



FINAL PROJECT - DA 184801

**RECREATIONAL MAZE: REIMAGINING RACISM BY
EXPERIENCE**

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Faculty of Civil, Planning, and Geo Engineering
Institut Teknologi Sepuluh Nopember
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***RECREATIONAL MAZE: REIMAGINING RACISM BY
EXPERIENCE***



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FOREWORD

Utmost praise and gratitude to God for without His grace and blessings, this final project report titled “Recreational Maze: Reimagining Racism by Experience” wouldn’t be completed in such a well condition. This final project is a milestone for the completion of the Final Project Course, Architecture Department of ITS academic year of 2019/2020.

This report explains an architectural response to a phenomenon every country is familiar with, racism. Indonesia has been dealing with racism for a long time, and though progress were made, today’s society still tend to look away when faced with such problems and rest their case whilst not really solve the problem. In order to bring a hopefully to be a solution to the problem, a recreational area is proposed in order to take this problem in a friendly environment.

This report would definitely not be completed without never-ending support and help from a lot of people, and the author wants to sincerely thank them (in no particular order):

1. Dr. Arina Hayati S.T., M.T., author’s supervisor on the Final Project Course with the most caring and supportive personality who helped the author build confidence as well as giving thousands of knowledges in order for the author to better work the final project. Author can’t simply weave words for everything that Arina had done, for the author is overwhelmed with gratitude.
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4. Author's marvelous friends: Datin Intan, Zuhrotul M. Ula, and Fadhil F. Putra, for they have supported the author with meaningful discussion, gone through hard times together, and kept the author at peace with all the panicking parades going on.
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The author also wants to apologize for any of information falsely provided or any imperfection this final project has. The author is open to feedbacks and advice if any of the readers want to discuss more about the topic delivered. Lastly, the author hopes that this final project will have some good impacts on the reader. Thank you, and may you all have an excellent day.

Surabaya, June 29, 2020

The Author

RECREATIONAL MAZE: REIMAGINING RACISM BY EXPERIENCE

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ABSTRACT

Racism is a behavior whose objective is to justify an uneven distribution of rights and privileges based on inborn differences, often baseless and stereotyped. This phenomenon has created mess over the years, especially within the context of Chinese and non-Chinese in Indonesia. Then, can architecture take part in reducing if not removing racist behavior embedded within people as a result of human's living environment where racism is often normalized?

This design project uses Plowright's Concept Based Framework. Starting with a big idea just as stated, the design process then extracts attributes of racism to be later translated into architectural aspects using the help of analogy, metaphor, and first principle. In doing all these translations, an approach of behavioral setting is used in order to increase possibility of people acting or feeling a certain way in a built environment. This design also responds to the problem emphatically whereas user will be put in other's shoe in the process of responding to the problem.

There are four main attributes of racism throughout the building. First is about how architectural elements can mess with people's stereotype and prejudices, second is about how architecture can depict unfairness caused by one's predetermined trait in respect to privilege, third is about how architecture can offend people, and last is about how architecture symbolizes people's various reason behind racist behavior. All of these attributes are implemented in a building that serves as a place to express the intention of responding to racism. The building itself is a recreational place in a form of a maze, where the people can feel all the experience offered in a friendly atmosphere since racism itself is still a sensitive topic in Indonesia.

Keywords: Chinese, Exploring, Maze, Racism

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RECREATIONAL MAZE: REIMAGINING RACISM BY EXPERIENCE

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ABSTRAK

Rasisme adalah perilaku membenarkan tindakan tidak adil dan hak khusus dengan hanya berlandaskan pada perbedaan bawaan (contohnya warna kulit), yang seringkali diiringin stereotype. Fenomena ini telah menyebabkan permasalahan sosial dalam masyarakat, khususnya dalam konteks masyarakat keturunan Cina di Indonesia dan masyarakat pribumi. Maka dari itu, bisakah arsitektur berperan dalam mengurangi jika tidak menghilangkan tindakan rasisme yang sudah mendarah daging dalam masyarakat karena lamanya masyarakat hidup berbarengan dengan pemakluman terhadap rasisme?

Desain ini menggunakan kerangka berpikir concept based milik Plowright. Dimulai dengan ide besar, proses desain lalu dilanjutkan dengan menentukan atribut dari rasisme yang nantinya dibawa ke dalam aspek arsitektural dengan bantuan metode analogi, metafora, dan first principle. Proses ini juga menggunakan pendekatan perilaku untuk menambah kemungkinan orang untuk melakukan/merasakan sesuatu dalam sebuah lingkungan binaan. Desain ini juga merespon masalah secara empatik dengan cara membuat penggunaanya merasakan apa yang dirasakan minoritas saat terkena tindakan rasisme.

