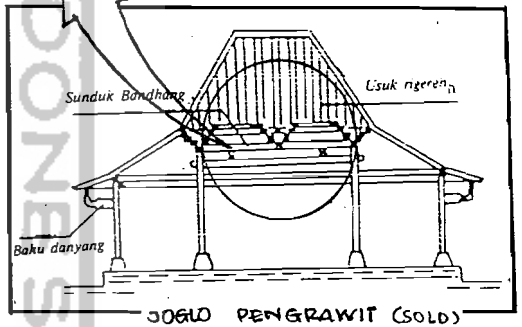
SEBAGAI DASAR BENTUK ATAP PADA RENCANA RECAIN



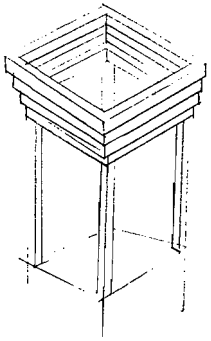


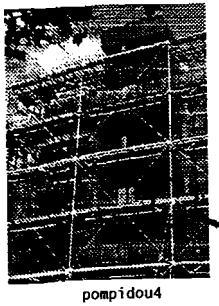
JOGLO KEPUHAN (JOGJA)

RANGKA / STRUKTUR UTAMA PADA RUMAH JAWA (SAKA GURU)



JOGLO PENGRAWIT (SOLO)

