



FINAL PROJECT - DA.184801

OLEHSARI COMMUNITY CENTER: When Body Meets Space

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Department of Architecture
Faculty of Civil, Planning, and Geo Engineering
Institut Teknologi Sepuluh Nopember
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LEMBAR PENGESAHAN

OLEHSARI COMMUNITY CENTER
When Body Meets Space



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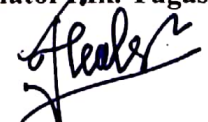
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Meets Space*

Periode : Semester Gasal Tahun 2019/2020

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Surabaya, 15 Januari 2020

Yang membuat pernyataan



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PREFACE

Praises are to Almighty God who was given His bless that this proposal titled “Oleh Sari Community Center: When Body Meets Space” could be finished as a final proposal in Department of Architecture ITS. In the process, this proposal also got helps from many people that the author would like to thank to:

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In the end, I acknowledge of how this proposal is far from being excellent. For that reason, comments and suggestions are open for those who interested in such topic. This final project proposal is expected to give beneficial contribution to all readers.

Surabaya, January 15th 2020

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OLEHSARI COMMUNITY CENTER:

When Body Meets Space

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ABSTRACT

These days, architecture discipline has talked about human activities, the quality of space, and the way human body behaves in space. Dancing means playing with boundaries which allows somebody to feel presences and experience their surroundings. According to "*Bodies and Space 'in Contact': A Study on the Dancing Body as means of Understanding Body-Space Relationship in an Architectural Context*" by V. Safak Uysal, there is highest level of interaction between body and space called **BodySpace**.

The fact that Indonesia has thousands of traditional dances with each of them are unique, emphasizes that 'space' has big role to 'body'. It is no longer simple, but the relationship between them is more flexible and sometimes difficult to be described. Even with the simplest move, Indonesian traditional dances can tell stories and becomes the characteristic of the community where the dance was born. Furthermore, Seblang Ritual Dance from Olehsari Village was chosen as the context of this particular topic.

This paper will talk about what happens to the space when human body come into being with its activities, as well as the body when space rules. The design process will be started by analyzing relationship between body and space phenomenon in Olehsari Vilage which contains Seblang Ritual values. The result will be rearranged and layered in the chosen site inside the village. The aim is to design a space which offers **BodySpace** level of interaction inside.

Keywords: BodySpace relationship, Dance, Seblang Ritual

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ABSTRAK

Dewasa ini, disiplin arsitektur telah berbicara tentang aktivitas manusia, kualitas ruang, dan cara tubuh manusia berperilaku di ruang. Menari berarti bermain dengan batas-batas yang memungkinkan seseorang merasakan kehadiran dan mengalami lingkungan mereka. Menurut "*Bodies and Space 'in Contact': A Study on the Dancing Body as means of Understanding Body-Space Relationship in an Architectural Context*" oleh V. Safak Uysal, ada tingkat interaksi tertinggi antara tubuh dan ruang yang disebut BodySpace.

Fakta bahwa Indonesia memiliki ribuan tarian tradisional dengan masing-masing tarian itu unik, menekankan bahwa 'ruang' memiliki peran besar untuk 'tubuh'. Itu tidak lagi sederhana, tetapi hubungan di antara mereka lebih fleksibel dan kadang-kadang sulit untuk dijelaskan. Bahkan dengan gerakan yang paling sederhana, tarian tradisional Indonesia dapat bercerita dan menjadi ciri khas masyarakat tempat tarian itu lahir. Selanjutnya, Tari Ritual Seblang dari Desa Olehsari dipilih sebagai konteks dari topik khusus ini.

Makalah ini akan berbicara tentang apa yang terjadi pada ruang ketika tubuh manusia muncul dengan aktivitasnya, serta tubuh ketika ruang mengatur. Proses desain akan dimulai dengan menganalisis hubungan antara tubuh dan fenomena ruang di Olehsari Village yang berisi nilai-nilai Seblang Ritual. Hasilnya akan diatur ulang dan berlapis di lokasi yang dipilih di dalam desa. Tujuannya adalah untuk merancang ruang yang menawarkan tingkat interaksi BodySpace di dalamnya.

Kata kunci: Hubungan BodySpace, Tari, Seblang Ritual

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CHAPTER 1

INTRODUCTION

To be social is one of the basic human needs. This means, it is obvious for us to communicate, to convey information, to gather, to interact, and so on. Our success as a species and as individuals depends upon our ability to effectively communicate, both verbally and non-verbally. On the one hand, verbal message is the most common way and an important part of our communication. However, we communicate with much more than words: when we interact with someone, our body has a language of its own. We can express ourselves best by using effective nonverbal and physical techniques.

Jalaludin Rakhmat (1994) grouped nonverbal messages into: kinesthetic messages, a message that requires body movement facial, gestural, and postural; proxemic message, a message that delivered by distance and space; artifactual message, a message that delivered by appearance, outfit, and cosmetic; paralinguistic message, a nonverbal message to emphasize verbal message, to touch and smell in order to express emotional intention and sign to conversation affirmation (Hidayat, 2012 : 17).

Very important in non-verbal communication is the dance, which involves a specific way of communicating with others, also with yourself. Through dance, communication blockages are overcome. Movement and gestures, expressive or symbolic, along with certain postures, can “communicate” emotions, feelings, attitudes, giving us access to the inner world of the dancer.

1.1 Background

Dance has been part of Indonesian culture for many years. It was used to tell a story, an expression of unspeakable feelings. Born to duplicate nature beauties at the beginning, it developed through times along with Indonesia’s history. Nowadays, it is becoming more and more attractive, interactive and educational, especially in philosophical type of education. Dance tells of man and his life, of friendship and enmity, of joy and sadness, of love and hatred, all happening in the

specific and essential contexts of human life. Culturally, dance is important because we use it as one way to socialize, flirt, and to attract others.

1.2 Issue and Design Context

Based on the understanding, dance as a language determines components and features in order to connect the sender and the receiver. John Martin, writer and dance critic, said that basic substance of dance is movement. Furthermore, movement is elementary physical experience of human's life. As the oldest medium for human to declare their desire, it is spontaneous reflexes of human's spiritual. It is the posture that gives us information about the status that a person has or wants to own. Soedarsono said that dance is an expression of soul that expressed by beautiful rhythmic moves. This statement came from previous definition, it stated that dance is movements of human's body that arranged in harmony with music and held certain meanings.

Henri Wallon states that modulation of posture plays an important role in the expression of emotions, depending on social situations and the characteristics of people, especially the mental states of the moment. Regarding to this opinion, time holds important role in the process. Time is understood as an organizer factor in any activities, including dancing. We need time dimension to dance, hence, it should be understood what we do while choreographing dance is that we are creating time design. To part the time, means we manage which period of time we should do certain move (Sumandiyo, 2003: 50.) The structure of time, we can say, while dancing, is created by the existence of tempo, rhythm, and duration. If we look at the relationship between music and time, then basically we just need time with its basic function as guidance.

With the understanding of time components, we are aware that we cannot catch the whole dance in one single moment. In other words, we need some time to understand the meaning within the space made by someone's activity.

Corrie Hartong stated that dance is the movements that are shaped and rhythmic of the body in space. Space is the main element of dance that determines the realization of a movements. Without space, it would be impossible to create a single motion. There two types of space to be discussed here; the stage room and the space that created by dancers.

The stage room is a place where dancers move, appears as the real space, tangible, existed to be an area for dancing activities. It focuses on how to provide enough room for certain number of people. Besides, aside from defines the border, the orientation and form decided based on characteristic of space between audiences and dancers.

At the same time, despite there is no stage exists to provide a room, a dancer could create one himself. This type of space has imaginative boundaries and form. It could not be defined or pictured. To easily comprehend it, imagine a space that constructed by the furthest body part of dancers could reach, with or without moving around.

1.2.1 Body and Space as an Issue

Body and space can be conceived in a constant struggle to differentiate oneself from the other on that thin line which marks the boundaries of both: the skin. When seen as two partners in contact, then, body and space are to simultaneously loosen their boundaries in order to experience the flow into one another. This is the point when space becomes crucial in its relation to human body. The term boundary might be forgotten to even be used in this case, because the understanding of movement and space will break the theory of the space could only defined by the existence of boundaries.

Understanding bodies and space—and communicating that understanding— involves employing rather complex textual (or perhaps architectural) strategies that reflect the complexity of the issue at hand. Although many of the essays are driven by or founded upon social, architectural, movement and performance theory, in this study, they largely foreground the physical and representational strategies that can be observed in the analysis of the "architecture of performance". Architectural space involves more than what the design professions of architecture and planning offer. Instead, it is produced and reproduced by bodies that occupy, use, appropriate, and engage with it.

The body envisaged here is a "living body [which] creates or produces its own space; [and] conversely the laws of space...also govern the living body and the deployment of its energies" (Lefebvre 1991:170).

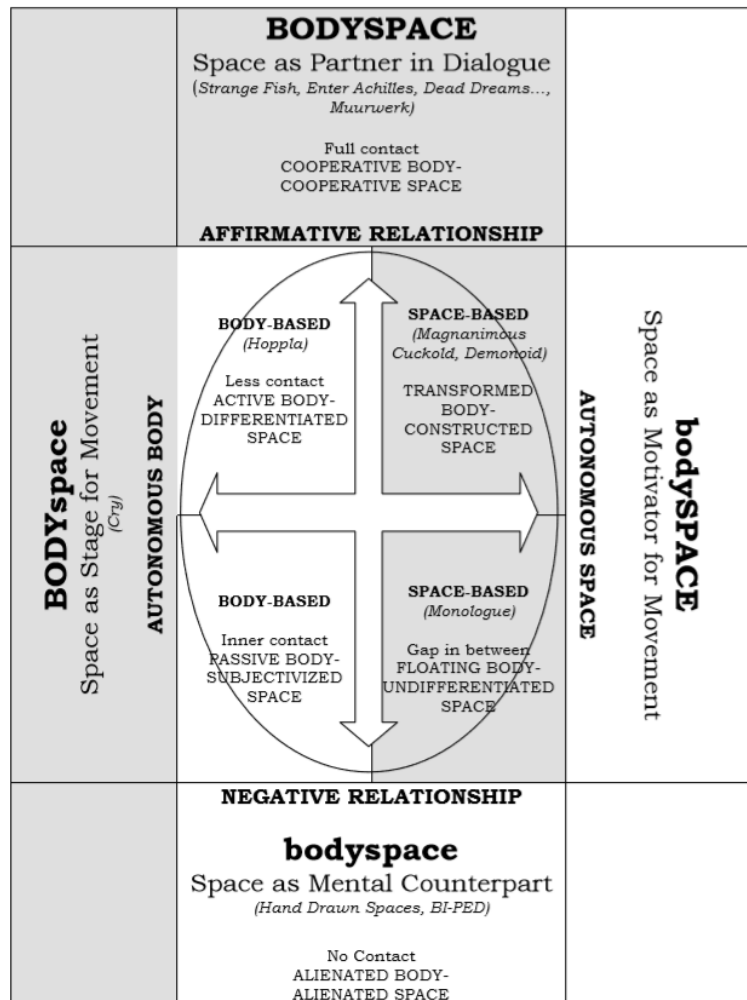


Figure 1. 1 Body-Space diagram (Source: V. Safak Uysal, 2001)

The relation between the body's production of space and the production of architectural space are taken as being always dialectical in nature. The performing body's experience is not presupposed as being distinct/apart from space, but instead as a partner in constant interaction with space.

Understanding "Two bodies in Contact" means has no boundaries, instead "constant flow". We are now, through "a short rest on the Other's disquietingly familiar shoulder", in our journey that is intended for mapping the possibilities of the ways in which body and space relate to each other. In the diagram below, it is seen how body and space relate to each other in mutually productive ways. However, it is also seen that we don't have an (or a series of) "understanding" on the relationship between these two. What is meant by "understanding" here is neither a full-stop nor merely a bodily experience or mental comprehension, but an

"adequate" state of the interrelation of a number of realms, which can help us "locate" the body in its interaction with space. In contrast, a "Contactual" way of thinking can provide us with a way of "looking at", and "being in", the world that is both ethically and politically responsible.