Ada empat atribut utama rasisme dalam desain ini. Yang pertama adalah bagaimana aritektur dapat bermain dengan stereotip/prasangka orang terhadap aspek arsitektural. Kedua adalah bagaimana arsitektur bisa menggambarkan ketidakadilan yang disebabkan oleh aspek di luar kendali manusia (hubungan dengan hak istimewa). Ketiga adalah bagaimana arsitektur dapat menyinggung orang-orang di dalamnya, dan yang terakhir adalah bagaimana arsitektur bisa melambangkan bagaimana manusia tidak akan bisa benar-benar tahu alasan dari dilakukannya tindak rasisme. Semua atribut ini diimplementasikan dalam sebuah bangunan sebagai wadah untuk merespon fenomena rasisme. Bangunan tersebut berbentuk labirin sebagai tempat rekreasi, di mana pengunjung akan dapat mengeksplorasi dan merasakan semua pengalaman yang ditawarkan dalam kesan/atmosfir yang akrab karena rasisme masih merupakan isu yang sensitif di Indonesia.

Kata Kunci: *Cina, Eksplorasi, Labirin, Rasisme*

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CHAPTER 1

INTRODUCTION

1.1 Background

Racism has been a problem in Indonesia. Despite the *Bhinneka Tunggal Ika*, citizen in Indonesia still experience racist behavior. When dealing with a problem so ingrained in the society, sometimes a good solution is to put people in the experience of the said problem with a fun, lighthearted execution. This project aims to reduce if not remove racist behavior by exposing the people to the experiences felt by the oppressed, wrapped in a friendly environment.

Starting with an idea that architecture may respond to the said problem, this project aims to create a built environment where the people inside can feel the experience of being exposed to racist behavior. There are several steps done from the beginning until the end, each of the steps will be explained later on in this report.

1.2 Architectural Issue

1.2.1 Racism and Its Attributes

According to few sources, racism is: Belief that a particular race is superior or inferior to another, that a person's social and moral traits are predetermined by his or her inborn biological characteristics. Racial separatism is the belief, most of the time based on racism, that different races should remain segregated and apart from one another (ADL, 2019).

A behavior whose objective is to justify an unequal distribution of privileges, based on the attribution of real or imaginary differences. This unequal distribution which assigns privileges to some and initial disadvantages to others, is based on the merits or demerits associated with the differences that we attribute to each of the groups (INTER GROUP, 2007).

In order to begin to perceive the complexity of the phenomena, the metaphor of an iceberg is thought to be useful, where the part that is visible is only a small portion of an enormous mass of ice, the majority of which is submerged under the

water and, therefore, invisible. The same thing happens with racism: the majority of its mechanisms work unconsciously and go unnoticed even when people use them against their will, as they often do (INTER GROUP, 2007). To understand deeper about racism, one should learn about its attributes, namely prejudice, stereotypes, privilege, and oppression.

Prejudice is ideas accepted without the intervention of one's own judgment. Because they are so easy to transmit, prejudices are very hard to dismantle, because people receive them as certainties, without realizing it, and when a personal experience goes against this idea, instead of modifying the prejudice, what people do is treat their experience as if it were an exception to the rule that the prejudice establishes, and people keep the same prejudice, without modifying it at all (INTER Group, 2007)

Prejudice and stereotyping are biases that work together to create and maintain social inequality. Prejudice refers to the attitudes and feelings—whether positive or negative and whether conscious or non-conscious—that people have about members of other groups. In contrast, stereotypes have traditionally been defined as specific beliefs about a group, such as descriptions of what members of a particular group look like, how they behave, or their abilities. As such, stereotypes are cognitive representations of how members of a group are similar to one another and different from members of other groups (Vescio & Weaver, 2013)

According to Cambridge dictionary, privilege is an advantage that only one person or group of people has, usually because of their position or because they are rich, and oppression is just the other side of privilege (Cambridge University Press, 2019). But how could such thing be bestowed upon some people of certain group? It is because prejudice and stereotypes exist. For example, if one enters a room and people assume one's trustworthiness (one of thousands of qualities) is at a 9, but in reality, one is not a trustworthy person—one has a level of privilege. If one is trustworthy at a 9 level but people assume one is really a 5, one is disprivileged. A person who is trustworthy at a level 9 and people assume he is trustworthy at a level 9 is not privileged—people are merely making accurate assumptions of his character. Everyone have many instances in their lives where people make poor assumptions of their character based off of limited information.

