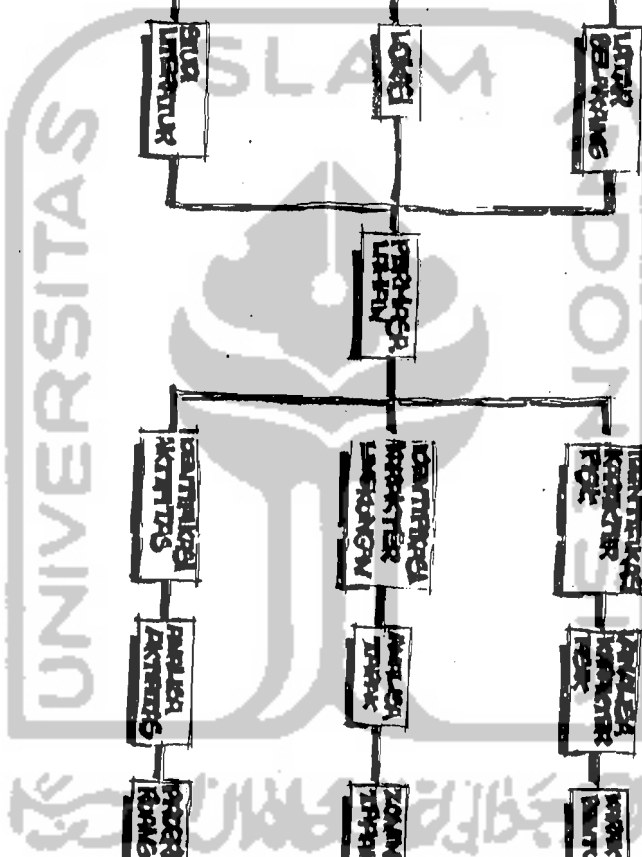
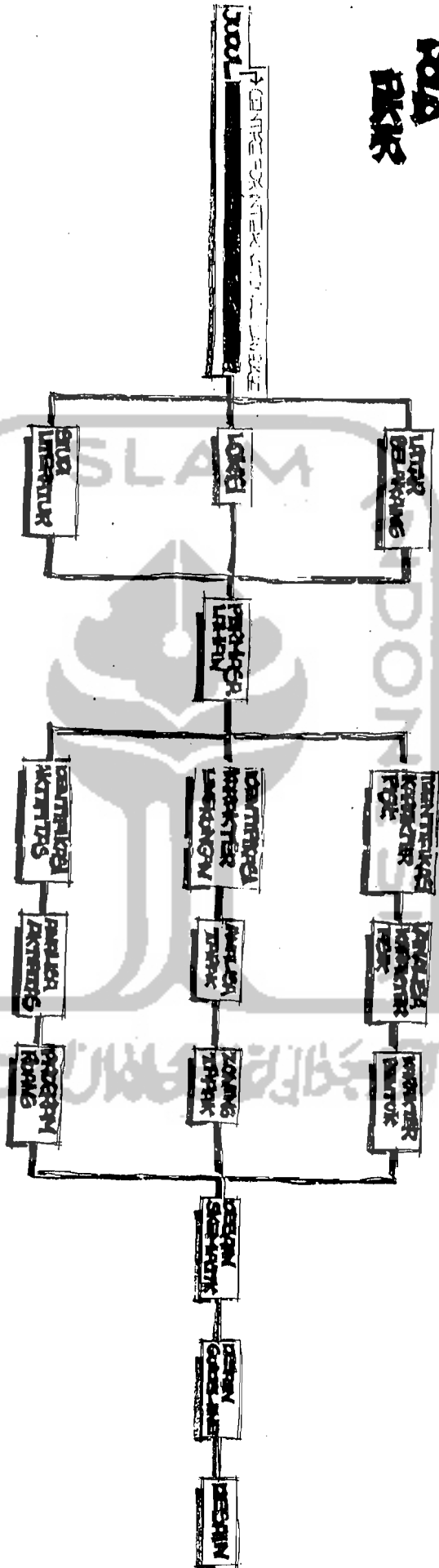




UNIVERSITAS ISLAM INDONESIA

**KEPANGKAAN
POLA
DAKAR**



WHAT? PENGERTIAN

OBJEK



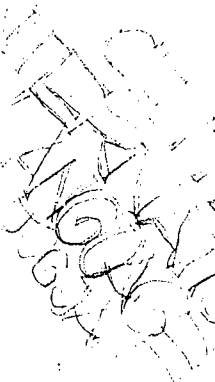
CENTRE FOR INTERNATIONAL
LANGUAGE IN JOGJA



LEMBAGA PENDIDIKAN BAHASA NON-FORMAL
YANG MEMBUKA KELAS BAHASA INGGRIS, PE
RANCIS, JERMAN, CHINA, JEPANG DAN INDONESIA YANG
MELIBATKAN ANGGRAH KEBUDAYAAN YANG REP
RESENTATIF DAN INTERAKTIF DALAM PROSES
PEMBELAJARANNYA.



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LATAR BELAKANG

Pernomassianan

BAGAIMANA KRENDIESAIN (DATA) SEAT BAHASA INTERAKTIF CERAGAI
LEMBAGA HENDIKAN NONFORMAL YANG MENDIDIKAN LEMBAGA
DAN NEGARA SALI BAHASA GEINNOGA MENDIDIKAN CERAGAI ARKITEKTIK
KE DALAM SATU KOMPOSI ARSITEKTURAL SEBAGAI EKSPRESI PERFORMA BANGUNAN

BAHASA → NEGARA → SIMBOL 2 (M) GEORJA ARKITEKTURAL

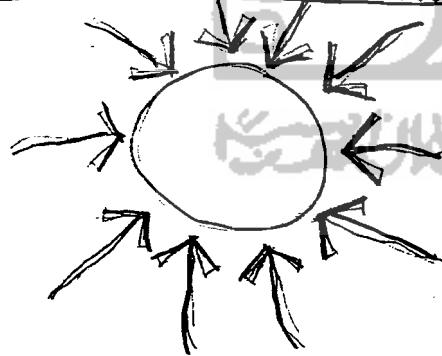
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"ARSITEKTUR UNTUK PENDIDIKAN INTERAKTIF"

→ PENDIDIKAN TIDAK TERBATAS PADA RUANG KELAS, MELAINKAN RUANG2 LAIN UNTUK INTERAKSI SOSIAL

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RUANG2 SOCIO-PETAL ⇒ RUANG YANG MEMUNGKINKAN/MENDORONG TERSEDINYA INTERAKSI



- BERORIENTASI KE DALAM
- TATAP MUKA & INTEGRITAS YANG AMAN
- MENGATURKAN POSISI PENGGUNA MENURUT SARAK YANG NYAMAN UNTUK INTERAKSI
- RUANG-RUANG BERSAMA DIMANA ANGGOTA KOMUNITAS DAPAT BERSOSIALISASI SATU SAMA LAIN

ACCORDING TO:
JACOBS (1961) & WHITE (1980) DALAM SON LANG,
CREATING ARCHITECTURAL THEORY
THE ROLE OF BEHAVIORAL SCIENCE IN
ENVIRONMENTAL DESIGN (NY: VAN NOSTRAND
Reinhold Co, 1987), h 162

NEUTRO

BERKOMUNIKASI

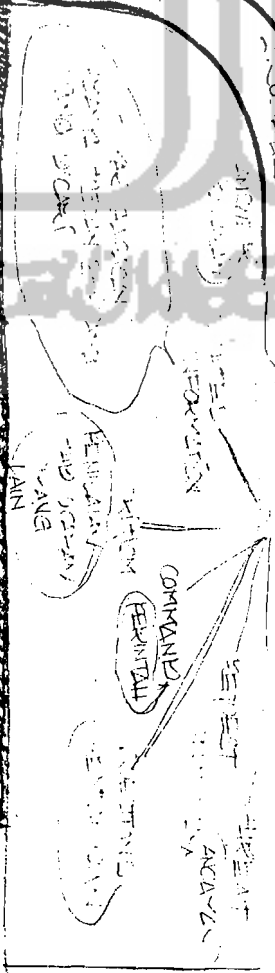
BAHASA MERUPAKAN ALAT UNTUK BERKOMUNIKASI DENGAN ORANG LAIN. BAHWA PENGERTIAN BERKOMUNIKASI SEMULA CARA UNTUK BERKOMUNIKASI, JIKA BIRUKAN DAN BERKASAM UNYATAKAN SALAM BENTUK LAMBANG ATAU SIMBOL UNTUK MENYINGKAPKAN SECARA PENGERTIAN SEPERTI BENDANG MENYINGKAPKAN LISAN, TULISAN, SINGKAT, BILANGAN, LUKISAN DAN MIMIK MUKA

KEPERINGTO: DR. H. S. GUNO YUSUP L.M., M.Pd
 DISKOLORI BERKEMBANGAN
 BERKANTAR:
 PROF. DR. M. SAWAHID BAHAN
 HAL 19-116

TEORI ARSITEKTURAL UNTUK PENYEDIAAN BAHASA SCR INTERAKTIF

TYPE BERKEMBANGAN BAHASA:

1. EGOCENTRIC SPEECH → BERBICARA KEPADA DIRI SENDIRI
 2. SOLILOQUEY SPEECH → BICARA DENGAN DIRI SENDIRI



RANGSANG UNTUK INTERAKSI SOSIAL → R. SOCIOPEL
 RANGSANG DAPAT MEVCITRAKAN

IDENTIFIKASI KARAKTER FISIK

EKLEKTISISME

SEMANGAT MENCIPLAK SERBA CAMPUR
ADUK, GADO-GADO DARI SEMUA UNSUR SESA YANG
KEBETULAN DISENANGI, TANPA REFLEKSI, TANPA
PRINSIP, SELERA LIAR

YB. MANGUNWISAYA WASTU
CITRA

"RECOURSE WAS MADE TO THE CATALOGUE OF THE
PAST, TO ALL THE BRICK-ABRACK OF HISTORY..."

... AN EKEKTICISMUS INEVITABLY BECAME
THE KEY OF THE TASTE " ... YB. MANGUN
WISAYA "WASTU CITRA"

... MEMILIH UNSUR-UNSUR LAMA DARI BERBAGAI PERIODE, TERUTAMA UNSUR KLASIK
BAHKAN DIKOMBINASIKAN DENGAN BENTUK-BENTUK YANG KELIHATAN ANEH ... ARSITEK-
TUR MODERN HAL 463

... EKLEKTISISME ATAU PENGOLONGAN BENTUK MAUPUN ELEMEN DAN STRUKTUR YANG SUDAH
PERNAH ADA DALAM SUATU KOMPOSISI MODERN BAGUES POERWONO WIRYOMARTONO 'PERKEMBANG
AN GERAKAN ARSITEKTOR MODERN DI SERMAN DAN POSTMODERNISME

TADU

... BANGUNAN INTERNATIONAL LANGUAGE CENTER INI TIDAK SESA AKAN MENGHABIKKAN
MASA LAMPAU TETAPI JUGA MODERN

TERMASUK CUBISM, ART-DECO, ART NOUVEAU DAN LAIN LAIN

NEO-EKLITIK

POST MODERNISME

POSTMODERNISME

TEORI - TEORI

□ INGIN MENUNJUKKAN, BENTANG, SATT' DIRI, SEHINGGA "SINGULARITY" ISHIAH.
 □ SEPERTI KONTEKTUAL, KEMERAHAN BGS
 □ ROBERT VENTURI = BERSUANG UNTUK KEKAWAAN MAKA BARIKADA UNTUK KE
 SELASAN MAKA

→ KONTRADIKSI DAN KETIDAKSELASAN, TBAK KETERBUKAN BENSELASAN
 YANG PASTI, NAMON MEMERLUKAN BERBAGAI PEMAKNAAN YANG
 BERBAGAI - MACAM

□ POSTMO ⇒ MENYERANG KESEBAGAIAN YANG TERSEBUT PADA MODERNISME
 DALAM MODERNISME FUNGSI MENJADI MASALAH SAAT :
 - DETERMINISME FUNGSIONAL — YANG BERKAITAN DENGAN PEMUKAAN FUNGSI
 BANGUNAN TERBUAT DARI BENTUKNYA
 - SINGULARITY OF FUNCTION — FUNGSI HANYA BUNTA SATU MAKA

DALAM POSTMO SEMAKIN KOMPLEKS FUNGSI SATU RUANG DALAM
 BANGUNAN MAKA MAKIN BAK, BEBA DENGAN MODERNISME DIKANA
 FUNGSI HAKUS SELAS, SEMAKIN SEDIKIT SEMAKIN BAK

MEMILIKI SELF REFERENTIAL / RENGKAPAN BAKA
 DIRI SENDIRI DAN KEMERUANT' KEBAGAIAN BAKI
 REFERENTIAL ALUSIANS' ATAU REFERENSI' KETER
 LURONGAN

□ PLACE ⇒ TEMPAT ⇒ POSTMODERN BERUSAHA MEMONCOLKAN
 TEMPAT 2 YANG KEKAWAKTAN, YANG
 BAKAT MEMERIKAN PERBEDAAN ANTAR
 TEMPAT

□ BENTANG ⇒ POSTMODERN SGA INGIN MENUNJUKKAN BAHWA
 "SAMA INI ADA" SEBAGAI BENTANG "MULTIVAL
 □ MAKA ⇒ TERBUKA PEMAKNAAN DILALAMNYA

PERFORMANCE X LOCUS SOCUS (KUALITAS UNIK BAKI TIAU
 LOKASI)

→ ARKITEKTUR SEBAGAI GABUNGAN ANTARA
 UNSUR - UNSUR PERFORMAN YANG TELAH ADA
 DAN KUALITAS / KELEBIHAN 2 YANG ADA
 DALAM SEBANYA LOKASI

DIFFERENCE ⇒ MEMBANGUN SISTEM PERBEDAAN YANG
 HASILNYA SISTEM BERBAGAIAN

POST MODERNISME

SUMBER : BAH KULAH PERKEMBANGAN ARKITEKTUR 2. J. revando M. Arch

POST MODERNISME

--- PAKI SEGI BENTUKILAN, KESAMPAK-KESAMPAKANNYA PAKI SEGI BENTUKILAN, KESAMPAK
POST-MO MENONJOL SEBAGAI GELAGAT NARCISTIC DAN TRENY UNTUK FASHION
KREATIVITAS POST-MO MENGAMBALKAN KOMPOSISI LIBERAR YANG MENGALUALKAN ORANG
UNTUK MENGAMBIL ELEMEN-ELEMEN YANG BERKUALITA ADA UNTUK DIFORMISASI SEBA-
GAI KARYA COLLAGE ATAU PASTICH. WAKWA POST-MO CEMERUNG MENOR & EKSTIK
YANG DIFORMISASI BUKAN OLEH WAKWA BESAR TERDAP OLEH WAKWA CARPURNAN
YANG BANYAK DIBANGARUHI PASTEL, KONING, MEBEL, BIAN BIRD-ONGU

• SMOES BERTINDO YANG KAWATONDO 'SEKEMBANGAN GERAKAN
ARHITEKTUR MODERN BI SEMAN DAN POSTMODERNISME'

STUDI KASUS

✓ THE VANNA VENTURI HOUSE (1960)
rancangan Robert Venturi

✓ PUBLIC SERVICE BUILDING (1980-1982)
rancangan Michael Graves

✓ ARTIST BUILDING (1984)
rancangan Philip Johnson

✓ HOTEL CARLO FELICE (1983-1986)
rancangan Roberto Carra, F. Savio & Silvio

POST MODERNISME

• BANGUN KONSEP MENGHADIRKAN MASA LAMPAU, NAMUN BUKAN
BENTUK YAN DAN MENEMUKAN UNSUR-UNSUR YANG BERKONTRAST
TERDAP SEBAGAI ELEMEN BENGHIAS

ARHITEKTUR MODERN

✓ II TEATRO DEL MONTE (1979)
rancangan Aldo Rossi

✓ Piazza y ITALIA
rancangan Charles Moore → etc

✓ BPP BANGUNAN POSTMODERN COMMERCIAL BUILDING
di Amerika

Postmodern Architecture

Period: 1972 - present

Architectural Postmodernism, perhaps one of the most vague and deliberately elusive concepts in recent architectural practice, has come to stand as a full-scale condemnation of the Modern movement. As criticized in the 1960s by radically different architects -- notably Aldo Rossi in Italy and Robert Venturi in America -- Modernist architecture was seen to have degenerated into an anonymous product, epitomized by monotonous glass skyscrapers and based on an efficiency of construction fostered by capitalist speculation.

In its more popularized, aestheticized form, Postmodern architecture took its cue from Robert Venturi's pop analysis of urban environments, which culminated in his seminal "Learning from Las Vegas" (1971). Based on his ideas, the movement posited an architecture of references to historical signs and codes. Architects ignored material and technical specificity of site, place, or environment -- instead, they celebrated the decorative and the pastiche. Assuming that architecture must espouse a populist position, the figureheads of Postmodern architecture -- including Michael Graves and Robert Stern -- embraced a language of cultural fragments and allusions. Thus Graves' infamous Portland Building in Oregon engages in an ebullient mélange of styles, in which the application of swags, exaggerated cornices, and garish

colors stands as an inside joke on a preconceived populism.

Postmodern architecture reveled in divorcing historical forms from their contexts. Leon Krier proposed the recreation of European cities based on medieval principles and a return to a preindustrial, craft society. Krier would later become an apologist for Albert Speer's Nazi architecture, claiming that the architecture had no representative political significance when separated from its function. And it was Krier's anti-Modern impulses that would make him a supporter of Prince Charles' predilections for British village life as an antidote to urban sprawl.

While the watershed events of 1968 led to a radical re-evaluation of the architect's role in society, the unifying principles of this period remain elusive at best. The consensus was certainly a desire to escape the totalizing pressures of the scientific-industrial complex furthered by that architectural juggernaut, the International Style. In actuality, the critique against the Modern movement found expression in many groups, from Team X's socio-anthropological analyses to the Italian Tendenza's careful historical considerations. Although these approaches posited an alternative without totally dismantling the former style, Postmodernism's anything-goes exuberance -- which detractors might call knee-jerk outlandishness -- has made the biggest impression on the landscape of Late Modernist architecture.

Postmodern Architecture - Beginning in the 1960s, architects began to revolt against the Modernist principle of "form follows function." Rather than building structures which were an unpleasant sight to behold, why not build something that says something about the surrounding community, the people inside the building, and the history of architecture itself? Why not build something that is beautiful, fun, and even amusing? Here are some examples of postmodern landmarks.

Robert Venturi - his mother's house.
A single-family home built in the early 60s. →



The Vanna Venturi House in Chestnut Hill is clearly a house; that is, it does not pretend to be a ship, an airplane, or an organic device to commune with nature (fig. 897). Yet it is not just any house. It is a conventional American suburban, a wood-frame crackerbox with all its stigmata—pitched roof, front porch, back porch, central chimney, and so on. These conventions are presented as deadpan as the imagery of a contemporary Andy Warhol Brillo Box or a Roy Lichtenstein cartoon painting. Critics called the house "ugly and ordinary," a phrase that Venturi adopted gleefully for the Pop architecture he was pitting against the prevailing style of modernism as Loos's Steiner House and Le Corbusier's Citroën had been to traditionalists in their day. It was ordinary only in its overt iconography, and ugly only in the emotions it evoked in its critics, who were really saying that it was ugly because it seemed so ordinary. This Venturi house did indeed parody the conventional house so completely that at first one did not realize how completely Venturi had transformed it, enhancing it with wit, irony, and allusion. The process of transformation began with inflating the scale of the crackerbox by projecting the facade several feet above the roof and giving the pitched roofline a sweeping symmetry. Venturi then cleft the partly freestanding, gabled facade so deeply down the center and cut the gaping front porch so high into the wall that the facade is made ambiguous: are we seeing two half-facades in the process of merging, or a complete facade that has been split in two? The strip of "lintel" that dubiously joins the two halves is precariously narrow even for the crackerbox construction.

Venturi's solution to this imaginary structural weakness is the symbolic arch above, a mere molding, and, at that, interrupted in the center. Yet visually it effectively deflects the "weight" from the hollow. The enigmatic configuration of the facade's central area is not altogether original: it derives from Kahn's contemporary "ruin wrappings," where slotted parapets and stretched lintels are encountered in solid masonry. These Venturi transformed into a Cubist surface abstraction much in the way two centuries earlier Burlington had rendered the solid forms of Palladio into a papery Neo-Palladianism. Historicist allusions are found in the binary cleavage of the facade, where we can recognize the split pediment of Blenheim Palace, and even the pylon of an Egyptian temple complete with its intiled, gaping doorway. Such allusions did not obliterate the "houseness" of the Venturi House, which remained primary, enhanced by formal vitality and witty historical resonances along with a curious illusion of great scale.

That the house in Chestnut Hill is the work of a highly accomplished architect, and not only a theorist, is borne out by the details found throughout the house. The facade, for example, consists not only of clearly visible planar elements but extends sharply into the deep hollow of the porch, through the cleft above it, to the broad mass of the clerestory of the second story which suggests a large central chimney mass until one sees the small actual chimney projecting above it. Among all the intricate ambiguities a strong unity is felt: the porch and clerestory wall are precisely the same width and size; the width of the cleft matches the height of the ribbon window; and the size and number (five) of window panels is identical on each



side. The diverse elements are held together in a precarious tension that grips the observer and involves him actively in its formal and symbolic dynamics. The work of Venturi, and after him the Second Modernists, is incomplete without a dialogue with the human participants; this consideration extends throughout the house—to its contrasting sides and rear (with a balcony and lunette window); and especially to the interior, where the axis shifts at entrance, diagonals skew through, and stairs run in reverse perspective and in one case to nowhere at all, in a manner full of the refreshing vitality, irony, and lighthearted wit so typical of Venturi's Pop-architecture style.





Philip Johnson - the famous AT&T building in midtown Manhattan (1984). You can see the famous "Chippendale" top from the upper floors of the MoMA. Appropriate since he introduced his International Style there in 1932. Some people hate this building, some people love it.

Philip Johnson. The most powerful figure of American Second Modernism is Philip Johnson, the reigning dean of American architecture. To appreciate his power in the American cultural and economic establishment, one must remember that his influence in 1980 led the Portland competition jury to award Graves their project; in addition, that stolid symbol of American corporate enterprise, AT&T, let Johnson (together with his partner John Burgee) build its new headquarters (figs. 907-9) on Madison Avenue in New York City in Second Modernist form for an unprecedented sum (reputedly more than 200 million dollars). This project was revealed in 1973 to the howls of

907 Philip Johnson and John Burgee. Model, AT&T Building. New York. 1978



critics, who regarded it as a joke, a replay of Venturi's "TV.enna." Undeniably, the building—all 647 granite-clad feet as 36 oversize stories, the height of a standard 60-story one—looked like a colossal Chippendale highboy cabinet with the faint overlay of a pay phone coin slot at the top, coin return at the bottom!). The critics' outrage blinded them to the subtleties of the building and to the range of its wit and irony. Eminent was Johnson's perception, first, that an unusually skyscraper rising over an open lobby contained the latent image of a chest of drawers, and, second, that this image might be brought out clearly in the recognizable form of the Chippendale highboy.

The highboy was not just any old chest of drawers with a pedimented top. Highboy was the American term for the concept, borrowed from England in the late seventeenth century, of setting a chest on a stand, for convenience. Even in refined, late eighteenth-century versions (like the Chippendale style), the basic elevation is retained: a stand on legs (normally with its own drawers) carrying the main chest, usually set a little, with its scrolled "bonnet." Johnson's treatment of

the bottom of his building was as crucial as the top and obviously more difficult, given its complex structural and functional contingencies. Rejecting for formal and economic reasons the "easy" solution of a setback to suggest the chest-on-stand image (it would have been too literal), Johnson instead conjured it by abstracting and exaggerating its features, as we have seen in Graves. Thus, the main aspect of the "chest" is its many levels of drawers—here forming the 28-story shaft, revealing behind the mullions and pilasters its 28 "drawers" of office space. The essential iconography of a highboy stand, however, is not its drawers but its legs, often high, spindly, and as numerous as six, with four across the front, and its closed "skirt" typically embellished with a central, arched cut. These are precisely the features, blown up to 10-story scale, that form Johnson's "stand," with its many spindly legs and its enormous mural "skirt" cut into by a high central arch. Together they form a 100-foot-high unit clearly distinct from the windowed "chest" above. Compared with this inventiveness, the scrolled pediment, although crucial to the Chippendale effect, was child's play.

Michael Graves - the Public Service Building in Portland, Oregon. (1980-1982). That lady on the front with the trident is "Portlandia." I actually worked here in the late 1980s. →



Michael Graves. Stern's reformulations of the order seem facile, however, when compared to the complex transformations of Classical syntax and historicist allusion in the work of Michael Graves, one of the current leaders of Second Modernism in the United States. No other contemporary architect has penetrated as deeply as has Graves into the Classical form language of both the arcuated and trabeated modes, or created with them such powerful and mysterious new images. Graves has said that he designs as if he were a child; and when we see his most important executed work to date, the Portland Public Service Building of 1980-83 (colorplate 73), it resembles at first glance nothing so much as a child's colorful construction. It suggests not the abstract geometry of Wright's Froebel Blocks, but what a well-traveled child might produce if asked to draw what he recalled from Athens or Rome: a structure made of simple, stepped, toylike blocks and a few oversimplified Classical forms, with the usual scale relationships thrown to the winds. While Graves enters a Neoclassical, mock infantile fairyland, his design is hardly the ingenuous scratchings of a child but a stunning, sophisticated vision.