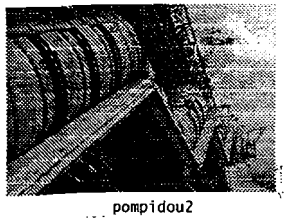




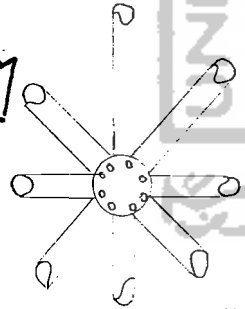
pompidou4

KARAKTER DARI HI TECH ARCHITECTURE
- MENGEKSPOSE STRUKTUR BANGUNAN
- PENGGUNAAN MASS PRODUCT
- FABRICATED MATERIAL

MENGEKSPOS STRUKTUR UTAMA BANGUNAN



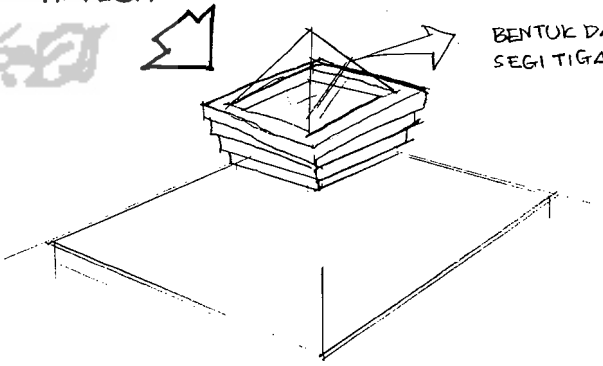
pompidou2



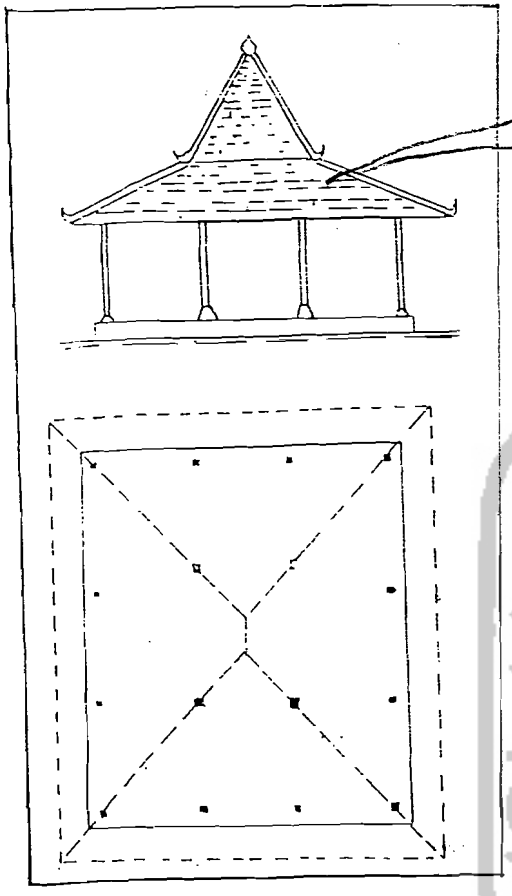
EKSPOSED BUILDNG STRUCTURE

STRUKTUR RUMAH JAWA DI EKSPOS SEBAGAIMAN STRUKTUR BANGUNAN HI TECH

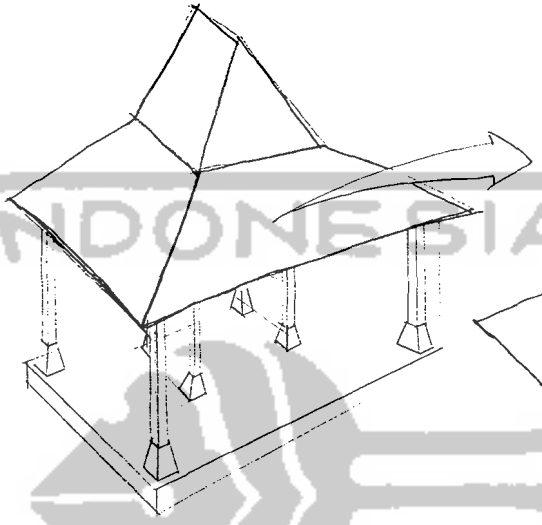
BENTUK DASAR SEGI TIGA SAMA KAKI



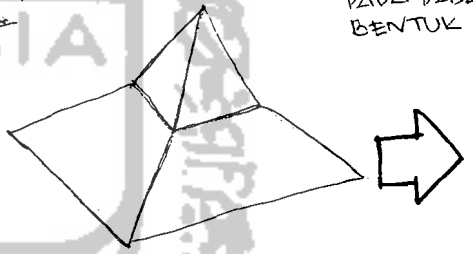
ANALISA KARAKTER FISIK

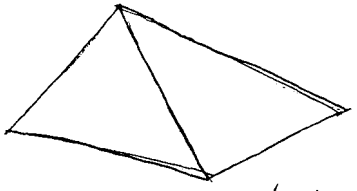


BENTUK ASLI RUMAH JAWA

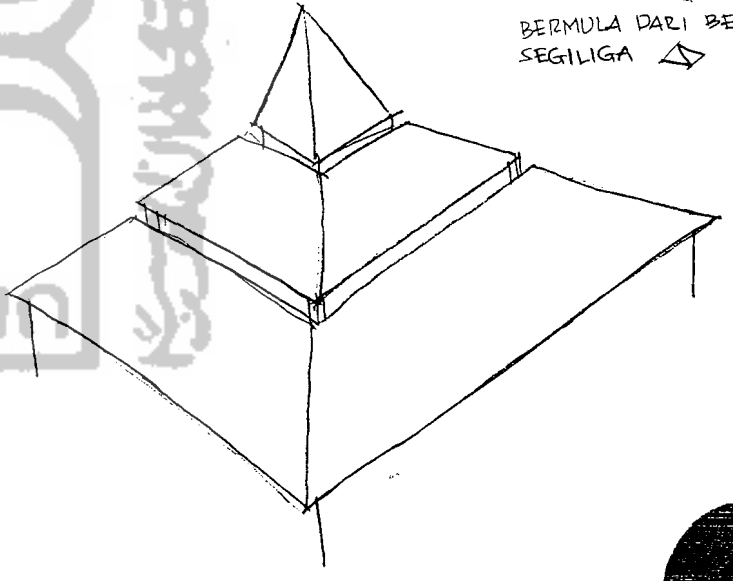


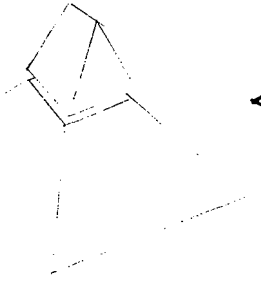
ADA BERAPA PERUBAHAN BENTUK ATAP PADA DASARNYA BERASAL DARI BENTUK SEGITIGA

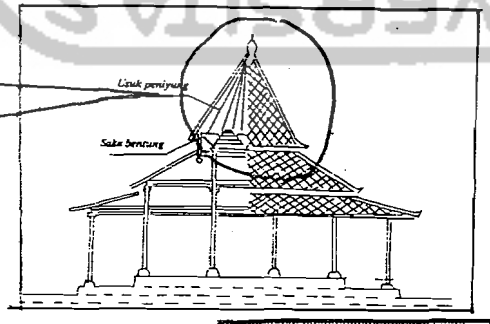




BERMULA DARI BENTUK SEGILIGA



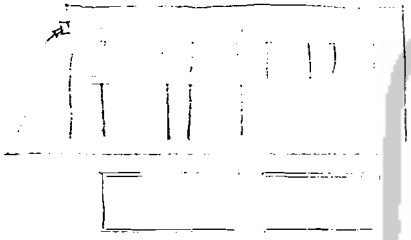




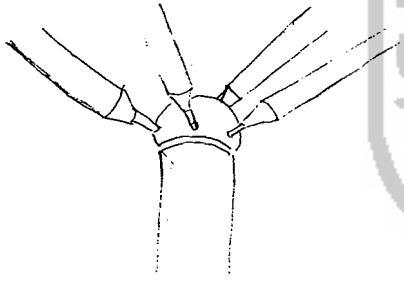
HI-TECH