What is more important as the cycling movement forms itself into a final scheme is that the final meaning of the proposed scheme is cumulative: it does depend on a single theme (the inevitable interaction between body and space), however, not based on a series of fragmental themes but spelled out through a succession of fragments. Thus, we proceeded to initiate from the conception of space-as-construct (bodySPACE), moved on to body-centric spaces (BODYspace), and later were introduced to ultimate instances of Contact through physical (BODYSPACE) and spatial (bodyspace) touch. Completing the continuously and simultaneously cycling and reflecting movement, we are here (two bodies in Contact, and as extensions of each other). Overall, there is no hierarchy among these four.

1.2.2 Seblang Ritual in Olehsari Village as a context

Dance has been part of Indonesian culture for many years. It was used to tell a story, an expression of unspeakable feelings. Born to duplicate nature beauties at the beginning, it developed through times along with Indonesia's history. Nowadays, it is becoming more and more attractive, interactive and educational, especially in philosophical type of education. Dance tells of man and his life, of friendship and enmity, of joy and sadness, of love and hatred, all happening in the specific and essential contexts of human life. Culturally, dance is important because we use it as a way to socialize, flirt, and to attract others.

1.2.2.1 Indonesia as Broad Context

Indonesia is a country with more than 700 ethnic groups with their own dances, influencing and influenced by each other. From the moment of conception, Indonesia was anointed with dance, music, and shadow puppet plays. The power of spiritual expression as found in Indonesian court art remained strong against the influence of foreign cultures and religions. It keeps developing throughout the time, bringing its message in each step. Dance is one of the most powerful symbols in all of Indonesian arts. Characteristic of Indonesian folk dance will be explained below.

Firstly, Suryobrongto (1976:8-11) said that we should pay attention to these 3 points in dancing; *wiraga*, *wirama*, *wirasa*. *Wiraga* is the basic need to address spiritual expression through movement. It relates to flexibility, coordination, and balance. It is a harmony within all parts of body movements such as legs, arms, torso, neck, head, eyes, and so on. *Wirama* has correlation with “time” in previous discussion, looking at its meaning; to be harmony with music. A component of “time” has been used to organize movement, just like music. *Wirasa* is the most severe elements, its related to heart and soul. To inspire the dance is a must for dancers.

Secondly, folk dances contain philosophy and a part of education in Indonesia. To explain this, as one of heritage, there were so many messages and values stored in dances. However, not every dance has all the good values. Each dance usually has its own meaning, based on the background and context. As a result, many of educational institutions in Indonesia use dance as a tool to approach values they want to lecture.

Finally, Indonesian folk dance was born in nature. It is a free expression that conveyed completely depends on the aim of the dance. Based on its purpose, Indonesian folk dances are intentionally to nature, God, people, and the dancer himself. While they address things that cannot be caught by human’s sense, Indonesian folk dances manage to convey each of their story to the people, or we can say, audience.

1.2.2.2 `The Whole process of Seblang Ritual as a Main Context

Sêblang is a sacred ritual that is thought to have first appeared in the Banyuwangi around the 1770s (Heru SP Saputra, 2014: 2). It was created to start war preparations of female soldiers. There are some regulations should be done in order to send the prayer in united completely. United means became one intact, where movement, space and time converge and give life force to the form of motion (Y. Sumandiyo Hadi, 2003: 7284).

Firstly, time is important in this ritual. Sêblang ritual has to be performed in the evening, 7 days straight. Each day, they must dance for about 3 hours in a state of unconsciousness.

This ritual was offered to the ancestors of the villages. Therefore, dancer's body was functioned as a medium to relay the prayer. They were dancing in trance with particular movements: sapon, ndhaplang, égol, and cèlèng mogok. All of these motives were executed without practicing. Based on structure analysis, correlation between movements, creates syntagmatic structure. In this case, it means that one motion selects the other motion either to precede it or to follow it in order to make well-formed choreograph. The other particular concern is the importance of self-confidence and stamina, because their eyes were closed and the dancer must walk around the arena repeatedly.

Finally, space has a big role in the performance of Sêblang ritual. The choreography consists of only one dancer, commonly referred to as solo dance. The design of the space created is a manifestation of the dancers' range in movement, mastering the stage of their performances. The imaginary space formed by the dancer is the design of every motion he does, while rotating around the central as its axis. There is a connection that is caused, even though there is no direct contact.

In addition, a circular pattern in a ritual ceremony, is a form of unification that can create a magical protection or protection. Every movement performed by the dancer, is done in an anticlockwise direction or rotates to the left around the center. This is a manifestation of human reflection. The form of the circle contains the value of trust, that the guidance delivered by Sêblang is part of the wisdom to work together. Moreover, the ritual's characteristic spread though the village and becomes their way of life, with their own characteristic.

1.3 Design Problem and Criteria Design

1.3.1 Design Problem

Just like what happens in the communities, Olehsari Village has complicated schemes going on in its routine. The theory of "Bodies and Space in Contact" has one and most-wanted category where our body do not operate alone, but among and in between what constitutes BodySpace, which both space and body are the product and the creator of the condition at the same time. This condition could maximize the potentation of the site they'd happening, and bring up other scenarios that might not predicted before.

1.3.2 Criteria Design

It is important to pay attention to the daily to annually routine in the village, as well as values that brings up potency there. In other word, flexibility of usage and values implantation is important thing to fulfill in order to offer a condition where “Body and Space in Contact”.

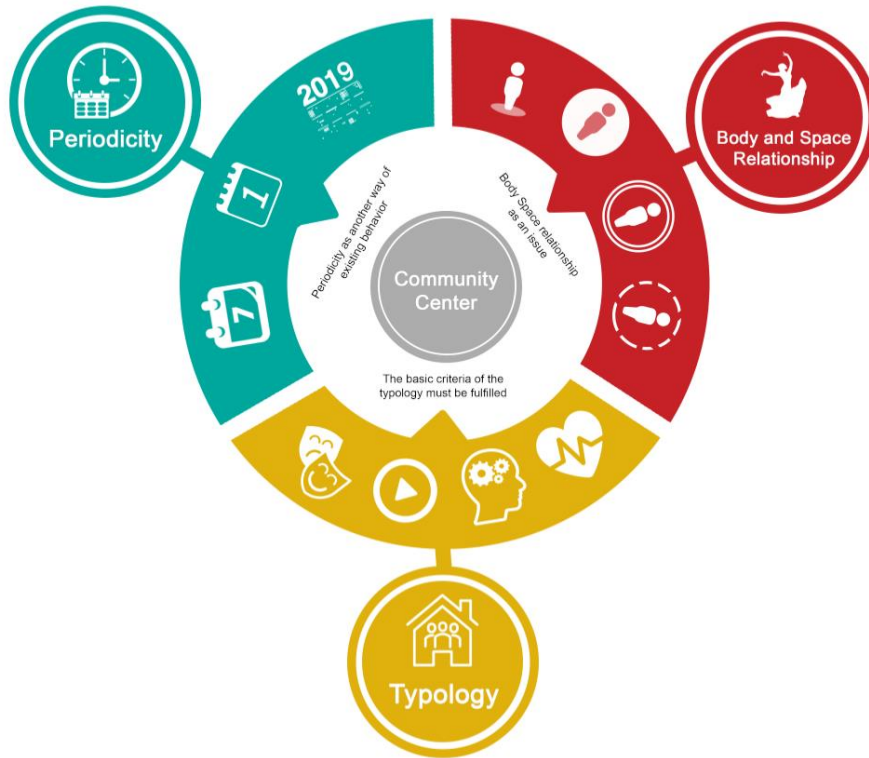







Figure 1. 2 Overall Criteria Design

1.3.2.1 Based on Typology

Table 1. 1 Based on Typology




Age Range	Activity	Space criteria	Place to be provided
<12	Play, learn, express	Open and green	Garden
		Helpful equip.	Playground
12-18	Play, study, express	Information source	Library
		Helpful equip.	Playground
		Free delivering thoughts	Art performance
19-30	Study, express, sport	Helpful equip and space	Sport provision
		Free delivering thoughts	Art performance
		Information source	Library
30-60	Learn, teach, sport	Helpful equip and space	Sport provision
		Collaboration space	Co-working space
		Information source	Library
>60	Sport, express	Helpful equip and space	Sport provision
		Free delivering thoughts	Art performance

-  Ideally, the centre should be as close to the heart of the community as possible, near other facilities and accessible by public transport.
-  Must be facilitated people from all-range age as well as disabilities.
-  Must be considered circulation. Circulation space must be easily monitored and have robust and hard-wearing surface finishes.
-  Opening hours and management policies of the building can often be subject to planning restrictions to avoid disruption of immediate neighbor.
-  Must be covered wide-range activities for self-developing: sport, religious, academic study, play, art.

1.3.2.2 Based on Periodicity

Table 1. 2 Based on Periodicity

Activity	Requirement
Daily	
Socialize	<ul style="list-style-type: none"> • Stay the same • Able to support the other activities • Fluid
Buying and Selling	
Working	
Kids playing	
Praying	
Studying	
Weekly	
Culinary center	<ul style="list-style-type: none"> • Able to be moved • Could works in parallel with daily activities • Must be fillable with other activities
Art performances practice	
Annually	
Seblang Ritual	<ul style="list-style-type: none"> • Able to rule the whole space (site) • Must be fillable with other activities • Able to be supported by other parts of the site
Ider Bumi	
Independence Day	
Unting Kacang Festival	
New Year	

-  Annually events are important and contributes so much in terms of how people acted toward space. It must be able to rule the other activities on site, while some of the activities filled in the proper space.
-  Located in between, weekly activities have some requirements from space for daily activities and some from space for annually event. It still must be able to be moved and works as a module.
-  For daily activities, the space must be provided every day. Even in weekly and annually event, it must be able to support other activities meanwhile keeping the routine.

1.3.2.3 Based on Concept

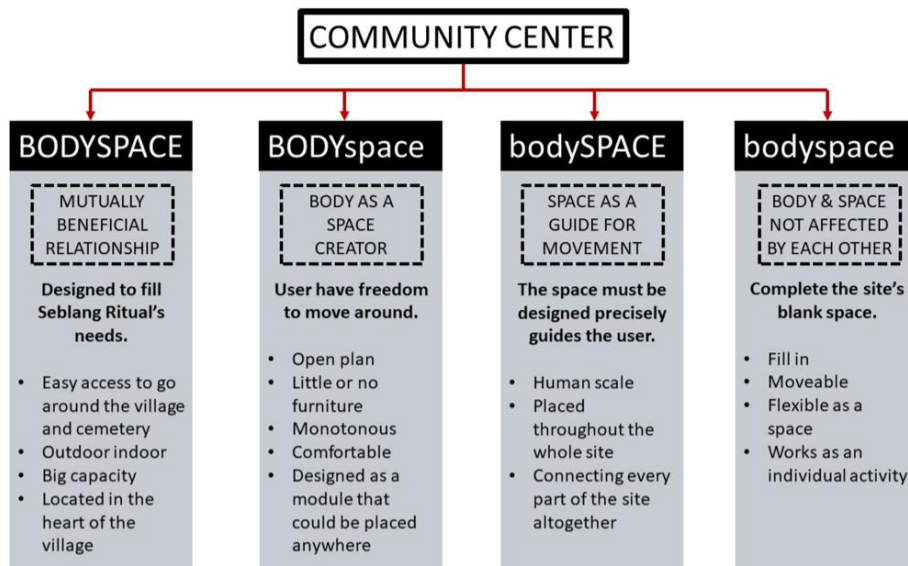


Figure 1. 3 Based on Concept



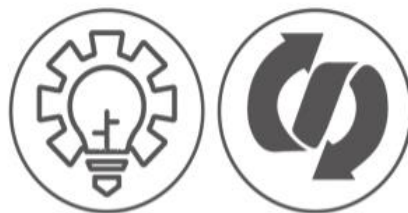
The way body and space relationship been understood related much to how indoor and outdoor space divided. Zoning is a way to look at the space proportion.