Analysis of the Portland Building reveals a layered interweave of mural, trabeated, and arcuated structure, the play of depth and surface illusion, of abstraction and figured image, of the present and the past. It begins as a child's construction, its three-storied stepped base surmounted by a near-cube of twelve stories. The scale of the cube is established and exaggerated by the grid of small windows (three feet square in the

model, four feet as executed), and the face of the cube is opened with a huge, mirror-glass window to the front. This window (and its counterparts on the flanks) is so large that a second "reading" of the building is suggested, trabeated rather than mural—a huge aedicular unit framing the window. Superimposed on the cream-colored main facade is a "secondary" maroon-colored set of forms—twin, giant pilasters with bracket capitals and a colossal keystone. Seen by itself, the keystone makes the whole building a square flat-arched unit, but when seen with the pilasters, the broad keystone paradoxically forms a supported lintel. However, where a keystone is inherently a form in depth, the pilasters are indicated as thin surface elements by the way the window transom appears to run straight behind them just beyond the front plane of the building. This play of surface versus depth permeates the whole structure, which may be seen as a solid, massive cube or as a thin, Modernist curtain wall (which in fact it is, spun over a steel frame). Even more jolting is the play of figured iconography: the pilaster-keystone group forms a double anthropomorphic image: a huge face with the capitals as eyes and a standing figure—a broad-shouldered, Atlaslike "strong man." Finally, the upper bracket and rooftop structures that form the head of the giant yield still another level of image and scale—a set of little Classical pavilions, a flourish balanced on the building's flanks by enormous festoons (of fiberglass). Yet, apart from the roof, this central part of the building threatens to dissolve before one's eyes at the realization that the fluting of the pilasters and the "mortar joints" of the keystone are nothing but vertical and horizontal ribbon windows.

Graves did not conjure this dynamo of "complexity and contradiction" out of thin air, but out of historicist allusion. The overscaled pilasters are Soanic; the isolated keystone runs in a tradition from the Italian Mannerists to Ledoux, on whom the concept of the cubiform massing (even its little windows) is closely modeled. But the Portland Building as a whole suggests one of the icons of Early Modernism seen earlier in this book: Behrens's great Turbinenfabrik with its grand pediment, its corner piers, and above all its giant central window (fig. 826). Originally the harbinger of the future, the window is transformed by Graves into a remnant of the "defeated" Modernist past, imprisoned behind his Classical Atlas.

Perhaps most remarkable about the exterior of Graves's monument to Second Modernism is the way it serves its immediate public. Beginning with Venturi, Second Modernists have harped on the potential of historicist conventions for meaningful public rhetoric and symbolic display. The Portland Building is a truly civic building, permeated with dignity, scale, color, vitality, referential layers of ancient civic archetypes of Greek temple and Roman arch, and even with an explicit image of humanity itself. The Atlas figure and giant face embody all the people of Portland, Oregon, who have symbolically taken the reins of the future in hand with this very building. The double image alludes to their deepest past as well, to the totemic communal art of the Northwest Indians, the oldest inhabitants of the Portland region.

UNSUR ARSITEKTUR KUNO YG MENOUSOL DR GEDUNG PUBLIC SERVI INI MENGHOBONGKAN MASA LALU ANTARA LAIN BEROPA SEBODAH PITONG WANITA BERNAMA 'PORTLANDIA' PERSONIFIKASI PART SEM. NGAT, KEBESAKAN & KETE GOHAN MORAL DR WARGA NEGARA DLM BID. PERKAB NGAN. ...

KOTAK SPT DABU BAGIAN UTAMA PART "THE PORT." TERLETAK DI ATAS ONIT DI BAWAHNYA SEOLAH OL PADA SEBODAH TOMPOAN BERWARNA BIRU KEHISA KONTRAS DENGAN WARKA DI ATASNYA YANG COKLAT SUDU CERAH. ONIT INI SE LEBIH LEBAR PART YANG TOMPONYA, BERKOLOM KOLOR BESAR & BERKAT MEMBEI KESAN SPT ARSITEKTOR KUNO ORIENTAL MESIR BENTOK 2 GEOMETRIS SIA HANA, SPT KOTAK 2, SEGI GARIS 2 NONFUNGSIONAL T HAT NAIF, MENSAADI BAGI PART CIPTA ARSITEKTOR P. BANYAK MENGHIAS BAGI LUAR GEDUNG "THE PORT.

Michael Graves

Portland, Oregon

1980

government offices

mild temperate

urban

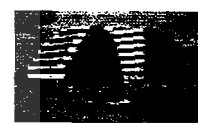
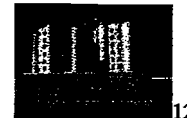
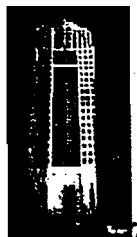
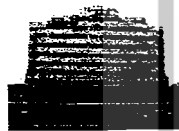
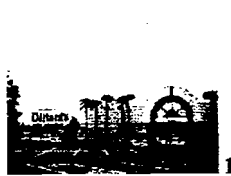
Post-Modern

Block mass with decorated facades, criticized for unpleasant interior. Icon of Post-Modernism




Photo, exterior

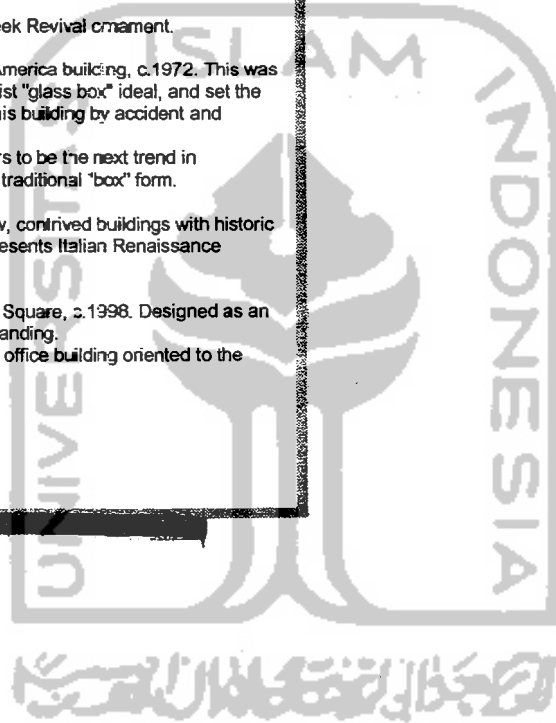
POSTMODERN COMMERCIAL BUILDING



BACKGROUND AND INSPIRATION: Is *postmodern* a "style"? The postmodern era is most associated with architecture appearing since the late 1970s, continuing through today. Often postmodern architecture is referred to as *neoelectic*, essentially representing a revival of period styles for houses, and an unending variety of forms and sleek, asymmetrical designs for commercial buildings. Postmodernism is basically an allusion to the past, with multiple associations and meanings. It is a rejection of modernist thought, a return to traditional, historical precedents, a re-awakened interest in history and heritage. Postmodernism coincides with both the historic preservation movement and the *new urbanism* movement quite well. Contemporary skyscrapers (office towers) and their designers are basically thumbing their collective noses at the now-bland "anonymous glass box" architecture of the international era. With postmodernism, anything goes. Historical features tend to be widely exaggerated, and the critics of postmodern architecture point to the fact that contemporary architecture does not necessarily try to replicate historic styles as did the period styles, but instead makes fun of it, using a wide variety of historic forms, simplifying and mixing them into an unorganized, illogical jumble of a building. Others like the trend, citing a nice "balance" between the sleek, technical look of modern architecture and the wide variety of historic forms that can be applied.

PHOTO LOCATIONS AND DESCRIPTIONS (based on info available)

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1. Vero Beach, FL. Shopping mall, c.1995.
 2. Los Angeles, CA. Office tower. Any skyscraper that deviates substantially from the typical 1960s "glass box" can be considered postmodern.
 3. Vero Beach, FL. Movie theater, c.1995.
 4. Boston, MA. Postmodern office tower rising up behind restored facades from 19th century commercial buildings, showing the contrast between old and new.
 5. Tysons Corner, VA. One of America's most famous "edge cities," outside Washington, D.C.
 6. ?? Freeway interchange outside Chicago or Indianapolis, perhaps.
 7. Charlotte, NC.
 8. St. George, UT. New bank building downtown, with Greek Revival ornament.
 9. Flagstaff, AZ. New county administration building.
 10. Indianapolis, IN. College Life Insurance Company of America building, c.1972. This was one of the first office buildings to deviate from the modernist "glass box" ideal, and set the stage for future postmodern architecture. I came across this building by accident and fortunately had my camera.
 11. Flagstaff, AZ. Convenience store, c.2002. This appears to be the next trend in convenience store design, moving steadily away from the traditional "box" form.
 12. Phoenix, AZ. Phoenix Children's Hospital.
 13. Rodeo Drive, Los Angeles area. A whole series of new, contrived buildings with historic styles, not unlike those found in Las Vegas. This one represents Italian Renaissance architecture.
 14. Chandler, AZ.
 15. Flagstaff, AZ. The A.G. Edwards Building, at Heritage Square, c.1998. Designed as an enlarged replica of the old Flagstaff City Hall, no longer standing.
 16. "Edge City," outside Chicago, IL. Another postmodern office building oriented to the freeways of Chicago's suburbs.
 17. Riverside, CA.
 18. ?
 19. Boston, MA. Adjacent to Quincy Market.
 20. Toronto, CA.



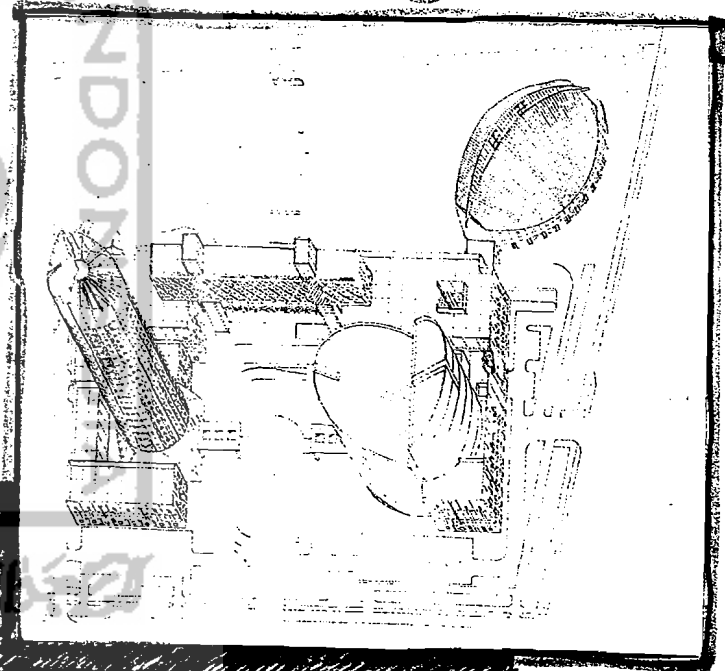
FAKTUAL OBJEK PERBANDING

CHINESE JAPANESE YOUTH CENTRE

Berlokasi di Beijing, China. Pusat Pemuda China-Jepang ini berfungsi untuk menyediakan fasilitas untuk mendekatkan persahabatan antar pemuda Jepang dan Cina dan untuk mempromosikan kebudayaan, ilmu pengetahuan, olahraga, dan pendidikan, dan pertukaran antara kedua negara. Tujuannya adalah untuk menghasilkan sebuah disain pada abad 21 yang akan mengungkapkan kebudayaan dan arsitektur tradisional kedua negara.

Karena kebijaksanaan disain adalah untuk menyelaraskan antara teknologi Jepang dengan material/bahan dan metode konstruksi dari China maka terjadi pembagian kerja dalam proyek ini. Disain dasar dikerjakan oleh sebuah tim gabungan. Rancangan detil dan konstruksi hotel dikerjakan oleh tim yang berasal dari China, dan semua bagian bagian bangunan yang lain dilengkapi oleh tim dari Jepang.

Dalam rangka menegaskan makna simbolik dari bangunan, teatre bundar disisi barat, dibuat oleh Jepang, dihubungkan dengan hotel yang merupakan buatan China, oleh sebuah jembatan persahabatan. Berdasarkan kepada sebuah tradisi China, bangunan teater, kolam renang, dan hotel mempunyai bentuk bundar, dan bangunan jembatan dan blok-blok bangunan berlantai rendah mempunyai bentuk empat persegi panjang



Fasilitas yang tersedia adalah :

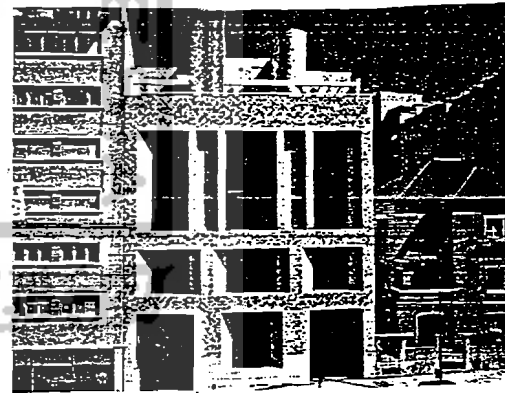
1. gedung Teater
2. konferensi hall
3. exhibition hall
4. ruang kelas
5. kolam renang
6. ruang akomodasi dan administrasi
7. hotel
8. perpustakaan

FRENCH-PORTUGUESE CULTURAL INSTITUTE

Berlokasi di Lisbon, Portugis. Sebagaimana bangunan-bangunan yang dibangun di lokasi yang terletak diluar kota, merupakan sebuah kekuatan kemenduaan arsitektural yang menjadi persoalan yang besar. Seringkali, bagaimanapun, arsitek-arsitek Perancis merancang dalam konteks struktur kota lama dan membahas persoalan-persoalan tentang berbagai kerugian yang akan ditimbulkan oleh karena pesanan-pesanan yang akan dikerjakan.

Sebuah contoh yang baik dari penyelesaian dilema konseptual tersebut adalah Buffi's French-Portuguese Cultural Institute di Lisbon ini, yang diselesaikan pada tahun 1984. Bangunan ini berisi sebuah program fungsional yang kompleks, dibangun pada sebuah blok kota yang padat dan mempunyai persoalan-persoalan sulit tentang skala bangunan, ungkapan gaya bahasa, dan material. Buffi mengambil tampak muka bangunan ini dari tradisi flat Lisbon, potongan pada bagian depan, tak lebih dari jendela-jendela yang menonjol keluar dan merupakan ceruk yang agak ramping.

Hasilnya adalah kesederhanaan, kesan seadanya, dan sepenuhnya merupakan bangunan modern yang peka dan cocok dengan konteks secara keseluruhan. Mungkin tak ada yang lebih sulit selain memuaskan adanya kecocokan kembali antara bentuk-bentuk lama dengan kebutuhan – kebutuhan dimasa yang akan datang. Dan bangunan ini berhasil mempertemukan kedua tantangan tersebut dengan sukses dan dengan cara yang khas/unik.



LEMBAGA INDONESIA PERANCIS - YOGYAKARTA

Tujuan didirikannya Lembaga Indonesia-perancis adalah untuk peningkatan kebudayaan, pengenalan kebudayaan baik dari budaya Perancis dan budaya lokal dan untuk meningkatkan apresiasi terhadap kebudayaan Indonesia dan Perancis, sebagai tempat terbuka untuk kegiatan kebudayaan yang berkualitas dan ikut berkiprah dibidang masing-masing.⁴³

Kegiatan-kegiatan yang diselenggarakan di L.I.P adalah :⁴⁴

1. Kursus bahasa Perancis
2. Pameran seni rupa sebulan sekali
3. Kolaborasi dengan sutradara teater kontemporer
4. Perpustakaan
5. Pemutaran Film Perancis dan Eropa 2 kali seminggu
6. Festival Film Perancis dan Eropa setahun sekali
7. Kolaborasi dengan seniman melalui seminar dan workshop
8. Konser rock, techno, electronic, kontemporer, musik klasik, tari, diskusi, dll

Fasilitas yang tersedia adalah :

- a. Ruang kelas bahasa dan ruang pengelola
- b. Perpustakaan
- c. Ruang Pertunjukan 185 x 97, kapasitas 220 orang
- d. Sarana Pameran 115 x 3, kapasitas 45 orang
- e. Ruang Rapat 185 x 97, kapasitas 220 orang
- f. Café la terrasse
- g. Musholla

THE BRITISH COOUNCIL - JAKARTA

Berlokasi di Gedung The British Council, Jl. Sudirman Jakarta. Kegiatan yang diselenggarakan : kursus bahasa Inggris untuk perusahaan / instansi. Fasilitas yang disediakan adalah laboratorium bahasa, perpustakaan untuk umum, dan ruang kelas bahasa

AUSTRALIAN EDUCATION CENTER - JAKARTA

Berlokasi di Wisma Budi, Jl. H.R. Rasuna Said Kav. C-6 Kuningan Jakarta.

Kegiatan yang diselenggarakan adalah :

- kursus bahasa Inggris
- kursus bahasa Indonesia
- pelayanan pendidikan ke Australia
- seminar setiap bulan bagi calon siswa yang akan berangkat ke Australia
- pameran pendidikan 5 kali setahun oleh institusi pendidikan dari Australia

Fasilitas yang disediakan bagi siswa :

- Ruang Kelas Full AC
- Perpustakaan
- Auditorium
- Laboratorium Bahasa
- Lab. Jaringan Komputer
- Pusat Audio Visual dengan akses sendiri
- Ruang data pendidikan Australia

Pusat Kebudayaan Jepang - Jakarta

Berlokasi di Gedung Summitnas I, Jl. Jend. Sudirman Jakarta. Tujuan didirikannya adalah untuk meningkatkan pertukaran kebudayaan antar bangsa, meningkatkan apresiasi budaya didunia dan mempererat kerjasama antar negara dengan meningkatkan rasa saling mengerti antar bangsa.⁴⁷ Kegiatan yang diselenggarakan adalah kursus bahasa Jepang tingkat intermediate dan advance, pameran, dan pemutaran film. Fasilitas yang disediakan adalah ruang kelas, hall, dan perpustakaan.⁴⁸

GOETHE-INSTITUT INTERNATIONALES

BERLOKASI DI J. SAM RATULANGI 945 JAKARTA, MENYAKAN LEMBAGA RESMI REPUBLIK FEDERAL JERMAN DENGAN TUJUAN UNTUK MENYERKIN BAHASA JERMAN DAN KERESAMAAN INTERNASIONAL DI BIDANG BUDAYA SEKITA MENYAMPAIKAN TENTANG JERMAN SECARA OTUH MELALUI INFORMASI TTG SURYAYA KEHIDUPAN SOSIAL DAN POLITIK BANGSA JERMAN

BAGIAN KURSUS BAHASA
 BELAJARAN DI KELAS DISELINGI DENGAN PENYANGGIAN VIDEO, LAGU-LAGU DAN PERMAINAN YANG BERCANGKANG. KURSUS UNTUK MELANCAKANKAN BELAJAR DAN BAHASA JERMAN DI SINI SOGA BIASAKAN PIJATIH BERGAYA MELALUI INTERVIEW, VISASI DAN BERMAIN PERAN

BAGIAN PROGRAM BUDAYA
 MERUBAKAN WADAH BAGI MEREKA YANG TERKADAK PADA KESENIAN SEPERTI MUSIK, TEATER, FILM, GALERI DAN NGIN BERTUKAR PAKIRANYA PENGALAMAN DALAM VISASI LINTAS BUDAYA



MEDIA TEK
 MERUBAKAN TEMPAT DAN SARANA BELAJAR MANJARI SEBELUM MADON SESUDAH BELAJARAN DI KELAS, DIMANA TERSEBUT 3 KOMPUTER YANG TERKAMBONG DAN INTERNET, SOFTWARE LATIHAN-LATIHAN INTERAKTIF DENGAN TINGKAT KESULITAN YANG BERBERA, 4 VIDEO PLATER, PROGRAM BEND. UNTUK GURU, MISAL "KOLAH SARKAK SAKH"

LOKASI INFORMASI / BERDASTARDAN
 KONTAK DAN SARA UNTOK MENYALAKKAN INFORMASI BERUDA BOKO BOKO, COMPUTER DAN INTERNET) MELALUI VIDEO MADON UNTOK MENYERKANKAN KASET



DARI SEGI PERFORMA/PENAMPILAN BANGUNAN, FASILITAS PENDIDIKAN BAHASA ASING, BANGUNAN MELIBATKAN UNSUR KEREBAYARAN DIBALAMNYA, DI LUAR NEGERI, PENAMPILAN BANGUNAN MENGUNAKAN KALU KERAPUHAN ANTARA ARSITEKTOR NEGARA-NEGARA YANG BERSANGKUTAN ATAU PUN MENGUNAKAN KALU KOMUNIKASI ARSITEKTOR SALAH SATU NEGARA YANG BERKEKANTINGAN SEWAKTU DI DALAM NEGERI. PENAMPILAN BANGUNAN BELUM TERALU MEMERILATIKAN ARSITEKTOR NEGARA YANG BERKEKANTINGAN DALAM MELIBATKAN UNSUR BUDAYA SEBAGAI PENGACU DALAM PENDIDIKAN BAHASA YANG INTERAKTIF JAUHU BERBUDA BANGUNAN MODERN ATAU YANGALU FONGSIAN DARI KOMAH TINGGAL BIASA.

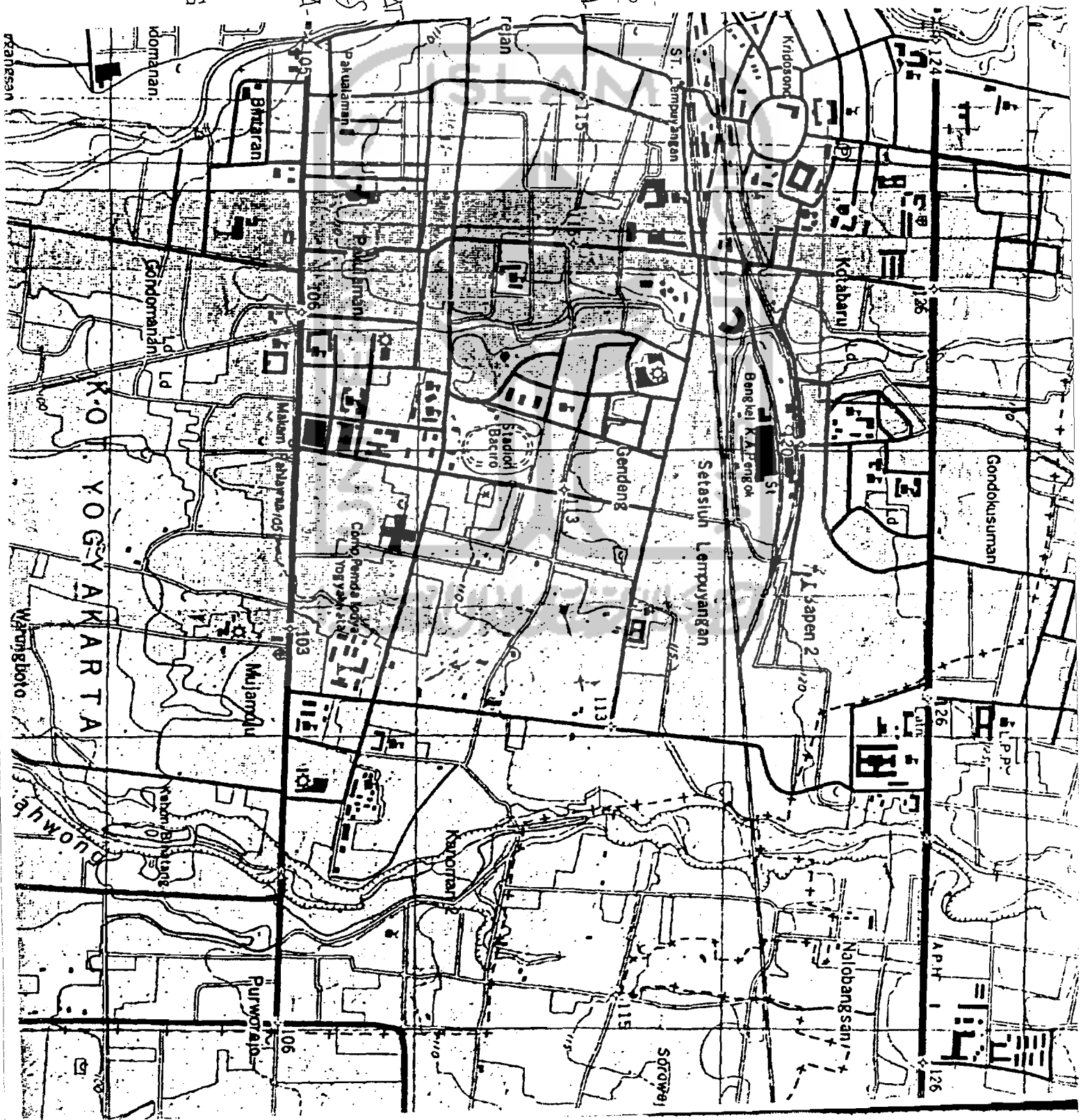


MAKRE?