Sometimes to the positive and sometimes to the negative (White A. , 2017). Privilege and oppression affect each other, but do not negate each other. A common example is the idea that poor white people do not experience white privilege because they are poor. But this is not the case. Being poor does not negate the fact that you, as a white person, are less likely to become the victim of police brutality in most countries around the world, for example (Ferguson, 2014).

1.2.2 Changing Meaning of Racism

President Trump, irritated with the leftist critiques of America from four Democratic congresswomen of color, suggests that they return to their native countries. Three, for the record, were born in the United States, and the other is a longtime citizen. Many people hear this attack as saying that the four embody a fundamental otherness, and their true membership as “one of the people” is fragile and even cancelable. But Republicans have taken umbrage at being called racist for supporting such rhetoric (McWhorter, 2019).

Along those lines, Trump’s call for the “Squad” to “go home” reveals itself as subconsciously racialized—there is all reason to suspect he would say no such thing to a Squad composed of people of recent Danish or German ancestry. There is no evidence of Trump “othering” whites the way he does everyone else, even suggesting that Colin Kaepernick consider leaving the country. However, there exists no such Scandi-Squad, or professional sports team composed of white men refusing to stand for the national anthem, etc., whom Trump has let pass—which allows Trump and his supporters to insist that the matter is simply the Squad’s supposed lack of patriotism, and that to bring race into it is merely “playing the race card (McWhorter, 2019).

Many will object that the mere utterance “Go back where you came from” has a traditional status as a racist statement, and that thus Trump “must” know the implications of what he’s saying. But Trump may well have heard people told to go back where they came from all his life without thinking it was racist at all, and that they in fact deserved it, without a thought that he would not approve of such a thing said to an Irish or German person. None will disagree that such naïveté is possible—

for what reason would people assume that Trump would not exhibit it here (McWhorter, 2019).

Racist has followed that path. Today, racist means not only burning a cross on someone's lawn or even telling someone to go home, but also what feels unpleasant to someone of a race—as in what I as a person of that race do not like. It has gone from being mean to someone to, also, what feels mean to someone (McWhorter, 2019).

The changing of racist's meaning might be derived from how the 'minority' endured the normalized, implicit racism behavior all these times. They are starting to fight back, if anything.

"I'll tell you about racism, because I've been living with racism since the moment I shot out of my mum! Thirty years of smiling, and making big eyes and not showing my anger! I'm done not being angry. I am angry. And if you do not like me being angry, then by all means Australia, take my furious baton and run this race for me! Because we are dying in infancy, we are dying in custody, and we are dying decades earlier than you. And you should be as angry about that as I am!" – Miranda Tapsell (Pearson, 2019).

1.2.3 The Attributes: Racism and Architecture

To further expose the attributes of racism in architecture in order to evoke society's awareness about how racism is not a thing to be normalized, those said attributes have to be translated into architectural syntax. This is to implicitly express racism in the language of architecture. In order to use external knowledge in architectural syntax, it needs to be translated through an operation of domain-to-domain transfer. Otherwise, the proposal will risk being considered not-architecture (Plowright, 2014).

Those attributes are going to be put in an architectural vessel after translated as a way to reach the design's goal.

