

DESIGN OF

ART CENTRE IN NITIPRAYAN, YOGYAKARTA

With Regionalism Approach



Name
Muhammad Ahnaf Mumtaza
17512055

Supervisor
Dr. Yulianto P. Prihatmaji, IPM. IAI.



DEPARTMENT of
ARCHITECTURE



한국건축학 교육인증원
Korea Architectural Accrediting Board



CANBERRA
ACCORD



FINAL ARCHITECTURAL DESIGN STUDIO

DESIGN OF ART CENTER IN NITIPRAYAN, YOGYAKARTA WITH REGIONALISM APPROACH



UNIVERSITAS ISLAM INDONESIA

Supervisor

Yulianto Purwono Prihatmaji, ST. MT.,Dr. IAI

Jury

Prof. Noor Cholis Idham, ST., M. Arch., Ph. D

Putu Ayu Pramanasari Agustiananda,S.T.,MA., Dr-Ing

**DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING
UNIVERSITAS ISLAM INDONESIA**

2021



PAGE OF APPROVAL

Final Architectural Design Studio Entitled :

DESIGN OF ART CENTER IN NITIPRAYAN, YOGYAKARTA WITH REGIONALISM APPROACH

Student's Full Name _____ : Muhammad Ahnaf Mumtaza

Student's Identification Number _____ : 17512055

Has been evaluated and agreed on _____ : Yogyakarta , July 16 2021

Supervisor

Yulianto Purwono Prihatmaji, ST. MT.,Dr. IAI

Jury

Prof. Noor Choliz Idham, ST., M. Arch., Ph.D

Jury

Putu Aya Pramanasari Agustiananda,S.T.,MA., Dr-Ing

Acknowledge by :



Head of Architecture Undergraduate Program

Yulianto Purwono Prihatmaji, ST. MT.,Dr. IAI

SUPERVISOR'S NOTES

The following is an assessment of Final Architectural Design Studio:

Students Full Name : Muhammad Ahnaf Mumtaza

Students Identification Number : 17512055

Final Architectural Design Studio entitled

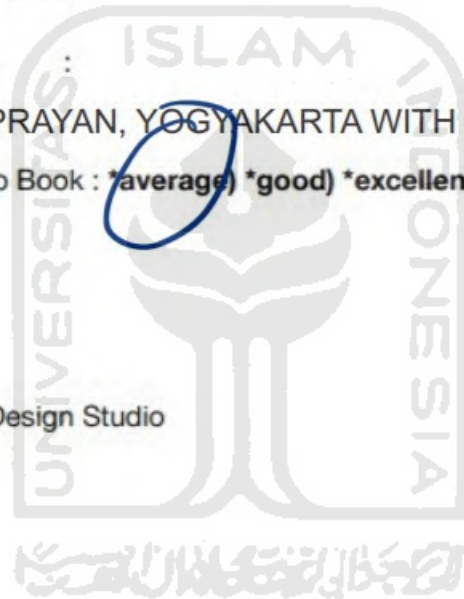
DESIGN OF ART CENTER IN NITIPRAYAN, YOGYAKARTA WITH REGIONALISM APPROACH

Quality of Final Architectural Design Studio Book : ***average) *good) *excellent)**

So that,

***recommended) *not recommended)**

To be a references for Final Architectural Design Studio



Yogyakarta, July 3rd 2021

Supervisor,

Dr. Yulianto P Prihatmaji, IPM, IAI.

STATEMENT OF AUTHENTICITY

I declare that all parts of this work are my own work, except for the works which are referred to as references and that there is no assistance from other parties in whole or in part in the process of making it.



Yogyakarta, 28 July 2021

A handwritten signature in black ink, appearing to read 'Muhammad Ahnaf Mumtaza', is positioned above the printed name.

Muhammad Ahnaf Mumtaza

FOREWORD

Bismillahirrahmanirrahim,
praise and gratitude to Allah SWT who has bestowed His grace and guidance,
so that the author can complete the Final Project with the title "Design of Art Center
In Nitiprayan, Yogyakarta With Regionalism Approach" in order to fulfill the requirements
to get an undergraduate degree in the UII architecture department.

The author realizes that the preparation of this final project could not be separated
from the help and encouragement from a lot of people.

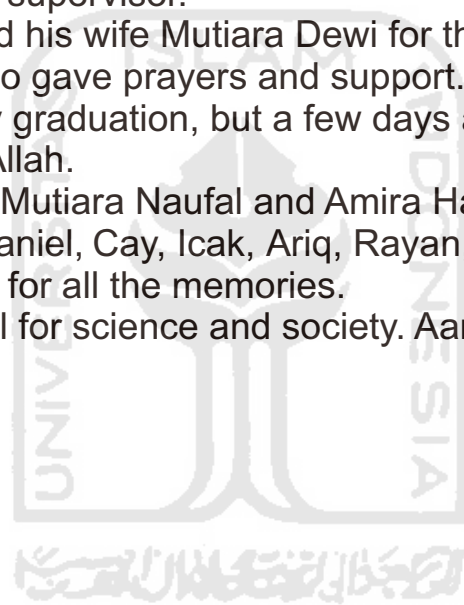
On this occasion the author would like to thank to:

1. My Parents, Mr. Muh. Agus Mazied and Mrs. Sri Hayati for the support and prayers.
2. Dr. Yulianto P. Prihatmaji, IPM, IAI as my supervisor.
3. My brother, Muh. Rayhan Fakhruddin and his wife Mutiara Dewi for the support.
4. My grandfather, Alm. Soetisno Saleh, who gave prayers and support.

Thank God he had heard the news of my graduation, but a few days after that, my Grandfather died of Covid,
may be placed in Jannah, aamiin. InsyaAllah.

5. My special friend and my female cousin, Mutiara Naufal and Amira Hanifa, who always support me.
6. My best friend, Naro, Cece, Vio, Refly, Daniel, Cay, Icak, Ariq, Rayan, Izas, and Tomi who always give support.
7. And lastly, UII architecture friends (2017) for all the memories.

Finally, I hope this final project will be useful for science and society. Aamiin



Yogyakarta, 28 July 2021

Muhammad Ahnaf Mumtaza

L I S T O F C O N T E N T
C O V E R
A B S T R A C T
L I S T O F C O N T E N T

CHAPTER 1 - INTRODUCTION

DESIGN BACKGROUND	1.1
Ong Gallery	1.1.1
PROBLEM STATEMENT	1.2
DESIGN METHODS	1.3
DESIGN MINDMAP	1.4
ORIGINALITY AND NOVELTY	1.5

CHAPTER 2 - DESIGN PROBLEM STUDY

SITE CONTEXT STUDY	2.1
Existing Conditions	2.1.1
CLIENT AND USERS	2.2
BUILDING TYPOLOGY STUDY	2.3
DESIGN APPROACH STUDY	2.4
PRECEDENT STUDY	2.5
PROBLEM MAPPING	2.6

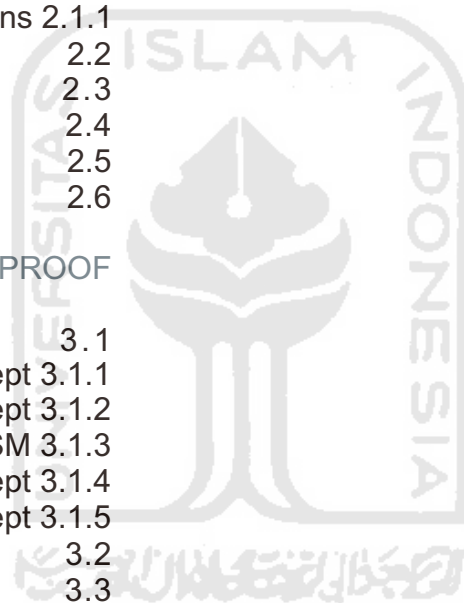
CHAPTER 3 - DESIGN RESULT AND PROOF

SITE CONTEXT EXPLORATION	3.1
The Building Mass Concept	3.1.1
The Visual Appearance Concept	3.1.2
THE REGIONALISM	3.1.3
The Functional Concept	3.1.4
The Application Recycled Material Concept	3.1.5
APPROACH EXPLORATION	3.2
TYPOLGY EXPLORATION	3.3
DESIGN ALTERNATIVE	3.4

CHAPTER 4 - DESIGN RESULT DESCRIPTION

SITEPLAN	4.1
BUILDING MASS	4.2
Floor Plan Schematic	4.2.1
Building Mass Schematic	4.2.2
Surface Building Schematic	4.2.3
The Application Recycle and Local Materials	4.2.4
The Local Characters of Ong Gallery	4.2.5
Siteplan That Brings Valuable Culture	4.2.6
Emergency Way Schematic	4.2.7
A Place For Selling Food	4.2.8
Rain Water Treatment Schematic	4.2.9
The Bridge Schematic	4.2.10
BUILDING INTERIOR	4.3
STRUCTURAL SYSTEM	4.4
UTILITY SYSTEM	4.5

CHAPTER 5 - DESIGN EVALUATION



LIST OF FIGURE

FIGURE 1.1
ONG GALLERY PHOTO

FIGURE 1.2
PHOTOS OF SURROUNDING CONDITION

FIGURE 1.3
SKETCH OF PROBLEM
IN NITIPRAYAN
BY AHNAF

FIGURE 2.1
MAPS OF ONG GALLERY

FIGURE 2.1
3D MODEL OF ONG GALLERY

FIGURE 2.2
REGIONALISM OF JOGLO

FIGURE 2.3
THE PRELIMINARY OF NEW GALLERY
BY AHNAF

FIGURE 3.1
THE CONCEPT OF THE ART CENTER
BY AHNAF

FIGURE 3.2
ALTERNATIVE 1

FIGURE 3.3
ALTERNATIVE 2

FIGURE 3.4
ALTERNATIVE 3

FIGURE 3.5
THE VELUX RESULT

FIGURE 4.1
THE MAGNET BRIDGE CONCEPT
BY AHNAF



LIST OF TABLE

TABLE 2.2
THE CLIENT AND USER

TABLE 2.3
THE VARIABLE AND APPLICATION CONCEPT

TABLE 3.1
THE CONCEPT OF ART CENTRE

TABLE 3.2
THE APPLICATION OF
LOCAL MATERIALS

TABLE 3.3
THE OPEN PUBLIC AREA



A B S T R A C T

Yogyakarta is included as one of the destination areas travel and has developed a lot of potential tours it has, among others: the beauty of the panorama nature, flora, fauna, historical heritage and art typical Yogyakarta culture. Nitiprayan is wrong a village in Bantul, Yogyakarta which has potential big in terms of art, but has limited land.

With the increasing number of tourist visits in Yogya and the number of artists made the backdrop he designed This Art Center so as to provide services as well as the provision of arts and crafts items, too maximize land use. This Art Center too accommodating local works of art and work can also be marketed to tourists.

Regionalism as a development of modern architecture which has great attention to regional characteristics. Nitiprayan area is also an area of art and has its own magnet because it is located in the area the village of the arts. With the construction of this art center it is expected able to support the maintenance of artwork as well accommodating both Yogya and the artists.

keyword : art centre, regionalism, village

CHAPTER I

INTRODUCTION



DESIGN BACKGROUND 1.1

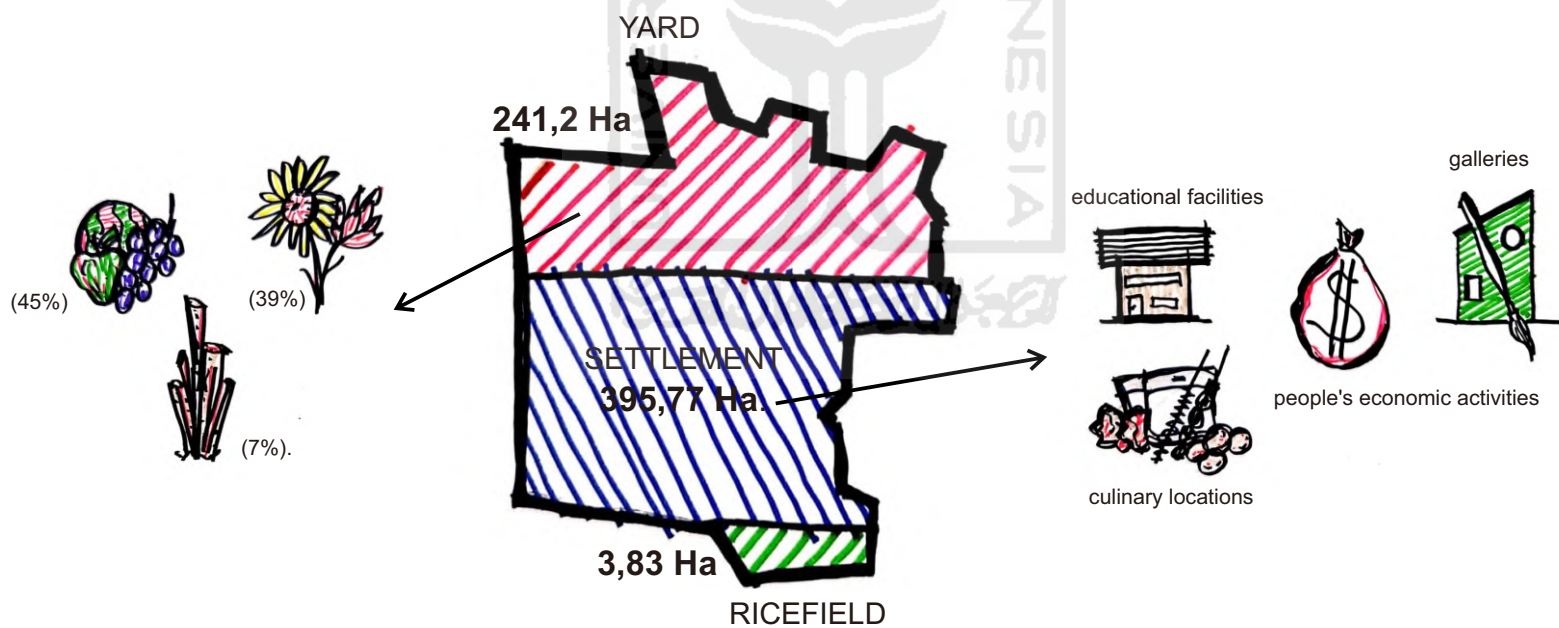
Kasihani sub-district based on its natural resource characteristics and geographical location is included in the Urban Agglomeration Area. This area is basically an agricultural area that has developed into the Yogyakarta Urban Area. The Mid-Term Development Plan of Bantul Regency categorizes Kasihan District as a suburban area whose development strategy is in the form of arrangement and development of the area according to or in line with the development of the City of Yogyakarta while maintaining the function of irrigated rice fields on the outer side of the suburban area.

One of the areas included in the suburban area is the Nitiprayan area. This area is physiographically located on the outskirts of Yogyakarta City (Yogyakarta Urban Area), and Administratively, it is included in Ngestiharjo Village, Kasihan District, Bantul Regency, DIY. Nitiprayan is also included in the Yogyakarta Urban Area (KPY). Implications of widening the problems of the City of Yogyakarta to this village can be seen in many aspects such as the social nature that tends to lead to individualism, the spatial physical appearance that continues to be densely populated, the problem of garbage and busy traffic, and others. This situation is getting more and more worrying with the impression of a lack of government attention. Nitiprayan as the border area of Yogyakarta is far from the capital city of Bantul Regency, so its development is not well managed. This requires direction and strategy to design and oversee the development of the region so as not to be affected by the implications of the city's character and maintain its superior character.

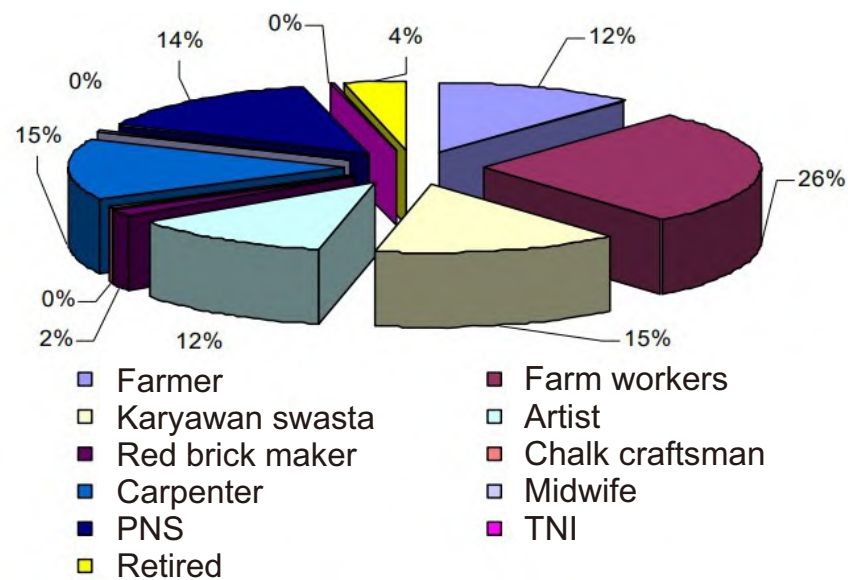
The characteristics of people's lives are still colored by typical rural life. It looks of strong social ties between citizens. Values of hospitality, mutual cooperation, and brotherhood is still applied in the daily life of its people. Most of the residents also still adhere to the traditions left by their elders, even though there are some are lost with the influence of city life which is not too far away from their area of residence. Traditions that they still often carry out, for example Suran (ceremonies/rituals performed on the first night of one sura) and Nyadran (commonly called 'apem-an'), done when ruwatan before entering the month of Ramadan). While the current tradition has rarely been carried out, for example holding a Kenduri.



- Residentials
- Public Facilities
- Commercials
- Ong Gallery



Along with the development and spatial pressure of Yogyakarta City, in the last decade The development of new houses that are formed and converting rice fields is quite fast. There is a lot of empty land that is not clear what it is used for, despite its size relatively narrow. Some are green filled with trees, or just dry land, but most of it is settelements (non-productive). Apart from the distribution of these vacant lands, the There are still green open spaces in the cemetery complex. Around people's houses still roaming animals such as dogs, poultry, and so on. If not cleaned, The feces of these animals can cause disease. Circulation access is still not optimal, so it must be maximized and also increase the mass of building by utilizing the existing land.



Although the Nitiprayan area is geographically relatively close to urban areas, the population of this village which is engaged in the agricultural sector is quite a lot, it's 79 people and 182 people status as farm laborers. Meanwhile, residents who work as there are 95 civil servants, 3 TNI employees, and 98 private employees. Besides as employees, there are quite many residents who are self-employed/self-employed,



There are no inns or hotels in Nitiprayan yet, because on weekdays there are rarely any visiting tourists. But if needed, for example at a big event like Kenduri every September, tourists can take advantage of rented houses or rooms in people's homes to stay (home stay). The rice fields that spread out have beautiful scenery and potential as a tourist attraction. Most tourist facilities is for special interests namely cultural arts. Some of these facilities are in the form of galleries art.



1.1.1 Ong Gallery

FIGURE 1.1
ONG GALLERY PHOTO



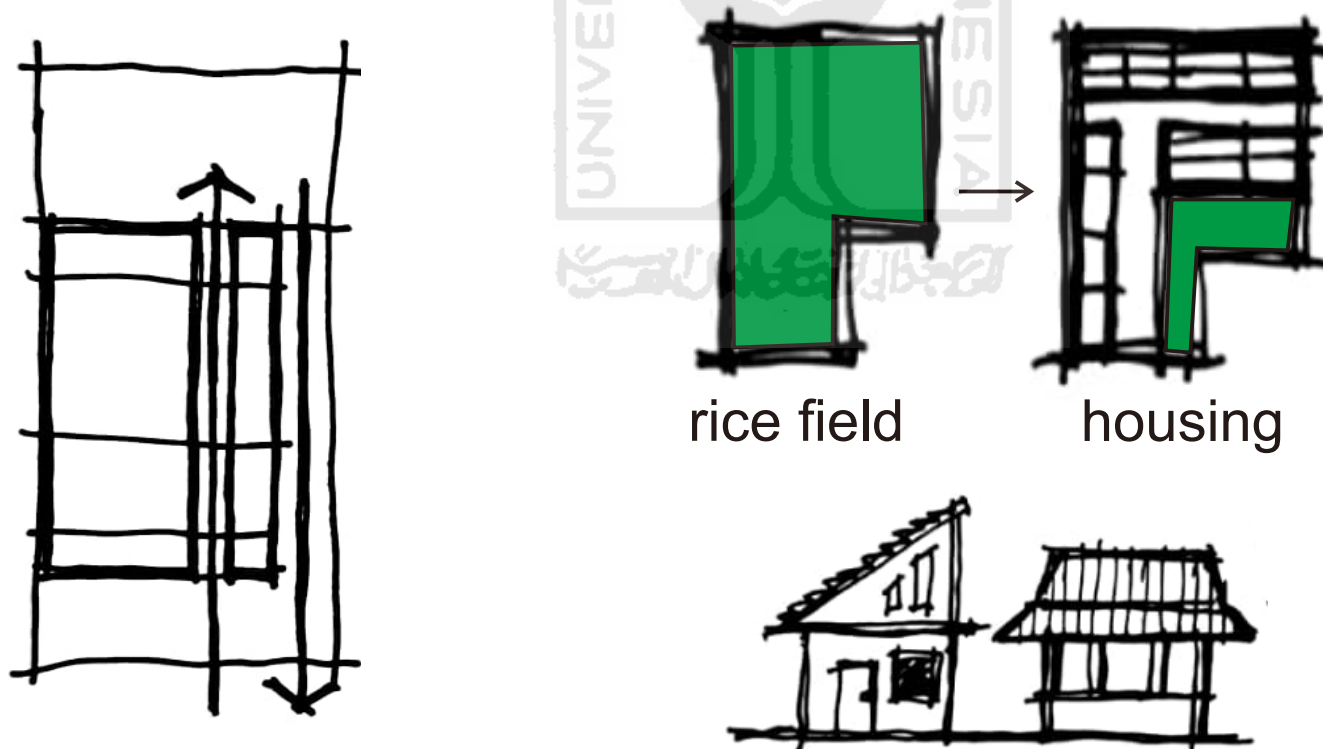
Ong Gallery, a multipurpose gallery that is used for the whole society regardless of age. All artistic activities are carried out in the ong gallery without any permission, because mr.ong want gallery users also feel like they own the gallery. So that the community will take care the gallery without commanded

CULTURAL IDENTITY

Almost all of the new houses are no longer in use traditional architectural or specific characteristics



The land that starts to shrink due to housing construction and newcomers from outside the city who want to live in Nitiprayan



There are only a few traditional houses and the conditions tend to be poorly maintained and potentially switch to a modern style. Almost all of the new houses are no longer in use traditional architectural or specific characteristics.

LIMITED LAND

No public space
Green area start decreasing



There is no open space available to be used for the benefit of the local public, either for recreation, children's play, or others. Even if there is, it still seems less orderly good and there are no amenities.



The second problem is the pile of community waste that is left unchecked



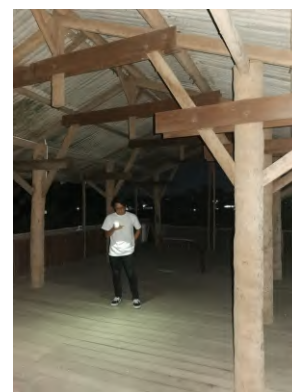
The characteristics of community life are still characterized by typical rural life. This can be seen from the strong social ties between residents. The values of hospitality, mutual cooperation and brotherhood are still applied in the daily life of the people. Most of the population also still adhere to the traditions left by their elders, although some are lost with the influences of city life which are not too far from the area where they live.

- Suran (Malam satu sura)
- Nyadran (biasa disebut 'apem-an', before Bulan Ramadhan).
- Kenduri

Bantul and areas bordering the Indian Ocean are declared prone to earthquakes and tsunamis. This is because it is directly adjacent to the Indian Ocean which is the closest area to the subduction zone of the Australian and Eurasian plates. The earthquake on 27 May 2006 confirmed the predicate of Bantul Regency as an area that is categorized as an earthquake prone area. Some buildings have not used the proper structures to resist earthquakes



The Condition Around The Gallery



Mr. Ong : “ Now many new comers build the buildings like fortresses,
unfriendly to their surroundings”

Ibu Penjaga Warung : “The garbage in this village has been trying to sort it out,
but only partially. It is still unprocessed (not recycled yet)”

Penjaga Angkringan : “Yes, most of the stalls are not hygienic yet,
so only local people that coming or buy”

FIGURE 1.2
PHOTOS OF SURROUNDING CONDITION

The socio-cultural and economic conditions of the Nitiprayan community have provided potential as follows:

- a. High willingness and ability of the community in developing the area
- b. Attitudes and activities of mutual cooperation are one of the basic characteristics of society that are still maintained
- c. The customs and local wisdom are still upheld by most people
- d. Various community groups / activities have been formed
- e. The Nitiprayan area has been known as "kampoeng Seni" by the wider community, even foreign tourists
- f. The large number of people of productive age are engaged in arts and culture
- g. The real sector of the people's economy has developed.

Socio-cultural and economic problems in Nitiprayan include:

- a. Various community organizations, including arts and cultural groups, have not been utilized optimally by members of the public
- b. The institutional management of the existing groups is not yet organized professionally
- c. Lack of formal guidance for the younger generation in developing cultural arts local and increase the creation and innovation of economic productivity
- d. The nature of society that waits for each other and requires real comparisons with success

Other region

- e. Various productive endeavors, both in the real economy and arts and culture sectors, are still in character individually and not yet systematically packaged in its management
- f. Various potentials have not been promoted effectively and are still personal
- g. The poverty rate is still relatively high and the level of education is also relatively large

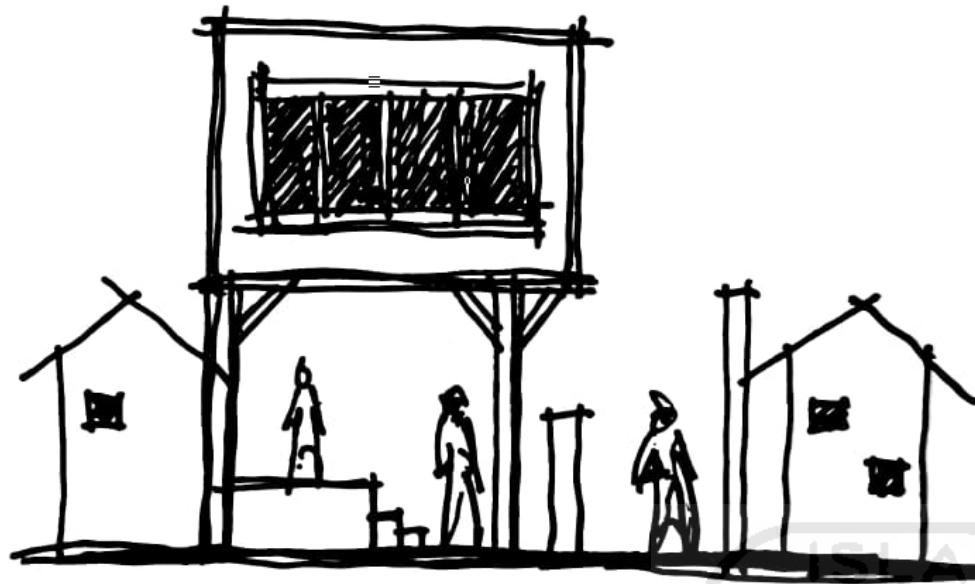
Some potential in spatial aspects and settlements in Nitiprayan, namely:

1. Occupying a fairly representative area as a rural area with an area of about 640.8 hectares and existing assets such as craft galleries such as painting galleries, sculptures; home eat.
2. Has homogeneity of supporting physical characteristics, namely supported settlements various other functions, such as agricultural land, people's economic activities, culinary locations, galleries art, and more.
3. Located on the main route of tourism as a regional mainstay, namely from the city of Yogyakarta to other areas in Bantul Regency and vice versa.
4. Easy to reach transportation access with adequate facilities.
5. Still has scattered open areas, both yards and land agriculture and boro. This land can be used as a recharge and conservation area greening and can be optimized for public facilities, such as village parks, people's markets, or others. Based on the survey, the yards are now planted with many fruit plants (45%), flowers (39%), perennials (3%), and others (4%). For the yard become a great potential for utilization for productive business. Public space development has the potential to be implemented immediately, because most of this land belongs to the village treasury, so that the land acquisition is easier.
6. Has rural natural potential which is still possible to be maintained and improved, such as rice fields with all its activities, livestock cages, fisheries, the beauty of the environment at several points, the existence of rivers, and others.
7. Has facilities that have the potential to be used as a distinctive or superior aspect of the area, such as a gallery art and cheap culinary stalls and a varied menu.
8. All community settlements are built on legal land. This gives the opportunity is easier if policies / agreements will be implemented in terms of structuring aspects settlement, both qualitative and quantitative.

Some of the problems or deficiencies that exist in this area are in the spatial aspect and settlements can be described as follows:

1. The condition is starting to break down, especially on Jalan Madumurti which is an access road enter this area from Jalan Raya Bugisan. This condition has not been added to the lack road-friendly because there are too many 'speed bumps' in a densely populated street.
2. The mode of public transportation to Nitiprayan relies on city buses that only pass Jalan Bugisan and South Ring Road. Most of the population uses private vehicles for everyday mobility. The implication is that there is an increase in the use of vehicles, apart from overcrowding, air pollution is also a cause for concern.
3. A lot of agricultural land or paddy fields have been converted to non-agricultural functions, especially for housing development.
4. There is no open space available to be used for the benefit of the local public, either for recreation, children's play, or others. Even if there is, it still seems less orderly good and there are no amenities.
5. There is no settlement character that characterizes the uniqueness, let alone in terms of art and culture. There are only a few traditional houses and the conditions tend to be poorly maintained and potentially switch to a modern style. Almost all of the new houses are no longer in use traditional architectural or specific characteristics.
6. The condition of the food stalls is less attractive and their health is not well maintained. The environment of the shop looks shabby and has not been anticipated against the pollution vehicles make lack of attractiveness, so that the reach of consumers on average is still local.

PROBLEM

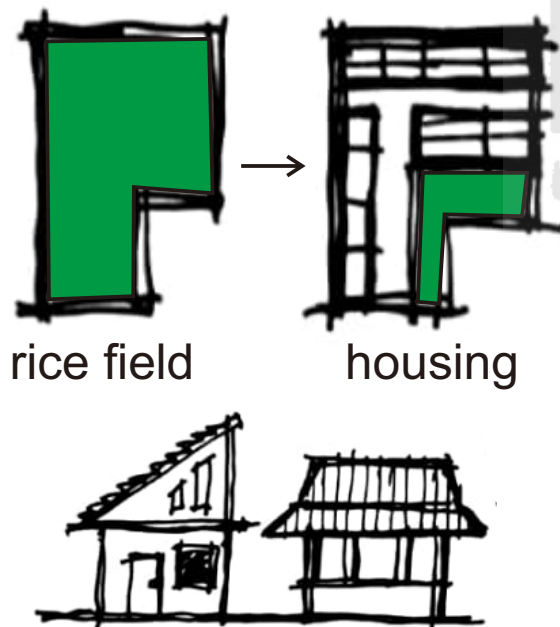


The land that starts to shrink due to housing construction and newcomers from outside the city who want to live in Nitiprayan

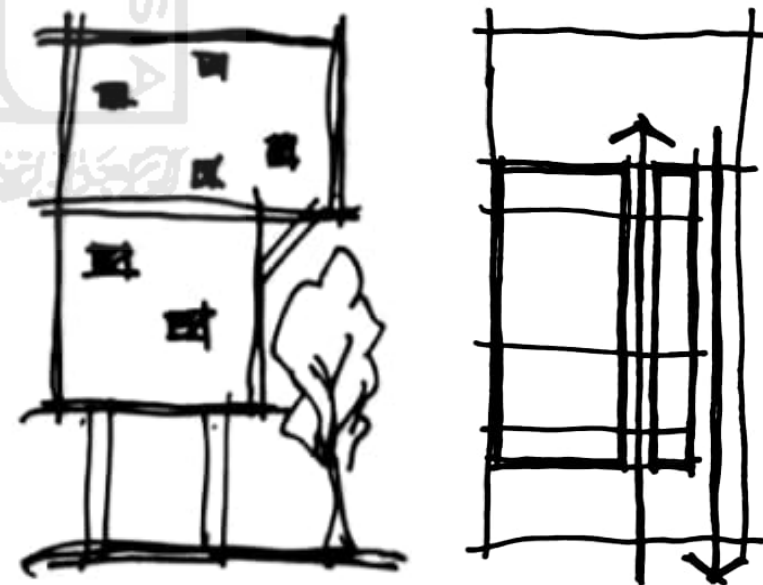


FIGURE 1.3
SKETCH OF PROBLEM
IN NITIPRAYAN
BY AHNAF

The second problem is the pile of community waste that is left unchecked



There are only a few traditional houses and the conditions tend to be poorly maintained and potentially switch to a modern style. Almost all of the new houses are no longer in use traditional architectural or specific characteristics.



There is no open space available to be used for the benefit of the local public, either for recreation, children's play, or others. Even if there is, it still seems less orderly good and there are no amenities.

ISSUE

NILAI

VARIABLE

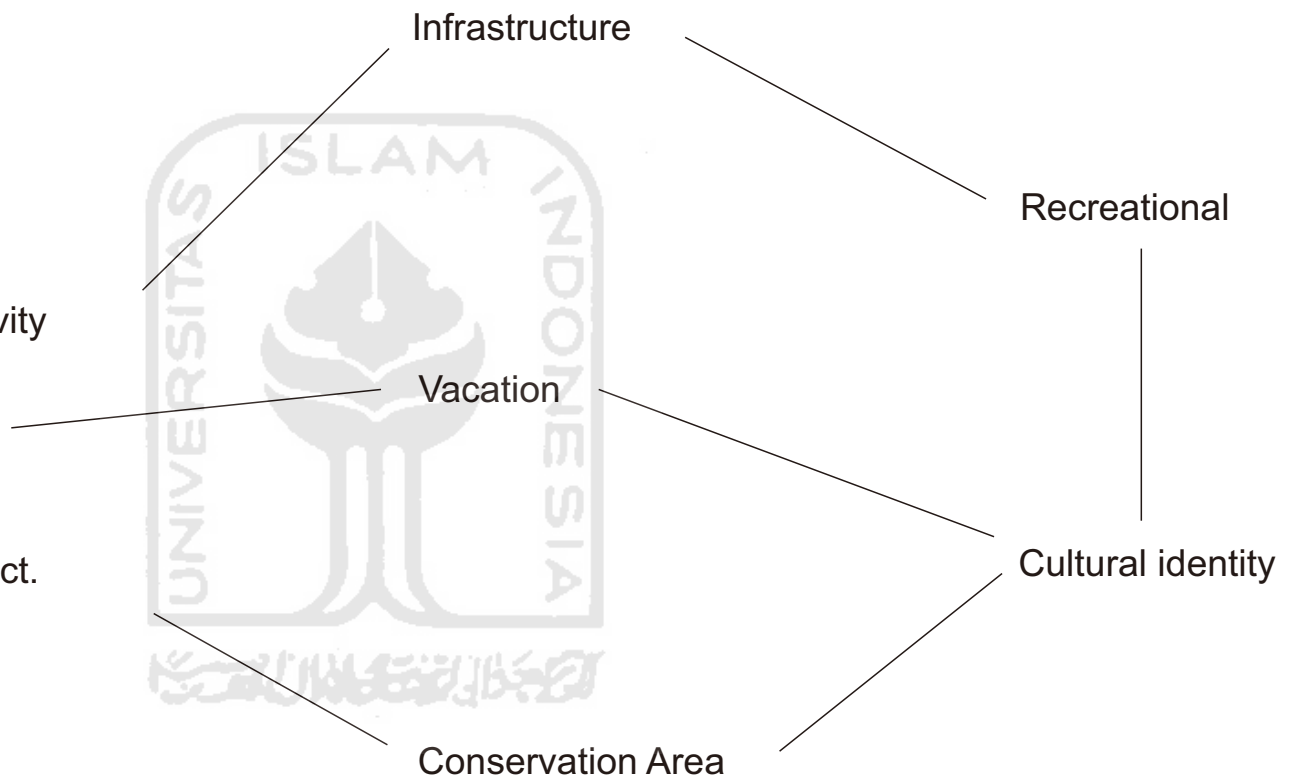
NON ARCHITECTURAL ISSUES

Nitiprayan Issues:

- The art village of jogja and the high activity of farming and trading.
- Various arts and cultural activities.

District Issues:

- Limited land and high urbanization.
- Trash is a complex problem in that district.



PROBLEM FORMULATION 1.2

F O R M U L A T I O N

P e r m a s a l a h a n u m u m

Designing an art center in the village area with regionalism architecture design approach and Yogyakarta regionalism. Able to accommodate the daily activities of the local villagers.

Creating with an architectural approach to regionalism as a form of cultural preservation identity.

P e r m a s a l a h a n k h u s u s

How to design a hostel / inn built for the residence of artists and also to be used as a workshop / study place

How to apply the guideline as a determination facilities and materials in the design of the art center.

How to design a layout to minimize time and distance of displacement and grouping to the demolition zone, artists, buyers and visitors

P U R P O S E

T u j u a n p e r m a s a l a h a n u m u m

Designing an art center with a concept regionalism approach as a form of identity cultural preservation and maximization of the narrow land

T u j u a n p e r m a s a l a h a n k h u s u s

Designing an art center as well as a place to stay who is able to support buying and selling activities as well accommodate the needs of artists and local residents

How to design a layout to minimize time and distance of displacement and grouping in the zone of demolition, lodging, buyers and visitors.

How to design building shapes and envelopes art center that is able to meet lighting and passive ventilation, but does not affect the quality of art goods.

S a s a r a n

To know how to form comfort art center which is innovative and conforms to standards and the character of the local community.

Realizing the quality of regionalism at the art center with the functions and tourism activities.

Presenting architectural aesthetics at the art center

DESIGN METHOD 1.3

Narrative Design

Narrative Design is an approach used to make building users feel directly involved with the atmosphere of the building. The narrative-forming aspect itself consists of the plot and the feelings of the user, two of which are highlighted in this design object.

Linking / Hubungan

Connecting environment and identity. Through narration, stories, events and memory, one can feel the connection to the environment that forms an identity.

Framing / Pembingkai

Framing is an attempt by narrative architecture to manipulate perceptions a subject with a frame, a person will be brought into perspective certain, through a predetermined route, and are attracted to that particular element increments designed by an architect.



ISSUE

VALUE

VARIABLE

PARAMETER

NON ARCHITECTURAL ISSUES

Nitiprayan Issues:

- The art village of jogja and the high activity of farming and trading.
- Various arts and cultural activities.

District Issues:

- Limited land and high urbanization.
- Trash is a complex problem in that district.

Infrastructure

Recreational

Vacation

Cultural identity

Conservation Area

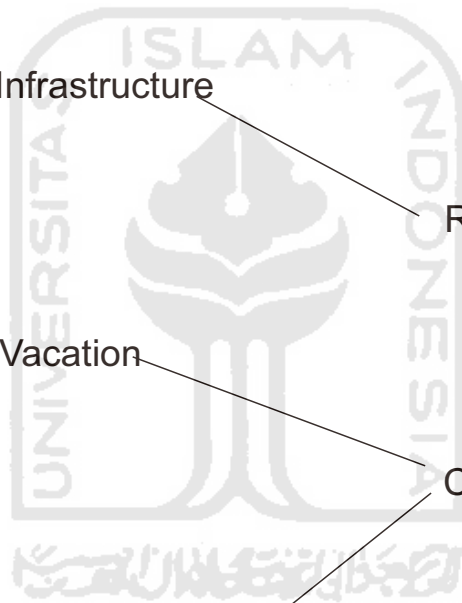
Room Programing

Functional

Visual Setting

Visual Appearance

Room Dimension



ANALYSIS

District Context Study

1. Nitiprayan as a design location
2. Land use
3. Nitiprayan districtn concept

Nitiprayan Art Center

1. Nitiprayan cultural identity
2. Art center user
3. Room needs
4. Room Sizing
5. Room Comfort

Art Center Recreational Function

1. Room criteria
2. Room needs
3. Room dimension
4. Room comfort

Precedent and Tipology Study

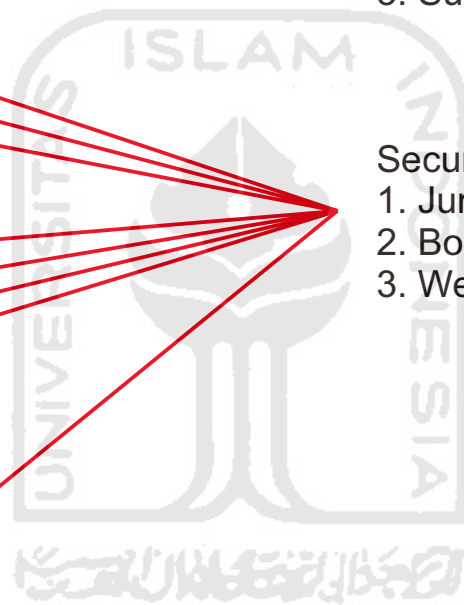
1. Art center thematic with recreational function development

Primer Data

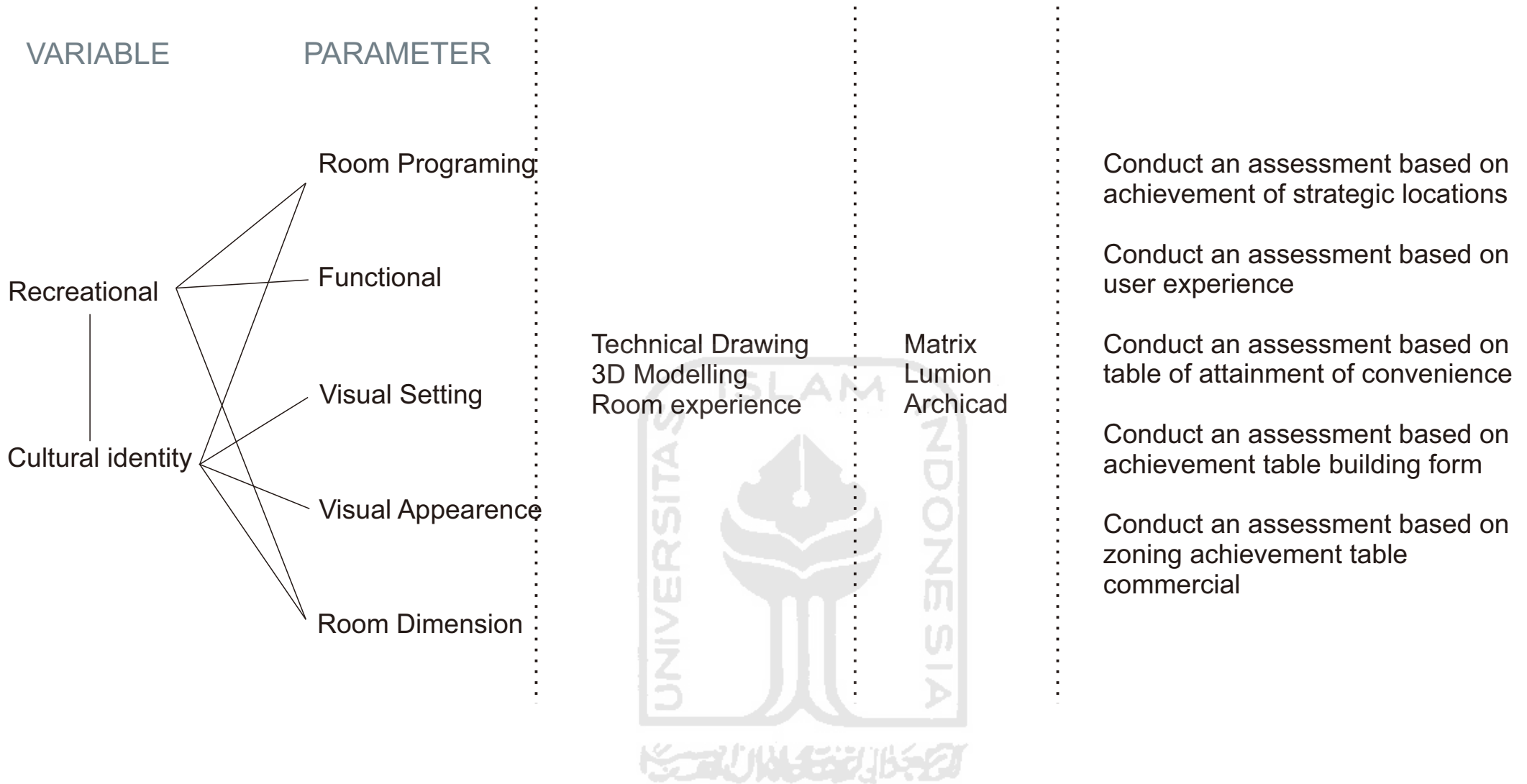
1. Interview
2. Observation
3. Survey

Secunder Data

1. Jurnal
2. Book
3. Website

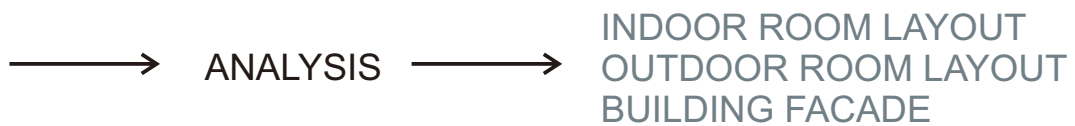


DESIGN TESTING METHODS

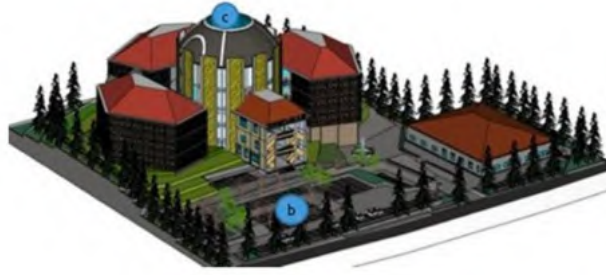


STUDY

1. Literature
2. Tipology
3. Precedent
4. Tematic Building



ORIGINALITY 1.6



REDESIGN MUSEUM NEGERI SULAWESI UTARA WITH REGIONALISM APPROACH

Eka Oktaviana,
Universitas Sam Ratulangi

Similarity : Approach
Difference : Building object



YOUTH CENTER IN MANADO WITH REGIONALISM ARCHITECTURE

Gabriel Mawu
Universitas Sam Ratulangi

Similarity : Approach
Difference : Building object



ART CENTER SEMARANG WITH MODERN ARCHITECTURE

Dian Septanto
Universitas Pandanaran

Similarity : Building object
Difference : Approach

CHAPTER 2

DESIGN PROBLEM STUDY



2

SITE CONTEXT 2.1



141 Jl. Jomegatan Kasihan, Special Region of Yogyakarta
KDB (20 % - 50 %)
The height of building max 4 floors(KLB Max = 4 x KDB)
building height max 20m

FIGURE 2.1
MAPS OF ONG GALLERY



District is a city element in form of area that have a boundary with a typical activities on it. Districts on the Nitiprayan are not spread un even. Mostly the area consist of residentials. The public facilities includes mosques, art gallery, schools, water treatment facility.

● MY SITE

- Residential
- Public Facilities
- Commercials

2.1.1 Existing Conditions



Ong Gallery, a multipurpose gallery that is used for the whole society regardless of age. All artistic activities are carried out in the ong gallery without any permission, because mr.ong want gallery users also feel like they own the gallery. So that the community will take care the gallery without commanded



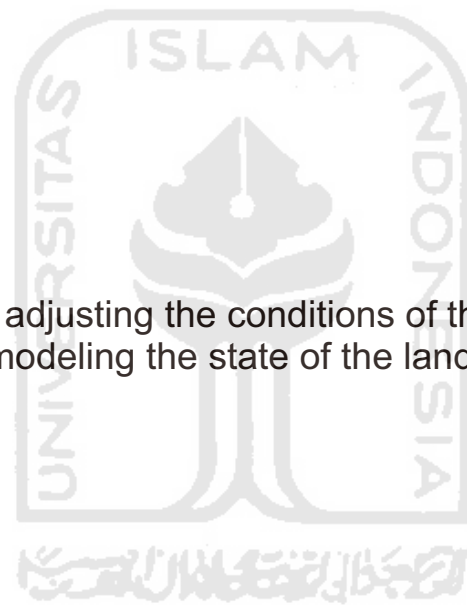
Exposing structures and using cheap and environmentally friendly material. But, a little weathering because it's been a long time not treated



Provide access or circulation of a flat road and some small stones to make it easier for parents or old people to visit gallery



Build a gallery by adjusting the conditions of the existing site, with not much remodeling the state of the land



The 2nd floor is used as a multipurpose room for all kinds activities that the community wants, but it's a little neglected because some people fear of the issue of covid 19



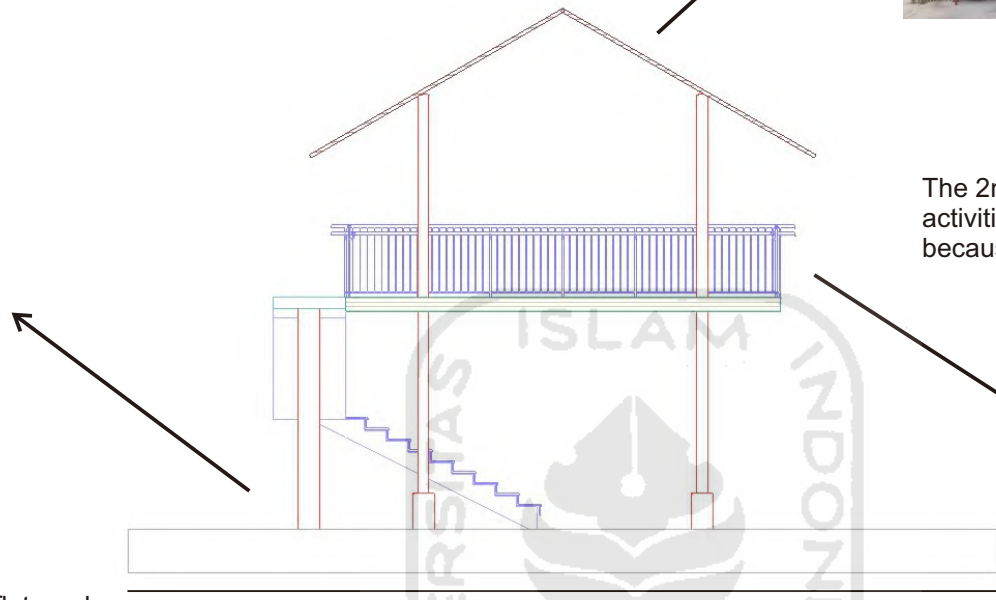
There are gardens that are no longer used and are not maintained

The Existing Condition

Exposing structures and using cheap and environmentally friendly material. But, a little weathering because it's been a long time not treated



Provide access or circulation of a flat road and some small stones to make it easier for parents or old people to visit gallery

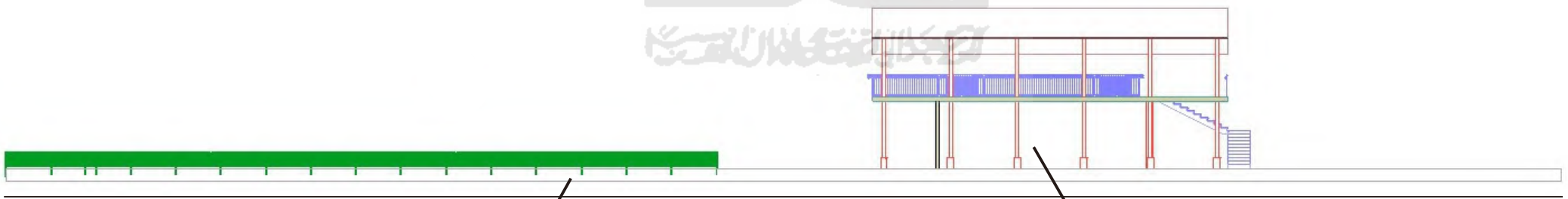


The 2nd floor is used as a multipurpose room for all kinds activities that the community wants, but it's a little neglected because some people fear of the issue of covid 19



11,5m

70m



There are gardens that are no longer used and are not maintained



Build a gallery by adjusting the conditions of the existing site, with not much remodeling the state of the land

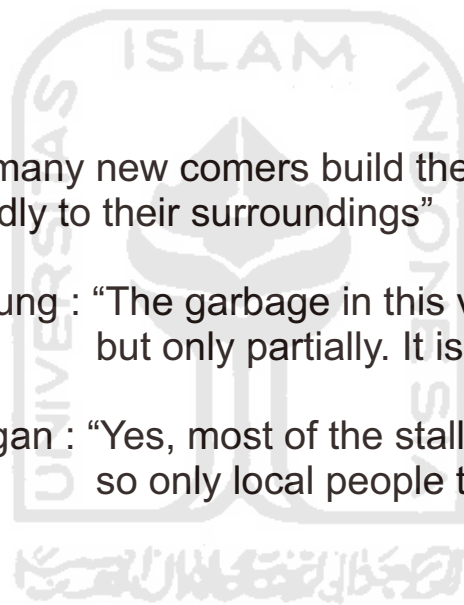
The Condition Around The Gallery



Mr. Ong : “ Now many new comers build the buildings like fortresses,
unfriendly to their surroundings”

Ibu Penjaga Warung : “The garbage in this village has been trying to sort it out,
but only partially. It is still unprocessed (not recycled yet)”

Penjaga Angkringan : “Yes, most of the stalls are not hygienic yet,
so only local people that coming or buy”

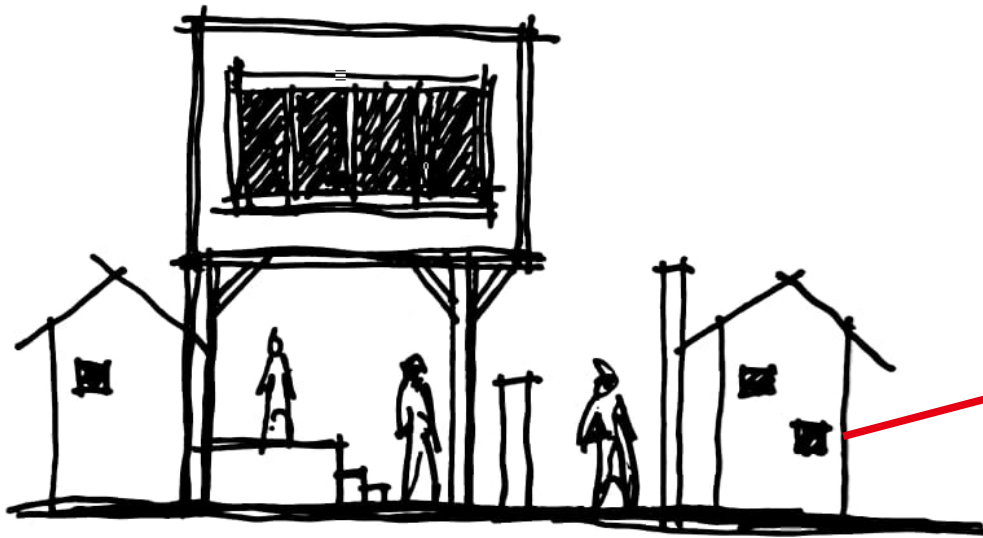


CLIENT AND USERS 2.2

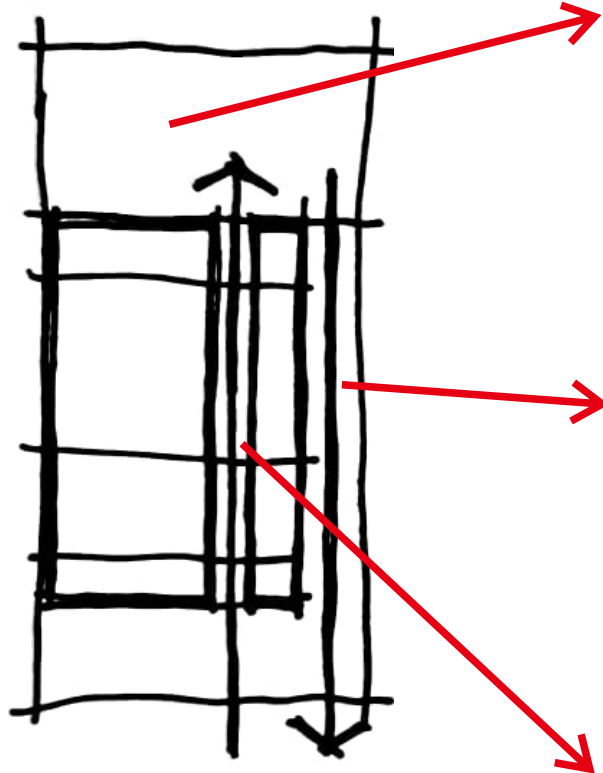
PERSON AND ACTIVITY	SPACE REQUIREMENT
Person: Artist Visitor Trader Manager Activity: Visiting	Parking Lot Lobby
Person: Artist Activity: Making an artworks Preparing workshop Serve and communicating to the visitors	Outlet for selling art and craft item Workshop area Warehouse Display room
Person: Visitor Activity: Buying Visiting exhibition and workshop Enjoying the attraction	Lobby Information area Outlet for selling art and craft item Workshop area Garden Theater

TABLE 2.2
THE CLIENT AND USER

PERSON AND ACTIVITY	SPACE REQUIREMENT
Person: Trader Activity: Preparing and selling craft items Serving the buyers Checking the items	Outlet craft item Display room Warehouse
Person: Manager Acticity: Serve visitors Checking the exhibition Secure the building Manage the administration Manage or organizing the MEE	Manager room Staff room Security room MEE room Warehouse
Other activity: Eating and drinking Praying Recreation Taking the money	Restaurant Café Garden Musholla ATM



There is no settlement character that characterizes the uniqueness, let alone in terms of art and culture.



There are grape gardens that are no longer used and are not maintained



Provide access or circulation of a flat road and some small stones to make it easier for parents or old people to visit gallery



Build a gallery by adjusting the conditions of the existing site, with not much remodeling the state of the land

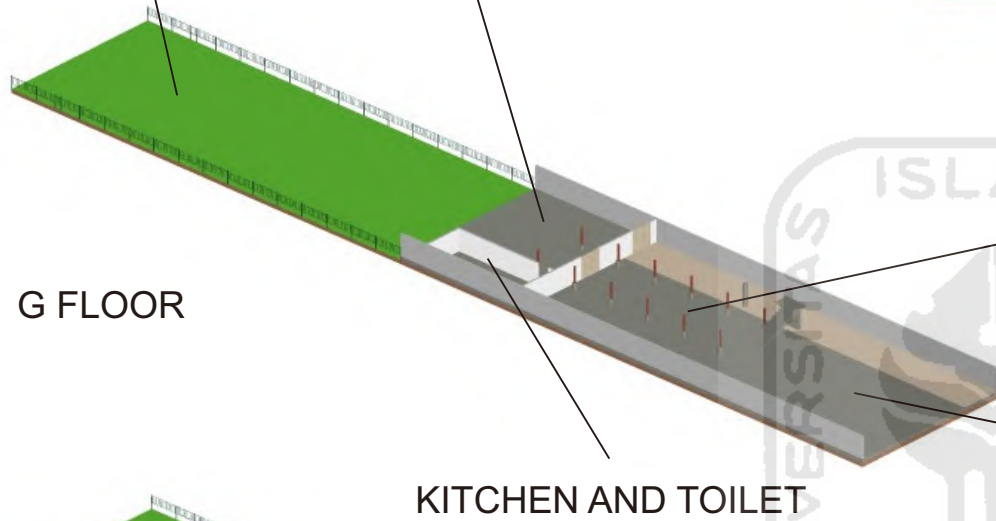
Existing Building



GAMBAR 2.1
3D MODEL OF ONG GALLERY

GARDEN

OUTDOOR THEATRE

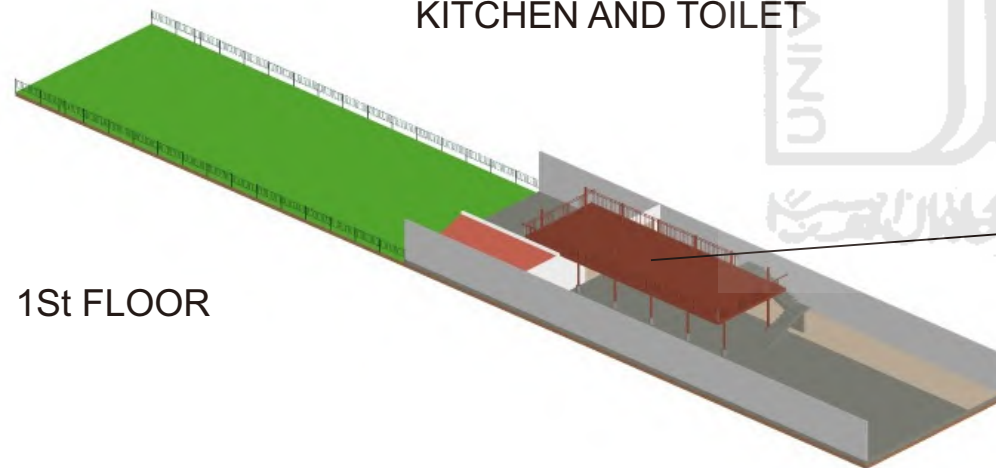


G FLOOR

SEMI-INDOOR THEATRE

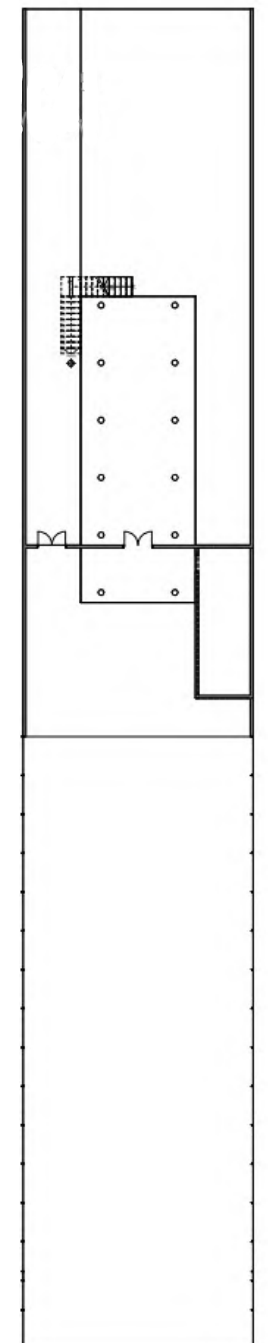
PARKING AREA

KITCHEN AND TOILET



1St FLOOR

HALL



The massing in this art center transforms the floor plan and mass structure of the Joglo, which is a Javanese traditional house. Passage of the room from the Joglo house translated into the design of the museum by looking for the equivalent of its nature and function to parts of the room in the museum. In this building, the laying of the **Lawang** is transformed into a **lobby**. Function lawang, namely the gate corresponding to the lobby function, namely as part of the building that was first traversed. **Pendopo** is transformed into an **information center**. Function pendopo namely to receive guests, in accordance with information center functions as a place to receive visitors or tourists prior to visiting other sites in the area. The placement of **Omah** was transformed into the main facility building is a **gallery, theatre, and workshop**, according to omah's function which is the main building. While **Pawon** was on The joglo is transformed into a suitably **serviced building** with a kitchen function as a service facility at a home

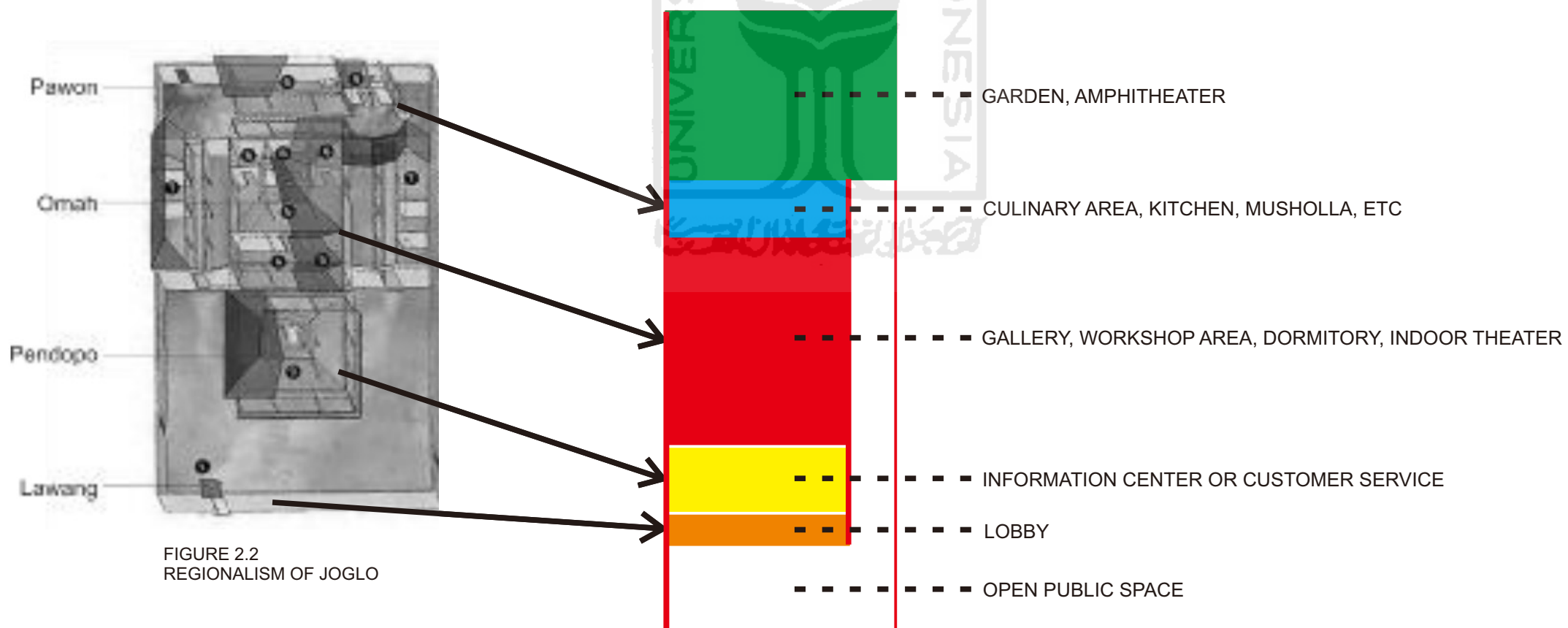


FIGURE 2.2
REGIONALISM OF JOGLO

Regionalism in architecture is a movement in that architecture recommends the appearance of the building is the compound product of internationalism with cultural patterns and modern technology with roots, values and nuances of tradition that are still embraced by local community.