SEMILIHAN LOKASI

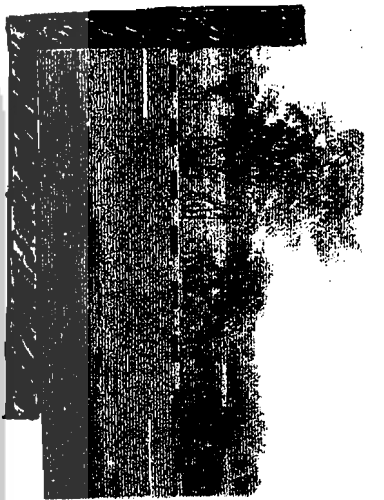
KRITERIA

- ZENTUK & OKORAN
- AKOMODASI yg BERKIRAKAN, KETUNGGI-
NAN PERLUASAN, AKUTAS OUTDOOR, SARIR
VAN PENGOLAHAN LAHAN; ROSSI VAN ORIEN
TASI SITE AGAR BGN NYAH BIKENALI
JELH ROBRIK.
- AREAL TERBUKA
- AREAL PERTUNJUKAN TERBUKA
- PENGOLAHAN LAHAN YANG MEMPERKUAT
KEBUKUKAN BGN VALAM SITE; FEATOKES
- PENGEMBANGAN BIMASA DTG & PENINGKAT-
AN AKOMODASI
- AKUSTIK
- MEMINIMALKAN TINGKAT ISAPASI BISING
- SARINGAN UTULIS



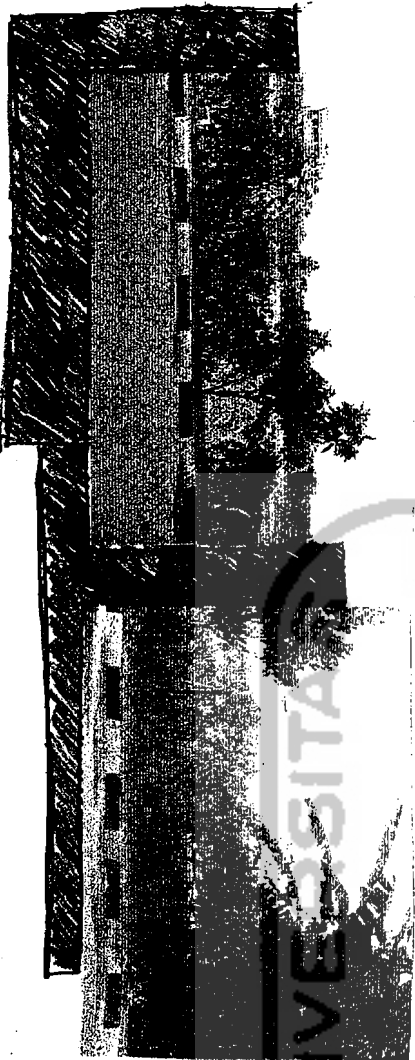
e KARAKTERISTIK SITE

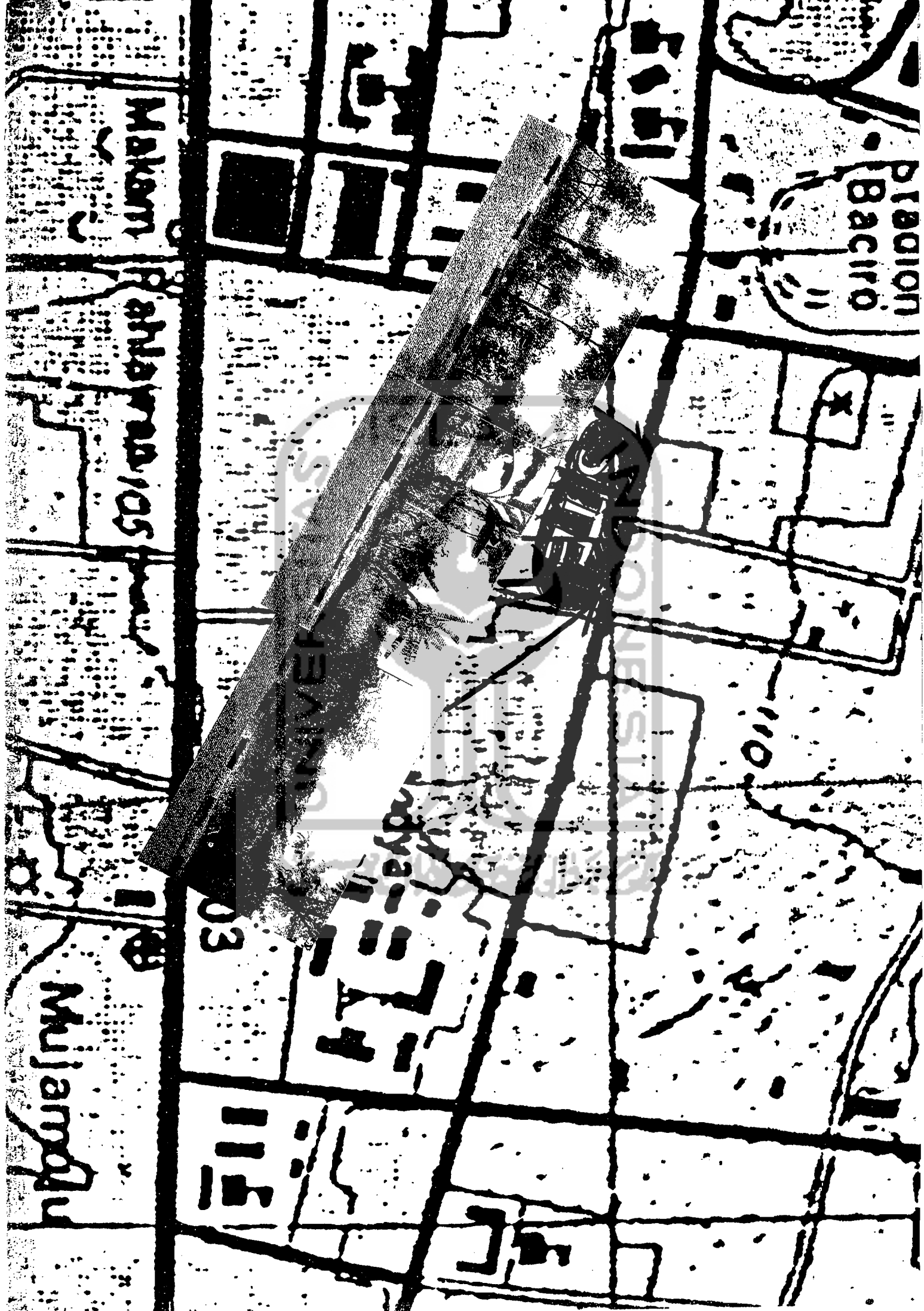
- ▣ KEBERKATAN PEDESTRIAN DAN SALUR KENYAMANAN PEJAYATANNYA DAN KEBERKATAN BERSEKARANNYA
- ▣ ENTRANCE - MODAL DTK DIKEMALI
- ▣ IKUM: ARBU ANGIN DAN MATALAKRI
- ▣ PROSEK: VIEW DAN KUALITAS PARI & KE SITE
- ▣ KARAKTER FEATURES (PERLENGKAPAN) BI BILAM SITE
- ▣ KARAKTER BANGUNAN & LAHAN DISERKEL LING SITE



PERTIMBANGAN UTAMA

- ↳ LOKASI SIGSA INTERNATIONAL LANGUAGE CENTER
- ↳ BERADA DILINGKUNGAN PENDIDIKAN
- ↳ TEMPAT YG STRATEGIS SHG MENDUKONG PENAMPILAN BANGUNAN
- ↳ AKSES PENCAPAIAN DAN SALUR TRANSPORTASI MODAL
- ↳ TERSEDIA SARAANA & PRASARANA INFRASTRUKTUR





Makani

Mujamdu

03

112

Mujamdu

PIADION
BACIRO

SAVING THE WORLD

SAVING THE WORLD

SAVING THE WORLD

SAVING THE WORLD

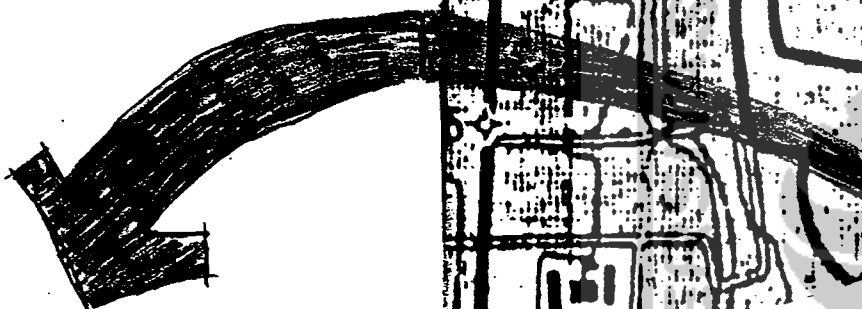
SAVING THE WORLD

PEMANDANGAN?

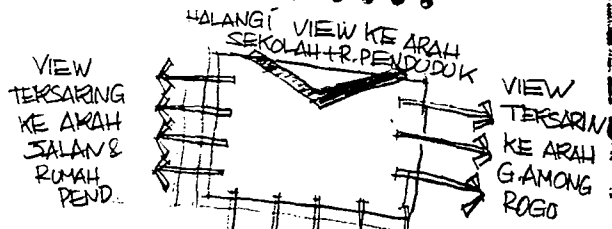
St Bengkel K.A. Pengok

Stasiun Lempuyangan

Stasiun Gendang

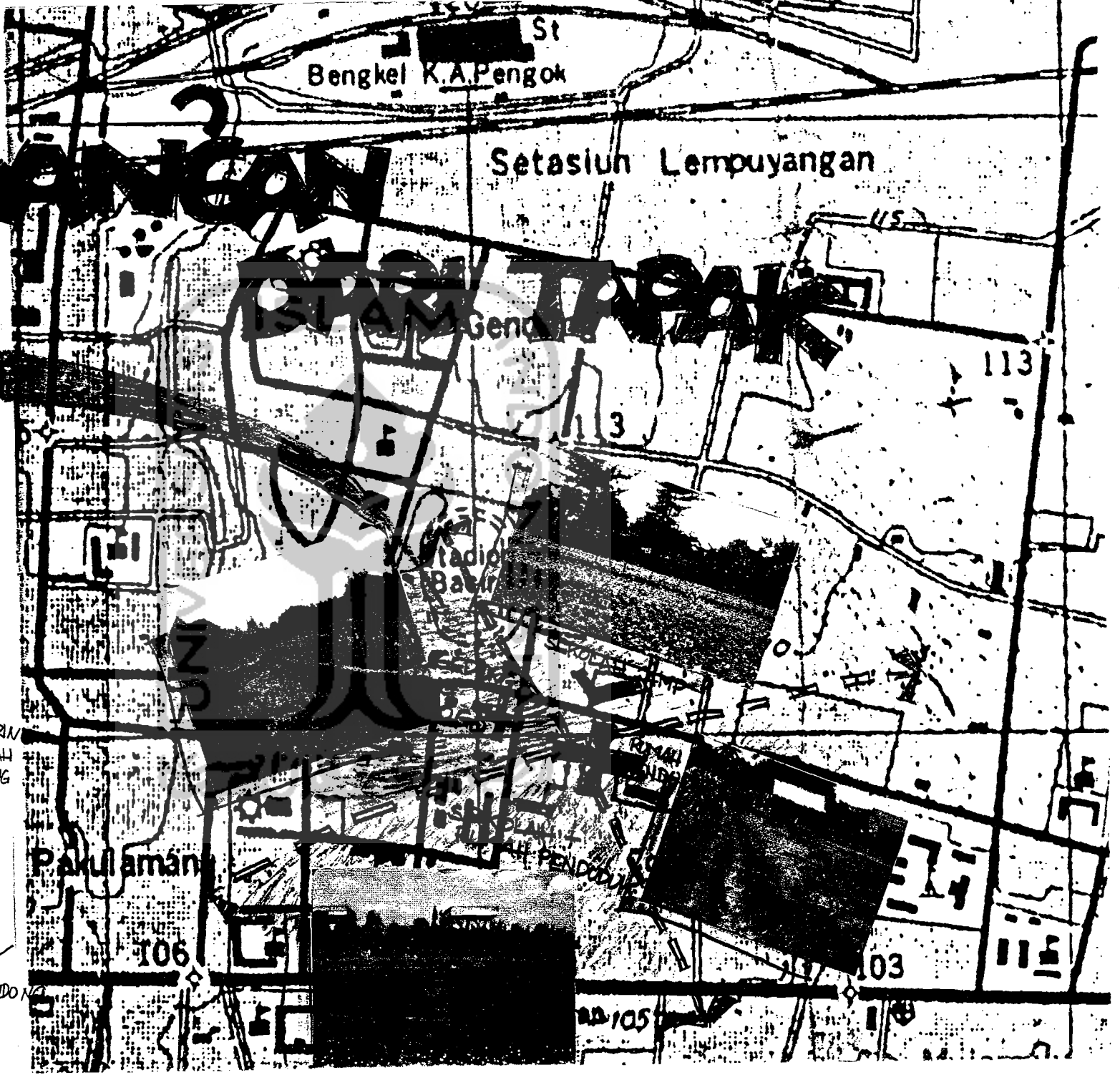


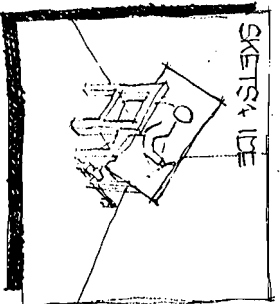
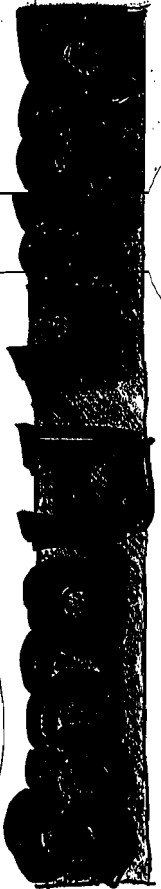
GAMBARAN TANGGAPAN RANCANGAN...



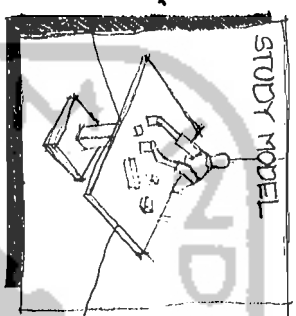
PEMANDANGAN TERSARING KE ARAH JALAN

BANGUNAN HRAS TERBUKA CIPTAKAN VIEW YG TERLINDUNG & PRIBAD

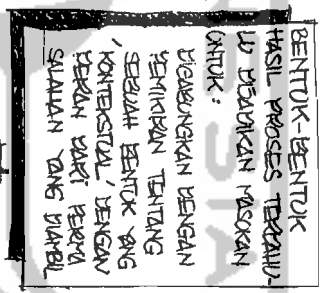




PROSES MENCAI BENTUK-BENTUK ORISINIL DENGAN 'SKETSA' 2 PENYODIAN SECARA BEBAS

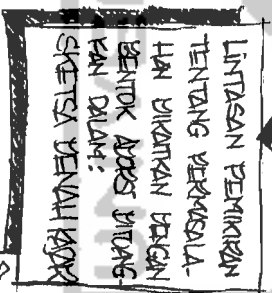


PEMERIKSAAN KRITIS (PROSES PENGAMBILAN KEA)

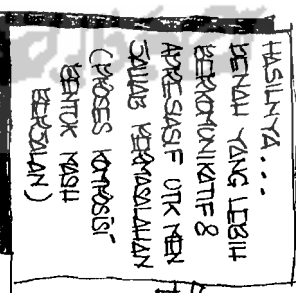


BENTUK-BENTUK HASIL PROSES TERDAULU UD BUBUKAN MASUKAN ONTUK. DIBANGUNKAN DENGAN BERKAITAN TENTANG SEBUAH BENTUK YANG 'KONTEKSTUAL' DENGAN BERKAITAN DENGAN SALAMAN YANG DIAMBIL

LOMBATAN LOMBATAN KREATIF

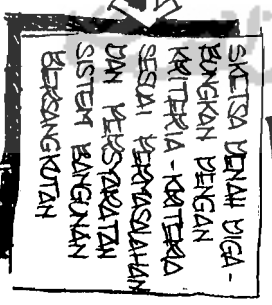


LINTASAN PEMIKIRAN TENTANG PERKEMBANGAN BENTUK ADAPTIF BENTUK KAN DALAM. SKETSA DENGAN KOK

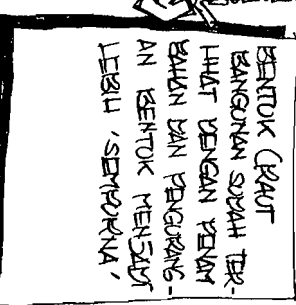


HASILNYA... BENTUK YANG LEBIH BERKONKRETIK & ADRESASIF DTK MEN SALLUB KEMASALAHAN (PROSES KONTRAST BENTUK MASH BERBILAN)

KRITERIA DAN PENYESUAIAN DEN EXISTING & STORT BANGUNG



SKETSA DENGAN DICA-BONGKON DENGAN KRITERIA-KRITERIA SESAI BERKAITAN DENGAN KESEKUTATAN SISTEM BANGUNAN BERKANGKUTAN

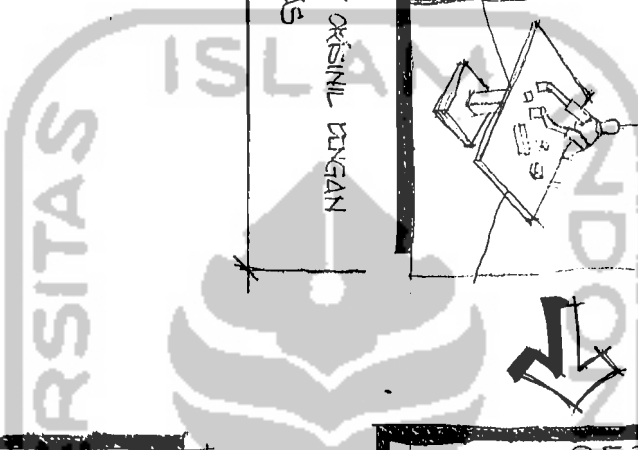


BENTUK (PRAAT BANGUNAN SEBUAH TER-HAT DENGAN PERAM BAHAN DAN PENGURANG-AN BENTUK MENSAAT LEBIH 'SEMURNA'



DENAH BANGUNAN TI DIHARUKAN

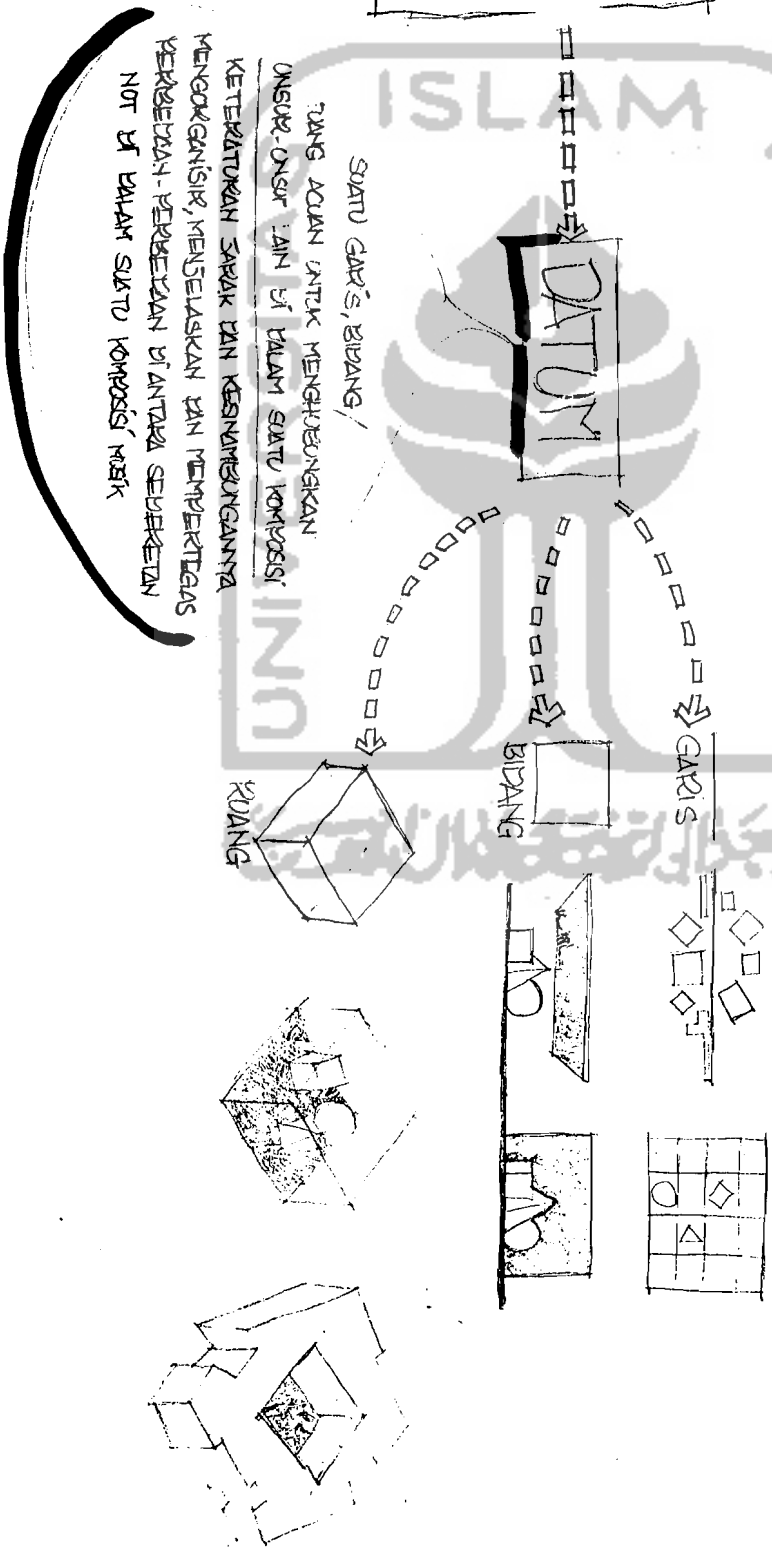
PERFORMA BANGUNAN





DIVERSITY IN UNIT KE DALAM PERFORMA BANGUNAN

FRANCIS => Eiffel
 ENGLIS => Tower of Bridge
 JERMAN => Sadenburger
 JEPANG => Torii & SUKUSIMA
 CHINA => Zhan Men
 INDONESIA => ATAP SOLO

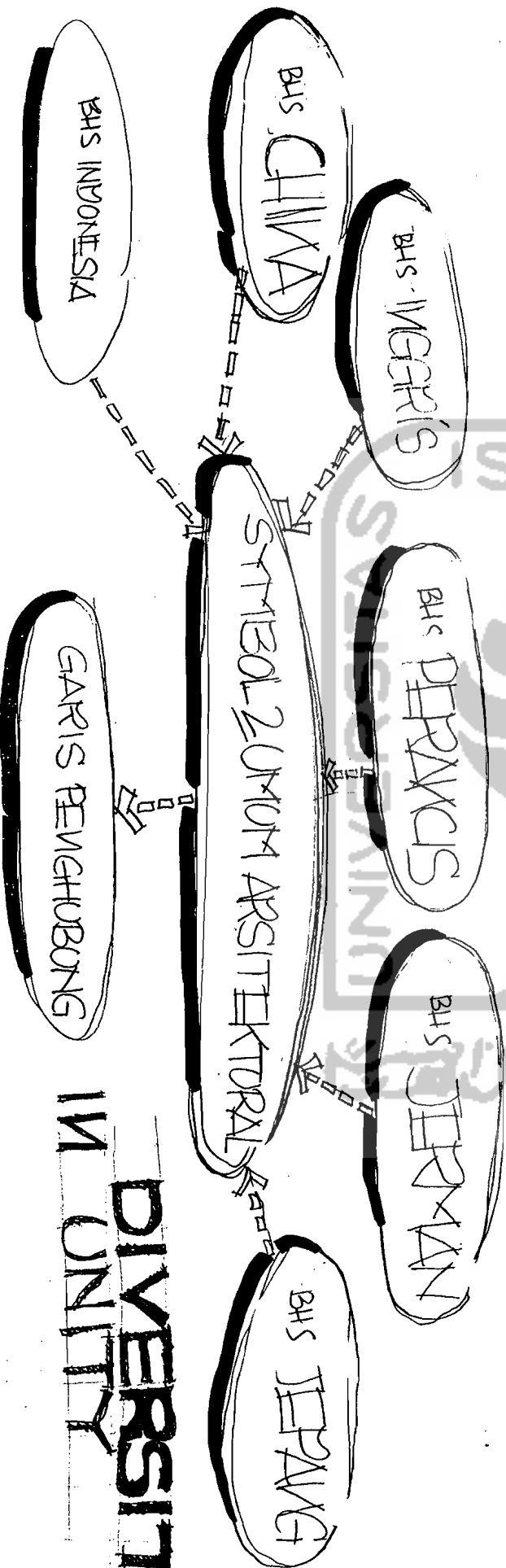


SUATU GARIS, BIDANG,
 YANG ACUAN UNTUK MENJERUNGKAN
 UNSUR-UNSUR :AIN BI DALAM SUATU KOMPOSISI
 KETERATURAN SARAK DAN KESIMPUNGANNYA
 MENGORGANISIR, MENJELASKAN DAN MEMPERTEGAS
 PERBEDAAN- PERBEDAAN BIANTARA SEBERKETA
 NOT BI DALAM SUATU KOMPOSISI MERIK

STRATEGY RESEARCH

How?

