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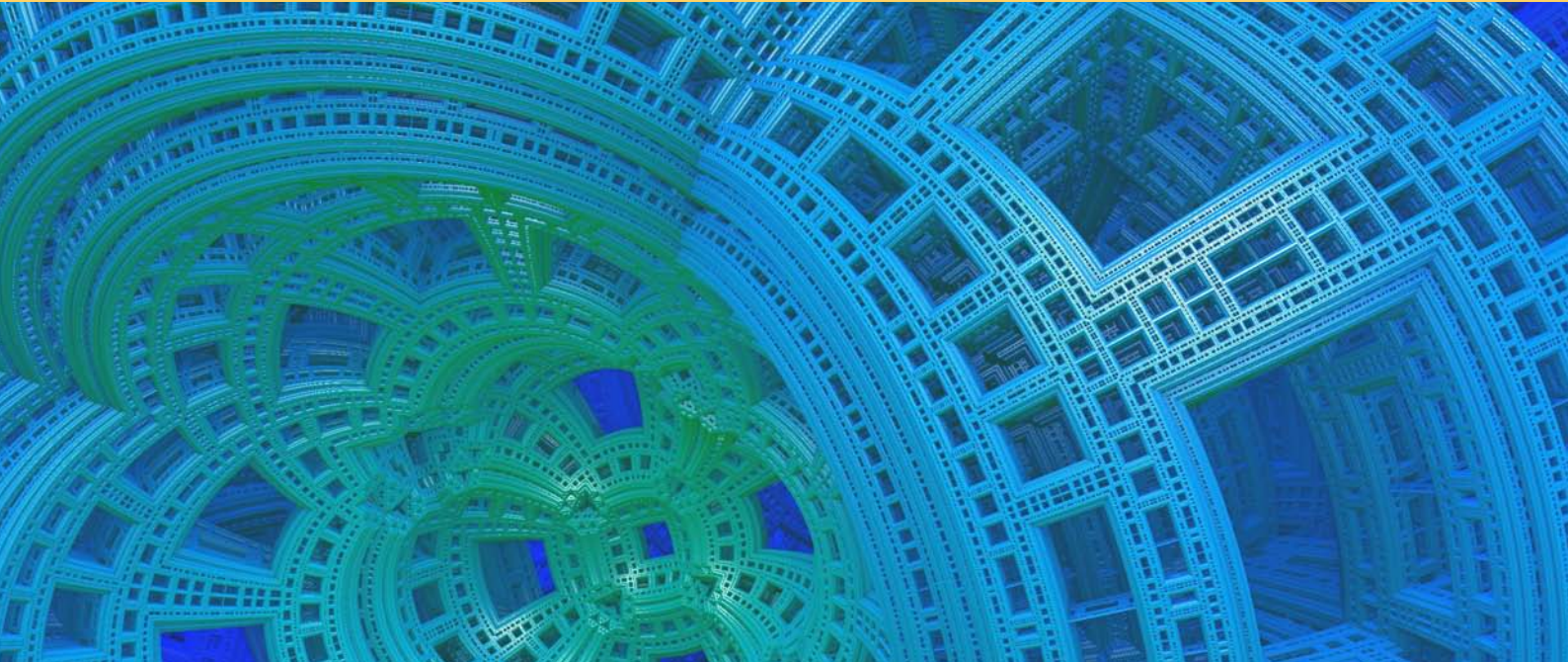
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ICETT 2018

**INTERNATIONAL
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14 - 15 FEBRUARY 2018

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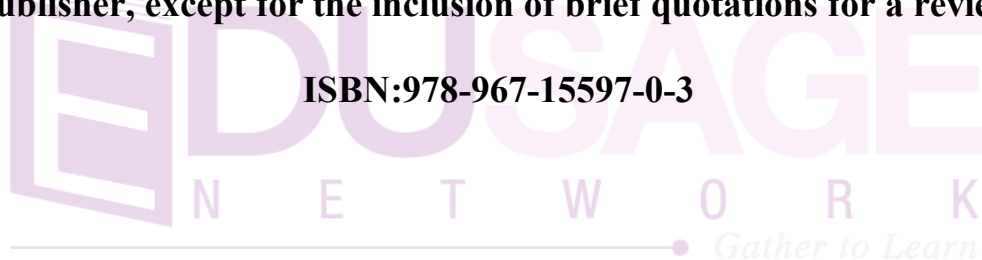
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DESIGN APPROACH IN ARCHITECTURE AS TOURISM PROMOTION CONTENT