Regionalism Architecture

This approach can be divided into:

1. Regionalism as a Cultural System
2. Regionalism as the Spirit of a Board
3. Regionalism as an expression of identity
4. Regionalism as a Critical Attitude

In this approach, a culture that thrives on a place understood as a complete system which includes various aspects, among them are architecture which is the embodiment of material of cultural values and a place for habit society in that culture, as Rapoport disclosed:

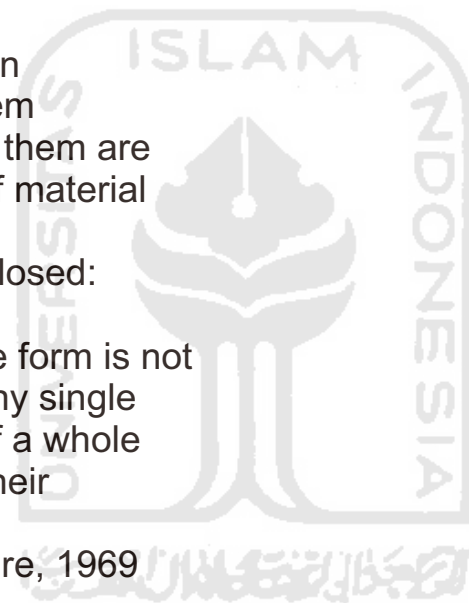
My basic hypothesis, then, is that house form is not simply the result of physical forces or any single casual factor, but is the consequence of a whole range of socio-cultural factors seen in their broadest terms

Amos Rapoport, House Form and Culture, 1969

The habits of people in a group culture that doesn't change in time relatively long time to make the building shape and the space they create can still serve these habits with deep meaning, as Rudofsky put it:

"It is pointless for experts to discuss the finer points of residential architecture as long as we do not consider how its occupants sit, sleep, eat, bathe, wash themselves and want to dress [...]
The house has to become again what it was in the past: an instrument for living rather than a machine for living. "

Bernard Rudofsky. Architecture Without Architects: A Short Introduction to Non-pedigreed Architecture (1964)



Frampton put it further Characteristics of Critical Regionalism:

More concerned with the board (place) which is concrete rather than abstract space

More concerned with the relationship with the span nature (topography) rather than the shape of the building (typology)

More concerned with building techniques which is aesthetically pleasing (architectonic) rather than appearance form (scenographic) only

More concerned with the natural (natural) rather than artificial

More importance can be felt with body and touch (tactile) rather than visual ones only.

NATURE-BOARD RELATION Visualizing Nature

Humans visualize character nature to affirm understanding of nature the surroundings. For example, if natural understood as a trajectory then humans create paths for confirm and trace it



Architecture for a Weak Economy

Some of the principles applied in Aranya are

1. Vitality-conformity to the aspirations of its inhabitants
2. Imageability - gives identity and taste have
3. Equity-providing a quality and environment equal opportunity to do business
4. Efficiency - optimizes usage natural and human resources for mutual benefit
5. Felexibility - flexibility to adapt to growth
6. Feasibility - to have legal, organizational support and finance

Street and open space on it means infrastructure transportation, place socializing, playing, and selling.



At Saynatsalo Town Hall, Alvar Aalto creating that shape simply by affirming landscape characteristics and local tectonics, with very characteristic tectile strong.



Balkrishna Doshi
create the studio is on The Ahmedabad named Sangath
with inspiration from the building way indian stone adapt to the climate.

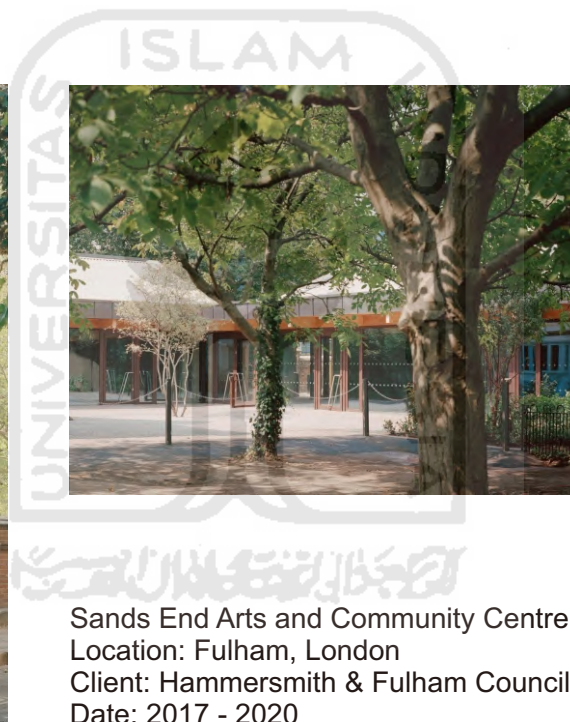


PRECEDENT STUDY 2.5



The form of the building takes inspiration from the 19th century glasshouses – built by the preeminent horticulturalist James Veitch– that previously occupied the site at South Park. It frames new landscaped spaces and is designed to be sustainable not only because it has the potential for ongoing revenue generation, but also in terms of construction approach where we have used CLT and an innovative new brick made from waste products. This is the first time this product has been used in the UK.

The centre is fully accessible and caters for all user groups and ages with consideration of youth and older people.



Sands End Arts and Community Centre
 Location: Fulham, London
 Client: Hammersmith & Fulham Council
 Date: 2017 - 2020

A creative Arts and Community Centre for Hammersmith & Fulham Council. The centre provides spaces for art exhibitions and community events with an ancillary café and children’s day nursery.

A member of the residents delivery group for the centre describes it as: “A meeting place, a hub of activity across languages, cultures and economic background, a venue for creative expression, a flexible space which encourages the community to be flexible in its use. Perhaps most importantly, it will be what the broader Sands End community want it to be; today and for decades to come.”

The Mashouf Performing Arts Center, designed by Los Angeles-based Michael Maltzan Architecture, aims to inspire continued artistic creativity and promote collaboration among the programs through expanded performance and education spaces for students as well as offering a venue for the region's top performing arts organizations. The building will anchor the southwestern edge of the State campus, establishing for the University an iconic presence within the city and larger cultural community.

Main Entry, From East Along Font Boulevard Day View: Along Font Boulevard, the building lifts overhead, creating an expansive entry. Layered public, performance and academic spaces reinforce a sense of connection between students, faculty, theatregoers and the community.

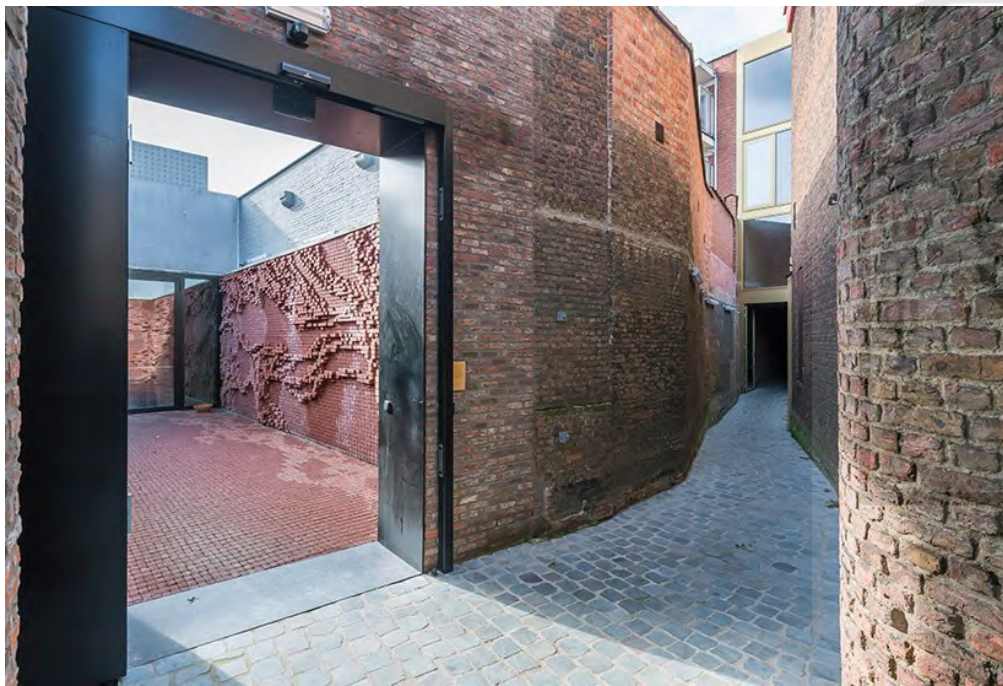


The Shimane Arts Center is a facility that combines the Shimane Prefecture Iwami Art Museum and the Shimane Prefecture Iwami Arts Theater. This facility, as a point of convergence for arts and culture in the Iwami area, facilitates reciprocation between fields such as the visual arts, music, and theater, and sponsors opportunities to appreciate diverse, high quality arts and culture.

The art center collects a wide range of outstanding works of art from Japan and Overseas, regardless of region, theme, or age. The art center carries out research investigation in the areas of art work collection, preservation, exhibition, as well as the promotion of art education. The art center provides activities that promote education, such as lectures and workshops that deepen people's understandings about art.

In addition, while supporting arts and culture indigenous to the Iwami region, it also aims to cooperate with the community in creating and cultivating new art.

The art center holds many special exhibitions that cover a wide range of fields. In addition, this venue provides thematic, high quality exhibits from its permanent collection.



belgium-based studio dmvA revitalizes mechelen's arts center nOna which had for decades suffered from lack of space. the existing art-deco theatre hall had its limits and was no longer sufficient on terms of flexibility. in 1999 the owners had the idea to build a second theater hall on the adjacent printing business site. in the meantime, the printing business was transformed into three temporary rehearsal rooms for artists in need, called nova. finally, in 2016, the actual renovation and building of the extension of arts center nOna started. the project, with its dynamic brickwork, fit in the urban planning of the city of mechelen to boost the cultural axis between the grand place and the lamot-site.



dmvA's arts center nOna is situated in the middle of a block along a medieval alley that divides the new and old site. the new extension is embedded into the urban fabric by the succession of interior and exterior rooms with their own materiality and atmosphere. this way the new site takes advantage of the capricious form of the plot and responds to the patchwork of garden walls and sheds. three patios as urban 'rooms' were created around the new theater hall and the forum, a multifunctional space with the allure of a covered market hall. the first patio located between the alley and the front desk connects the begijnenstraat with the inner area. the large patio introduces an extension of the forum while the long patio accesses the artists' foyer at the back. wide thresholds blur the boundary between inside and outside. the exterior patios were created in collaboration with artist nick ervinck with the concept 'brick in motion.'



This building supporting arts and culture indigenous to the Iwami region, it also aims to cooperate with the community in creating and cultivating new art.



The building lifts overhead, creating an expansive entry. Layered public, performance and academic spaces reinforce a sense of connection between students, faculty, theatregoers and the community.



This way the new site takes advantage of the capricious form of the plot and responds to the patchwork of garden walls and sheds. three patios as urban 'rooms' were created around the new theater hall and the forum, a multifunctional space with the allure of a covered market hall.



A meeting place, a hub of activity across languages, cultures and economic background, a venue for creative expression, a flexible space which encourages the community to be flexible in its use. designed to be sustainable not only because it has the potential for ongoing revenue generation, but also in terms of construction approach where we have used CLT and an innovative new brick made from waste products

Precedents



The Circulations

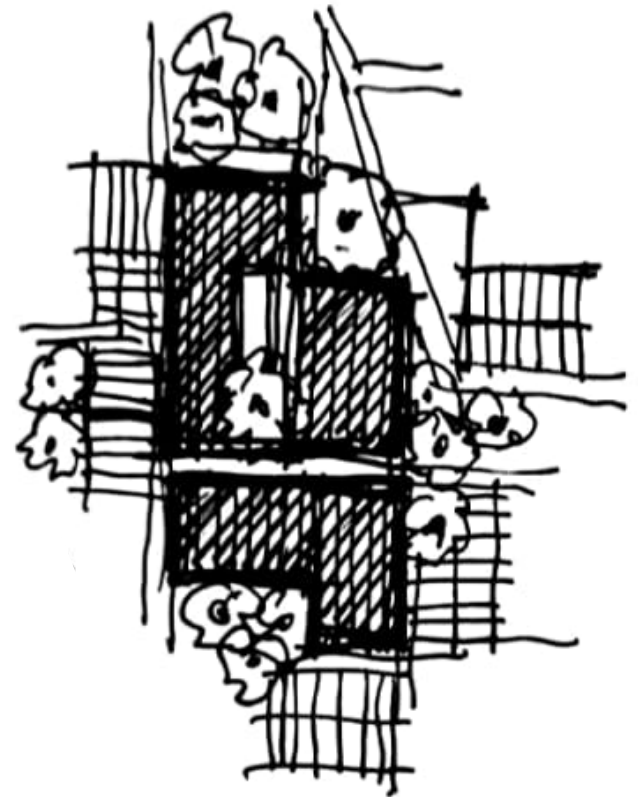
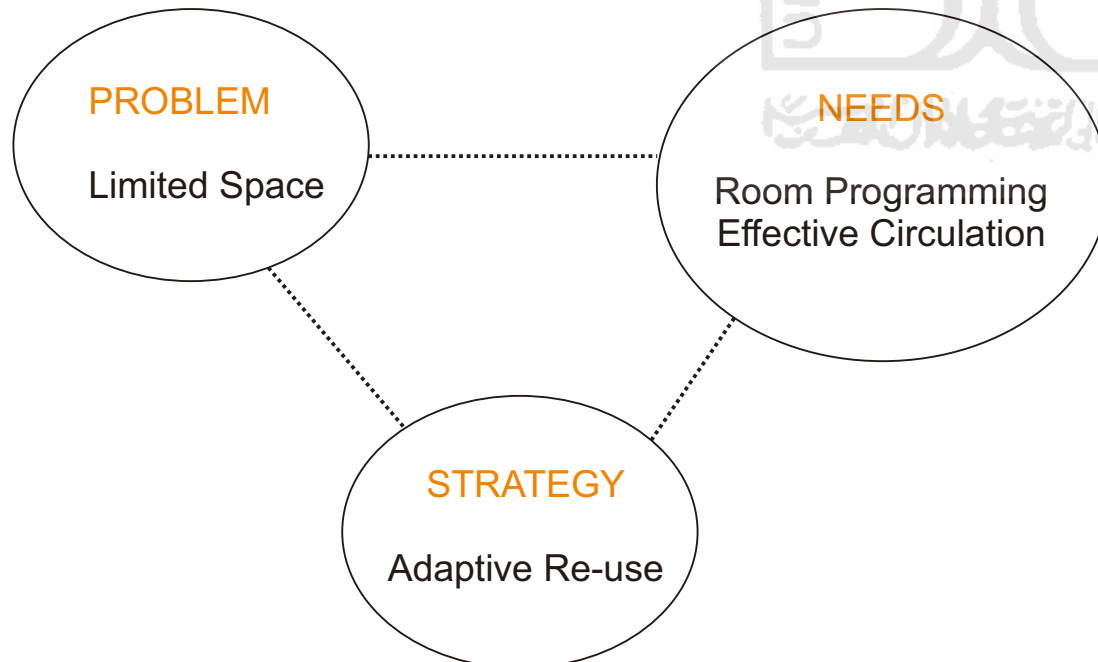
The site takes advantage of the capricious form of the plot and responds to the patchwork of garden walls and sheds. three patios as urban 'rooms' were created around the new theater hall and the forum, a multifunctional space with the allure of a covered market hall.

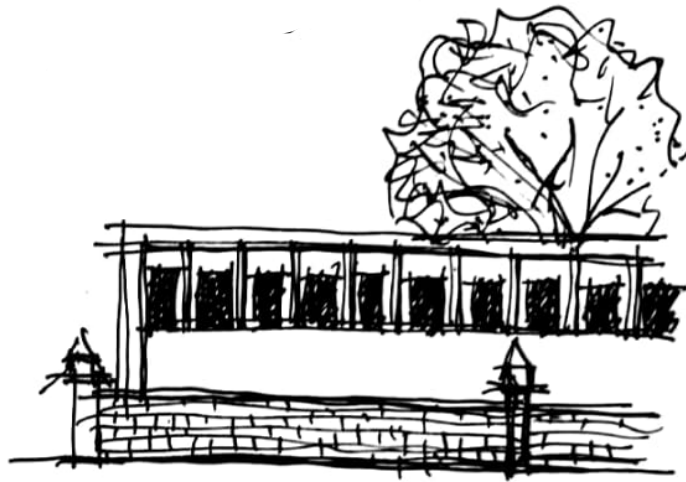


Create a circulation that easily accessible and responding to the characteristics of the village circulation



Does not make the building has the impression of "stand alone and have no neighbors".
Minimize the use of fences and dividing walls between buildings. Using a transparent fence



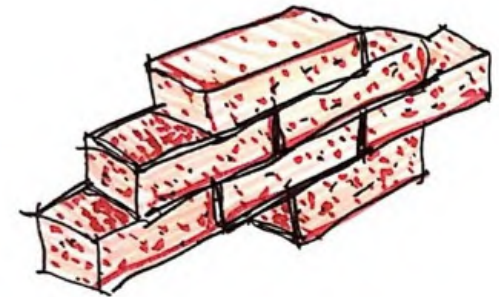


The Materials

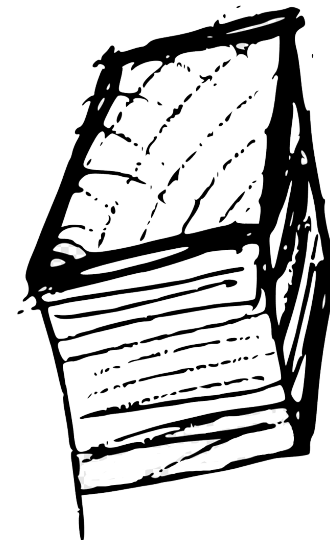
A meeting place, a hub of activity across languages, cultures and economic background, a venue for creative expression, a flexible space which encourages the community to be flexible in its use. designed to be sustainable not only because it has the potential for ongoing revenue generation, but also in terms of construction approach where we have used CLT and an innovative new brick made from waste products

Using recycle materials that made from the Nitiprayan people itself

Using the ecobricks as the outer layer or cover of the building almost 50%



Using CLT and an innovative new brick made from waste products



The wooden structure and the traditions



On that large roof and walls of the center have been used the Sekishu tiles that inherit the traditions and culture of the Iwami area. The characteristic red hue of these tiles shines on the stores and houses that line the street, and it is certain that they are a symbol of this area's development. Wherever you move around the building the same ceramic is used but the changing light causes the tiles to alter colour and texture, from orange to green and even to gold at times.

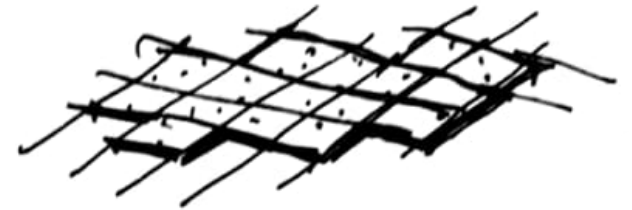
Hiroshi Naito is currently one of the most active and innovative architects in Japan. His particular interest is in the intricate wooden structures and use of ornate and artistic roofing.



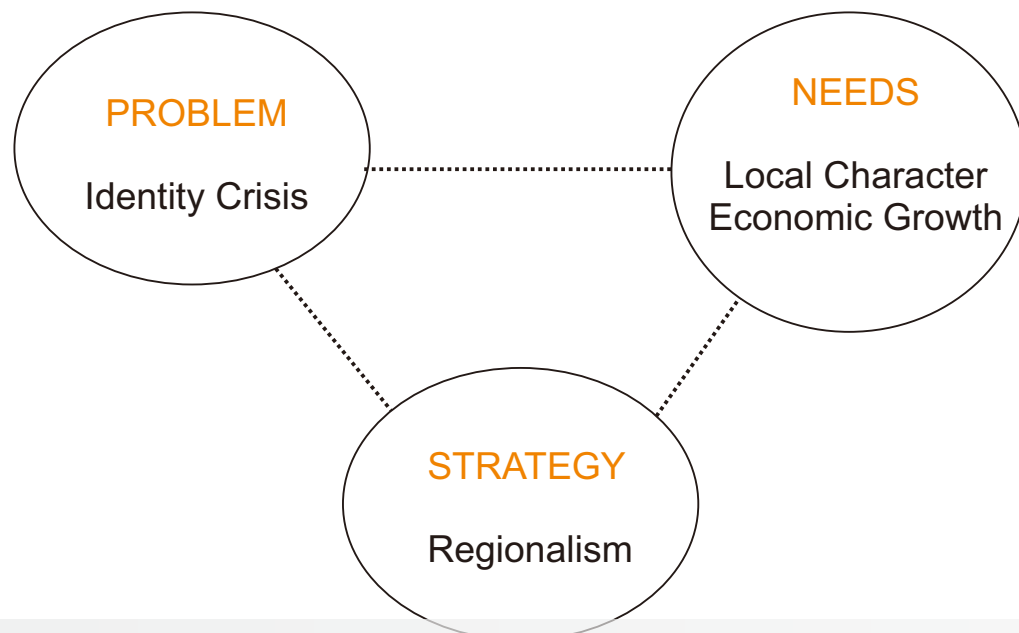
Considering and using wooden and concrete structures similar to existing buildings



Using the elements or forms of the joglo / limasan roof, using glugu wood like the original building material structure



Sekishu Tiles



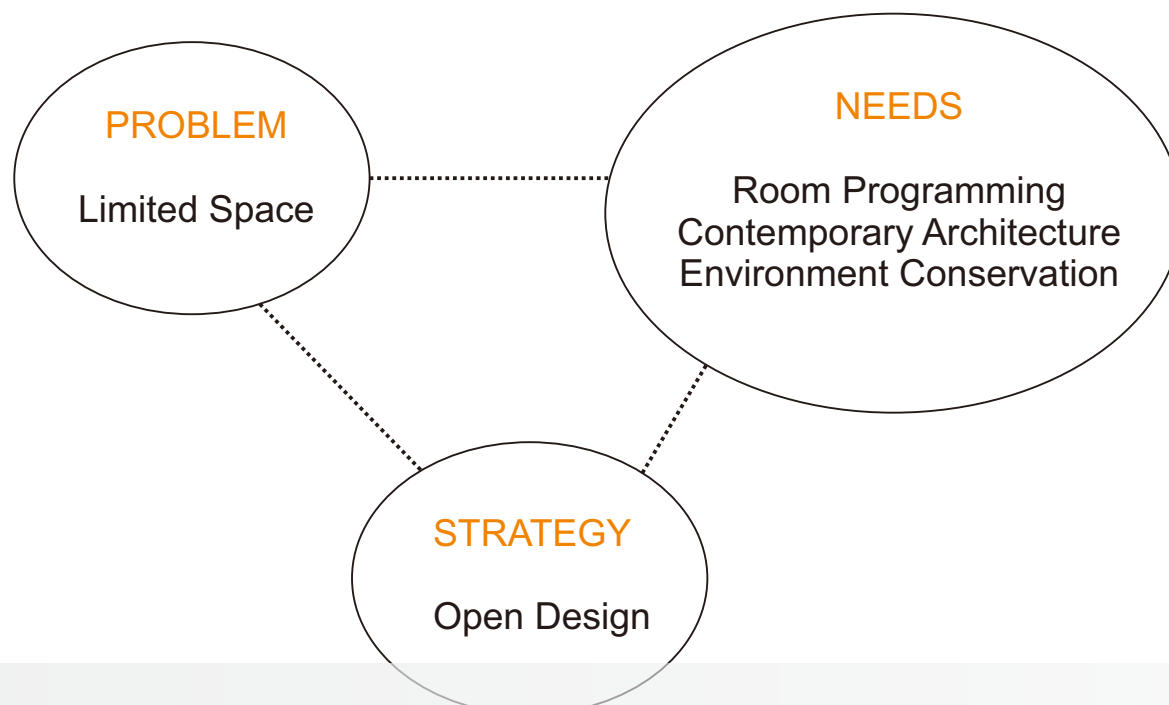
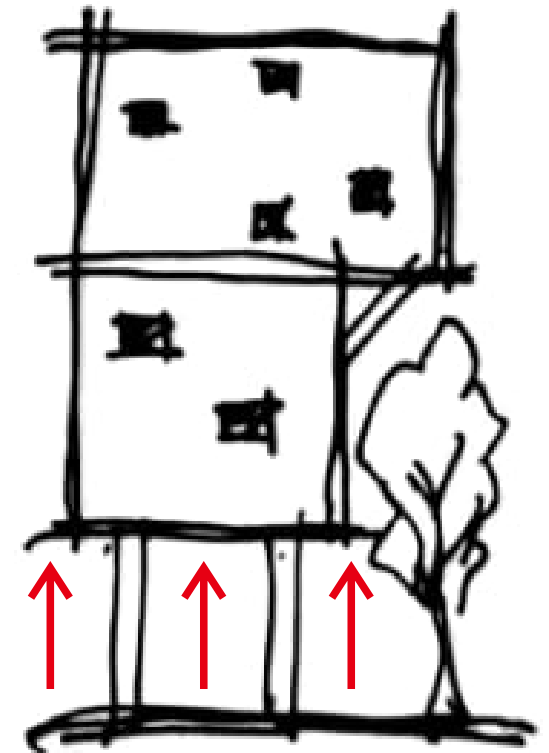
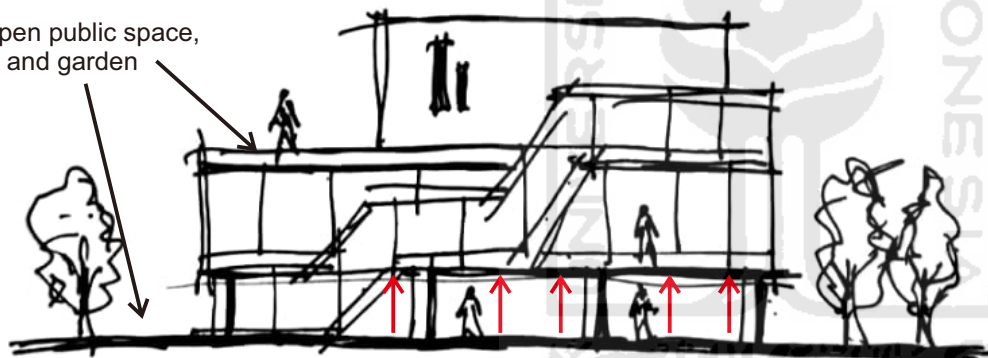
The orientation and the sense of connection



The building lifts overhead, creating an expansive entry. Layered public, performance and academic spaces reinforce a sense of connection between students, faculty, theatregoers and the community.

Lifting up the buildings to maximize open public space, parks or gardens, and places to trade

Maximize open public space, parks, and garden





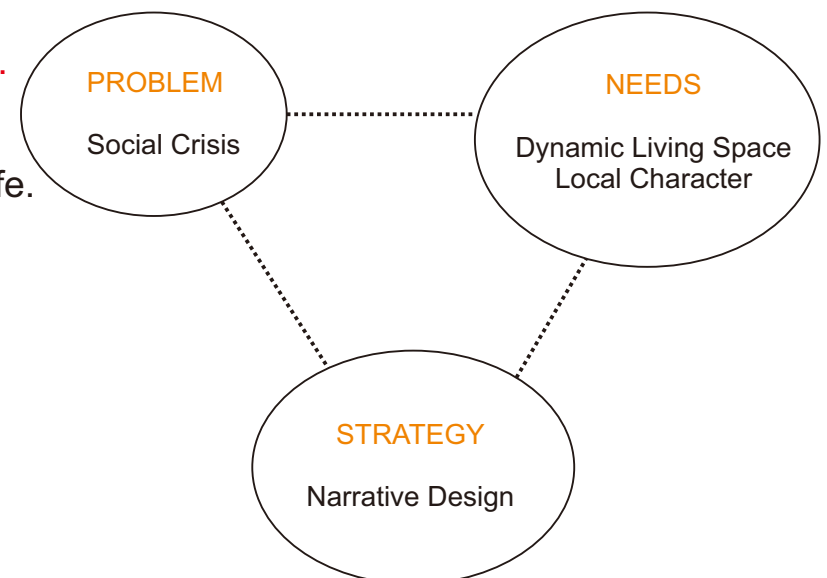
The very idea of a workmanship exhibition infers an internal core interest. While the need to grandstand the social fortunes contained inside is undeniable, the need to interface these shielded show spaces to the outside world is less and they are now and again ignored completely. Even monumental design that turns the museum itself into a sculptural element may fail to refer to its particular surroundings. This feeling of ‘placelessness’ is the thing that Steven Holl tried to maintain a strategic distance. The Kiasma Museum is orchestrated with outward views and formally irregular gallery spaces.

Kiasma actively collaborates with artists, the public, cultural players and businesses. We believe that by pooling our skills and resources, we can create unforgettable art. Our partners include many Finnish and international art museums, foundations and cultural bodies, urban events, festivals, societies and communities.

The name of the museum comes from the Greek chiasma, meaning “crossing”. The word denotes the crossing of nerves or ligaments, as well as the way chromosomes twist together. The name reflects the museum’s mission:
Kiasma is a place for crossings and perspectives of the most varied kind.

Kiasma offers interesting encounters with art and new perspectives on life. It is a place where people meet art and where everyone is welcome. They want everyone to feel safe in Kiasma.

In Kiasma,
 -other people are treated in a considerate manner.
 -everyone is allowed to be who they are.
 -all kinds of bullying, harassment, and discrimination are forbidden.



The Kiasma is a contemporary art museum, built between 1992 and 1998, in Helsinki, Finland. Its name "kiasma" is taken from the greek word for crossing. It was introduced by the building's architect, the American Steven Holl and relates to the notions of intertwining and exchange which are at the root of his design concept aimed at physically connecting the building to the city and metaphorically creating a meeting place for fruitful cultural exchanges.

The concept of Kiasma involves the building's mass intertwining with the geometry of the city and landscape which are reflected in the shape of the building. An implicit cultural line curves to link the building to Finlandia Hall while it also engages a "natural line" connecting to the back landscape and Töölö Bay. In the landscape plan, extending the bay up to the building will provide an area for future civic development along this tapering body of water, which also serves as a reflecting pool for Finlandia Hall and new development along the south edge of the water. The horizontal light of northern latitudes is enhanced by a waterscape that would serve as an urban mirror, thereby linking the museum to Helsinki's Töölö heart, which on a clear day, in Aalto's word's, "extends to Lapland." The changes in elevation proposed with the water extension and its shallow depth would allow for parking decks and/or highway linkages which are presently part of various planning consideration.



Circulation and building shapes that brings valuable experience for the visitors



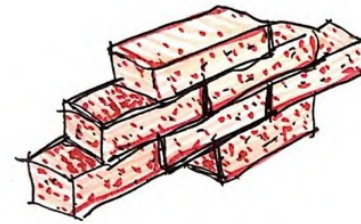
The shape of the building and the arched bridge signifies a difference and reflects the museum's mission: Kiasma is a place for crossings and perspectives of the most varied kind.



However, all visitors will meet at one point, it is in front of the bay which is directed by a natural curved line

The Mosque was raised on a plinth on a site hub making a 13-degree edge with the qibla course, which is called for advancement in the design. A barrel-shaped volume was embedded into a square, facilitating a rotation of the prayer hall, and framing light courts on four sides. The lobby is a space raised on eight fringe sections. Auxiliary capacities are situated in spaces made by the external square and the chamber. Subsidized and utilized by local people, and propelled by the Sultanate mosque design, it inhales through permeable block dividers, keeping the supplication lobby ventilated and cool. Characteristic light acquired through a bay window is adequate for the daytime.

She has the desire to create a "small paradise", in a poor neighborhood and one of the most populous cities in the world. "We may not have a tradition of women going to the mosque to pray, but I've seen some really beautiful spiritual spaces, that's always been a big inspiration to me,"



PROBLEM MAPPING 2.6

Using recycle material from anorganic trash
Using used wood and brick

Visual setting
Visual appearance

Sustainable materials

Trash problem

Elevating the building to provide maximum space under the building

Room programming
Room Dimension
Functional

Mass building

Limited land and high urbanization

High activity of farming and trading

Strong and thick culture

Facility and infrastructure

Functional
Visual setting
Visual appearance

Provide land for trading and farming under the building
Provide land to perform local arts

ISSUE

VALUE

VARIABLE

PARAMETER

NON ARCHITECTURAL ISSUES

Nitiprayan Issues:

- The art village of jogja and the high activity of farming and trading.
- Various arts and cultural activities.

District Issues:

- Limited land and high urbanization.
- Trash is a complex problem in that district.

Infrastructure

Vacation

Conservation Area

Recreational

Cultural identity

Room Programing

Functional

Visual Setting

Visual Appearance

Room Dimension

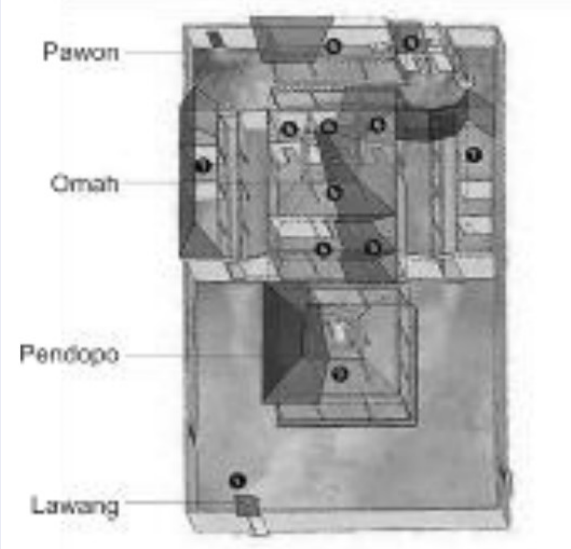


VARIABLE	APPLICATION	RESPONSE
CULTURAL IDENTITY:		
<p>Joglo Spatial Arrangemen</p> 	<p>Adapting the layout</p>	<p>The joglo layout is adapted into the art center layout and shows and maintains the characteristics of the joglo</p>
<p>The Wooden Structure (Glugu Wood)</p> 	<p>Maintain the existing structure</p>	<p>Exposing structures and using cheap and environmentally friendly material. Has beautiful fiber, quite easy to maintain, the structure is strong enough</p>

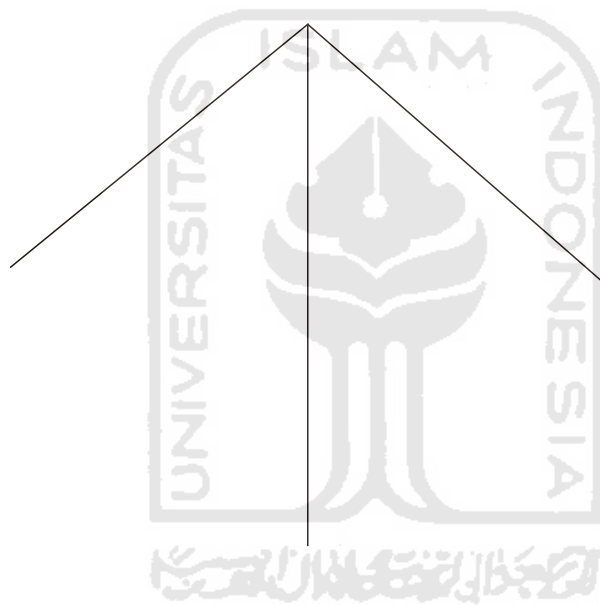
TABLE 2.3
THE VARIABLE AND APPLICATION CONCEPT

VARIABLE	APPLICATION	RESPONSE
RECREATIONAL:		
<p>Gallery and Purple Garden</p> 	<p>Maintain and adding the function of the building</p>	<p>Add some additional function of the building as a place for workshops, a place to stay, a place for buying and selling, and gardening</p>



Preliminary Design Overview

Forming harmonious behavior /
interactions with the physical



Solution for building integration
with the art village and limited land

Interaction between art center
and rice fields

Applying the elements of architectural regionalism with changing the shape of the gallery roof with a pyramid roof, also adjusts some form of the roof of the surrounding old house using the limasan roof.

Using environmentally friendly materials and easy to maintain

Art center was built without change the condition of the existing site

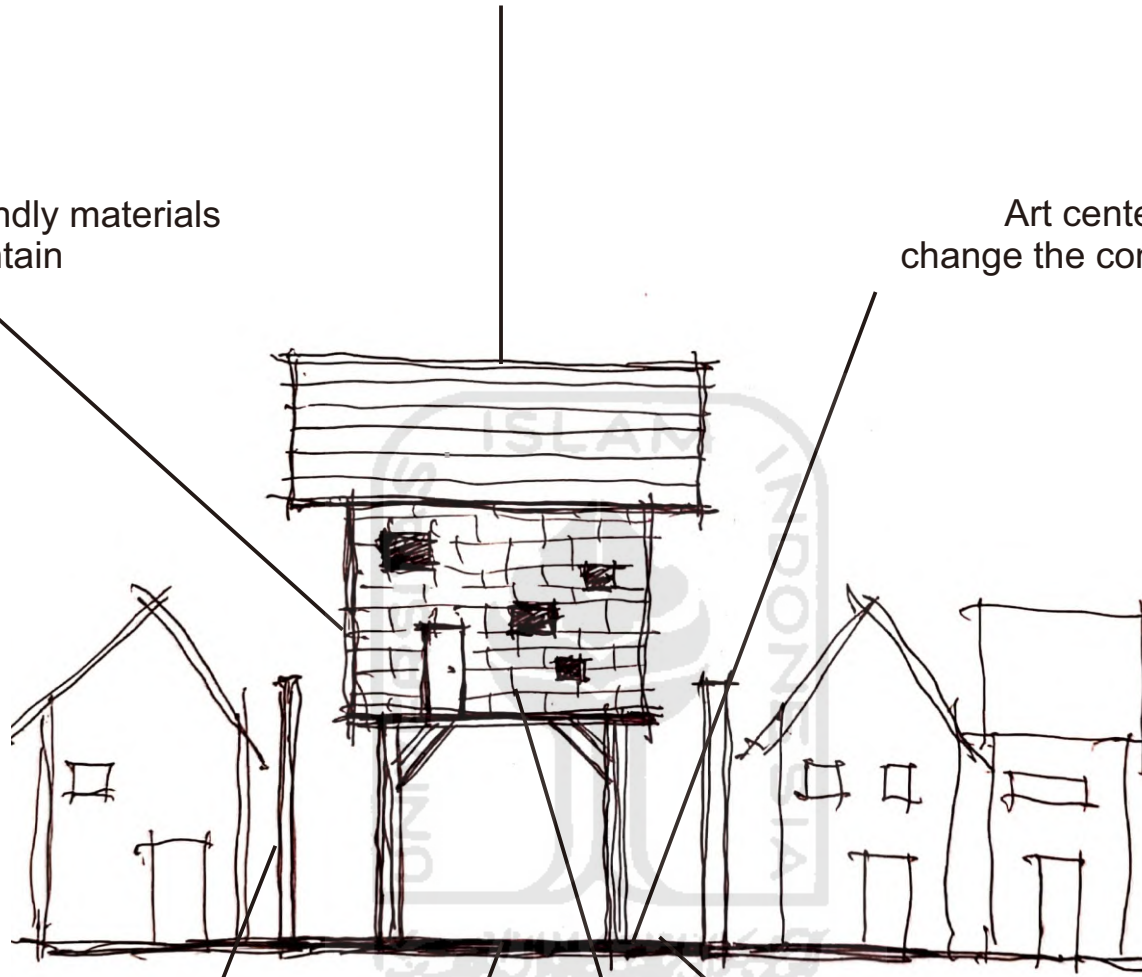


FIGURE 2.3
THE PRELIMINARY OF NEW GALLERY
BY AHNAF

Provide some fence or building barrier with transparent material to make the building seem friendly and not exclusive building

Easy circulation for visitors

Provide productive land for gardening and selling

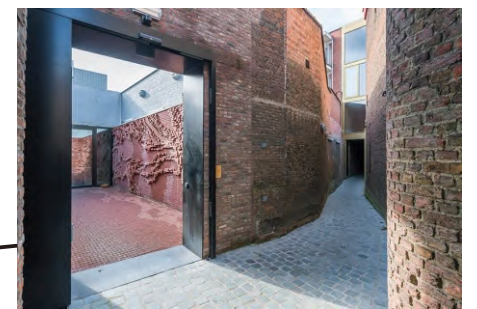
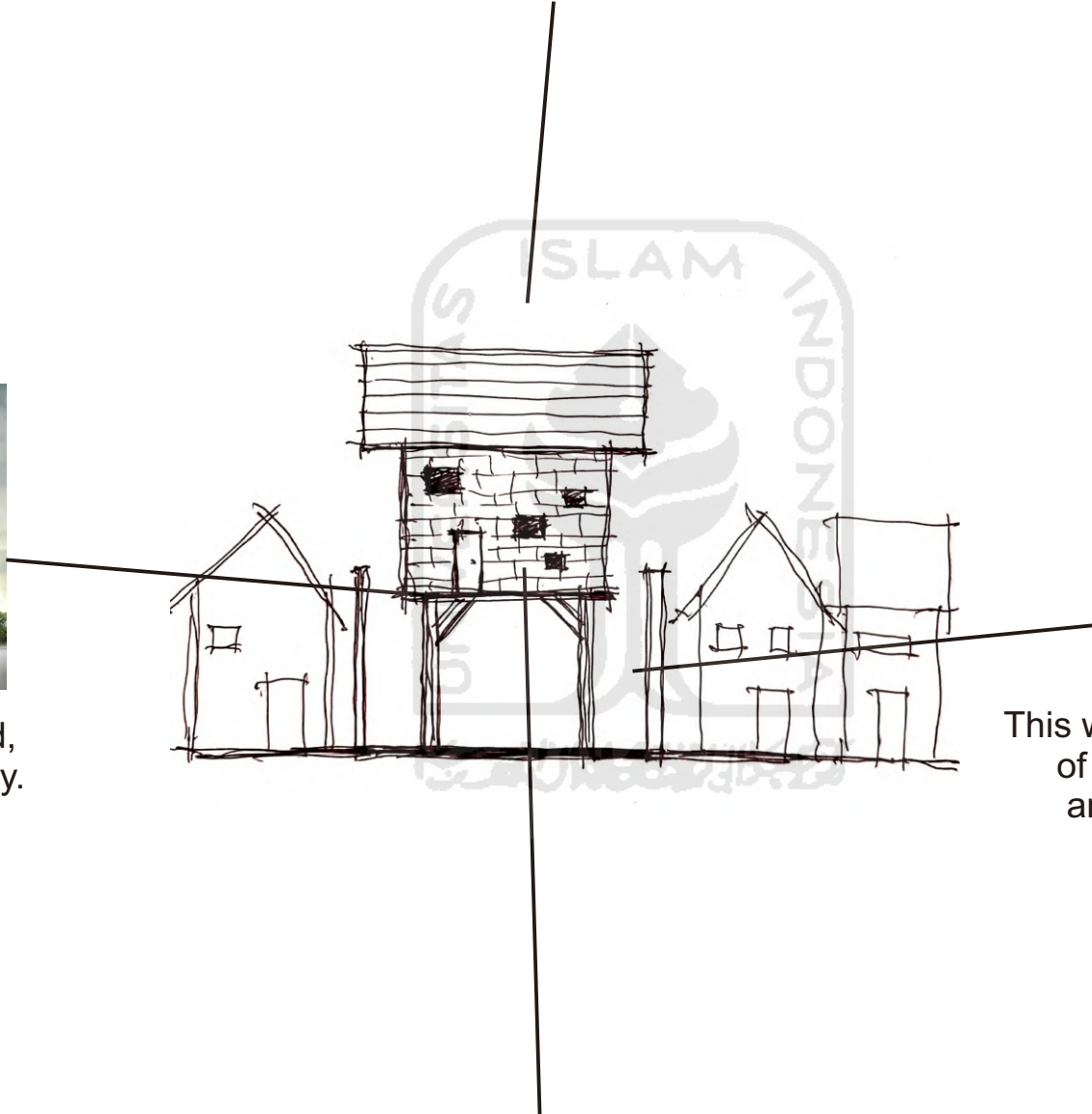
Renovating the appearance of the building



This building supporting arts and culture indigenous, aims to cooperate with the community in creating and cultivating new art.



The building lifts overhead, creating an expansive entry.



This way the new site takes advantage of the capricious form of the plot and responds to the patchwork of garden walls and sheds

in terms of construction approach where we have used CLT and an innovative new brick made from waste products



CHAPTER 3

DESIGN RESULT AND PROOF

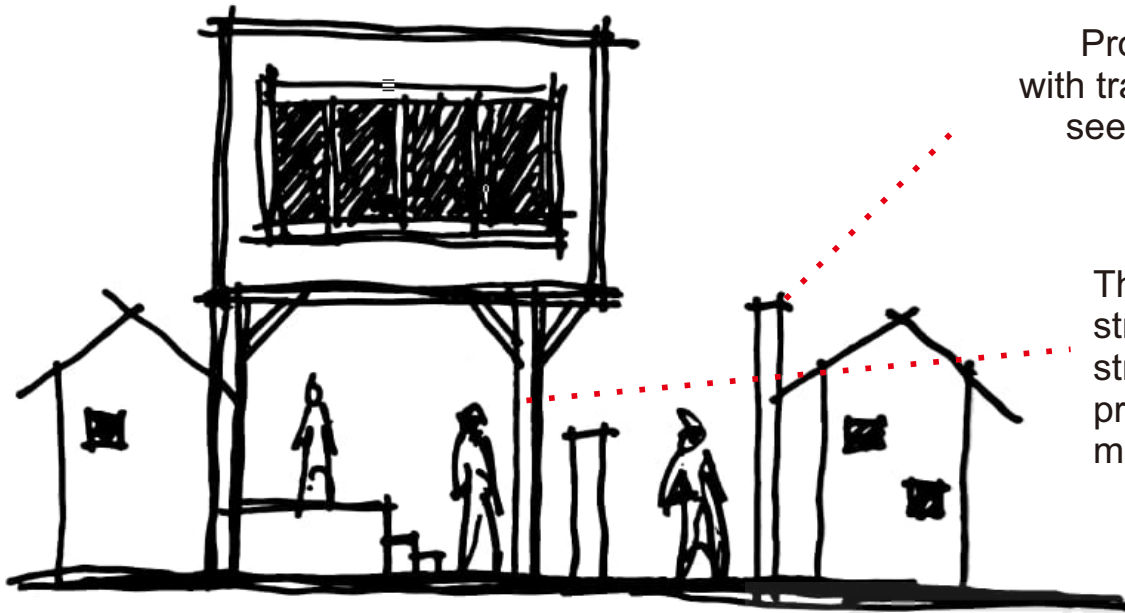


3

SITE CONTEXT AND APPROACH EXPLORATION 3.1

Provide some fence or building barrier with transparent material to make the building seem friendly and not exclusive building

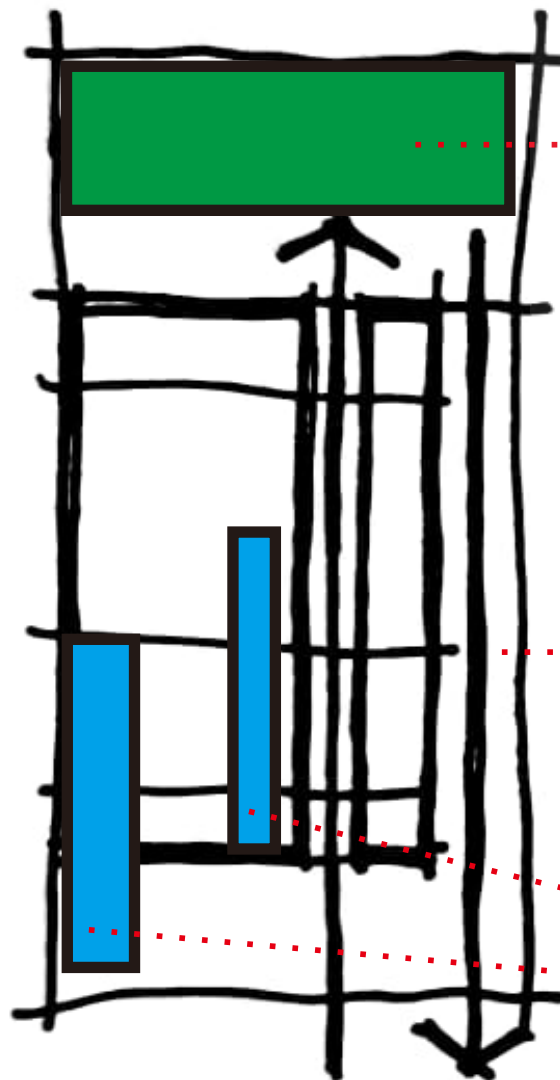
This building design is take advantage of several structures from the existing buildings. This existing structure also plays a role of form transformation process that occurs, because of the new formation made with adjustments to the old building structure.



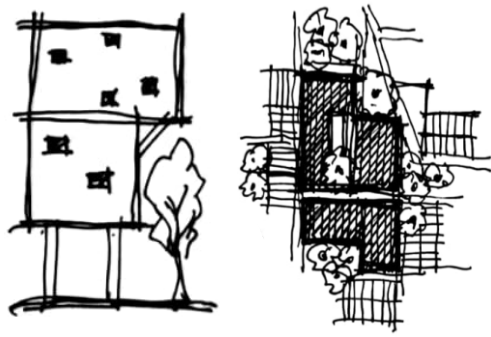
Provide productive land for gardening and selling

Easy circulation for visitors

On the design of utilities for fire, another regional aspect which is utilized is the existence of a small lake (fish pond). This small lake in the rainy season can be used drainage as well as water storage. This can accommodated water, it can be used as a water source for fire sprinkler.



The Building Mass Concept 3.1.1



Limited Space

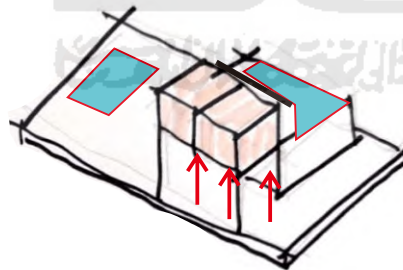


- Residential
- Public Facilities
- Commercial
- Ong Gallery

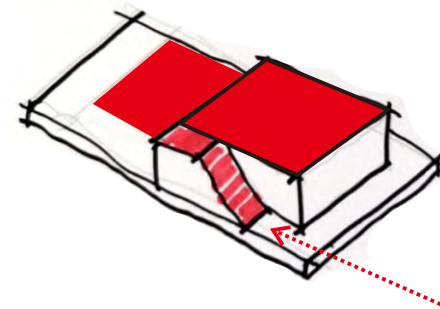
Along with the development and spatial pressure of Yogyakarta City, in the last decade The development of new houses that are formed and converting rice fields is quite fast. There is a lot of empty land that is not clear what it is used for, despite its size relatively narrow. Some are green filled with trees, or just dry land, but most of it is settlements (non-productive). Apart from the distribution of these vacant lands, the There are still green open spaces in the cemetery complex. Around people's houses still roaming animals such as dogs, poultry, and so on. If not cleaned, The feces of these animals can cause disease. Circulation access is still not optimal, so it must be maximized and also increase the mass of building by utilizing the existing land.



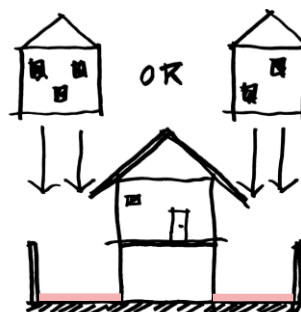
Circulation and building shapes that brings valuable experience for the visitors

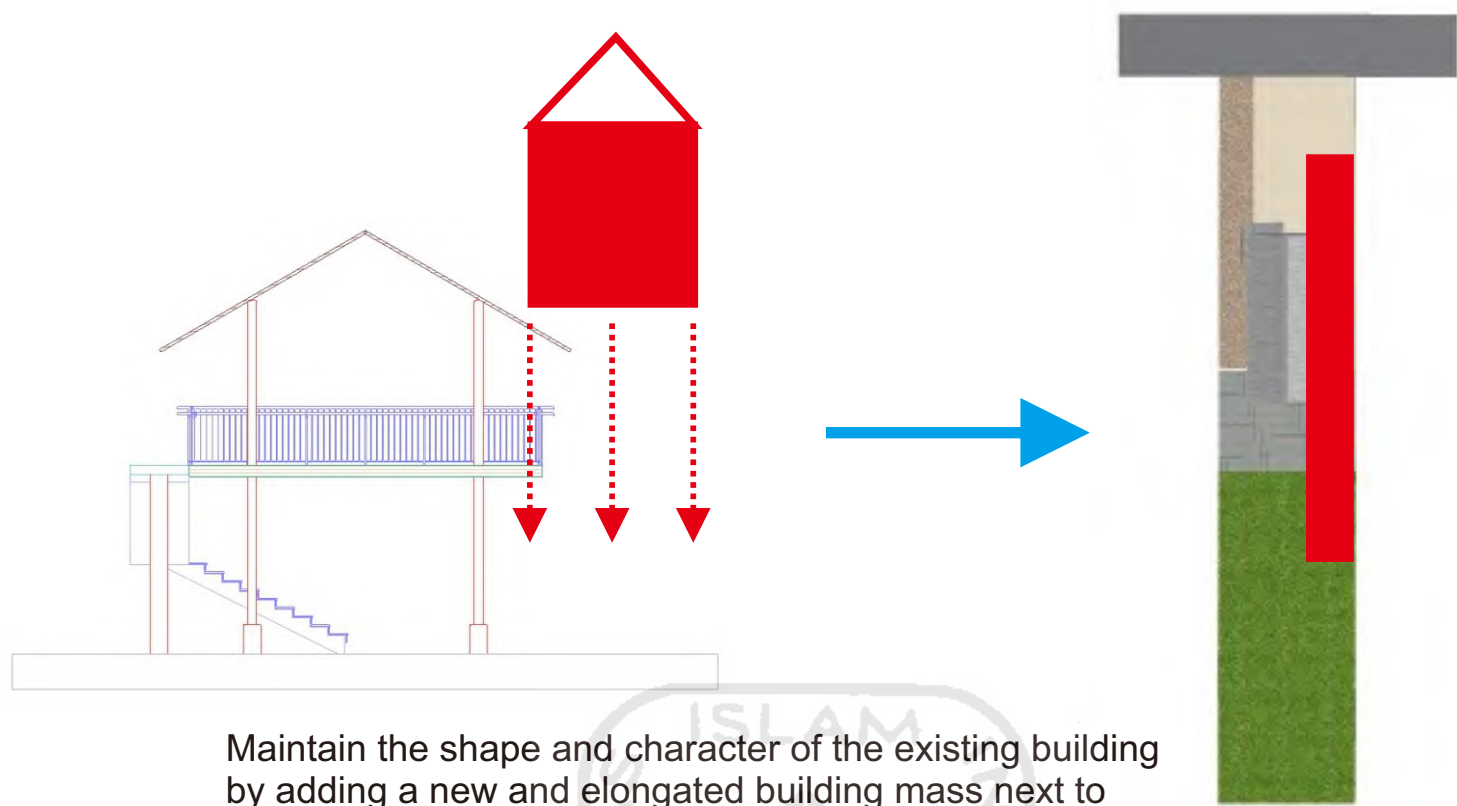


The building lifts overhead, creating an expansive entry.



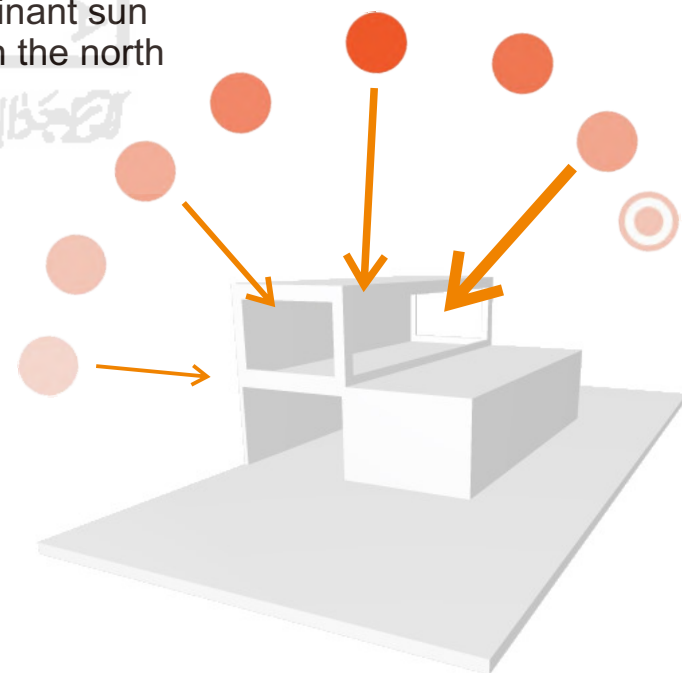
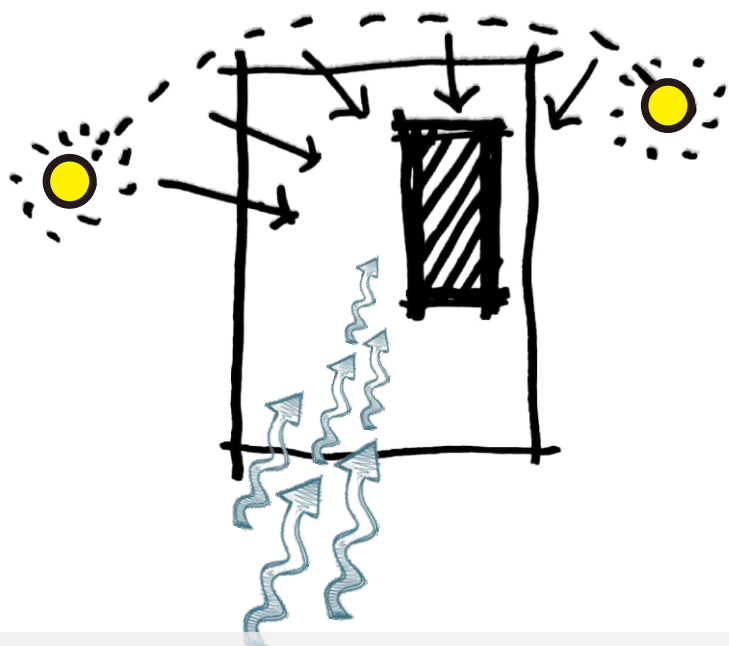
Replacing the stairs with a ramp so that all visitors (including difable) can easily access the building





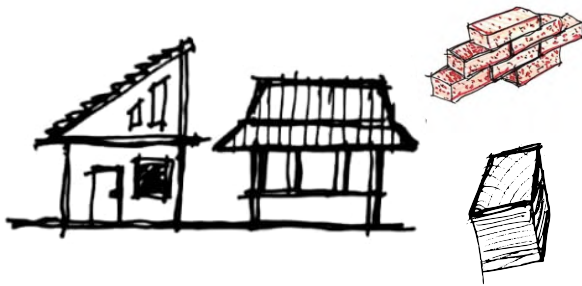
Maintain the shape and character of the existing building by adding a new and elongated building mass next to the existing building to maximize a quite narrow land.