BAGAIMANA MENDESAIN SATU RUSAT BAHASA SEBAGAI LEMBAGA PENYEDIAKAN NONFORMAL YANG MENGHADIRKAN SIMBOL-SIMBOL UMUM ARSITEKTURAL SEBAGAI SIMBOL KOLEKTIF DARI NEGARA-NEGARA ASAL BAHASA, SEHINGGA MAMPU MENGHADIRKAN SUASANA KE DALAM SATU KOMPOSISI ARSITEKTURAL SEBAGAI EKSPRESI PERFORMA BANGUNAN \Rightarrow DIVERSITY IN UNITY \Rightarrow pd bentuk ARSITEKTUR POST MODERN



DIVERSITY IN UNITY

↳ SIMBOL 2020

ARSITEKTORAL

DITUANGKAN SBG AKSEN PADA ELEMEN 2 BANGUNAN

PERANCIS

JEPUN

INGGRIS

JEPANG

CHINA

INDONESIA

MEMORI?

BRUDEN BURGER?

TOWER BRIDGE?

TOKI TSUKOSI MA?

PALACE MUSEUM?

ATAP SBLU?

MENGAPAI PADA

EKLEKTISISME

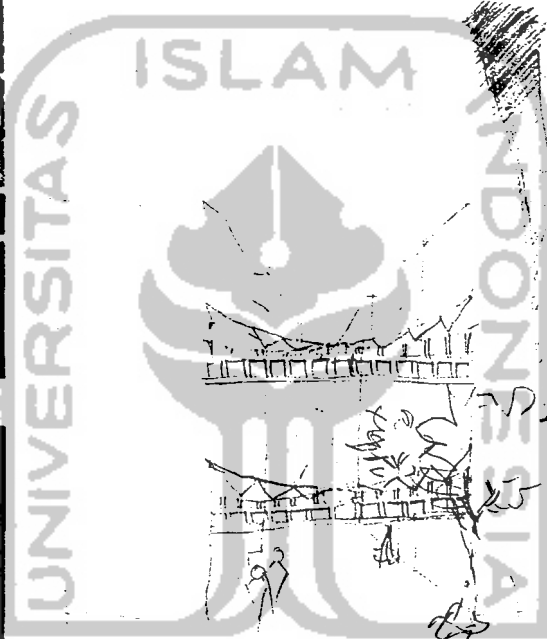
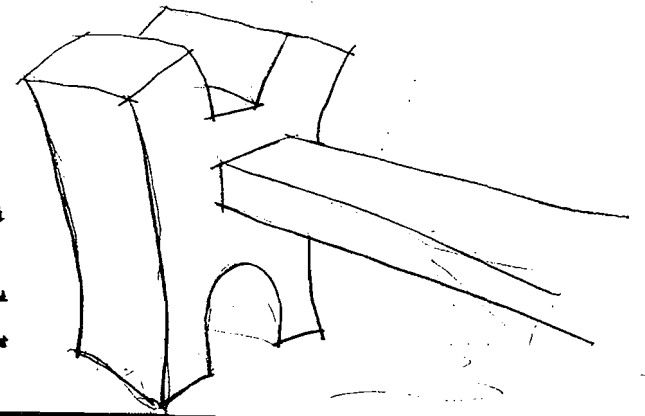
GARIS PENGIHUBUNG

MERANGKOP/MENYEMBUKAN UNSUR 2 YG BERKONTRAST

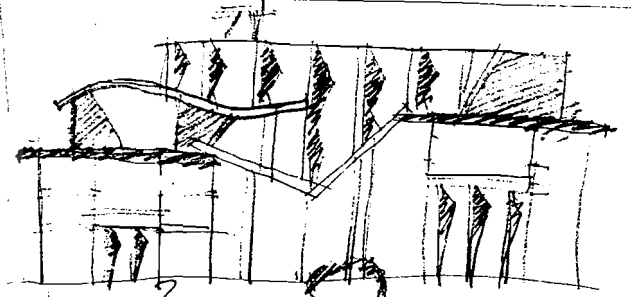
↳ DATUM

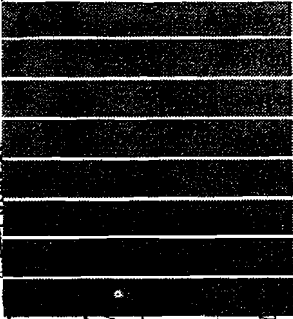


TOWER BRIDGE

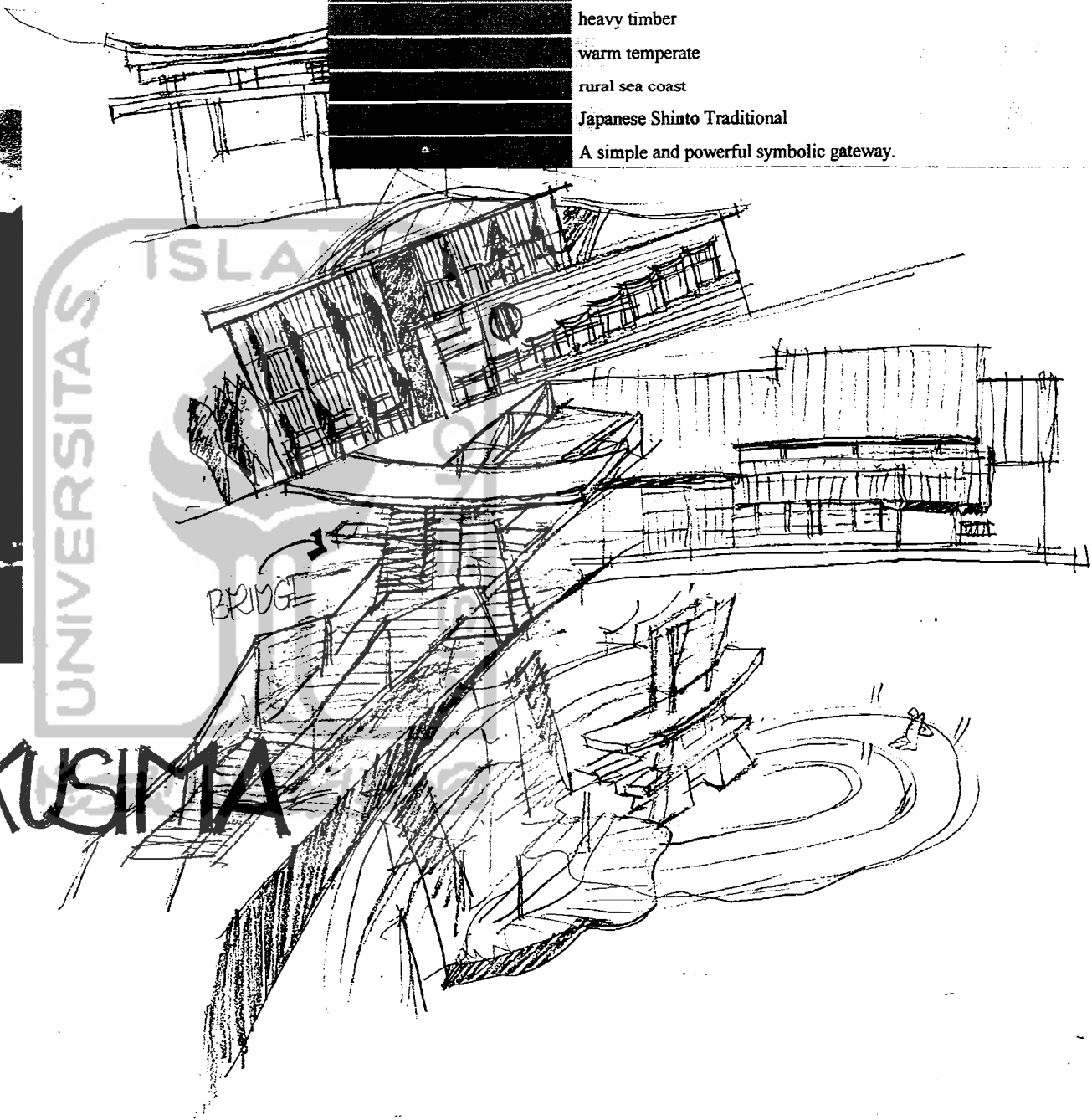


	Horace Jones
	London, England
	1886 to 1894
	openable bascule bridge
	stone bearing masonry and iron
	temperate
	urban river
	Victorian
	A great symbol of London, crossing the Thames

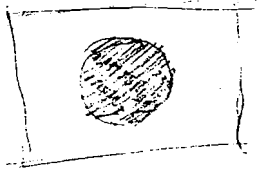




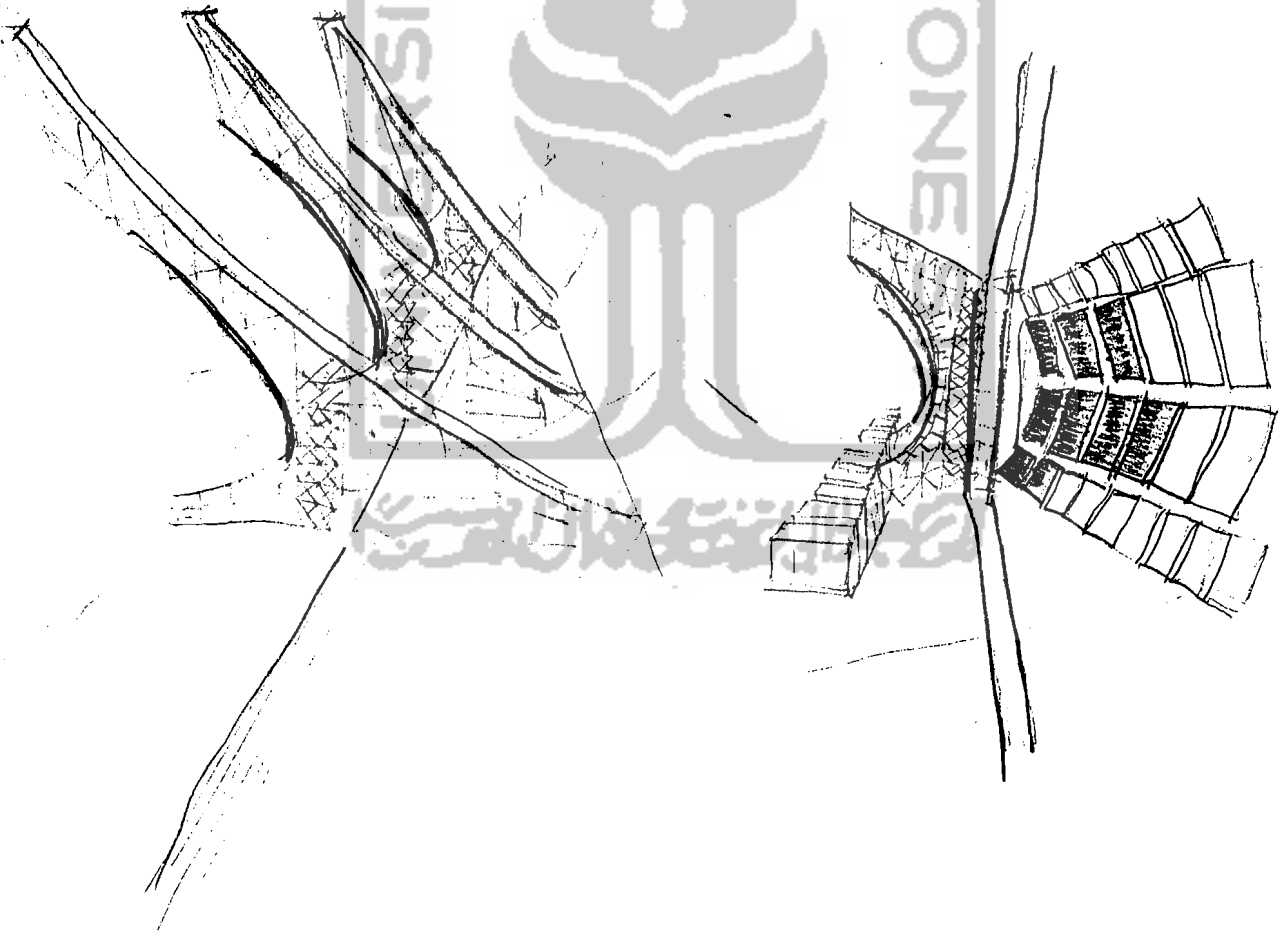
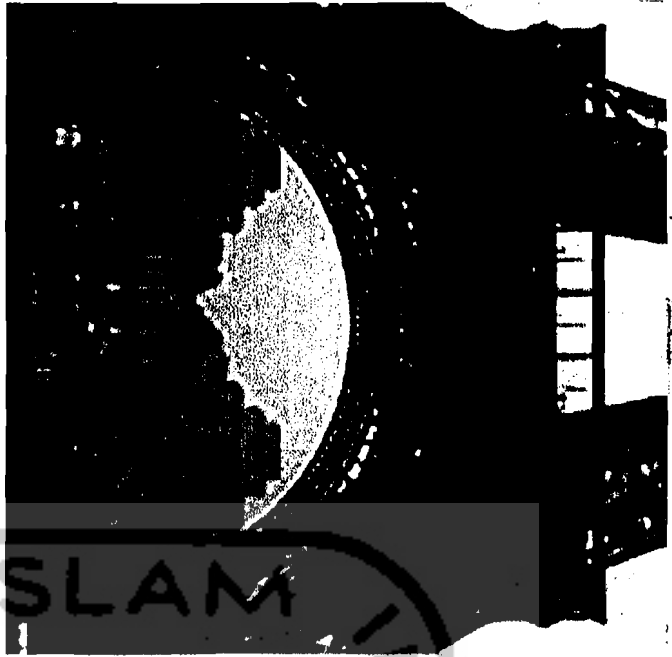
unknown
Miyajima Island, Japan
temple monument
heavy timber
warm temperate
rural sea coast
Japanese Shinto Traditional
A simple and powerful symbolic gateway.



TORII TSUKUSIMA

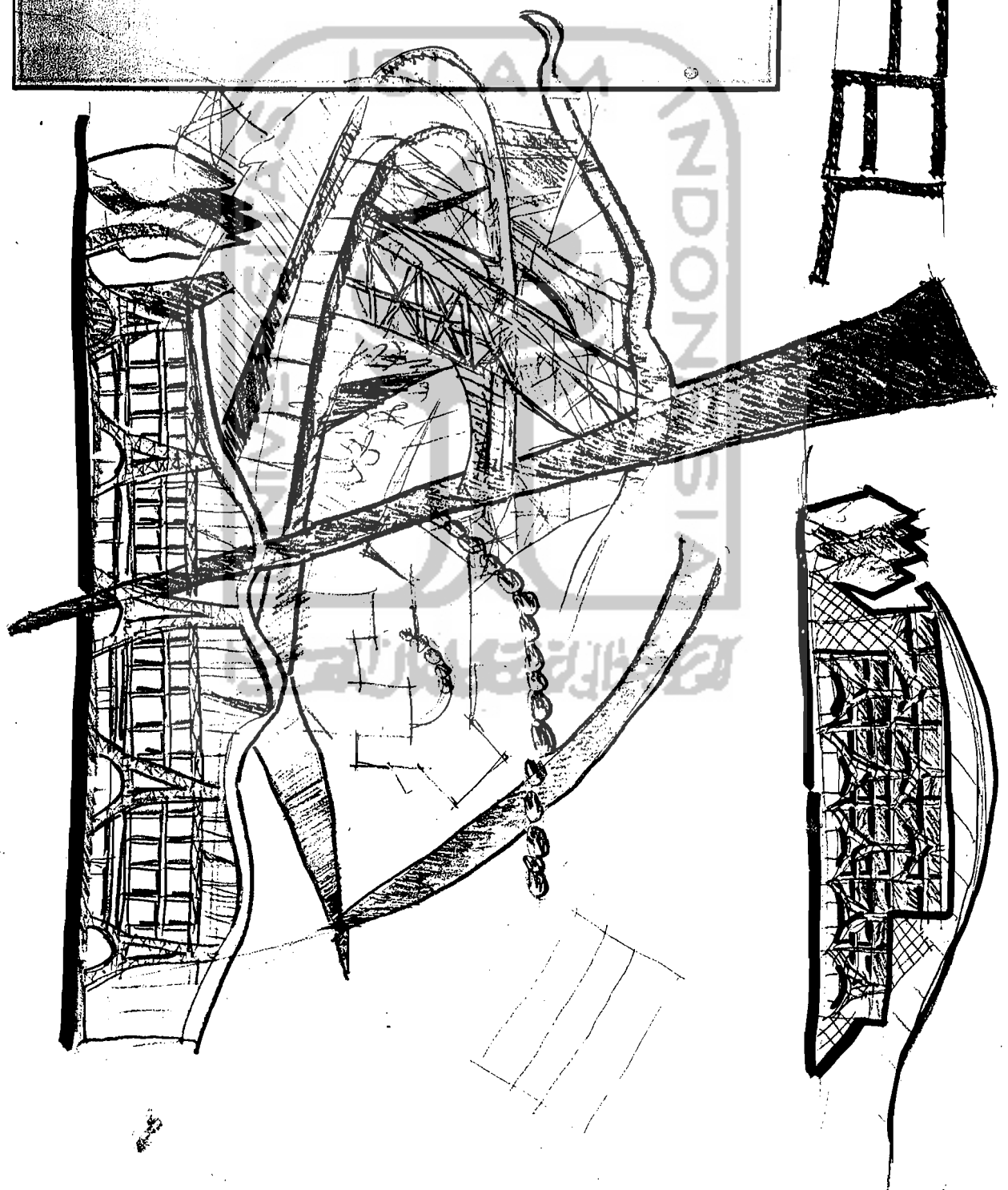
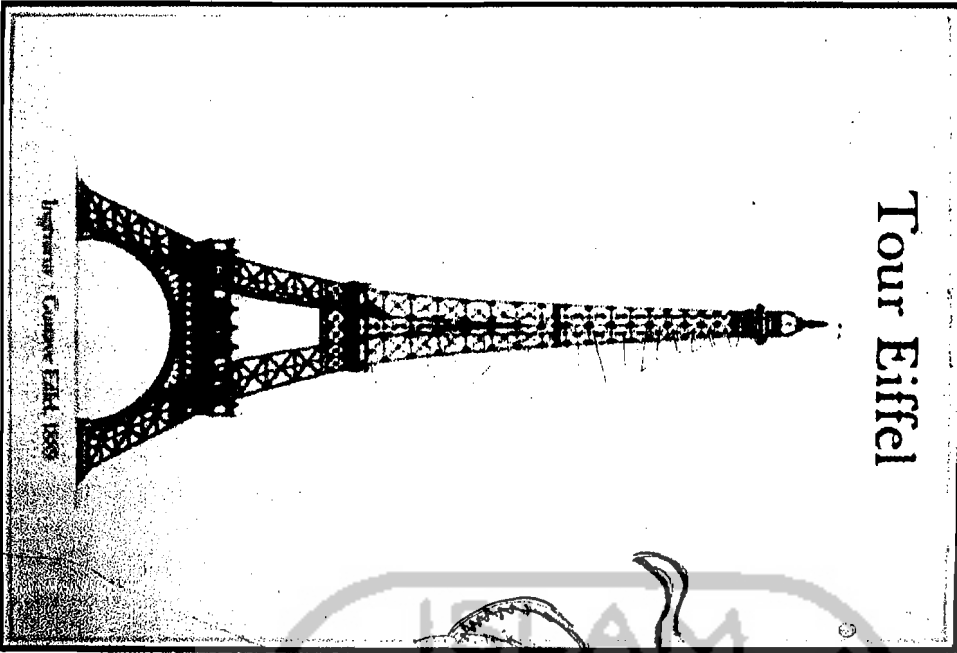


KORRIDOR



EIFFEL

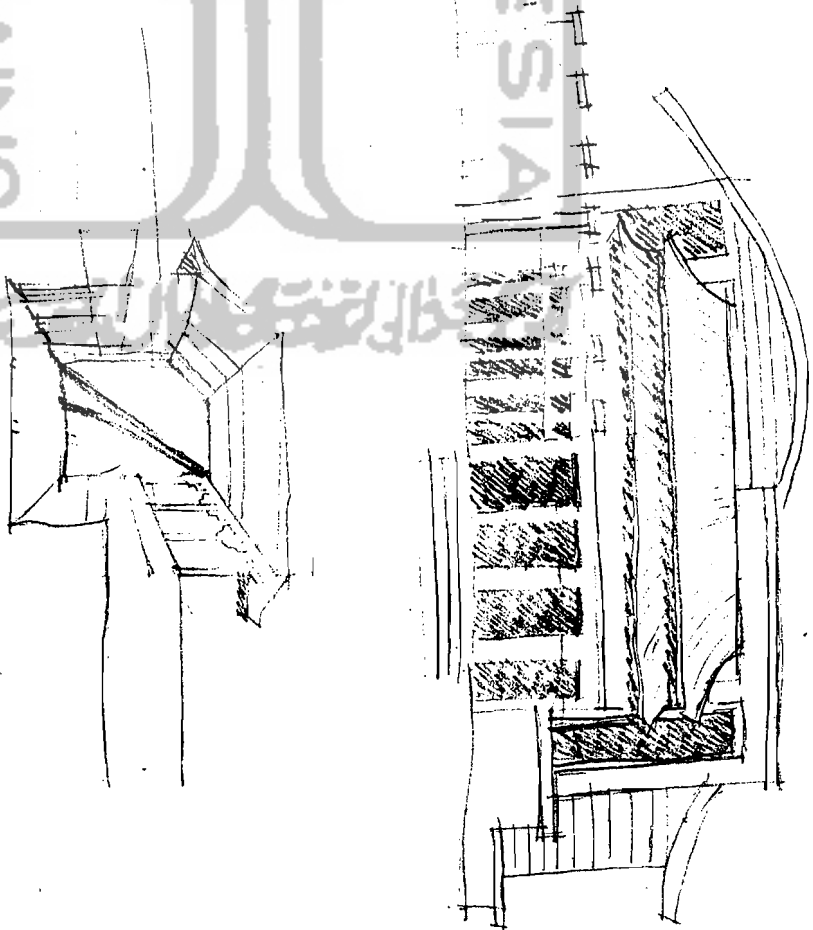
Tour Eiffel



PALACE MUSEUM

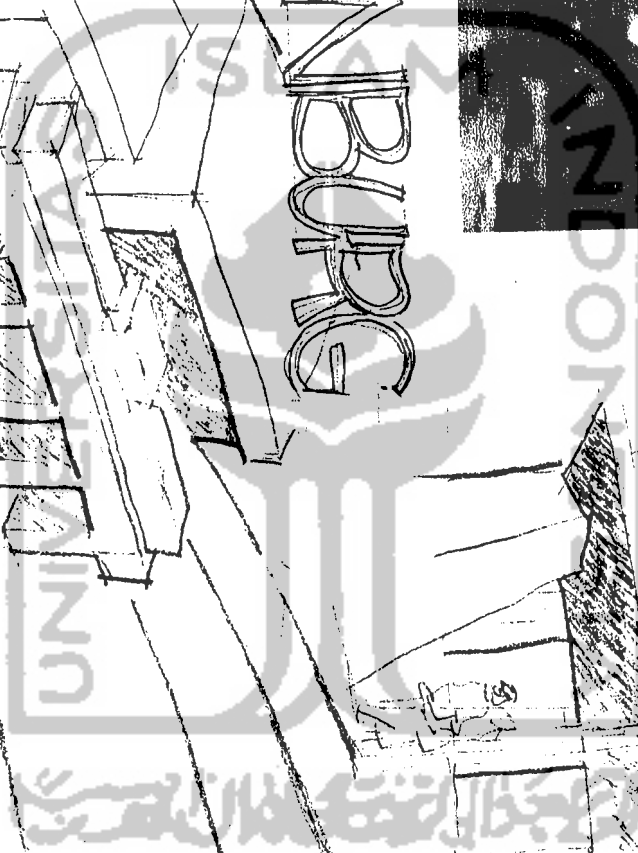
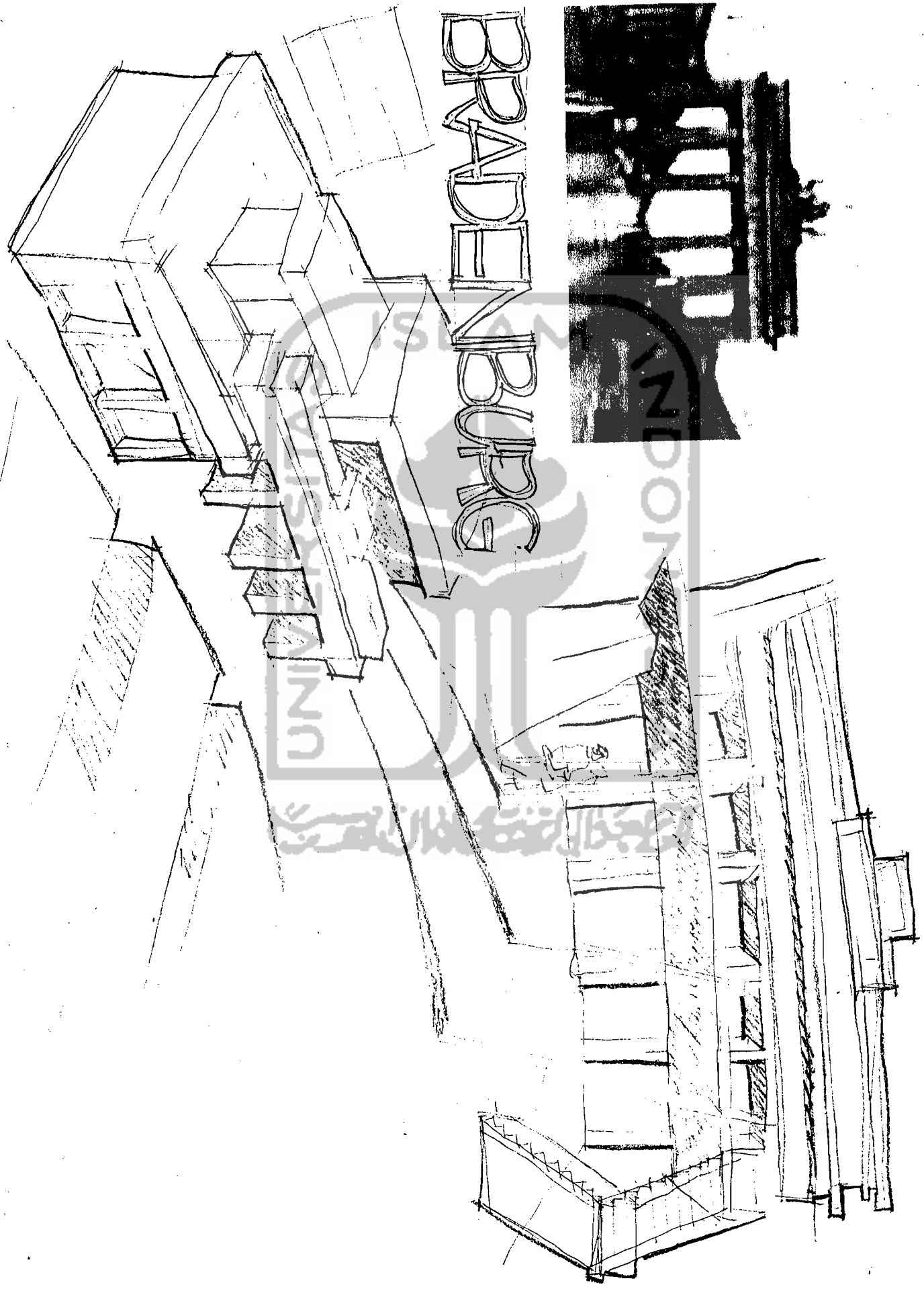


MENGAMBIL BENTUKAN ATAP BANGUNAN
CHINA PADA OKUKINTA...