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Abstract: *Indonesia has significant ethnic, linguistic, and cultural diversity. Its geographic location stretched from west to east along 3,977 miles between the Indian Ocean and the Pacific Ocean, results in a very diverse culture. Cultural diversity is a potential factor for tourism that will generate good revenue for the country and especially for the region. But some of the existing potentials are often not maximized yet because of the lack of appropriate promotions. Architecture and tourism are two things that have close relationship. Architecture is one of the physical outcomes of a culture that reflects the culture of a place. According to the theory in the book Sources of Architectural Form mentioned that architecture produced with the influence of its time and closely related to the socio-economic conditions of architects and local communities. In other words, architecture becomes one of the witnesses and historical evidence of a place as well as the identity of the place. The work of architecture becomes a communication, messenger, and has a meaning that should be understood by the observer. Successful communication can improve the quality of promotional content that will generate tourist attraction. The purpose of this study is to describe the approach of creating an architectural works. This study uses explanatory methods by examining the theory of Broadbent's Design Methods and explain it by taking the example of some architectural works in Indonesia that have the potential as tourism icons. It is expected that this study can contribute to the tourism field in improving the quality of promotion content of tourism objects. The approach in the design method can clarify how messages on an architectural work can be delivered to visitors so that it will be easy to understand and can create a memory that firmly inherent in their memories.*

Keywords: *Architecture, Design, Approach, Promotion, Tourism*

Introduction

Indonesia has cultural diversity. Its geographic location stretching from west to east along 3,977 miles between the Indian Ocean and the Pacific Ocean, results in a very diverse culture. Cultural diversity is a potential factor for tourism that generates good revenue for the country and especially income for the region.

Tourism Minister Arief Yahya (Susilo, 2016) states that from 222 (two hundred and twenty two) regions proclaimed as the famous National Tourism Development Zone only 3 (three) regions that already quite well known internationally. Some of the existing potentials are often not yet maximized due to lack of proper promotion. Similarly, Marcus Leach,

representative of the sales representative at the Select Representation in UK feel the promotion of Indonesia still needs to be improved in order to be able to provide information for foreign tourists.

Architecture and tourism are two things that have relationship. Architecture is one of the physical outcomes of a culture that reflects the culture of a place. According to the theory in the book Sources of Architectural Form mentioned that the architecture produced in accordance with the influence of his era and closely related to the socio-economic conditions of architects and local communities. In other words, architecture becomes one of the witnesses and historical evidence of a place as well as the identity of a place.

The work of architecture becomes a means of communication, messenger, and has a meaning that should be understood by the observer. Successful communication can be one of the supporters to improve the quality of promotional content that can then become an attraction for tourists.

Literature Review

Theories of form

There are theories about form in architecture but overall it can be categorized into five perspectives (Gelernter, 1995), there are the architectural form resulting from the function of the building; the form generated from the creator's imagination; the form produced in accordance with the influence of its era; the form that closely related to the socio-economic conditions of the architect and the community, and the form that is closely related to the socio- economic conditions of the architect and the community.

The form generated from the function of the building (1). Apparently this theory is expressed when observing architectural products that occur in the 'early' aged, where humans create a built environment in response to natural conditions and surrounding areas. Man makes for himself shelter (speaks of the function) of climate, to keep them safe from wild beasts attack or fellow human beings.

The form generated from the creator's imagination (2). This second theory, seen as a response to the first theory that has a weakness of the question why buildings that have the same function but have a different shape. The difference in the form of buildings that have the same function occurs because of the influence of its creator, the architect. Man is believed to have the ability in himself that is capable of producing 'original' works.

The form is produced according to the influence of his time (3). This theory also seems want to answer a question that cannot be answered by the second theory on how different architects can produce works that have similarities in form. The architect in this theory, as he tries to express his thoughts, remains tied to the agreement of the people's perception of certain forms (trends).