Zoning the outdoor and indoor space required to the function of the space. It must responds to the design criteria written in the table.

1.3.2.4 Based on Activity Needs

A Community Center which:



Flexible usage of spaces
Existing values exist and developing

Figure 1. 4 Based on Activity Needs

Table 1. 3 Design Criteria Based On Activity Needs

Name of the place	Activity	Requirement
Elevator	Vertical commuting	At least 2 elevators available at one time
		Placed in north building and south building each
Toilet	Human disposal	Placed near the elevator
		At least available 6 toilets per gender at one time
		One toilet placed near the Mushola
Olehsari on Movie	Watching short movie about Olehsari	Dim light
		Soundproof
Olehsari Art's Gallery	Observing arts by Olehsari	Natural light uses
		Artificial light added
		Has a big door to move big craft
Olehsari's People Gallery	Observing the history of Olehsari	Same as Olehsari Art's Gallery
Corridor/Moving area	Commuting	No need of artificial light
		Enough space for people and things
Receptionist	Asking information	Placed in front
		Noticeable
		Facing the center
Generator Room	Setting the generator set	Closed for public
		Soundproof
Security Room	Securing	Placed at front of the site
		Fit for at least 2 guards
		Able to look at all direction of the site
Audience area	Watching performance	Soundproof
		Focus to the stage
Indoor venue	Performing arts	Soundproof
		Accessible to the preparation room directly
Costume room	Collecting costumes	Enclosed
		Good air circulation
Culinary center	Buying and Selling	Located around the center
		Near to the storage room
		Open building

Table 1. 4 Design Criteria Based On Activity Needs (Next)

Name of the place	Activity	Requirement
Music Room	Collecting music	Good air circulation
		Has big doors to move big instrument
Backstage	Getting ready to perform	Connected directly to the stage and preparation room
		Enclosed form the audience sight
Dance Practice Hall	Practicing dance	Soundproof
		Open plan
		Good air circulation
Mushola	Praying	Near the Wudhu area and toilet Quite area
Chilling Space	Chilling	Open
		On the second level minimum
		Quite area
		Vision access to the center
Meeting Room	Meeting and discussing	Soundproof
		AC-ed room
		Private
Sound system and lighting room	Controlling the effect to the performances	Vision access to both indoor and outdoor venue AC-ed room
Staff room	Preparing and collecting belongings	Cozy
		Private
		Easy to access another room
Study room	Studying, reading	Cozy and comfortable
		Good air circulation and artificial light
Multipurpose hall	Any activity	Open plan
		Natural light
		Good air circulation

CHAPTER 2

PROGRAMMING

2.1 Site Description

Originally, Seblang Ritual was born in two villages: Olehsari Village and Bakungan. It has been preserved as a valuable culture in both places. Even though there are slightly different way to conduct the ritual in each village, they both convey the same story and purpose. In this case, Olehsari Village has more potential to be chosen as the site because other than ritual, this place has been trying to develop Banyuwangi’s culture, especially dance, more than Bakungan. Mostly surrounded by rice fields, Olehsari Village can be accessed easily from Banyuwangi City by the Eastern side of the area. Kemiren Village, also well known as cultural tourist destination, located just in the North, connected by the main road.

2.1.1 Olehsari Village

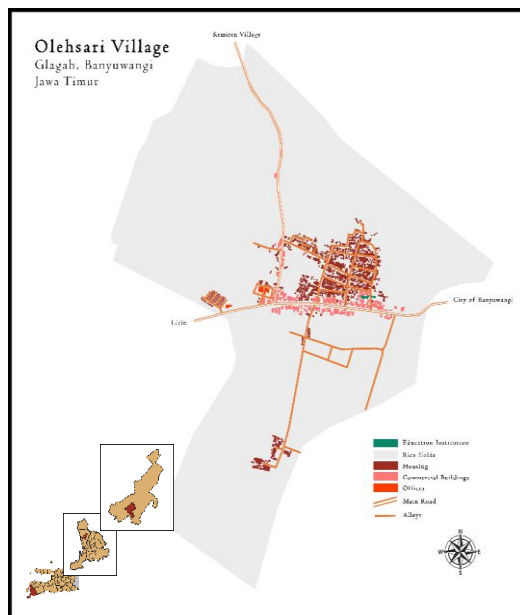


Figure 2. 2 Environment studies of Olehsari Village

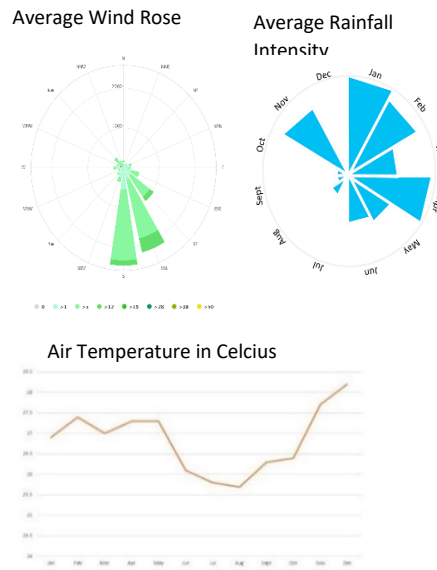


Figure 2. 1 Environment studies of Olehsari Village
(Source: www.ventusky.com)

The area is dominated by housing, and commercial purposes in second place. There are offices and education institutions as well, just by the main road stretched in the middle line of the village. This formation of buildings makes the place easy to read as it divided by very clear zonation.

Throughout the year, Olehsari Village has fluctuative number in average temperature, but we can see that the lowest temperature usually happened in August with 25.5 °C. On the other hand, the highest temperature reached its peak in the last month of the year with 28°C. This information could be related to average rainfall intensity that dominantly has it biggest amount between November and April, with the strongest wind rose presumably heads to the South and South East.

Later in the design, this geographic analysis will be used as cosiness factors, and not the main starting point. The starting point will be the analysis of the village using four types of Body and Space Relationship.

2.1.2 Chosen Site

The site chosen by looking at the circulation of the village and which is the vital point there. The site is functioned as a Seblangan, a place where Seblang Ritual annually been held, and filled with other activities to fill up the space. However, the place is not used optimally, compared to its potencies within.

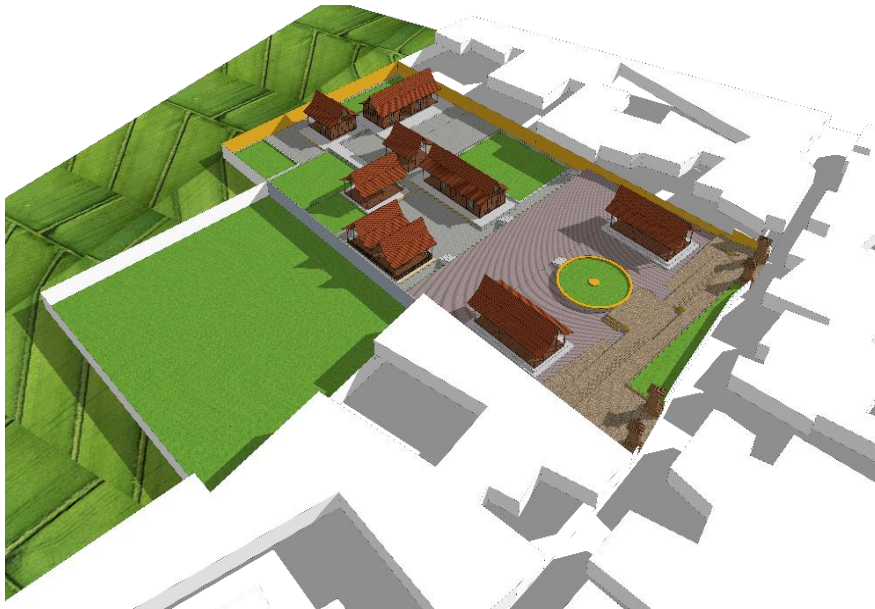


Figure 2. 3 Existing Site

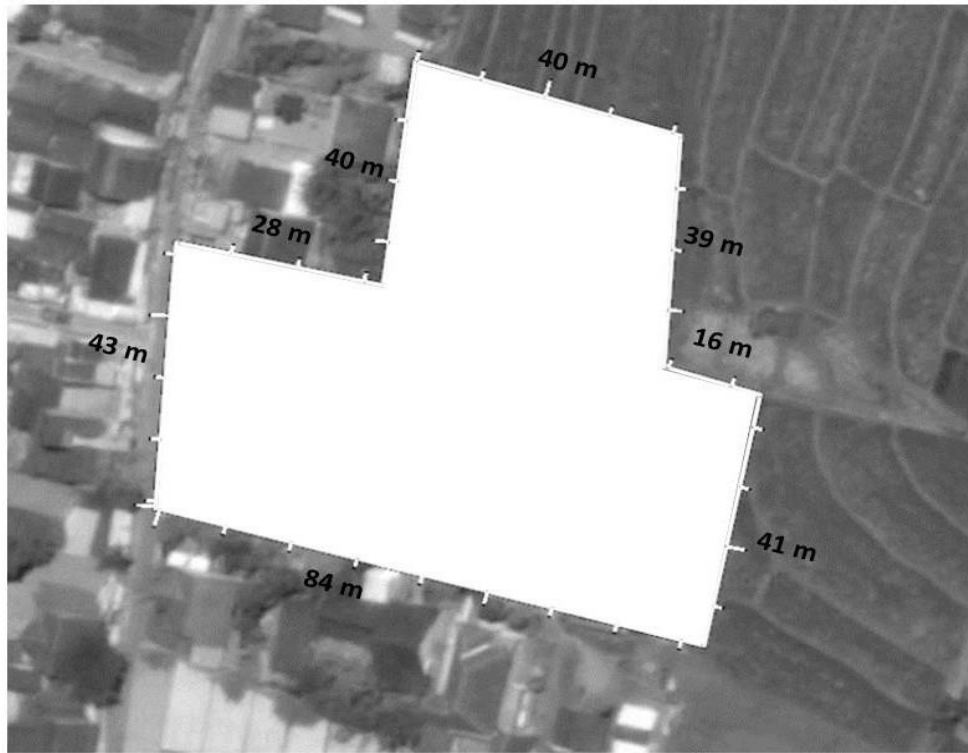


Figure 2. 4 Existing Site Surrounding

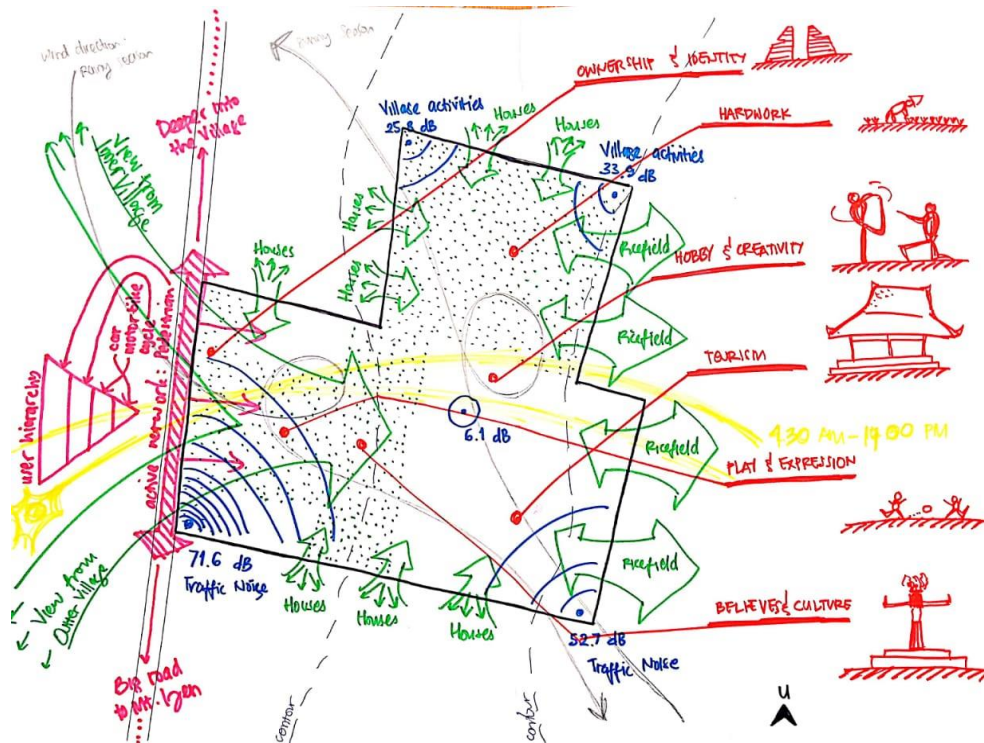


Figure 2. 5 Values on Existing Site

2.1.3 Regulation on Site

(3) Ketentuan umum peraturan zonasi kawasan strategis kepentingan sosial budaya sebagaimana dimaksud pada ayat (1) huruf b dengan ketentuan:

a. pada radius tertentu harus dilindungi dari perubahan fungsi yang tidak mendukung kawasan strategis sosial budaya;

b. boleh ditambahkan fungsi penunjang tanpa menghilangkan identitas dan karakter kawasan;

c. dibatasi pengembangan kegiatan budidaya di sekitar kawasan strategis sosial budaya;

d. tidak boleh dilakukan perubahan dalam bentuk peningkatan kegiatan atau perubahan ruangdisekitarnya yang dimungkinkan dapat mengganggu fungsi dasarnya; dan

e. penambahan fungsi tertentu pada suatu zona ini tidak boleh dilakukan untuk fungsi yang bertentangan.