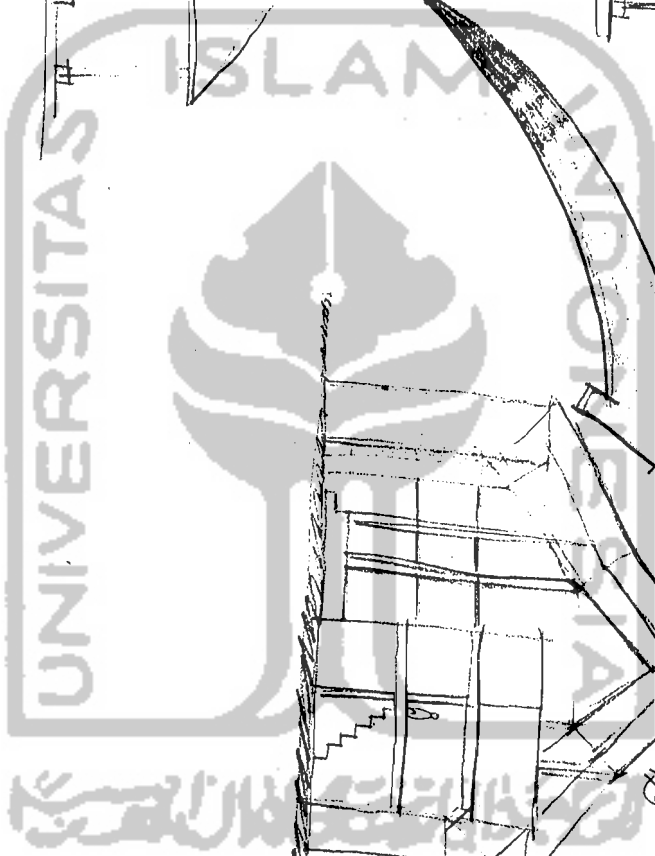
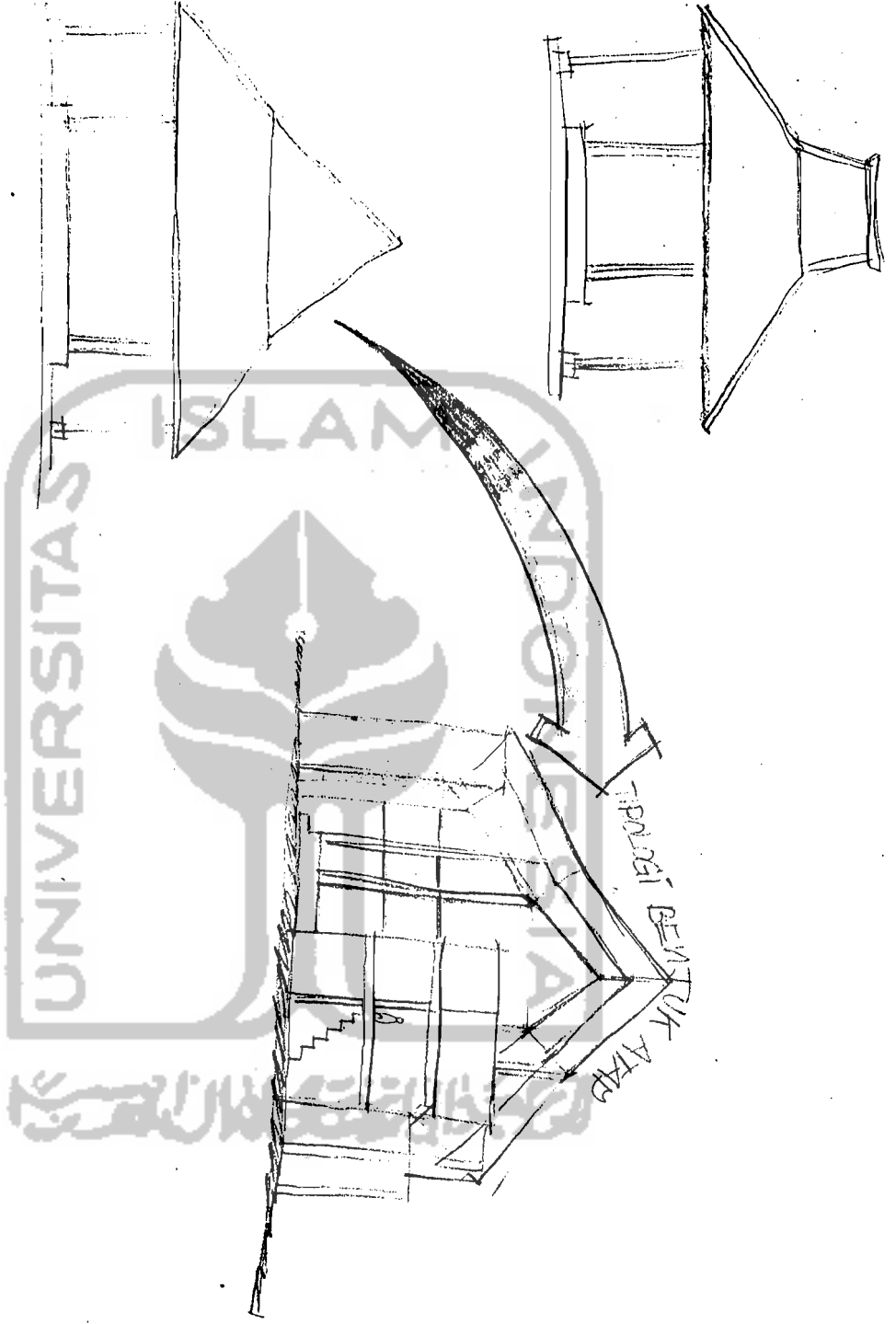




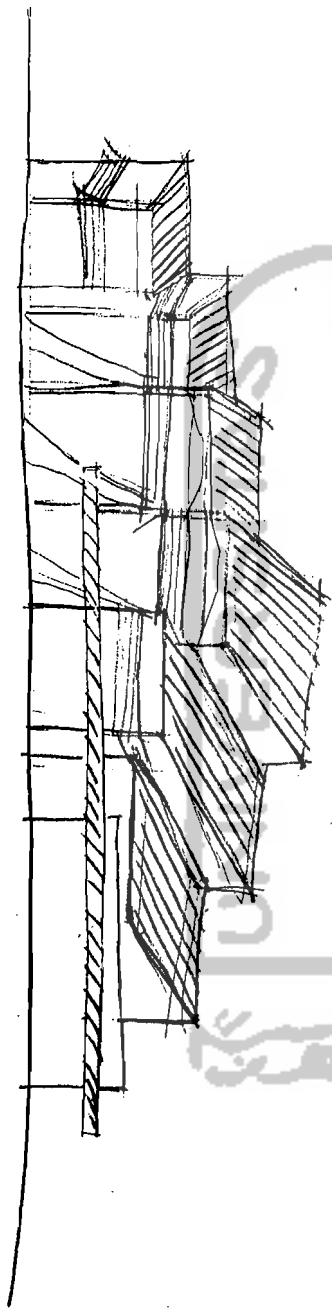
BRADENBURGE



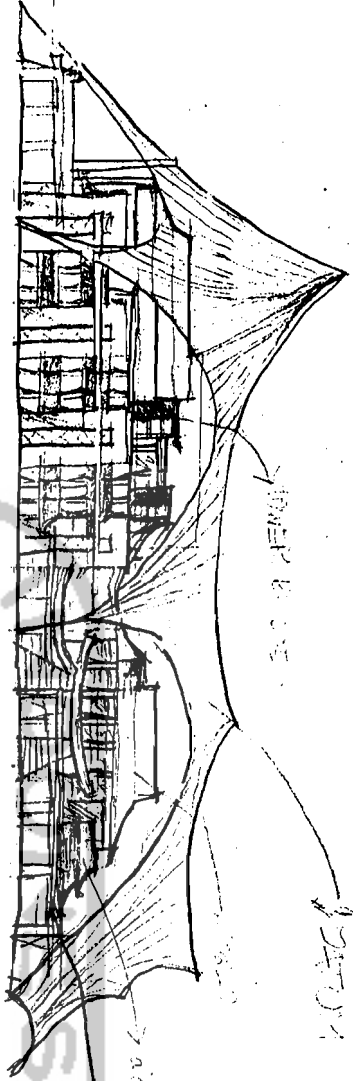
GAYA JOGLO



-PUNDAI BENTUK ATAS



REAR VIEW



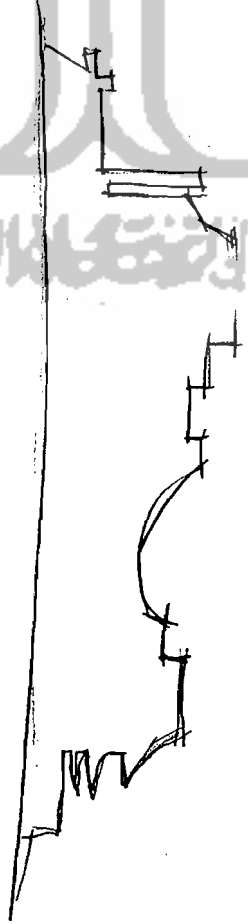
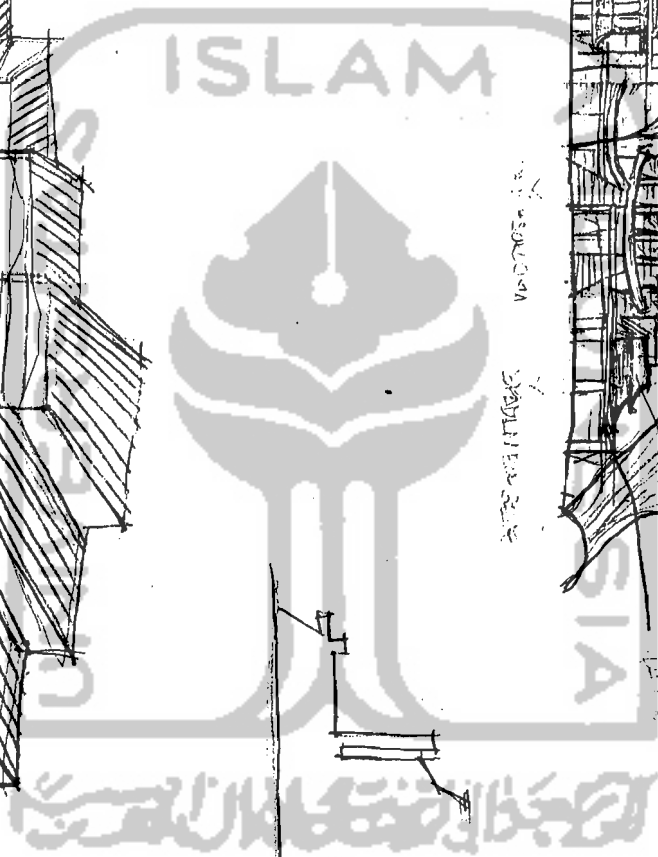
ROOF BASE

MINI

MINI

MINI

MINI



KURIKULUM

METODE

- PENGGUNAAN BAHASA JERMAN SESAK HARI PERTAMA KURSUS
- PESERTA KURSUS BERPARTISIPASI SECARA AKTIF
- SISTEM PENGASARAN YANG BERORIENTASI PADA SISWA
- MENGENALAN BUDAYA JERMAN DAN REFLEKSI INTERKULTURAL

Program Bhs Jerman

KURIKULUM ACUAN = GOETE INSTITUT INTER NATIONES
SAKARTA

Sistem Kursus

		Ujian		
		Großes Deutsches Sprachdiplom Kleines Deutsches Sprachdiplom (KDS) Zentrale Oberstufenprüfung		
Oberstufe	Tingkat Atas	Tingkat Atas II	Tingkat Atas I b	Tingkat Atas I a
			Kursus Extensiv	6 JP per minggu
		Zentrale Mittelstufenprüfung (ZMP) Zertifikat Deutsch für den Beruf (ZDFB)		
Mittelstufe	Tingkat Menengah	Tingkat Menengah II a + II b	Tingkat Menengah II a	Tingkat Menengah I a
		Tingkat Menengah I a + I b	Tingkat Menengah I b	Tingkat Menengah I a
3 Jenis Kursus:	Kursus intensiv	Kursus semi-intensiv	Kursus extensiv	
	24 JP per minggu	12 JP per minggu	6 JP per minggu	
		Zertifikat Deutsch (ZD)		
Grundstufe	Tingkat Dasar	Tingkat Dasar II a + II b	Tingkat Dasar II a	Tingkat Dasar I a
		Tingkat Dasar I a + I b	Tingkat Dasar I b	Tingkat Dasar I a
3 Jenis Kursus:	Kursus intensiv	Kursus semi-intensiv	Kursus extensiv	
	24 JP per minggu	12 JP per minggu	6 JP per minggu	

1 kolok = 1 kursus = 1 semester 1 semester = 20 minggu 1 jam pelajaran (JP) = 45 menit

Tingkat atas ini ditujukan untuk anda yang ingin memahami dan menggunakan bahasa Jerman dengan fasih. Di kelas anda membahas teks-teks ilmiah, teks literaris serta masalah-masalah sosial-politik.

Di tingkat menengah ini, pengetahuan anda tentang bahasa Jerman diperdalam dan diperluas. Di sini anda juga belajar untuk mengulas tema-tema yang lebih rumit, baik lisan maupun tertulis. Disamping itu, anda juga belajar untuk memahami beragam teks.

Di tingkat dasar anda belajar secara bertahap, bagaimana berkomunikasi dalam kehidupan sehari-hari. Selain itu, anda juga dilatih untuk mengerti teks-teks yang sederhana.

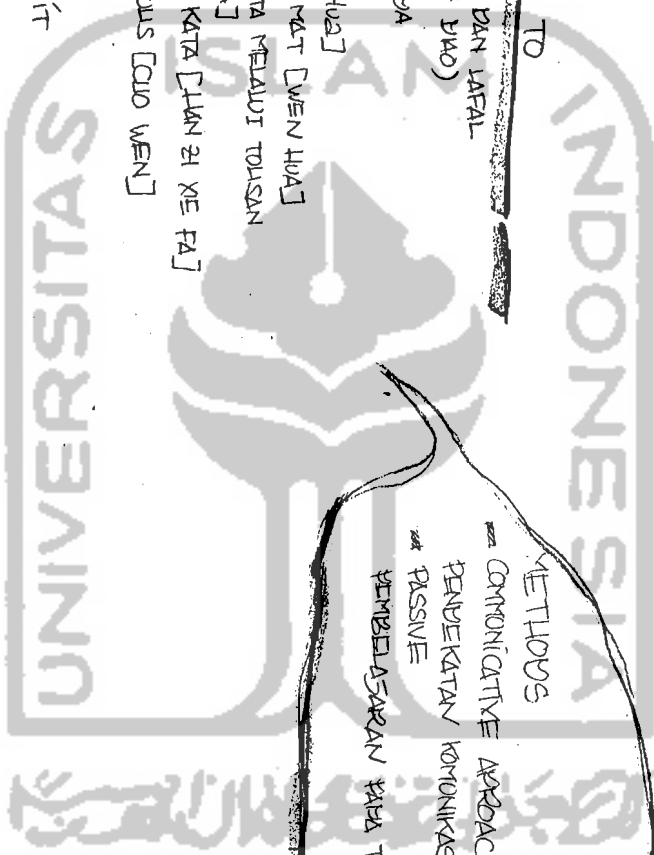
KURIKULUM

PROGRAM BHS MANJARI
 KURIKULUM ACUAN : TOGYA EXECUTIVE SCHOOL

PROGRAM	LEARN TO
DASAR I SHOKU ICHI	MENGENAL HURUF DAN JAFAL (REN ZI HE TING YUO)
DASAR 2 SHOKU NI	BILANGAN DAN BENDA (SO CE)
MENGENAH CHUKTU	BERCAKAPAN [JUI HUA] BEBENTUKAN KAJIMAT [WEN HUA]
LANSUT SOKTU	MENGENAL KOSA KATA MELALUI TOLISAN [JAN ZI DU FA] MENULIS PERKOSA KATA [JAN ZI XE FA] MEMBAT KARKA TULIS [JUD WEN]

TAP LEVEL 15 SESI @ 90 MENIT

METHODS
 COMMUNICATIVE APPROACH
 PENDEKATAN KOMUNIKASI
 PASIVE
 BIMBELASARAN PABA TOLISAN
 PENGAJARAN
 KOSA KATA



KURKILUM

PROGRAM BHS PERANCIS

KURIKULUM ACUAN: LEMBAGA INDONESIA PERANCIS YOGYAKARTA

TYPE	LEARN TO
DEBUTANT MULA	MEMPELASEKANI VOCABULAIRE, GRAMMAIRE, DIALOGUE
INTERMEDIARE MENENGAH	
AVANCE MAHIR	
SPECIALITE CONVERSATION	KURSUS KHUSUS CEK KETAMPUAN BEREKSPRESI DAN BERBISKOSI DALAM BHS PERANCIS DENGAN NATIVE SPEAKER
PREPARATION AU DELF	PERSIAPAN UNTUK MENDAKIPKAN SERTIFIKAT DELF (Diplôme d'Etudes en Langue Française) SEMACAM TOEFL UNTUK BHS INGGRIS YANG DIKELUARKAN OLEH KEMENTERIAN PENDIDIKAN NASIONAL PERANCIS.

METODE CAFE CREME
METHODE DE FRANCAISE

METODE BELAJAR BHS PERANCIS DENGAN
CARA YANG MENYENANGKAN SEPERTI KOPI & KRIM
YANG DICAMPUR DAN DIHADANGKAN HANGAT, TOR
DARI SAVOIR-FAIRE (TOPIK) VOCABULAIRE (KOSA-
KATA) GRAMMAIR (TATA BAHASA) DENGAN TAMBAHAN
SARANA AUDIO VISUAL.

TERBAGI DALAM 3 JENIS KURSUS: INTENSIF SENIN-SABTU
REGULER 2 X SEMINGGU
SPECIALITE 4 X SEMINGGU
PRIVAT KEMESUKAAN

STANDAR KELAS PARALEL MAX 20 ORG, MIN 10 ORG
PRIVAT MAX 3 ORG

KURIKULUM

PROGRAM BHS INDONESIA

KURIKULUM ACUAN = PUKI INDONESIA LANGUAGE PLUS

1. General Indonesian

communicative, fluent, natural

Program	You will learn to...	Length
a. communicative beginner	<ul style="list-style-type: none"> conduct simple basic conversation in daily situation understand simple basic conversation in daily situation read simple texts which use simple basic structures and expressions write simple texts using simple basic structures and expressions 	60 hours
b. fluent communicator	<ul style="list-style-type: none"> conduct free conversation by using basic sentence structures in order to increase your fluency use complex sentences consisting of 2 clauses find derived words in the dictionary read texts which use complex sentences consisting of 2 clauses and derived verbs write texts using complex sentences consisting of 2 clauses and derived verbs 	60 hours
c. natural communicative	<ul style="list-style-type: none"> conduct conversation in the natural style of the language use complex sentences consisting of 2 or more clauses know the habits of the society in order to manage successful socialization read texts which use complex sentences consisting of 2 or more clauses and derived nouns write texts using complex sentences consisting of 2 or more clauses and derived nouns 	60 hours
d. advanced communicator	<ul style="list-style-type: none"> understand and take part in discussions using complex structures and appropriate derived words give presentations using complex structures, appropriate expressions and derived nouns use the appropriate diction understand the language used in news media (newspaper, magazine) write texts using complex structures, derived words, expressions, and appropriate diction 	60 hours

2. Specific Indonesian

Program	You will learn to...	Length
Working Indonesian	<ul style="list-style-type: none"> conduct conversation in work by using appropriate derived words and technical terms read texts related to your work write texts related to your work by using appropriate derived words and technical terms 	60 hours

Note: it is not a must to attend the whole program (60 hours), it can be adjusted to the time you have.

SELLING POINT

- DENGAN ADANYA PROGRAM BHS INDONESIA
MAKA SISWA-SISWA DARI PROGRAM BHS
INGGRIS, PERANCIS, JERMAN, MANDARIN, DAN
JEPANG, DAPAT BERKOMUNIKASI & BERINTE-
RAKSI SECARA LANGSUNG DENGAN
SISWA-SISWA ASING DARI PROGRAM
INI.