The form is closely related to the socio-economic condition of the architect and the community (4). This theory tries to respond that the diversity of forms that occur, even in the same age, is influenced by socio-economic conditions. The shape of architecture becomes a reflection of social reality at the time the work was created.

Shapes are produced based on universal principles (5). This theory based on the basis of the most widespread thought (general). It is said that because although this theory cannot answer the question of how a very different order was discovered, the universal design principles (rhythm, proportion, scale, contrast, color, etc.) can be applied and understood in all works.

From five perspectives mentioned above, the third and fourth theories clearly state that architectural work is so specific about what, who, when, where, why, and even how it can become one of the representative identities of a place.

Design methods in architecture

There are four design approach by Broadbent (1969) that is pragmatic design, iconic design, canonic design, and analogical design. The design approach provides further information on the origin of an architectural work as one of the representative identities of a created place.

Pragmatic design is a design approach that depends heavily on the conditions in which the architecture is built. Starting from the selection of material types, how to build, construction system, which then affects the final shape of the building.

Iconic design is a design approach that seems to be learning from an existing work that is considered successful both in function, strength of construction, its resistance to nature. The 'success' building is considered already become the solution and can be made as a reference to make other buildings that can reduce the occurrence error or failure. This design approach generates the specific type of a building model in a particular area.

Canonic design bases its design approach on measurable rules believed by particular peoples. The design process from determining layout, proportion, and even the dimension must follow one particular rule. The rules believed will bring good fortune to the community.

Last methods is analogical design. It is an approach that tries to look for similarity from other fields to be taken into a design solution.

Architecture as communication

A work that is not understood, cannot be perceived well by the observer, will not be able to survive. Communication is delivering a message that can be understood by the observer. As a cultural phenomenon, architectural works are one of systems of signs that make the culture can be understood as communication (Umberto Eco in Broadbent, 1980).

System of signs in architecture by Charles Peirce can be classified into three types that are the indexical sign, the iconic sign, and the symbolic sign (Charles Jencks in Broadbent, 1980). Most architectural signs are compound, indexical, icon and symbolic, but it must have tendencies of domination.

Indexical (index) sign communicates forms as what it is or have an obvious correlation such as smoke to fire. Iconic sign refers to the uses of forms or material based on its emotional effect such as yellow color perceived as energize, fun etc. The forms chose might have huge similarity or even quite the same. A food retailer selling hotdog make themselves a cart in the shape of giant hotdog. The last one is symbolic sign, uses the form that already used by most people such as the uses of domes and stained glass to symbolize a palace.

Research Method

This study describe the approach of creating an architectural works. This study uses explanatory methods by examining the theory of Broadbent’s Design Methods and explain it by taking the example of some architectural works in Indonesia that have the potential as tourism icons.

Reading the culture from architecture

At the origin of architecture, humans create space/place in order to save themselves from the climate and the natural surroundings. The tendency is a pragmatic approach (pragmatic design) in understanding the form/space. The form/space (the word form and space are not separated as they both have close links) occurs naturally through the trial & error process, responding practically to what it is. The approach is the answer to fulfill basic human needs to survive (physiological needs).

Atoni tribe house in West Timor is one example of architectural work which is included in pragmatic design. The building has a circular layout with a roof shape that almost covers all parts of the building. The Atoni live in the interior of Timor Island with a very dry nature (Koentjaraningrat, 2004). The round shaped is considered to be the most resistant shape to the climate and its natural conditions.



Figure 1. Pragmatic Design – Atoni’s Tribe Houses in West Timor.
 Source: Waterson, 1995 (left); http://bluegekkphoto.com/gallery_19096.html (right)

Another example is the Honai House, home to people in Papua who live in mountainous areas. Some of the Honai house characters mentioned by Widiati (2016) are as follows. The house is made not high to increase its resistance to cold weather and wind in the mountains. The material used to build Honai house are wood for main structure, rattan as binder, and

grass or weeds as roof covering. The small size of the house, the less openings, and the layered wall of the house make the room warmer which is also an effort to respond to the natural conditions of the mountains that tend to be cold.



Figure 2. Iconic Design-Group of Honai Houses in Papua-Indonesia.