Wind blows from south to north bring the heat, at this location the dominant sun comes from the north and east, so the building using a greenscreen on the north and east to allow the air which entered the building became colder.

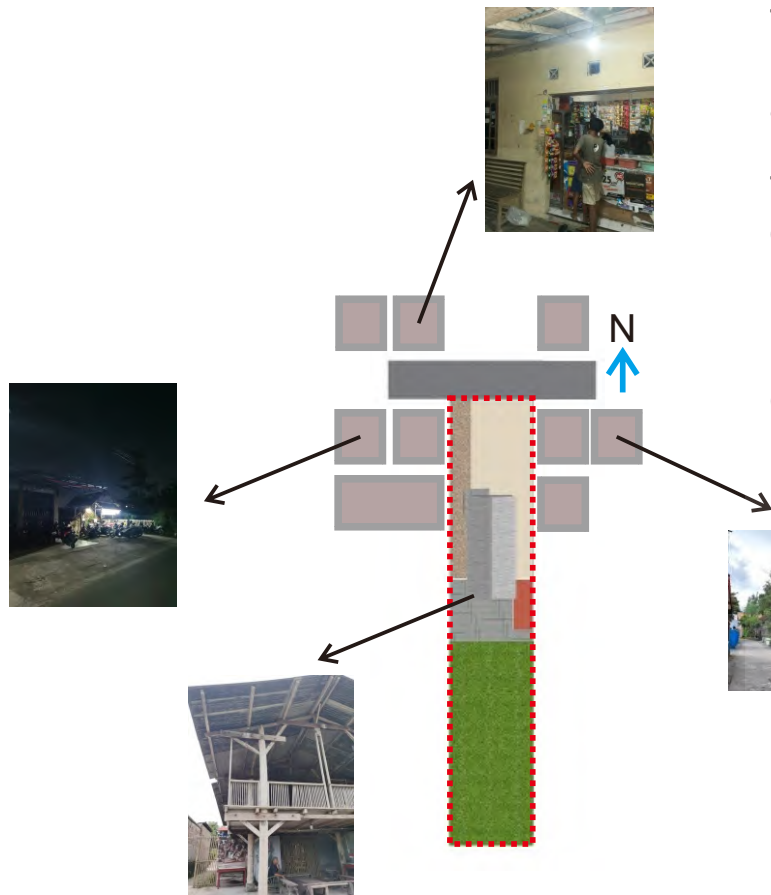


the building using the openings with a greenscreen on the north and east to allow the air which entered the building became colder.

The Visual Appearance Concept 3.1.2

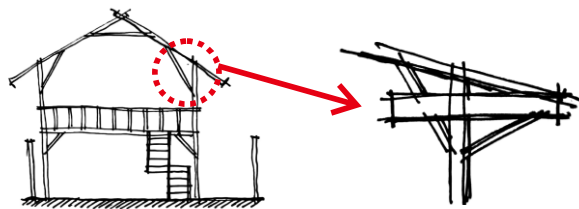


Identity Crisis

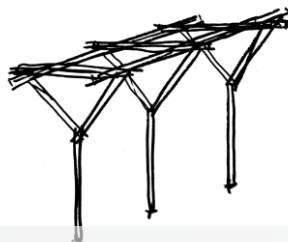


The condition of the food stalls is less attractive and their health is not maintained. The shop's environment looks shabby and has not been anticipated for vehicle pollution less attractiveness, so that the average consumer reach is still local. There is no settlement character that characterizes the uniqueness, especially in terms of cultural arts. There are only a few traditional houses and their condition tends to be poorly maintained and potentially switch to a modern style. The new house is also almost all no longer used traditional architecture or certain characteristics.

Existing Building Structure



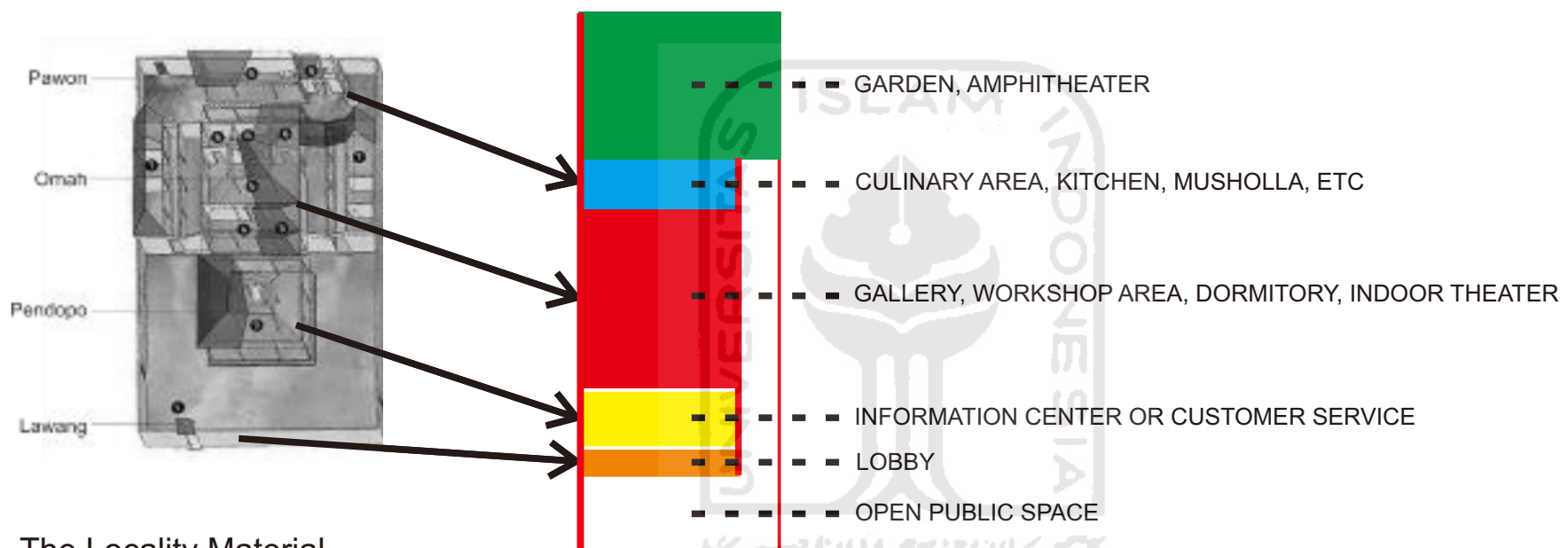
Maintain the existing structure of Ong Gallery as a characteristic of it's gallery



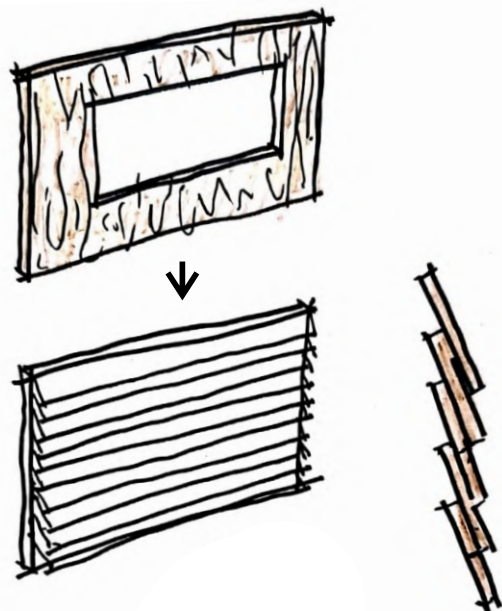
This structure system give some response to facing disaster like an earthquake. Because this system made from steel combine with wooden, and it can reduce cracks in building when earthquake occurs.

THE REGIONALISM 3.1.3

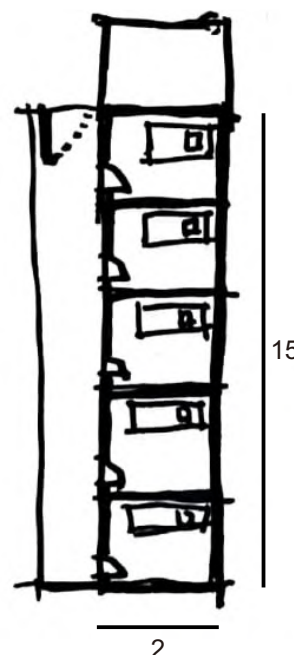
The massing in this art center transforms the floor plan and mass structure of the Joglo, which is a Javanese traditional house. Passage of the room from the Joglo house translated into the design of the museum by looking for the equivalent of its nature and function to parts of the room in the museum. In this building, the laying of the **Lawang** is transformed into a **lobby**. Function lawang, namely the gate corresponding to the lobby function, namely as part of the building that was first traversed. **Pendopo** is transformed into an **information center**. Function pendopo namely to receive guests, in accordance with information center functions as a place to receive visitors or tourists prior to visiting other sites in the area. The placement of **Omah** was transformed into the main facility building is a **gallery, theatre, and workshop**, according to omah's function which is the main building. While **Pawon** was on The joglo is transformed into a suitably **serviced building** with a kitchen function as a service facility at a home



The Locality Material

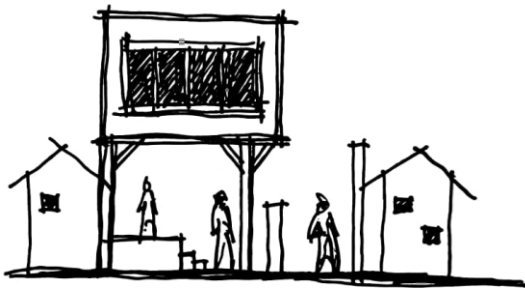


Made from wood to matching existing building materials and responding to the local hot climate



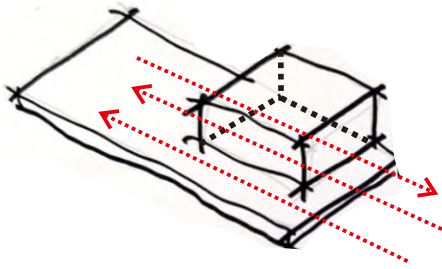
The thickness is about 3 cm, so maximizing the size of the room

The Functional Concept 3.1.4

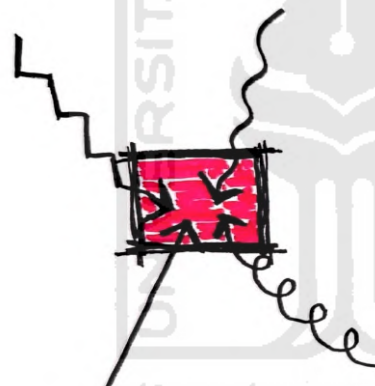


Social Crisis

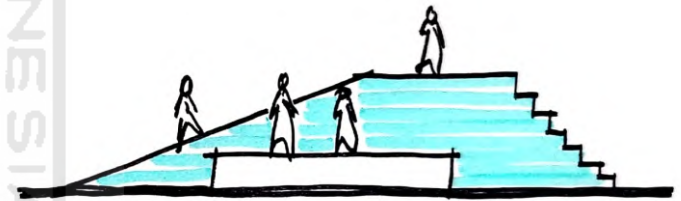
There is no open space that can be used for the benefit of the local public, either for recreation, children's play, or other. Even if there are still impressed less organized good and there are no facilities. Lack of formal coaching for the younger generation in developing arts and culture local areas and increase the creation and innovation of economic productivity. Various productive businesses, both the real economic sector and the arts and culture are still individual and has not been packaged systematically in its management.



Easy circulation for visitors

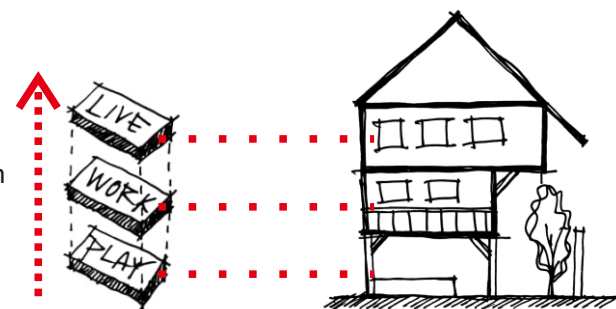


provide a place to meet and gather

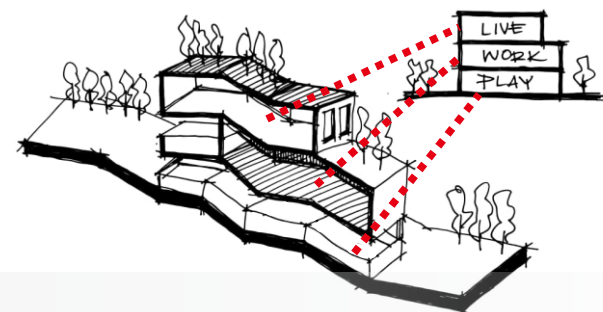


provide a place to be creative and to revive the culture in the village

inspired by human activities from 'masa muda' to 'masa tua'



Building that can accommodate community and non community activities of all ages and it is easily accessible

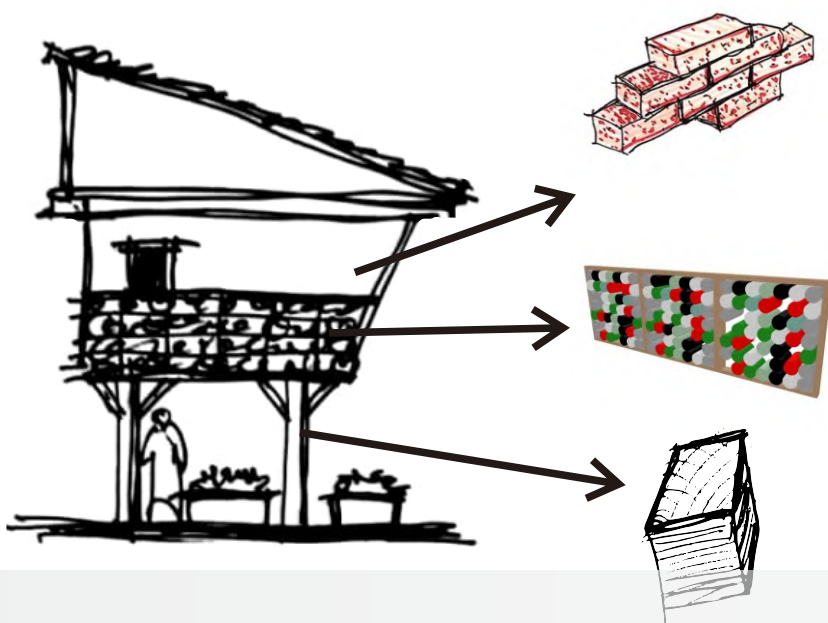
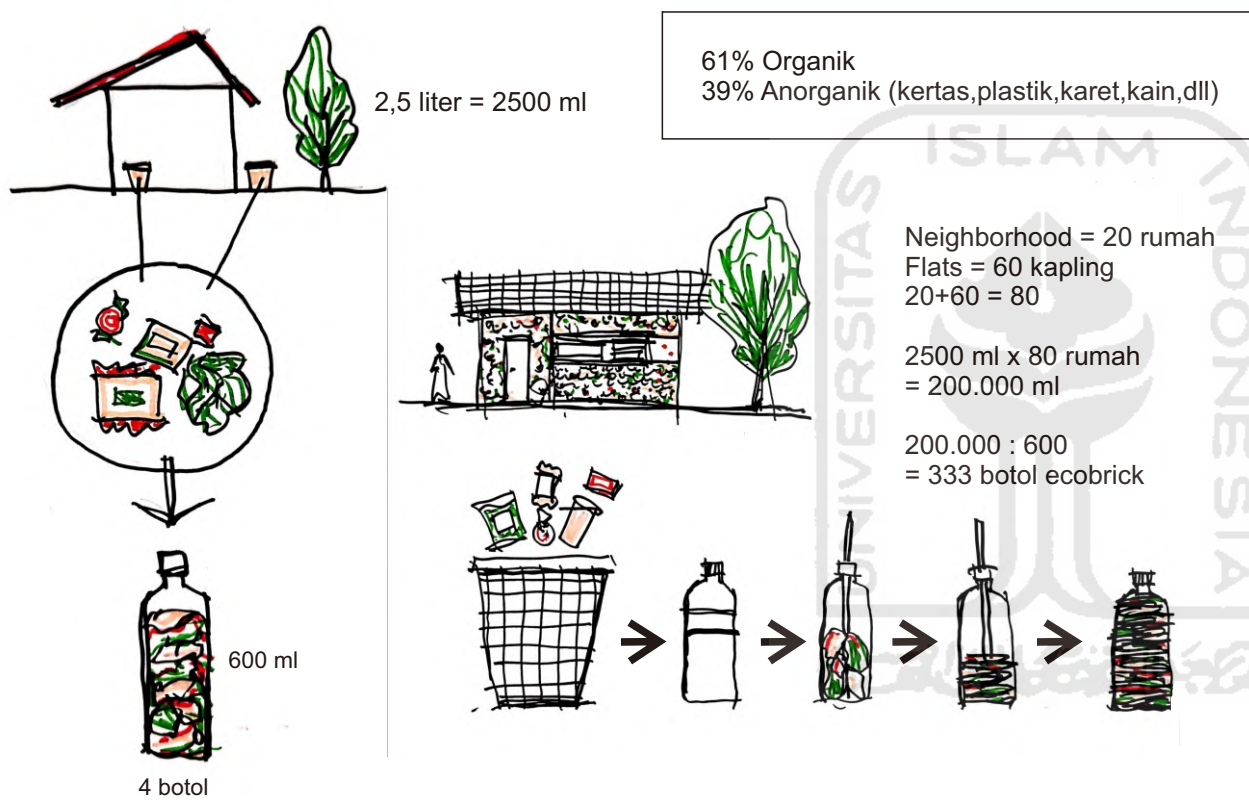


The Application of Recycled Material Concept 3.1.5



Trash Problem

Almost 85% of this art space building is made of local and recycled materials with the aim of conserving resources and keeping the environment friendly and healthy.

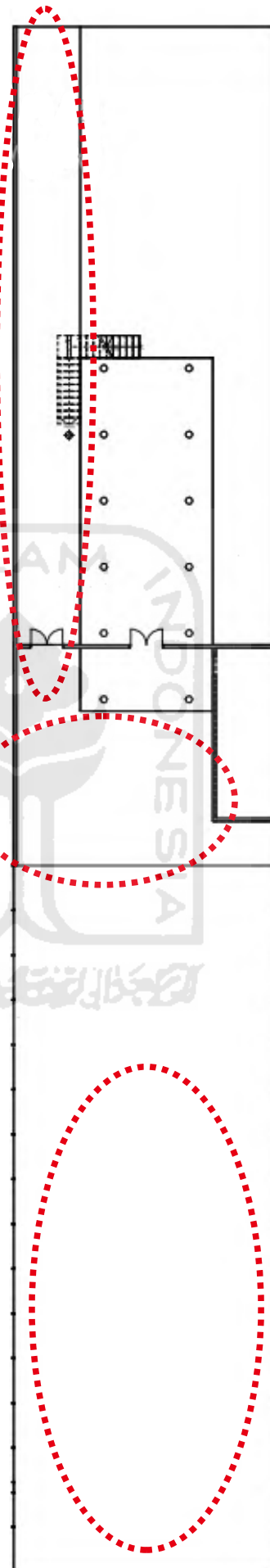


Applying the elements of architectural regionalism with maximizing the used of local and recycle materials. Also adjusts some form of the surrounding old Ong Gallery using the layout of Joglo. Using environmentally friendly materials and easy to be maintain.

EXISTING SITEPLAN AND THE STORY OF ONG GALLERY

Because many parents and children often watching the theater performance, Pak Ong makes the circulation less slippery for them by making the road a little bumpy and rocky

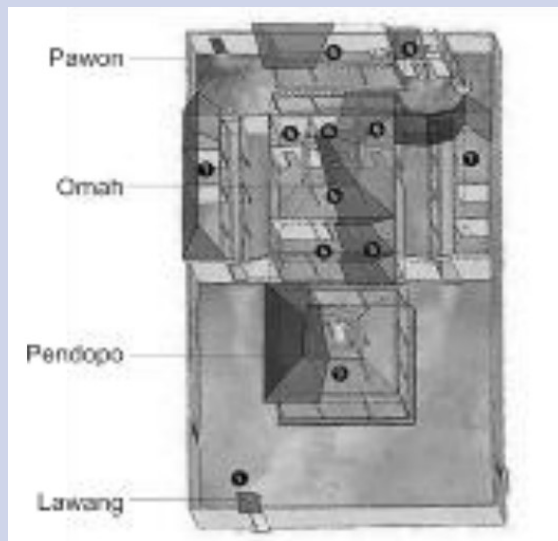
In this place, the local people and outside people do some theater exercises which are free of charge by Pak Ong, but they pay for electricity and keep the Ong gallery clean. All done happily and responsibly, they feel they own the ong gallery



Here, there is a grape garden belonging by pak Ong but it is less productive because of the extreme weather in Nitiprayan

CONCEPT

1. Zoning Concept



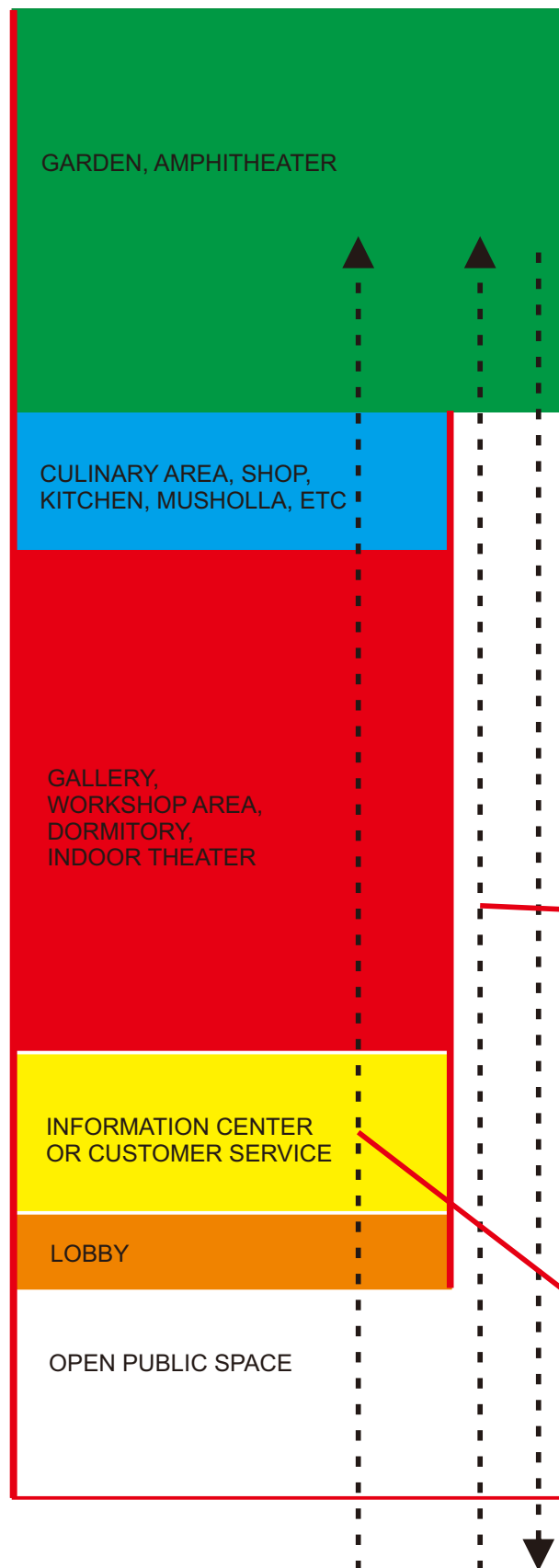
The massing in this art center transforms the floor plan and mass structure of the Joglo, which is a Javanese traditional house. Passage of the room from the Joglo house translated into the design of the museum by looking for the equivalent of its nature and function to parts of the room in the museum. In this building, the laying of the **Lawang** is transformed into a **lobby**. Function lawang, namely the gate corresponding to the lobby function, namely as part of the building that was first traversed. **Pendopo** is transformed into an **information center**. Function pendopo namely to receive guests, in accordance with information center functions as a place to receive visitors or tourists prior to visiting other sites in the area trowulan. The placement of **Omah** was transformed into the main facility building is a **gallery, theatre, and workshop**, according to omah's function which is the main building. While **Pawon** was on The joglo is transformed into a suitably **serviced building** with a kitchen function as a service facility at a home

2. Circulation Concept



In designing an art center, one important aspect is circulation. In this gallery, the mass order creates visitors must go through the information center first before heading to the gallery. Then, after visiting gallery, the visitor's exit is directed through the shop souvenirs and gardens, that maintaining the continuity of sales. From souvenir shop and garden, then visitors come out through the culinary area. However, to go to the culinary area as well amphitheater, visitors can go directly there from lobby without having to pass through the information center first.

TABLE 3.1
THE CONCEPT OF ART CENTRE



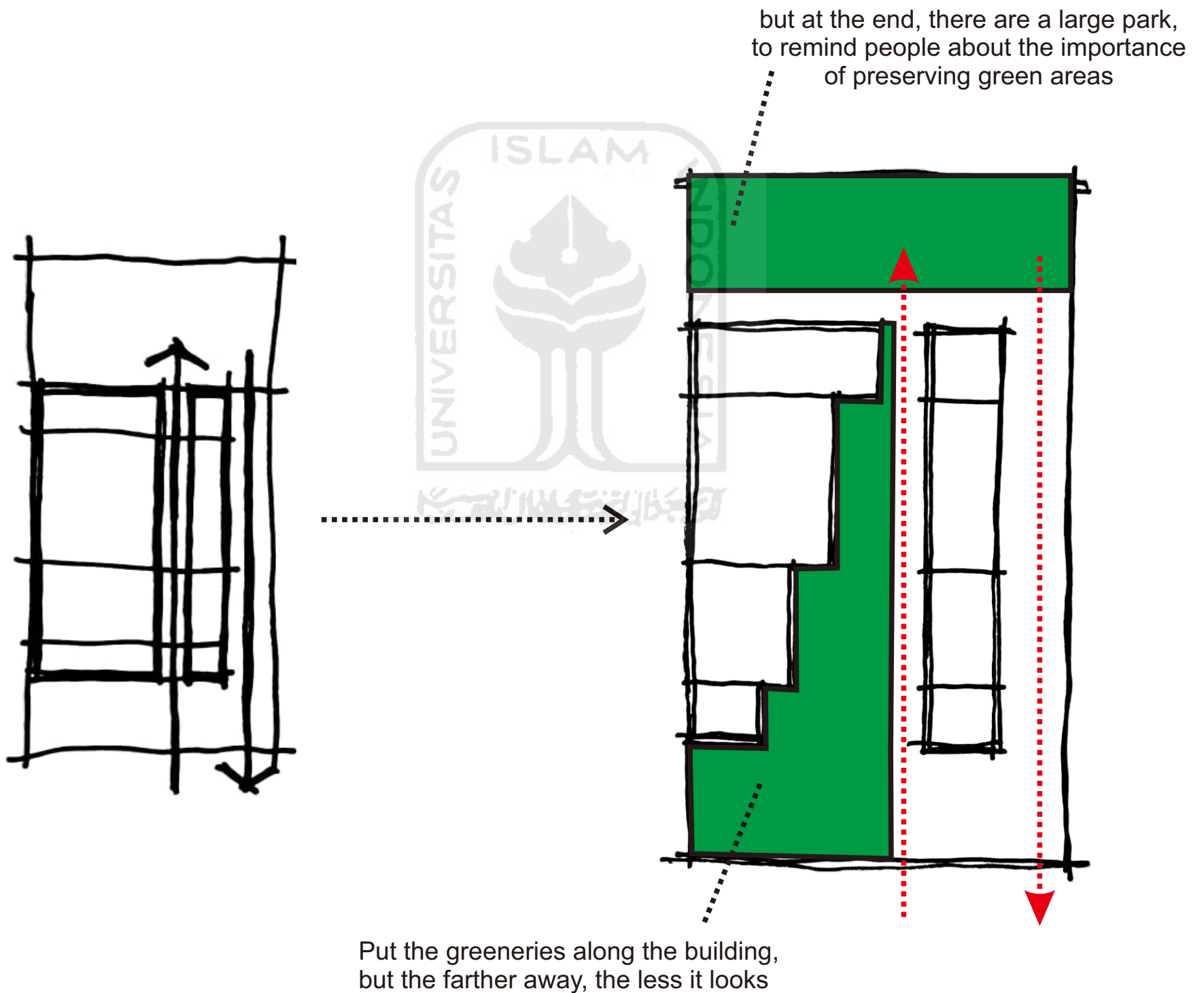
In designing an art center, one important aspect is circulation. In this gallery, the mass order creates visitors must go through the information center first before heading to the gallery. Then, after visiting gallery, the visitor's exit is directed through the shop souvenirs and gardens, that maintaining the continuity of sales. From souvenir shop and garden, then visitors come out through the culinary area. However, to go to the culinary area as well amphitheater, visitors can go directly there from lobby without having to pass through the information center first.



CONCEPT	
3. Passive Cooling System Concept	<p>At the gallery location, the wind blows from south to north so bring the heat, because at this location the dominant sun comes from the north and east, so the building using a greenscreen on the north and east to allow the air which entered the building became colder. Also, in the eastern part of the building there is also a pond can also function as a temperature cooler.</p>
4. Utility and Structure Concept	<p>This building design is take advantage of several structures from the existing buildings. This existing structure also plays a role of form transformation process that occurs, because of the new formation made with adjustments to the old building structure. On the design of utilities for fire, another regional aspect which is utilized is the existence of a small lake (fish pond). This small lake in the rainy season can be used drainage as well as water storage. This can accommodated water, it can be used as a water source for fire sprinkler.</p>

Linking and Framing

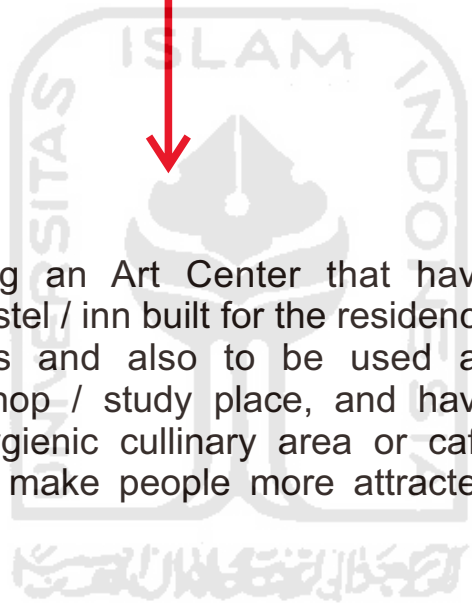

Connecting environment and identity. Through narration, stories, events and memory, one can feel the connection to the environment that forms an identity.



The condition of the building and environment is less attractive and it is not well maintained for the health. The environment looks dirty and hasn't been anticipated against the pollution of vehicles make it dirty, so that the reach of consumers on average is still local people.

There are no Art Center which is also as a home for artists or has a housing facilities (stay overnight)

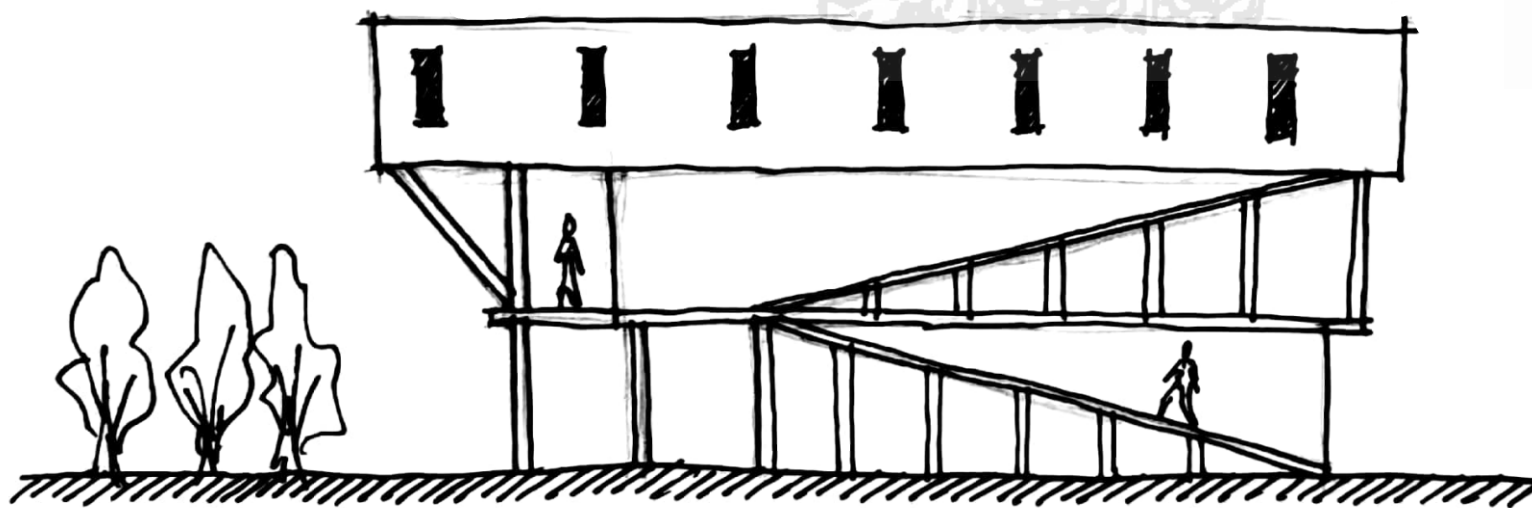
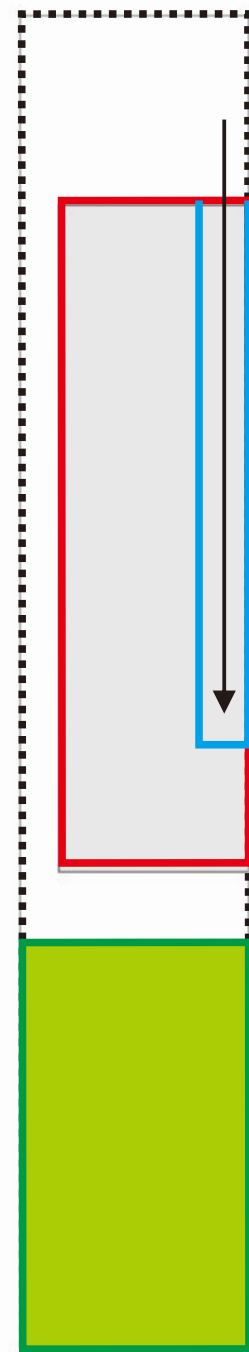
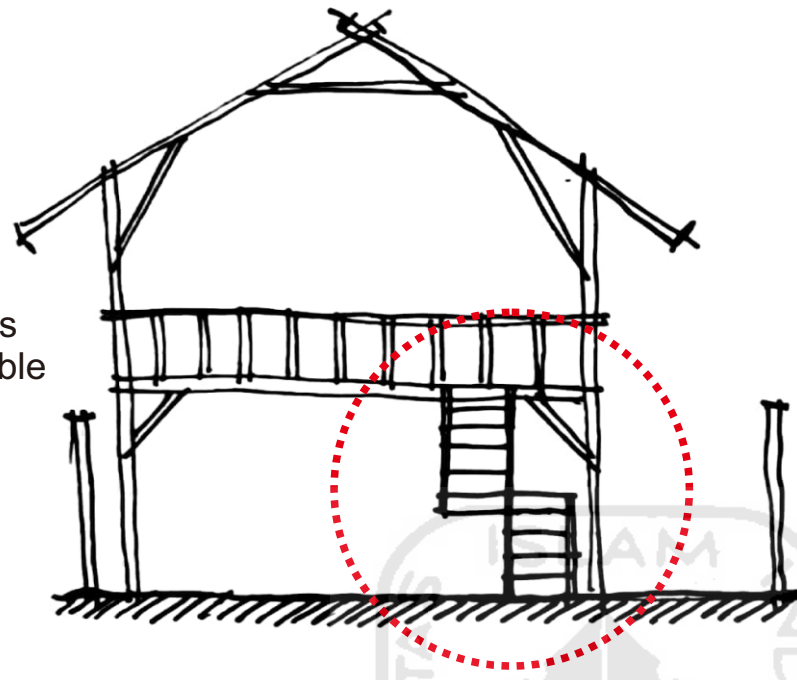
There are no Supporting Facilities which is able to make the gallery more lively and has many visitors



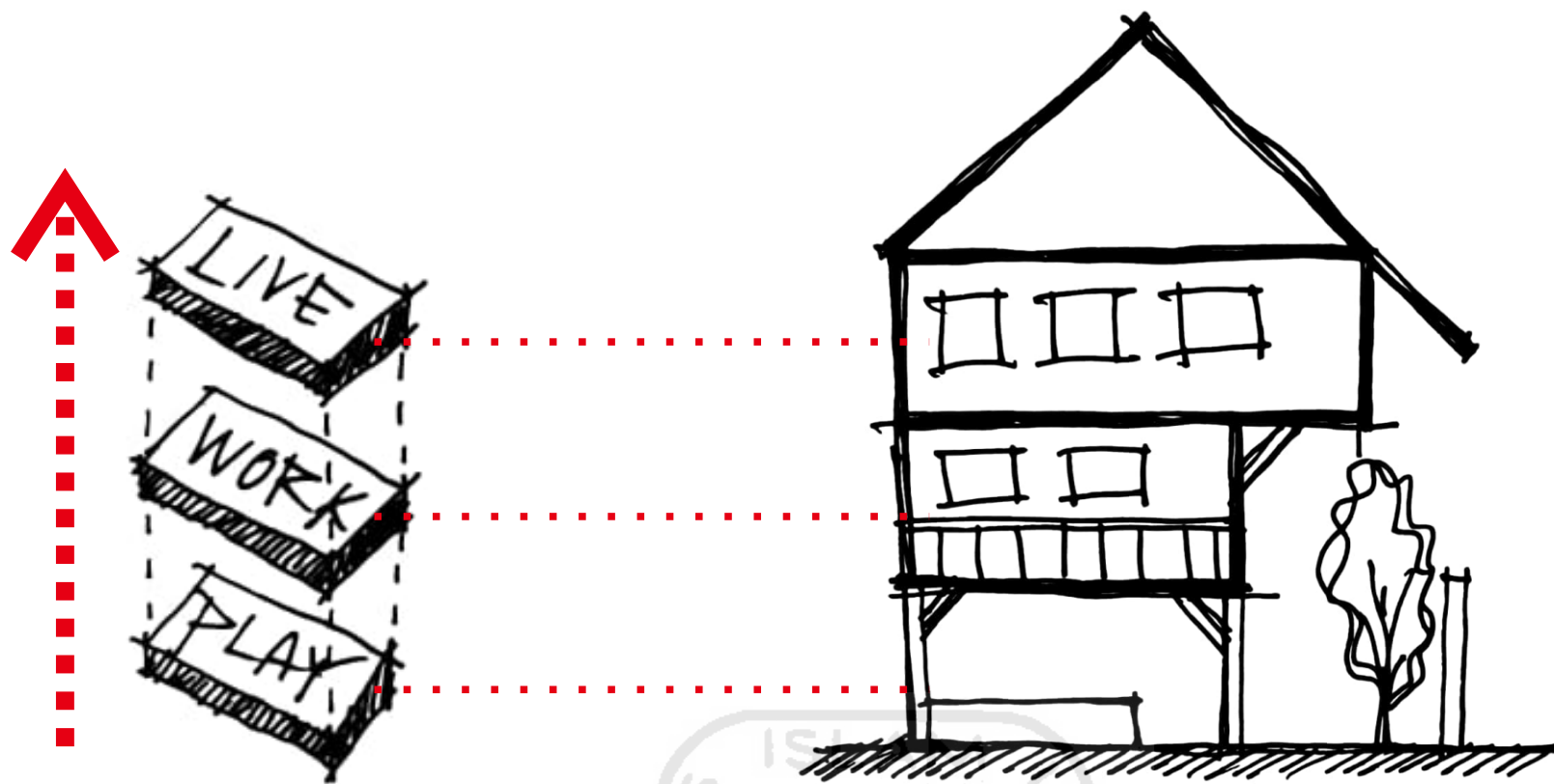
Designing an Art Center that have some hostel / inn built for the residence or artists and also to be used as a workshop / study place, and have some hygienic cullinary area or café that can make people more attracted



The access for visitors is less safe and uncomfortable



Replacing the stairs with a ramp so that all visitors (including difable) can easily access the building



inspired by human activities from
'masa muda' to 'masa tua'

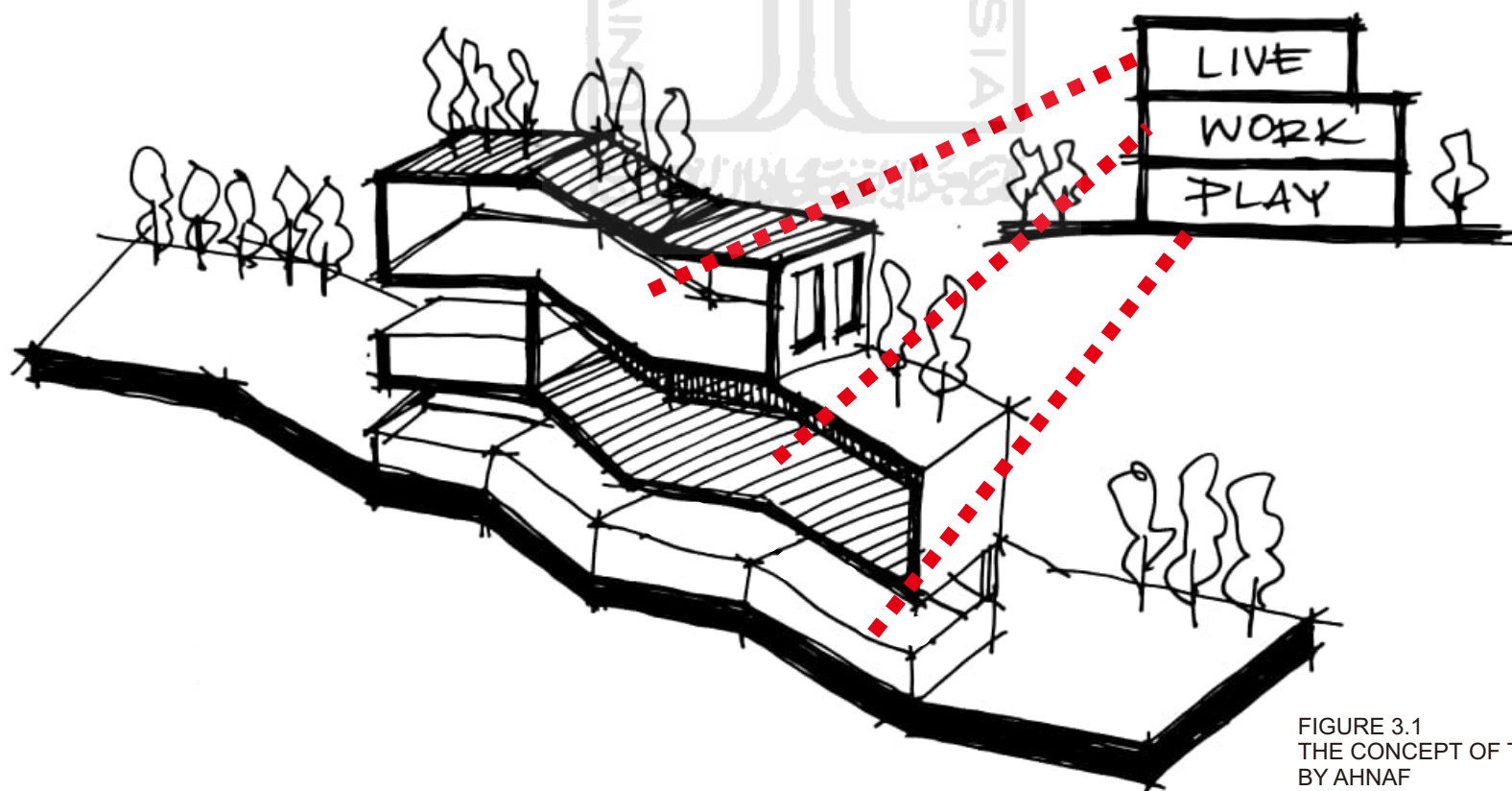
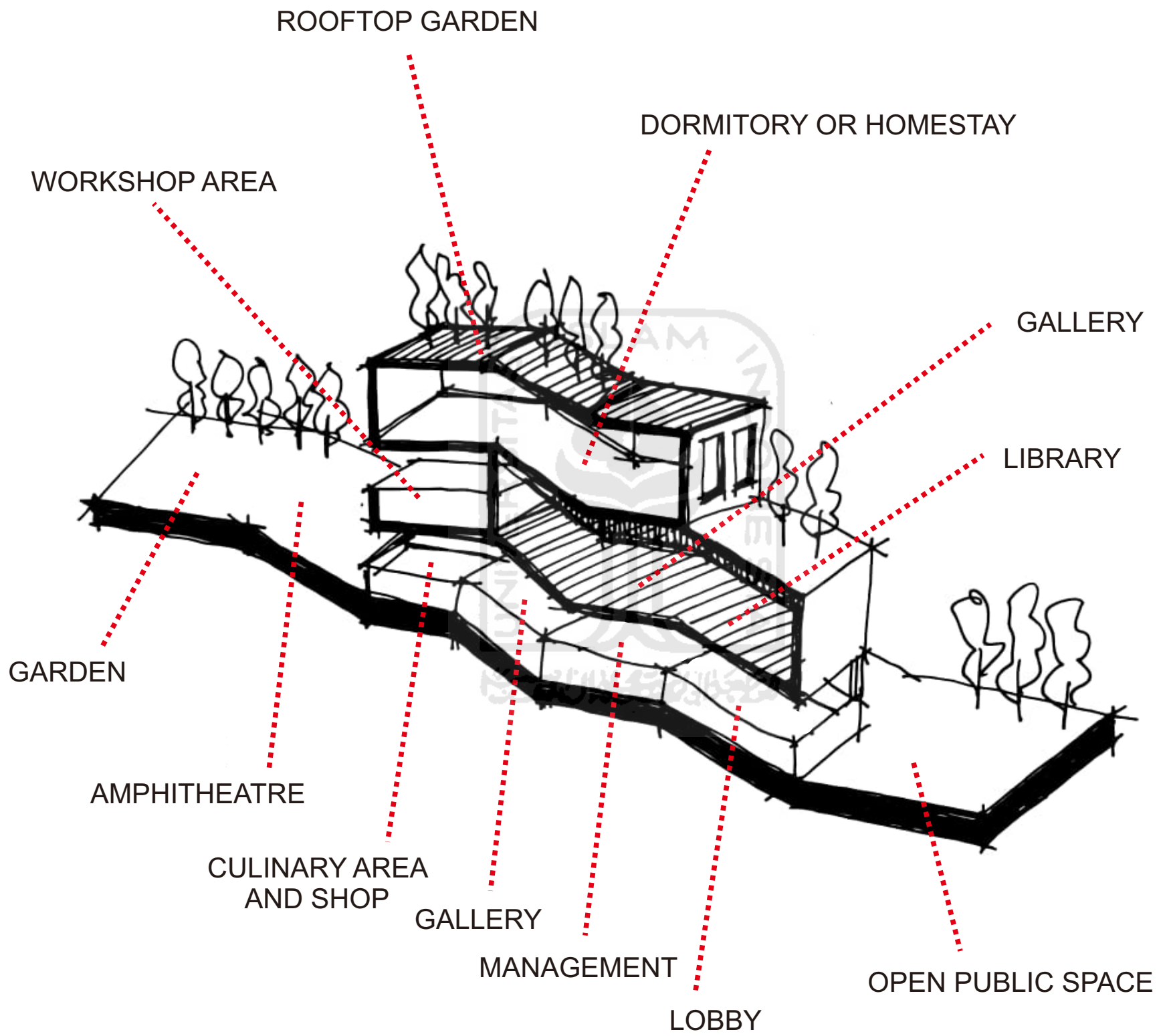
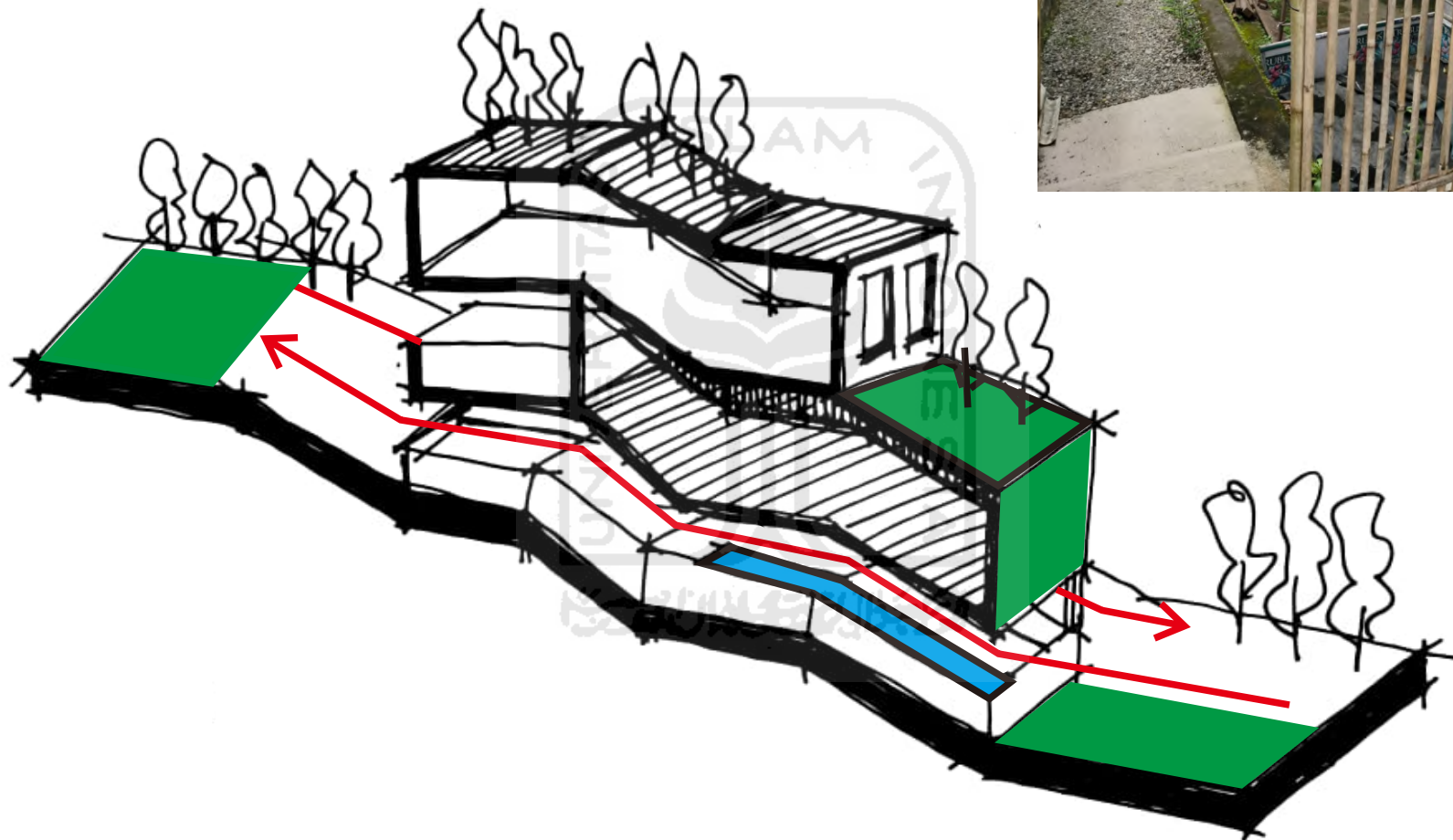


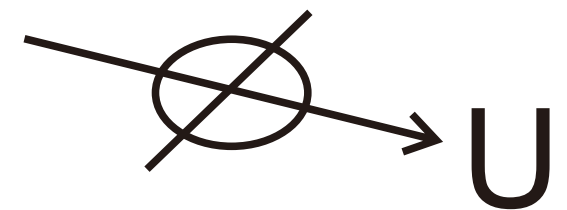
FIGURE 3.1
THE CONCEPT OF THE ART CENTER
BY AHNAF



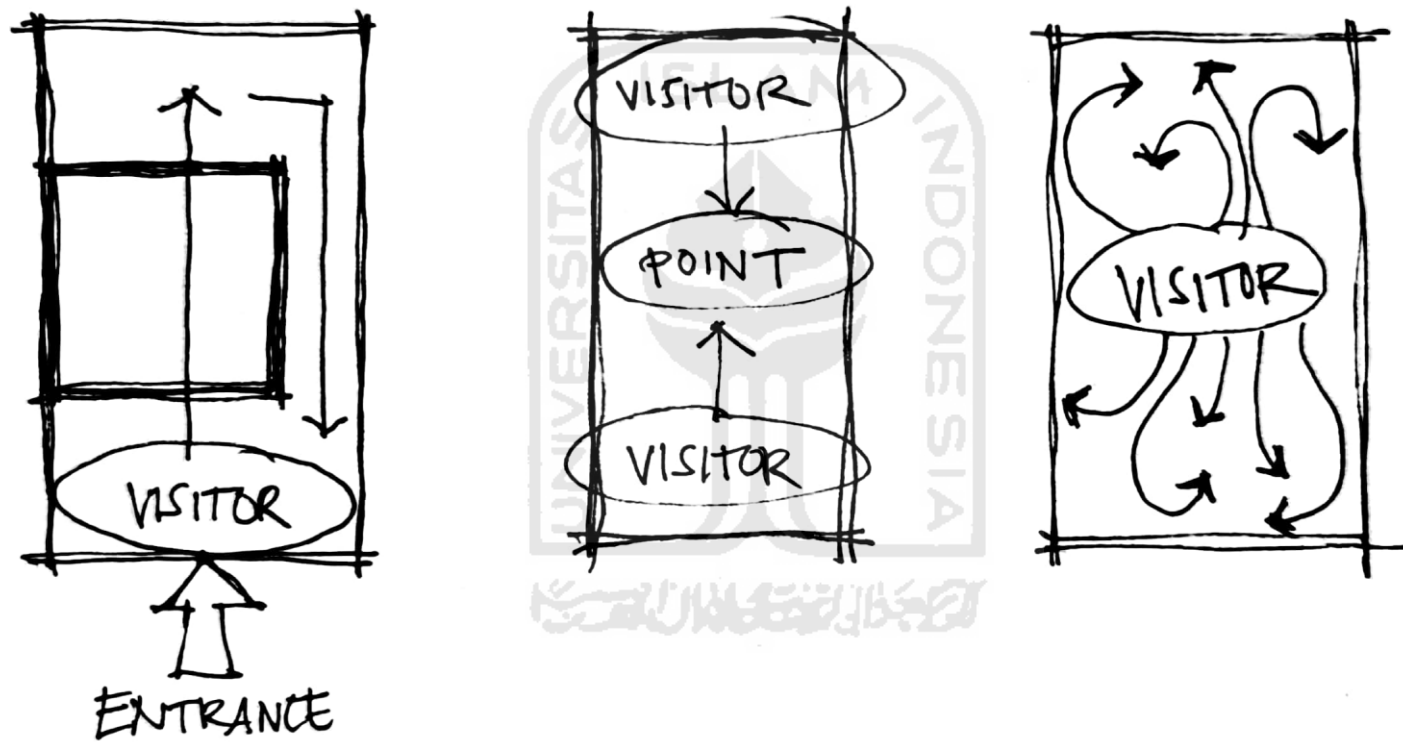
In designing an art center, one important aspect is circulation. In this gallery, the mass order creates visitors must go through the information center first before heading to the gallery. Then, after visiting gallery, the visitor's exit is directed through the shop souvenirs and gardens, that maintaining the continuity of sales. From souvenir shop and garden, then visitors come out through the culinary area. However, to go to the culinary area as well amphitheater, visitors can go directly there from lobby without having to pass through the information center first.



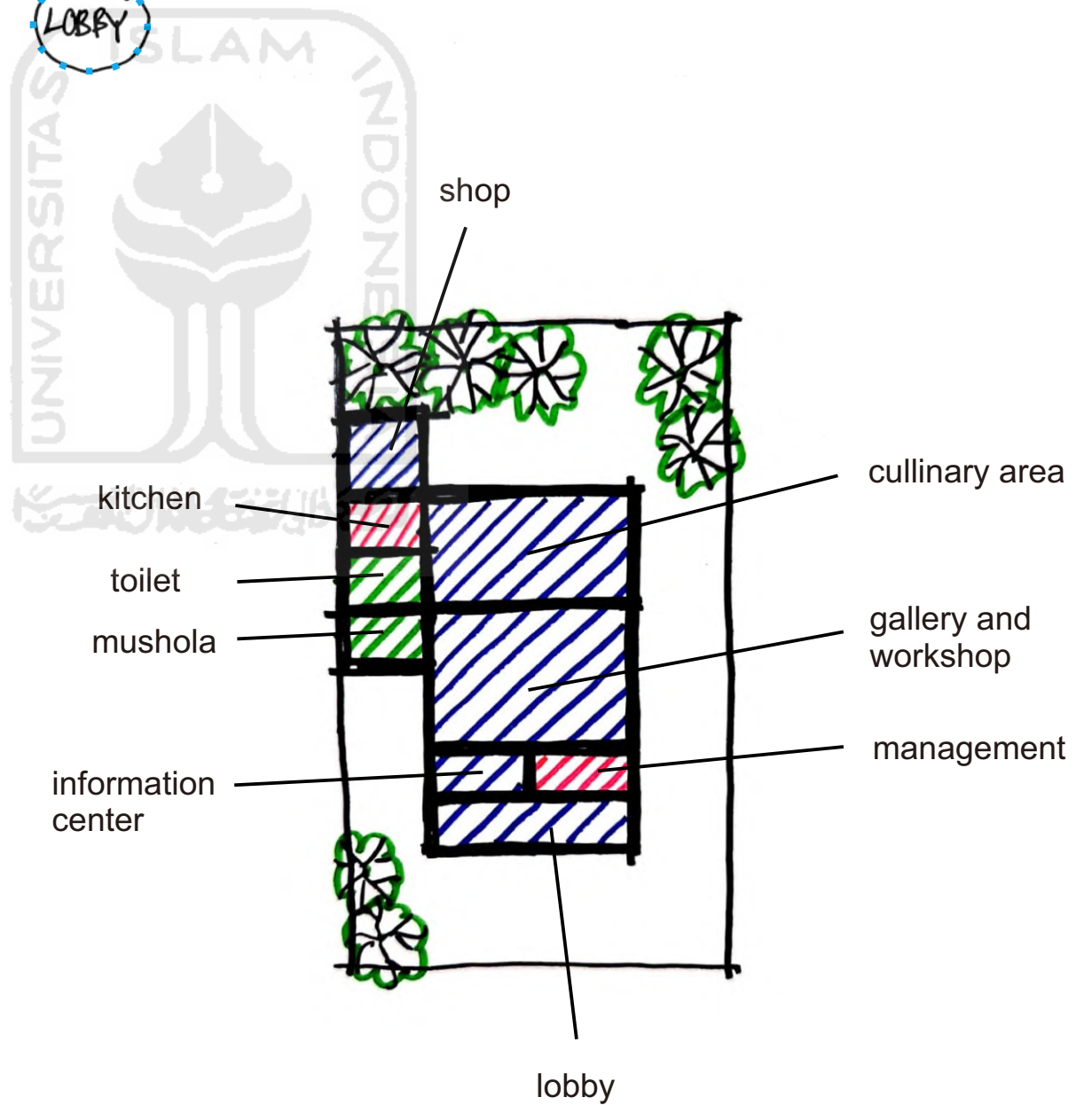
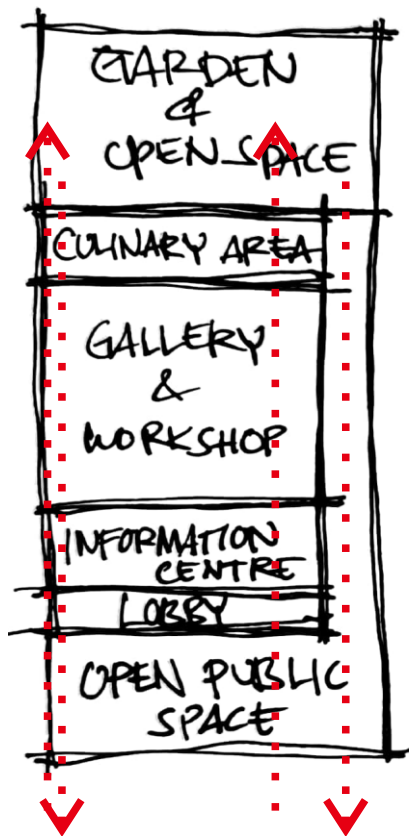
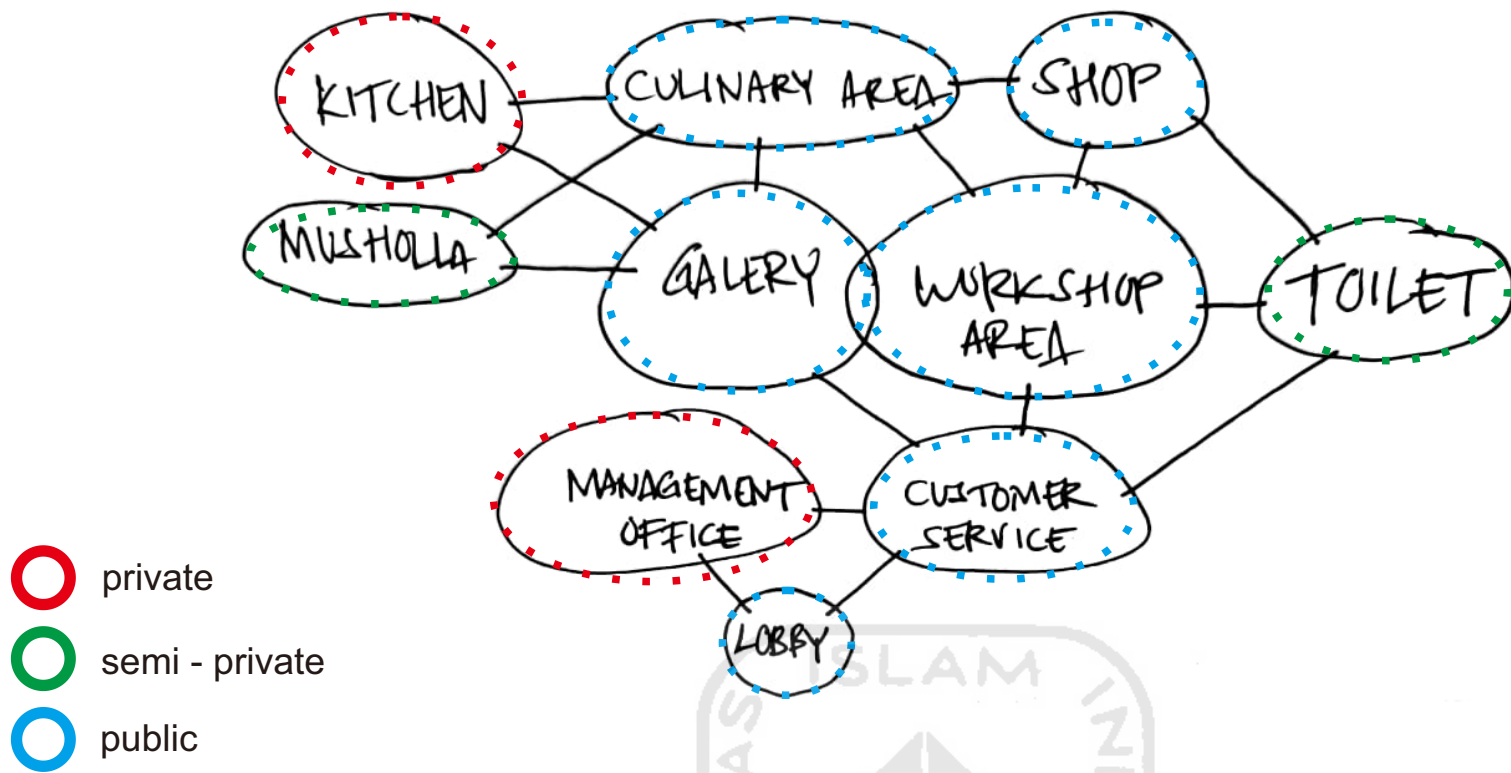
At the gallery location, the wind blows from south to north so bring the heat, because at this location the dominant sun comes from the north and east, so the building using a greenscreen on the north and east to allow the air which entered the building became colder. Also, in the eastern part of the building there is also a pond can also function as a temperature cooler.