(10) Ketentuan umum peraturan zonasi kawasan peruntukan pariwisata sebagaimana dimaksud pada ayat (1) huruf e dengan ketentuan:

a. pengembangan kawasan agrowisata untuk memberikan keberagaman obyek wisata di daerah, dengan fasilitas pendukung dan akomodasi seluas-luasnya 2.5% (dua koma lima persen) dari total pengelolaan lahan agrowisata; dan

b. diporbolehkan optimalisasi pemanfaatan lahan-lahan tidur yang sementara tidak diusahakan;

c. diizinkan pengembangan aktivitas komersial sesuai dengan skala daya tarik pariwisatanya;

d. diizinkan secara terbatas pengembangan aktivitas perumahan dan permukiman dengan syarat di luar zona utama pariwisata dan tidak mengganggu bentang alam daya tarik pariwisata;

e. dilarang membangun fasilitas penunjang pariwisata pada kawasan yang memiliki fungsi daerah tangkapan air dengan kemiringan di atas 30% (tiga puluh persen);

f. pembatasan pendirian bangunan hanya menunjang pariwisata; dan

g. mengendalikan pertumbuhan sarana dan prasarana pariwisata.

1. Koefisien Dasar Bangunan (KDB) setinggi-tingginya 30% (tiga puluh persen);
2. Koefisien Lantai Bangunan (KLB) setinggi-tingginya 60% (enam puluh persen);
3. sempadan bangunan paling sedikit sama dengan lebar jalan atau sesuai dengan Surat Keputusan Gubernur dan/atau Surat Keputusan Bupati pada jalur-jalur tertentu.

(4) Ketentuan umum peraturan zonasi kawasan pertanian tanaman pangan sebagaimana dimaksud pada ayat 930 huruf a dengan ketentuan:

- a. diizinkan aktivitas pendukung berupa pengembangan pertanian tanaman pangan;
- b. diizinkan mendirikan rumah tinggal dengan syarat tidak mengganggu fungsi pertanian dengan intensitas bangunan berkepadatan rendah;
- c. mencegah dan membatasi alih fungsi lahan pertanian tanaman pangan untuk kegiatan budidaya lainnya utamanya pada pertanian lahan basah atau kawasan lahan pertanian pangan berkelanjutan;
- d. dilarang aktivitas budidaya yang mengurangi luas kawasan sawah beririgasi.

2.2 Programming Recapitulation

In everyday life, the village has lively routine such as praying 5 times a day, kids playing kites and running around, adults working in the house or on the farm, sellers are selling their goods by walking or food cart, and also villagers gathering usually in a gazebo. From the graph above, it shows that 6 am to 9 pm is the crowdest hours when there are always people around, doing something that we can see and interact with. We can see at 09.00-10.00 and 16.30-18.00 the village is in its liveliest atmosphere with the fact that these activities could occur at the same time.

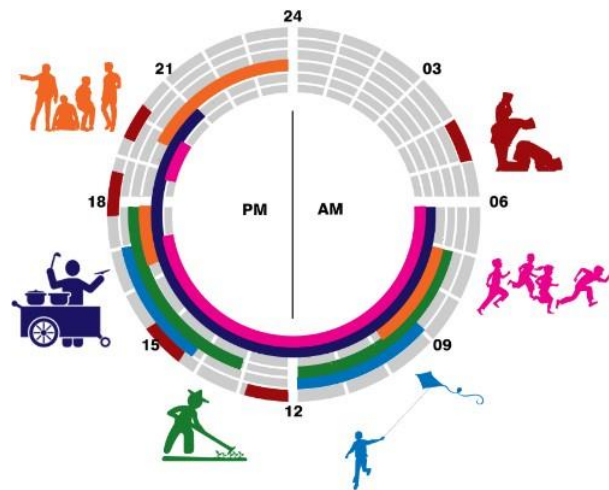


Figure 2. 6 Activities program held daily

All those activities are held in different place though, but they all could be seen as we walk through the village. Some of them are very flexible, for instance kids running around, although usually they will not go too far from their home. They have occupation that since such a long time ago became their main job: making *kacang unting*. *Kacang unting* is a process of cleaning, boiling, and tie up peanuts to make it ready for consumption. They do not plant peanuts bu themselves, there are sellers often from other village that would come regularly to sell their raw peanuts. Other than this, there are also villagers as an employee inside the village; for example in bricks factory and coconut oil production, and outside the village.

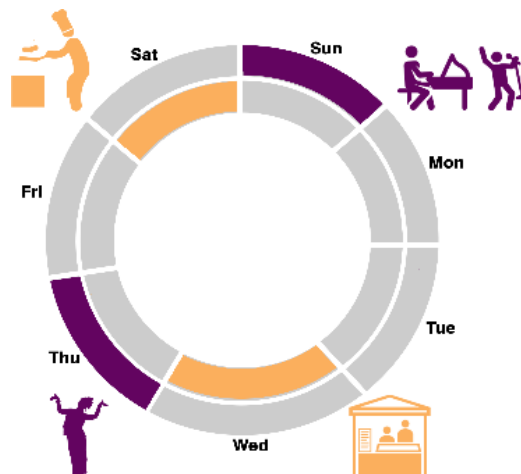


Figure 2. 7 Activities program held weekly

If we look at the weekly activity graph, it shows that there are just two activities being held in the village. They are art performance, takes place in alleys

section, and culinary center, takes place in one of the alleys. These kind of activities involve all of the villagers from any ages to participate.

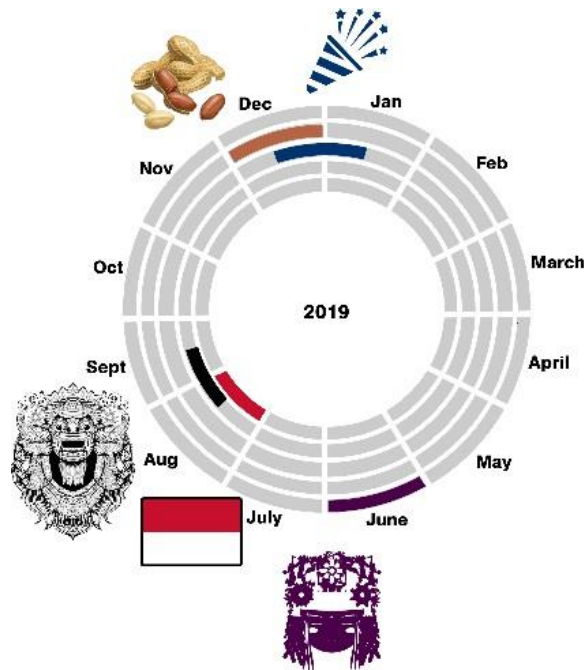


Figure 2. 8 Activities program held annually

Big events, that being held only once a year that requires more effort from villagers and the one that gives characteristics to the village, need a big place to be occurred. Olehsari Village has 5 festivals in one year, includes Seblang Ritual, Independence Day, Ider Bumi Festival, Untng Kacang Festival, and New Year. From those events, Seblang Ritual is the main event that can not be skipped even once. Therefore, Olehsari Village has a place called Seblangan that meant to be Seblang Ritual's central area. To avoid wasting such a place, other eventual activities take place in Seblangan as well as kids often play there in day time.

Activities that considered crucial, based on how does it done, in the village and possible to be analyzed by theories mentioned are Seblang Ritual, dancing practice, playing kites, and culinary center. This observation will be dicussed further in the next chapter, because it will go straight to the design programming.

After accumulating all of the activities possible, they are grouped based on the periodicity. Such as playing, working, selling, buying, socializing, and praying has been conducted every day. In one week, both culinary center and performing arts only conducted twice. All of the big celebrations are conducted once a year,

such as Seblang Ritual, Independence Day, Ider Bumi Festival, Kacang Unting Festival, and New Year.

Table 2. 1 Room and Dimension Needed

ROOM NAME	AREA(m2)
FRONT YARD	460
PLATFORM	2750
WALKPATH	894
DANCE PRACTICE AREA	120
HOTEL	240
OLEHSARI'S GALLERY	260
MUSHOLA	80
WUDHU ROOM	100
TOILET	100
PLAZA	360
THEATRE BUILDING'S LOBBY	100
THEATRE BUILDING'S STAGE	80
THEATRE BUILDING'S PREPARATION ROOM	40
THEATRE BUILDING'S LOADING DOCK	77
SOUND SYSTEM AND LIGHTING SYSTEM ROOM	8
THEATRE BUILDING'S BACKSTAGE AREA	24

ROOM NAME	AREA(m2)
THEATRE BUILDING'S AUDIENCE AREA	144
TRIBUNE	1000
SERVICE AND STAFF ROOM	110
PLAYGROUND	250

Total building area	4483 m2
Total land area	5900 m2

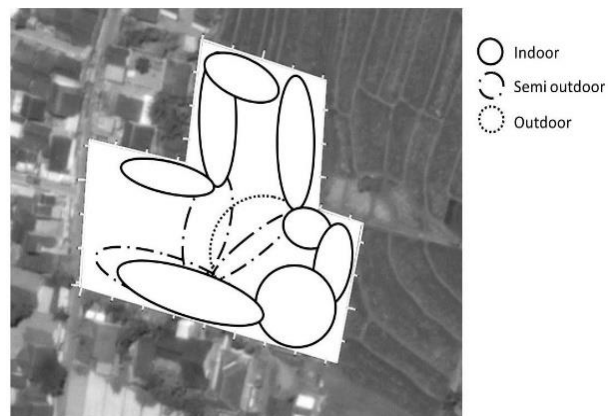


Figure 2. 9 Zoning of Space Function

Figure 2. 10 Indoor-outdoor Zoning

CHAPTER 3

DESIGN APPROACH AND DESIGN METHOD

3.1 Design Approach



Figure 3. 1 BODYSPACE Simulation

Analysis of the village is being used to approach the design. The analysis divided by 4 layers, according to “Bodies and Space in Contact”. The figure above illustrates how people and space around them are connected precisely, as if they were behaved like that just because of the other. The place of Seblangan meant to be this exact festival, though it has been used for several occasions. The yellow hatch overlaid shows that space in this certain place is been used by the people wholly and efficiently. There is no wasted space that unused, nor confused-user that does not belong to this kind of space in this first activity.



Figure 3. 2 BODYspace Simulation

The second activity is dance practice. Though the way it conducted in the village is not mentioned clearly, originally when someone practicing a dance, the space that will happen illustrates in the figure below. When the blue hatch shows 'free space', people who practicing a dance will create their own space, shown in pink hatch. They could practice anywhere, as long as they be able to build their own world.