METHODS

COMMUNICATIVE APPROACH
YOU'LL BE PROVIDED WITH TOPICS, MATERIALS,
EXAMPLES, AND PRACTICES TAKEN FROM THE
REAL COMMUNICATION

DIRECT METHOD

YOU'LL BE ACCUSTOMED TO THINKING IN THE
CONCEPTS OF INDONESIAN LANGUAGE, WITHOUT
TRANSLATION. YOU'LL BE ENCOURAGED TO
IDENTIFY THE CONCEPTS IN INDONESIAN
LANGUAGE. GRADUALLY YOU'LL BE ABLE TO
IDENTIFY THE CONCEPTS OF THE WORDS
IN ONE STRUCTURE AND THE OTHERS

KURIKULUM

PROGRAM BHS JEPANG

KURIKULUM ACUAN = LEMBAGA INDONESIA JEPANG

PROGRAM	LEARN TO
LEVEL I	BUNPO, KAIWA, GOI, HIRAGANA I
LEVEL II	BUNPO, KAIWA, GOI, HIRAGANA & KATAKANA
LEVEL III	BUNPO, KAIWA, GOI, DOKAI, KANJI I
LEVEL IV	BUNPO, KAIWA, GOI, DOKAI II, KANJI II
LEVEL V	KANJUSEN

BUNPO	TATA BAHASA
KAIWA	CONVERSATION
GOI	VOCAB
DOKAI	PEMAHAMAN
KANJI	HURUF KANJI
HIRAGANA	HURUF HIRAGANA
KATAKANA	HURUF KATAKANA



KELAS INTENSIF 6x SEMINGGU (9.5jam/mg) ⇒ 1 level 1 bulan

SEMI-INTENSIF 3x SEMINGGU (4.5 jam/mg) ⇒ 1 level 2 bulan

REGULER 2x SEMINGGU (4.5jam/mg) ⇒ 1 level 2 bulan

STANDAR KELAS MAX 20 ORG

METHODS

COMMUNICATIVE APPROACH

PENEKANAN ASPEK KOMUNIKASI SEBAGAI TARGET UTAMA YANG AKAN MEMACU UNTUK MAMAT BERBICARA DALAM BAHASA JEPANG SECARA AKTIF

KURIKULUM

PROGRAM BHS INGGRIS (BRITISH)

KURIKULOM ACUAN = WISMA BAHASA TK

LEVEL	LISTENING	SPEAKING	READING	WRITING	VOCABULARY AND STRUCTURE	CATEGORY	DESCRIPTION
5 (Advanced)	Native like proficiency. Listening proficiency equivalent to that of an educated native speaker.	Native like proficiency. Speaking proficiency equivalent to that of an educated native speaker.	Native like proficiency. Reading proficiency equivalent to that of an educated native speaker.	Native like proficiency. Writing proficiency equivalent to that of an educated native speaker.	Equivalent to TOEFL 600 score	Good user	Use the language effectively in most situations with few faults. Communication is effective and consistent with few hesitations and uncertainty.
4 (Pre-Advanced)	Full professional proficiency. Respond easily and accurately in academic or vocational contexts relevant to his experience.	Full professional proficiency. Use the language fluently and accurately on all levels normally pertinent to his personal, social, academic or vocational needs.	Full professional proficiency. Read all styles and forms of the language pertinent to his personal, social, academic or vocational needs.	Full professional proficiency. Write accurately on all levels normally pertinent to his personal, social, academic or vocational needs.	Equivalent to TOEFL 400 score	Competent user	Use the language competently in a variety of situations but with noticeable faults. Communication is usually effective. With difficulties arise communication is recorded with ease.
3B (Post-Intermediate)	Minimum professional proficiency. Respond sufficiently, ready to participate in most formal and informal conversations with native speakers.	Minimum professional proficiency. Speak the language with sufficient structural accuracy and vocabulary to participate effectively in most formal conversations on practical social and vocational topics.	Minimum professional proficiency. Read standard newspaper items dressed to the general reader, routine correspondence, report and technical materials in his special field.	Minimum professional proficiency. Write with sufficient accuracy in structures and spelling to meet all social demands and basic work needs.	Equivalent to TOEFL 200 score	Modest user	Use the language adequately in familiar situation rather frequent faults but usually succeed in communicating general messages.
3A (Intermediate)	Minimum social proficiency. Respond in routine social situations and limited work situations.	Minimum social proficiency. Speak the language necessary to satisfy routine social demands and limited work requirements.	Minimum social proficiency. Read simple prose in a form equivalent to typescript or printing on subjects within familiar contexts.	Minimum social proficiency. Write to satisfy routine social demands and limited work requirements.	N/A	Marginal user	Use a basic range of language sufficient for familiar and non-presuring situations. Frequent faults restrict prolonged communication but message usually recorded with repetition and/or assistance.
2B (Pre-Intermediate)	Survival proficiency. Respond to satisfy all survival needs and limited social demands.	Survival proficiency. Speak to satisfy all survival needs and limited social demands.	Survival proficiency. Read short texts on subjects related to his immediate needs.	Survival proficiency. Write messages to satisfy all survival needs and limited social demands.	N/A	Extremely limited user	Use limited range of language adequate for short communication and practical needs. Faults cause frequent communication breakdown but message usually recovered with repetition and/or assistance.
2A (Basic-high)	Minimum survival proficiency. Respond to meet basic survival needs.	Minimum survival proficiency. Speak to satisfy basic survival needs and minimum courtesy requirements.	Minimum survival proficiency. Read personal and place names, street signs, office and shop.	Minimum survival proficiency. Write to satisfy basic survival needs.	N/A	Intermittent user	Use narrow range of language adequate for basic communication. Basic communication possible with assistance.
1B (Basic Middle)	Elementary proficiency. Respond readily only to utterances thoroughly familiar to him or that are predictable within the areas of his immediate survival needs.	Elementary proficiency. Speak to satisfy immediate needs using learned utterances.	Elementary proficiency. Read short and simple sentences and instructions.	Elementary proficiency. Write with reasonable accuracy short words and brief familiar utterances.	N/A	Non-user	Use few words or phrases such as greeting and recognize some public notices or signs.
1A (Basic-low)	Initial proficiency. Respond only to a very restricted range of simple utterances within the most predictable areas of needs and only in face-to-face situations with new arrivals.	Initial proficiency. Speak only in a very limited capacity within very predictable areas of needs.	Initial proficiency. Read only a limited range of essential signs words and short simple sentences which have been memorized in response to immediate needs.	Initial proficiency. Write a limited number of words or short forms pertinent to the most predictable areas of needs in daily life.	N/A	Non-user	Use several words or phrases such as for public notice or signs.
0 (Pre-basic)	Zero proficiency. Unable to function in the language.	Zero proficiency. Unable to function in the language.	Zero proficiency. Unable to function in the language.	Zero proficiency. Unable to function in the language.	N/A	Non-categorical	Use no words of English at all.

METHOD
 COMMUNICATIVE APPROACH
 PENEKANAN PADA ASPEK KOMUNIKASI
 DI KELAS DAN DI LUAR KELAS
 SECARA INTERAKTIF

DESAIN SUPERLINES

DESAIN SIRKULASI VESTIBULSI PARKIR

A. SIRKULASI KEMBARAN (VEHICULAR)

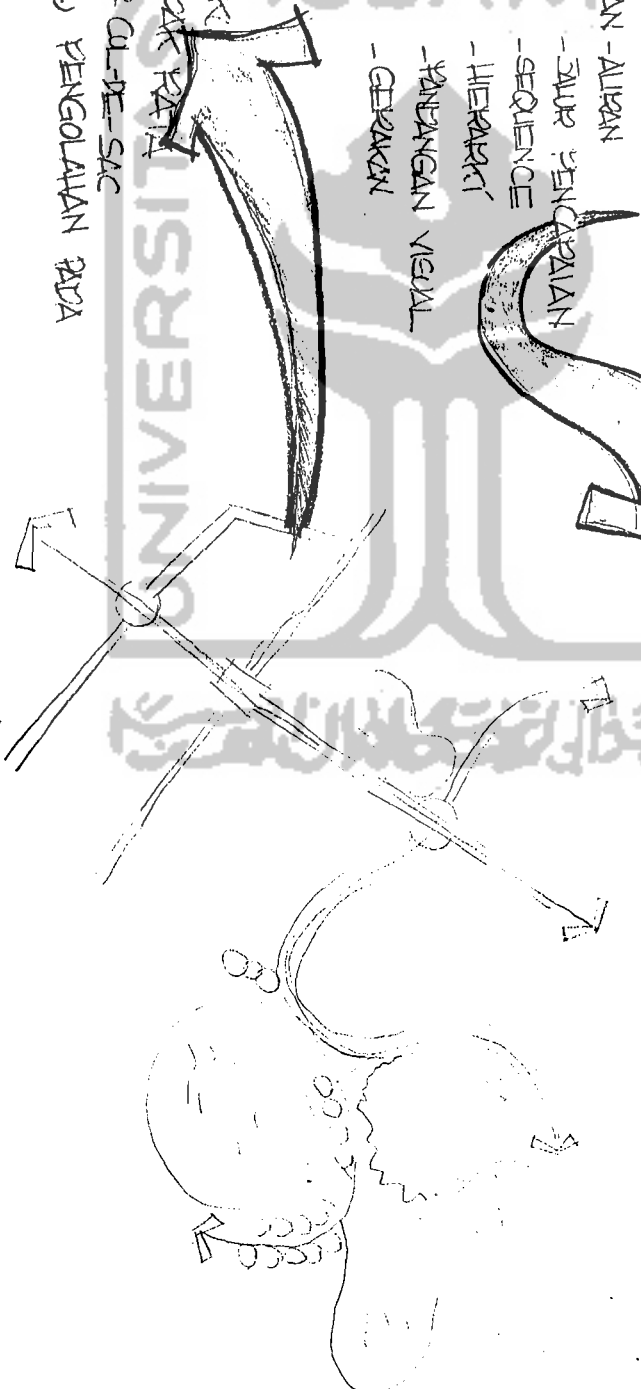
— SIRKULASI MENUNJUKKAN

- ALIRAN
- SAUR BENCARAIAN
- SEQUENCE
- HIERARKI
- PANJANGAN VISUAL
- GERAKAN

SISTEM LINE LINIER

REASONS

- SAMA KELEBIHAN JTK MENGIKUTI TAYAK DAN TOPOGRAFI YG TIDAK RATA
- BEGA DIKOMBINASI DENGAN GRIP & CL-ME-SAC
- SASANA SANGAT MENYARIK, PERLU PENGOALAHAN RADA
- PERTEMUAN SALAM
- PERHENTIAN SEMENTARA
- PENGOALAHAN SASANA



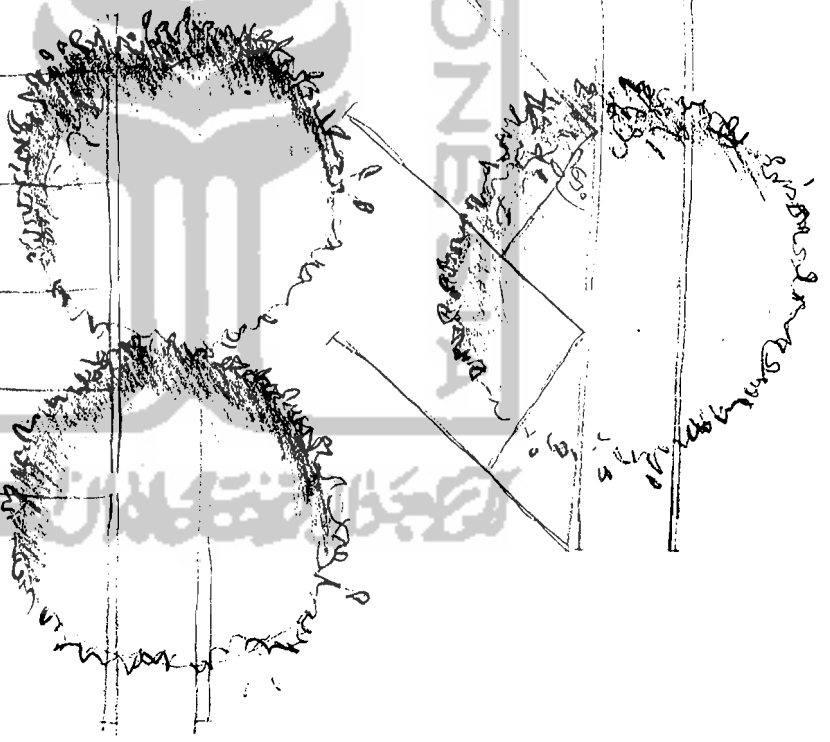
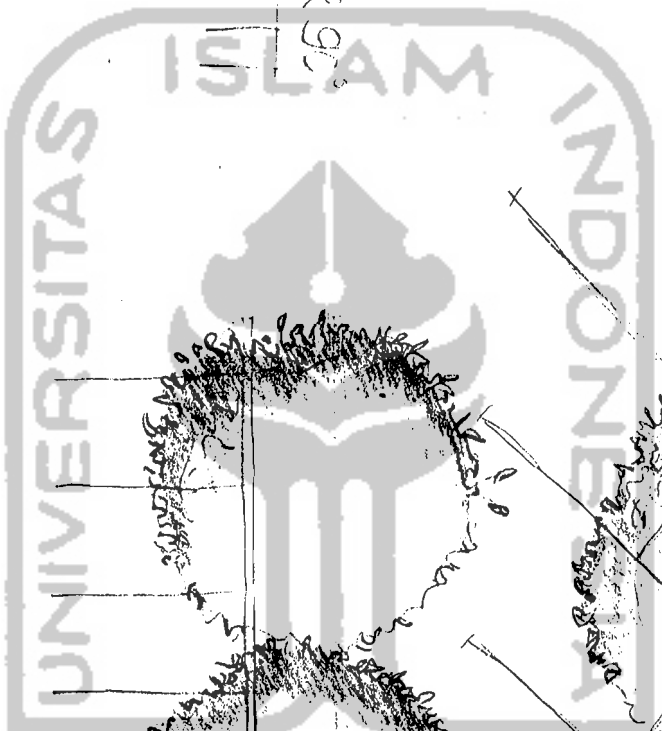
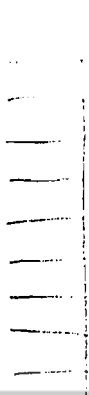
2. SIKIR

SIKIR 45°

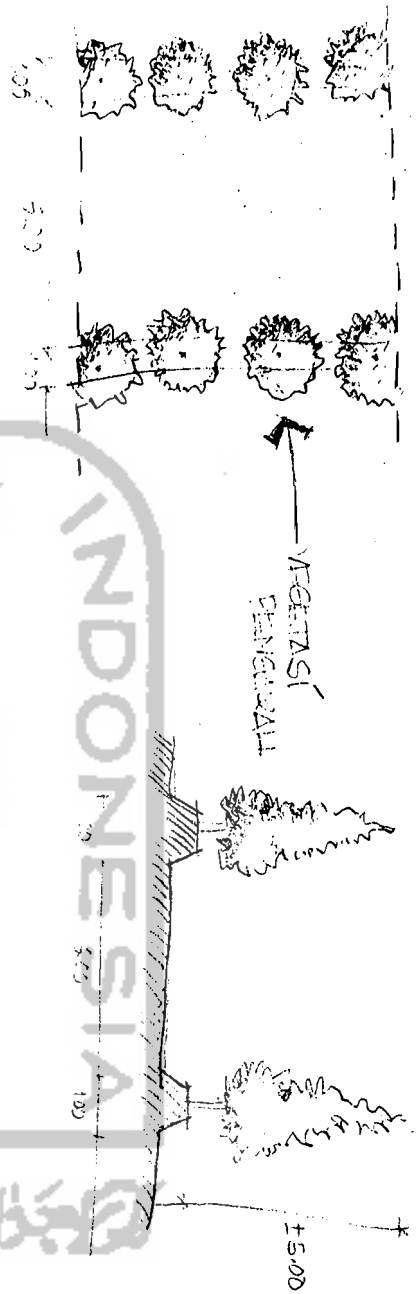


MOTOR

SIKIR 90°



SALUR SEARAH JIK MENGHINDARI KEMACEAN



ESIRKULASI PESALAN KAKI (PEDESTRIAN)

DAKAT UNTUK MENGHINDARI CROSS ANTARA PESALAN KAKI & KENDARAAN
SOGA MENCIPTAKAN SALUR KE TEMPAT2 YG TBK BAPT DIMASUKI
OLEH KENDARAAN.



UNSUR 2 RUANG LUAR

AIR

LINGER KETIDAHAN ILMU UNSUR PERBENTUK LANSCAPE (SUNGAI, DANAU, FONTAIN, POOL, CASCADES)

LANSCAPE DI BAGIAN DEPAN, SAMPING MAUPUN DI BAGIAN BELAKANG BANGUNAN

ELEMENT VS SIGA DITONSOL
KUN DALAM KONSEP PERBENTUK
TOWER BERGEGE (SIMPATIK &
DARI PERINGKIPAN GERBANG
MASUK DI LAUT)