TYPOLGY EXPLORATION 3.3

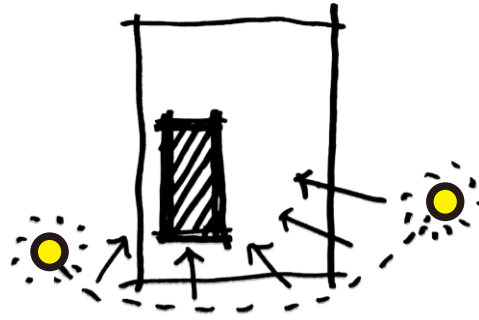


Art Centre / galleries need flexibility to develop and respond new technologies, exhibition ideas, and information. In accordance with this, hence the design must provide for spaces and relationships which it does not specifics than necessary.

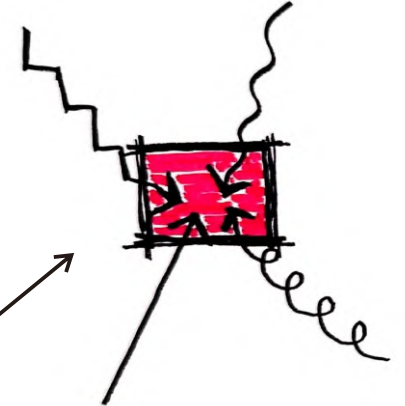


Wind blows from south to north bring the heat, at this location the dominant sun comes from the north and east, so the building using a greenscreen on the north and east to allow the air which entered the building became colder.

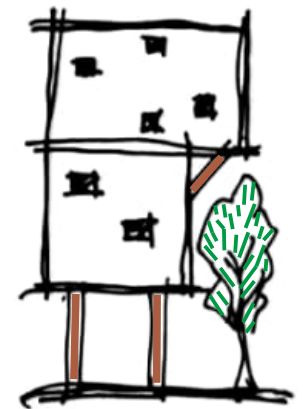
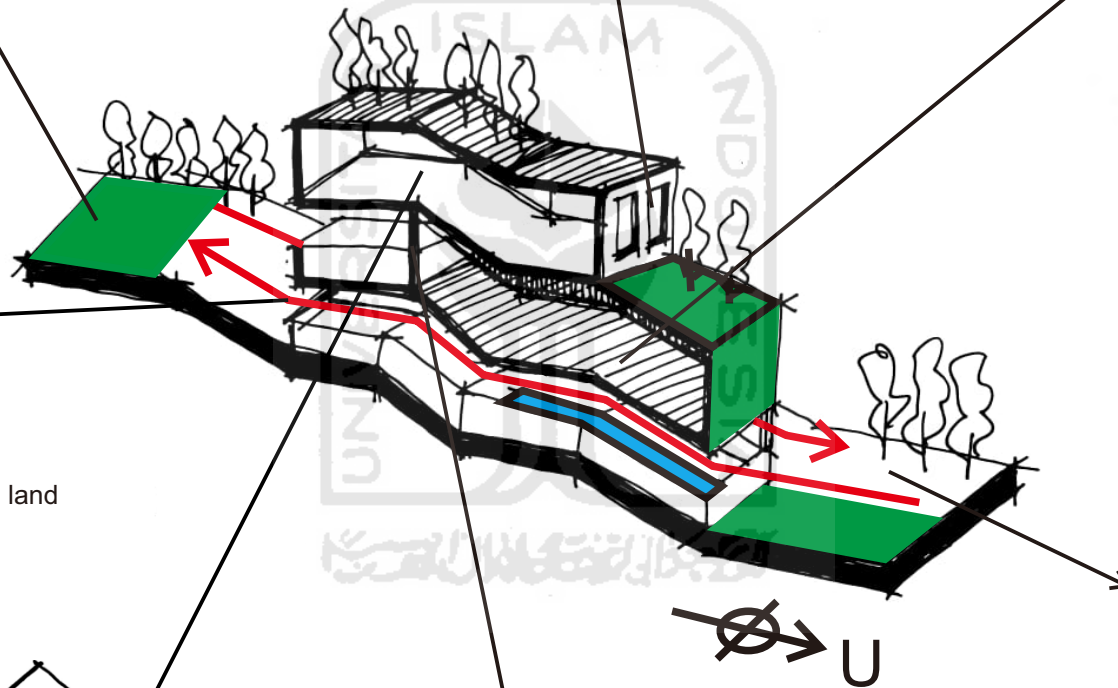
provide a place to be creative and to revive the culture in the village



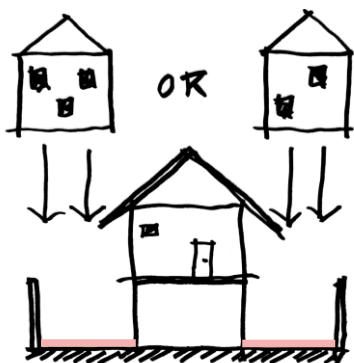
There is no open space available to be used for the benefit of the local public, either for recreation, children's play, or others. It still seems less orderly good and there are no amenities. So provide a place to meet and gather that accessible for all people



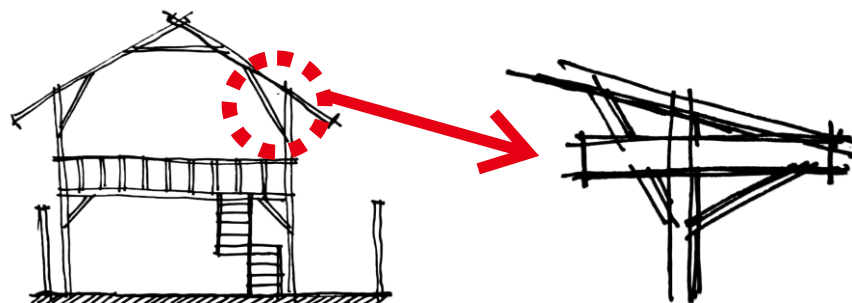
Circulation access is still not optimal, so it must be maximized and also increase the mass of building by utilizing the existing land



narrow land becomes a quite difficult problem, so protect and increase green areas with still preserving the existing building.



The artist needs to stay if there is an exhibition



Maintain the existing structure of Ong Gallery as a characteristic of it's gallery and locality

Alternative 1

FIGURE 3.2
ALTERNATIVE 1



GARDEN AND
AMPHITHEATRE

SHOP AND CULINARY AREA

G FLOOR

SEMI-INDOOR THEATRE

INFORMATION CENTER AND OFFICE

KITCHEN, TOILET,
AND MUSHOLLA

LOBBY

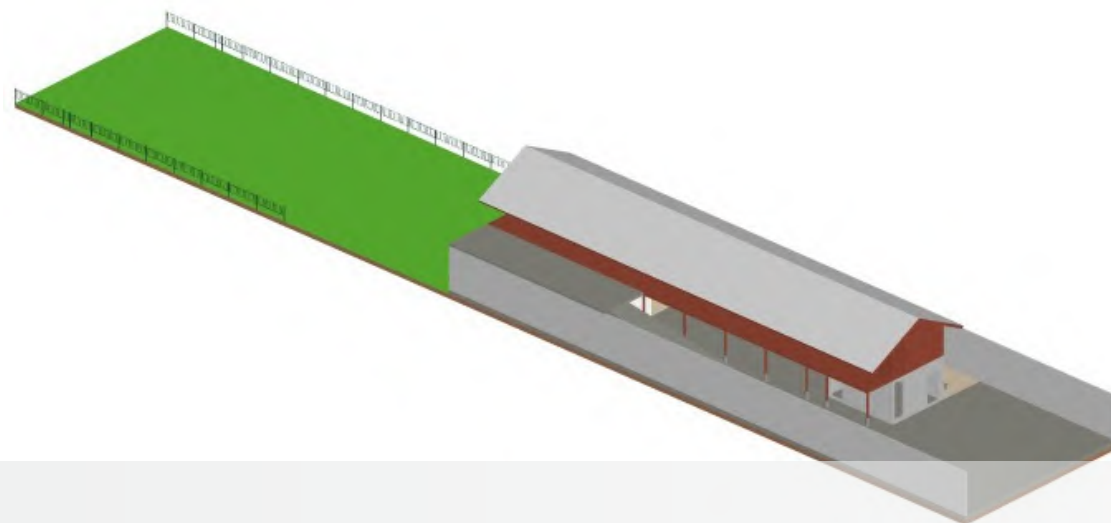
RAMP

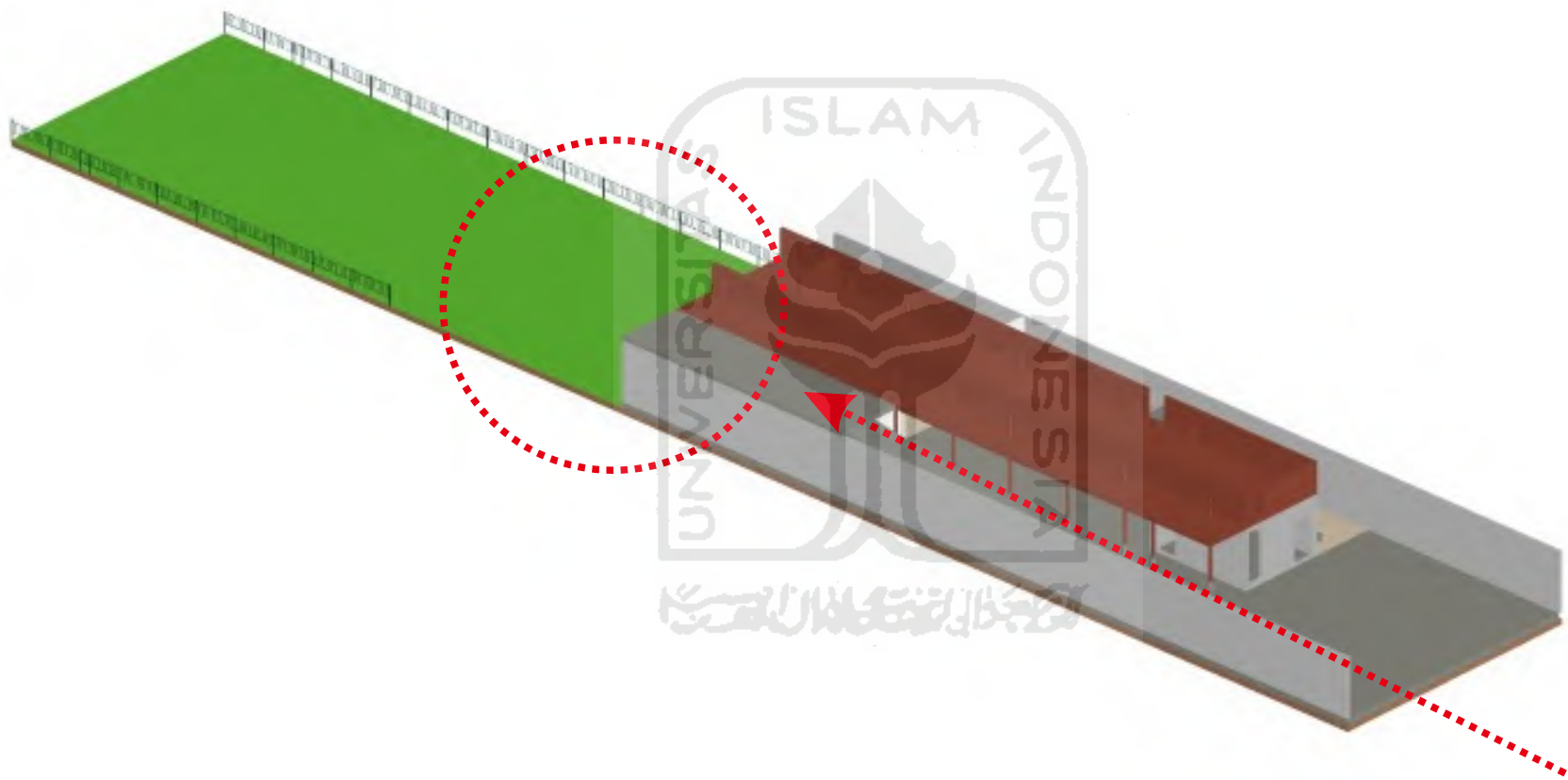
PARKING AREA

1st FLOOR

DORMITORY

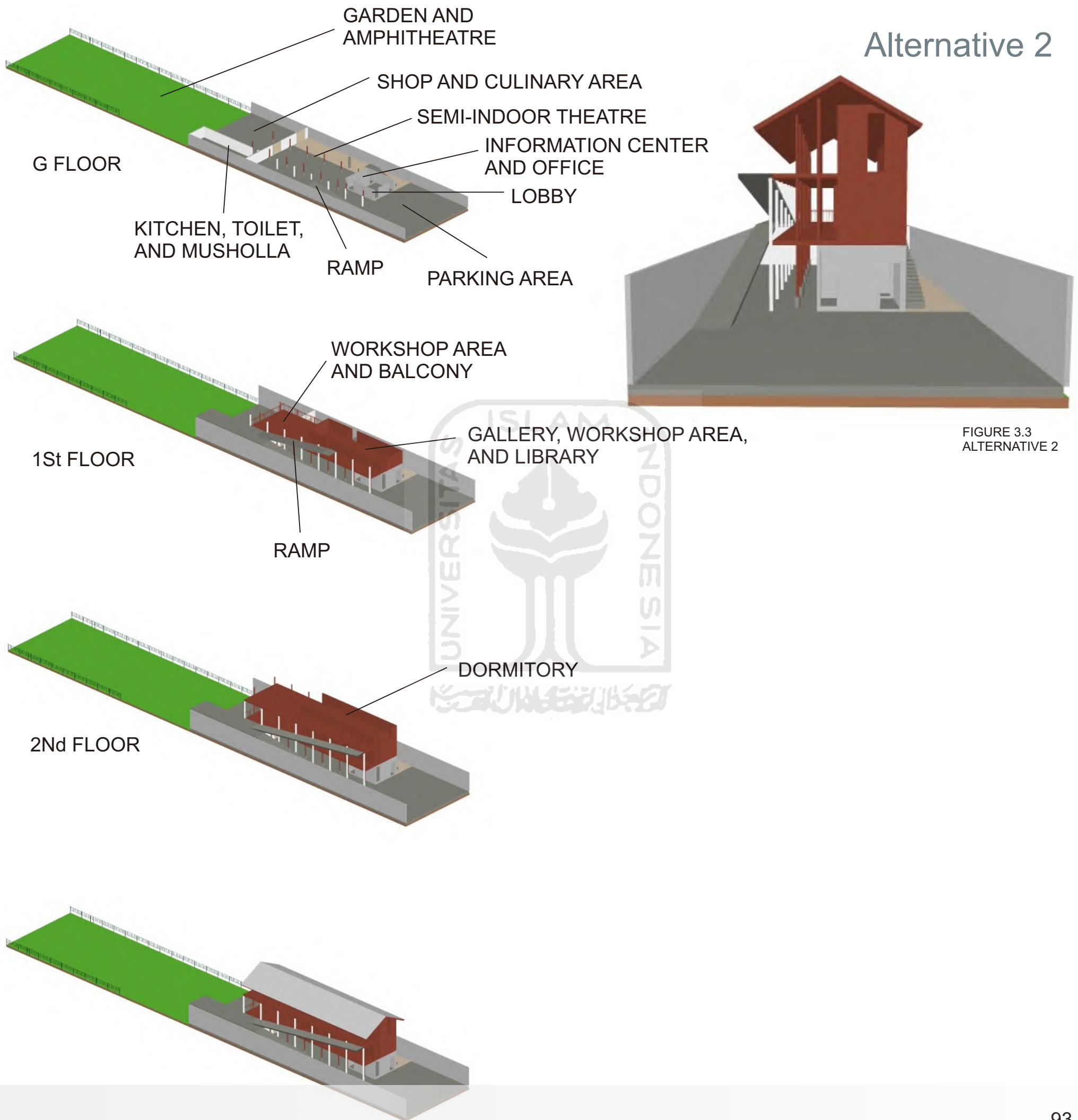
GALLERY, WORKSHOP AREA,
AND LIBRARY



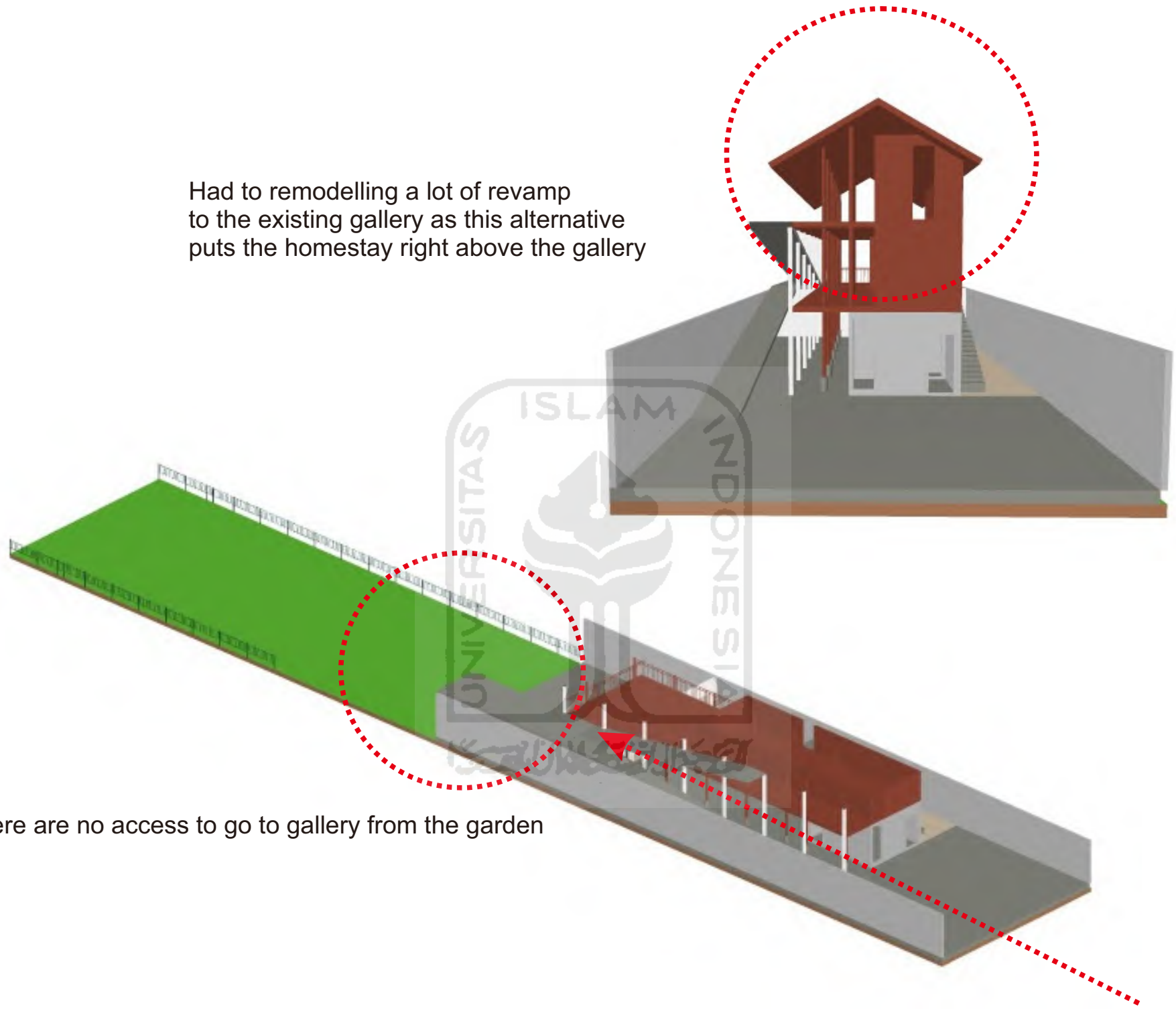


The circulation only here, so people can go to 1st floor by this way

Alternative 2



Had to remodelling a lot of revamp
to the existing gallery as this alternative
puts the homestay right above the gallery



There are no access to go to gallery from the garden

The circulation only here, so people can
go to 1st floor by this way

Alternative 3

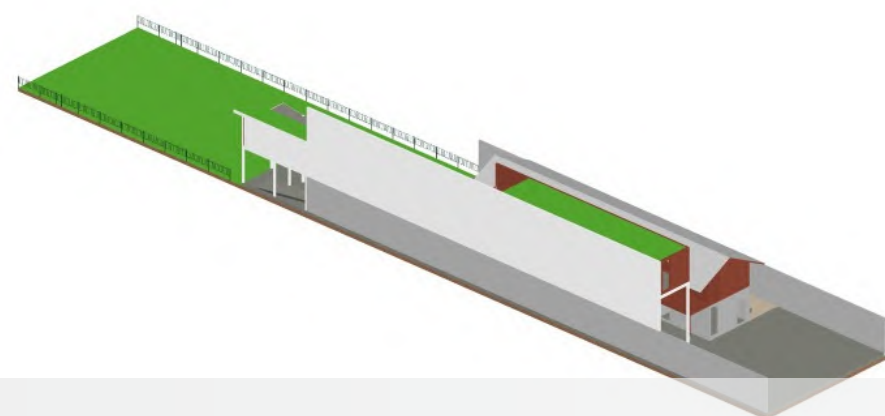
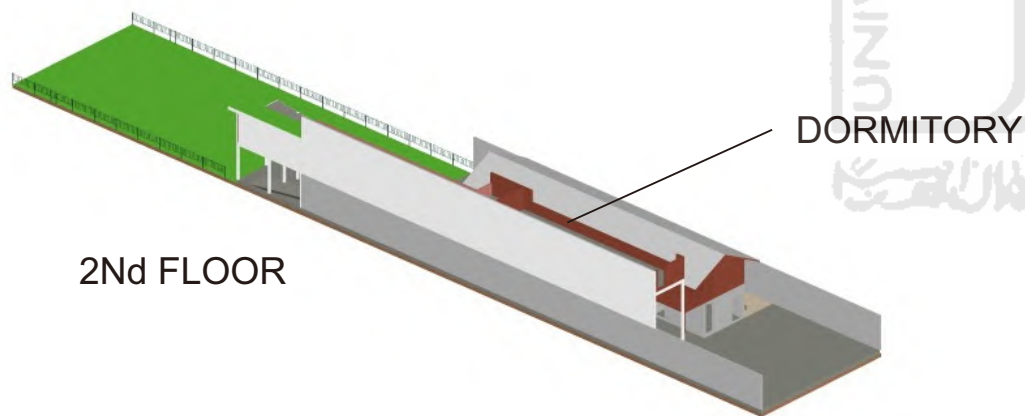
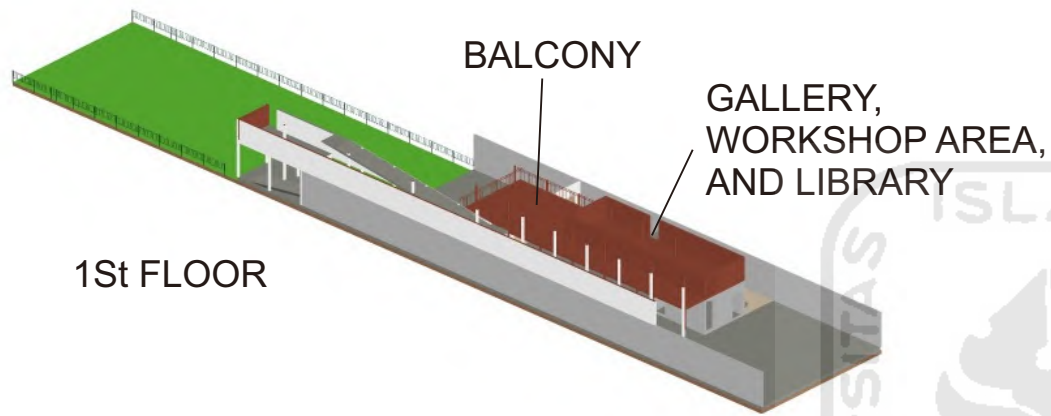
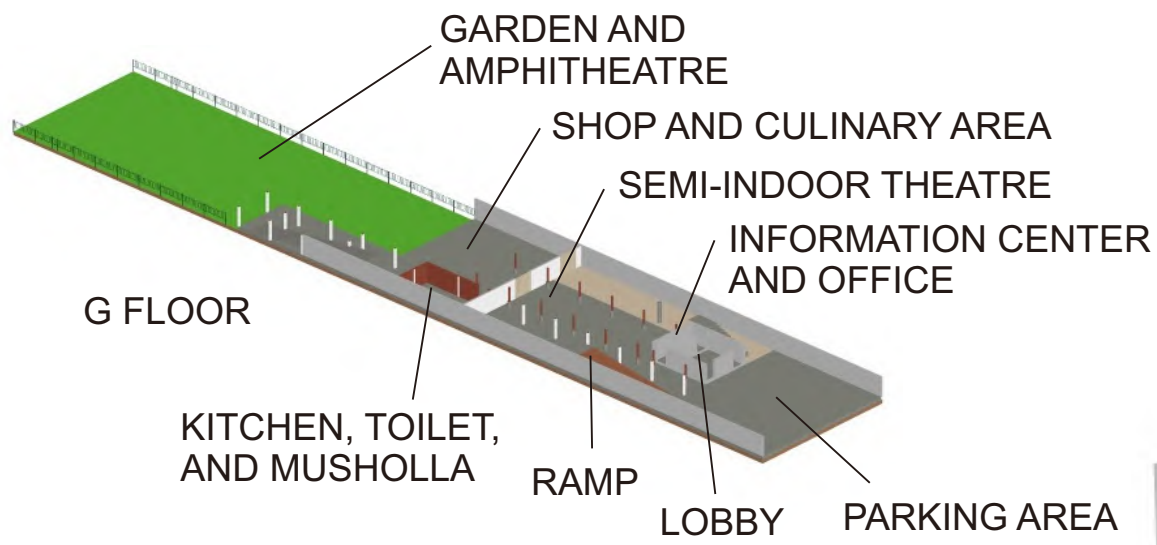
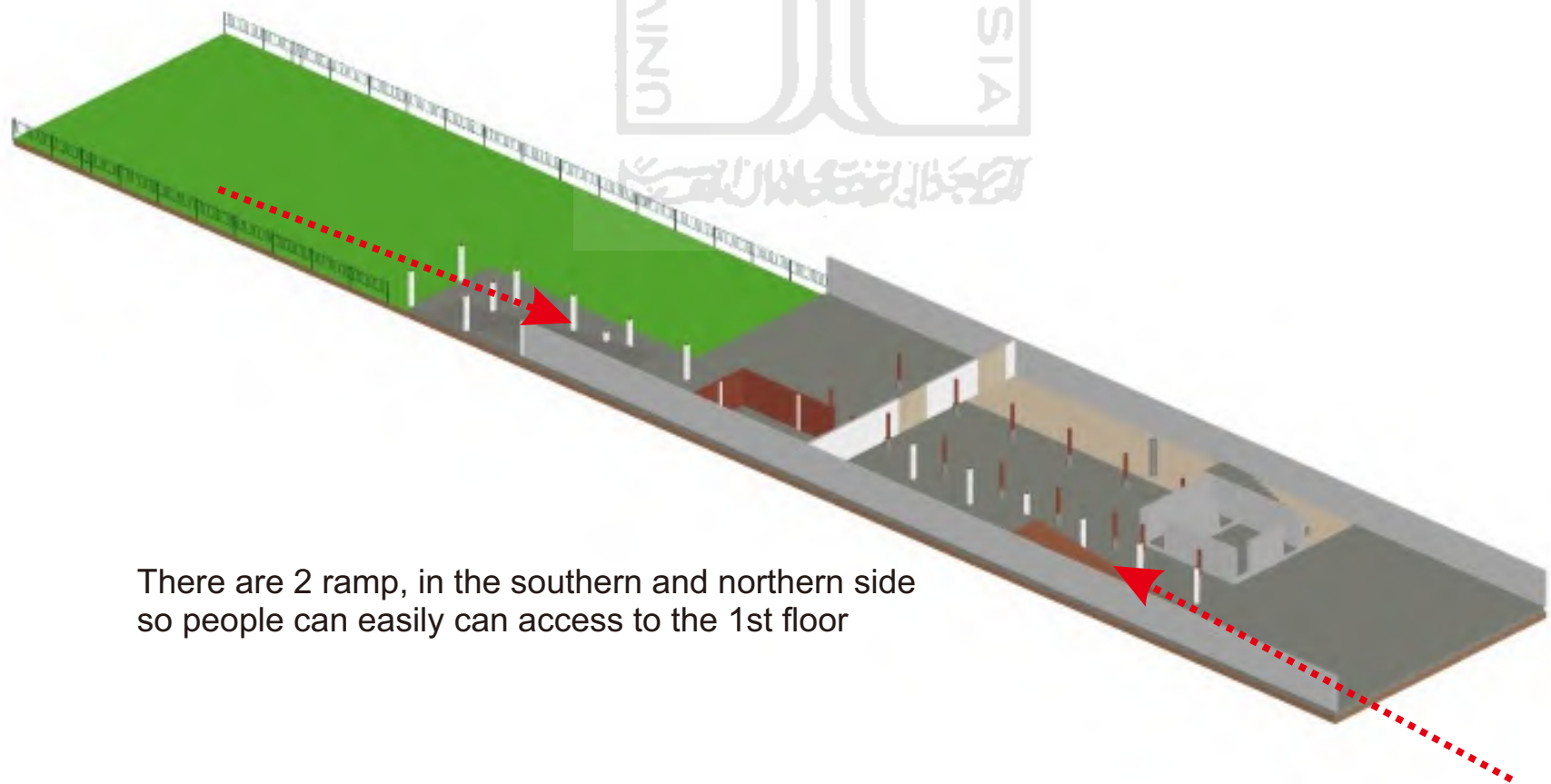
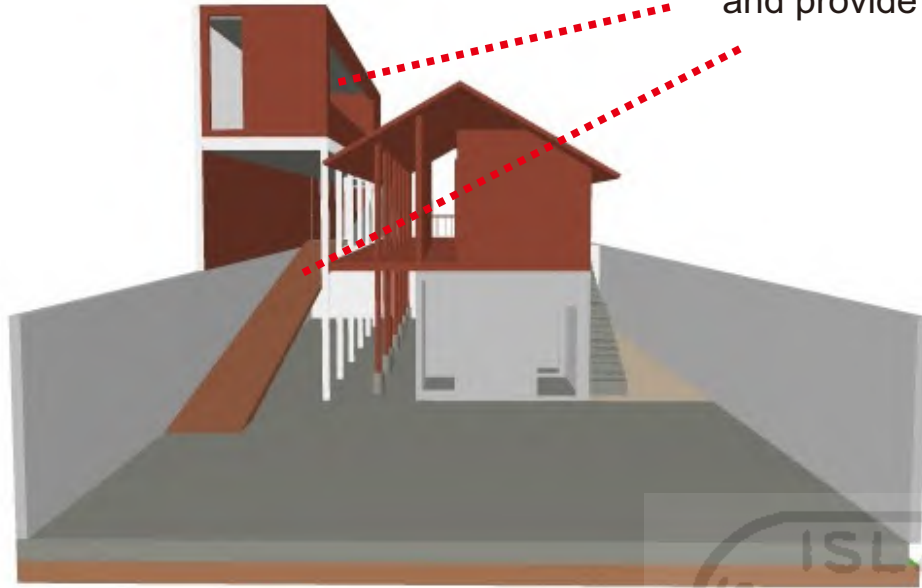


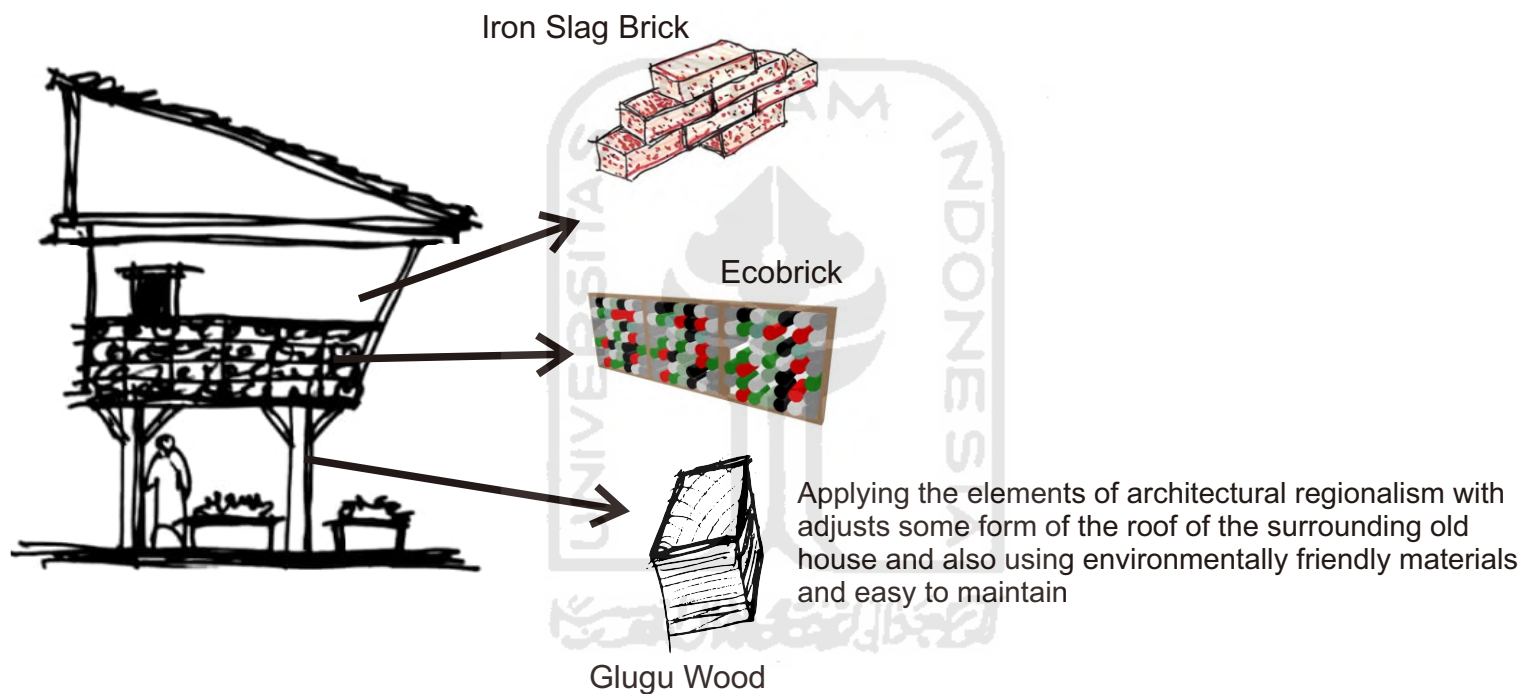
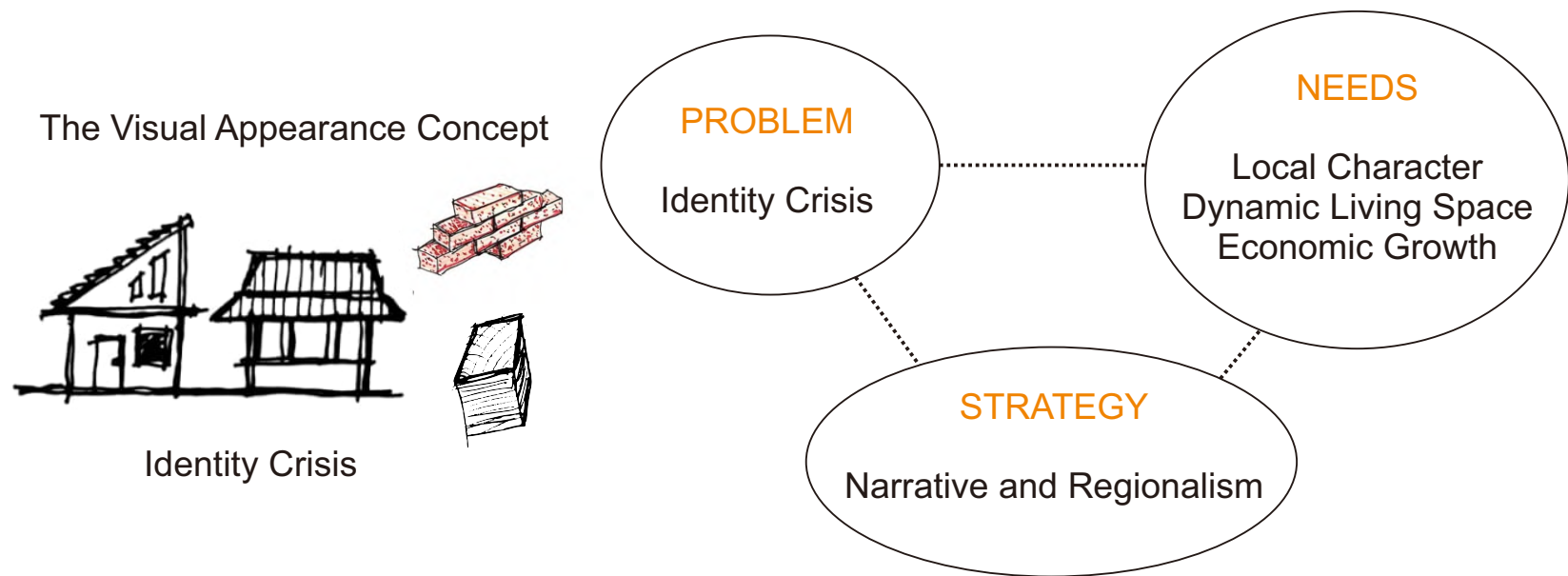
FIGURE 3.4
ALTERNATIVE 3



Preserve the old building, and put a new building next to the gallery and provide cavity and openings in the building to respond the climate



There are 2 ramp, in the southern and northern side so people can easily can access to the 1st floor



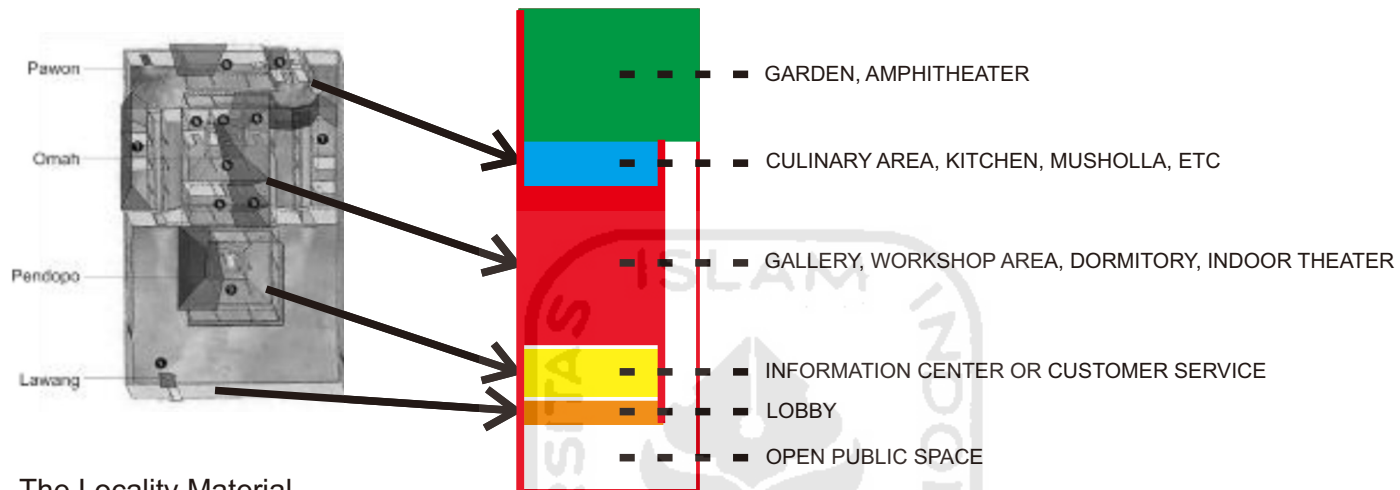
Materials	Application	Percentage
Ecobrick	Railing and secondary skin	15%
Ironslag Brick	Wall, railing, and fence	15%
Glugu Wood	Wall, roof, ramp, railing, and floor	55%

TABLE 3.2
THE APPLICATION OF
LOCAL MATERIALS

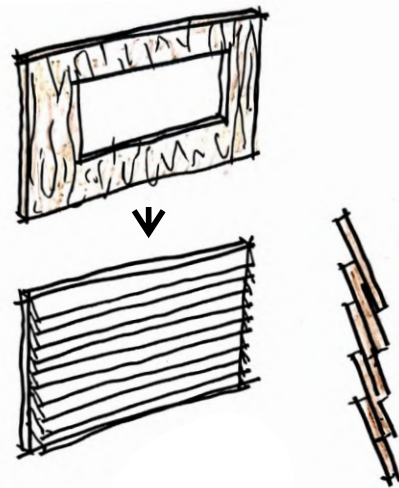
Almost 85% of this art space building is made of local and recycled materials with the aim of conserving resources and keeping the environment friendly and healthy.

THE REGIONALISM

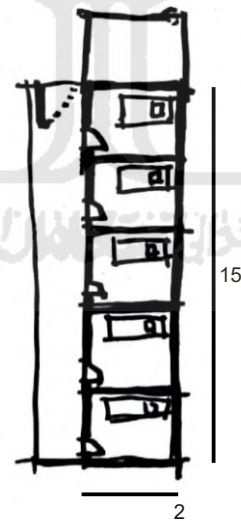
The massing in this art center transforms the floor plan and mass structure of the Joglo, which is a Javanese traditional house. Passage of the room from the Joglo house translated into the design of the museum by looking for the equivalent of its nature and function to parts of the room in the museum. In this building, the laying of the **Lawang** is transformed into a **lobby**. Function lawang, namely the gate corresponding to the lobby function, namely as part of the building that was first traversed. **Pendopo** is transformed into an **information center**. Function pendopo namely to receive guests, in accordance with information center functions as a place to receive visitors or tourists prior to visiting other sites in the area. The placement of **Omah** was transformed into the main facility building is a **gallery, theatre, and workshop**, according to omah's function which is the main building. While **Pawon** was on The joglo is transformed into a suitably **serviced building** with a kitchen function as a service facility at a home



The Locality Material

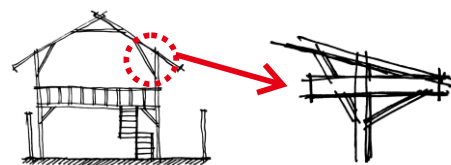


Made from glugu wood to matching existing building materials, it is strong, durable, and responding to the local hot climate



The thickness is about 3 cm, so maximizing the size of the room

Existing Building Structure

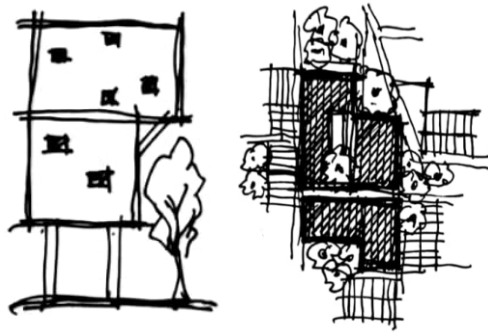


Maintain the existing structure of Ong Gallery as a characteristic of it's gallery



This structure system give some response to facing disaster like an earthquake. Because this system made from steel combine with wooden, and it can reduce cracks in building when earthquake occurs.

The Building Mass Concept



Limited Space

PROBLEM

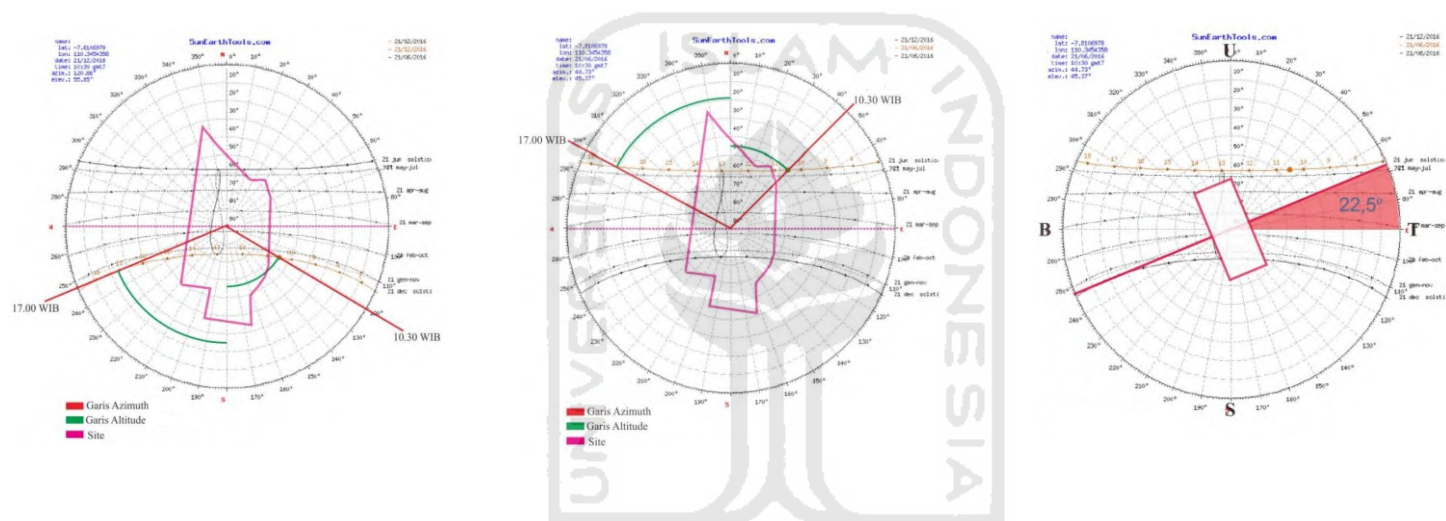
Limited Space

NEEDS

Room Programming
Effective Circulation

STRATEGY

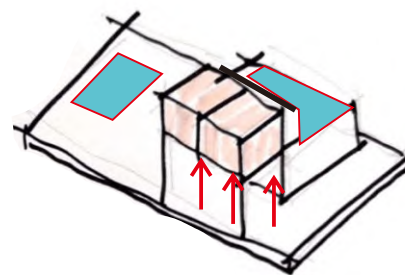
Narrative Design



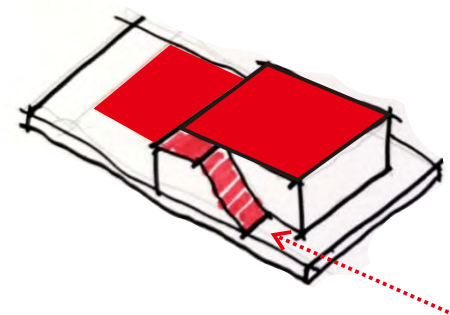
Wind blows from south to north bring the heat, at this location the dominant sun comes from the north and east, so the building using the openings with a greenscreen on the north and east to allow the air which entered the building became colder.



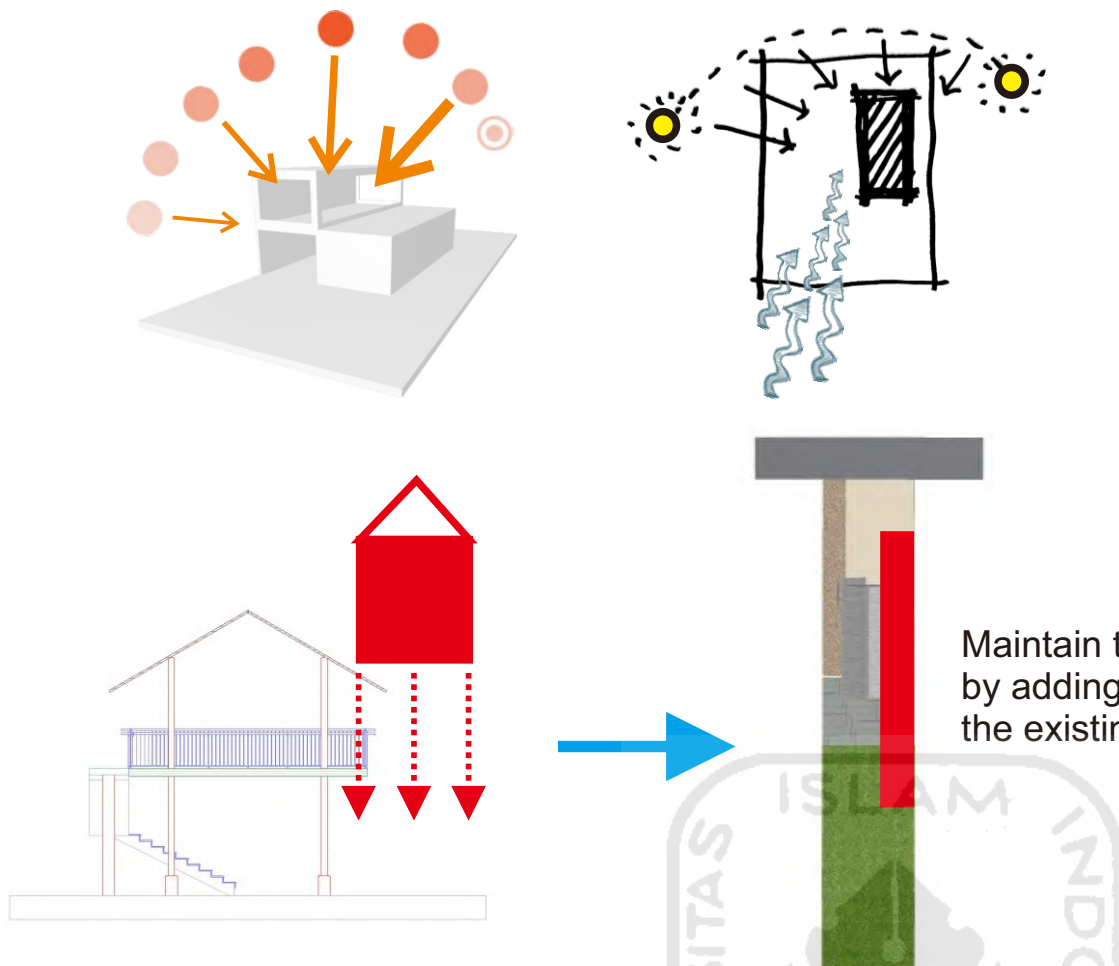
Circulation and building shapes that brings valuable experience for the visitors



The building lifts overhead, creating an expansive entry.



Replacing the stairs with a ramp so that all visitors (including difable) can easily access the building



Maintain the shape and character of the existing building by adding a new and elongated building mass next to the existing building to maximize a quite narrow land.

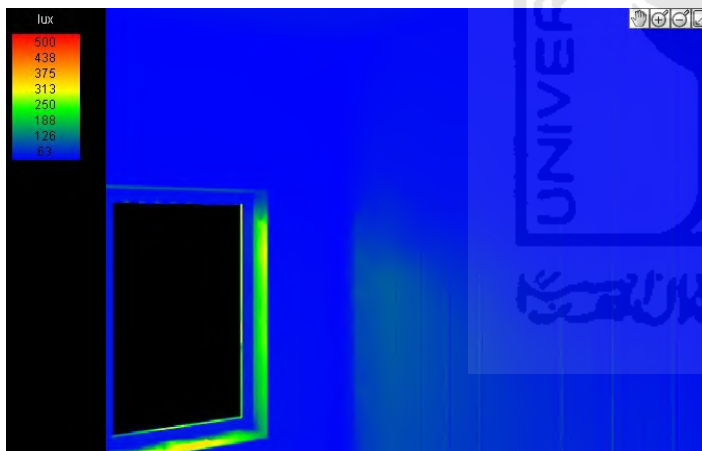
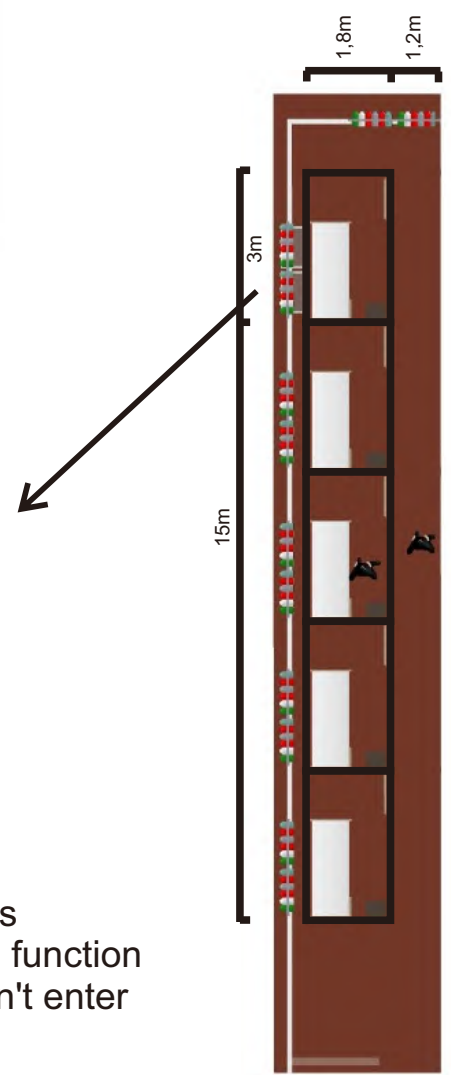
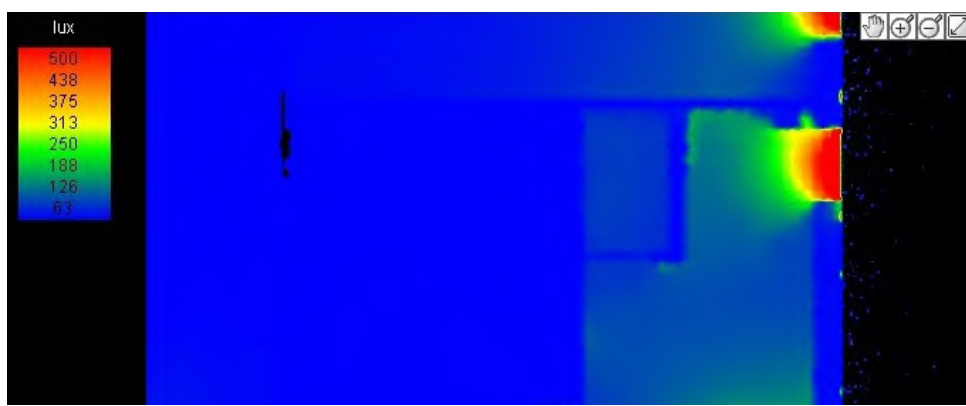
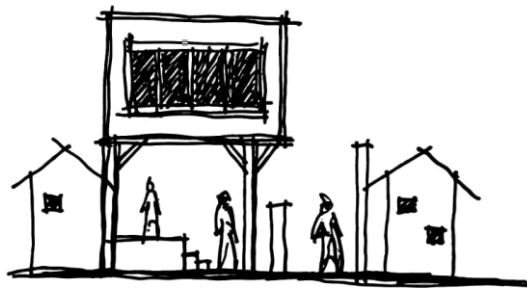
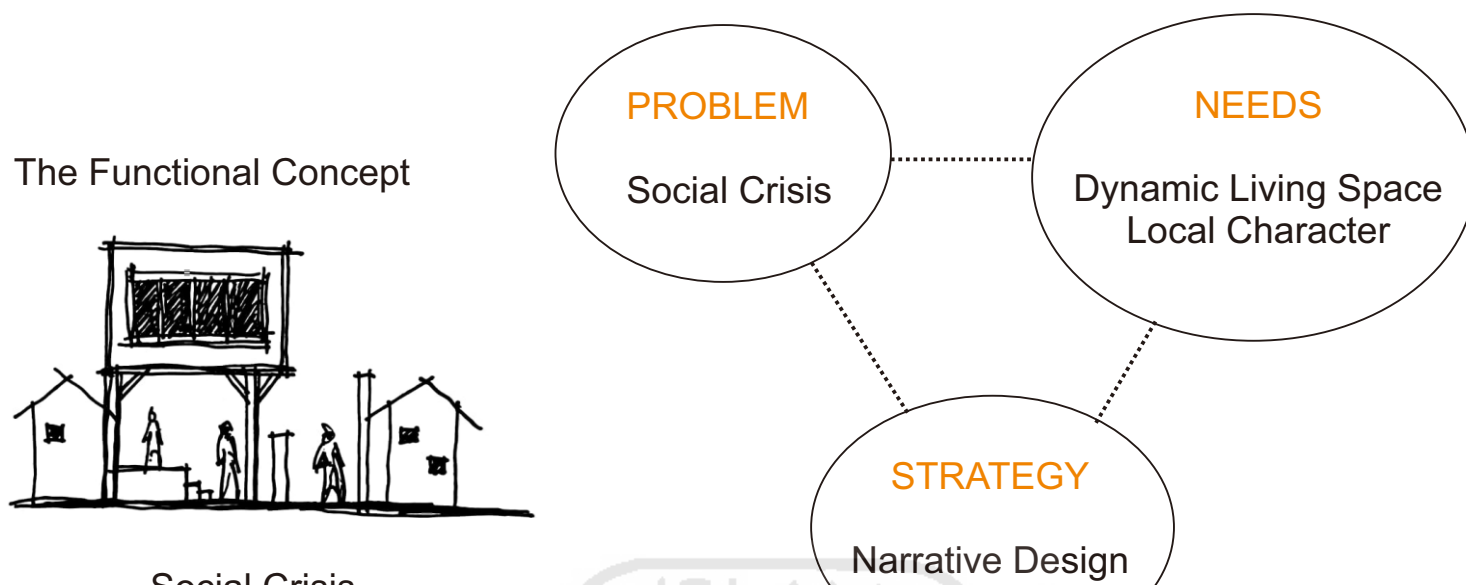


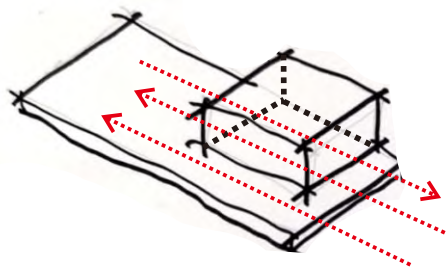
FIGURE 3.5 THE VELUX RESULT



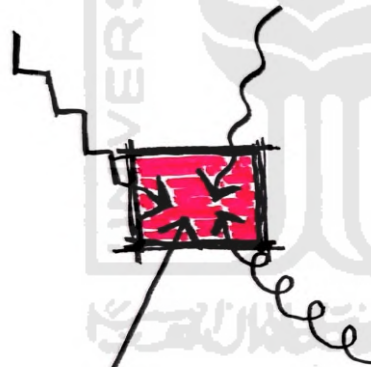
The secondary skin from ecobrick makes the room that has an opening facing to the west become cooler, because the function of the ecobrick also holds or minimizes the heat so it doesn't enter the room too much.