Figure 3. 3 bodySPACE Simulation

The third activity is kids playing with their kites. One of the main reason why kite chosen by them to play is because the outline of the village. They just have ground and sky, the houses there are one to two stories, so that is the way the assess the space around them, just like being shown in below's illustration.



Figure 3. 4 bodyspace Simulation

Last but not least, is how culinary center being held. Once a week, there will be culinary center in one of the alleys. Which alley, is not important. What important is how to have enough space to provide table and moving area. The difference between dance practice and culinary center is that culinary center could

be placed anywhere and anyway possible. They do not create their own space in each food stall, they are all connected but flexible at the same time.

3.2 Design Method

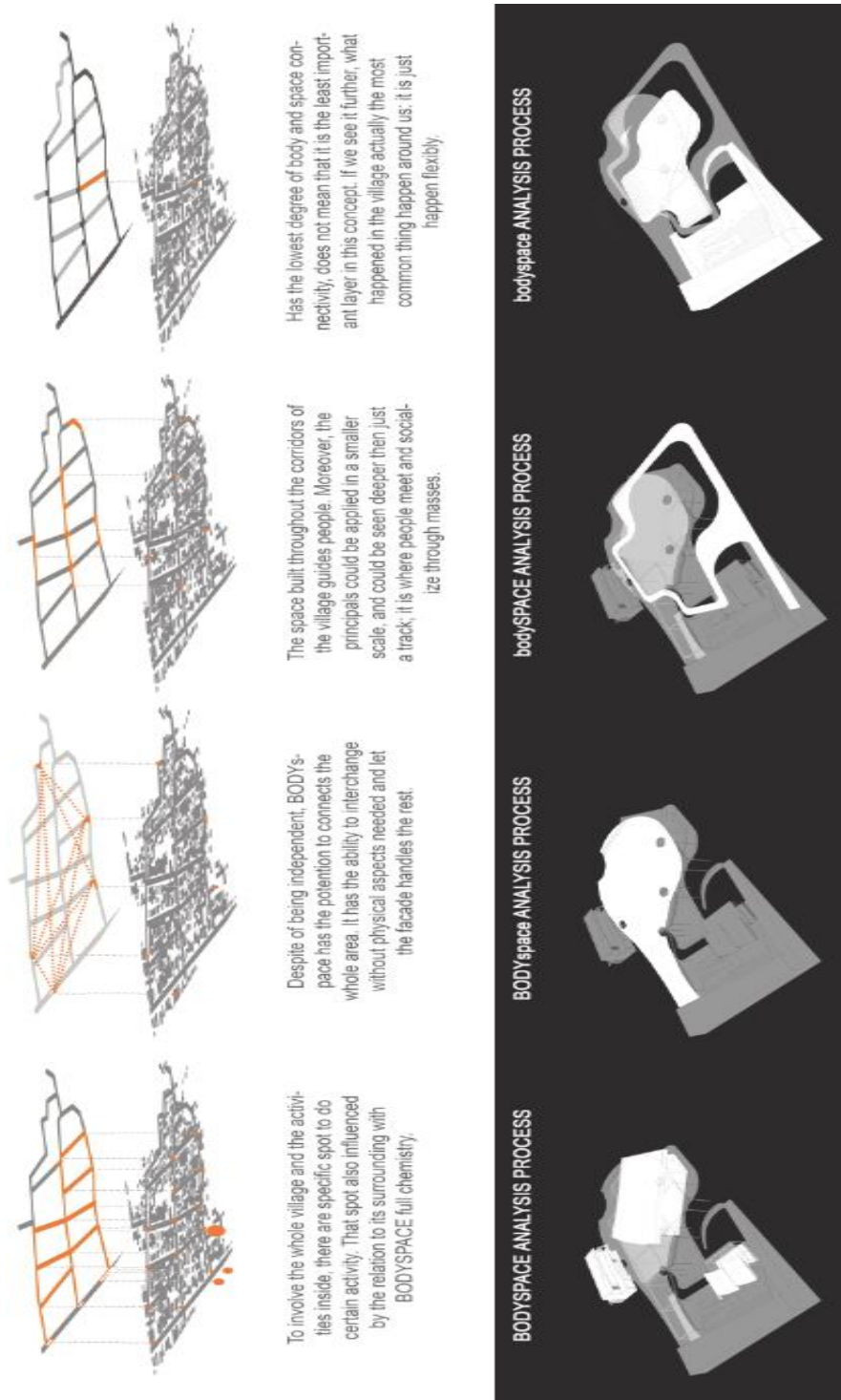


Figure 3. 5 Translating the analysis to the zoning program

The methodology is mimicking the pattern existed in the village, and adjust those layers in the site.

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CHAPTER 4

DESIGN CONCEPT

4.1 Formal Aspects' Exploration

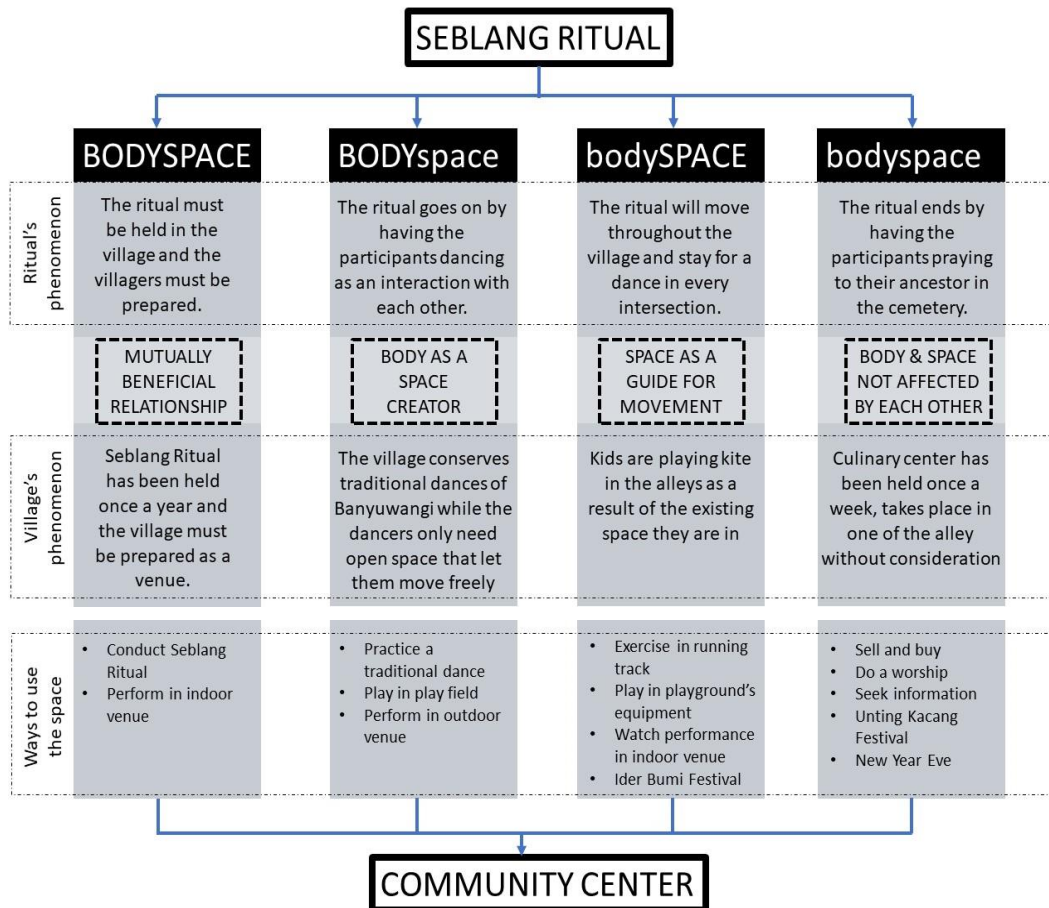


Figure 4. 1 Deciding activity on design

As the oldest tradition in the area, Seblang Ritual holds important role in Olehsari Village. It forms the characteristic of the village along with the people there. Using four ways of body and space connectivity, Seblang Ritual needs to be analyzed in order to see the essence of the event. At the same time, we do have village's phenomenon from the site analysis that some of them are matched with Ritual's phenomenon in terms of how people conduct their activities in certain space.

As been shown in the Figure 3.1, the requirements about the way Seblang Ritual must be conducted are prepared by the villagers. The preparation consists of

decorate Seblangan (place to start the Ritual), gather the villagers, get the alleys ready for Seblang's tour around the village, and secure the area from negative presence such as Barong. This process creates mutually beneficial relationship so that when Seblang Ritual performs, the village will get their image and sense of security, based on the purpose of the Ritual itself. With that thought, some other possibilities other than conducting Seblang Ritual such as celebrating another festival and watching performances in the indoor venue are possible to be held in the exact same spot.

In the Seblangan, Seblang and the audience are evenly interacting. Although in the first glimpse it looks chaotic, Seblang just has one way to conduct the interaction with the audience, by throwing the shawl she used for dancing to one of the audiences in one time. Once he/she dance together in the center, they created their own stage. This phenomenon proves that body could be a space creator, not just as a filler inside the space. Just like Seblang, other dancers with various dances did the same thing while dancing. With this understanding, activities that could be conducted within the context are practicing a traditional dance, playing in a play field, and performing in an outdoor venue.

After six days focused on Seblangan, Seblang will move throughout the village, with audience and other participants around her, while dancing for a while in every intersection. This phenomenon will only be done when there is an intersection there. The point is, intersection existence is important for the Ritual as Ben decided to stay a while in certain locations. This means, space could be a guide for movement. It is not just like a cup that could be filled with any kind of coffee, it defines which type of coffee is fit. Just like how kids play kite in the alleys as a result of the existing they are in; they just have ground and sky to play with. Other activities related to this comprehension are exercising in a running track, playing in playground equipments, watching performance in an indoor venue, and joining Ider Bumi Festival (walking down the village to cast out bad things).

Last but not least, the Ritual ends by having the participants praying in the cemetery. They will pray for their ancestor in order to have a sense of approval for doing the ritual. If we compare this phenomenon to the usual praying that, for example, Muslims do, we can say that there is no connectivity between body and

space. They could do it anywhere, without any requirement about space and stuff. It is related to a culinary center that takes place in one of the alleys. What is noticeable is that they do not need a reason why they chose that certain alley to conduct the culinary center. The fact is, they could do it anywhere. Hence, other than doing a worship and buy & sell, different activities such as seeking information, Kacang Unting Festival, and New Year are related as well.

As a result, Olehsari Community Center is an accurate way to accommodate those activities told, with the intention to improve the village's potency by looking at how people connected with space in their activity.

4.1.1 Convert BODYSPACE to Design



Figure 4. 2 Mapping the Village and Criteria Design

In BODYSPACE, there is no wasted space that unused, nor confused-user that does not belong to this kind of space in this first activity. Seblang Ritual holds big rule in Olehsari Village. It can be showed if we look at how the ritual been conducted. It has some phases that requires people to walk through the village and cross the big road outside the village to pray in the cemetary. As the ritual happening, some places are meant to be very important, but the rest have less importance. It is illustrated in the diagrams above.

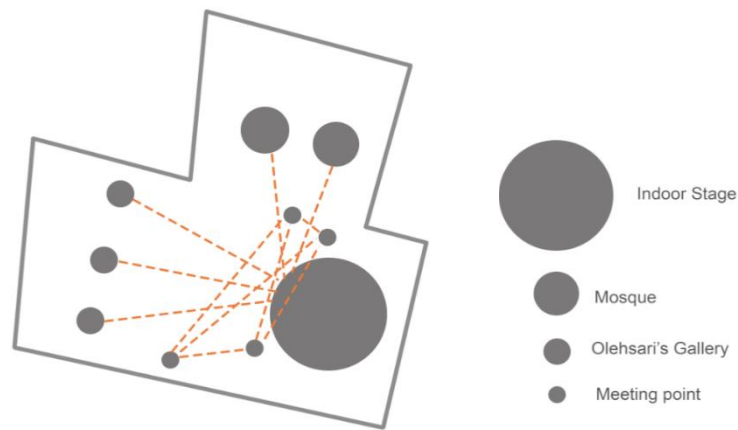


Figure 4. 3 Convert BODYSPACE to Design

The dimension of each area depends on how they'd able to accomplish the way BODYSPACE was made naturally in the village. The proportion, placement, and orientation play in this concept.