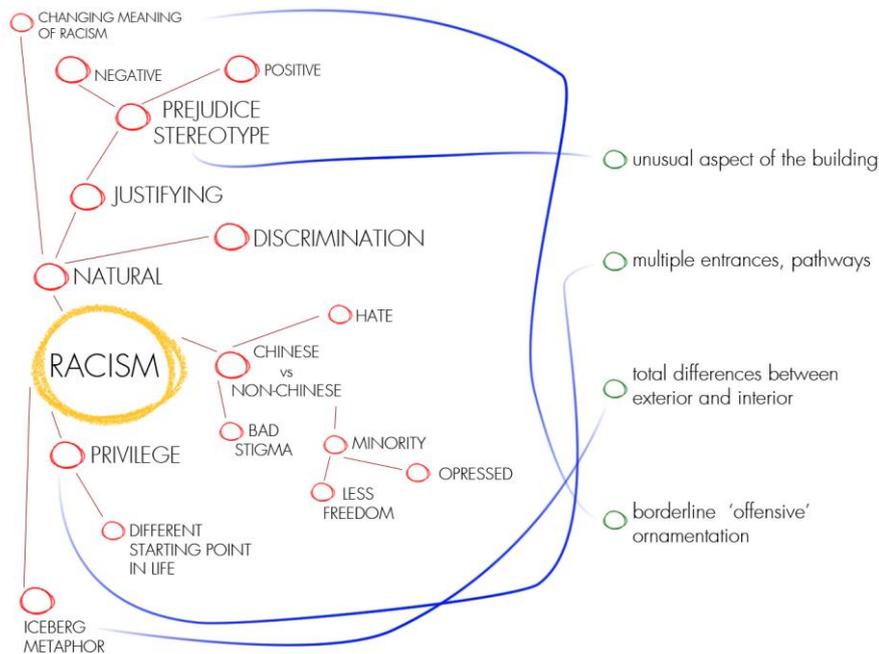


Figure 1.1 Simplified domain transfer.

1.3 Design Context and Racism in Indonesia

Anti-Chinese sentiment has deep roots in Indonesia's flawed past – there were anti-Chinese riots after the fall of Suharto on rumours Chinese were hoarding rice, while decades earlier hundreds of thousands were slaughtered after the abortive coup in 1965 that helped bring Suharto to power. For decades, Suharto had enforced a ban on expressions of Chinese culture, such as dragon dances (Yuniar, 2018)

Even though nowadays the act of anti-Chinese in Indonesia is fewer than it was back then, it still exists.

Most ethnic Chinese are as far removed from the Forbes list as their fellow Indonesians. Roy Thaniago, director of media advocacy group Remotivi, blames persistent discrimination on the Indonesia education system, which emphasis the Chinese were relatively recent arrivals. Thaniago, who last year wrapped up a master's thesis on Chinese discrimination in Indonesia at Sweden's Lund University, says Chinese have been a frequent victim of abuse over the 500 years they have lived in Indonesia. In 1740 more than 10,000 were slaughtered in anti-Chinese pogroms in the Dutch colonial capital of Batavia, the precursor to modern Jakarta (Hutton, 2018).

1.3.1 Architecture and People

Racism is something in need to be reduced if not removed. To do so, one must know what to do in order to control the behavior of the people for them to reduce their racism behavior.

According to Steven Tiesdell and Taner Oc in their theory about Architecture and People (1993), there are two separate ideas, one stated that physical environment could determine people's behavior, while the other one stated otherwise. Those two ideas are both linearly determined casualty rather than interconnected which is the better idea that are later agreed on.

Between the physical environment and empirically observable human behavior, there exists a social system and a set of cultural norms which define and evaluate portions of the physical environment relevant to the lives of the people involved and structures the way people will use (and react to) this environment in their daily lives (Gans 1968:5).

While environmental design is unlikely to affect motivation of a behavior directly, it may possibly affect the ease of opportunity.

Most environmental psychologists tent to agree that the provision of territory satisfies people's basic needs for identity (both communally and individually) as opposed to anonymity, security, and privacy (and equally socialization or stimulation). Unfortunately, these psychological concepts do not have core definitions that are used consistently within this field. Whilst these needs may also appear simplistic, they are broad concept that may be resolved in diverse ways, together with the recognition that people's needs vary over time and life situation, particularly with regard to Stokols's subjective life stages.

The collective or corporate sense of identity with a particular place is termed association, for example the feeling of belonging or of possession. This level of identity, beyond that of the individual, is often gained by a degree of physical separation or isolation. Within an urban context, the distinction is less clearly achieved by physical means, even if such expression should be desirable.

Gosling and Maitland (1987) have observed that the powerful imagery bestows a vivid identification with that community, such that it requires extra confidence to be identified as a resident of the Byker Wall. The individual, or ego-

identity, relates to a need for ‘personalization’: the ability to create for oneself or to put a distinctive stamp on one’s personal environment.

Architects must have positive faith in what they do, since their decisions constrain the opportunities of the users over whom, in a practical sense, they have no further control. Nevertheless, from Gans’s argument (Gans 1968), the ‘potential’ of an environment can only be made manifest or ‘effective’ by those users. Hence the necessary stress on their consideration, and even involvement, which the static admiration of architecture as pure aesthetic project effectively negates (Farmer & Louw, 1993).