KARAKTER RUMAH JAWA

KARAKTER ARSITEKTUR HI TECH

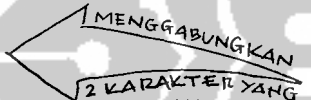


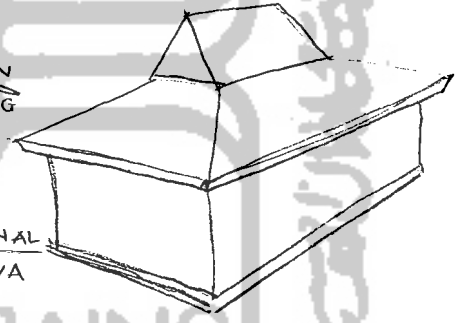
JAN KAPLICKY'S MONTAGE



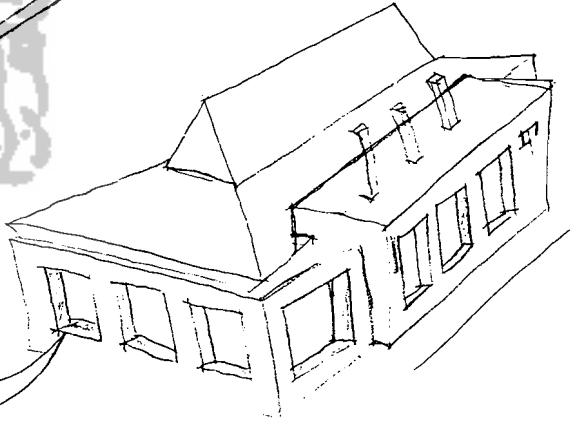
FABRICATED MATERIAL

MASIF





BENTUK BUKAAN PADA BANGUNAN JAN KAPLICKY'S MONTAGE



KARAKTERISTIK

KEGIATAN PERAWATAN TUBUH & KECANTKAN

☐ PERAWATAN TUBUH

NO.	JENIS KEGIATAN	BENTUK KEGIATAN	SIFAT KEGIATAN	DURASI	KARAKTER KEGIATAN
1	MASSAGE / PEMIJATAN	PEMIJATAN TUBUH DG MENGGUNAKAN AROMA WANGI DARI BAHAN TRADISIONAL UNTUK MENYEGARKAN DAN MERAWAT TUBUH	- PRIVAT - SEMI PRIVAT	1 - 2 JAM	- RILEKS - MEMERLUKAN WAKTU RELATIF LAMA - DILAKUKAN SAMBIL ISTIRAHAT / TIDUR - GERAKAN PASIF
2.	HIDROTHERAPY	BERENDAM DI DALAM KOLAM AIR PANAS / JACUZZI DENGAN MEMBERIKAN TEKANAN TERTENTU UNTUK MEMBERIKAN PIJATAN PADA BAGIAN TUBUH	- PRIVAT - SEMI PRIVAT	1 - 3 JAM	- RILEKS - MEMERLUKAN WAKTU RELATIF LAMA - DILAKUKAN DI DALAM WHIRL POOL / BERENDAM DUDUK ATAU BERBARING - GERAKAN AKTIF