4.1.2 Convert bodySPACE to Design



Figure 4. 4 Mapping the Village and Criteria Design

In bodySPACE, people do their activity by how their space is. It could be about the ground they are stand on, wall they are lean on, all about their freedom to do something. In this village, phenomenons such as kids playing kites, jogging on the road, and even the simplest task; moving from one place to another,are a good example to learn about.



Figure 4. 5 Mapping the Village

The illustration above shows that flat ground has been used to accomplished these kind of activities. Considering that the flat ground always pulled out from the main road, it applied in the site as followed.

4.1.3 Convert BODYspace to Design



Figure 4. 6 Mapping the Village and Criteria Design

In BODYspace, activities led by our body, not defined by the space. It would be things that we did not realized until they been explained. Other than dancing, playing also holds the same concept. These activities need an open plan looks fluid. The characteristic of this concept widen the possibilities of places such as field and and some open area mapped in the illustration below. The orange lines give an impression about connectivity, shows that actually they do not really need guide track other persons.

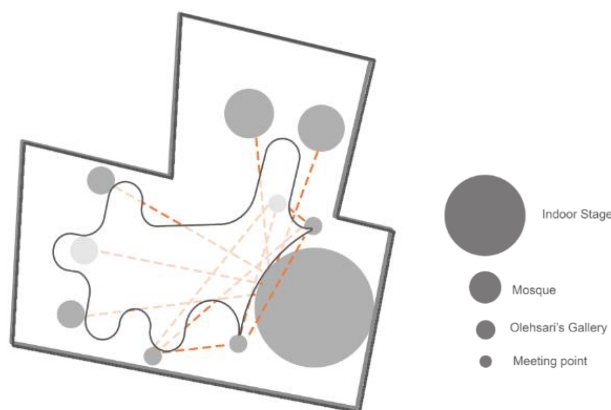


Figure 4. 7 Convert BODYspace to Design

This platform must cover the connection that intersects in the site. By looking at the result of BODYSPACE programming, the platform formed as followed. It could be placed on any level as long as it flats and connect.

4.1.4 Convert bodyspace to Design



Figure 4. 8 Mapping the Village and Criteria Design

The term bodyspace has the lowest level in relationship's quality. It can be found in several activities in the village, such as meetings and culinary center. Culinary Center is the main point in this concept, but does not mean that there must be a space for this activity alone, because it occurs only once or twice a week.

Therefore, the space where Community Center placed would be doubled function to provide circulation, as it must flexible as a space. Culinary center must be provided in the design, hence we need to look at the existing to define the position. From the illustration above, the alley where it's been conducted placed in between main access from the main road. Hence, Culinary Center would be placed not in the same level as main circulation.

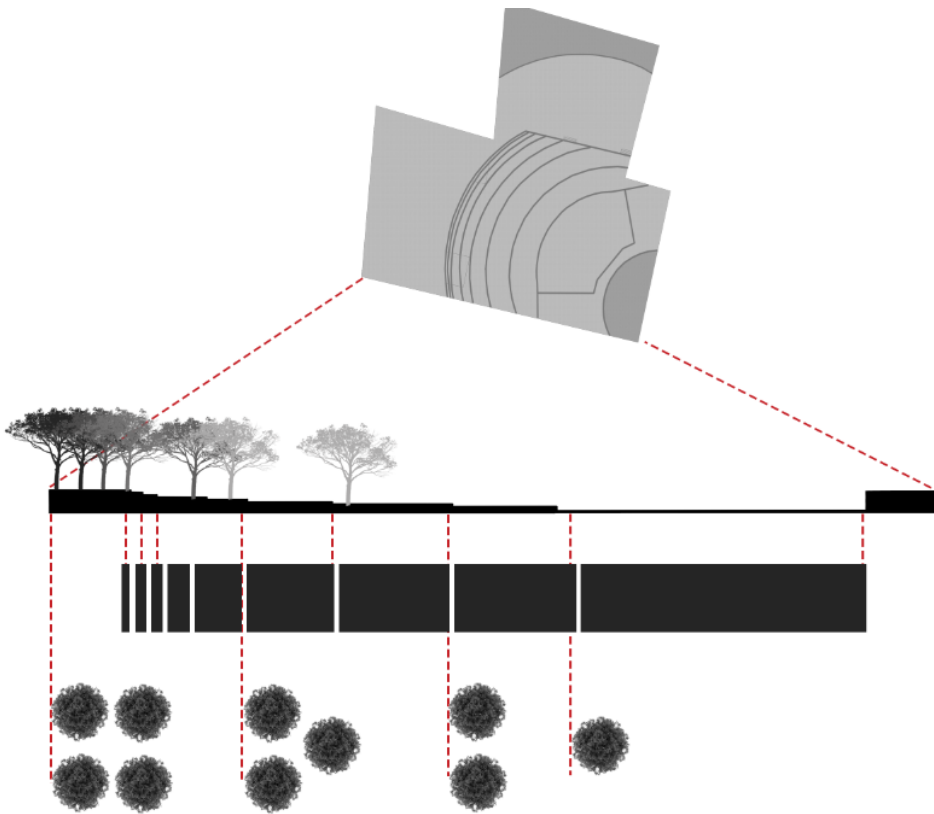


Figure 4. 9 Convert bodyspace to Design

4.2 Technical Aspects' Exploration

4.2.1 BODYSPACE Structure



Figure 4. 10 Plaza Concept

Under the platform, called plaza, holds two functions based on the periodicity. In the daily time, users use this area as a circulation area and chilling space, as the light could penetrate the extended metal sheet of the platform. As any event kicked in, this area would become outdoor stage. This means, plaza has to feel open but navigating for the user. Hence, the structure that could be used for this area is frame structure with widest beam: 12 m. The column that fill in the space could define rooms as needed. This platform will be highest level of the buildings. The whole site would be seen like ‘drowned’ under the platform, to mimick the site existing, which has going-down stairs.

4.2.2 bodySPACE Structure

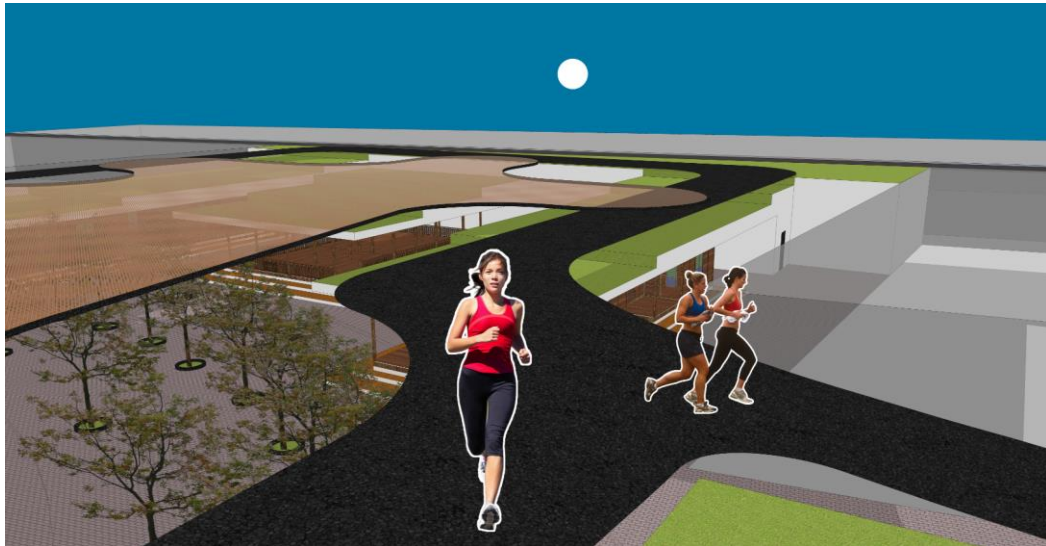


Figure 4. 11 Track Concept

This part of design is the fixed area but fluid at the same time. It has to snaked throughout the site but does not interrupt anything along the way. Hence, the track must be in curvy line and placed on the top of the soil ground. It would be used for jogging track or simply walk path in daily time but could be doubled with sightseeing spot too.

4.2.3 BODYspace Structure



Figure 4. 12 Platform Concept

This area must be open and free for people to move, and give enough natural sunlight to its underspace. Extended metal sheet with aluminium framing is the right choice to be applied to this area.

4.2.4 bodyspace Structure



Figure 4. 13 Culinary Center Concept

Culinary center appear just weekly so it should not provided space only for one purpose. Culinary center has to be the stuffing instead. It can be presented in the edge of plaza, in the plaza itself, or even in the small area where people sit and chat.