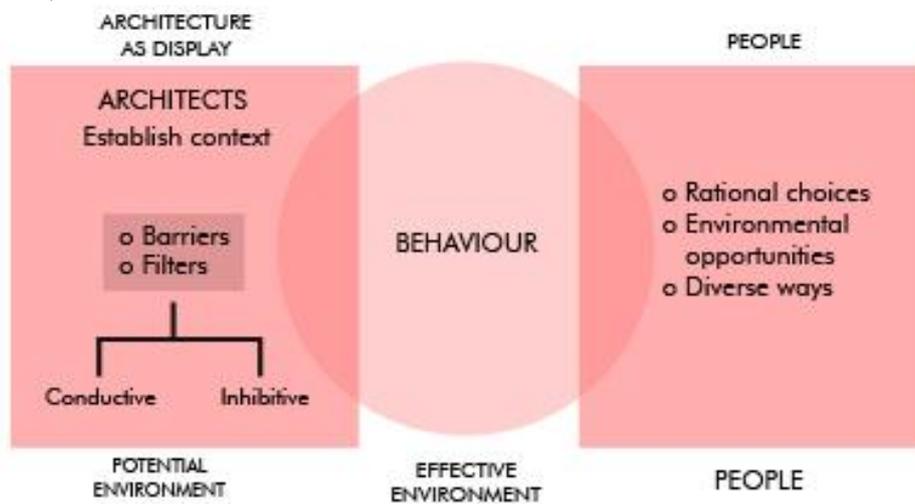


Figure 1.2 Dynamic Conception of Architecture-People Interaction (Farmer & Louw, 1993)

From the explanation above, it is clear that although architecture could possibly affect the possibility of behavior of the user, it does not completely depend on the architecture itself. Architecture as a physical environment and the people’s behavior are two interconnected variables that have a lot of factors other than them. This, however, does not remove the necessity of architecture as a physical environment to affect people’s behavior. It definitely could affect the behavior, given specific physical aspect.

In relation to racist behavior, architecture as a physical environment will play a part in determining people’s behavior by giving them probability to reduce if not remove their racist behavior, such as giving an experience based on the racism attributes that have been translated into architectural language. The simplest example is how a space filled full with Chinese ornaments and atmosphere would

make the non-Chinese felt out of place and mute their racist tendencies to Chinese people.

1.3.2 Architecture and Racism: Changing Perception

Racism has many attributes that could be translated inside the architectural syntax. From the description above, there are few important attributes that would make huge impact in the translation of architectural syntax. Aside from those elements, there are one other thing that would affect the translation in the architectural syntax, namely the changing of racism's meaning.

Those attributes derived from a problem mind-mapping done about racism. Aside from doing problem mind-mapping about racism to obtain attributes best used to represent racism itself in an architecture, the mind-mapping is done to find key situation that would be presented in the architectural project.