IDENTIFIKASI AKTIFITAS

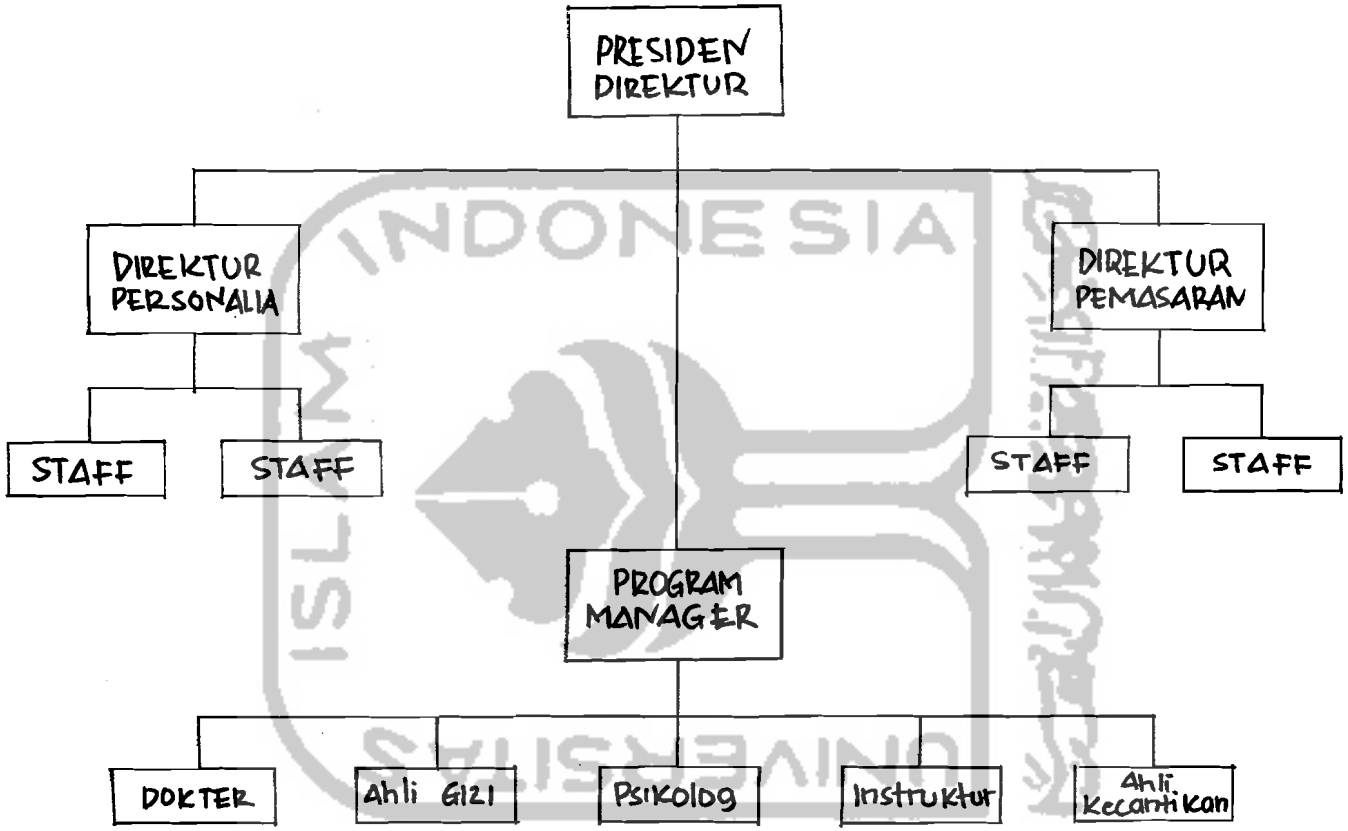
KARAKTERISTIK

KEGIATAN PERAWATAN TUBUH & KECANTIKAN

☐ PERAWATAN KECANTIKAN

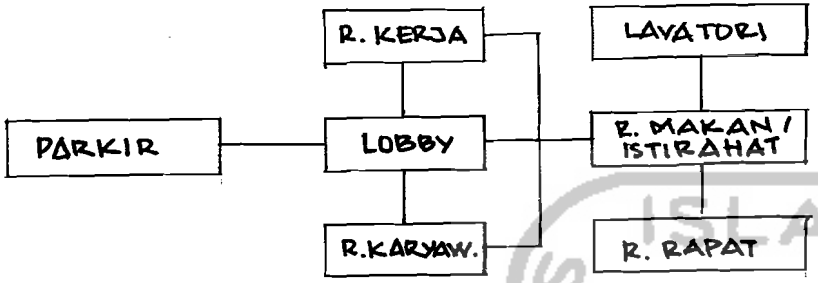
NO.	JENIS KEGIATAN	BENTUK KEGIATAN	SIFAT KEGIATAN	DURASI	KARAKTER KEGIATAN
1	PERAWATAN MUKA	- MENGHILANGKAN JERAWAT - MENGHILANGKAN FLEK - MENGHILANGKAN KERUT WAJAH - MENGENCANGKAN MUKA	- SEMI PRIVAT - PRIVAT	1-3 JAM	- RILEKS - TENANG - DILAKUKAN SAMBIL DUDUK / BERBARING
2.	BODI SCRUB/ LULUR	- MELUMURI BADAN DG LULUR YANG TERBUAT DARI RAMUAN TRADISIONAL UNTUK MERAWAT KULIT TUBUH.	- PRIVAT	2-4 JAM	- RILEKS - TENANG - DILAKUKAN DG BERBARING
3.	PERAWATAN RAMBUT	- MENCUCI RAMBUT - MENGASAPI RAMBUT - CREAMBATH	- SEMI PRIVAT	1-2 JAM	- DILAKUKAN DG DUDUK / BERBARING.
4.	MANDI REMPAH	- BERENDAM DI DALAM BAK AIR HANGAT YANG BERISI REMPAH WANGI	- PRIVAT	1 JAM	- BERENDAM DALAM BATH TUB.