Social Crisis



Easy circulation for visitors

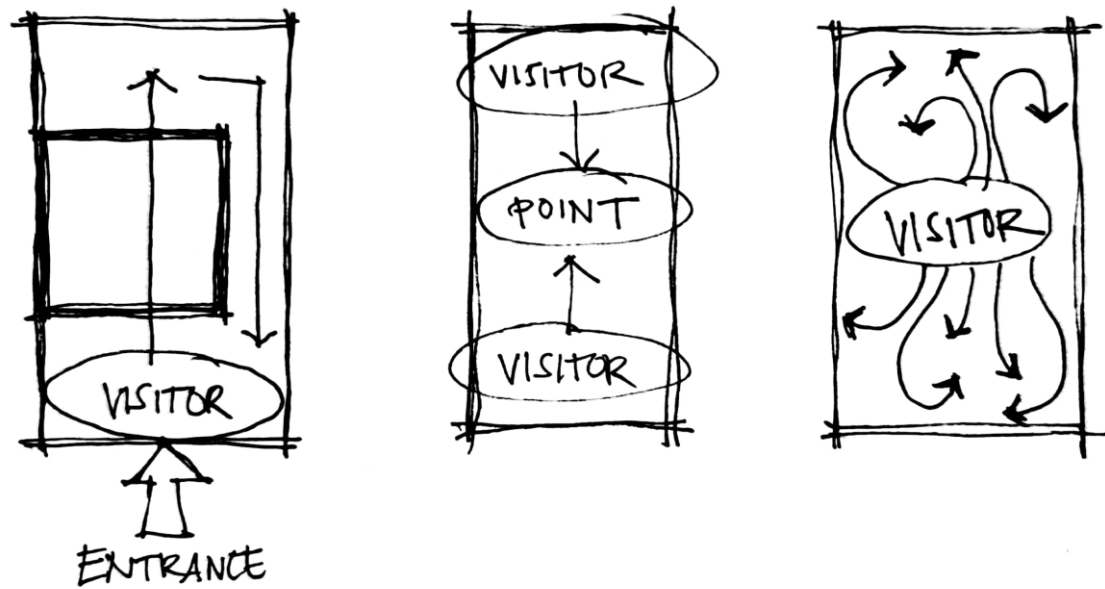


provide a place to meet and gather



provide a place to be creative and to revive the culture in the village

There is no open space that can be used for the benefit of the local public, either for recreation, children's play, or other. Even if there are still impressed less organized good and there are no facilities. Lack of formal coaching for the younger generation in developing arts and culture local areas and increase the creation and innovation of economic productivity. Various productive businesses, both the real economic sector and the arts and culture are still individual and has not been packaged systematically in its management.



Art Centre / galleries need flexibility to develop and respond new technologies, exhibition ideas, and information. In accordance with this, hence the design must provide for spaces and relationships which it does not specifics than necessary.

	G FLOOR	1 St FLOOR	2 ND FLOOR	TOTAL AREA
The Width of Area	200 m ²	145 m ²	120 m ²	465 m ²
Open Public Space	220 m ²	120 m ²	0	340 m ² (85%)
Productif Area	450 m ²	0	0	450 m ² (almost 100%)

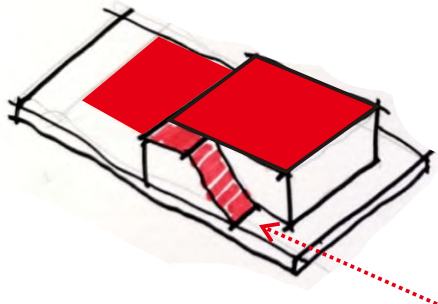
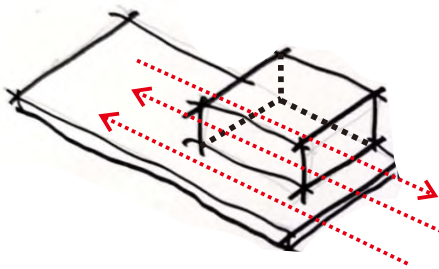
TABLE 3.3
THE WIDHT AREA

From the table above, it can be seen that by maximizing the existing site conditions which are quite narrow, it has some open public space and productive areas that can be obtained with maximum area and has village characteristics.

Maintain the existing structure of Ong Gallery as a characteristic of it's gallery

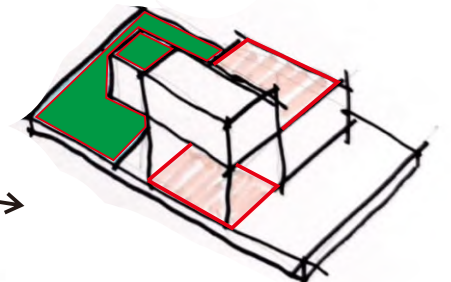
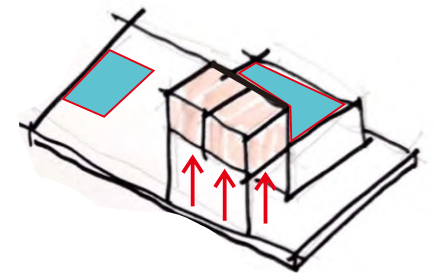


Easy circulation for visitors



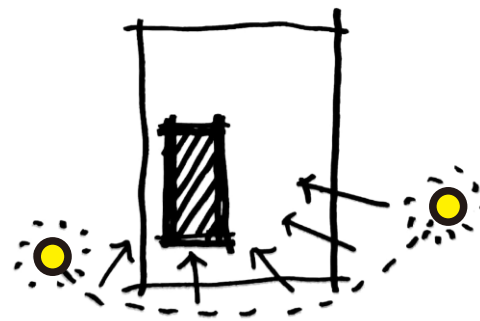
Replacing the stairs with a ramp so that all visitors (including difable) can easily access the building

The building lifts overhead, creating an expansive entry.



Provide productive land for gardening and selling

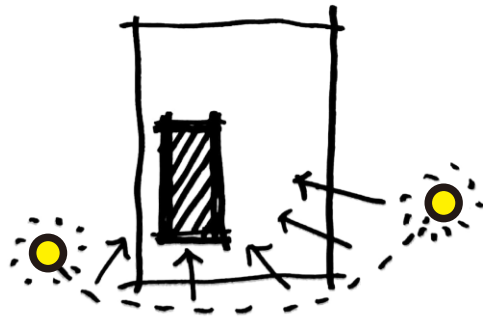
Using environmentally friendly materials and easy to maintain



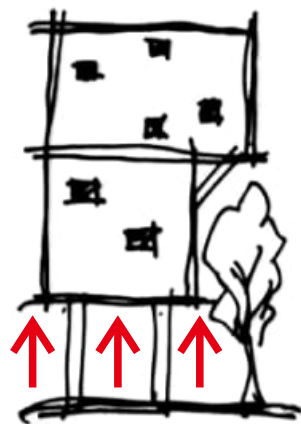
the building using the openings with a greenscreen on the north and east to allow the air which entered the building became colder.

the building using the openings with a greenscreen on the north and east to allow the air which entered the building became colder.

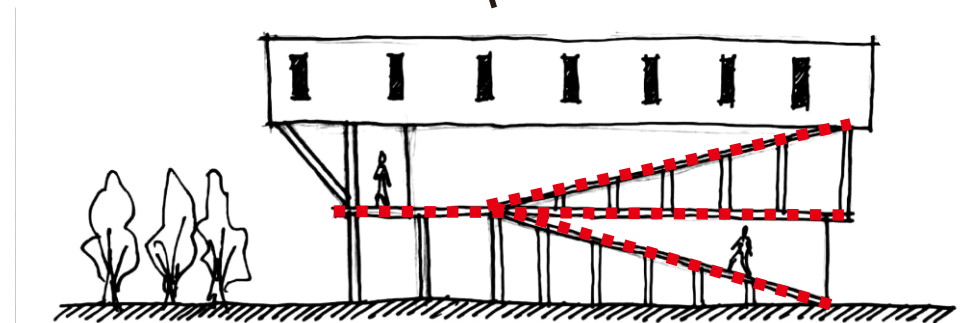
Circulation and building shapes that brings valuable experience for the visitors



the road is made of gravel and sand which will later be grown with some moss. reminding of the atmosphere in the countryside



Maximise open public space, parks, and garden



Replacing the stairs with a ramp so that all visitors (including difable) can easily access the building

CHAPTER 4

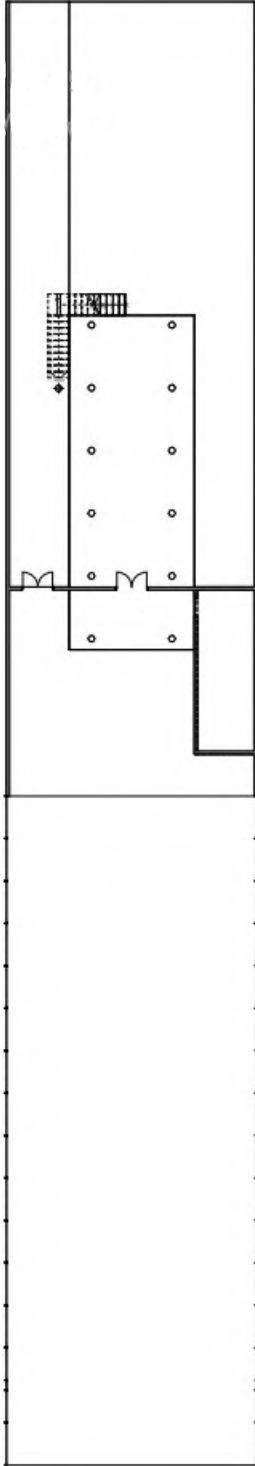
DESIGN RESULT DESCRIPTION



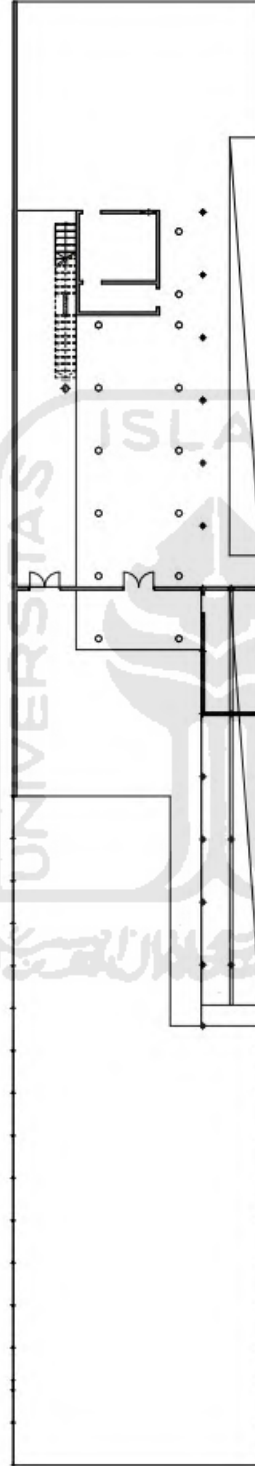
4

SITEPLAN 4.1

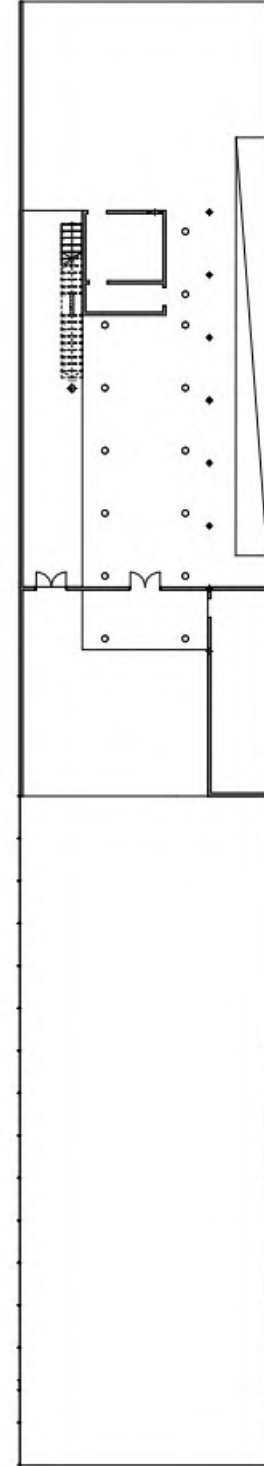
Existing Building



Alternative 1



Alternative 2



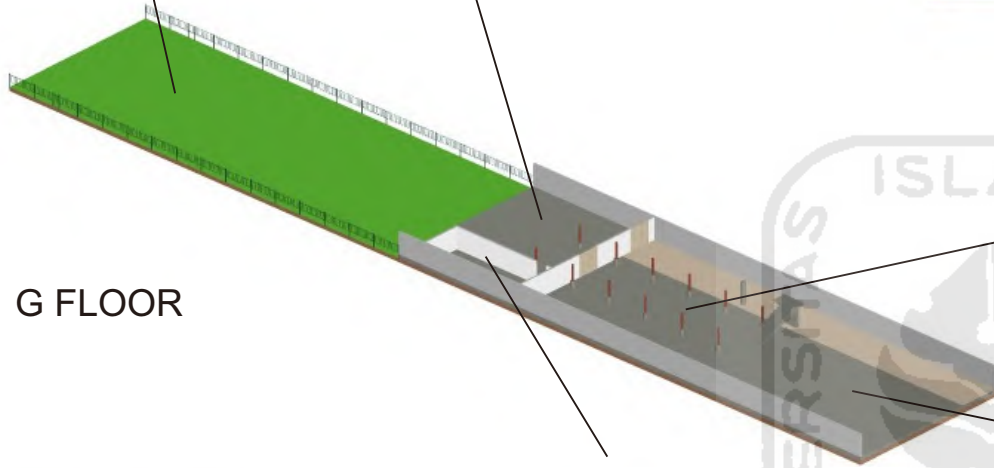
BUILDING MASS 4.2

Existing Building



GARDEN

OUTDOOR THEATRE

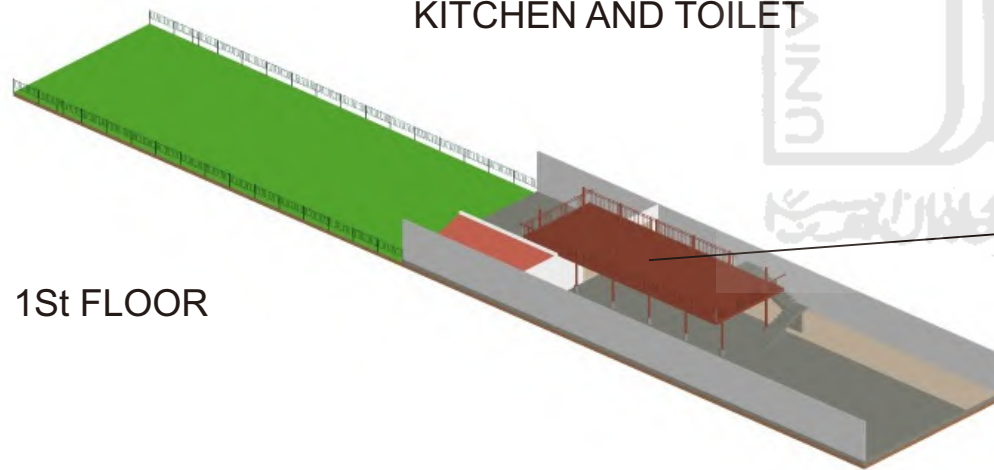


G FLOOR

SEMI-INDOOR THEATRE

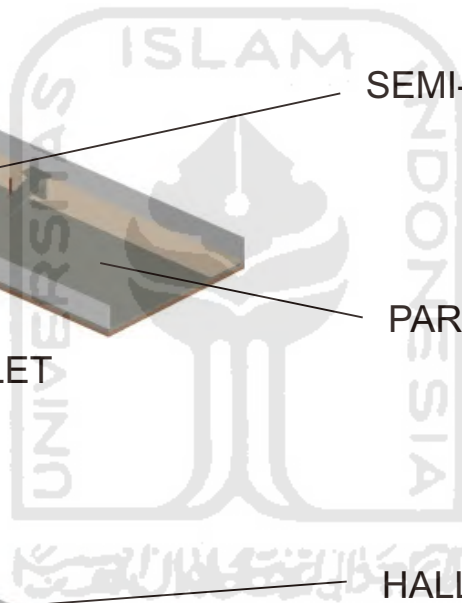
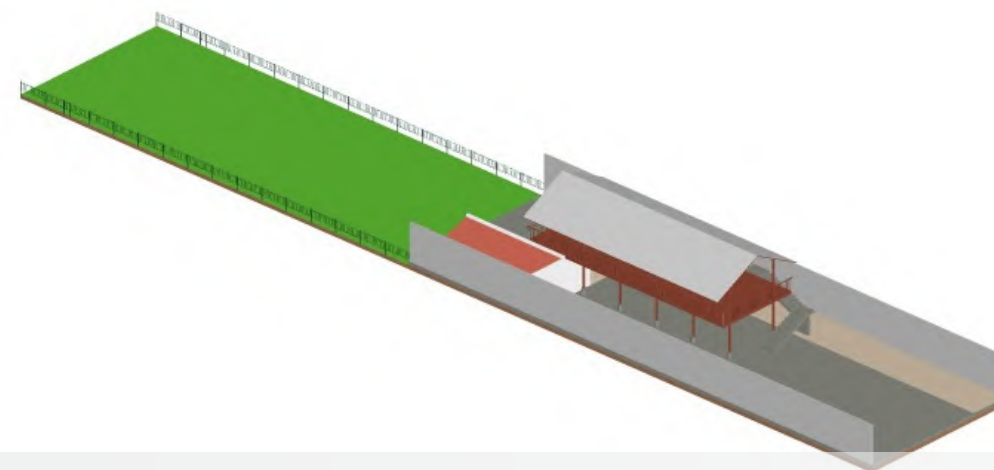
PARKING AREA

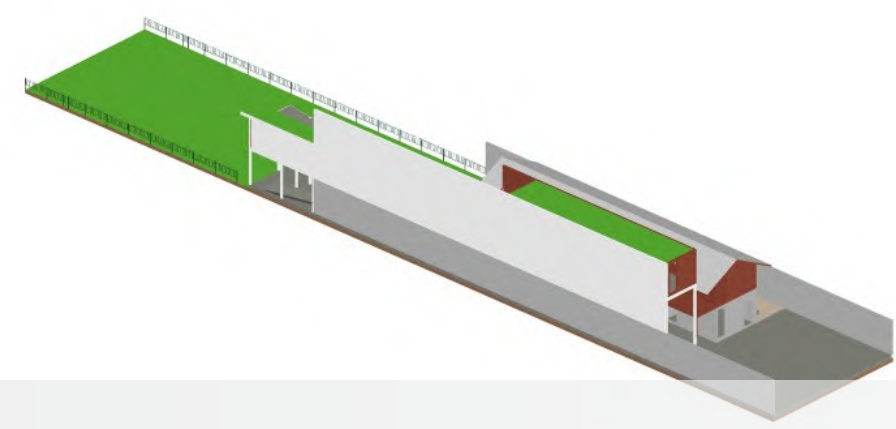
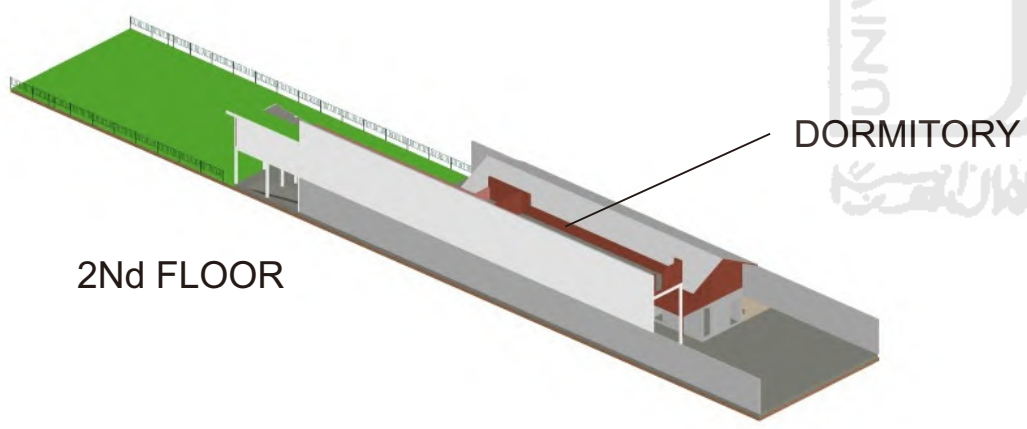
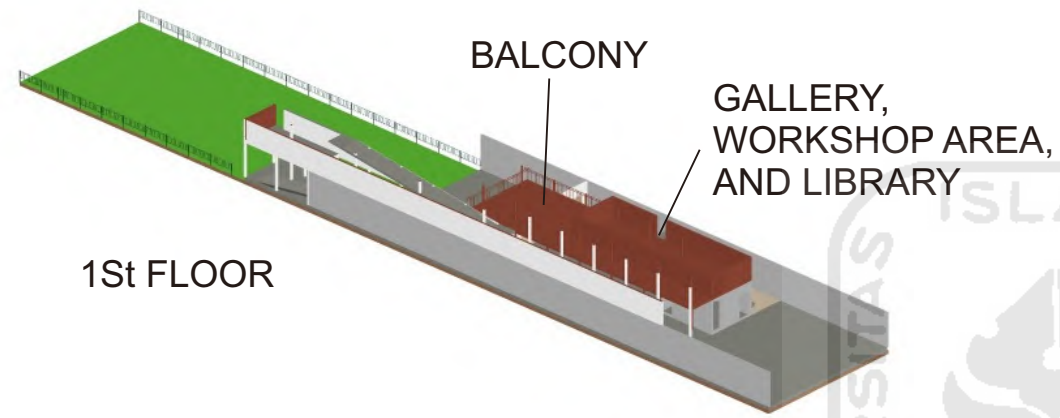
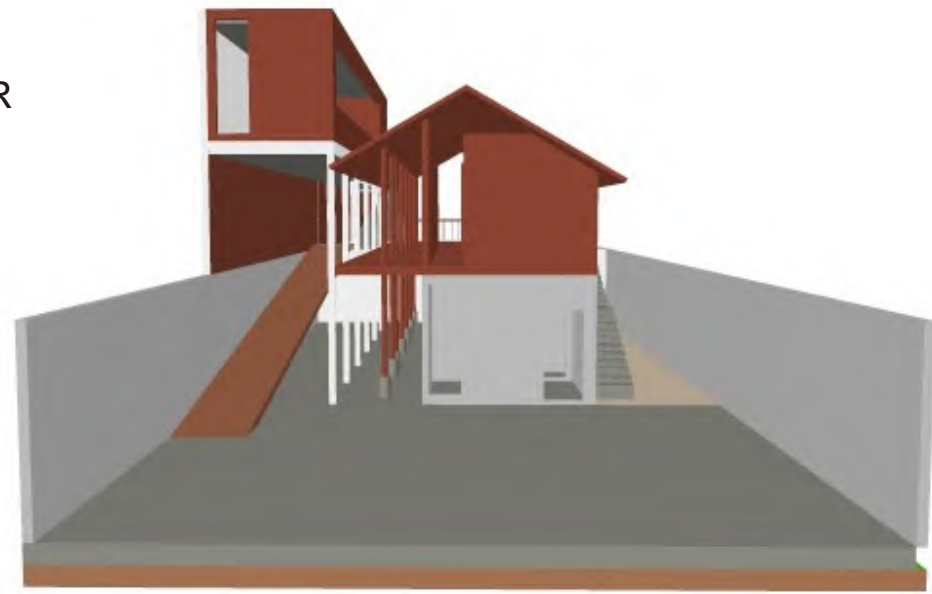
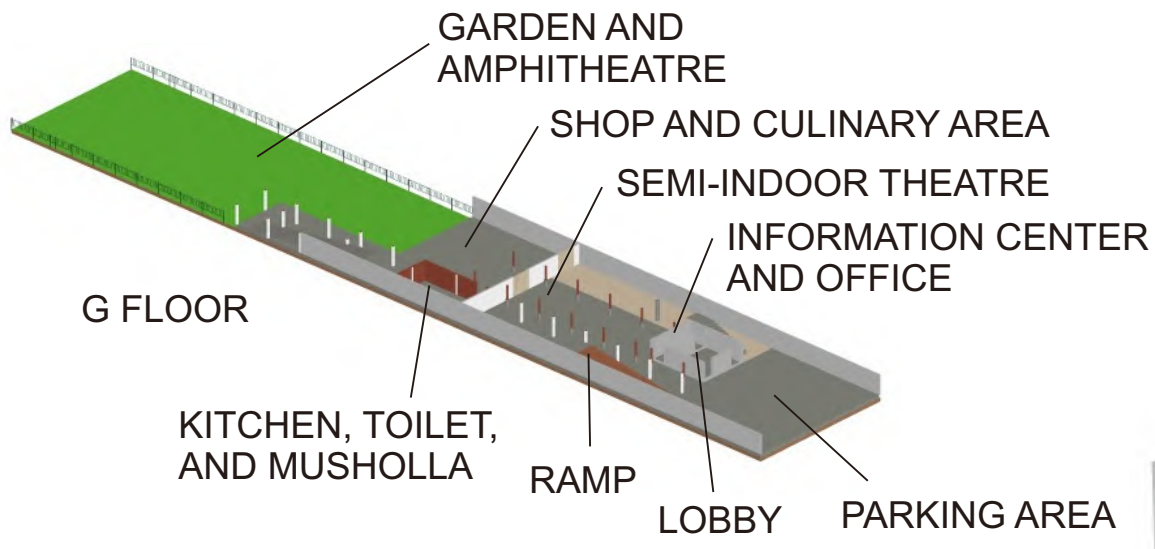
KITCHEN AND TOILET



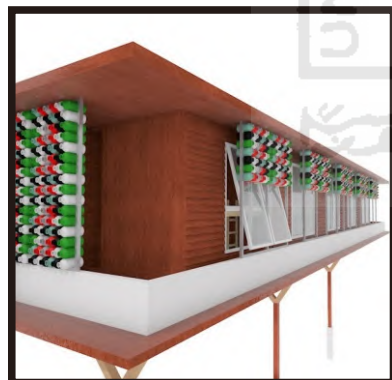
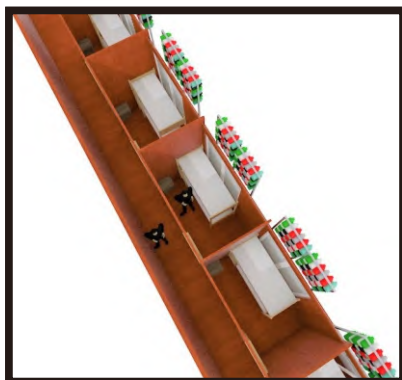
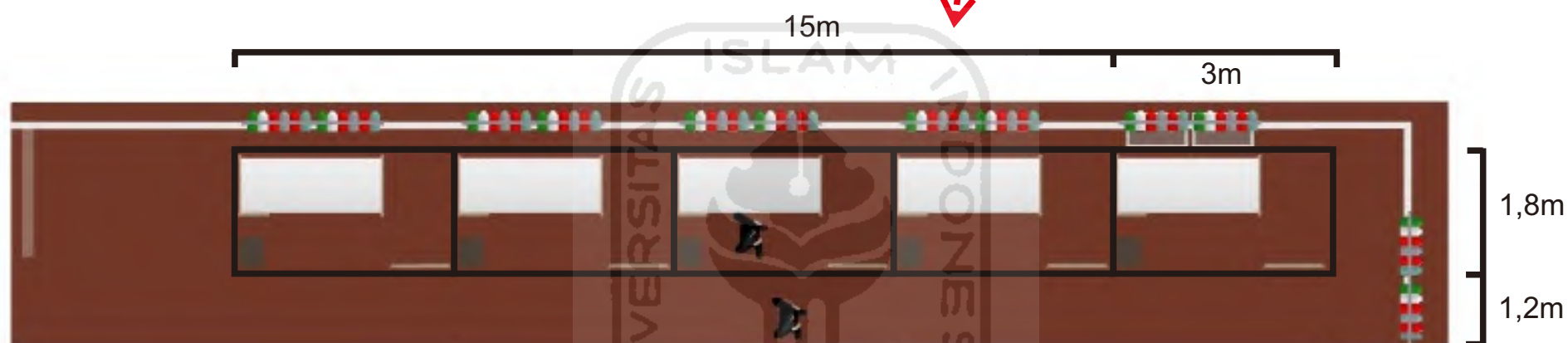
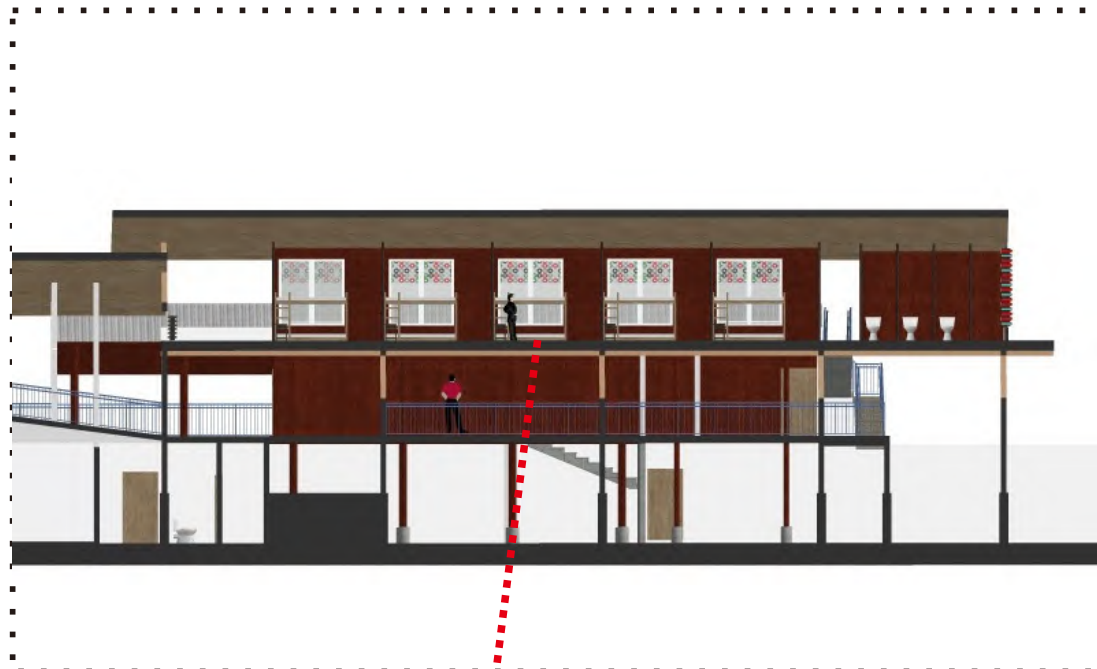
1st FLOOR

HALL





Floor Plan Schematic 4.2.1

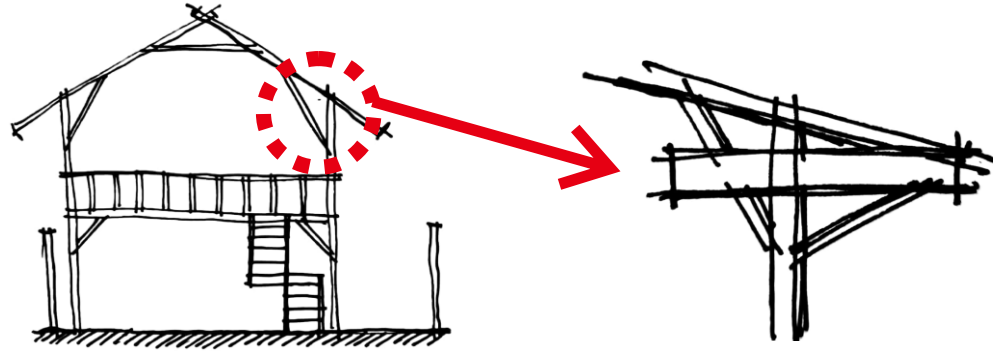


The integration of local materials with recycled materials, colored as an aesthetic element and also responds to the hot climate. Shows the character and simplicity of the Nitiprayan village, as well as maximizing a quite narrow land area.

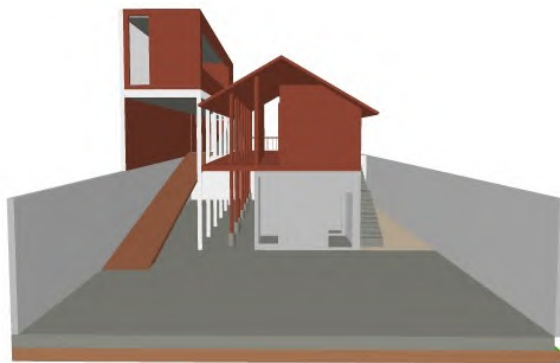
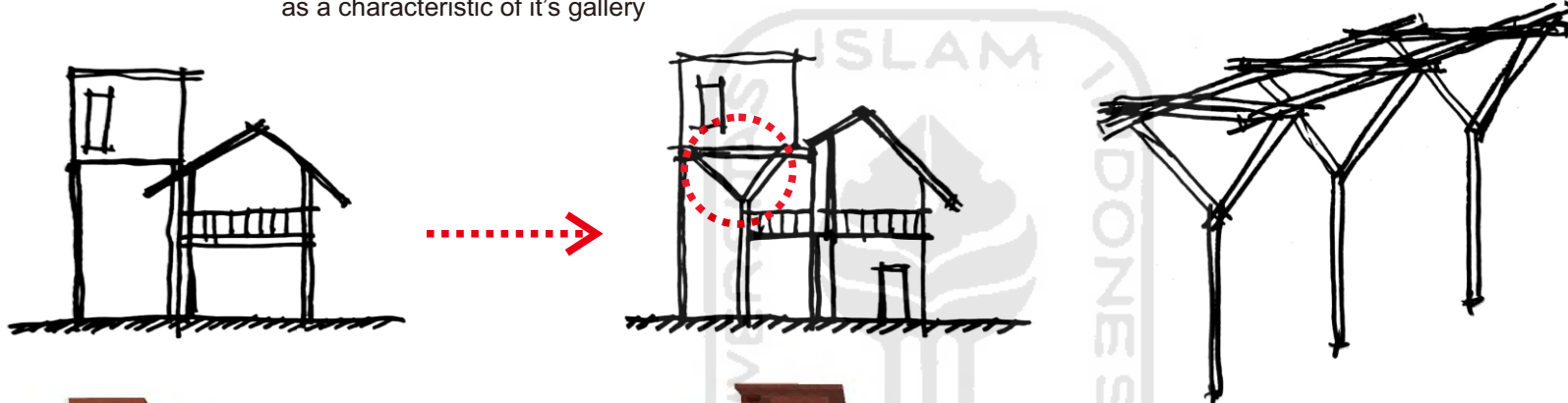


Building Mass Schematic 4.2.2

Existing Building Structure



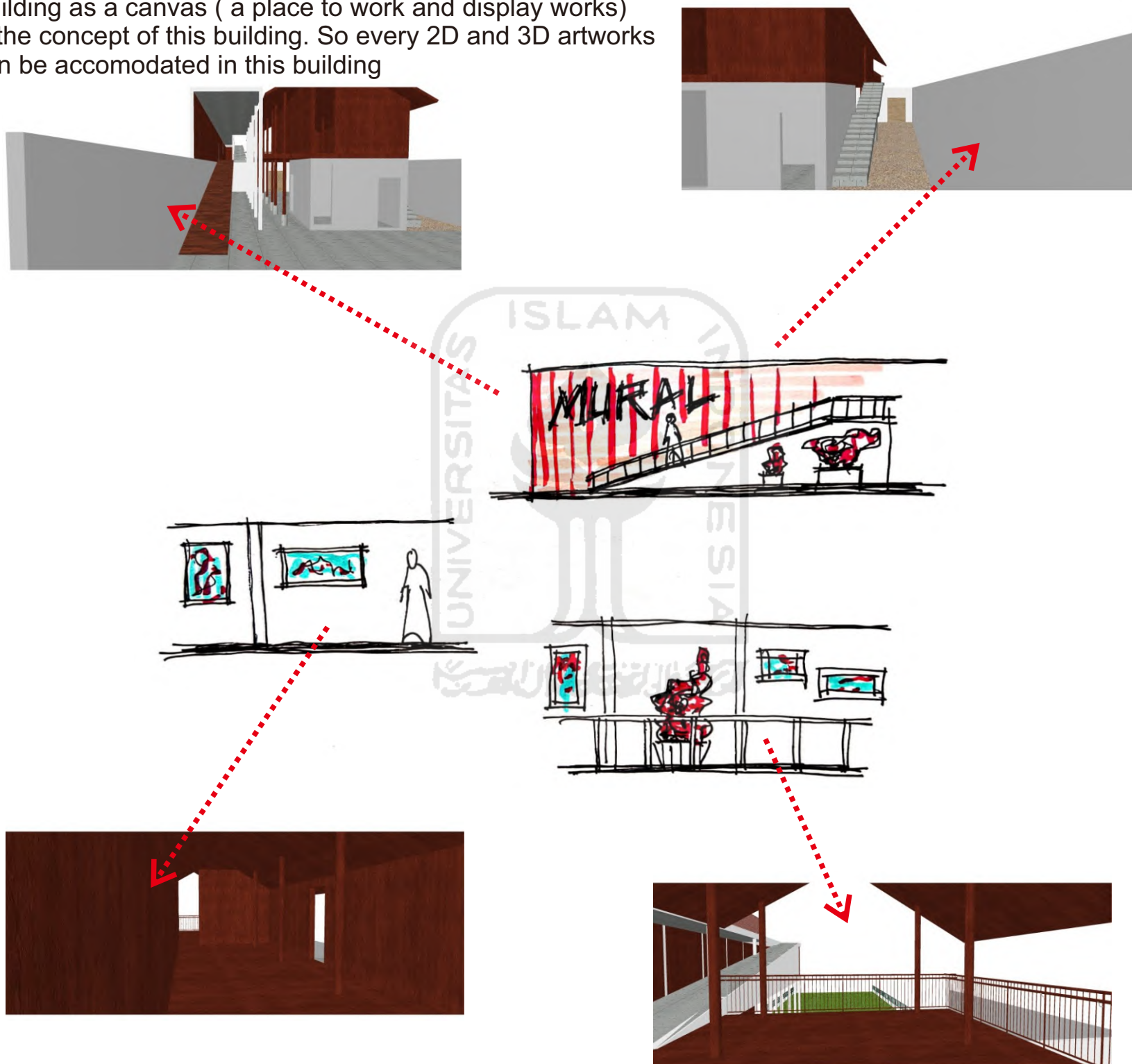
Maintain the existing structure of Ong Gallery as a characteristic of its gallery



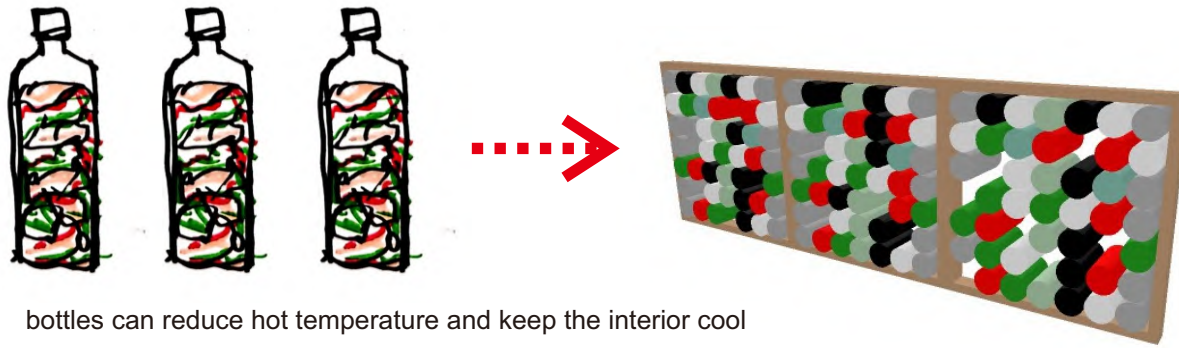
Maintain the shape and character of the existing building by adding a new and elongated building mass next to the existing building to maximize a quite narrow land. Also imitating the shape of existing structures and building materials in order to maintain the character of the ong gallery.

Surface Building Schematic 4.2.3

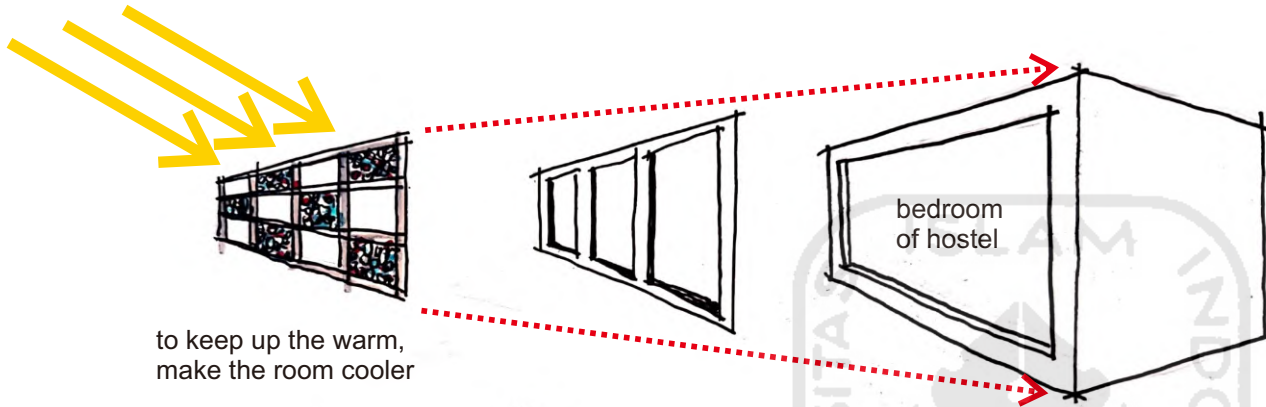
Building as a canvas (a place to work and display works) is the concept of this building. So every 2D and 3D artworks can be accomodated in this building



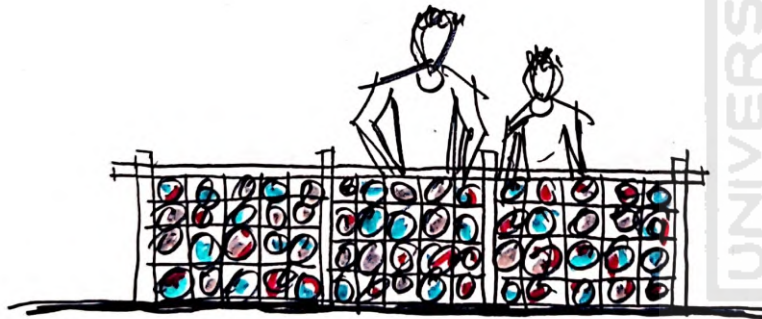
The Application of Recycle and Local Materials 4.2.4



bottles can reduce hot temperature and keep the interior cool



to keep up the warm, make the room cooler

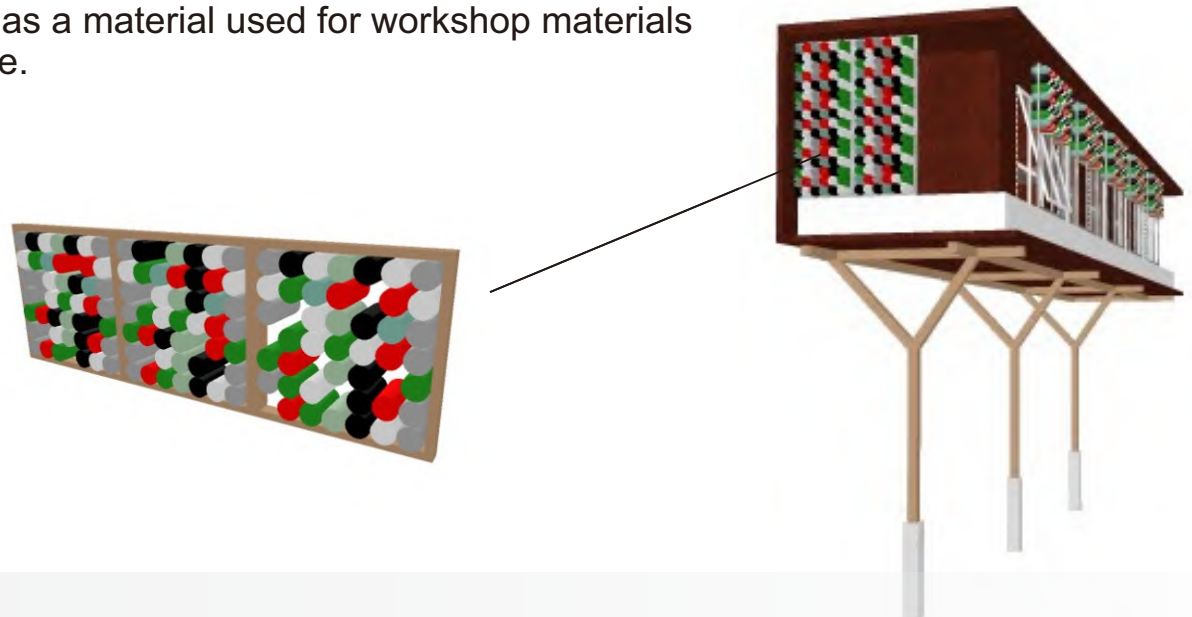


This recycled bottle or ecobrick also can be used as a material for railing

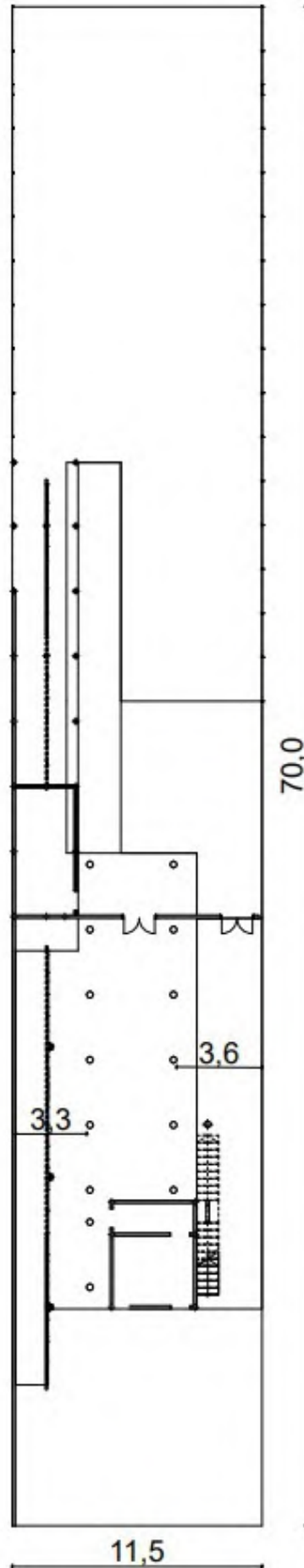
Waste or anorganic trash as a workshop material



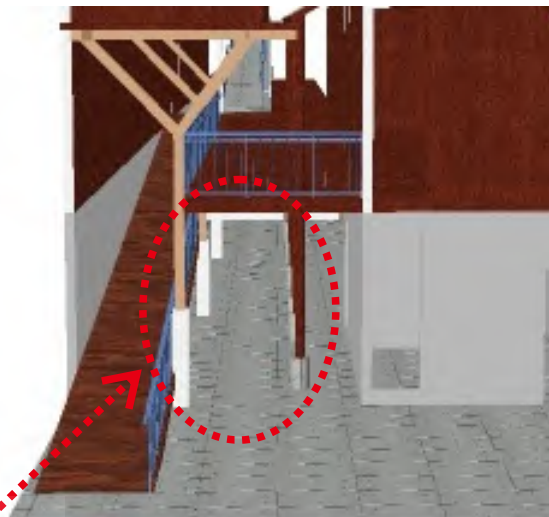
Utilizing the recycled waste as a secondary building skin that functions to keep up the warmth or heat and as a material used for workshop materials to educating the surrounding people.



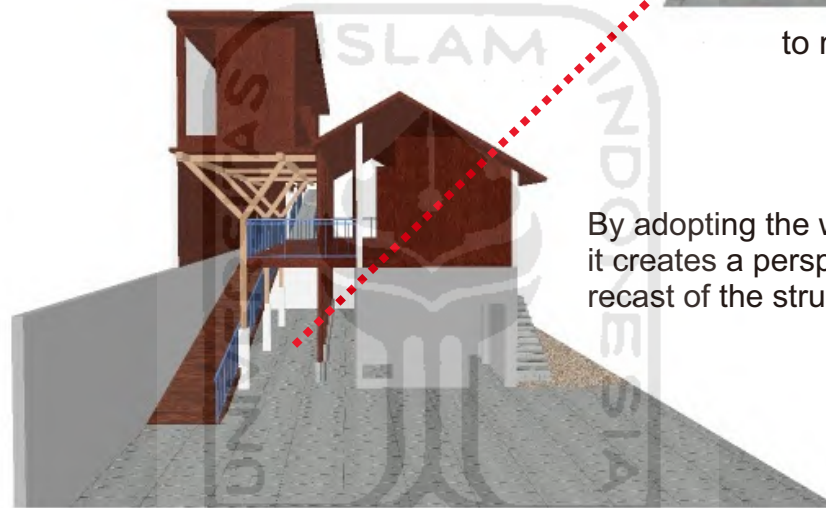
The Local Characters of Ong Gallery 4.2.5



it looks narrow
because of column



to maximize circulation
for visitors

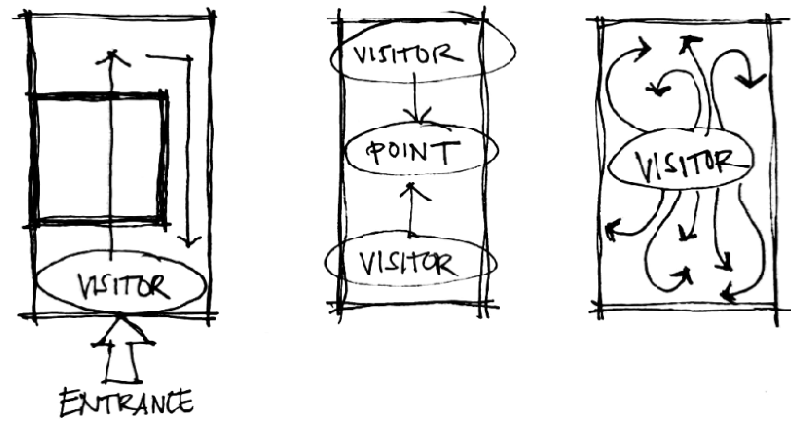


By adopting the wooden structure of the Ong Gallery,
it creates a perspective of locality values and reduces
recast of the structure of existing building

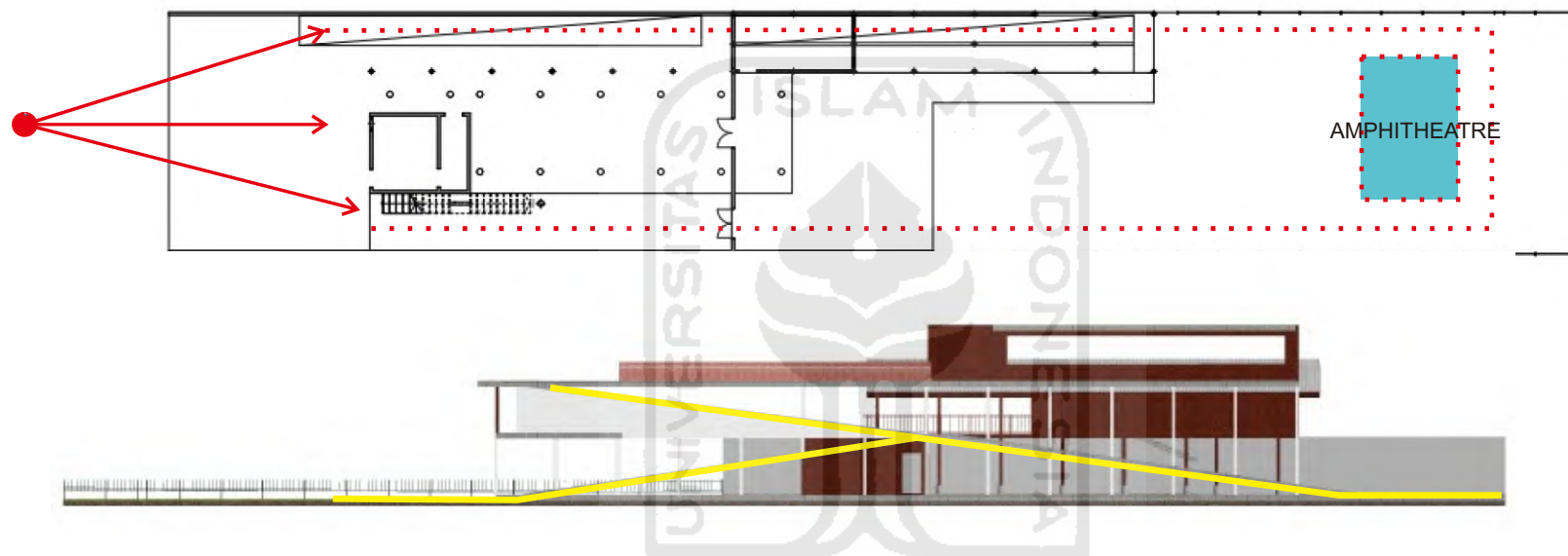


Sturdy and Strong, More economical, Energy Saving.
Apart from being a good temperature insulator,
wooden also do an excellent job at absorbing sound.
As a result, a wooden house will feel warmer, calmer
and suitable for relaxation.

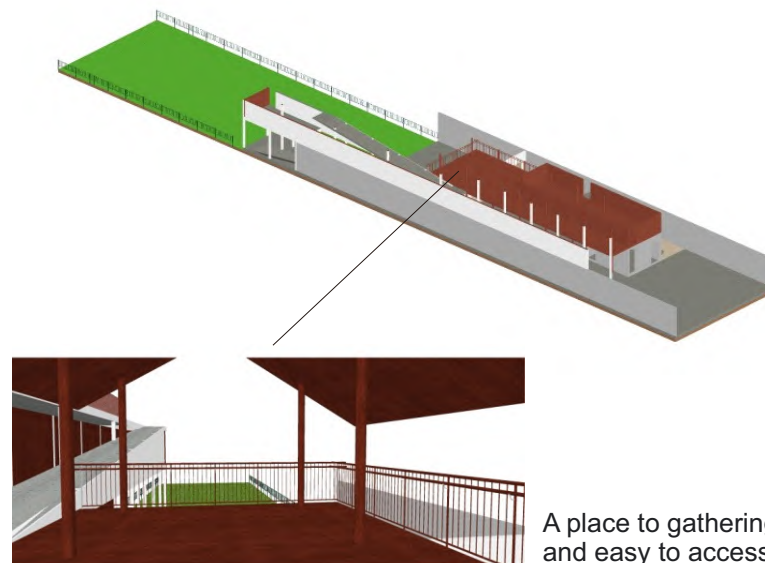
The Siteplan to Revive The Culture and Society of Nitiprayan Village 4.2.6



Art Centre / galleries need flexibility to develop and respond new technologies, exhibition ideas, and information. In accordance with this, hence the design must provide for spaces and relationships which it does not specifics than necessary.

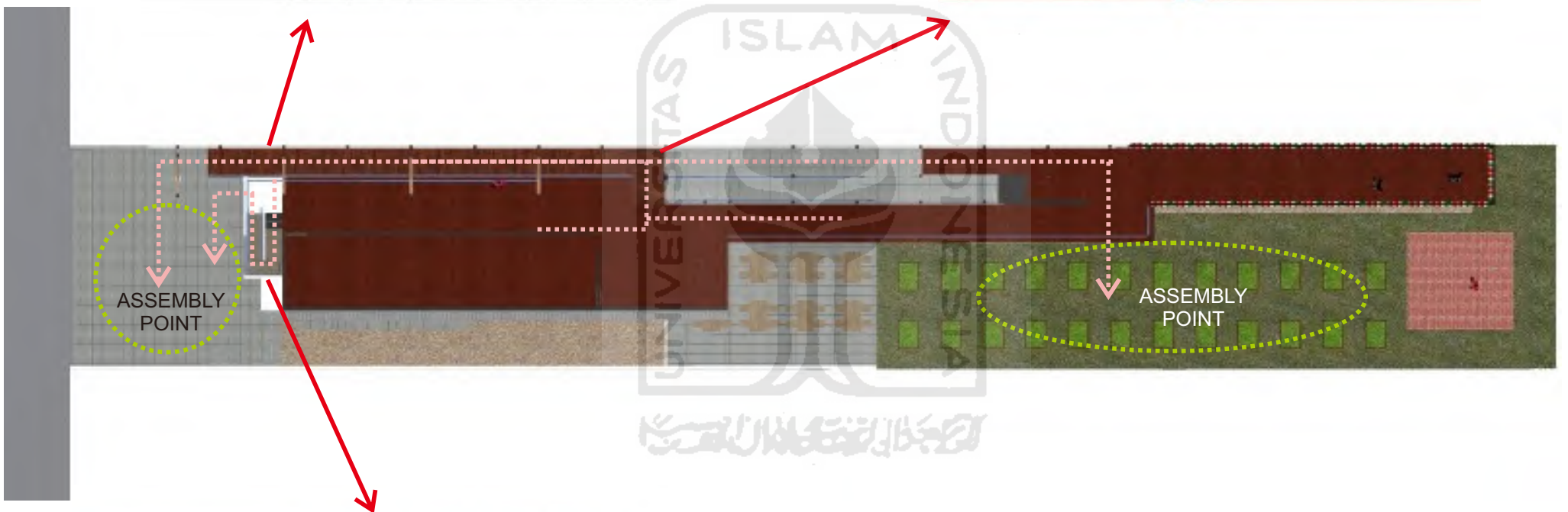


The entire vertical transportation system in the building using a ramp so difable people can easily access into this building.



A place to gathering or meeting and easy to access, and presents a beautiful view

Emergency Way Schematic 4.2.7



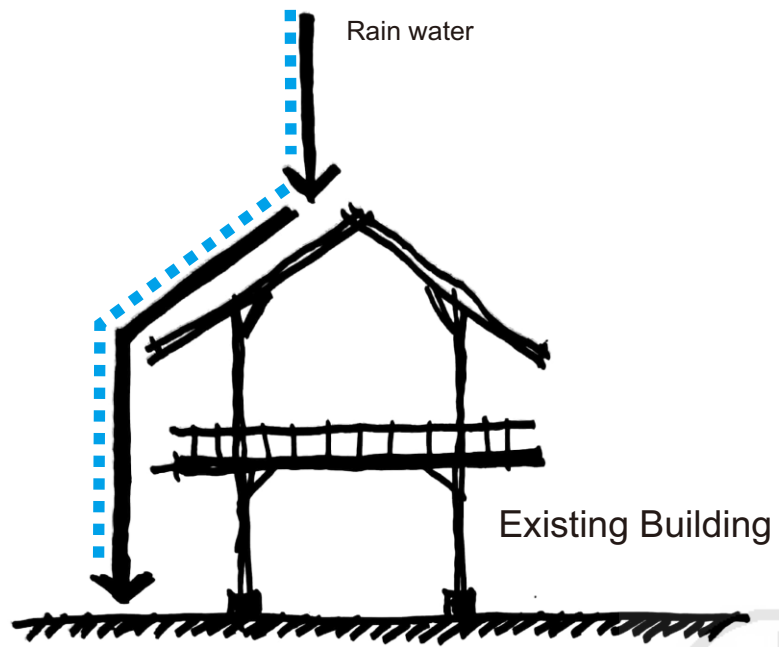
There are 2 assembly points in this building which are directed through a ramp making it easier for all visitors to find the safe point. There are an alternative stairs for people who stays to speed up their access to where they are staying.

A Place For Selling Food 4.2.8

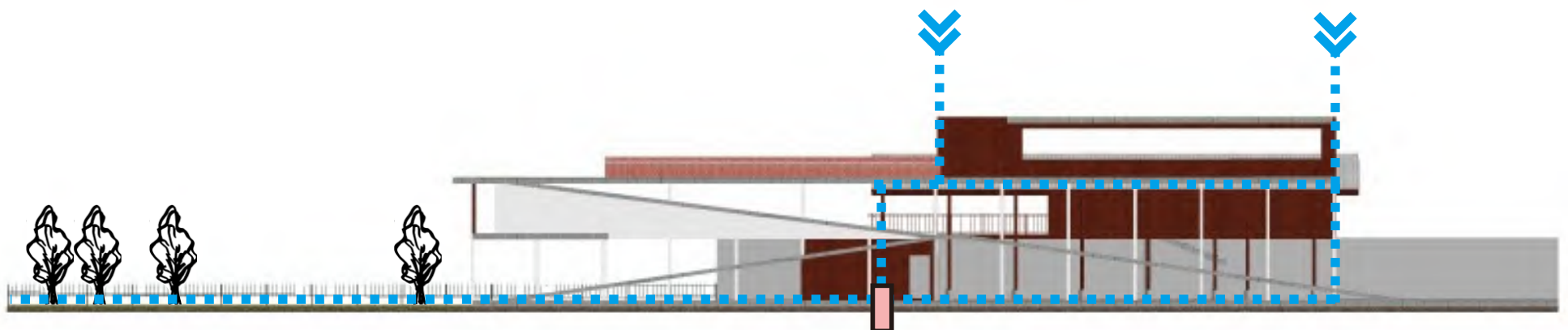
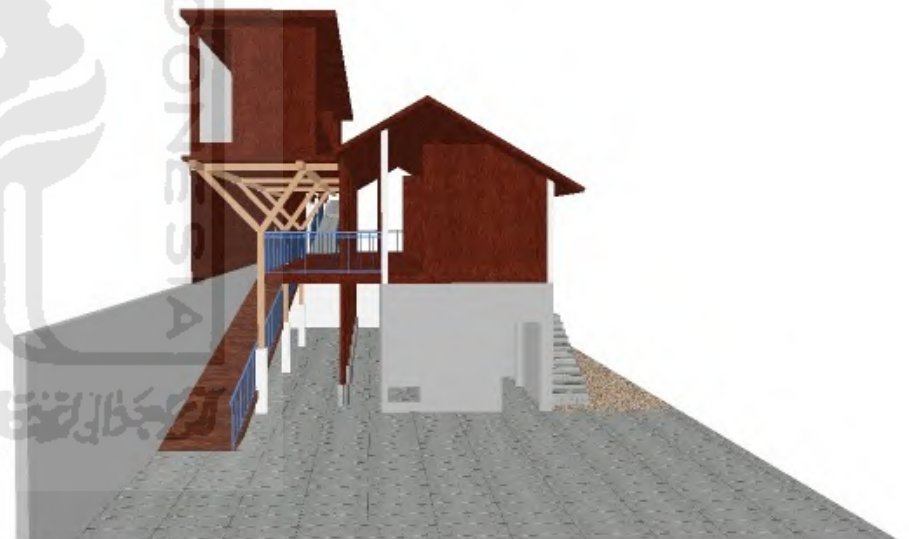
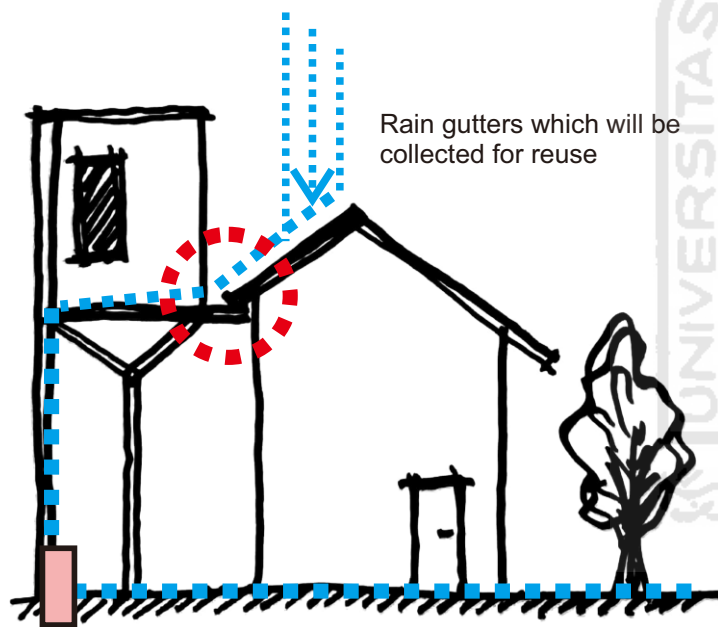


By utilizing the empty space under ramps and bridges, it is maximized for people to sell food and art items that are hygienically maintained. Then, there is a mini vegetable garden where people can grow easy crops such as chili, celery, leeks, radishes, tomatoes, basil, cucumbers, carrots, or lettuce and sell the produce themselves.