CHAPTER 5

DESIGN

5.1 Formal Aspects' Exploration

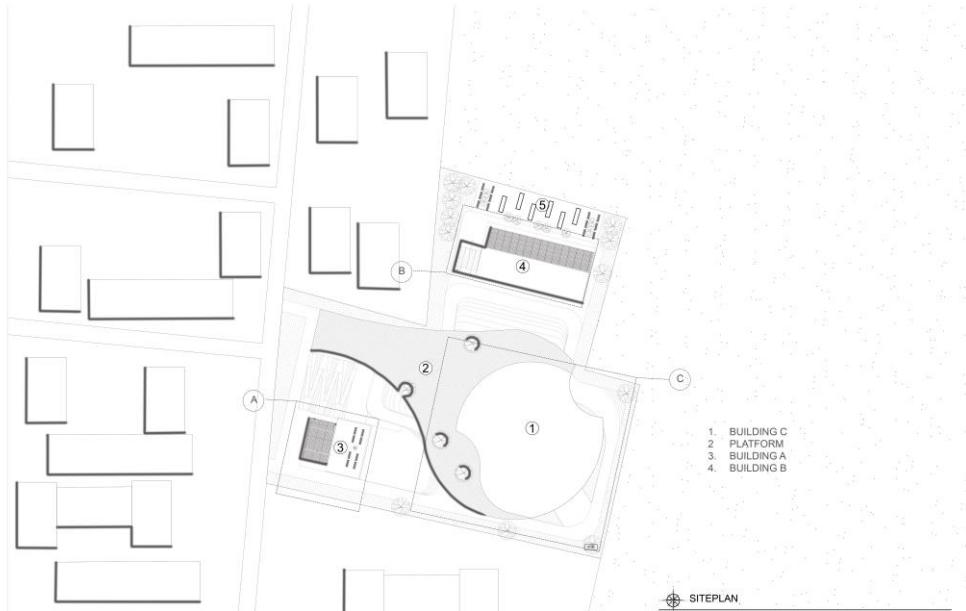


Figure 5. 1 Siteplan

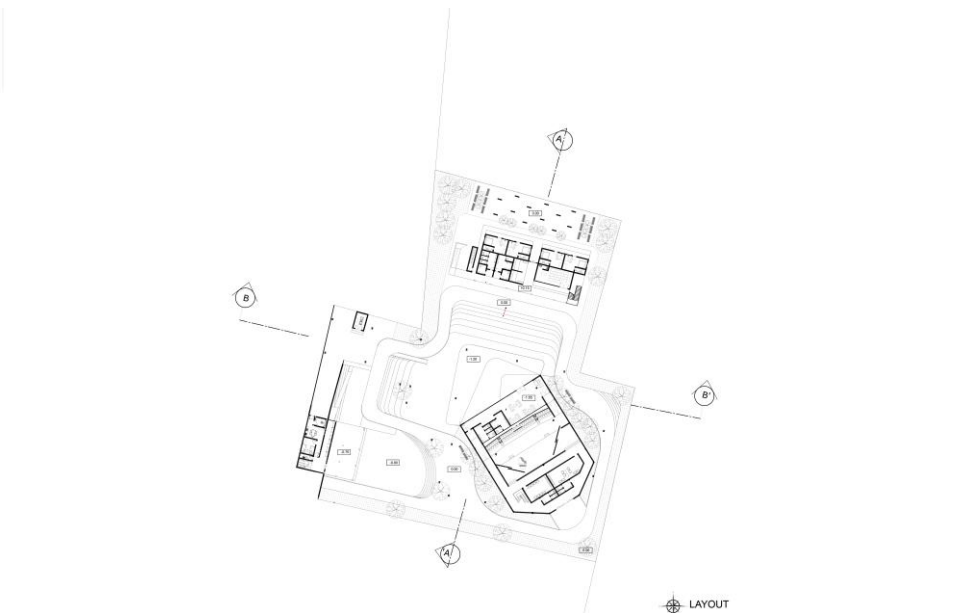


Figure 5. 2 Layout

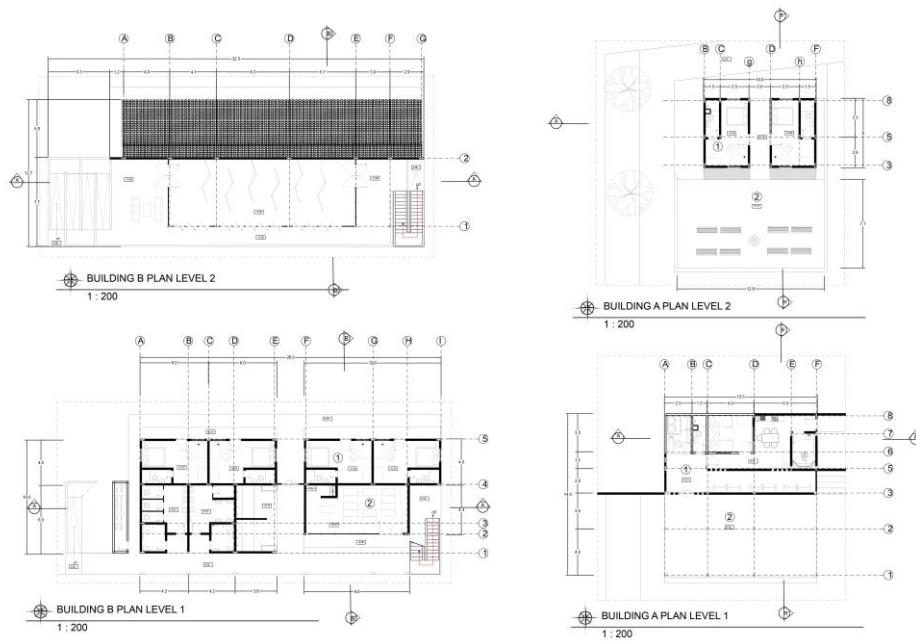


Figure 5. 3 Building A and Building B

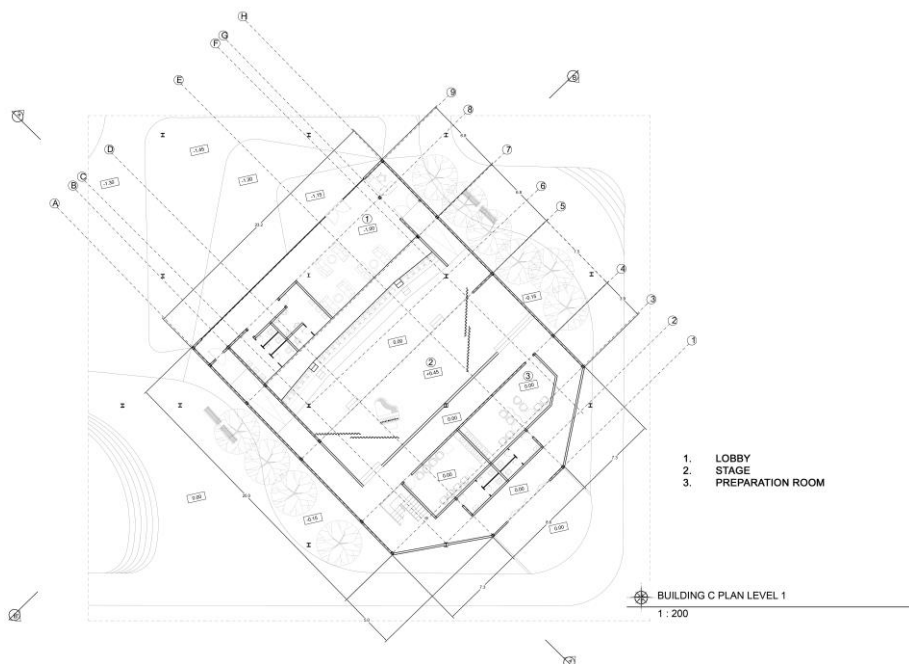


Figure 5. 4 Building C Plan Level 1

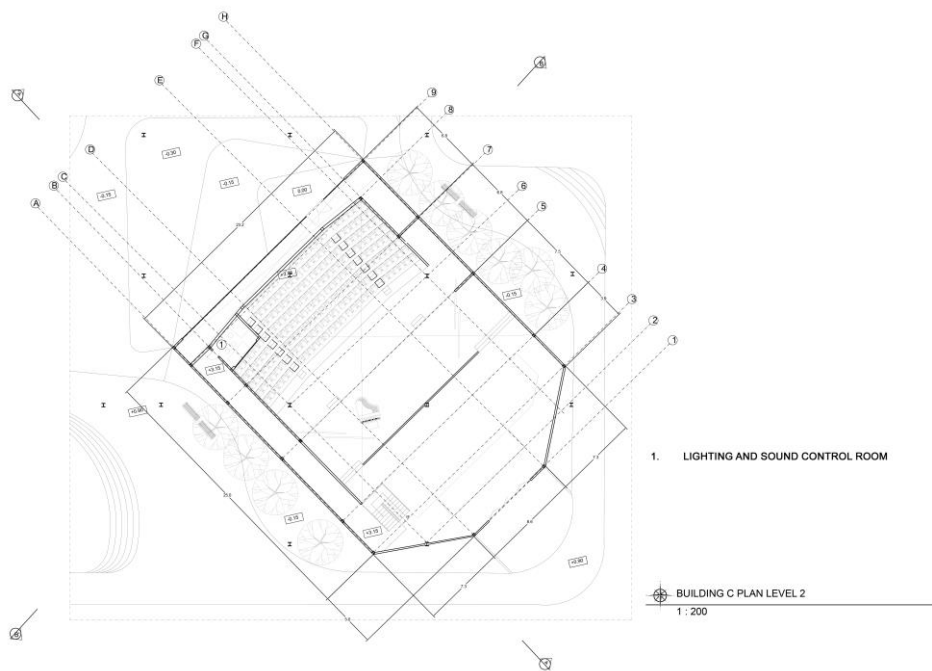


Figure 5. 5 Building C Plan Level 2



Figure 5. 6 Building A Elevation



Figure 5. 7 Building B Elevation

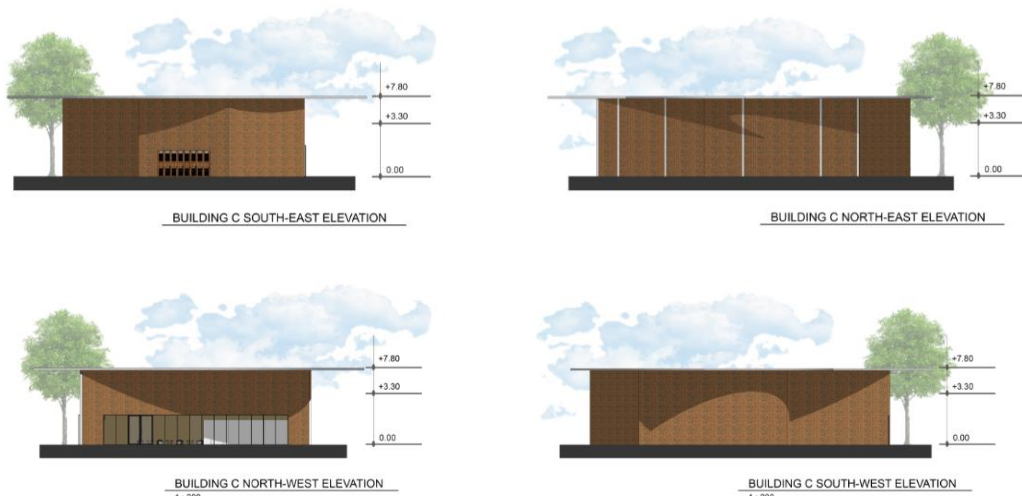


Figure 5. 8 Building C Elevation

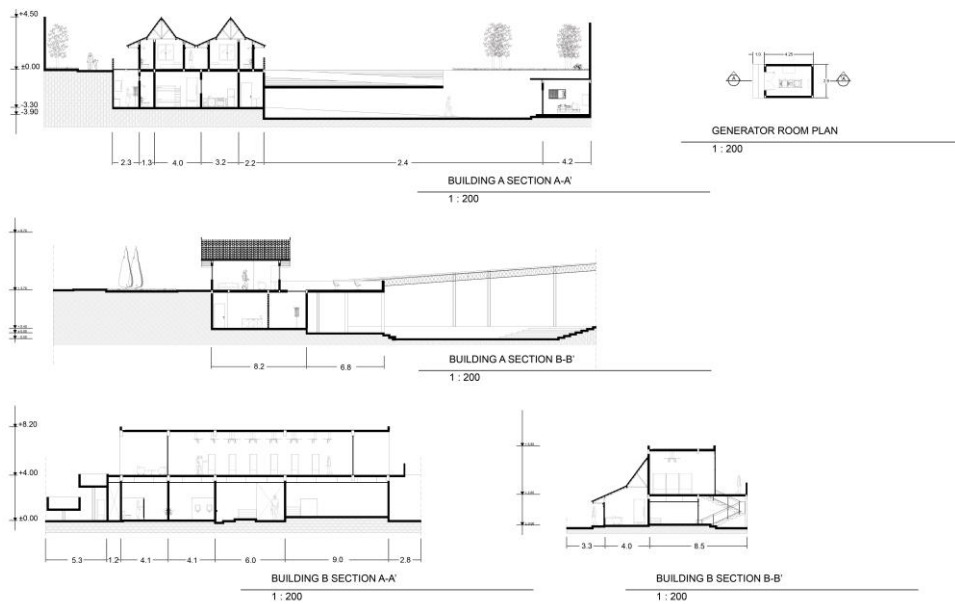


Figure 5. 9 Building A and B Section

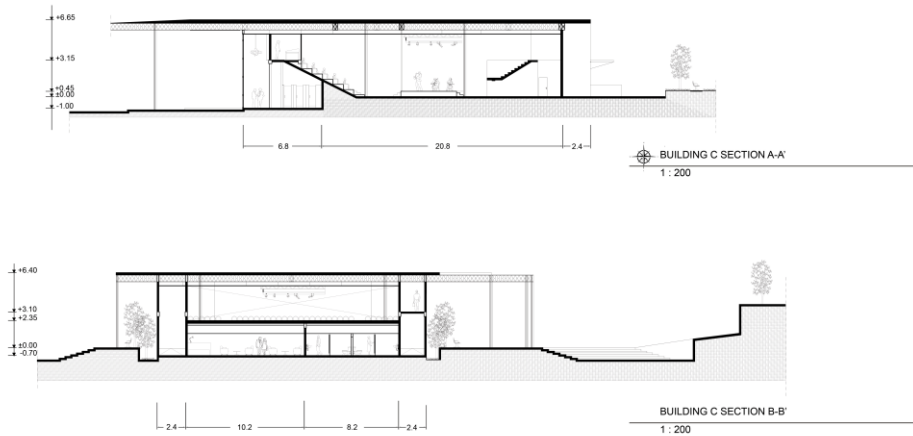


Figure 5. 10 Building C Section



SITE SECTION A-A'

Figure 5. 11 Site Section A-A'



SITE SECTION B-B'

Figure 5. 12 Site Section B-B'