ORGANISASI PENGELOLA SPA

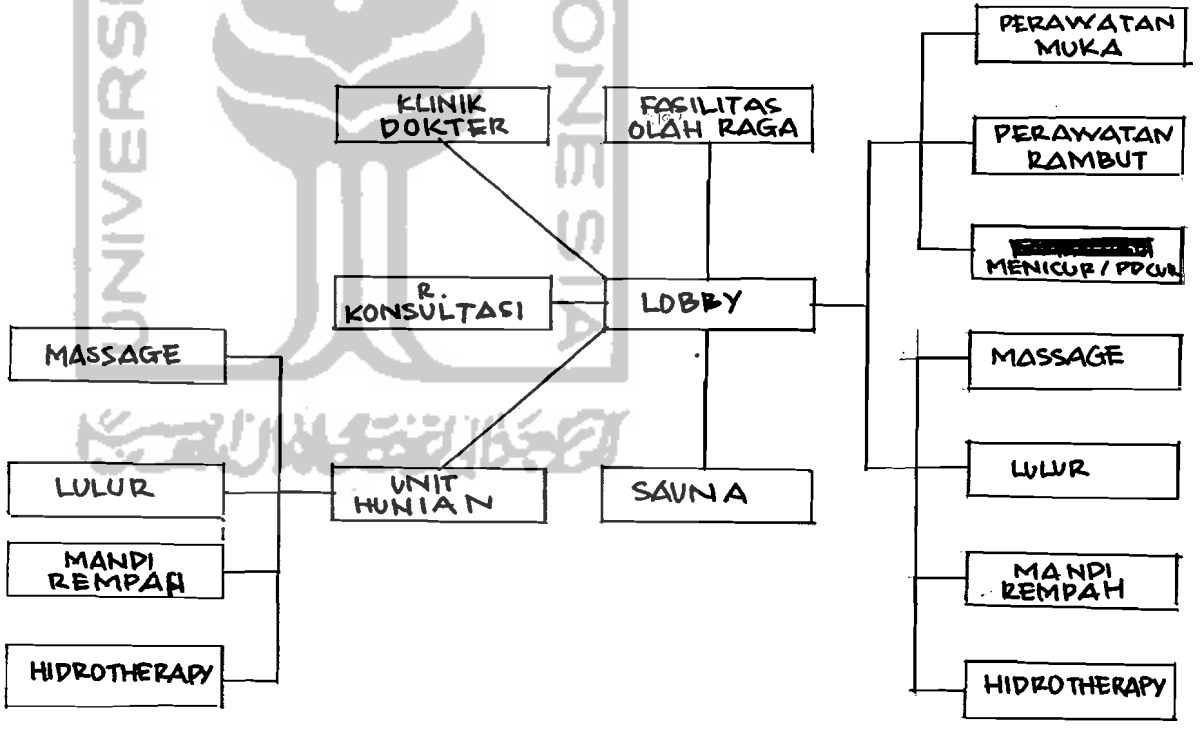


ANALISA KEGIATAN TAMU

ORGANISASI RUANG

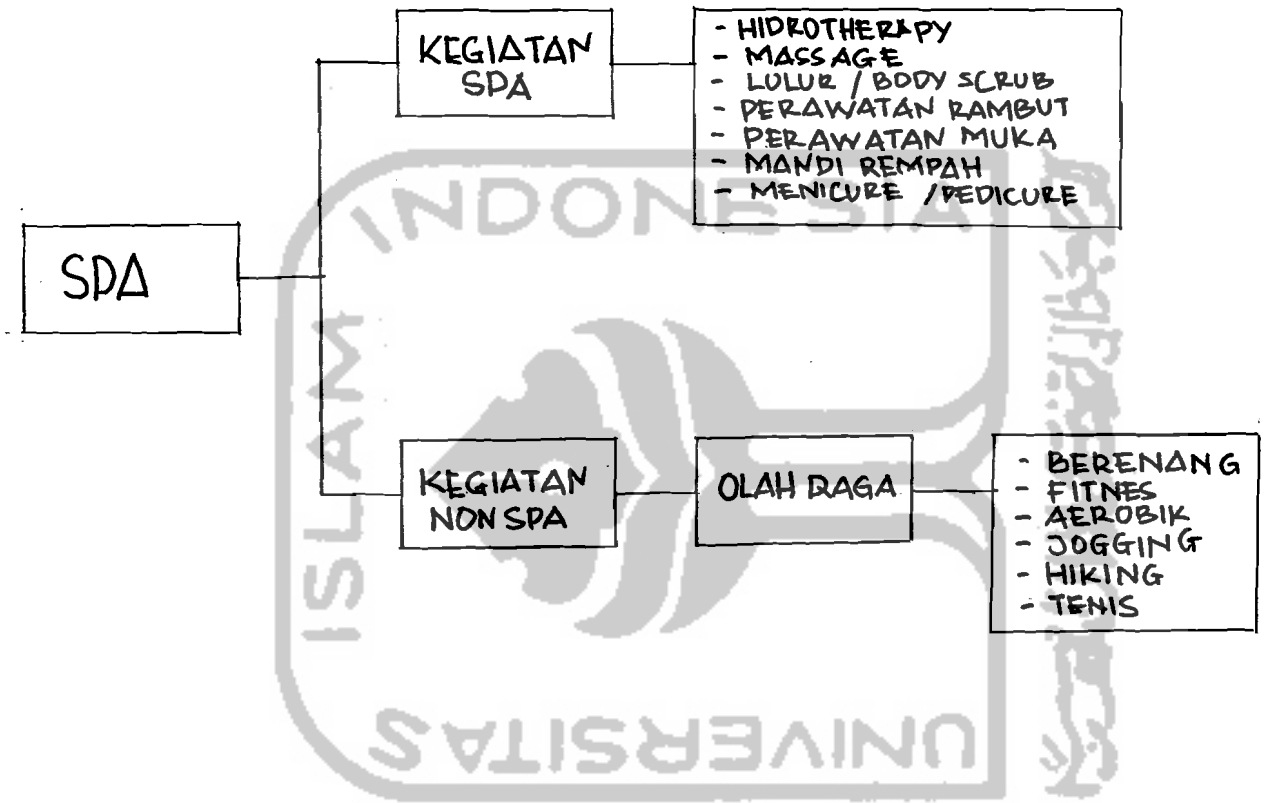


POLA KEGIATAN PENGELOLA



ORGANISASI RUANG SPA

PEMILIHAN PROGRAM SPA



KEBUTUHAN RUANG

- ENTRANCE
  - POS SECURITY
  - PARKIR TAMU
  - PARKIR PENGELOLA, KARYAWAN
- LOBBY
  - HALL
  - RECEPTIONIS
  - RUANG TUNGGU
  - BUTIK
  - SOUVENIR SHOP
  - PUBLIC LAVATORI
  - RUANG INFORMASI
  - MUSHOLA
- KEGIATAN LATIHAN FISIK
  - RUANG FITNES
  - RUANG AEROBIK
  - LAPANGAN TENIS
  - JOGGIN'/HKING TRACK
  - KOLAM RENANG
  - RUANG GANTI + LOCKER
  - RUANG MEDITASI / YOGA
  - RUANG KONSULTASI
  - RUANG P3K
- KEGIATAN PERAWATAN FISK
  - RUANG HIPROTHERAPY
  - RUANG AROMATHERAPY
  - JACUZZI
  - STEAM BATH
  - SAUNA
  - RUANG PERAWATAN
    - Massage