SARIER KEBESINGAN
SOUND CONTROL

PENYOSOK UDARA

SOUND

NOISE

TRUCK

PENGOLAHAN VEGETASI &
PERMAINAN KONTOUR

BARIER SUKSA KEMUDALAN, SEBELAS SIRKULASI

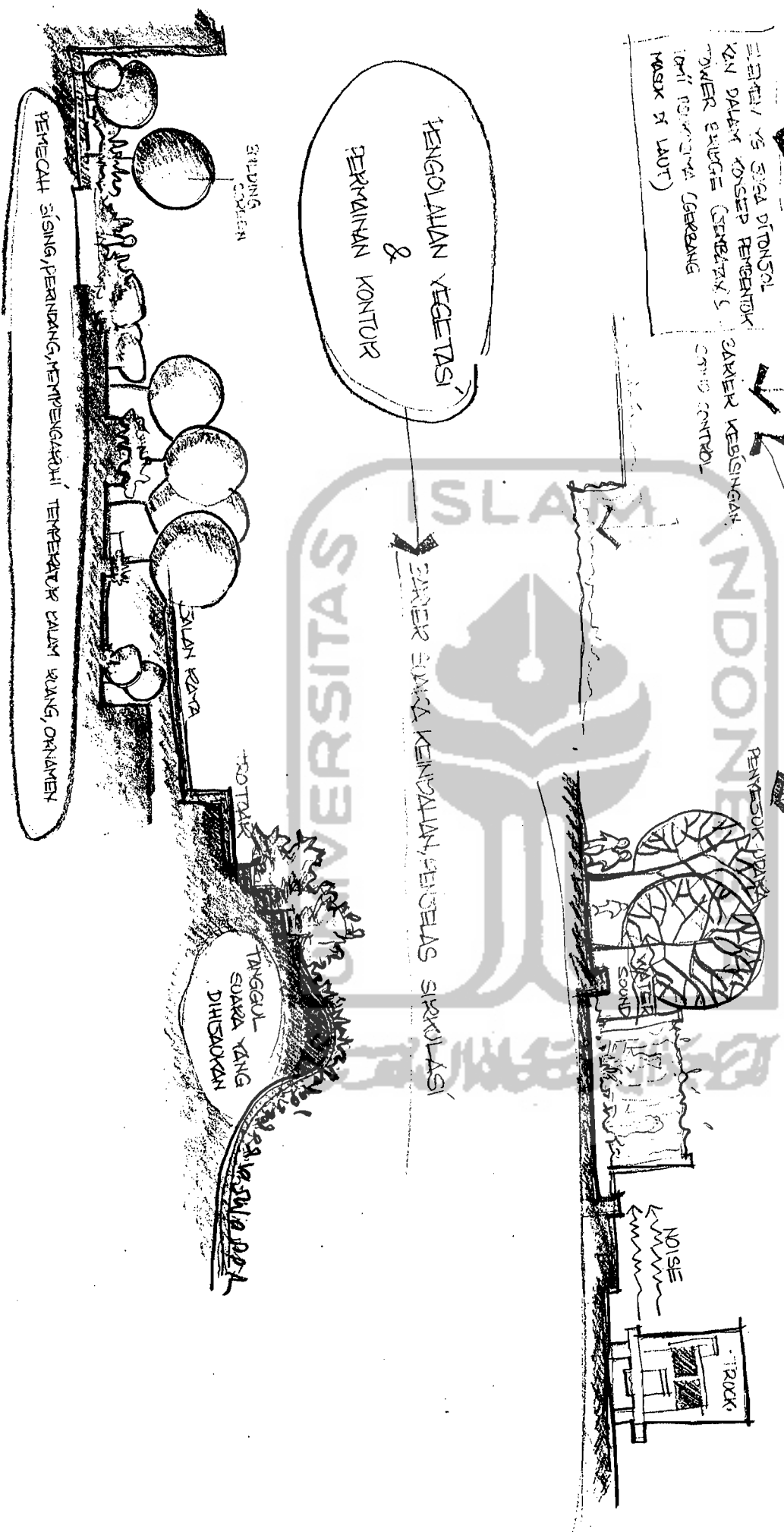
SHEDING
CORBEN

TANGKUL
SUARA YANG
DIHISAOKAN

SOTAK

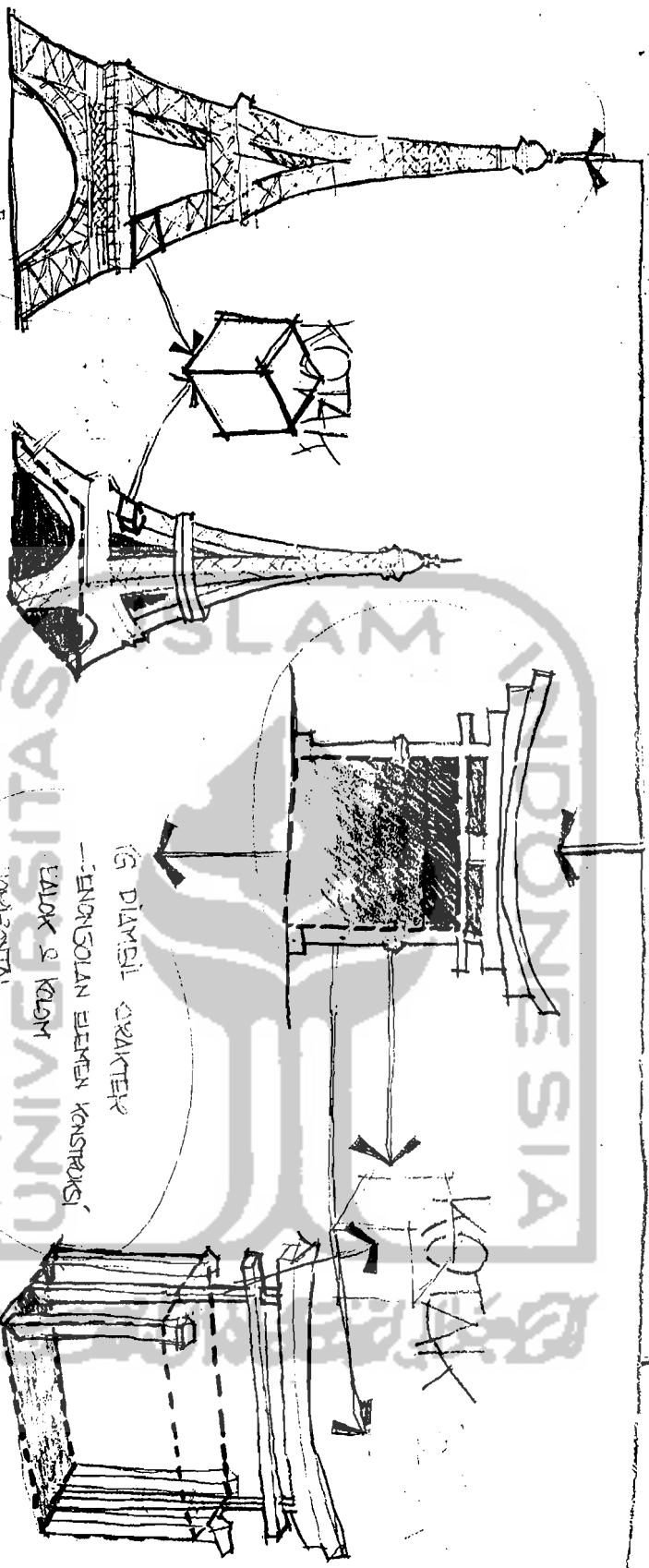
SALAN KARA

YEMECAL SISING, PERIBANG, MEMPERGAKOHU TEMPERATUR CALAM RUANG, ORNAMEN





REPRESENTASI BENTUK DASAR BUKU KE-6 BENTUK



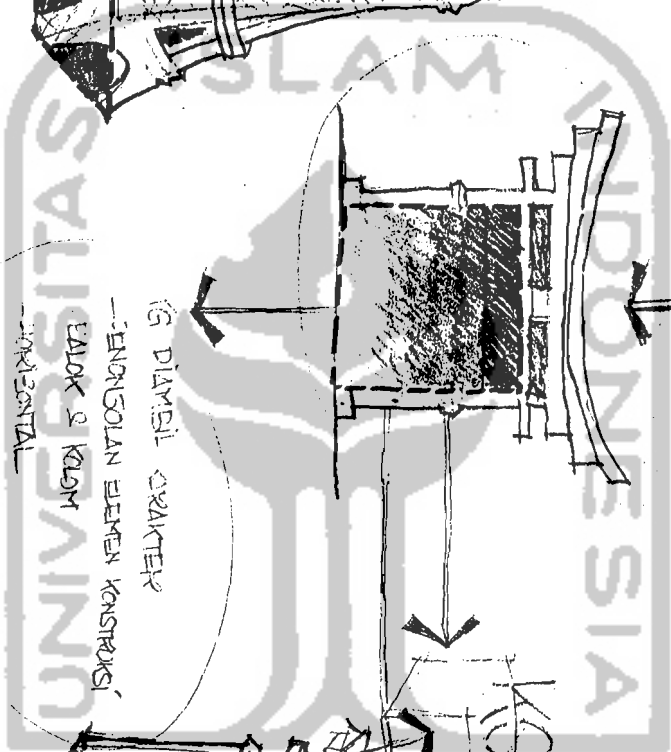
IG DIAMBIL KARAKTER VERTIKAL

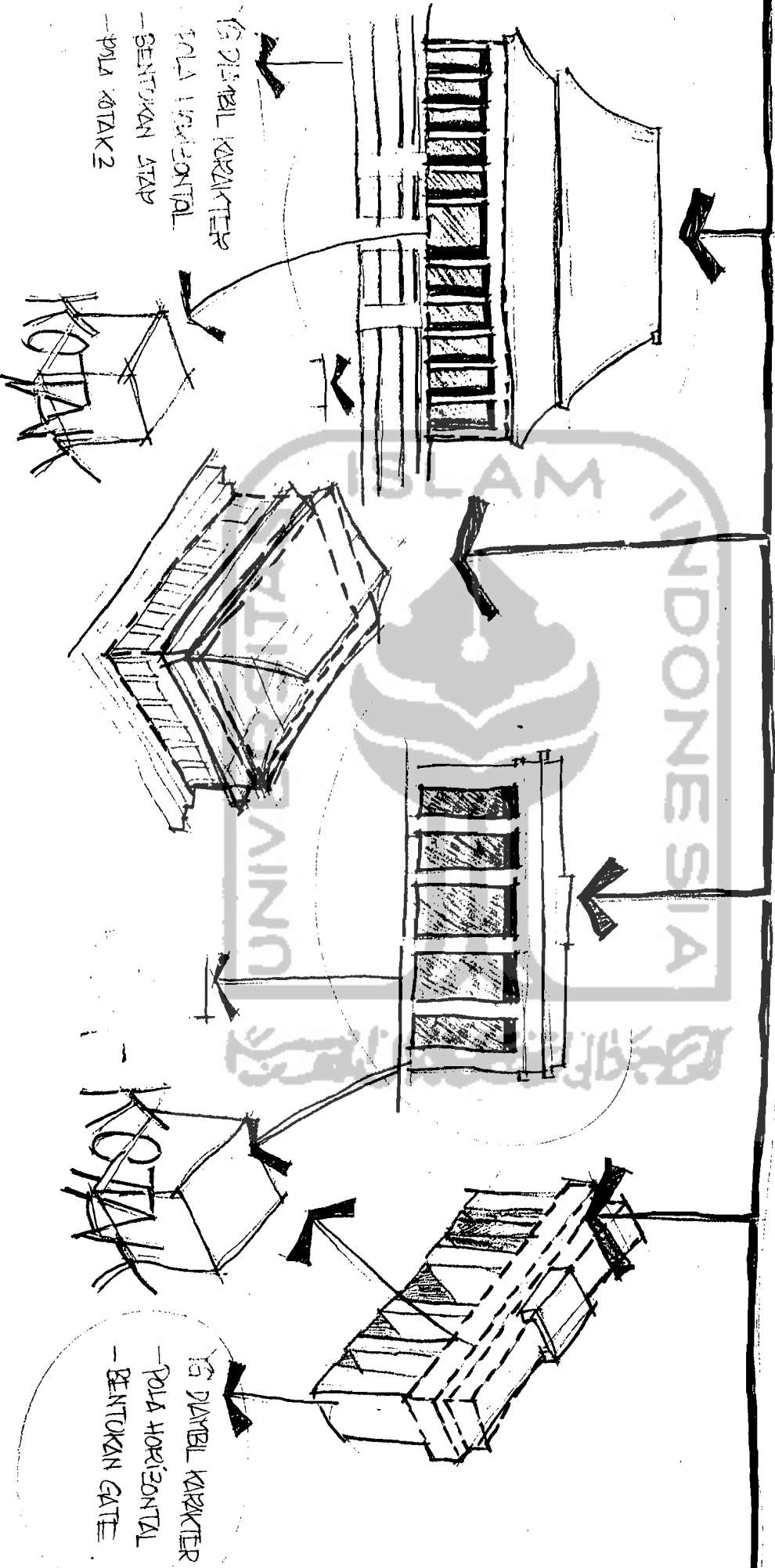
- RANGKA BESI
- MONUMENTALIS

IG DIAMBIL KARAKTER

- BUNYOLAN BAHAN KONSTRUKSI
- BALOK & KOLM
- VERTIKAL
- PINTU/GERBANG

KOTAK



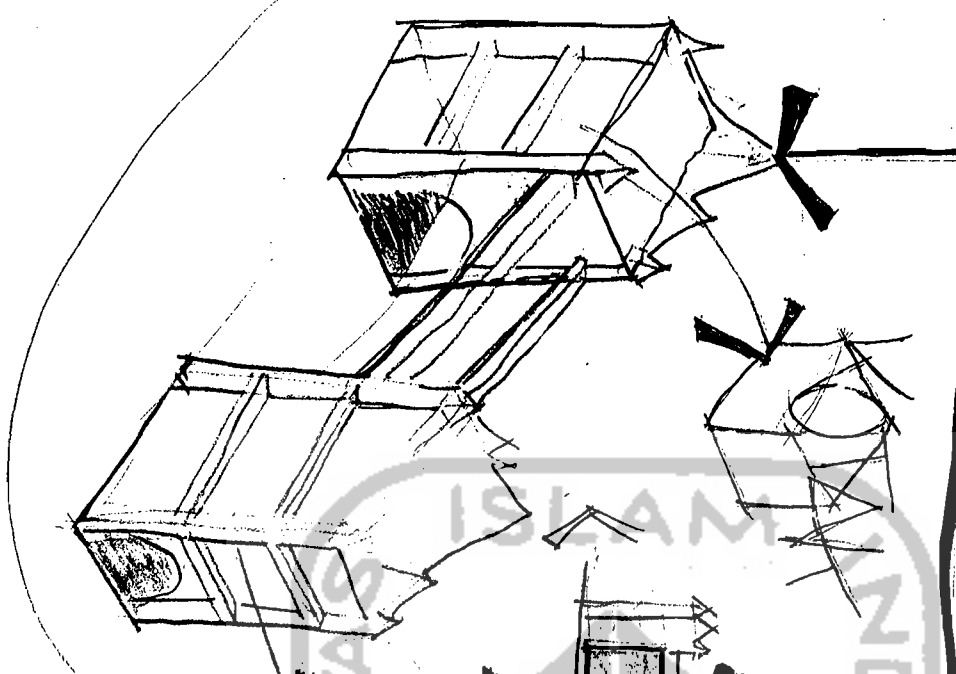


POLA HORIZONTAL
BENTUKAN STAB
POLA KOTAK 2

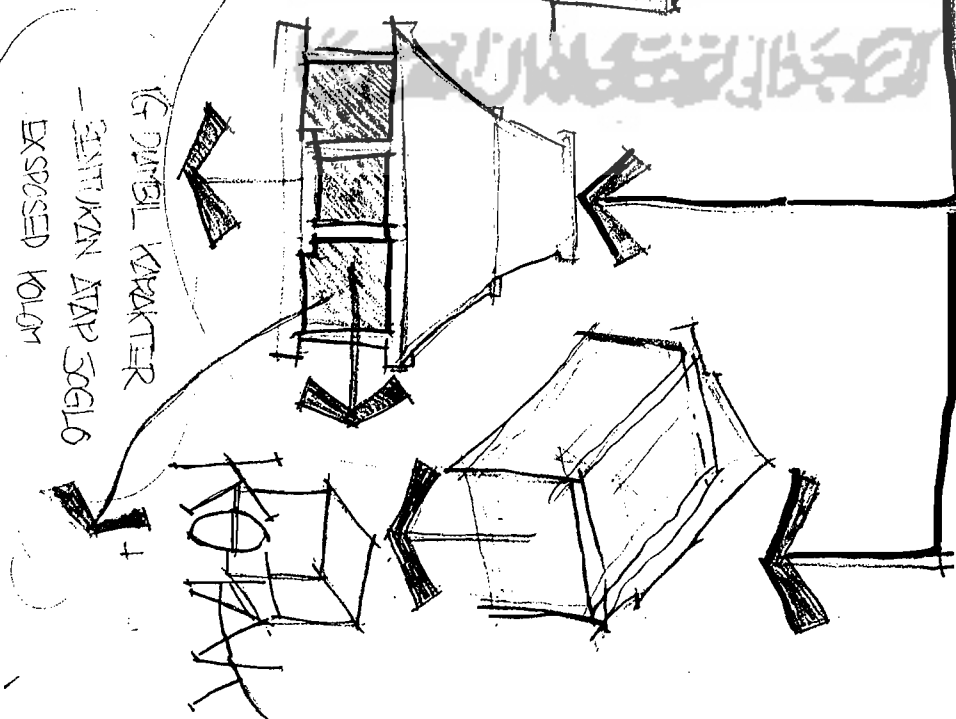
~~KOTAK~~

~~KOTAK~~

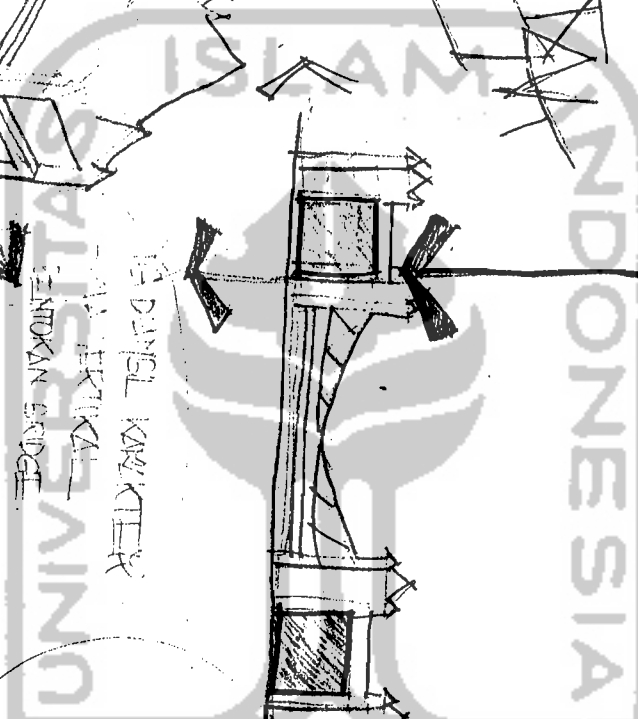
POLA HORIZONTAL KARAKTER
POLA HORIZONTAL
BENTUKAN GATE



15 DUNJEL KWAKTER
- ENTUKAN
- ENTOKAN BUNDEL

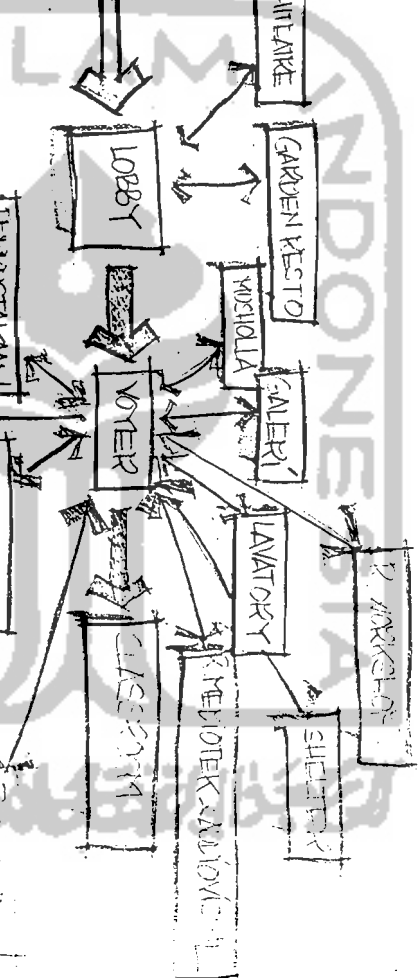
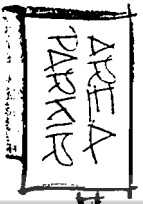
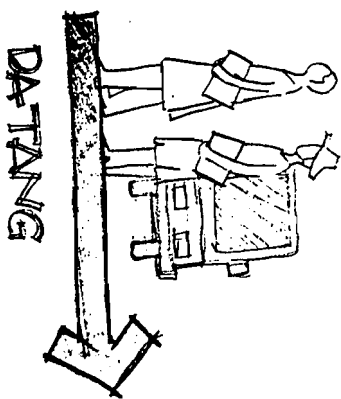


16 DUNJEL KWAKTER
- ENTUKAN DAN SGLLO
EXPOSED KOLM



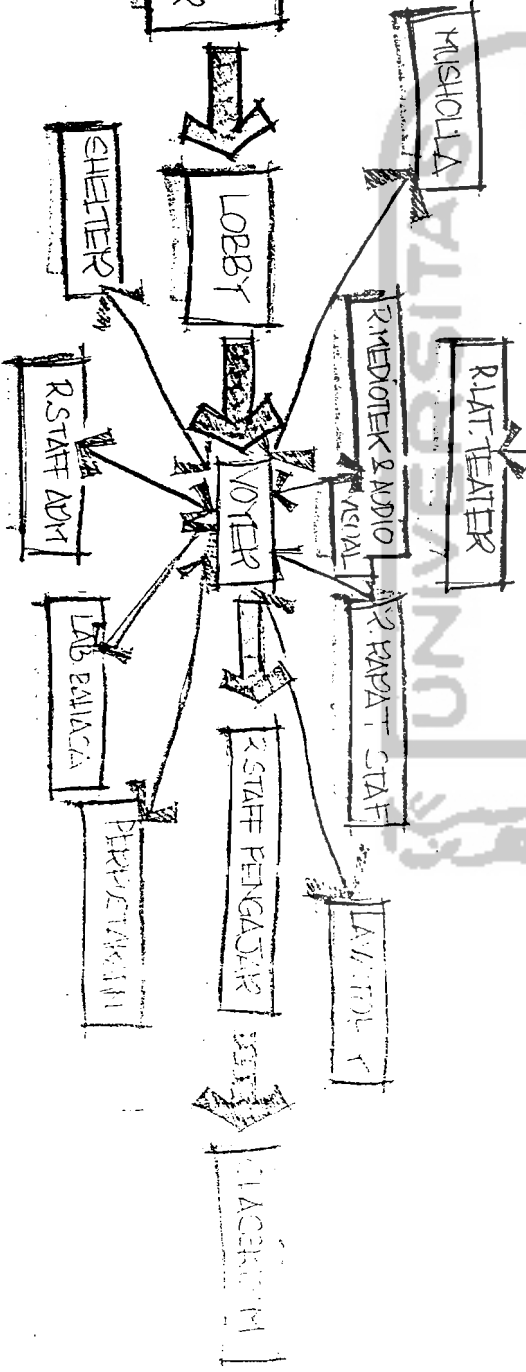
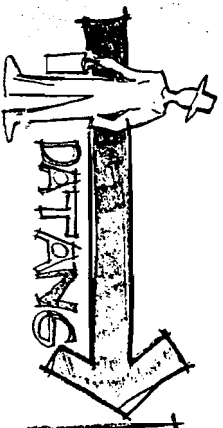
ANALISA ARKITEKTAS

1. SISWA

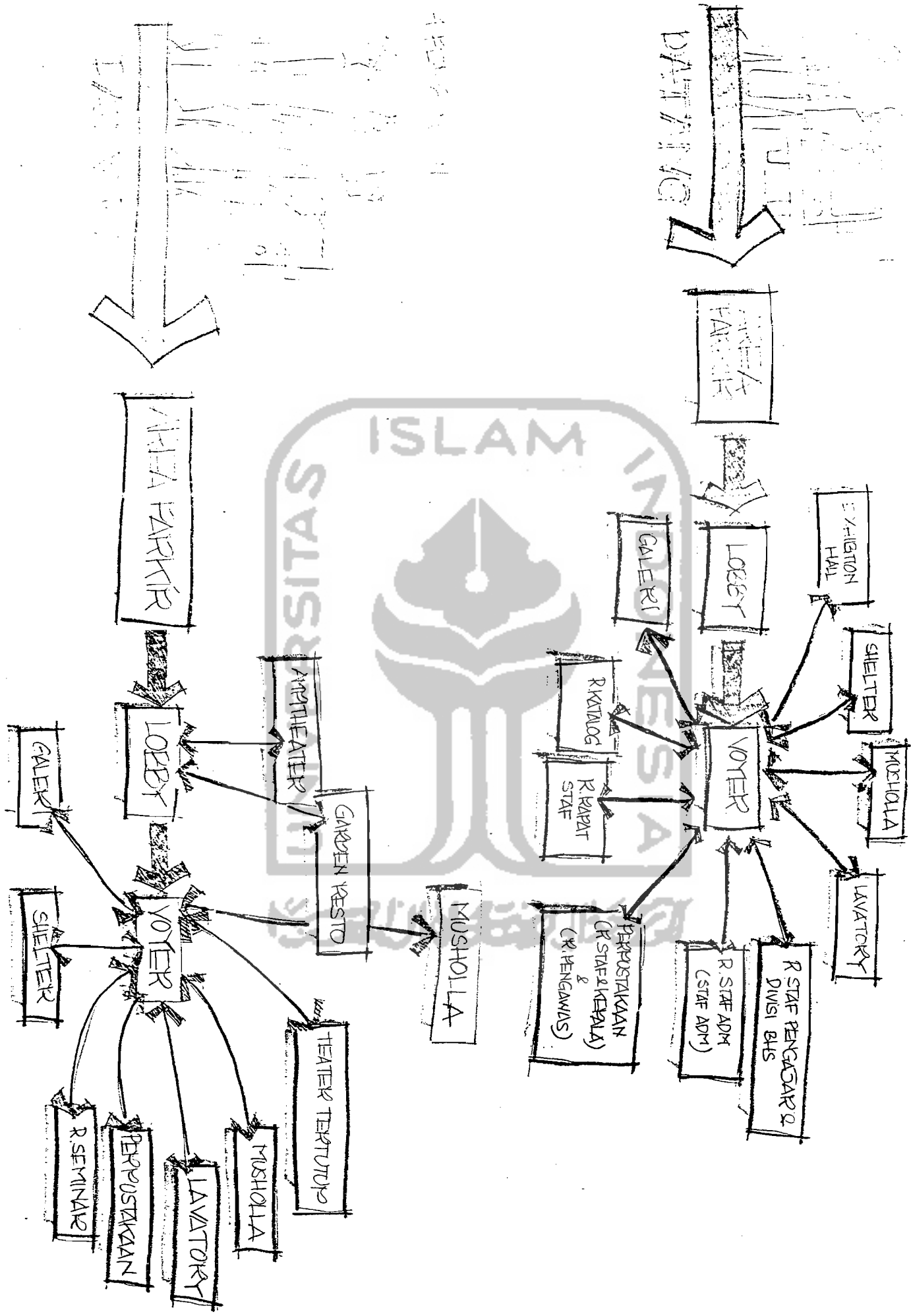


2. STAFF

PENGASAR



PERENCANAAN ARSITEKTUR (MATA KULIAH) SURVEI B.C. STAF JUM'AT KEDU, PENGELOLA PERPUSTAKAAN (LAB)



BENTUK AKTIVITAS AKTIVITAS

NO	PELAKU	AKTIVITAS	KARAKTER			RUANG	KUALITAS	ZONING			
			THINKING	SHARING	PRIVACY			PRIVATE	PUBLIC	SEMI-PUBLIC	SERVICE
1	SISWA & STAFF PENG-ASAR	<ul style="list-style-type: none"> INTERAKTIF KOLEK BELASAR & BERKSI PERUTAKAN FILM DOKUMENTER EKSTRAKURIKULER MOVIE CLUB (MENDONTON & DISKUSI FILM) PARTY KREASI SENI TELOKIS, BATAK PAUNING PANDEAN LATIHAN TEATER PEMENTASAN 	✓	✓	✓	<ul style="list-style-type: none"> TEATER TEROTOP EXHIBITION HILL PLAZA-TANPA WORKSHOP GALERI RATIHAN/SANGGAR TEATER TEROTOP 	<ul style="list-style-type: none"> MENYENANGKAN, FAMILIAR, TSD INTERAKSI, NYAMAN MENYENANGKAN FAMILIAR TSD INTERAKSI, NYAMAN MENYENANGKAN FAMILIAR TSD INTERAKSI, NYAMAN MENYENANGKAN FAMILIAR TSD INTERAKSI, NYAMAN MENYENANGKAN FAMILIAR TSD INTERAKSI, NYAMAN MENYENANGKAN FAMILIAR TSD INTERAKSI, NYAMAN MENYENANGKAN FAMILIAR TSD INTERAKSI, NYAMAN 	✓	✓	✓	✓
	SISWA & STAFF	<ul style="list-style-type: none"> PENDUNJANG BELASAR MANDIRI VIA KOMPUTER MENGAKSES INTER NET MENCARI LITERATUR BUKU & MENGAK SES INTERNET 	✓	✓	✓	<ul style="list-style-type: none"> AMPHITEATER MERITHEK PERPUSTAKAAN 	<ul style="list-style-type: none"> TSD INTERAKSI, NYAMAN, MENYENANGKAN MENYENANGKAN, BERTENANGAN, TENANG, KOLEK TSD INTERAKSI, NYAMAN TENANG, KOLEK 	✓	✓	✓	✓
	SISWA, STAFF & PENGUNJUNG	<ul style="list-style-type: none"> MENIKMATI KAWAKAN & MINUMAN POBOK 2, SANTI, BERKSI 	✓	✓	✓	<ul style="list-style-type: none"> GARDEN RESTO SELTER 	<ul style="list-style-type: none"> TSD INTERAKSI, NYAMAN, TENANG, BERSIH INTERAKSI LANGSUNG DAN PUBLIC, NYAMAN, FAMILIAR 	✓	✓	✓	✓

IDENTIFIKASI AKTIVITAS

NO	PELAKU	AKTIVITAS	KARAKTER			RUANG	KUALITAS	ZONING				
			MIXING	SHARING	PRIVACY			PRIVATE	PUBLIC	SEMI-PUBLIC	SERVICE	
	SSWA, STAFF & PENGUNJUNG	BERIBADAH	✓			MUSHOLLA	TENANG, NYAMAN, BERSIH	✓				
		SHOLAT	✓			T. WUDHU - K. MANDI	TENANG, NYAMAN, BERSIH AKSES DEKAT MUSHOLLA	✓				
		MENGAMBIL WUDHU	✓			LAVATORY	BERSIH	✓				
		RUANG AIR KECIL/BESAR			✓	AMPHITEATER	NYAMAN, TSD INTERAKSI			✓		
		KONSER MUSIK, TARI	✓			TEATER TEKTUP	NYAMAN, TSD INTERAKSI	✓		✓		
		PEMENTASAN TEATER	✓			K. SEMINAR	NYAMAN, TSD INTERAKSI, TENANG	✓				
		SEMINAR	✓			EXHIBITION HALL	NYAMAN, BERINTERAKSI LANGSUNG DGN PUBLIC, FAMILIAR			✓		
	PAMERAN PENDIDIKAN				GALERI							
	STAFF PENGASAR	MENCIAPKAN MATERI & MODUL → ALAT		✓		R. STAFF PENGASAR	TENANG, NYAMAN, TSD INTERAKSI, AKSES LANGSUNG DGN R. STAF LAINNYA				✓	
						R. PENYIMPANAN ALAT/MODUL						
	STAFF PENERANGAN & RECEPTIONIST	MEMBERI INFORMASI & KETERANGAN PADA PENGUNJUNG & SISWA		✓		FRONT DESK DI LOBBY	TENANG, NYAMAN, TSD INTERAKSI LANGSUNG DGN PUBLIC, AKSES LANGSUNG DGN R. STAF LAINNYA			✓		
	STAFF ADMINISTRASI	MENGELOLA KEG. ADM. PENGATURAN SABDAL DSB	✓			R. ADMINISTRASI	TENANG, NYAMAN, AKSES LANGSUNG DGN R. STAF LAINNYA				✓	
	STAFF KEKANGAN	MENGELOLA KEKANGAN, KEMBARAN DSB	✓			KASIR DI LOBBY	AMAN, TENANG, NYAMAN, TSD INTERAKSI LANGSUNG DGN PUBLIC, AKSES LANGSUNG DGN R. STAF LAINNYA				✓	
	KEPALA DIVISI BHS	MENGELOLA PER-DIVISI BAHASA			✓	R. KEPALA DIVISI	AMAN, TENANG, NYAMAN, AKSES LANGSUNG DGN R. STAF	✓				
	PIMPINAN LEMBAGA	MENGELOLA LEMBAGA SECARA GLOBAL			✓	R. PIMPINAN		✓				
	STAFF, KEPALA DIVISI & PIMPINAN LEMBAGA	MENBISKUSIKAN, KARAT TIG LEMBAGA	✓			R. RAPAT		✓				

IDENTIFIKASI AKTIVITAS

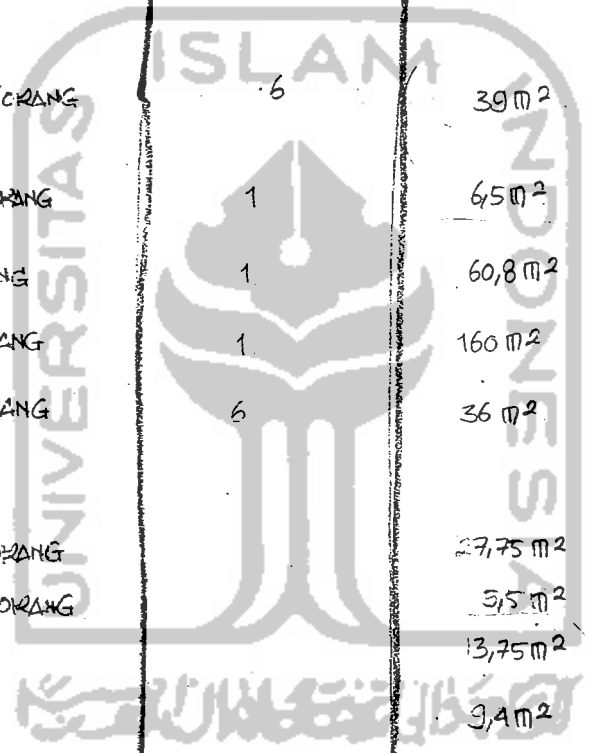
NO	PELAKU	AKTIVITAS	KARAKTER			RUANG	KUALITAS	ZONING				
			MIXING	SHARING	PRIVACY			PRIVAT	PUBLIC	ISIPUBLIC	SERVICE	
	PENGELOLA PERPUSTAKAAN	<ul style="list-style-type: none"> BERTANGGUNG JAWAB, MENGELOLA & MERAWAT PERPUSTAKAAN 	✓		✓	R. PENGELOLA R. BACA R. REFERENSI	TENANG, NYAMAN, AKSES BKT DENGAN PERPUSTAKAAN. NYAMAN, RILEKS, TENANG NYAMAN, RILEKS, TENANG.	✓			✓	✓
	PENGELOLA LABORATORIUM BAHASA	<ul style="list-style-type: none"> BERTANGGUNG JAWAB, MENGELOLA & MERAWAT LABORATORIUM 	✓			R. LABORATORIUM	TENANG, EFEKTIF, EFISIEN MEMERLUKAN KONSENTRASI KHUSUS. NYAMAN	✓				
	HOUSEKEEPER/ CLEANING SERVICE	<ul style="list-style-type: none"> BERTANGGUNG JAWAB AKAN KEBERSIHAN GEDUNG 			✓	R. SIMPAN ALAT	EFEKTIF, BERSIH					✓
					✓	GUDANG	EFEKTIF, BERSIH					✓
	KOKI	<ul style="list-style-type: none"> MEMASAK & MENYIAPKAN MAKANAN DI GARDEN RESTO 			✓	DAKOR	BERSIH, NYAMAN,					✓
	SATPAM/ SECURITY	<ul style="list-style-type: none"> MENSAGA KEAMANAN GEDUNG MENSAGA KEAMANAN KENDARAAN 	✓			SECURITY PASS	MUDAH DICAPAI, NYAMAN					✓