BIRD EYE VIEW

Figure 5. 13 Bird Eye View



Figure 5. 14 Building A Perspective



Figure 5. 15 Building B Perspective



Figure 5. 16 Building C Perspective



Figure 5. 17 Site's Entrance Corner



Figure 5. 18 Plaza



Figure 5. 19 Platform Perspective



Figure 5. 20 Playground



Figure 5. 21 Hotel Unit Interior Perspective

5.2 Technical Aspect's Exploration

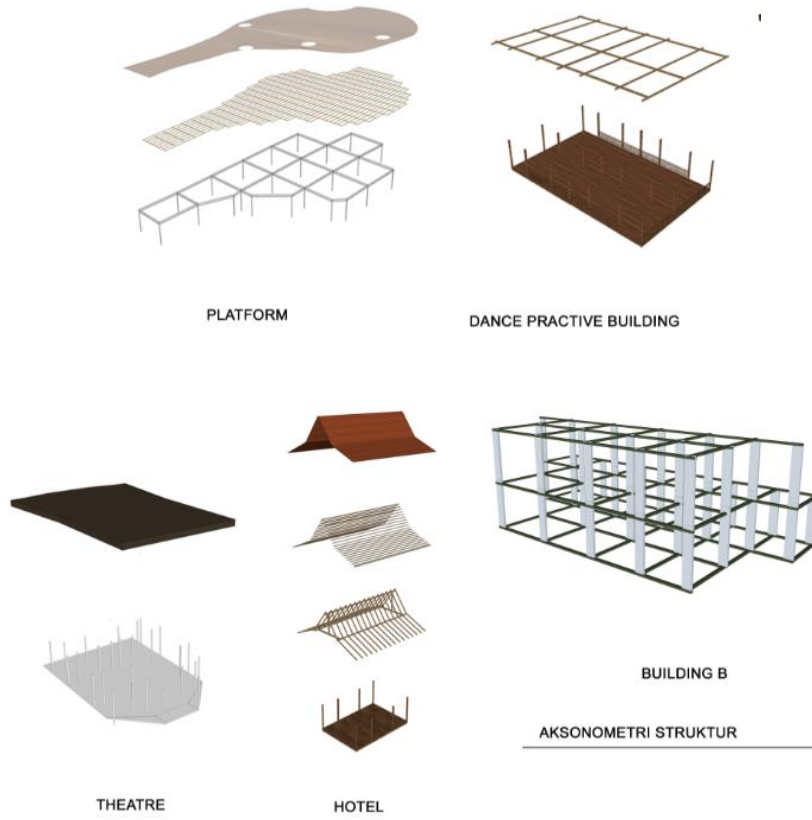


Figure 5.22 Building Axonometry Structure

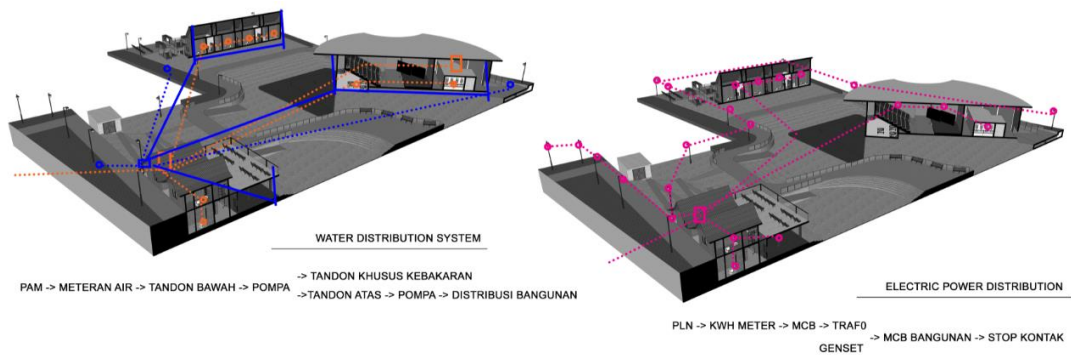


Figure 5.23 Building Utility System

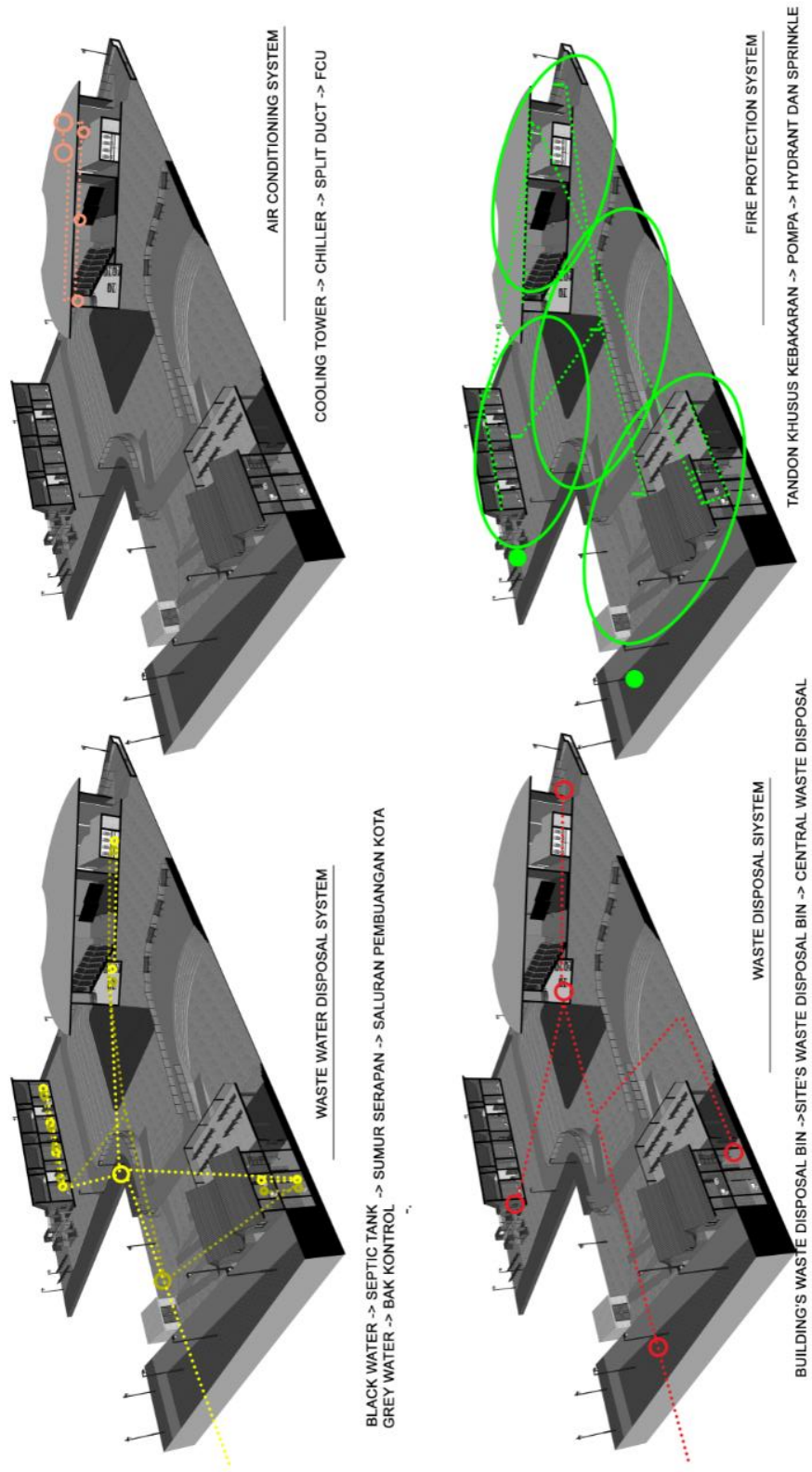


Figure 5. 24 Building Utility Structure

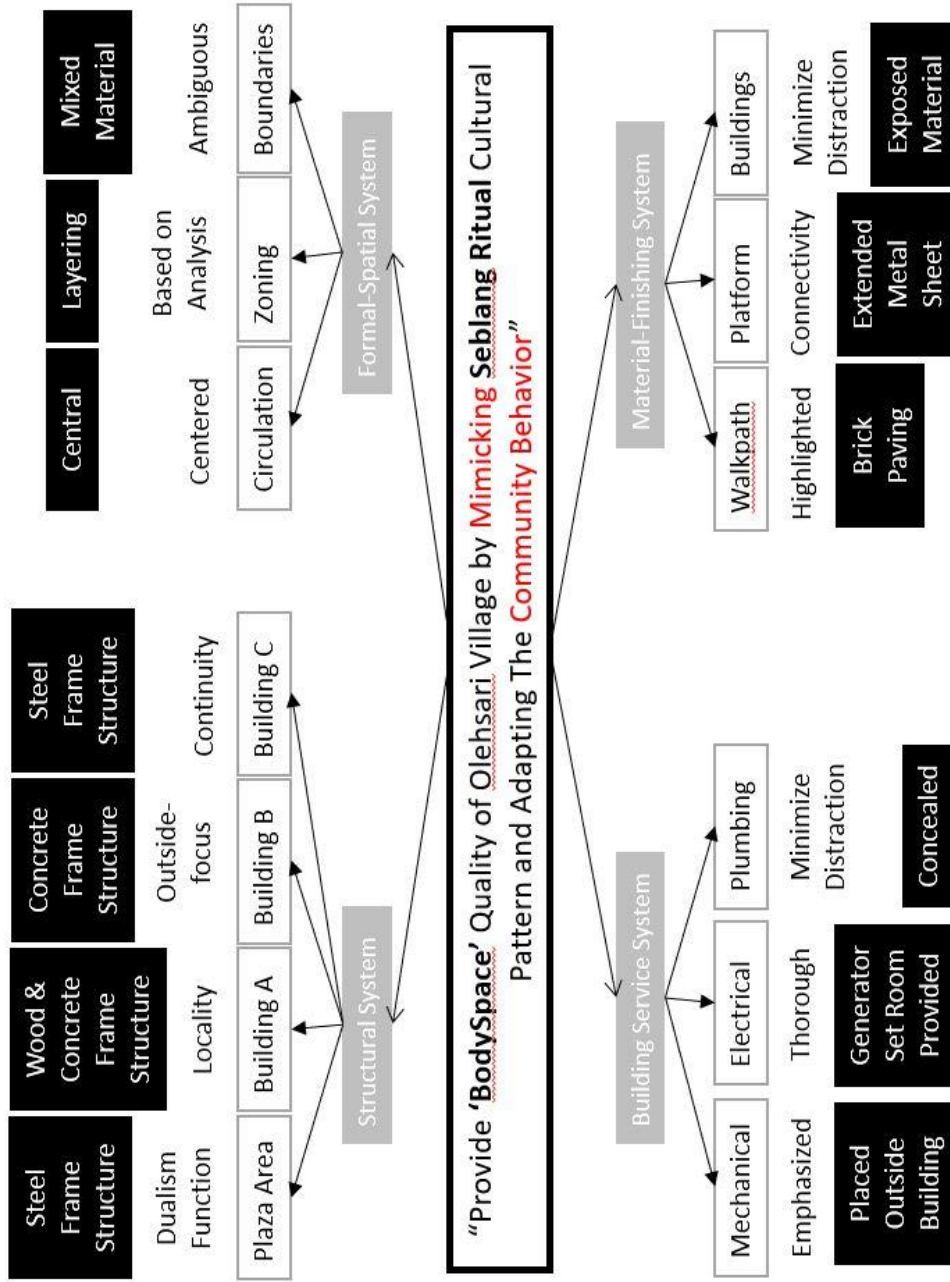


Figure 5.25 Concept to Technical

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CHAPTER 6

CONCLUSION

After all this process, it can be said that uncovering the potential of Olehsari Village has proven its wonderful phenomenon with no boundaries, instead constant flow. It is the combination of activities, layered by culture, contributed by all of the villagers, in one particular space. 'Community Center' then only being a typology of the building, because actually there is layers inside, that only can be understood when the place operated according to the village's routine.

It is about our body do not operate alone, but among and in between what constitutes BodySpace, which both space and body are the product and the creator of the condition. Instead of asking "what is the relationship between body and space", we can try to develop a contactual way of thinking about the relationship in-between.

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