    - Refleksologi
    - Lulur
    - Body Scrub.
  - RUANG PERAWATAN WAJAH
  - RUANG PERAWATAN RAMBUT
  - MANICUR + PEDICURE
  - RUANG KONSULTASI
    - DOKTER
    - PSIKOLOG
    - AHLI GIZI
- RUANG PENGELOLA
  - RUANG PRESIDEN DIREKTUR.
  - RUANG DIREKTUR PERSONALIA
  - RUANG DIREKTUR PEMASARAN
  - RUANG PROGRAM MANAGER
  - RUANG STAFF
  - RUANG ARSIP
  - RUANG RAPAT
  - RUANG MAKAN
  - RUANG ISTIRAHAT
  - RUANG KARYAWAN
- RUANG SERVIS
  - HOUSE KEEPING
    - LOUNDRY
    - RUANG SUPERVISOR
    - GUDANG
  - MEE
    - GENSET
    - BOILER ROOM
    - RUANG POMPA AIR
    - RUANG KONTROL PANEL
    - RUANG SUPERVISOR + STAFF
  - LAIN LAIN
    - TEMPAT PENERIMAAN BARANG
    - GUDANG STOK BARANG
    - GUDANG PERALATAN TAMAN
- RUANG AKOMODASI
  - KAMAR SINGLE BED ROOM
  - KAMAR DOUBLE BED ROOM
  - COTTAGGE