BESARAN RUANG

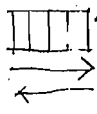
NO	NAMA RUANG	KAPASITAS	STANDAR RUANG	SUJMLAH RUANG	BESARAN RUANG	KETERANGAN
1	R. KELAS A	20 ORANG/KELAS	1,6m - 1,8 (m ²)	25 KELAS	@ 32m ² + SIRKULASI 30% → 42 m ² total: 25 x 42 m ² = 1050 m ²	Masing-masing P. STUDI BAHASA MEMEGANG 5 KELAS (KECUALI B. INDONESIA); ASUMSI DISAMAKAN DENGAN LIP CLEMBAGA INDONESIA PERANCIS) DENGAN JUMLAH MURID PER PROG. STUDI ± 1000 ORANG PER-TAHUN (ASUMSI LIP) - MODEL KELAS DISKUSI - MELINGKAR
	R. KELAS B	1-4 ORANG/KELAS	1,6 - 1,8 (m ²)	12 KELAS	@ 19,2m ² + SIRKULASI 30% → 24,96 m ² TOTAL = 12 x 24,96 m ² = 299,52 m ²	BERUPA KELAS KECIL YANG DIPERUNTUKKAN BAGI SISWA ASING DIKARENAKAN KECENDERONGAN MEREKA UNTUK LEBIH 'CLOSE' & PRIVAT, DENGAN JUMLAH MURID PER PROG STUDI ± 500 ORANG PER-TAHUN (ASUMSI DISAMAKAN DENGAN PUKT BAHASA INDONESIA LANGUAGE PROGRAM) DAPAT DIGUNAKAN UNTUK KELAS PRIVAT P. STUDI LAIN
2	LABORATORIUM BAHASA	20 ORANG/KELAS	2,8 m ² /KASIN	5 KELAS	@ 56m ² + 28m ² (R. SAMPING) 84 m ² TOTAL = 6 x 84 m ² = 504 m ²	DIPAKAI SECARA BERGANTIAN! BERDASARKAN STANDART, LAB BHS KIRA2 MENAMPUK 30 TEMPAT BELAJAR (DATA ARSITEK) SETIAP 1000 ORG/MURID MAKA UTK 5500 ORG SISWA MEMBUTUHKAN 5 BH KELAS BHS R. SAMPING TDR DR R. STOKO, R. PENERIMA, AKSI 2 UTK GURU & IKATAN PELASAK
	RUANG SAMPING		30 m ² /KELAS	5 KELAS		
3.	PERPUSTAKAAN			1		
	R. BACA	200 ORANG	2,32 m ² /ORANG		464 m ²	R. BACA BERDASARKAN STANDART PEMAKAI PERPUSTAKAAN DI INDI. YAITU 10-17% DARI MASY. YG MSD SASARAN DITAMBAH PADA TIME SWEET STANDART DLM KETENTUAN PERPUSTAKAAN YG BERJENIS TYPICAL COMMUTING UNIT DIMANA YANG AKAN MENGGUNAKAN PERPUSTAKAAN APALAH 20% DARI PENGGUNA YANG MSD SASARAN SHG ((5500 x 17%) = 935,935 x 20% = 187,187) 200 ORG
	R. BOKU	1 PROG. STUDI 6000 dok 6 → 36.000 dok	164 buku/m ²		30.000 : 164 bk/m ² → 219 m ²	TEMPAT KOLEKSI & KATALOK BERDASARKAN STANDART RUANG PD DATA ARSITEK ERNST NEUFERT YAITU 164 BOKU/m ² & PANJANG RAK 1,28 - 1,52 m ²
	R. KATALOK	36.000 JUDUL	ASUMSI 36 m ²		36 m ²	ASUMSI KOLEKSI PER PROGRAM STUDI SAMA DENGAN DI LIP
	MESJA KOMPUTER (MEDIOTHEK)	ASUMSI 30 KOMPUTER	1,21 m ² , DENGAN SIRKULASI 25%		36,3m ² + SIRKULASI 25% 45,375 m ² ≈ 45,5 m ²	
	R. STAFF & KEPALA	30RANG STAF DAN 1 ORANG KEPALA	6,5 m ² /ORG (TIME-SWEET STANDART FOR BOLLING TYPE)		32,5 m ² ≈ 33 m ²	
R. PENGAWAS	2 ORANG	6,5 m ² /ORG (TSSFBT)		13 m ²		
R. FOTOCOPY	ASUMSI 2 MESIN	ASUMSI 9 m ²		9 m ²		
R. PENITIPAN	200 ORANG	ASUMSI 15 m ²		15 m ²		

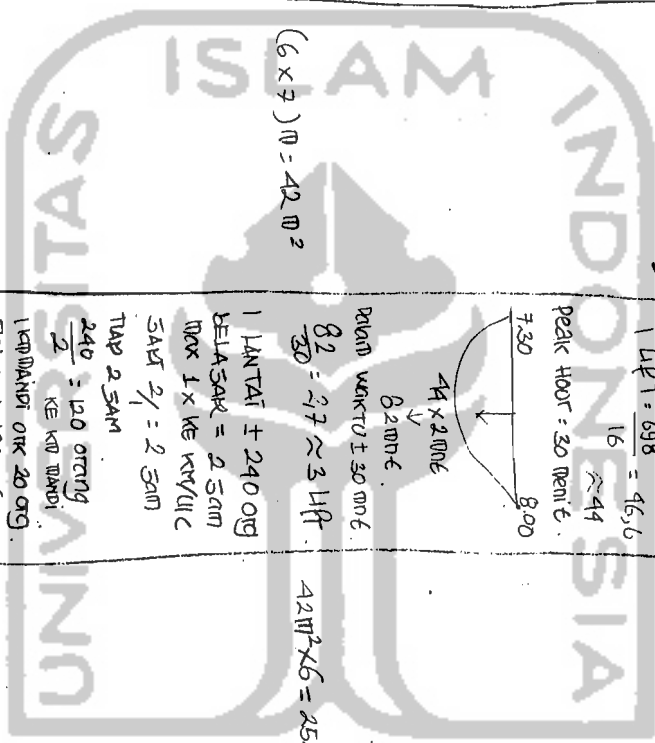
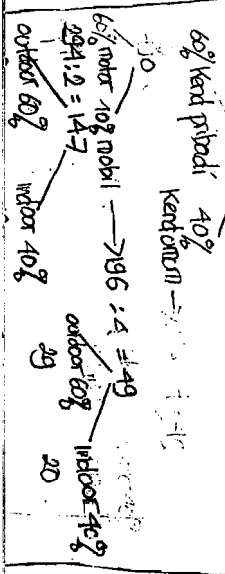
NO	NAMA RUANG	KAPASITAS	STANDAR RUANG	JMLAH RUANG	JESAYAN RUANG	KETERANGAN
4	R. PERTUNJUKAN TEATRUM TERKOTOP - LOBBY - R. AUDIENCE - R. KOSTUM - R. RIAS Wajah - LOKER - KANTOR YEMAM - R. DINNER LIGHTING - R. CONTROL LIGHTING - PENGIKOT LAYAR AMPIL TEATER/R. PERTUNJUKAN OUTDOOR - LOBBY - BANGUNAN PERMAIN - PENYANTAI - REKLAMATAN - R. GEMAK - BACK STAGE - AUDIENCE R. STAFF - R. STAFF BENGASAR	240 ORANG 240 ORANG 10 ORANG 10 ORANG 10 ORANG 2 BH	0,15 m ² /ORANG 0,6 m ² /ORANG 1,8 m ² /ORANG 1,8 m ² /ORANG 1,8 m ² /ORANG @ 1,5 m ² ASOMSI ASOMSI ASOMSI ASOMSI 0,15 m ² /ORANG 1,85 m ² /ORANG 0,55 m ² /ORANG 0,55 0,4 m ² 1 m ² /ORANG 1 m ² /ORANG 6,5 m ² /ORANG	1	3 m ² 15 m ² 15 m ² 15 m ² 13,945 m ² 18,5 m ² 1,1 m ² 18,25 m ² 9,4 m ² 1,5 m ² 300 m ² 858 m ²	

NO	NAMA RUANG	KAPASITAS	STANDAR RUANG	JUMLAH RUANG	PESAKAN RUANG	KETERANGAN
	- R. STAFF PENERANGAN / FRONT DESK DD LOBBY	2 ORANG	6,5 m ² /ORANG	1	13 m ²	
	- R. STAF ADMINISTRASI & R. STAF KEUANGAN	3 ORANG (S.KEU) 3 ORANG (S.ADM)	6,5 m ² /ORANG	1	39 m ²	
	- R. KEPALA DIV.BHS / PER-DIVISI	6 ORANG	6,5 m ² /ORANG	6	39 m ²	
	- R. PIMPINAN LEMBAGA	1 ORANG	6,5 m ² /ORANG	1	6,5 m ²	
	- R. KARPAT	38 ORANG	1,6 m ² /ORANG	1	60,8 m ²	
	- R. SEMINAR	200 ORANG	0,8 m ² /ORANG	1	160 m ²	
	R. WORKSHOP	20 ORANG	1,8 m ² /ORANG	6	36 m ²	
	R. LATHAN/SANGGAR					
	- PANGGUNG PEMAIN	15 ORANG	1,85 m ² /ORANG		27,75 m ²	
	- PENYANTAI	10 ORANG	0,55 m ² /ORANG		5,5 m ²	
	- PERALATAN	25	0,55		13,75 m ²	
	- R GERAK	20%	9,4 m ²		9,4 m ²	
	LOBBY UTAMA/	720 ORANG	0,15 m ² /ORANG		108 m ² + R GERAK 20% ⇒ 130 m ²	
	- R GALERI	200 ORANG	0,15 m ² /ORANG		30 m ² + R GERAK 20% 36 m ²	

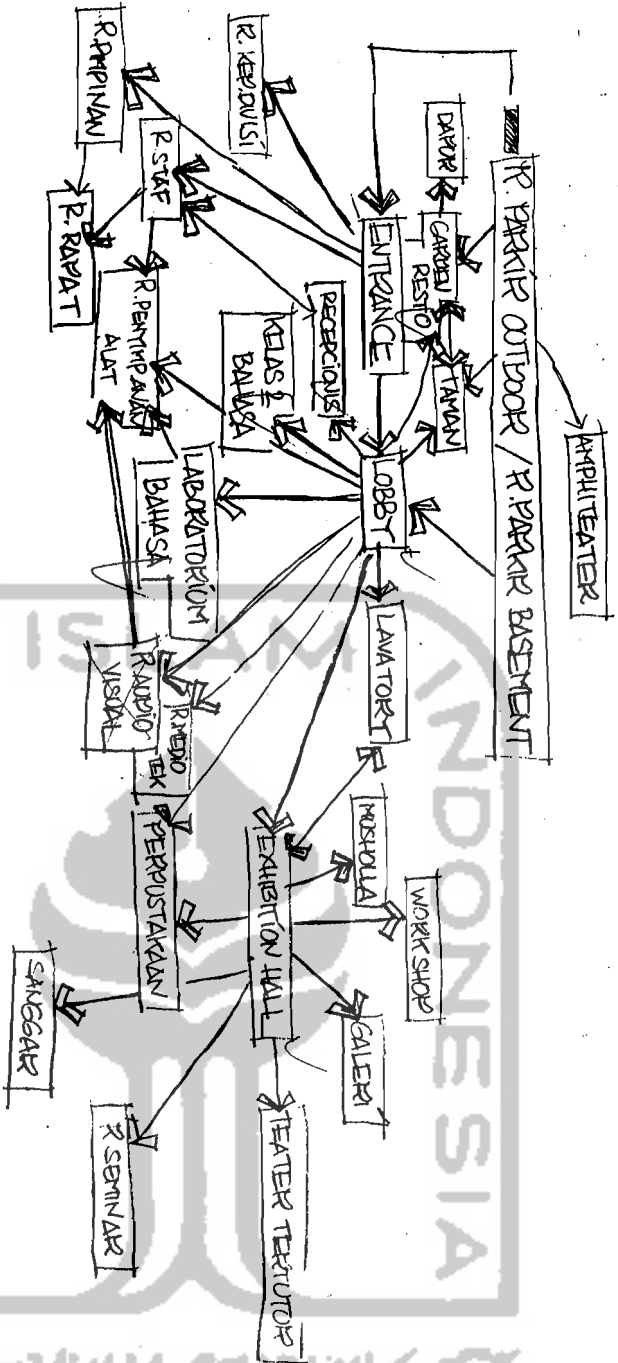


4500
11200
7469,74 m²

NO	NAMA RUANG	KAPASITAS	STANDAR RUANG	SEMUA RUANG	BESARAN RUANG	KETERANGAN
	RUANG LIFT - orang	@ LIFT = 16 orang	$(2,3 \times 2,0) m = 4,6 m^2$	 <p> balok balok = 32 dt Balok tump = 80 $\frac{21,96 \text{ m}^2}{1,2 \text{ ft}} = 18,3 \text{ m}^2$ Kap. lift = 16 orang Kap gedung 688 orang 1 LIFT = $\frac{688}{42} = 16,4$ Peak hour = 30 menit $\frac{7,30}{8,00} \times 44 \approx 40$ $44 \times 2 \text{ m}^2 = 88 \text{ m}^2$ $\frac{88}{6,2 \text{ m}^2} = 14,2$ Beranda waktu $\pm 30 \text{ m}^2$ $\frac{82}{30} \approx 2,7$ LIFT 1 LANTAI ± 240 ORG BELASAR = 2.500 DOK 1 x ke KVVUC SAKIT 2/1 = 2.500 TAP 2.500 $\frac{240}{2} = 120$ ORG KE KVVUC 1 KVVUC ORG 20 ORG SADI AWA 120 = 6 km/h 20 mobil indoor (18 x 2,2) m² = 39,6 m² mobil indoor (20 x 8,8) m² = 176 m² </p>	$4,6 m^2 \times 3 = 13,8 m^2$	
	LAVATORY	@ KVVUC = 20 org	$(6 \times 7) m = 42 m^2$	$(6 \times 7) m = 42 m^2$	$42 m^2 \times 6 = 252 m^2$	
	PARKIR	sandu-sisua + stp ± 680 org + sandu pengorbanan (0,2%) 136 orang asumsi: 816 orang	mobil: $(2,2 \times 4) m^2 = 8,8 m^2$ motor = $(1,2 \times 1) m^2 = 1,2 m^2$	mobil indoor (18 x 2,2) m ² = 39,6 m ² mobil indoor (20 x 8,8) m ² = 176 m ²	$215,6 m^2$	



PROGRAM RUANG



NOCTVA

SEMI AKSIAL MUNGKIN

III. MENGGOLONGKAN RENCANA RUMAH

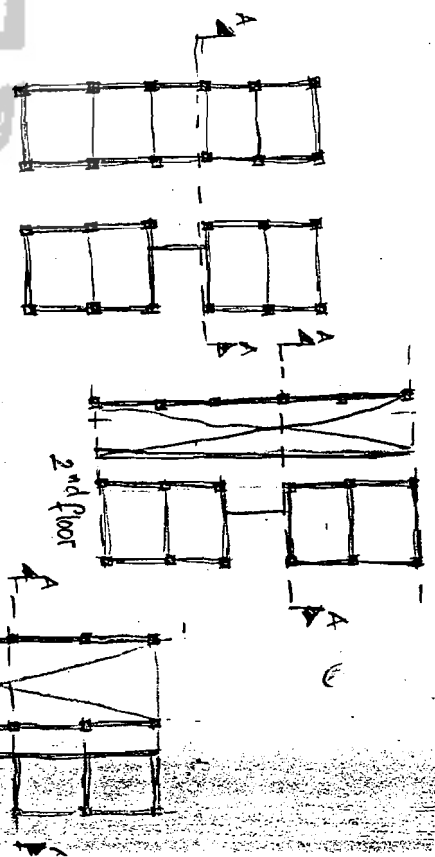
1. TIPE RUMAH YANG LANGSUNG ADA TIDAK BERTOLAN AWAN/BENDA
 2. TIPE RUMAH YANG LANGSUNG ADA TIDAK BERTOLAN AWAN/BENDA
 3. TIPE RUMAH YANG LANGSUNG ADA TIDAK BERTOLAN AWAN/BENDA
 4. TIPE RUMAH YANG LANGSUNG ADA TIDAK BERTOLAN AWAN/BENDA

PENDIDIKAN INTERAKTIF

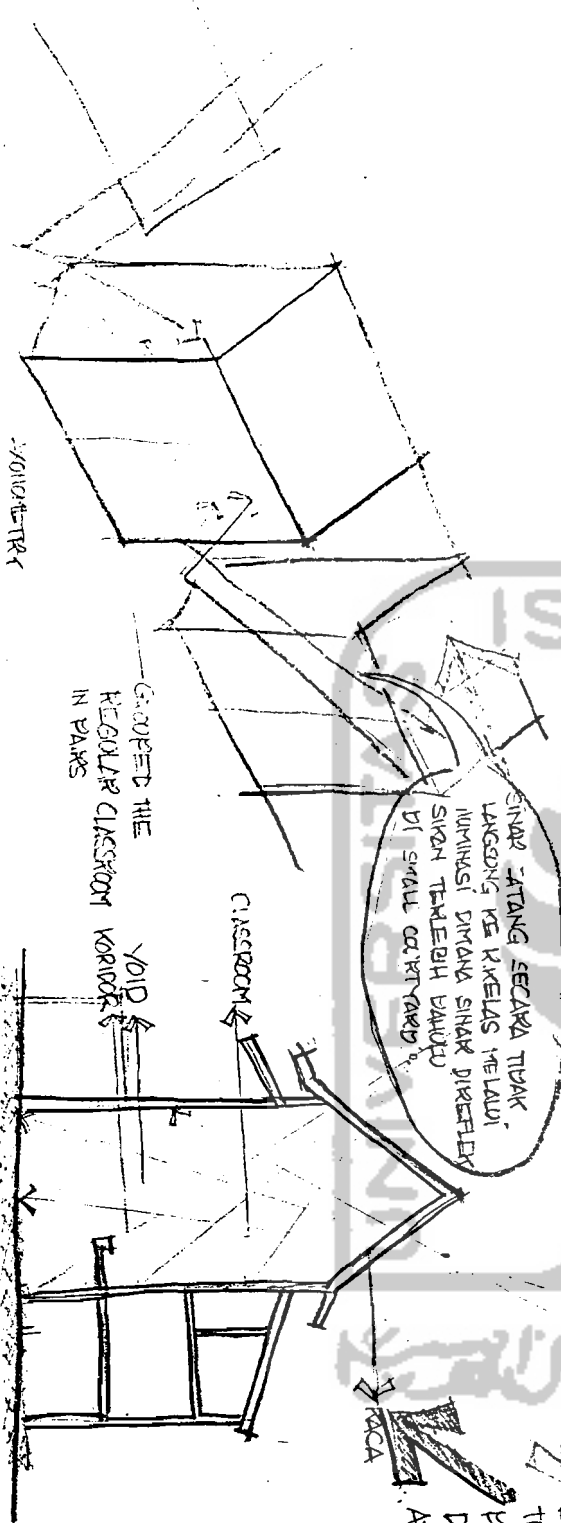
MEMERIKSA BENTUK RUMAH TIPE RUMAH (JEDU - SOLID)

SINAR MATA SECARA TIDAK LANGSUNG KE KAMAR MELALUI JUMPAK DITAMBAH SINAR DIFLEKSI SINAR TERSEBUT BAHWA DI SINAR TERSEBUT

MEMERIKSA CAHAYA BARI BANTOLAN BOLA LANGIT SEBANYAK MUNGKIN NAMA TIDAK MENYALAKAN DENGAN SISTEM PENYEBARAN DIFUSE, SISTEM SKYLIGHT DAN MELEWATI LUBANG ANGIN YANG DIBERI ADAPON YANG PERKALAN

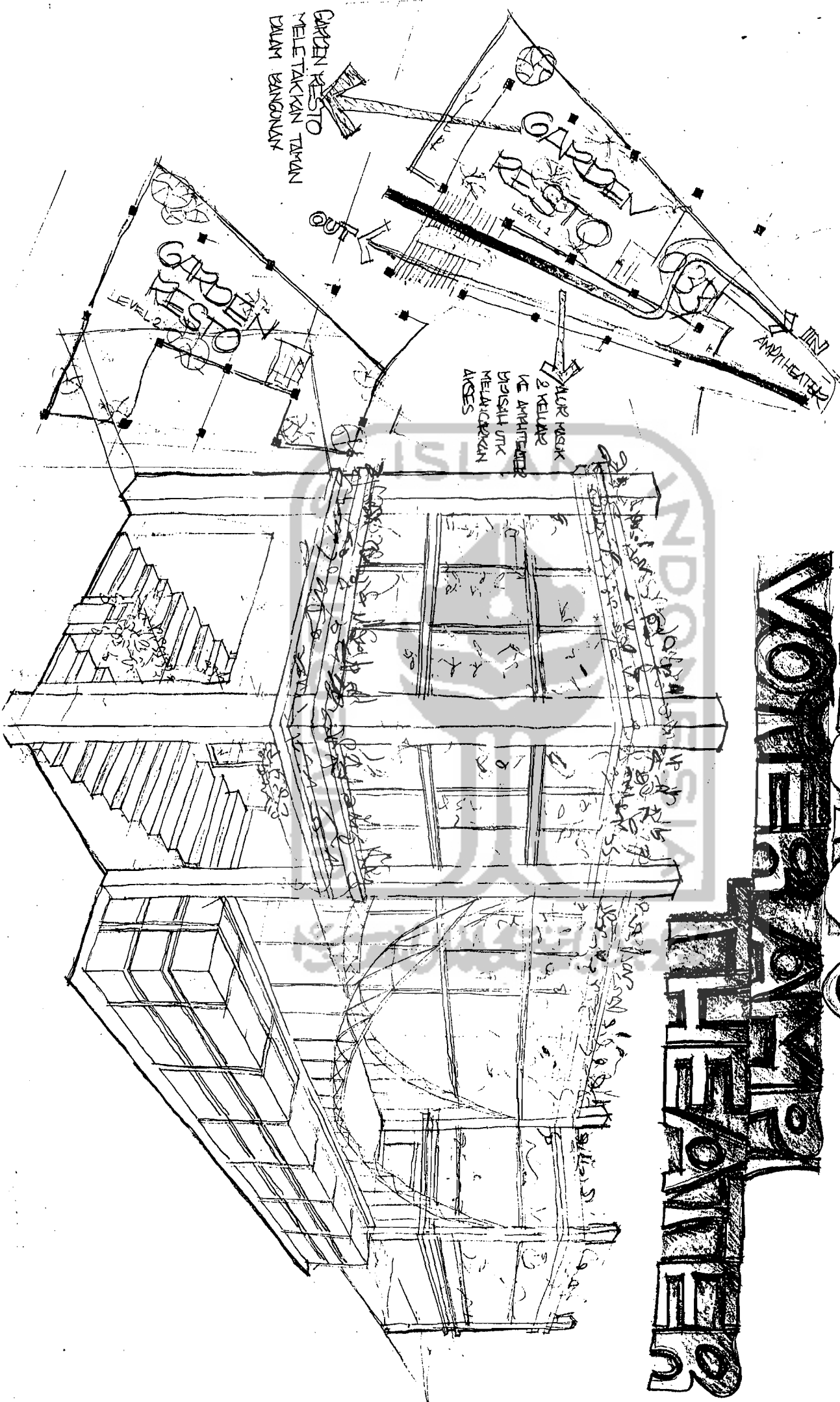


BENAH

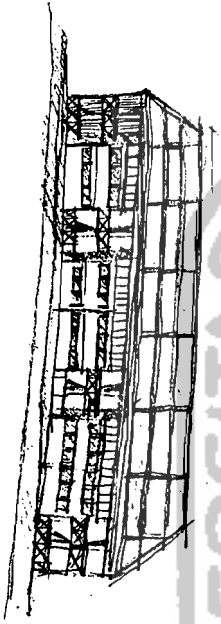
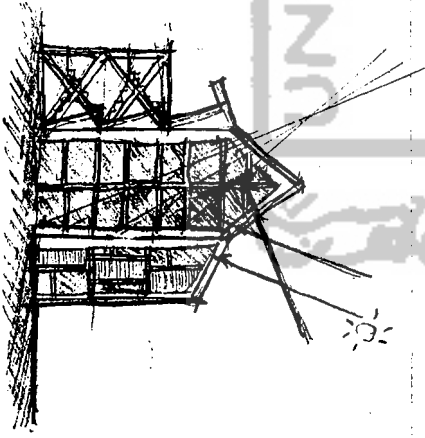


SECTION A-A

GARDEN RESTO & SPA CENTER



ALTERNATIF 1



TAMPAK UTARA