Rain Water Treatment Schematic 4.2.9



Rainwater will be stored in the rainwater tank which is then used for garden irrigation.



The “Magnet Bridge” Concept

Trash Problem

The Application of Recycled Material

applying some waste into ecobricks
which are used as railings and aesthetic elements

Social Crisis

The Functional

provide a place to meet/gather
that can accessible for all people
while enjoying something beautiful

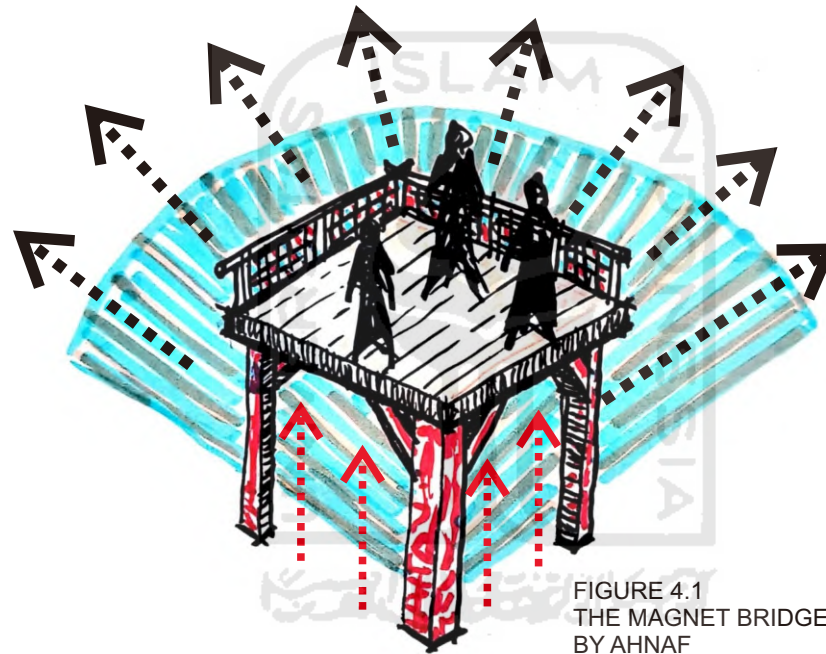


FIGURE 4.1
THE MAGNET BRIDGE CONCEPT
BY AHNAF

Identity Crisis

The Visual Appearance

adopting the form Ong gallery's wood structure
to be more sturdy and elegant

Limited Space

The Building Mass

elevating buildings to maximize
green and productive land use

The Bridge Schematic 4.2.10



A “magnet bridge” in the art center, which is accessible to the whole community. Used to meet, talk, and shows performance and natural scenery. Using a combination of concrete, iron, and wood whose shape is adapted from the structure of Ong gallery. Added with some ecobrick as a railing and aesthetic elements.



BUILDING EXTERIOR AND INTERIOR 4.3

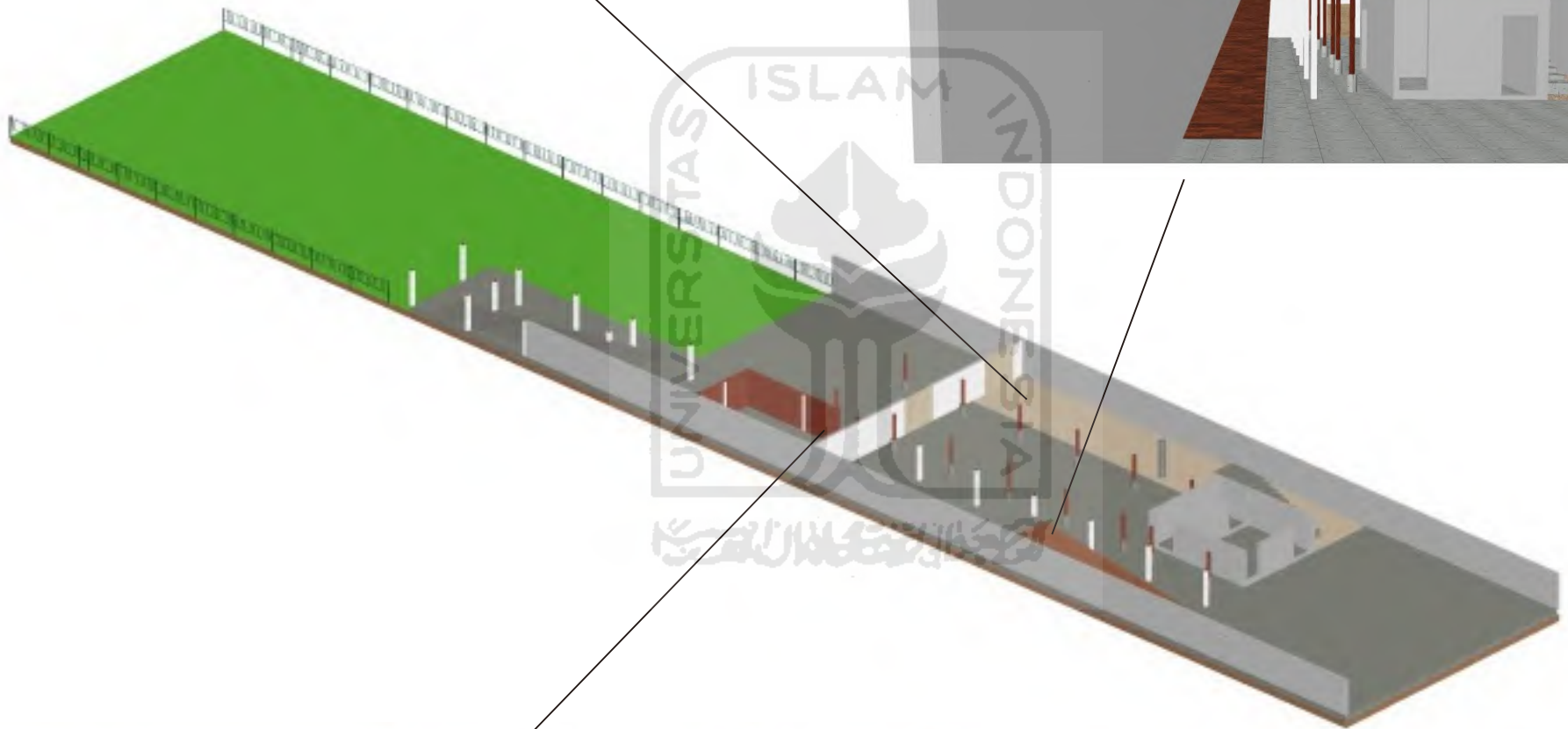


G FLOOR



Easy access to the gallery with sans and small gravel as a represent the simplicity of nitiprayan village.

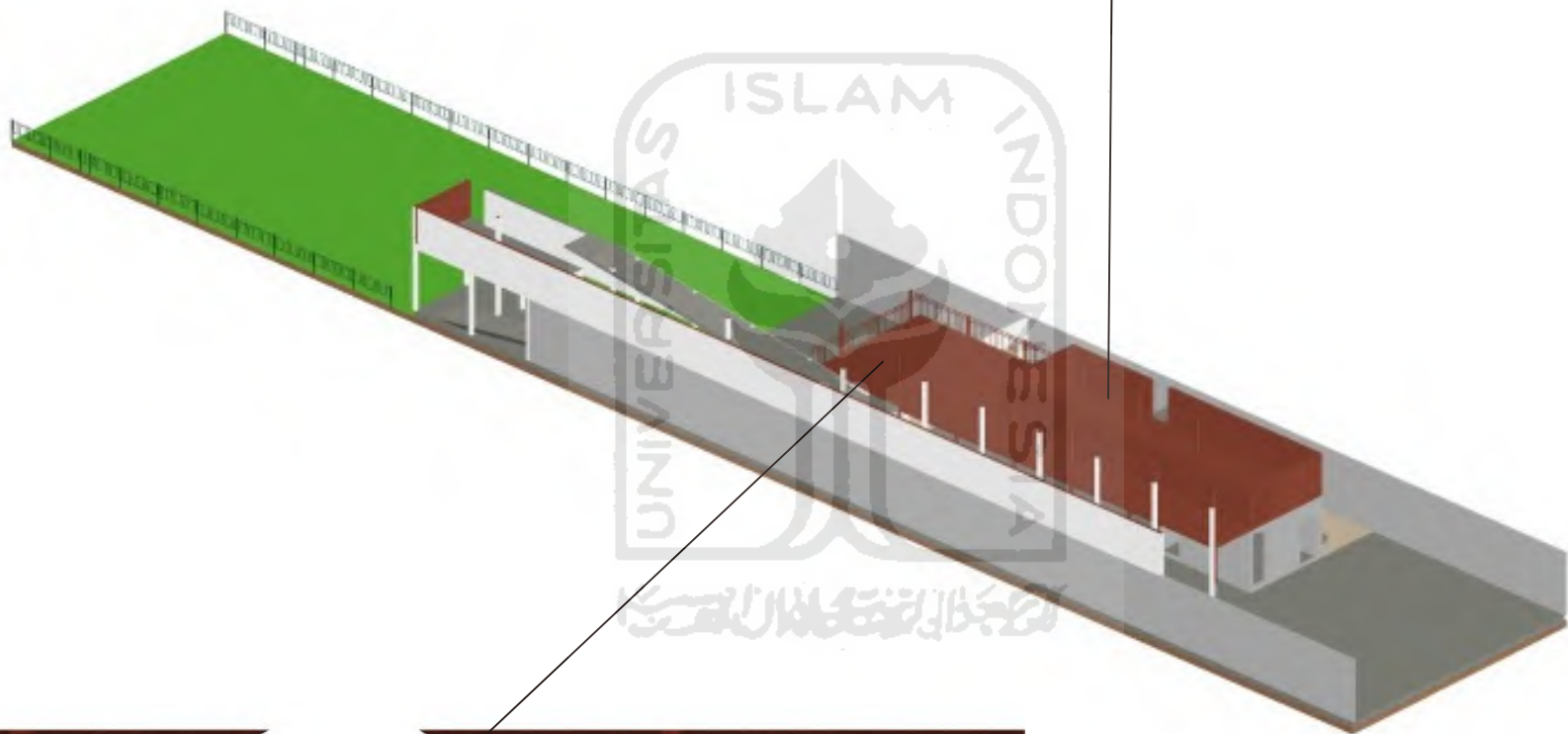
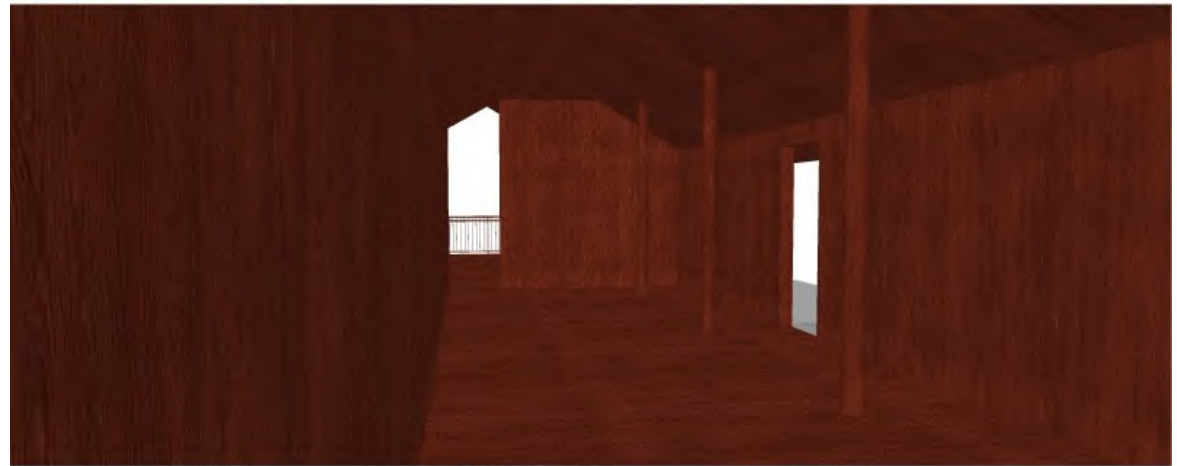
Wooden ramps to make difable easy to get to the gallery and represent simplicity and locality with the wood



There is a “green framing” of the garden reminding the public that nitiprayan is not as green as it used to be due to a lot of housing construction

1St FLOOR

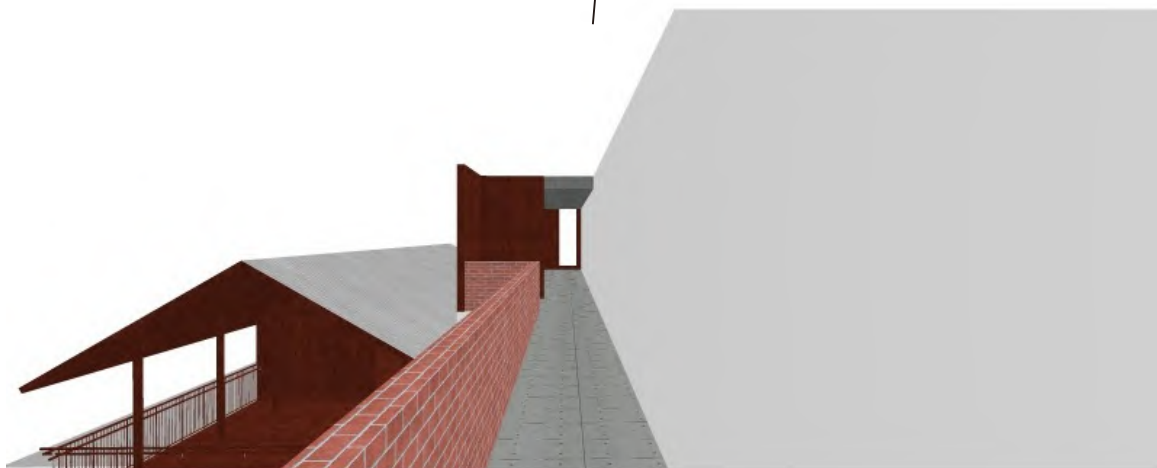
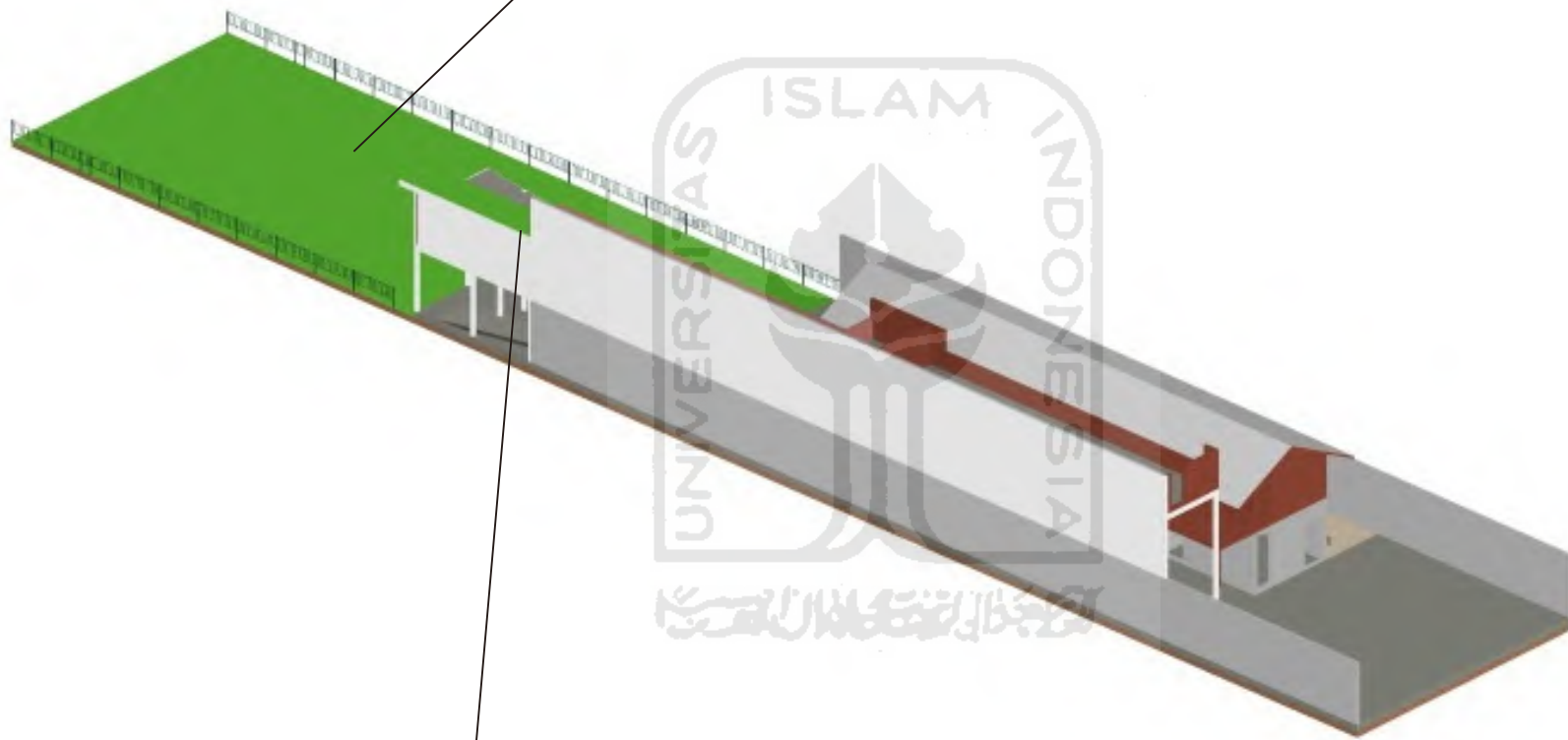
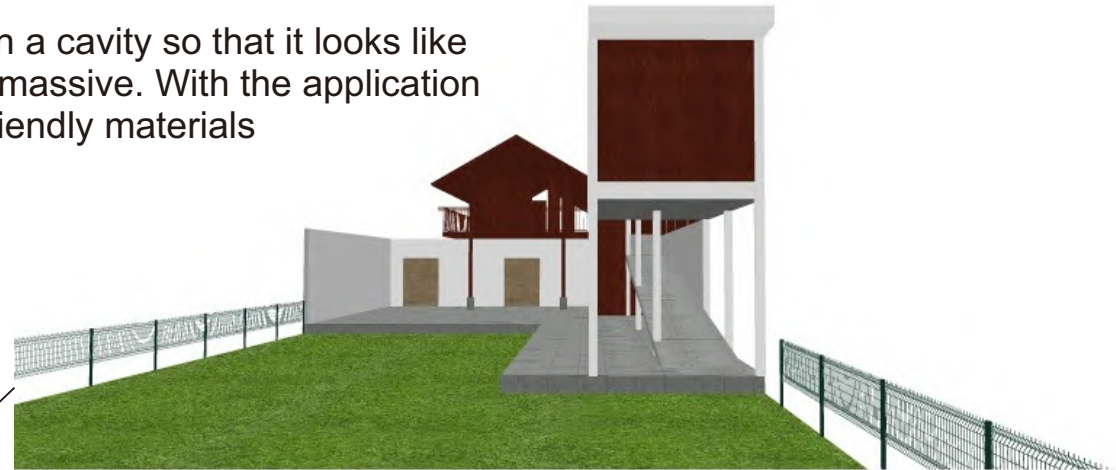
Adding a wooden wall to the gallery as a base for displaying paintings and representing simplicity



The workshop area is facing to rice fields to refresh our mind and remind us of the importance of caring for the environment

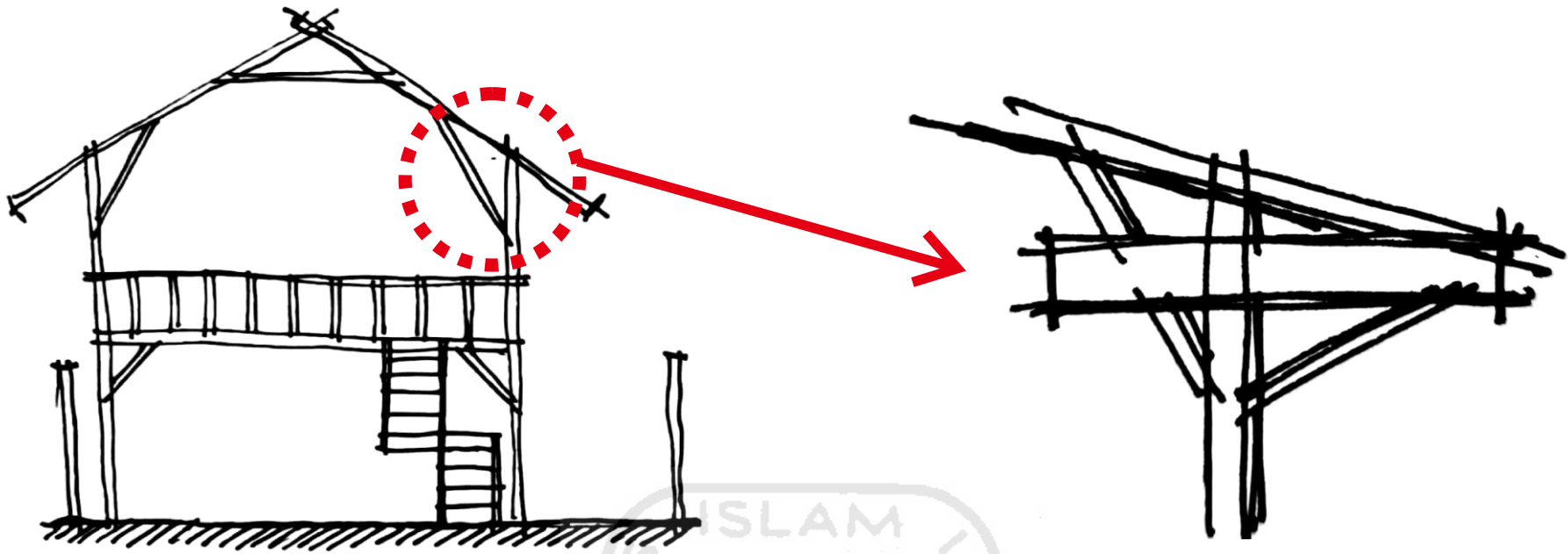
2Nd FLOOR

The building is lift up and given a cavity so that it looks like its breathing and doesn't look massive. With the application of cheap and environmental friendly materials



There is a balcony in the homestay area and facing directly the rice fields to provide cool air to the building and visitors

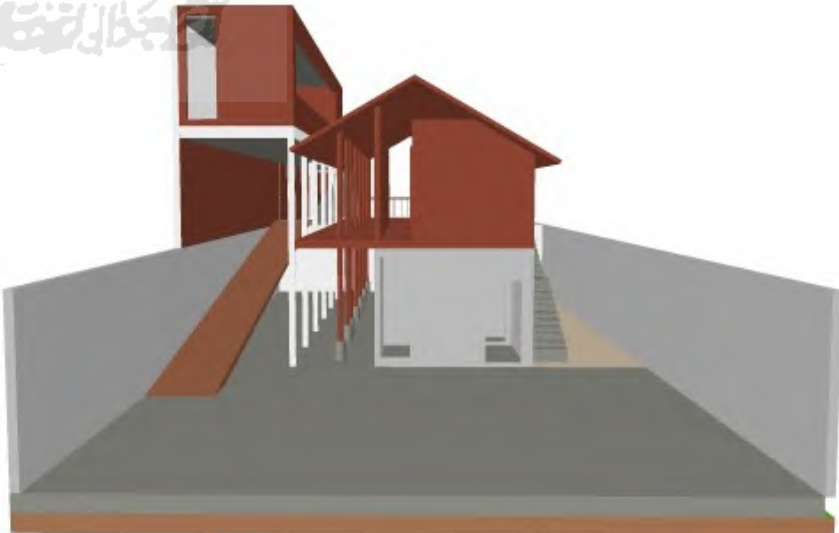
STRUCTURAL SYSTEM 4.4



Maintain the existing structure of Ong Gallery as a characteristic of it's gallery

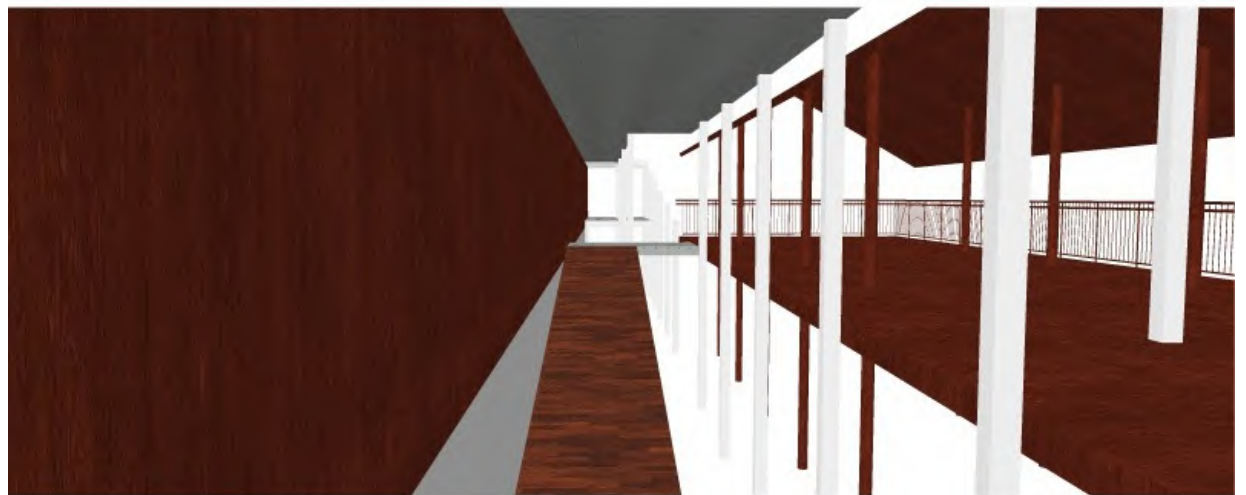
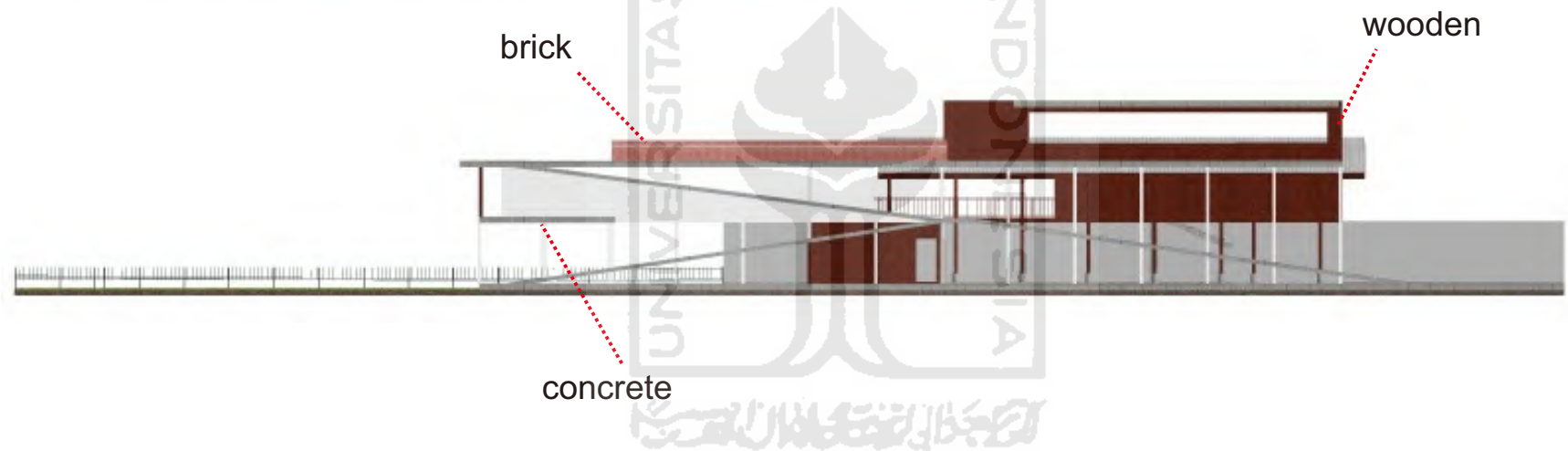
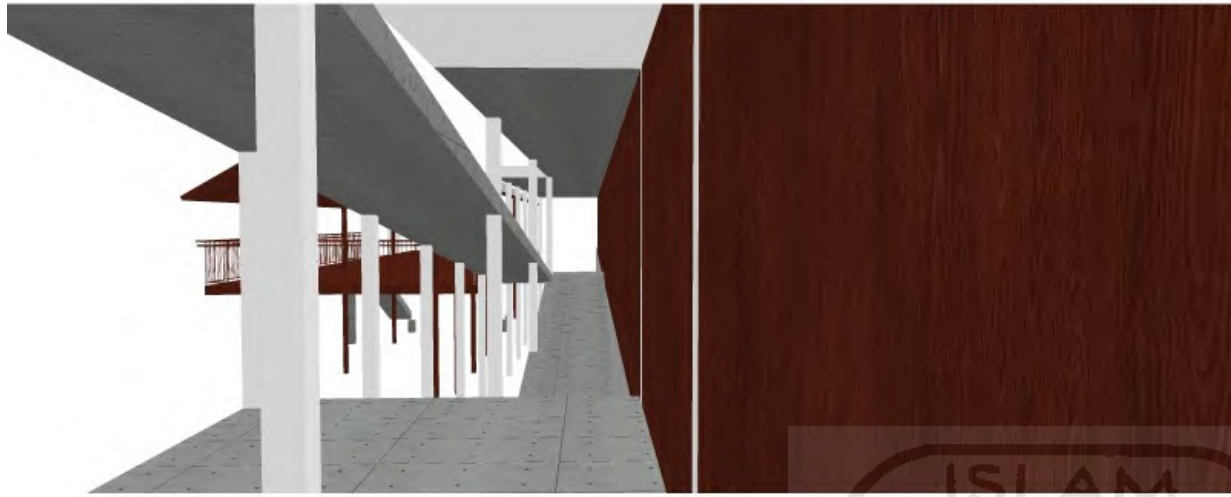
EXISTING BUILDING

NEW BUILDING



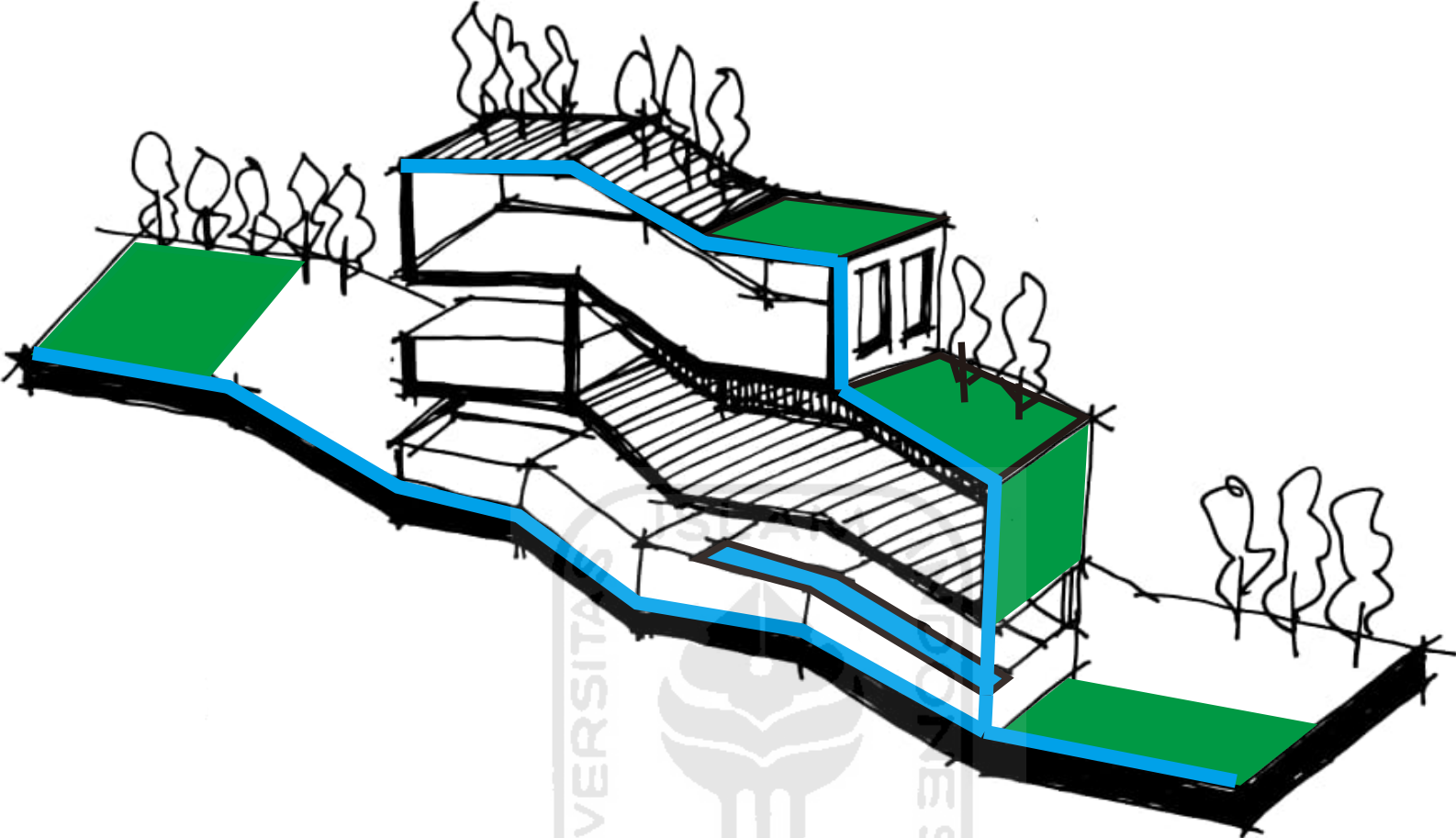
Add a new building as the supporting building next to the gallery in order to retain the character of the ong gallery

The materials and structures in this building almost using local and environmentally friendly materials to represent simplicity



Blending or aligning concrete columns with wooden columns as a sign that Nitiprayan has go through modernization in the building

UTILITY SYSTEM 4.5

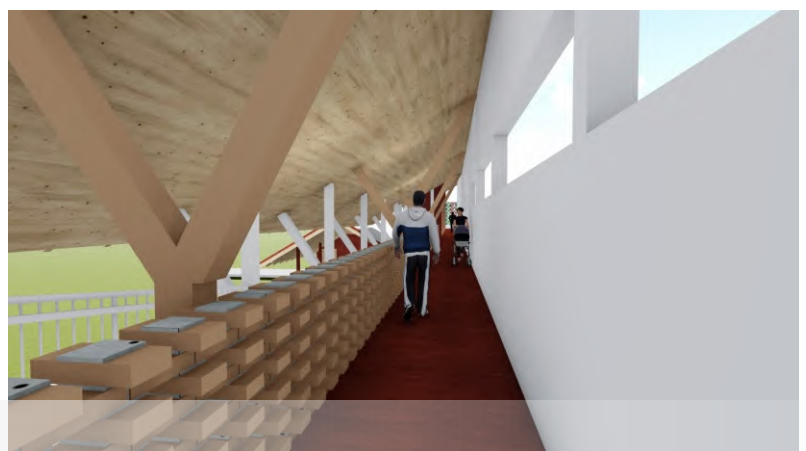
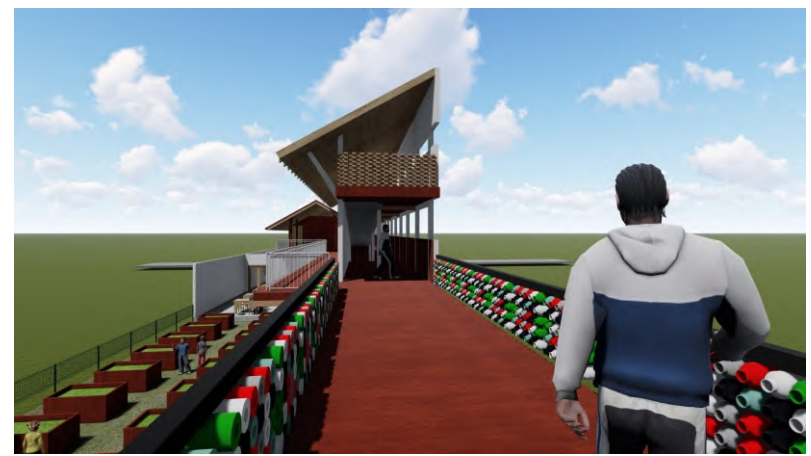


Rain water is collected through the roof of rainwater catcher, so that it can be used for bathroom flush, watering plants, fish ponds, etc.



The entire vertical transportation system in the building using a ramp so difable people can easily access into this building.





SOUTH



WEST



NORTH



EAST



CHAPTER 5

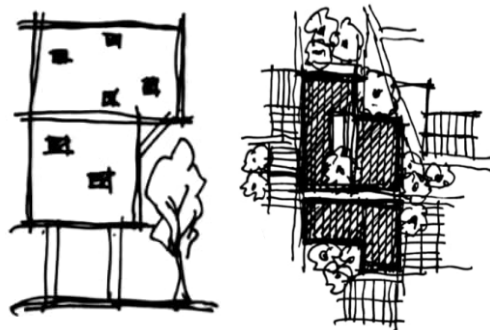
DESIGN EVALUATION



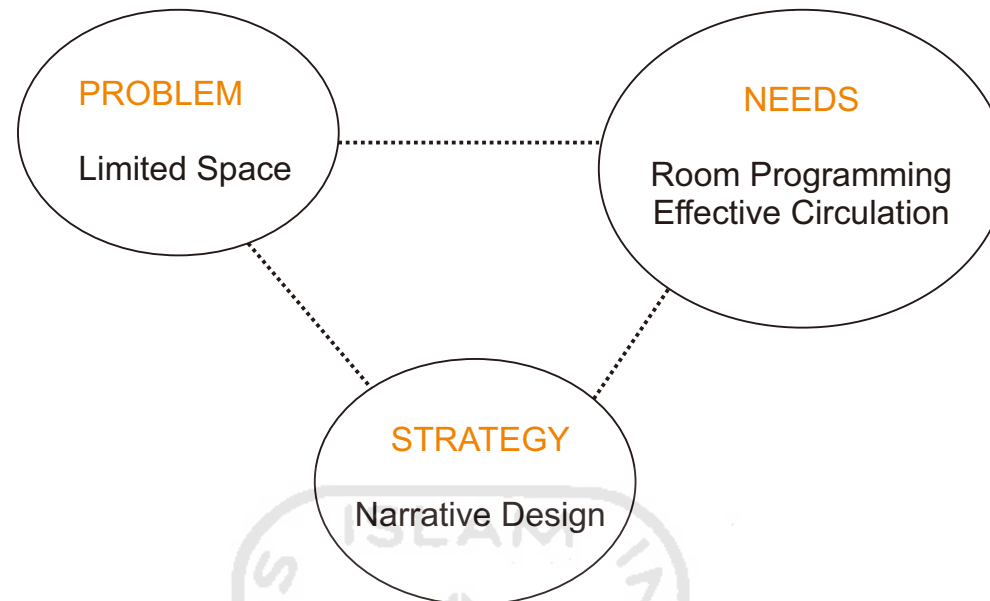
5

What was actually the real ARCHITECTURAL PROBLEMS here?

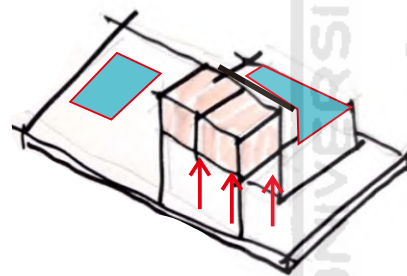
The Building Mass Concept



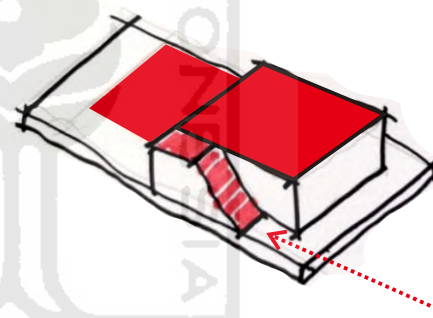
Limited Space



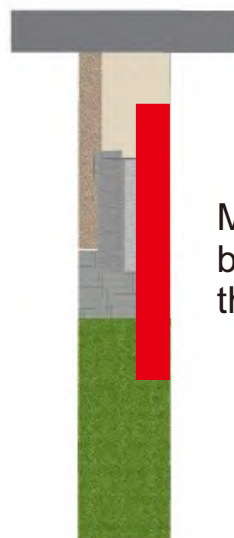
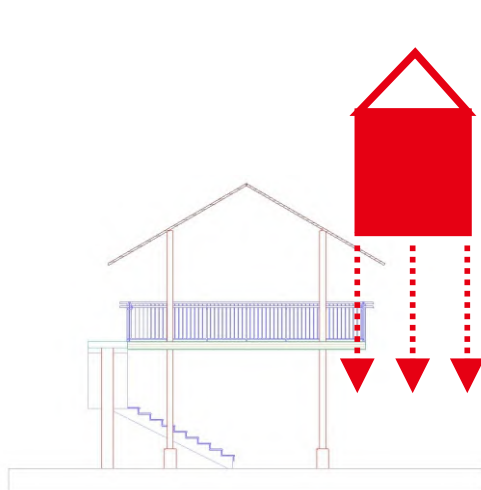
Circulation and building shapes that brings valuable experience for the visitors



The building lifts overhead, creating an expansive entry.



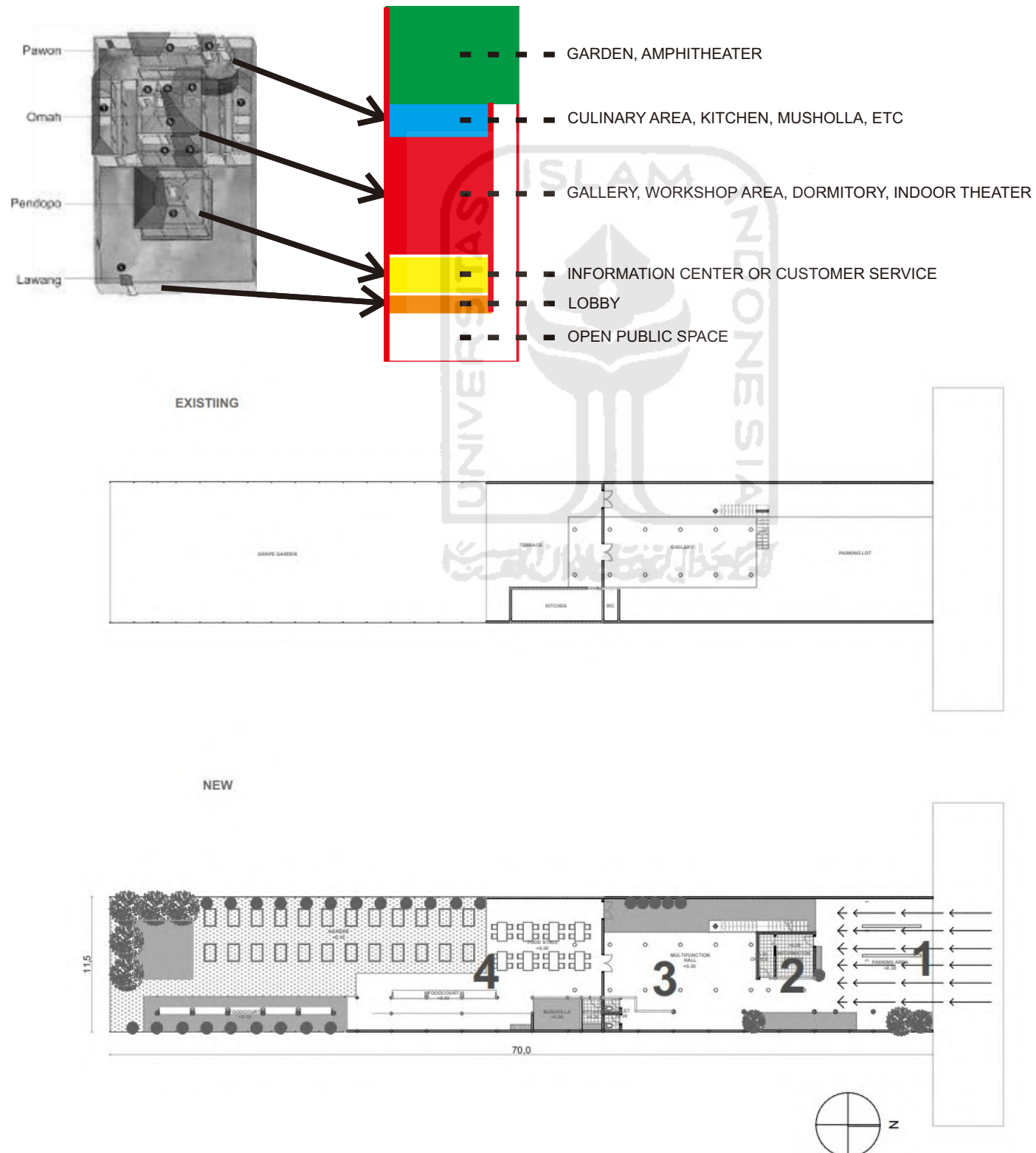
Replacing the stairs with a ramp so that all visitors (including difable) can easily access the building



Maintain the shape and character of the existing building by adding a new and elongated building mass next to the existing building to maximize a quite narrow land.

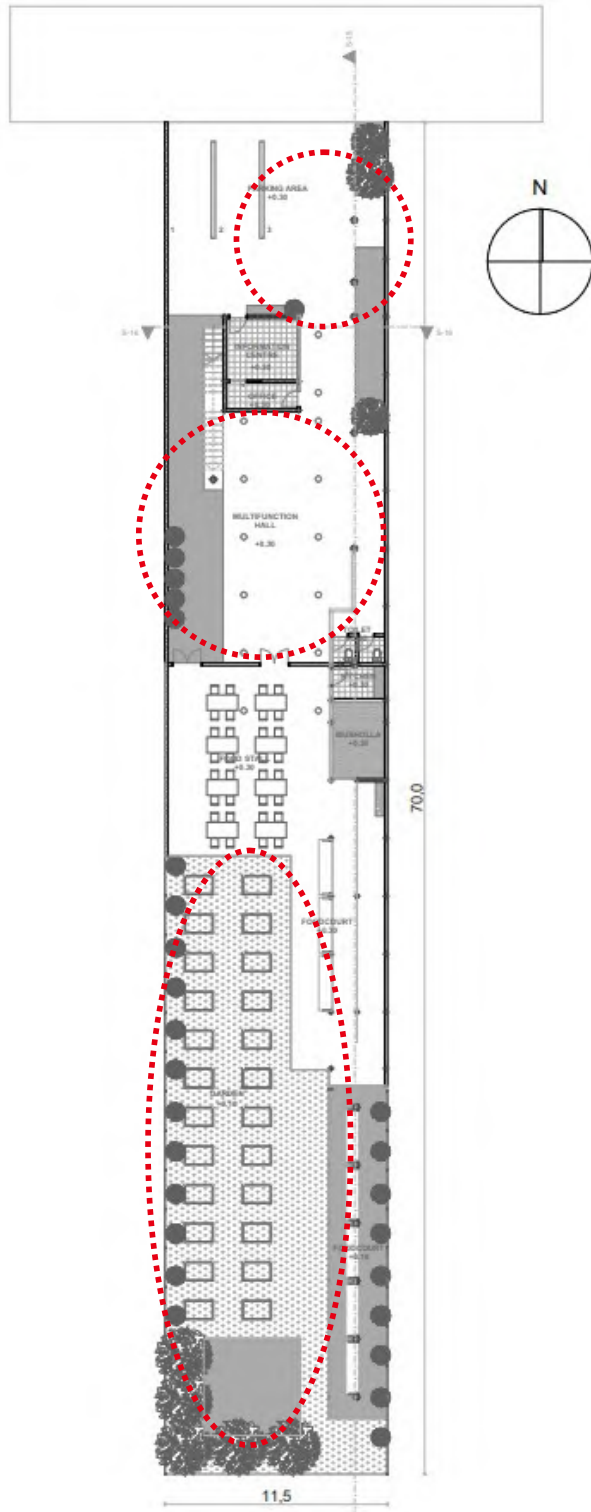
THE REGIONALISM

The massing in this art center transforms the floor plan and mass structure of the Joglo, which is a Javanese traditional house. Passage of the room from the Joglo house translated into the design of the museum by looking for the equivalent of its nature and function to parts of the room in the museum. In this building, the laying of the **Lawang** is transformed into a **lobby**. Function lawang, namely the gate corresponding to the lobby function, namely as part of the building that was first traversed. **Pendopo** is transformed into an **information center**. Function pendopo namely to receive guests, in accordance with information center functions as a place to receive visitors or tourists prior to visiting other sites in the area. The placement of **Omah** was transformed into the main facility building is a **gallery, theatre, and workshop**, according to omah's function which is the main building. While **Pawon** was on The joglo is transformed into a suitably **serviced building** with a kitchen function as a service facility at a home

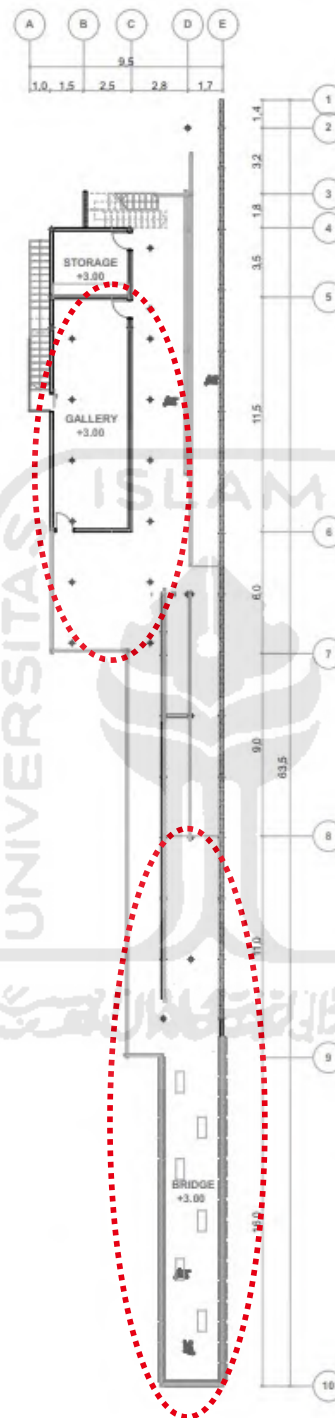


Please explain the design that most answer the problems!

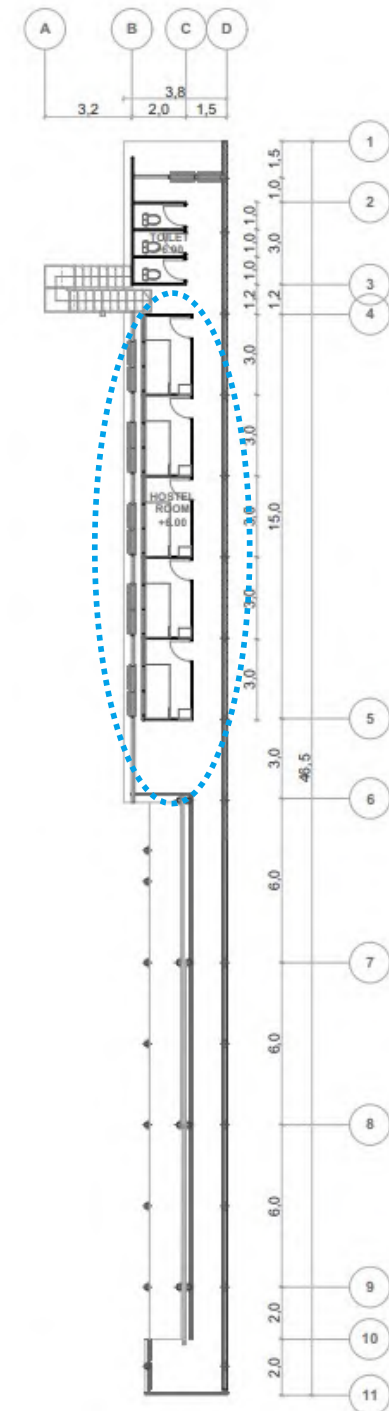
g floor



1st floor



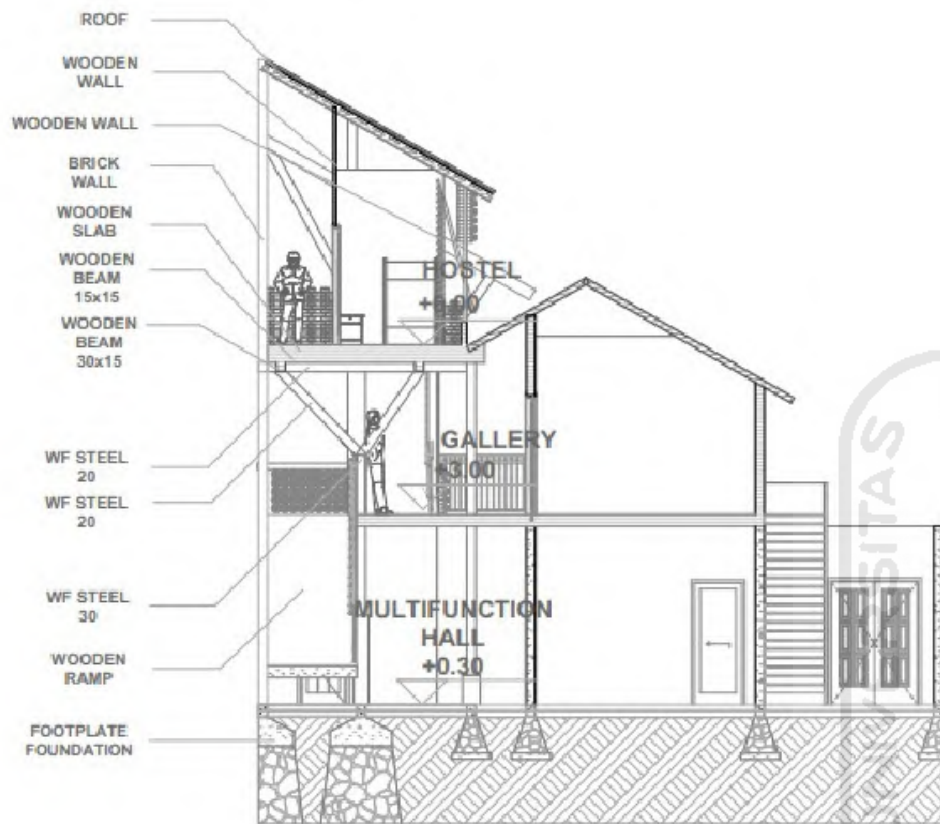
2nd floor



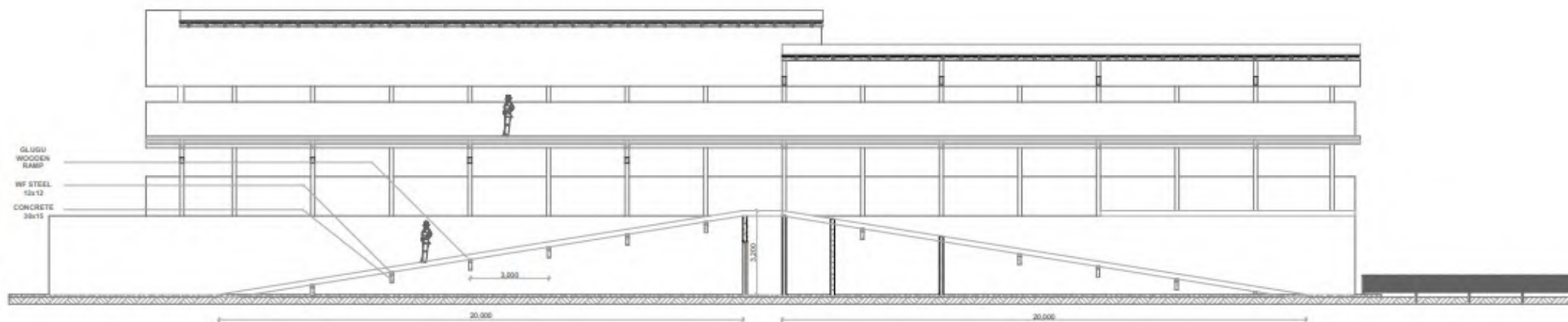
Hostel or inn to become a place to stay the night for artist



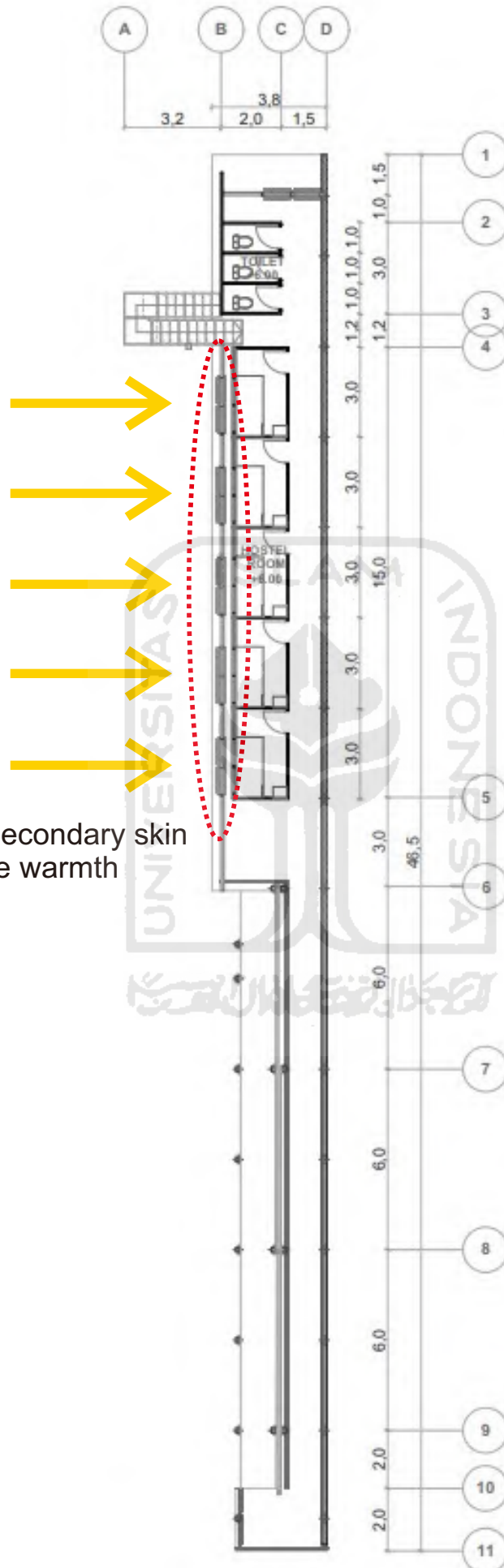
An open public space



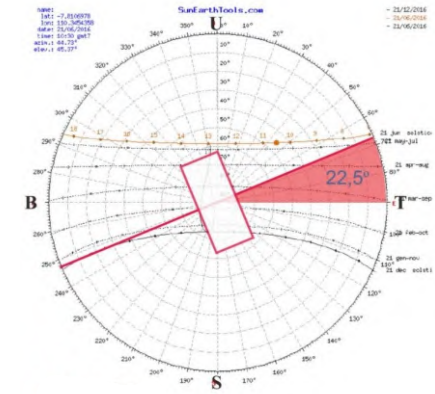
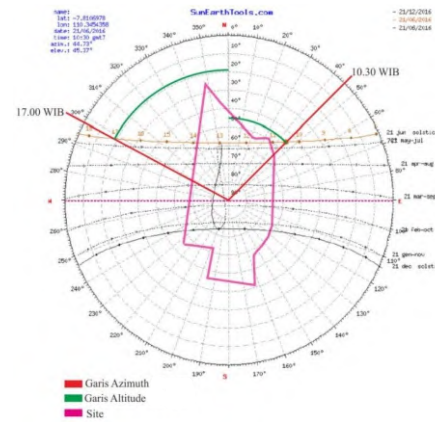
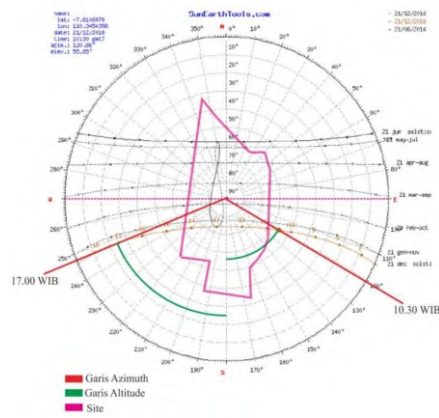
The building lifts overhead, creating an expansive entry. Replacing the stairs with a ramp so that all visitors (including difable) can easily access the building. Circulation and building shapes that brings valuable experience for the visitors.