BESARAN RUANG DAN KEBUTUHAN RUANG

NO.	FUNGSI RUANG	UNIT	KAPASITAS	STANDAR (M)	PERHITUNGAN	LUASAN RUANG (M2)	SUMBER
1	**ENTRANCE**						
	POS KEAMANAN	2	2 (ORANG)	2 M X 3 M	2 M X 3M X 2	12	
	PARKIR TAMU						
	MOBIL	1	30 MOBIL	2, 4 M X 4, 2 M	2, 4 M X 4, 2 M X 30	302,4	
	BIS	1	2 BIS	12 X 4 M	12 M X 4 M X 2	96	
	PARKIR PENGELOLA						
	MOBIL	1	15 MOBIL	2,4 M X 4,2 M	2, 4 M X 4, 2 M X 15	151, 2	
	MOTOR	1	20 MOTOR	0, 75 M X 2 M	0, 75 M X 2 M X 20	30	
2	**LOBBY**						
	HALL	1	50 (ORANG)	1,2 M2 / ORANG	1, 2 M2 X 50	60	
	RECEPTIONIS	1	4	1, 2 M2 / ORANG	1, 2 M2 X 4	4, 8	
	RUANG TUNGGU	1	10	1, 2 M2 / ORANG	1, 2 M2 X 10	12	
	BUTIK	1	10	1,2 M2 / ORANG	1, 2 M2 X 10	12	
	SOUVENIR SHOP	1	10	1,2 M2 / ORANG	1, 2 M2 X 10	12	
	RUANG INFORMASI	1	2	2 M X 3 M	2 M X 3M X 2	12	
	PUBLIC LAVATORI	10	10	1 M X 2 M / ORANG	1 M X 2 M X 10	20	
3	**KEG. LATIHAN FISIK**						
	RUANG FITNES	1	20	1,5 M X 2 M / ORANG	1, 5 M X 2 M X 20	60	
	RUANG AEROBIK	1	20	1, 6 M X 1, 6 M / ORANG	1, 6 M X 1, 6 M X 20	51, 2	
	LAPANGAN TENIS	2	8	14 M X 9 M / UNIT	14 M X 9 M X 2	252	
	KOLAM RENANG	1	20	25 M X 13 M	25 M X 13 M X 1	325	
	RUANG GANTI	10	10	1 M X 4, 5 / UNIT	1 M X 4, 5 M X 10	45	
	RUANG LOKER	10	10	1, 35 M2 / ORANG	1, 35 M X 10	13, 5	
	RUANG MEDITASI / YOGA	1	10	2 M X 2M / ORANG	2 M X 2 M X 10	40	
	RUANG KONSULTASI	3	6	2 M X 3 M	2 M X 3 M X 3	18	
	RUANG P3K	1	4	2 M X 3M	2 M X 3 M X 1	6	
4	**KEG. PERAWATAN FISIK**						
	R. HIDROTHERAPY	4	4	0, 70 M X 1, 80 M	0, 70 M X 1, 80 M X 4	5, 04	
	R. AROMATHERAPY	4	4	3 M X 3 M	3 M X 3 M X 4	36	
	JACUZZI	5	5	4 M2 / ORANG	4 M2 X 5	20	
	STEAMBATH	1	10	13, 2 M2 / 10 ORANG	13, 2 M2 X 1	13, 2	
	SAUNA	4	20	9 M2 / 5 ORANG	9 M2 X 4	36	
	RUANG MASSAGE	10	10	3, 25 M X 1, 65 M / UNIT	3, 25 M X 1, 65 M X 10	15, 36	
	RUANG REFLEKSOLOGI	10	10	3, 25 M X 1, 65 M / UNIT	3, 25 M X 1, 65 M X 10	15, 36	
	RUANG LULUR	10	10	3, 25 M X 1, 65 M / UNIT	3, 25 M X 1, 65 M X 10	15, 36	
	R. PER. WAJAH	10	10	3 M X 2 M / UNIT	3 M X 2 M X 10	60	
	R. PER. RAMBUT	10	10	3 M X 2 M / UNIT	3 M X 2 M X 10	60	
	MANICURE, PEDICURE	10	10	3, 25 M X 2, 50 M / UNIT	3, 25 M X 2, 50 X 10	81, 5	
	RUANG KONSULTASI	3	6	3 M X 4 M / UNIT	3 M X 4 M X 3	36	
	RUANG GANTI / BILAS	10	10	2 M X 3 M	2 M X 3M X 10	60	
	TOILET	10	10	1 M X 2 M	1 M X 2 M X 10	20	
	GUDANG PERLENGKAPAN	1		4 M X 6 M	4 M X 6 M X 1	24	
5	**RUANG PENGELOLA**						
	R. PRESIDEN DIREKTUR	1	1	3 M X 3 M	3 M X 3 M X 1	9	
	R. DIR. PERSONALIA	1	1	3 M X 3 M	3 M X 3 M X 1	9	
	R. DIR. PEMASARAN	1	1	3 M X 3 M	3 M X 3 M X 1	9	
	R. PROGRAM MANAJER	1	1	3 M X 3 M	3 M X 3 M X 1	9	
	RUANG STAF	1	6	4 M X 5 M	4 M X 5 M X 1	20	
	RUANG ARSIP	1		3 M X 5 M	3 M X 5 M X 1	15	
	RUANG RAPAT	1	10	0, 8 M X 1 M / ORANG	0, 8 M X 1 M X 10	8	
	RUANG KARYAWAN	1	20	5 M X 6 M	5 M X 6 M X 1	30	
	RUANG MAKAN	1	20	5 M X 6 M	5 M X 6 M X 1	30	
	RUANG ISTIRAHAT	20	20	2 M2 / ORANG	2 M2 X 20	40	
						(17)	
5	**RUANG SERVIS**						
#	HOUSE KEEPING						
	RUANG LOUNDRY	1		6 M X 5 M	6 M X 5 M X 1	30	
	GUDANG	1		3 M X 4 M	3M X 4 M X 1	12	
#	MEE						
	GENSET	1		8 M X 8 M	8 M X 8 M X 1	64	
	BOILER ROOM	1		8 M X 8 M	8 M X 8 M X 1	64	
	RUANG POMPA AIR	1		4 M X 8 M	4 M X 8 M X 1	32	
	RUANG KONTROL PANEL	1		2 M X 3 M	2 M X 3 M X 1	6	
	RUANG TANGKI AIR	1		5 M X 4 M	5 M X 4 M X 1	20	
#	LAIN LAIN						
	T. PENERIMAAN BARANG	1		3 M X 5 M	3 M X 5 M X 1	15	
	GUDANG STOK BARANG	1		4 M X 5 M	4 M X 5 M X 1	20	
	GUDANG PERALATAN	1		4 M X 5 M	4 M X 5 M X 1	20	