Source: <http://kilasbaliknusantara.blogspot.com>

In the next design development period, the work that is considered to be survive will be the prototype of the next works. It is still based on practical meanings of the building, there are only minor changes of the form. The existing buildings tend to have the same type (iconic design). So do not be surprised if there are a typology of building which became an icon of an area that is strongly attached as identity, have certain characteristics and become a tourist attraction in a place.

Building's physical magnificence is then rationalized into a geometric system, module, a certain proportion of rules (canonic design). One of the architectural products in Indonesia that use canonic design can be found in Balinese architecture. Bali's architecture must use Asta Kosala Kosali rules as a guidance to build. Every aspect in the design and construction of buildings such as shape, size, orientation, and position of the building to the surrounding is arranged (Davison, 2003). Size is based on the proportion and scale of parts of the human body with several terms namely musti which is the size of the clenched fist with the thumb face upwards; hasta is the measure of the human hand from the elbow to the tip of the open middle finger; depa is a measure used between two spans of hands extending from left to right; etc.

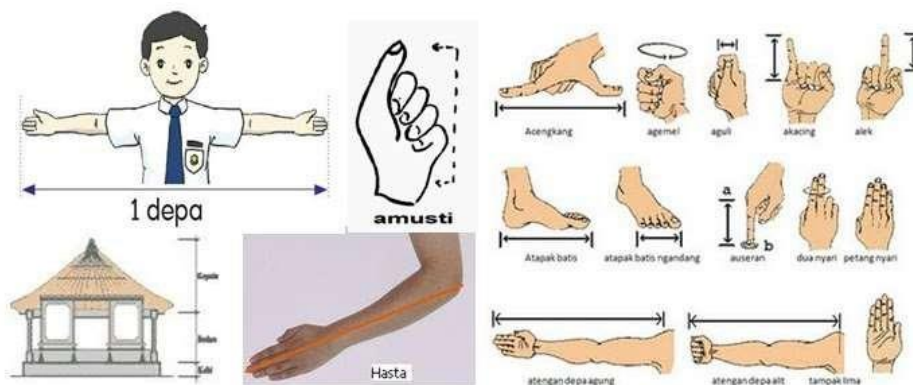


Figure 3. Canonic Design-Measuring Guidance in Balinese Architecture

Source: <http://www.rumah-adat.com/2016/10/rumah-adat-bali.html>

The National Monument of Indonesia (Monas) is one example of analogic design that became the icon of Jakarta. The desire arose from the Indonesian leader at that time, Ir. Soekarno. Designed by Frederich Silaban, this monument made in the form of a lingga and yoni symbolizing unity. Lingga symbolize masculinity, positive parts; while yoni symbolize femininity and negative parts. Both are cannot be separated just like the hope for Indonesia to unite after the Dutch recognition of Indonesian independence.



Figure 4. Analogic Design-Lingga dan Yoni of National Monument, Jakarta.

Source: <http://id.wikipedia.org>

A building as communication take part, either as an index, a symbol, or an icon. In relation to the expression of building communication, pragmatic design belongs to the category of index; canonic design belongs to the symbol category; while iconic and analogic design are belongs to the icon category.

In Toraja traditional house called Tongkonan, buffalo's horn is used as a marker (index) of social level of society. Tongkonan owned by certain people are generally different from the common people. The difference is there will be buffalo's horns neatly arranged soaring up, the higher or more the arrangement of the buffalo's horn showing the high and important social status of the owner of the house. Buffalo's horn itself is a symbol of prosperity and status of Toraja society (symbol).



Figure 5. Symbol □ Index – Bufallo’s Horn on Tongkonan House, Toraja.

Source: <http://rumahadat.blog.com>

Conclusion

The various approaches in the design process (pragmatic, iconic, canonic, analogic) are essentially methods of achieving the physical manifestation of architectural works derived from ideas. Physical embodiment then acts as a marker or system of signs that strives to communicate ideas both to users and observers. The presentation of the design approach in the context of this architectural work may provide a deeper understanding of an area in relation to tourism promotion. As the saying in Bahasa ‘Tak Kenal maka Tak Sayang’, which in English means if you do not know then you will not care, then the promotion of tourism should be able to provide deeper information about a destination to gain tourist interest.

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