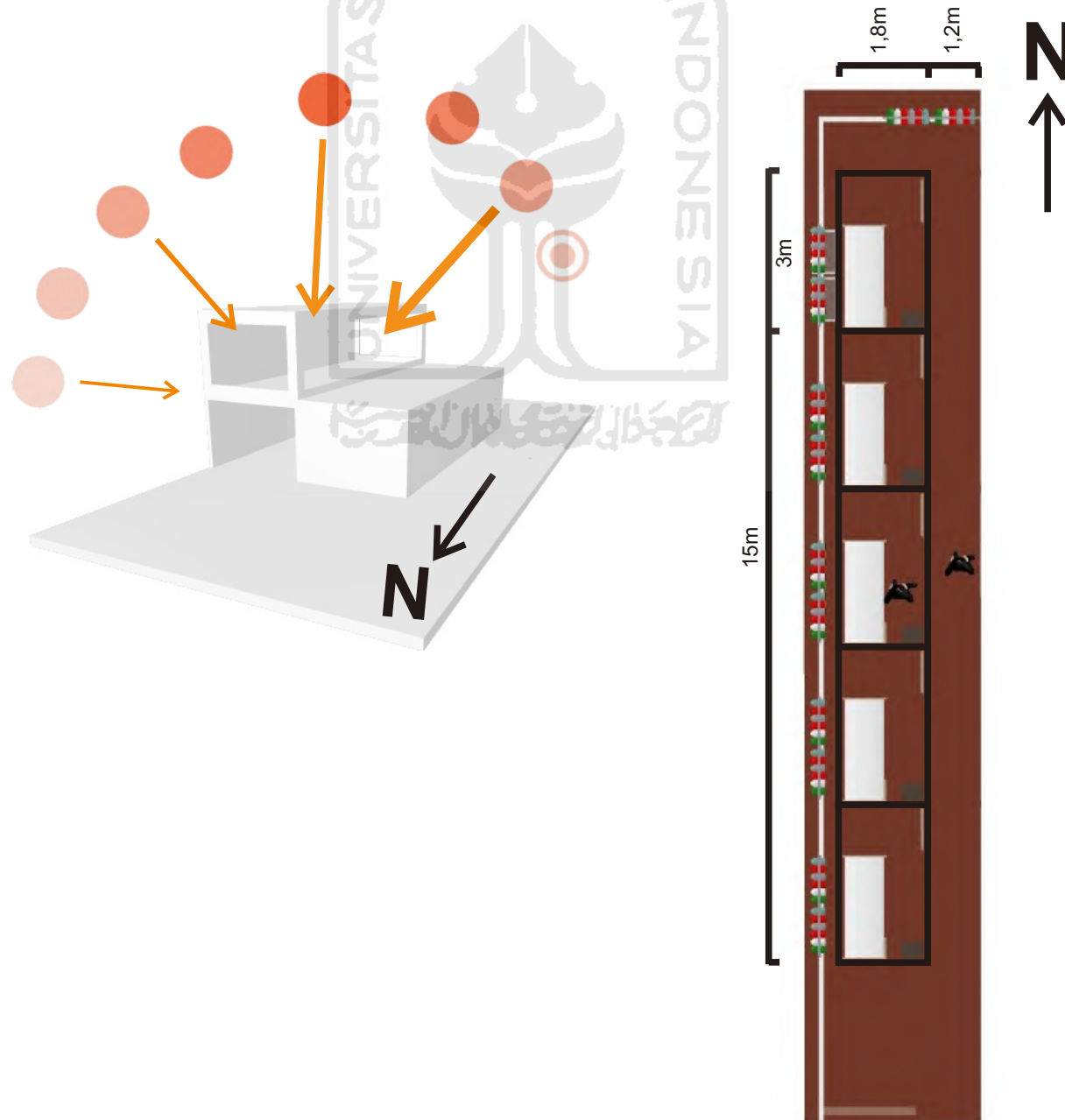
An ecobrick secondary skin to keep up the warmth



How does climate affect your design?

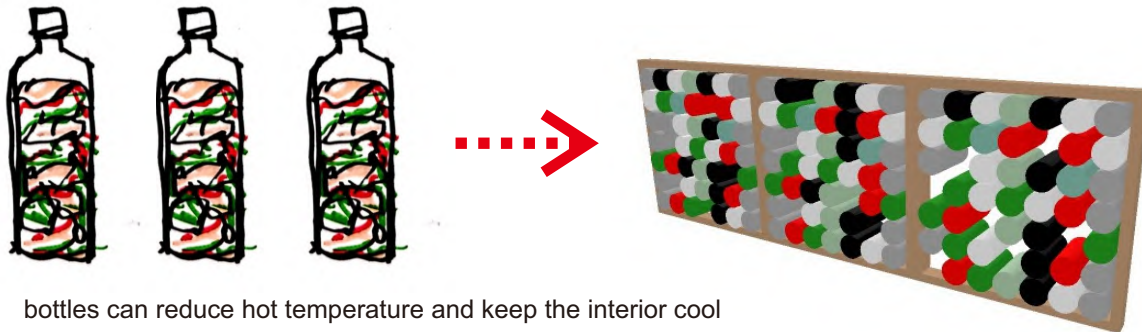


Wind blows from south to north bring the heat, at this location the dominant sun comes from the north and east, so the building using the openings with a greenscreen on the north and east to allow the air which entered the building became colder.

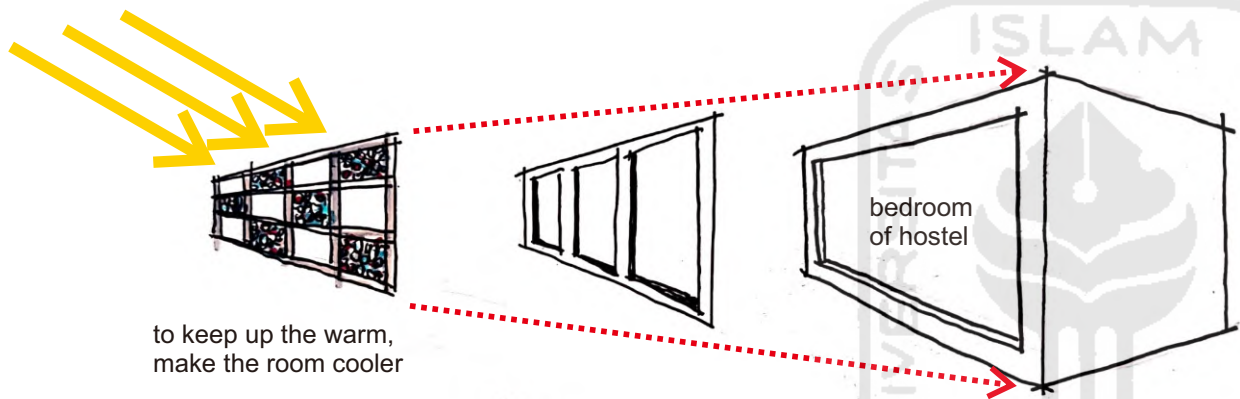


How the reuse of trash material works in your design? Please provide the DETAILED drawing!

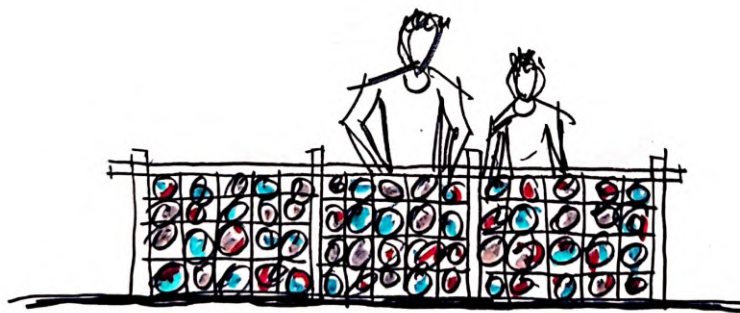
The Application of Recycle and Local Materials



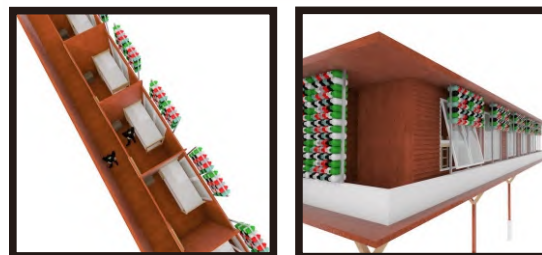
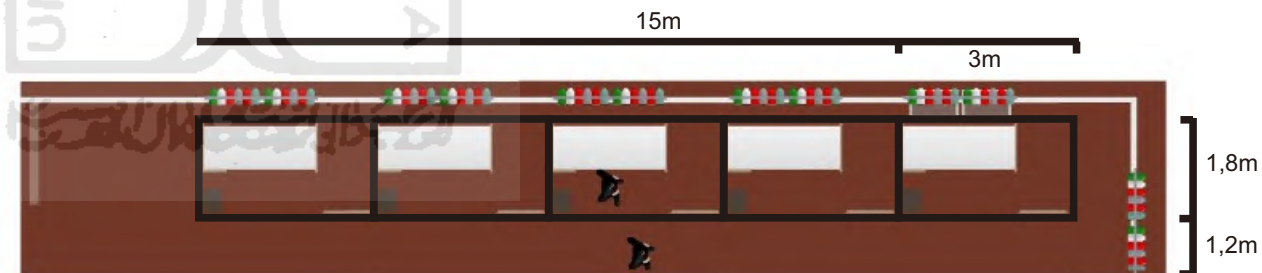
bottles can reduce hot temperature and keep the interior cool



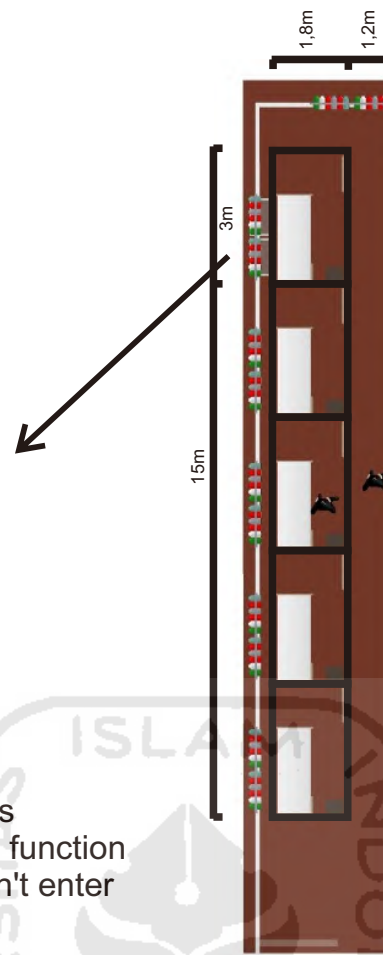
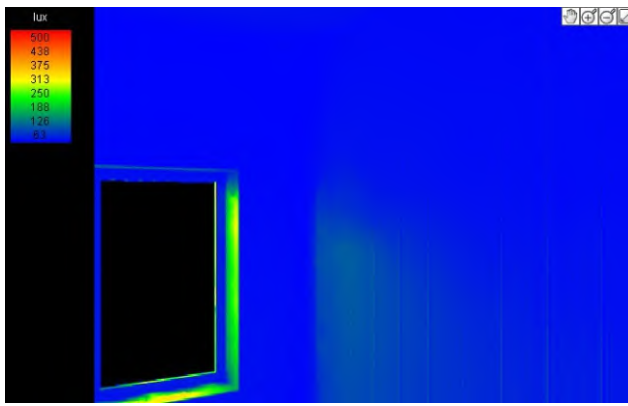
to keep up the warm, make the room cooler



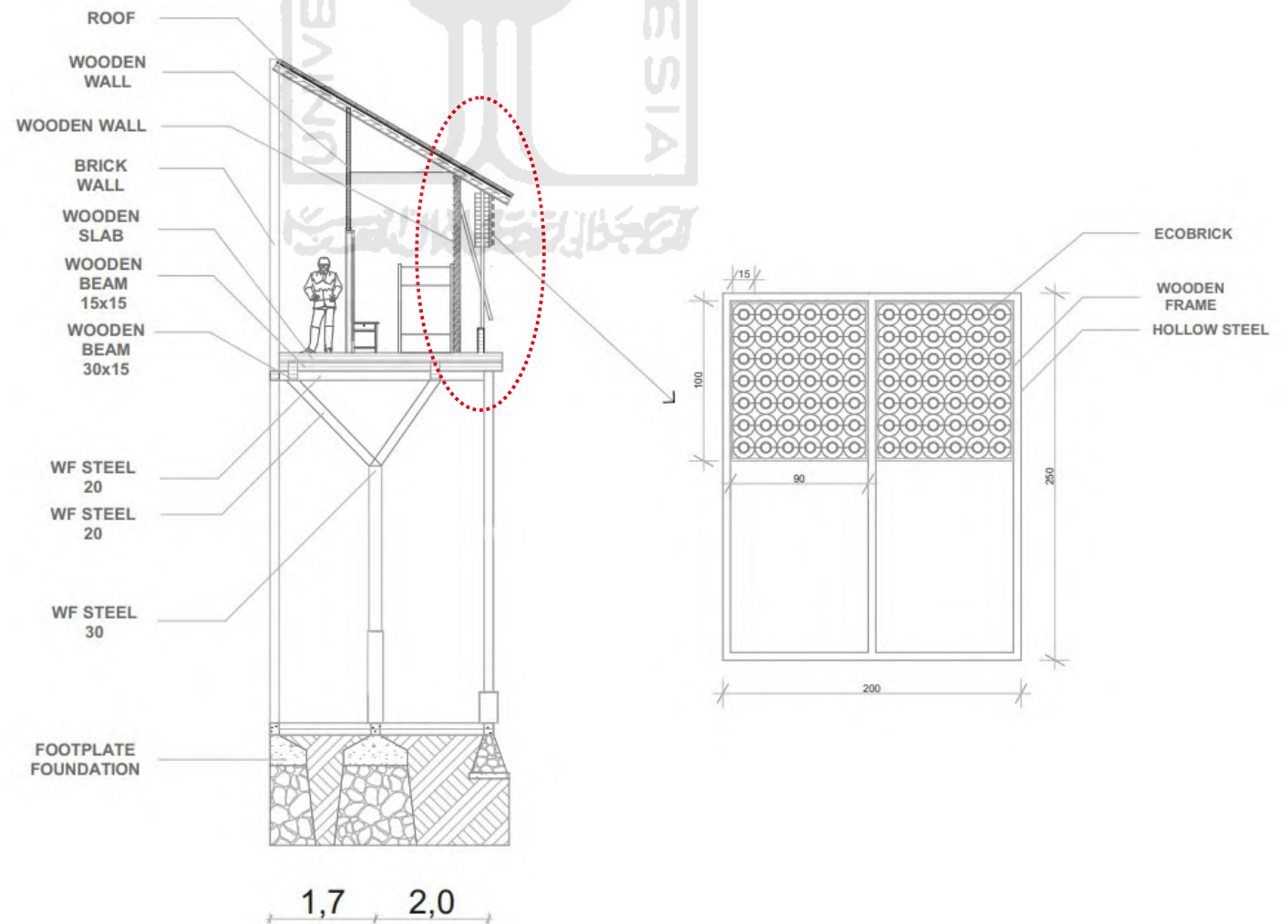
This recycled bottle or ecobrick also can be used as a material for railing



The integration of local materials with recycled materials, colored as an aesthetic element and also responds to the hot climate. Shows the character and simplicity of the Nitiprayan village, as well as maximizing a quite narrow land area.



The secondary skin from ecobrick makes the room that has an opening facing to the west become cooler, because the function of the ecobrick also holds or minimizes the heat so it doesn't enter the room too much.



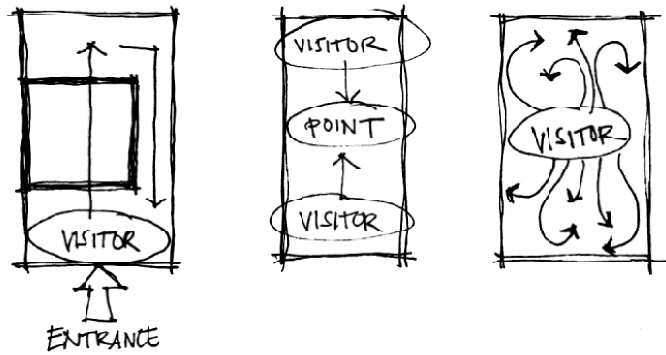
Please explain by DESIGN the quality of the gallery space!



The walls of the building as canvas and also using wood (glugu) as a local resources that also responds to the climate, presenting of a natural atmosphere, and also environmentally friendly.

Please demonstrate how you have reinterpreted the local cultural resources and transformed them into your exterior and interior designs.

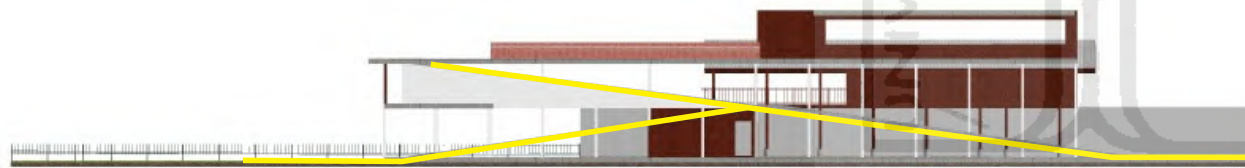
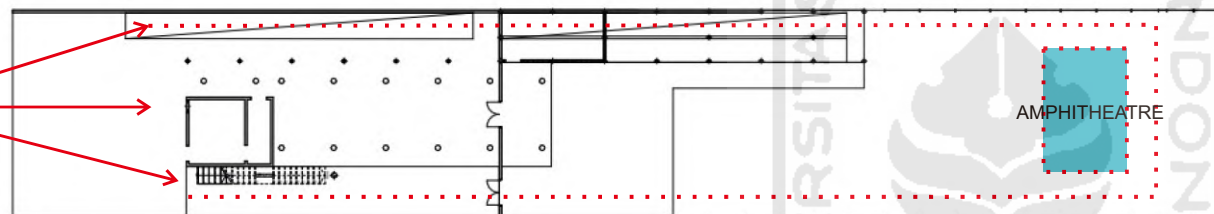
The Siteplan to Revive The Culture and Society of Nitiprayan Village



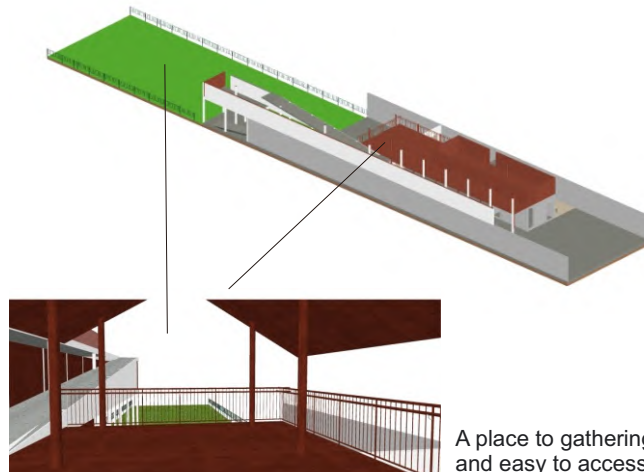
Art Centre / galleries need flexibility to develop and respond new technologies, exhibition ideas, and information. In accordance with this, hence the design must provide for spaces and relationships which it does not specifics than necessary.



The characteristics of community life are still characterized by typical rural life. This can be seen from the strong social ties between residents. The values of hospitality, mutual cooperation and brotherhood are still applied in the daily life of the people. Most of the population also still adhere to the traditions left by their elders, although some are lost with the influences of city life which are not too far from the area where they live.



The entire vertical transportation system in the building using a ramp so difable people can easily access into this building.

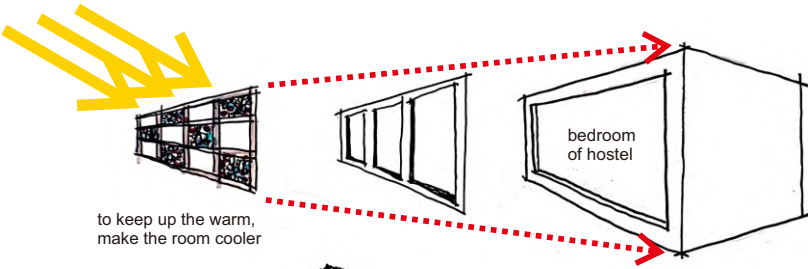
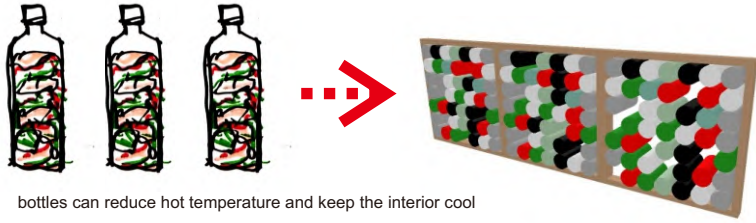


A place to gathering or meeting and easy to access, and presents a beautiful view



Please clarify a particular part of your design that would respond to the community waste problems.

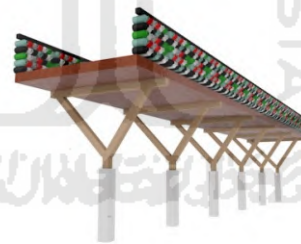
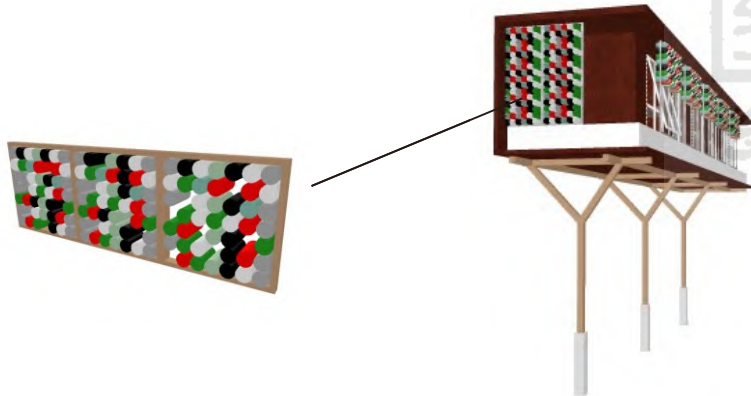
The Application of Recycle Materials



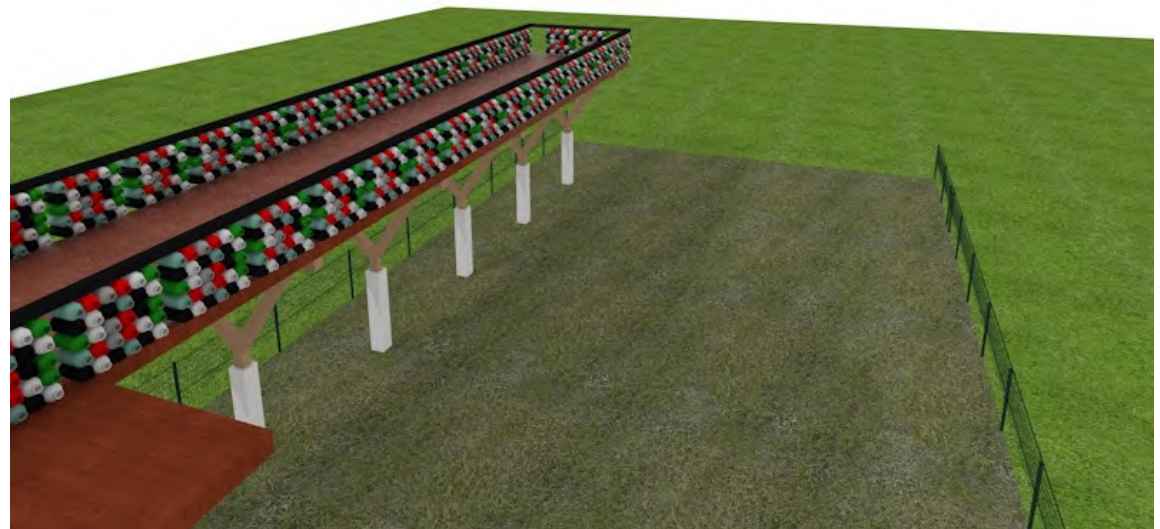
Waste or anorganic trash as a workshop material



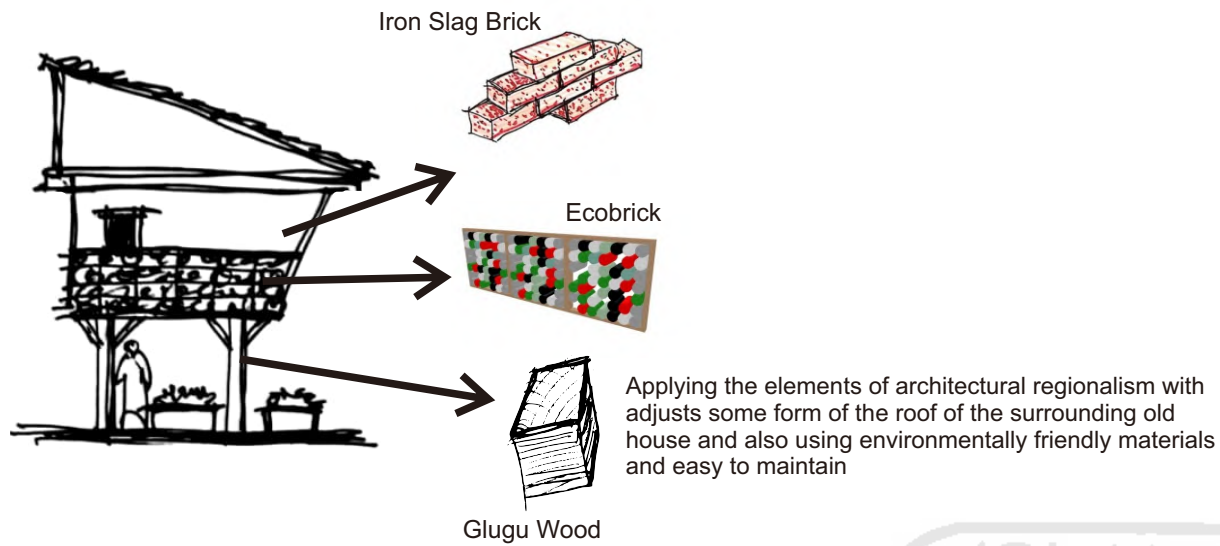
Utilizing the recycled waste as a secondary building skin that functions to keep up the warmth or heat and as a material used for workshop materials to educating the surrounding people.



A "magnet bridge" in the art center, which is accessible to the whole community. Used to meet, talk, and shows performance and natural scenery. Using a combination of concrete, iron, and wood whose shape is adapted from the structure of Ong gallery. Added with some ecobrick as a railing and aesthetic elements.

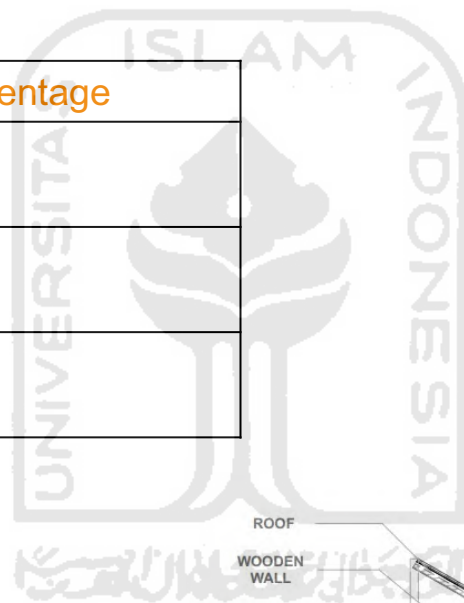


Choose and explain some details that demonstrate how you applied the concepts into designs that answers the problems set in your design brief.



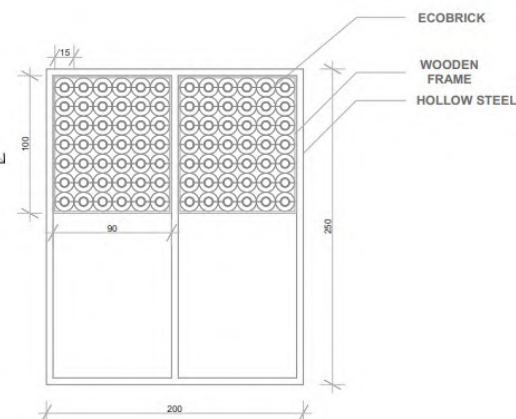
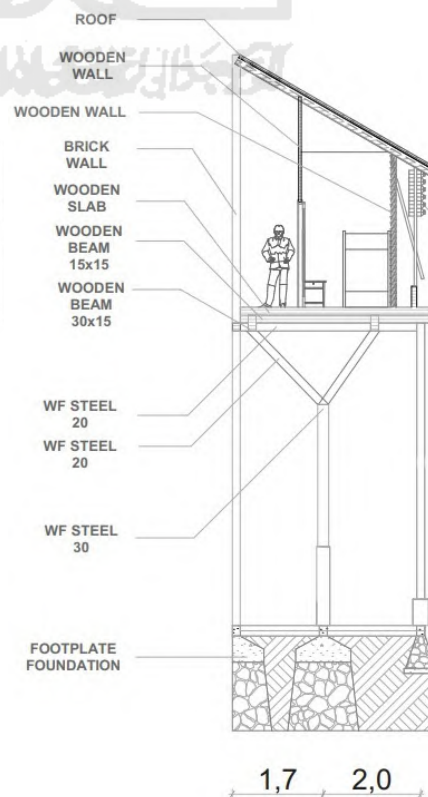
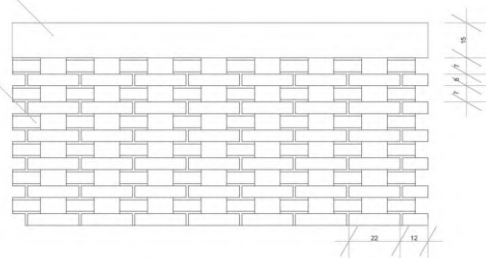
Materials	Application	Percentage
Ecobrick	Railing and secondary skin	15%
Ironslag Brick	Wall, railing, and fence	15%
Glugu Wood	Wall, roof, ramp, railing, and floor	55%

Almost 85% of this art space building is made of local and recycled materials with the aim of conserving resources and keeping the environment friendly and healthy.

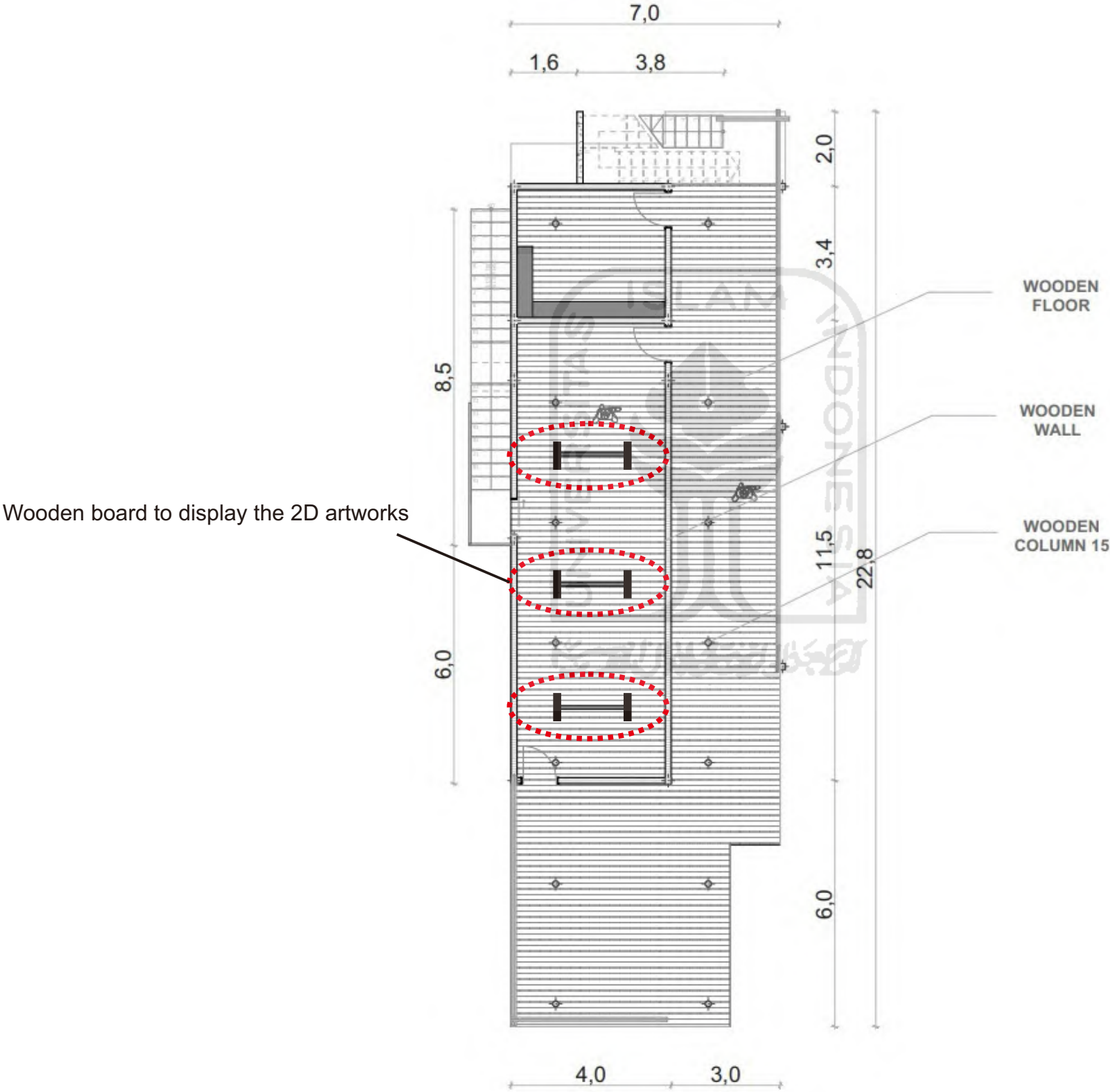


GLUGU WOOD 15

IRON SLAG REDBRICK 22x5



How the artwork will be displayed at the gallery



REFERENCES

Widodo B. (2008). Pengembangan Kawasan Pinggiran Kota dan Permasalahan Lingkungan di Kampung Seni Nitiprayan, Bantul.

Hadi, Sudharto P. (2001). Dimensi Lingkungan dalam Perencanaan, Yogyakarta: GMU Press.

REFERENSI BACAAN ARSITEKTUR REGIONALISME, Jakarta.

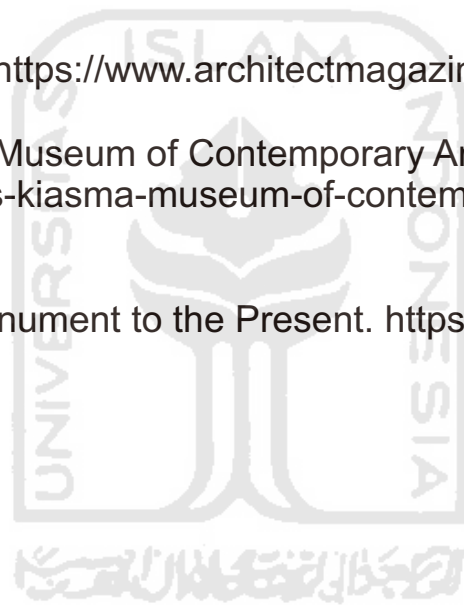
Adhisakti. (1997). A Study On Conservation Planning Of Yogyakarta Historic Tourist City Based On Urban Space Heritage Concept, Kyoto Japan.

Mubyarto. (2002). Reformasi Agraria: Menuju Pertanian, Journal Ekonomi Rakyat. Year. I, No. 8, October 2002, PUSEP GMU, Yogyakarta.

Sara Jhonson. (2012). Bait Ur Rouf Mosque. https://www.architectmagazine.com/project-gallery/bait-ur-rouf-mosque_o

Luke Fiederer. (2016). "AD Classics: Kiasma Museum of Contemporary Art / Steven Holl Architects". ArchDaily. <https://www.archdaily.com/784993/ad-classics-kiasma-museum-of-contemporary-art-steven-holl-architects>>
ISSN 0719-8884

Matt Chi Fai Chan. (2018). Architecture: A Monument to the Present. <https://www.koozarch.com/interviews/architecture-a-monument-to-the-present/>



LIST OF ATTACHMENT

LIST OF TECHNICAL DRAWING

Situation
Facade
Siteplan existing
Siteplan new building
Existing section
G Floor plan
1 St floor plan
2 Nd floor plan
Section new building
Section hostel
Gallery plan
Ecobrick detail
Column detail
Roof plan
Fire plan
Electrical plan
Ramp detail
Rainwater treatment plan
Circulation
Brick detail
3d exterior
3d interior



LIST OF POSTER / APREB

Background
Problem, Location, and Ong Gallery
Problem Mapping and Concept
Typology Exploration and Alternative
Schematic
Situation, Siteplan, Floorplan, Section, Facade, and Exterior & Interior

VIDEO PRESENTATION

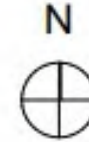
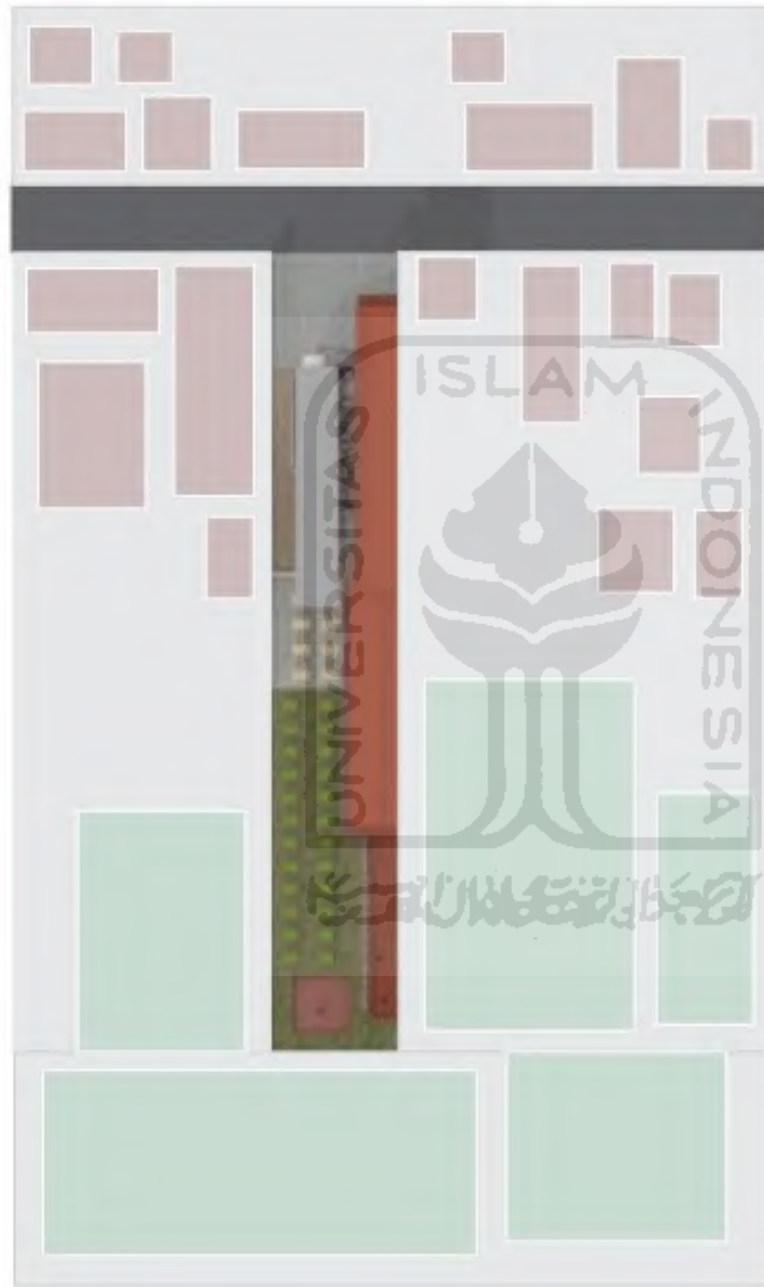
DESIGNING

ART CENTRE IN RURAL URBAN ART VILLAGE, NITIPRAYAN

With Regionalism Approach



Muhammad Ahnaf Mumtaza
17512055



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

ID
17512125

PROJECT NAME

REDESIGN GMS GALLERY

DRAWING TITLE

SITUATION

SCALE

DESCRIPTION

DATE

PAGE

TOTAL PAGE

NORTH

SOUTH



WEST

EAST



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

MUHAMMAD AHNAF
MUMTAZA

NO. 17512125

PROJECT NAME

MISSION AND GALLERY

DRAWING TITLE

FACADE

SCALE

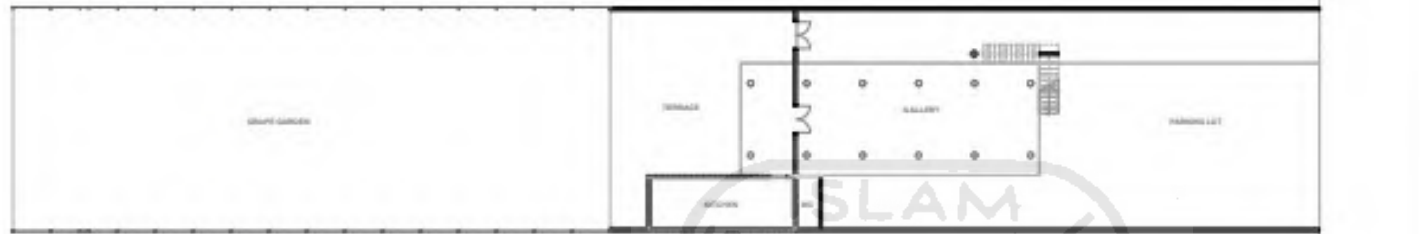
DESCRIPTION

DATE

PAGE

TOTAL PAGE

EXISTIING



NEW



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

NAME:
MUHAMMAD AHNAF
MUMTAZA

ID:
17512055

PROJECT NAME

REDESIGN ORG GALLERY

DRAWING TITLE

SCALE

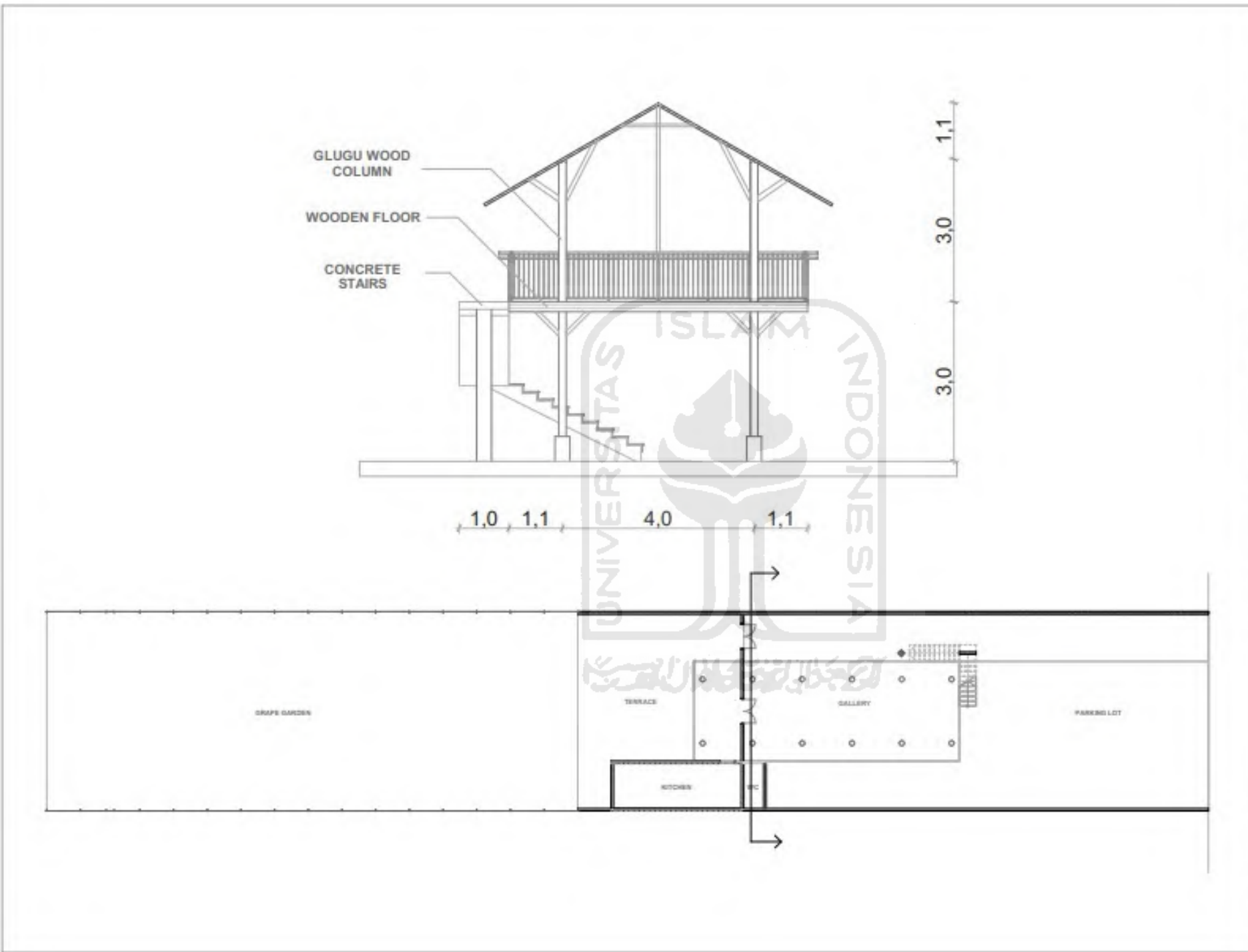
1:200

DESCRIPTION

- 1. LAWANG
- 2. PENDOPO
- 3. OMAH
- 4. PAWON

DATE

PAGE TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

NAME: MUHAMMAD AHNAF MUMTAZA

ID: 17512055

PROJECT NAME

RESIDEN AND GALLERY

DRAWING TITLE

**GALERI
ONG
SECTION**

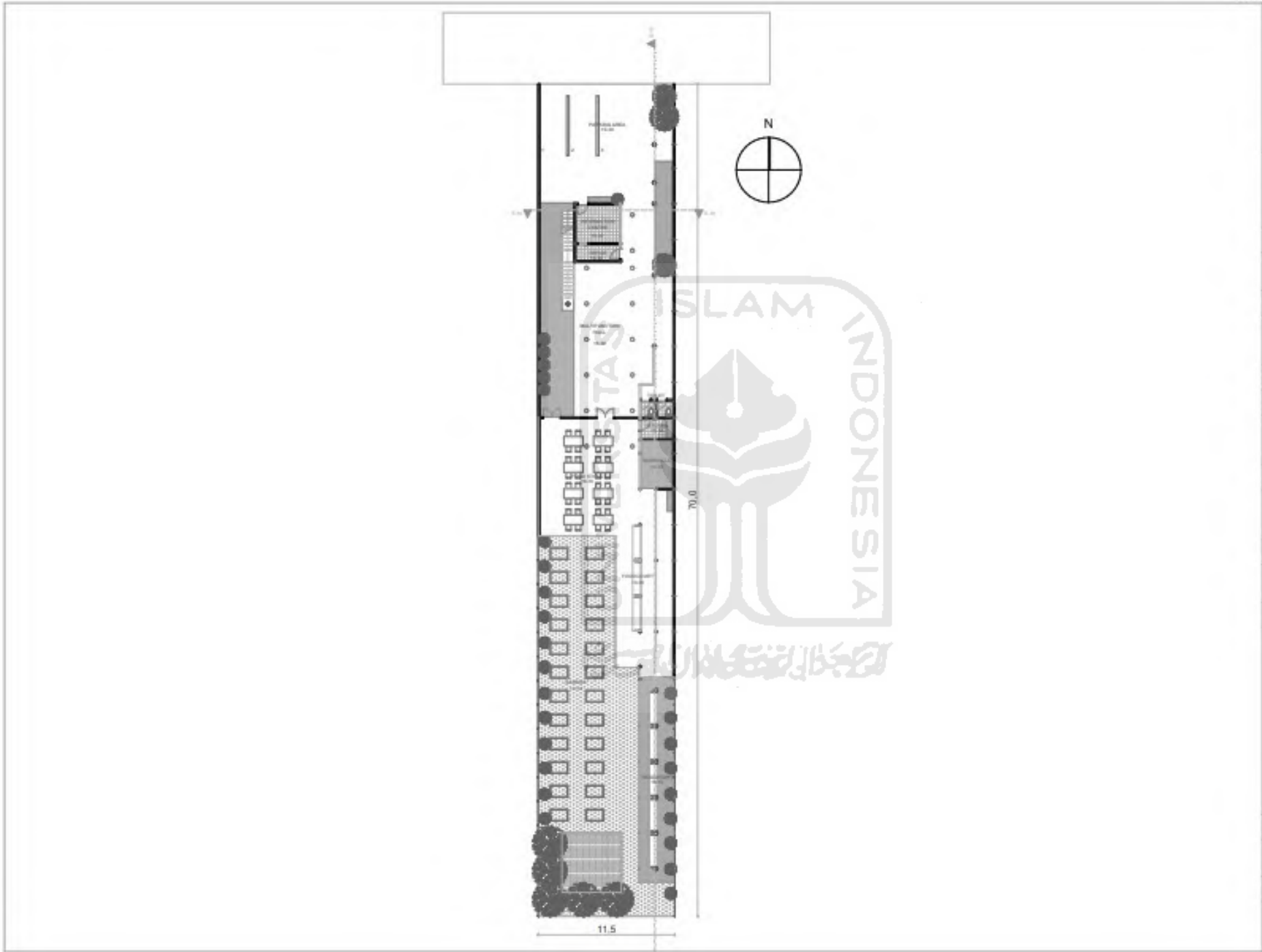
SCALE

1:200

DESCRIPTION

DATE

PAGE	TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

ID

17512125

PROJECT NAME

REDESIGN OMS GALLERY

DRAWING TITLE

SITEPLAN

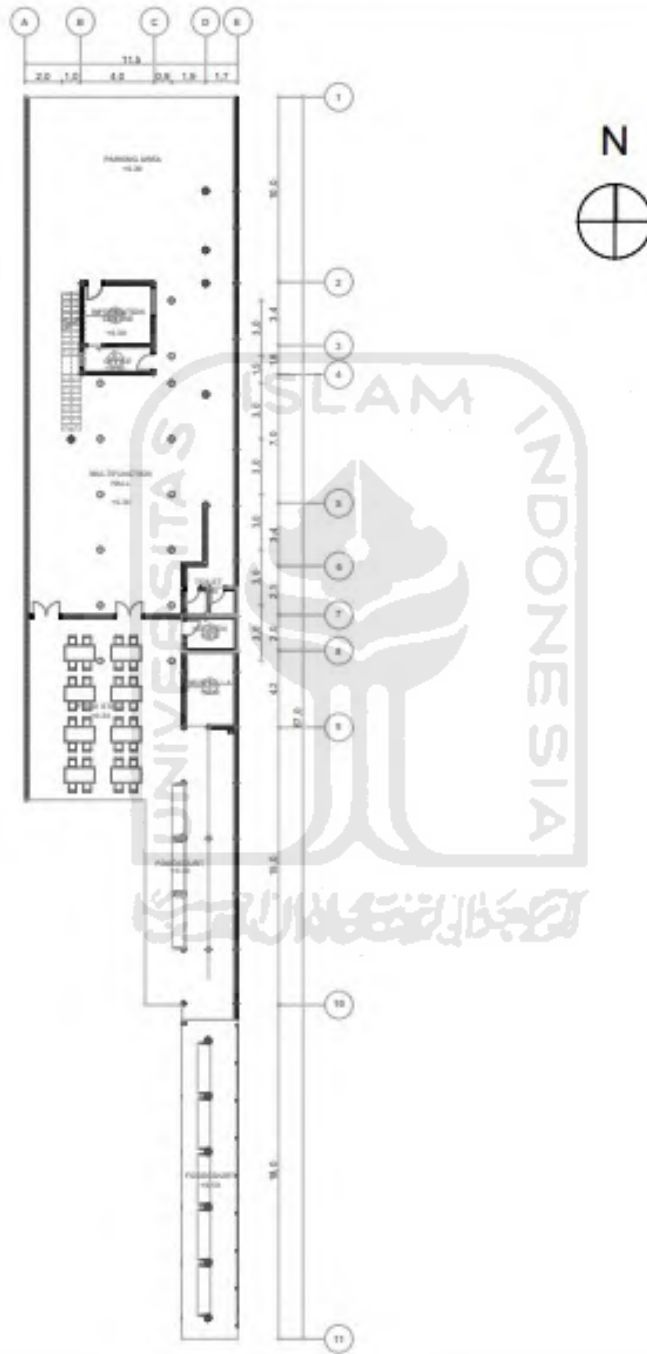
SCALE

DESCRIPTION

DATE

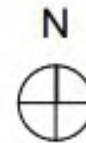
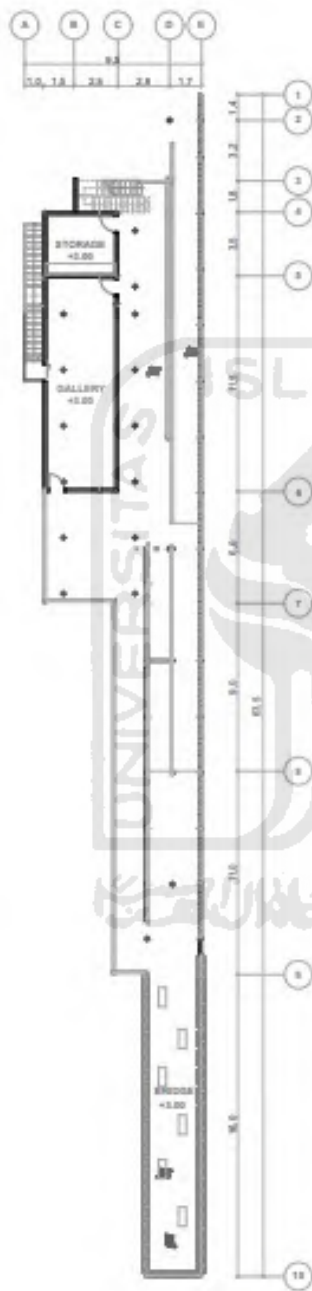
PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE	
Yulianto P Prihatmaji, Dr., IAL	
STUDENT IDENTITY	
NAME	MUHAMMAD AHNAF MUMTAZA
NID.	17512125
PROJECT NAME	
REDESIGN ONE GALLERY	
DRAWING TITLE	
G FLOOR PLAN	
SCALE	
DESCRIPTION	
DATE	
PAGE	TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAI

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

ID
17512125

PROJECT NAME

DESIGN ONE GALLERY

DRAWING TITLE

1st FLOOR
PLAN

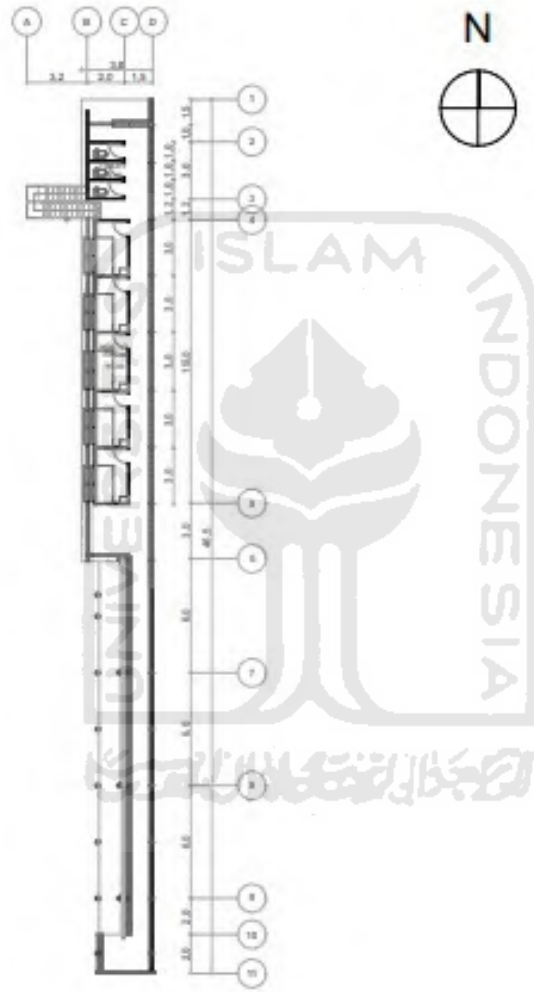
SCALE

DESCRIPTION

DATE

PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

ID

17512125

PROJECT NAME

REDESIGN ORG GALLERY

DRAWING TITLE

2ND FLOOR
PLAN

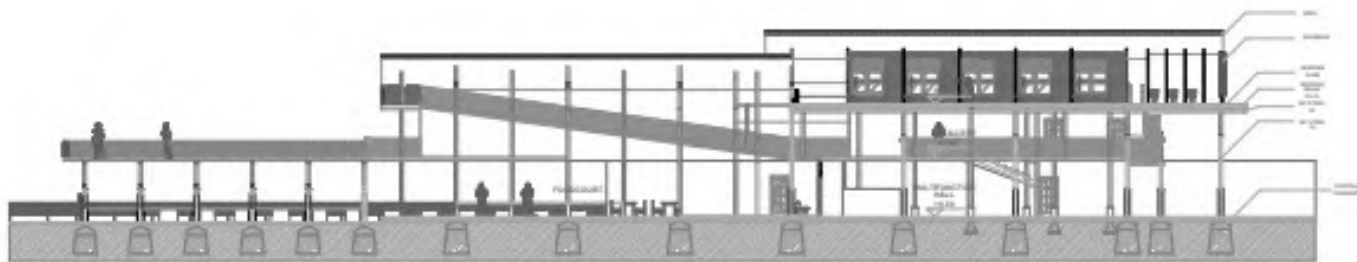
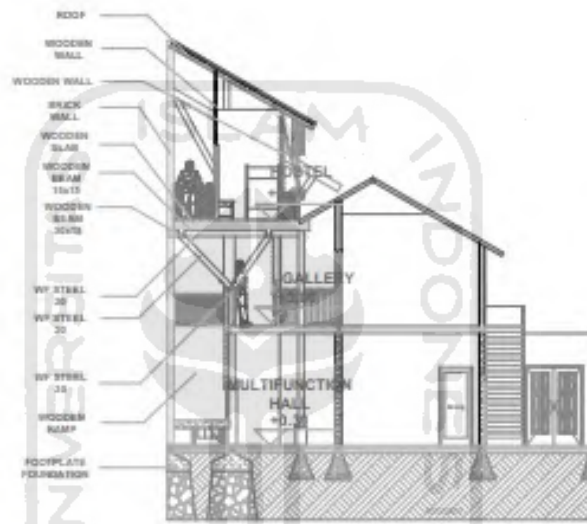
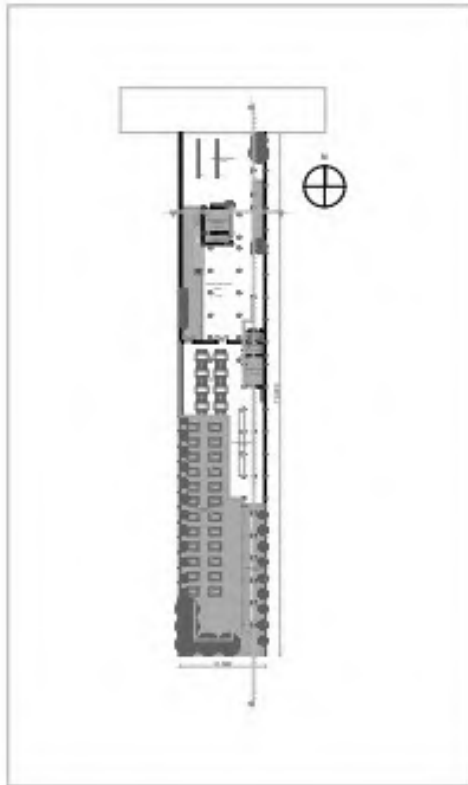
SCALE

DESCRIPTION

DATE

PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatnaji,
Dr., IAL

STUDENT IDENTITY

MUHAMMAD AHNAF
MUMTAZA

17512125

PROJECT NAME

REDESIGN OMS GALLERY

DRAWING TITLE

SECTION

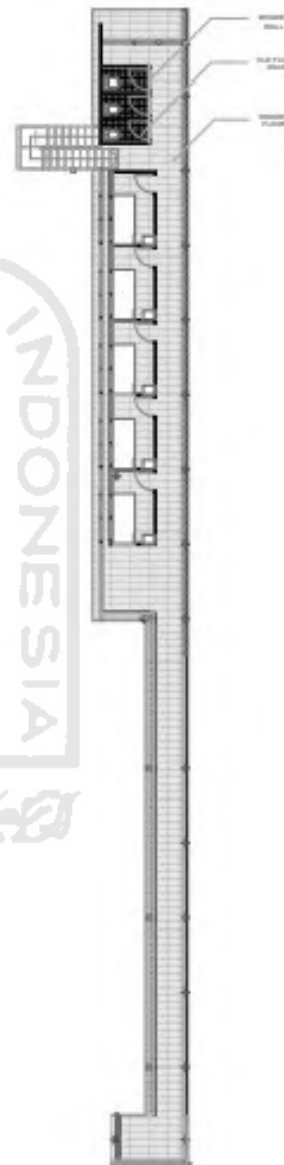
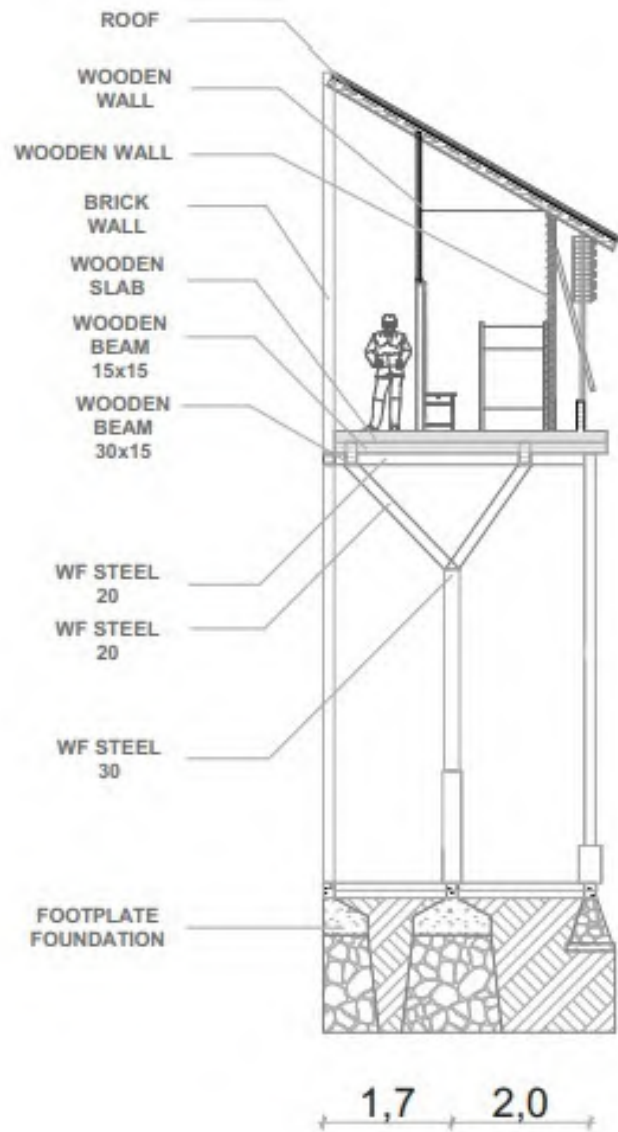
SCALE