NO.	FUNGSI RUANG	UNIT	KAPASITAS	STANDAR (M)	PERHITUNGAN	LUASAN RUANG (M2)	SUMBER
6	**RUANG AKOMODASI**						
	TIPE DOUBLE BED ROOM	20	40				
	RUANG TIDUR	40	40	16 M2 / UNIT	16 M2 X 40	640	
	KAMAR MANDI	20	20	12 M2 / UNIT	12 M2 X 20	240	
	RUANG DUDUK	20	20	16 M2 / UNIT	16 M2 X 20	320	
	TIPE SINGLE BED ROOM	15	15				
	RUANG TIDUR	15	15	12 M2 / UNIT	12 M2 X 15	180	
	KAMAR MANDI	15	15	6 M2 / UNIT	6 M2 X 15	90	
	RUANG DUDUK	15	15	12 M2 / UNIT	12 M2 X 15	180	
	TIPE COTTAGE	10	20				
	RUANG TIDUR	10	20	20 M2 / UNIT	20 M2 X 10	200	
	KAMAR MANDI	10	10	12 M2 / UNIT	12 M2 X 10	120	
	RUANG DUDUK	10	20	16 M2 / UNIT	16 M2 X 10	160	
	DAPUR + R MAKAN	10	20	12 M2 / UNIT	12 M2 X 10	120	
	R. MASSAGE	20	20	3, 25 M X 1, 65 M	3, 25 M X 1, 65 M X 20	25, 36	
	JACUZZI	10	20	4 M2 / UNIT	4 M2 X 10	40	
	TERACCE	10	20	8 M2 / UNIT	8 M2 X 10	80	
	LUAS					**4236**	
	RUANG SIRKULASI 20 %					**847,2**	
	LUAS TOTAL					**5083,2**	

ORGANISASI RUANG