DESCRIPTION

DATE

PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

MUHAMMAD AHNAF
MUMTAZA

17512125

PROJECT NAME

REDESIGN ORG GALLERY

DRAWING TITLE

SECTION
HOSTEL

SCALE

DESCRIPTION

DATE

PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAI,

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

ID

17512125

PROJECT NAME

REDEKOR OND GALLERY

DRAWING TITLE

BRICK DETAIL

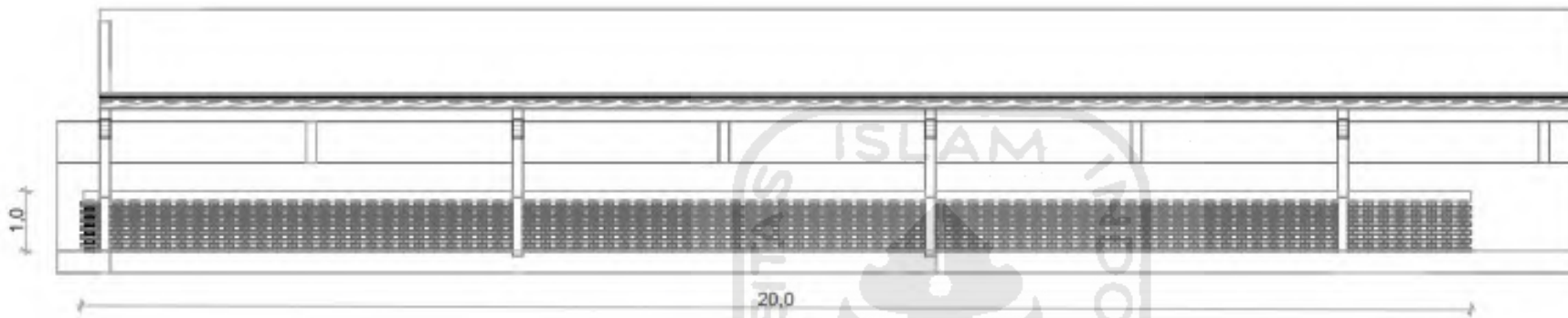
SCALE

DESCRIPTION

DATE

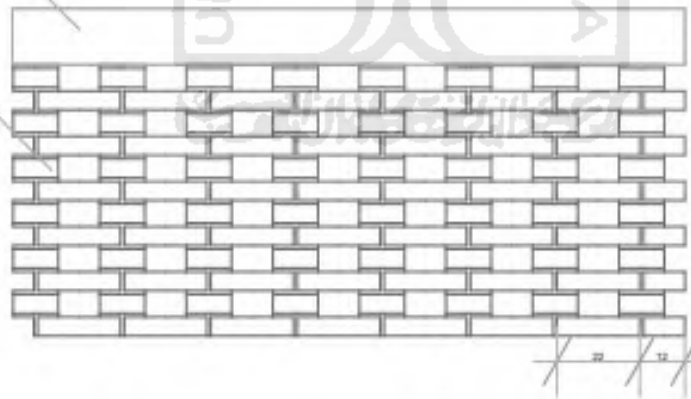
PAGE

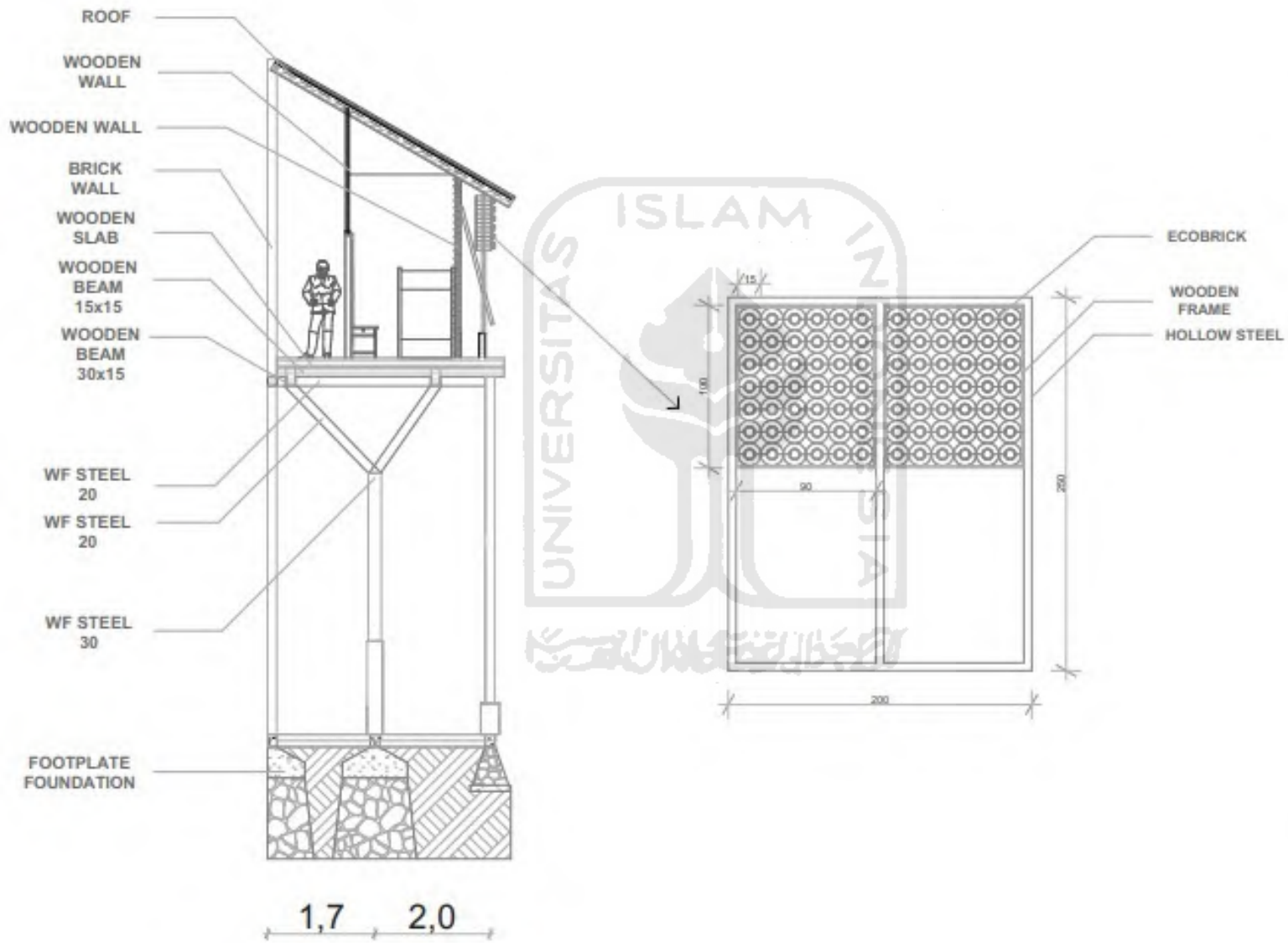
TOTAL PAGE



WOOD 15

BRICK
22x5





ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

ID
17512125

PROJECT NAME

REDESIGN ONE GALLERY

DRAWING TITLE

ECOBRICK
DETAIL

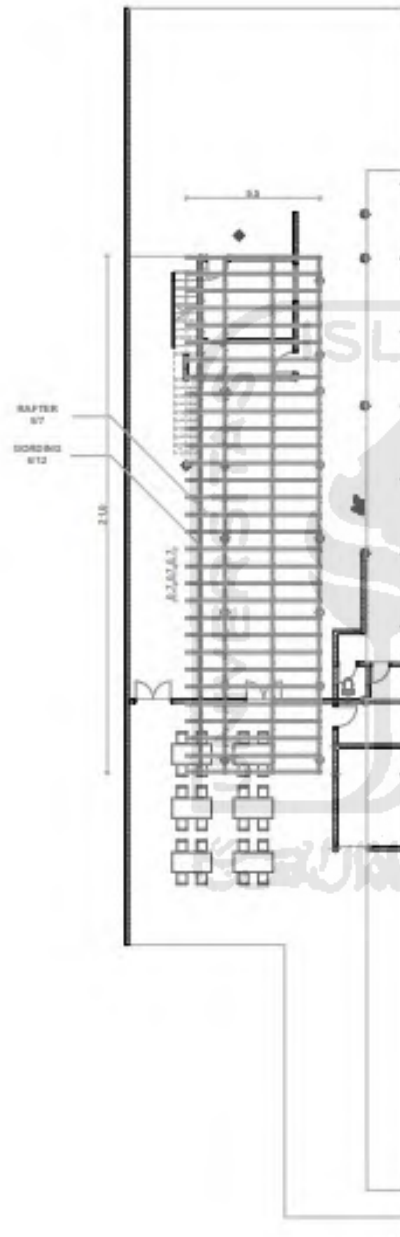
SCALE

DESCRIPTION

DATE

PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

MUHAMMAD AHNAF
MUMTAZA

17512125

PROJECT NAME

DESIGN AND GALLERY

DRAWING TITLE

GALLERY ROOF

SCALE

DESCRIPTION

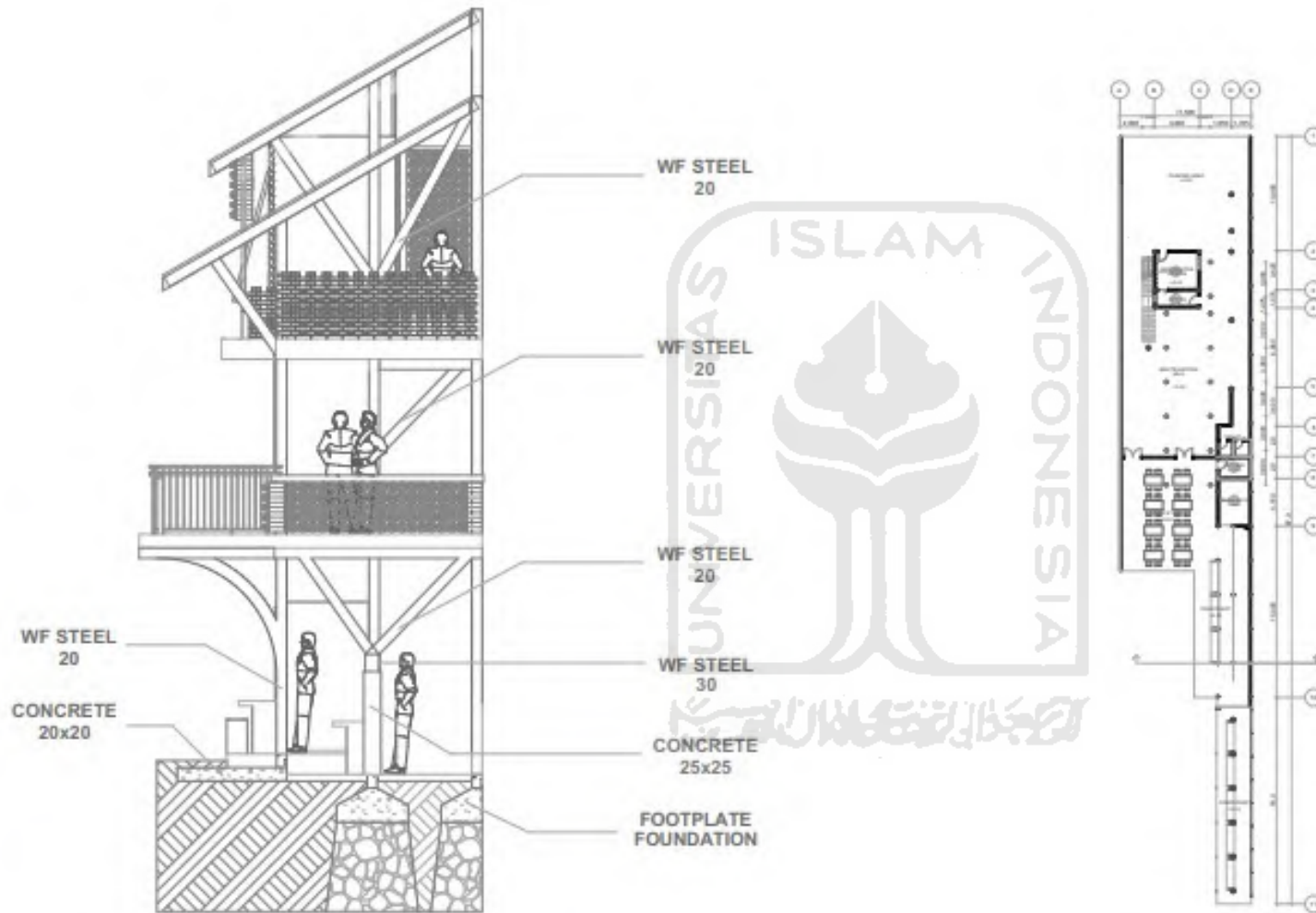
DATE

PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING



LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

NAME:
MUHAMMAD AHNAF
MUMTAZA

ID:
17512125

PROJECT NAME

REDESIGN OMS GALLERY

DRAWING TITLE

COLUMN DETAIL

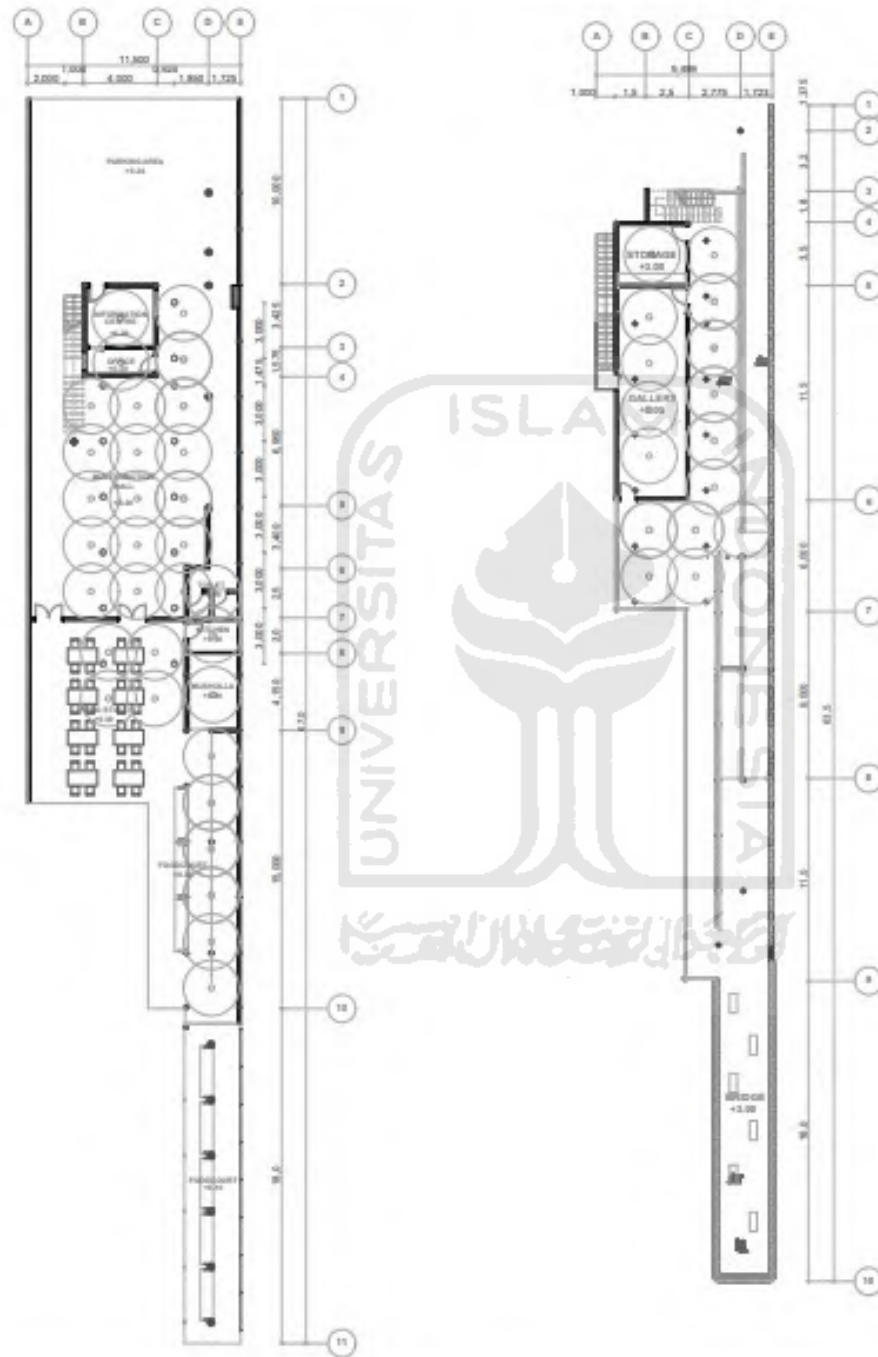
SCALE

DESCRIPTION

DATE

PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAI

STUDENT IDENTITY

MUHAMMAD AHNAF
MUMTAZA

17512125

PROJECT NAME

REDESIGN DMG GALLERY

DRAWING TITLE

FIRE
PROTECTION
PLAN

SCALE

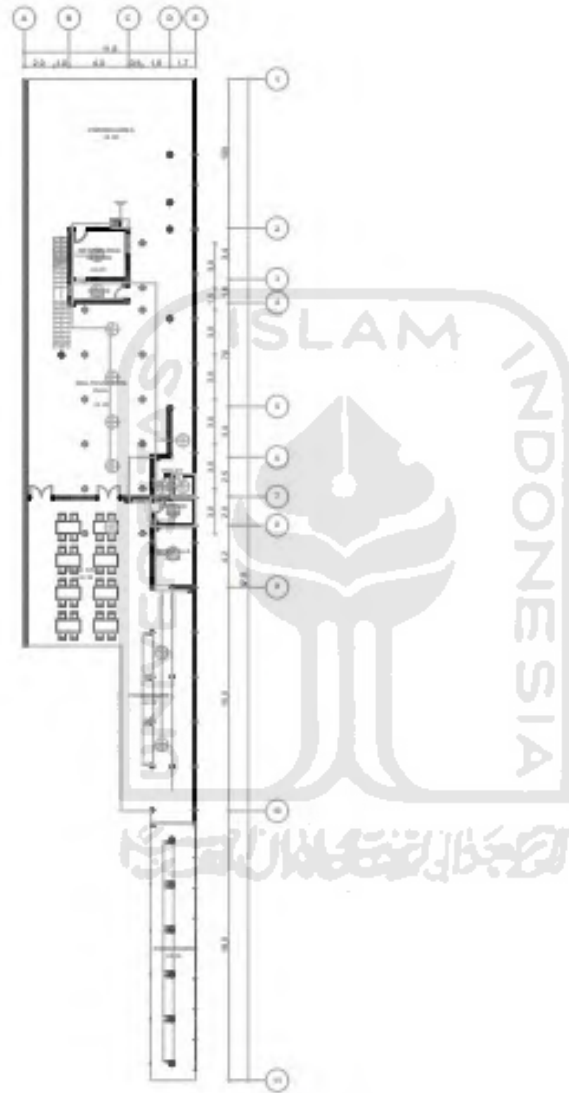
FIRE PROTECTION
PLAN

DESCRIPTION



DATE

PAGE	TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAI,

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

ID
17512125

PROJECT NAME

REDESIGN OMC GALLERY

DRAWING TITLE


ELECTRICAL
PLAN

SCALE

DESCRIPTION

 KWH METER

 SAKLAR

 LAMP

DATE

PAGE

TOTAL PAGE



ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAL

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

ID
17512055

PROJECT NAME

REDESIGN OMO GALLERY

DRAWING TITLE

RAMP DETAIL

SCALE

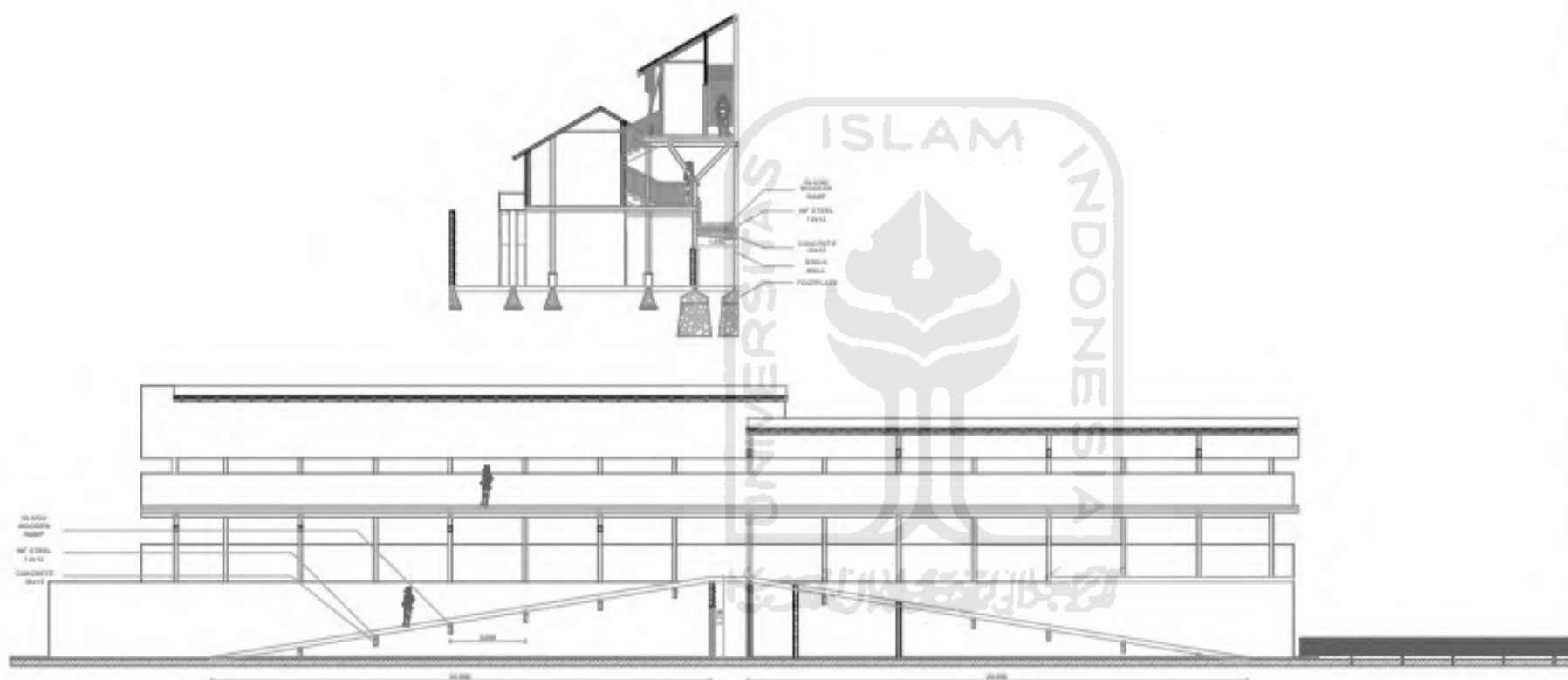
1:200

DESCRIPTION

DATE

PAGE

TOTAL PAGE





ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAI,

STUDENT IDENTITY

NAME
MUHAMMAD AHNAF
MUMTAZA

NO
17512055

PROJECT NAME

REDESIGN ONI GALLERY


DRAWING TITLE

RAINWATER
TREATMENT PLAN

SCALE

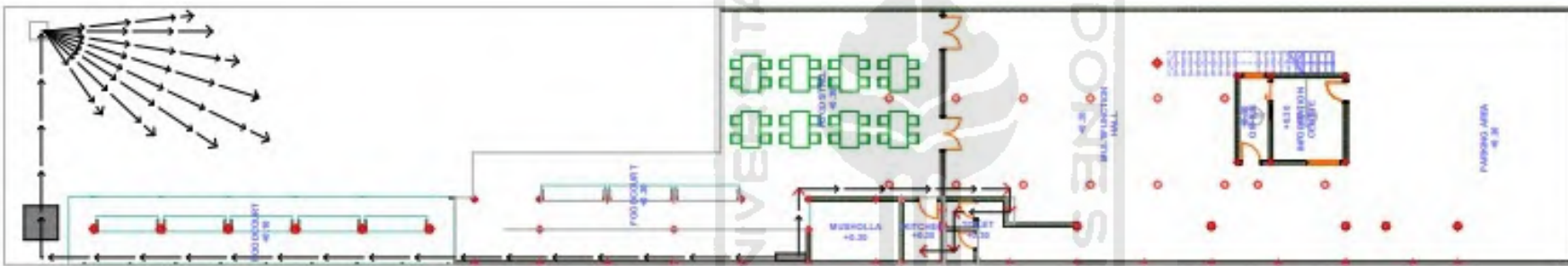
1:200

DESCRIPTION

-  REUSE TANK
-  FILTRATION UNIT
-  INFILTRATION TANK
-  WATER CONTROL

DATE

PAGE TOTAL PAGE





ISLAMIC UNIVERSITY OF INDONESIA
DEPARTMENT OF ARCHITECTURE
FACULTY OF CIVIL ENGINEERING AND PLANNING

LECTURE

Yulianto P Prihatmaji,
Dr., IAI

STUDENT IDENTITY

MUHAMMAD AHNAF
MUMTAZA

17512055

PROJECT NAME

REDESIGN OND GALLERY

DRAWING TITLE

CIRCULATION

SCALE

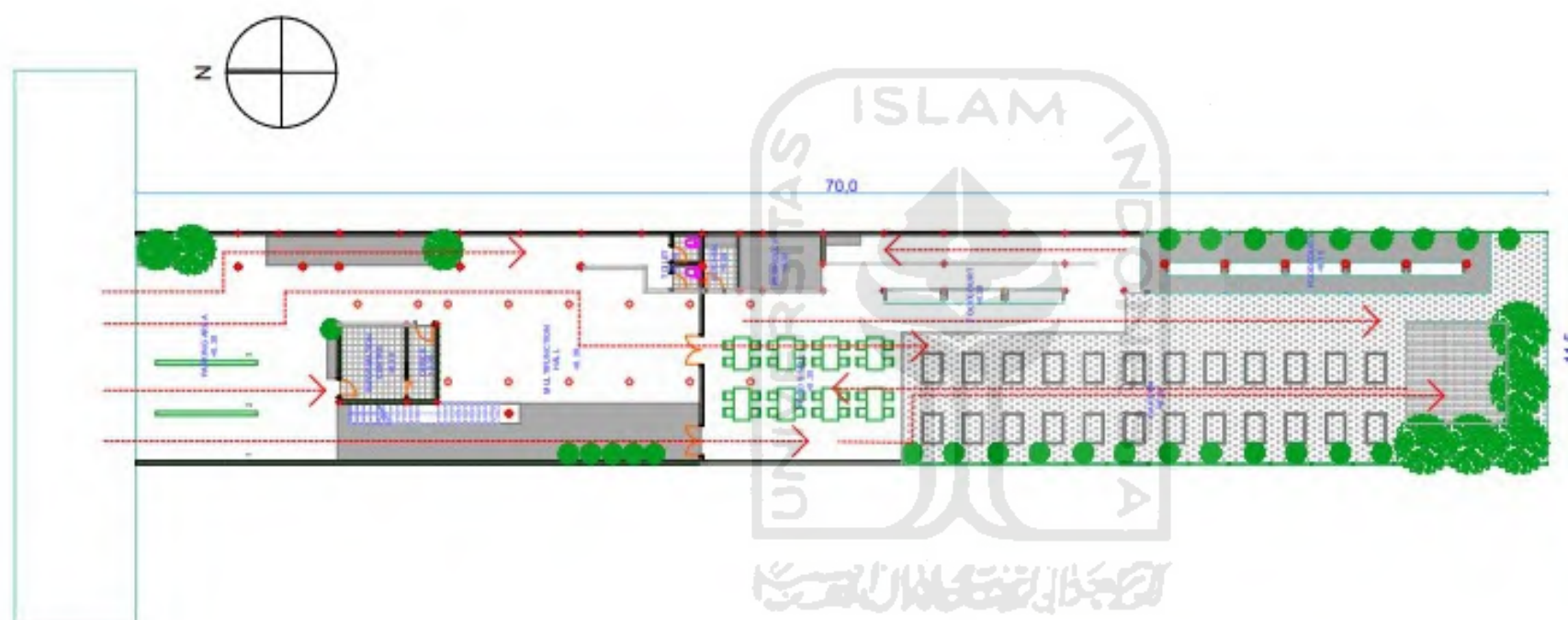
1:200

DESCRIPTION

DATE

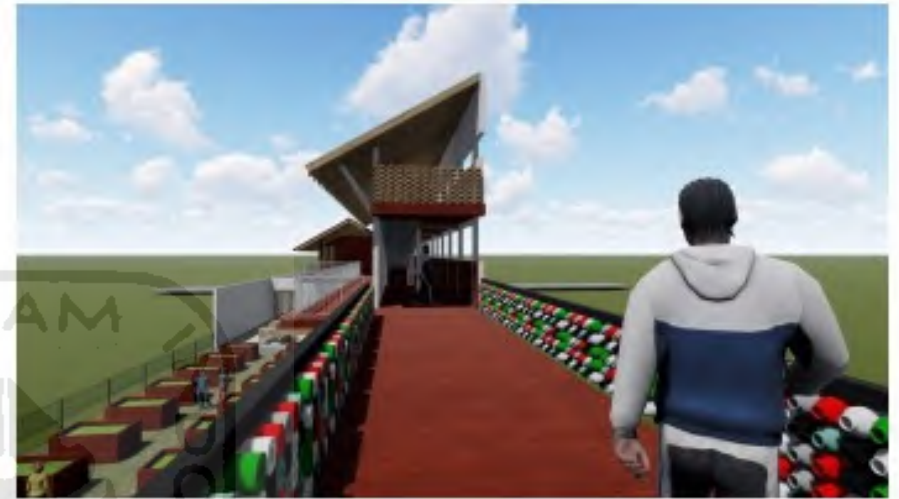
PAGE

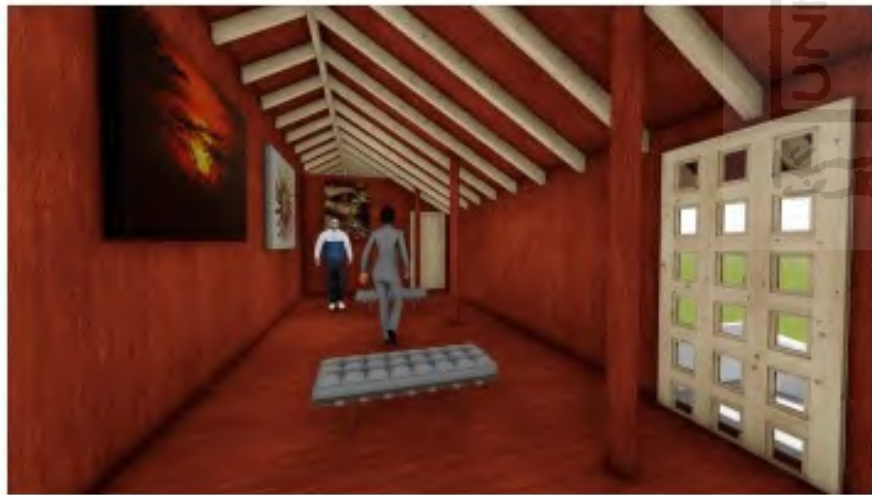
TOTAL PAGE



EXTERIOR AND INTERIOR



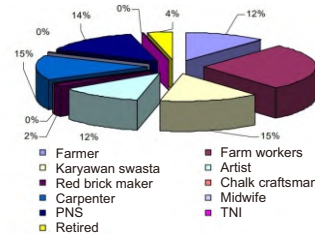
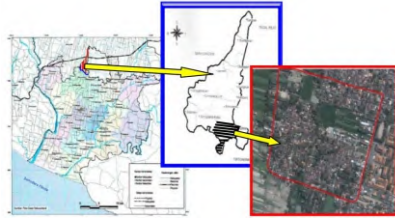






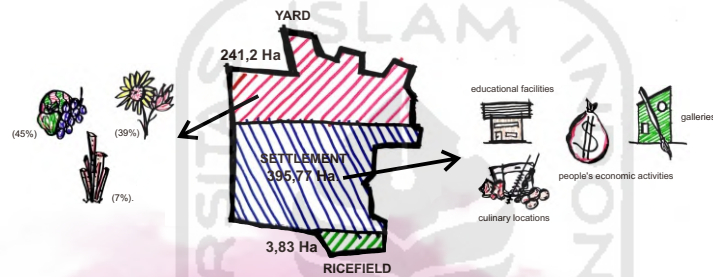
OHAWE ART SPACE

a place to present art
with the characteristics of the art village

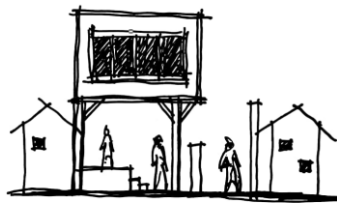


Along with the development and spatial pressure of Yogyakarta City, in the last decade the development of new houses that are formed and converting rice fields is quite fast. There is a lot of empty land that is not clear what it is used for, despite its size relatively narrow. Some are green filled with trees, or just dry land, but most of it is settlements (non-productive). Apart from the distribution of these vacant lands, there are still green open spaces in the cemetery complex. Around people's houses still roaming animals such as dogs, poultry, and so on. If not cleaned, the faces of these animals can cause disease. Circulation access is still not optimal, so it must be maximized and also increase the mass of building by utilizing the existing land.

Although the Nitiprayan area is geographically relatively close to urban areas, the population of this village which is engaged in the agricultural sector is quite a lot, it's 79 people and 182 people status as farm laborers. Meanwhile, residents who work as there are 95 civil servants, 3 TNI employees, and 98 private employees. Besides as employees, there are quite many residents who are self-employed/self-employed.



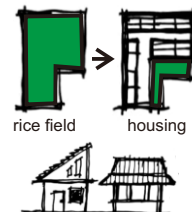
PROBLEM



The land that starts to shrink due to housing construction and newcomers from outside the city who want to live in Nitiprayan



The second problem is the pile of community waste that is left unchecked



There are only a few traditional houses and the conditions tend to be poorly maintained and potentially switch to a modern style. Almost all of the new houses are no longer in use traditional architectural or specific characteristics.



There is no open space available to be used for the benefit of the local public, either for recreation, children's play, or others. Even if there is, it still seems less orderly good and there are no amenities.

LOCATION



141 Jl. Jomogatan Kasihan, Special Region of Yogyakarta
KDB Menengah (20% - 50%)
Ketinggian bangunan rendah dengan bangunan bertingkat
max 4 lantai (KLB Max = 4 x KDB)
dengan tinggi bangunan max 20m

ONG GALLERY



Ong Gallery, a multipurpose gallery that is used for the whole society regardless of age. All artistic activities are carried out in the ong gallery without any permission, because mr.ong want gallery users also feel like they own the gallery. So that the community will take care the gallery without commanded. The condition of the building and environment is less attractive and it is not well maintained for the health. The environment looks dirty and hasn't been anticipated against the pollution of vehicles make it dirty, so that the reach of consumers on average is still local people.

The Existing Condition

Exposing structures and using cheap and environmentally friendly material. But, a little weathering because it's been a long time not treated

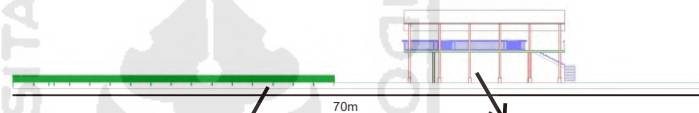


The 2nd floor is used as a multipurpose room for all kinds activities that the community wants, but it's a little neglected because some people fear of the issue of covid 19



Provide access or circulation of a flat road and some small stones to make it easier for parents or old people to visit gallery

11.5m



70m

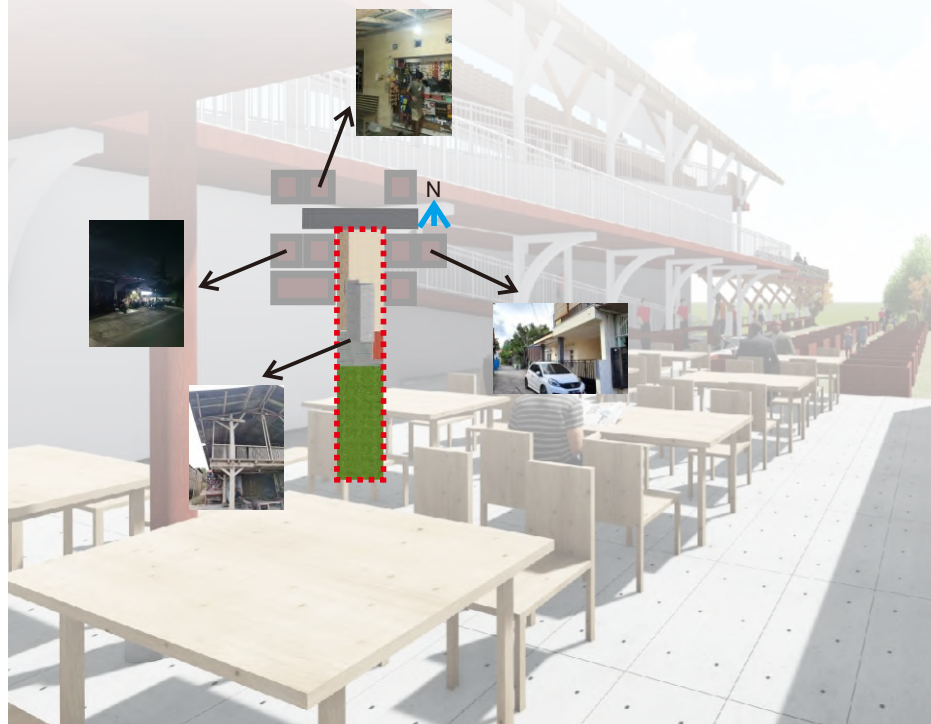
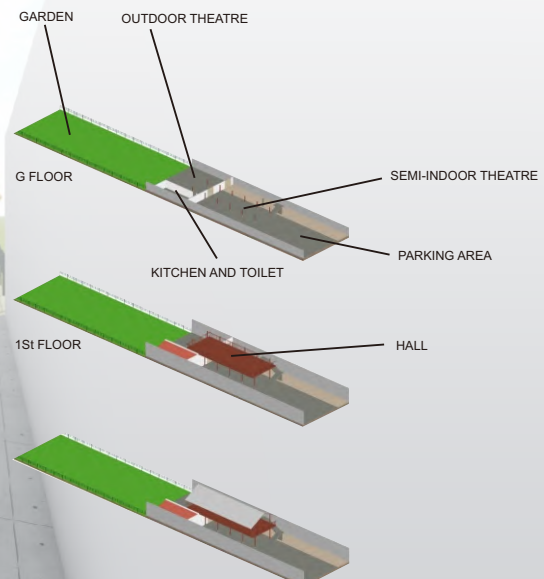


There are gardens that are no longer used and are not maintained



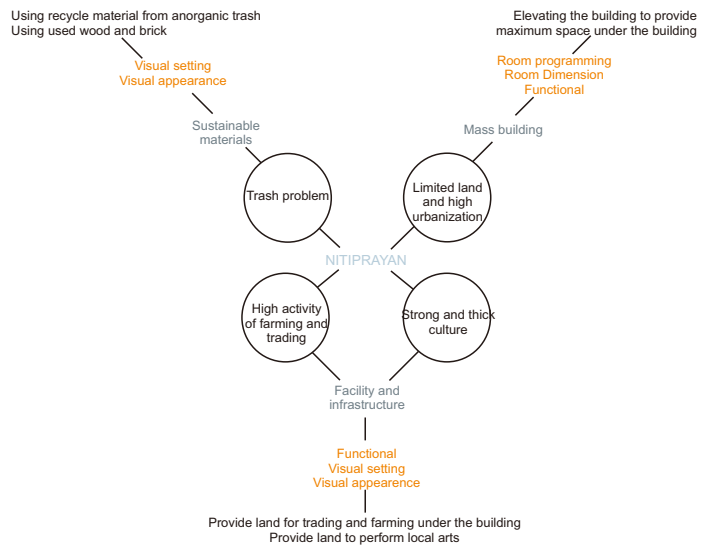
Build a gallery by adjusting the conditions of the existing site, with not much remodeling the state of the land

Existing Building

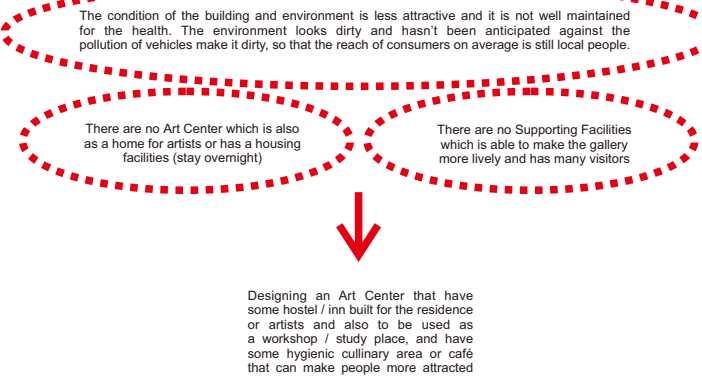


PROBLEM MAPPING

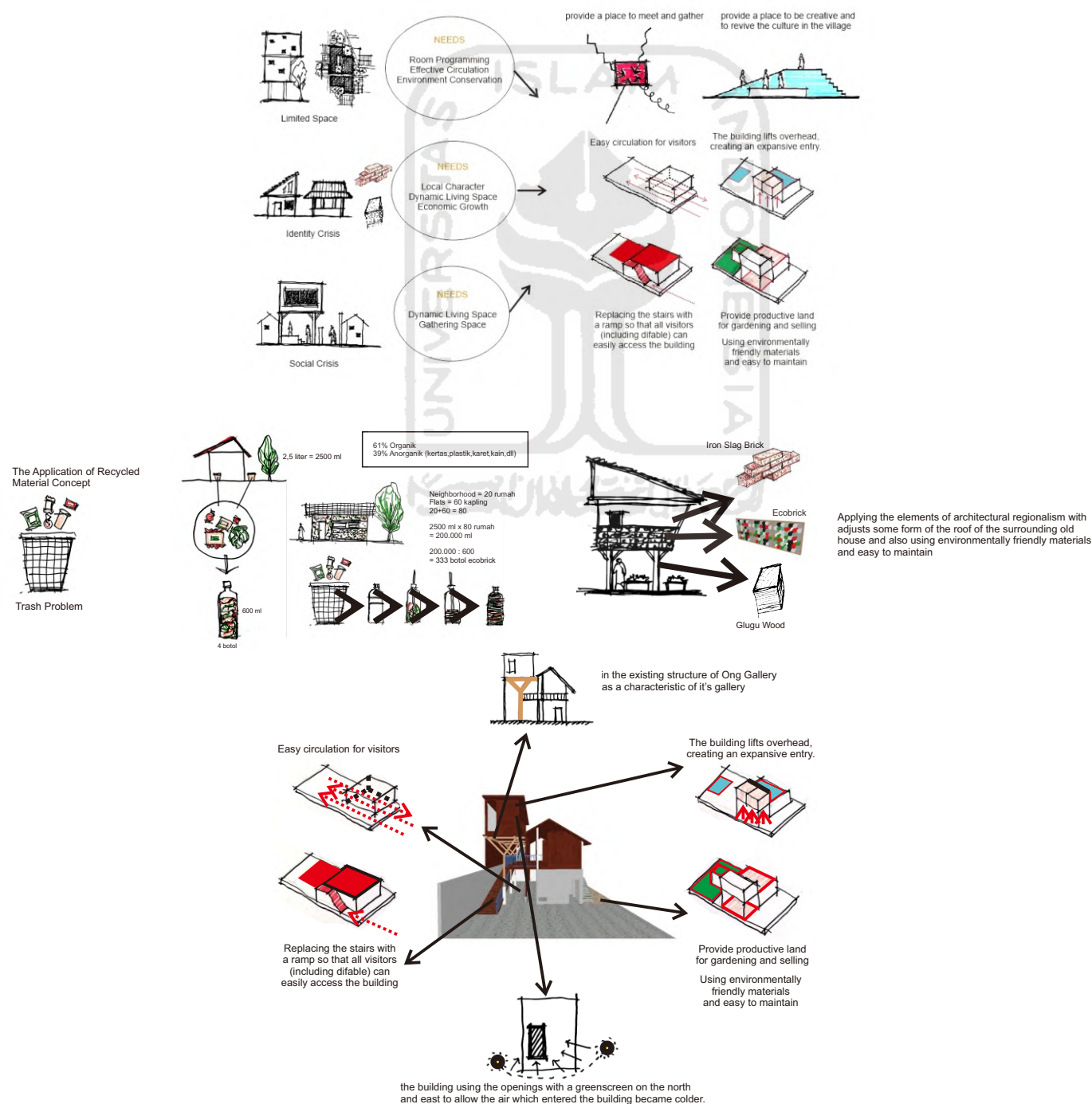
GENERAL



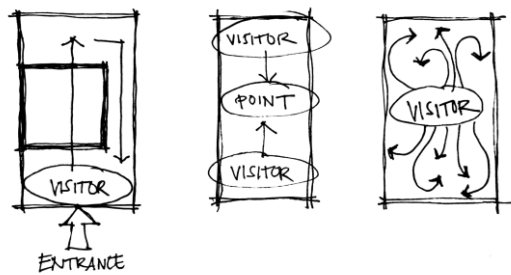
SPECIFIC



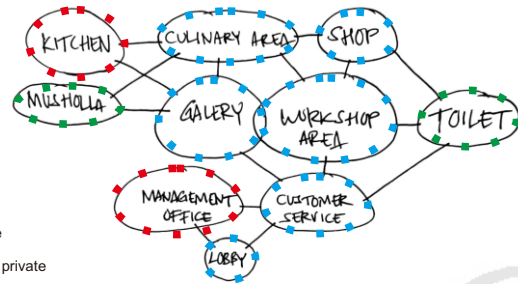
CONCEPT



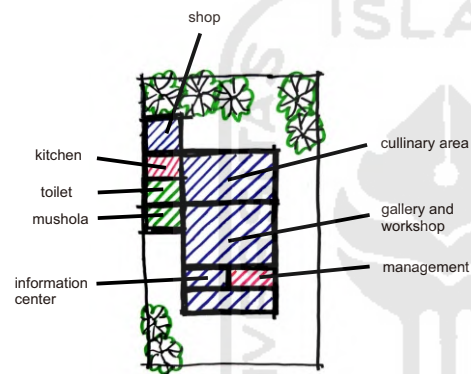
T TYPOLOGY EXPLORATION



Art Centre / galleries need flexibility to develop and respond new technologies, exhibition ideas, and information. In accordance with this, hence the design must provide for spaces and relationships which it does not specifics than necessary.

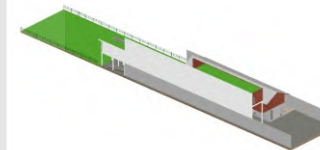
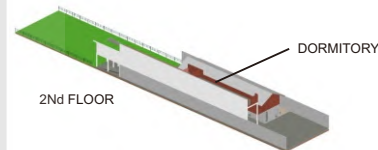
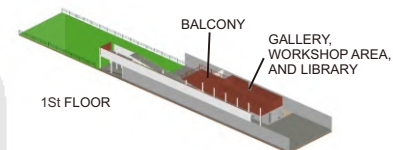
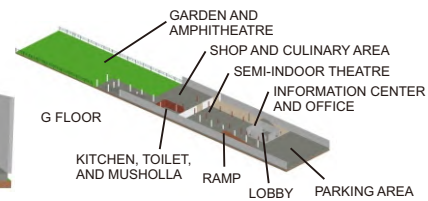
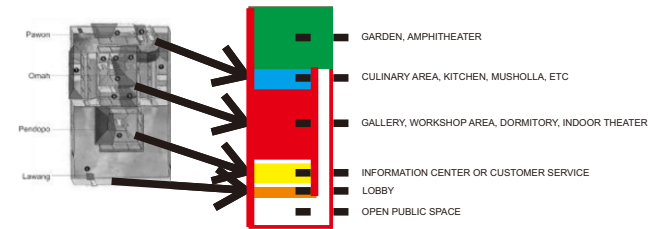


- private
- semi - private
- public



THE REGIONALISM

The massing in this art center transforms the floor plan and mass structure of the Joglo, which is a Javanese traditional house. Passage of the room from the Joglo house translated into the design of the museum by looking for the equivalent of its nature and function to parts of the room in the museum. In this building, the laying of the Lawang is transformed into a lobby. Function lawang, namely the gate corresponding to the lobby function, namely as part of the building that was first traversed. Pendopo is transformed into an information center. Function pendopo namely to receive guests, in accordance with information center functions as a place to receive visitors or tourists prior to visiting other sites in the area. The placement of Omah was transformed into the main facility building is a gallery, theatre, and workshop, according to omah's function which is the main building. While Pawon was on The joglo is transformed into a suitably serviced building with a kitchen function as a service facility at a home

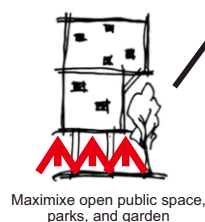


the building using the openings with a greenscreen on the north and east to allow the air which entered the building became colder.

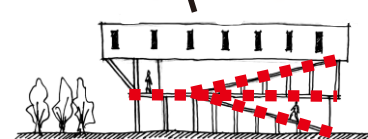
Circulation and building shapes that brings valuable experience for the visitors



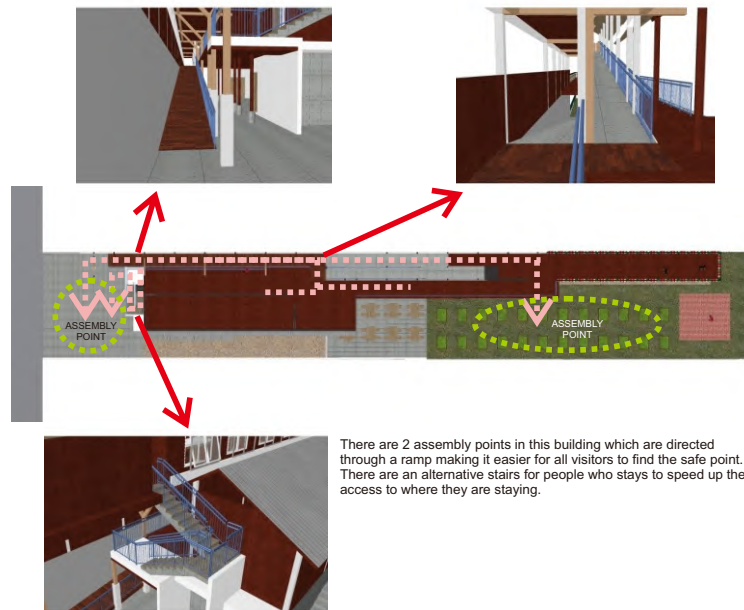
the road is made of gravel and sand which will later be grown with some moss. reminding of the atmosphere in the countryside



Maximixe open public space, parks, and garden



Replacing the stairs with a ramp so that all visitors (including difable) can easily access the building

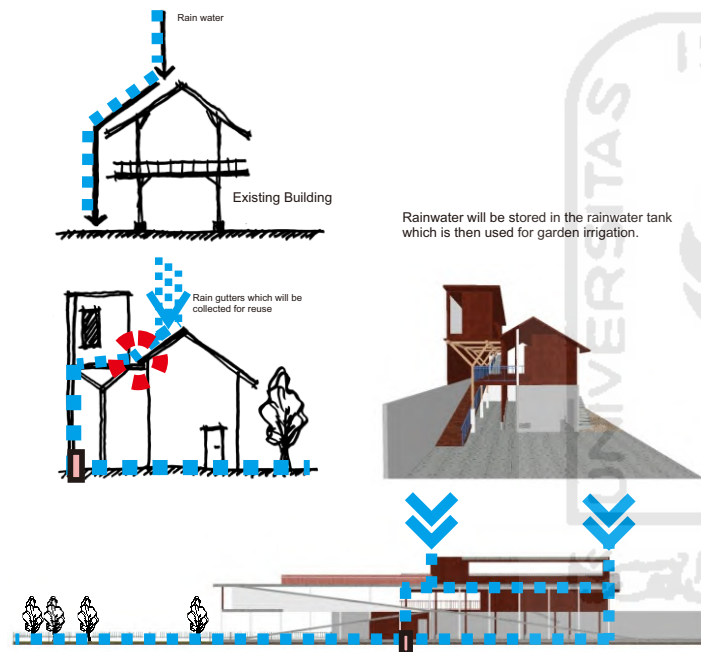


There are 2 assembly points in this building which are directed through a ramp making it easier for all visitors to find the safe point. There are an alternative stairs for people who stays to speed up their access to where they are staying.



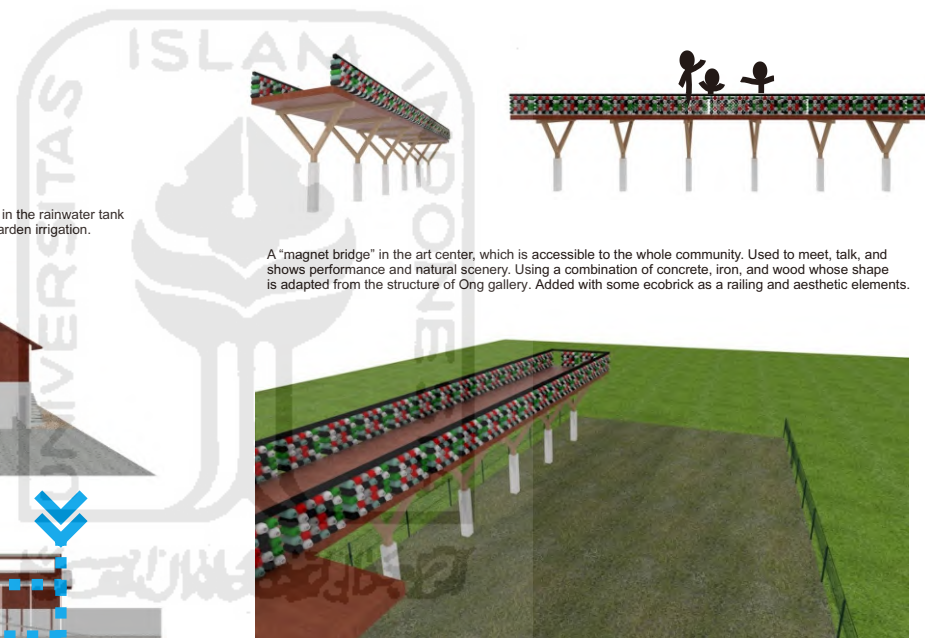
By utilizing the empty space under ramps and bridges, it is maximized for people to sell food and art items that are hygienically maintained. Then, there is a mini vegetable garden where people can grow easy crops such as chili, celery, leeks, radishes, tomatoes, basil, cucumbers, carrots, or lettuce and sell the produce themselves.

Rain Water Treatment Schematic



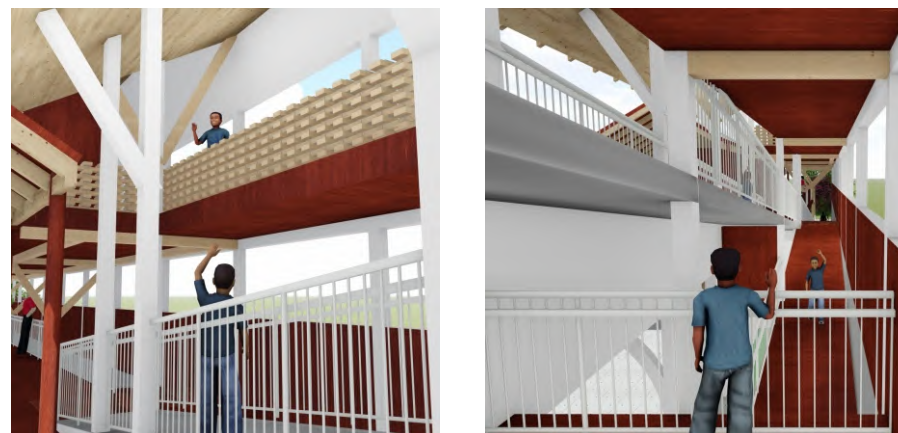
Rainwater will be stored in the rainwater tank which is then used for garden irrigation.

The Bridge Schematic



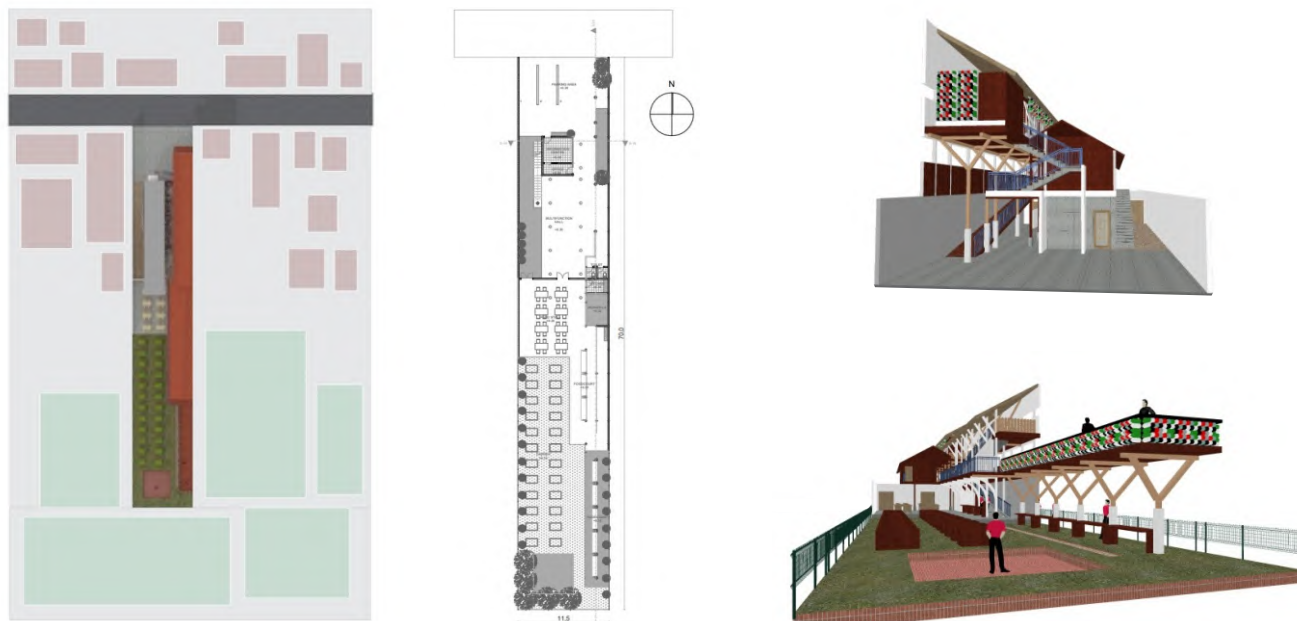
A "magnet bridge" in the art center, which is accessible to the whole community. Used to meet, talk, and shows performance and natural scenery. Using a combination of concrete, iron, and wood whose shape is adapted from the structure of Ong gallery. Added with some ecobrick as a railing and aesthetic elements.

A Building With The Character of The Village People



a building designed to be open and friendly, adapting to the character of the villager who likes to greeting and smiling

SITUATION & SITEPLAN



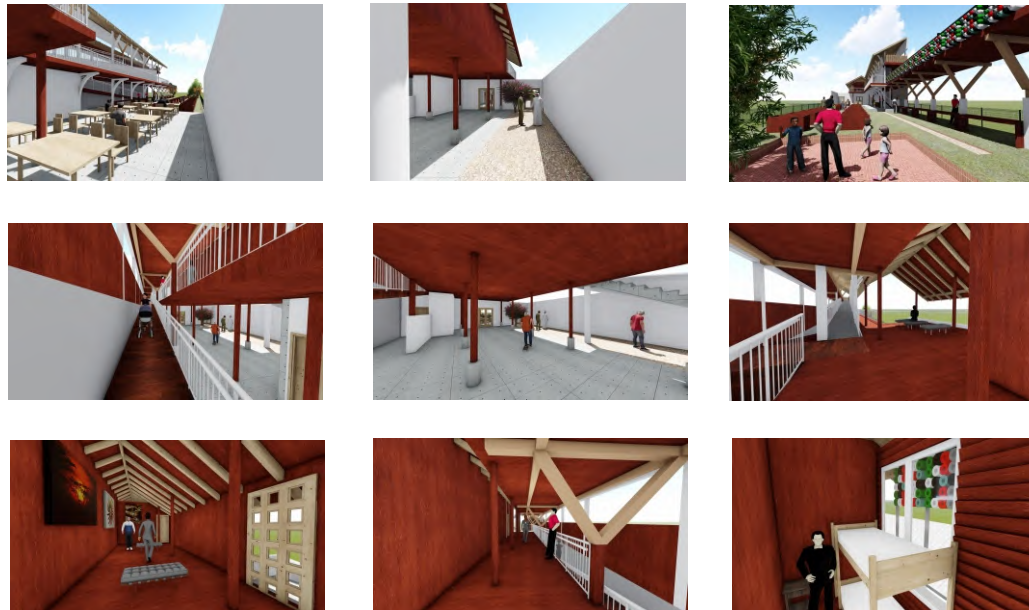
SECTION



FACADE



EXTERIOR AND INTERIOR



QR CODE LINK FOR 3D VIDEO RENDERING





DEPARTMENT of
ARCHITECTURE



한국건축학교육인증원
Korea Architectural Accrediting Board



CANBERRA
ACCORD