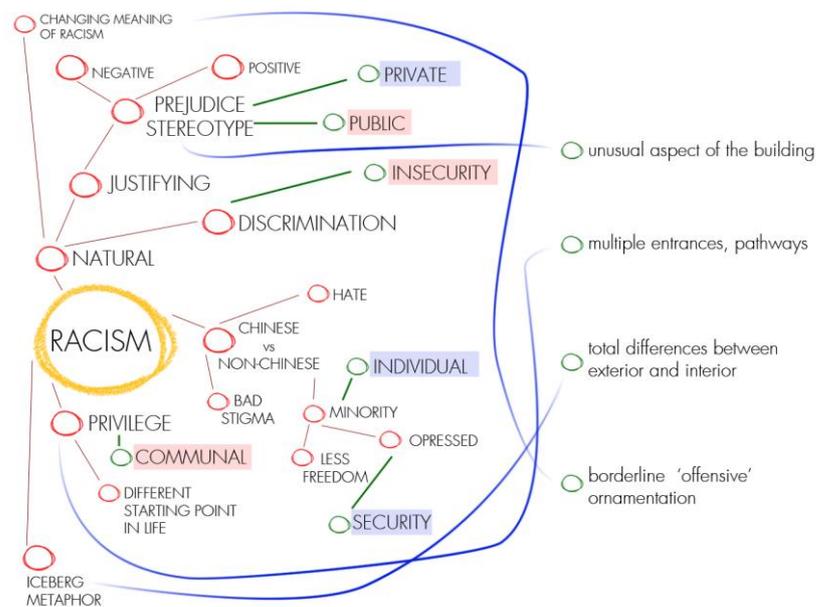


Figure 1.3 Key situations within the domain transfer

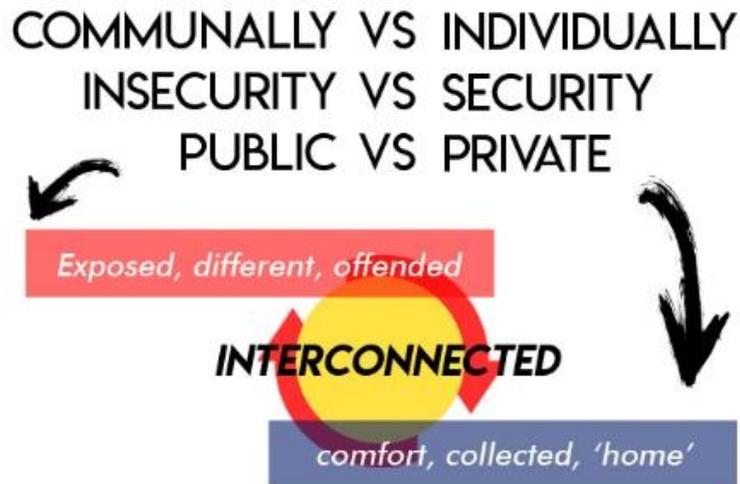


Figure 1.4 Key situations experienced inside the building

Based on the problem mind-mapping and the attributes that would be later translated, these situations appear as key situations that derived from the attributes translated. When talking about racism, the environment plays a critical role in giving probability to the people in it to reduce/add racist behavior. People would act differently regarding racism when they are placed individually (alone) or communally (with the likes of them) in a place full of minority/majority. The physical environment also gives probability regarding the security and insecurity the people feel (as a translation of discriminations on racist behavior). Public and private exposure also give probability to the people in an environment regarding racist behavior (in translation to stereotype. Prejudice associated with the behavior of groups of people combined with other prejudices are stereotypes. Thus Stereotypes are public agreement that most of the times conflict with the private perspective of the stereotyped group of people).

Those key situations result in a contradictive situation, namely the situation of being exposed, different, offended, and the situation of comfort, collected, and feels like home. Those two contradictive situations would later be interconnected to each other in a looping manner so that people inside the environment would come to realization that having prejudices regarding race is natural and that people could do nothing about it, but people could do something about their response to it.

Racism nowadays is not limited to the behavior justifying unfairness based on inborn features, but it has broadened the meaning into any form of behavior that

would offend anyone, even if the person meant no harm. This phenomenon would be perfect for the translation since the exposure of racism attribute and differences would definitely offend some people, but rather getting offended by an inanimate object (in this case, architecture), they would be rather tickled by their mindset of racism.

While there might be a lot of known problems regarding racism, sometimes it's hard to determine the reason behind those behaviors. But when everyone is exposed to the simplest form of racism through an environment, they would might realize the effect of things that they did to others regarding racism.

Those aspects and conditions are embedded in a building where people could explore things and experience it all, a recreational place. In a recreational place, people are going to explore things and find out stuffs in harmony with being exposed to racism's attributes.

CHAPTER 2

PROGRAMMING

2.1 Space Requirements

There are several space/function required in order for the building to be the best version of itself. Edward T. Hall's human social dimensions derived from Proxemics data is used to roughly determine dimensions of pathways and corridors.

Table 2.1 Hall's Human Social Dimensions Derived from Proxemics

Informal Distance Classification	Metric in Meters	Imperial in Feet	Abbreviated Description
Intimate	0 - 0.45 m	0 – 1.5 ft	Distance which intense feelings are express: tenderness, comfort, love, and strong anger.
Personal	0.45 – 1.3 m	1.5 – 4.5 ft	Conversational distance between close friends and family.
Social – Consultative	1.3 – 1.6 m (close) 1.6 – 3.7 m (far)	4.5 – 12 ft	Mandatory recognition distance begins. Conversational distance between friends and acquaintances.
Public	3.7 – 7.6 m (close) >7.6 m (far)	12 – 25 ft	Formal one way communication, e.g. lecturers or uninvolved bystander
Social Context	20-25 m	>60 – 80 ft	Social context begins; feelings and moods perceived as well as facial recognition, hairstyle, age, etc.

Source: (Harris & Dines, 1998)

Part 1 which is the home of relaxing and enjoying the nature activity requires spaces such as strolling paths, open spaces, and gazebos to gather. It takes about 20% of the site's total area.

Strolling path's width ranged from 1 meter to 2 meters based on Neufert's Architect Data. There are several guidelines as to how should the landscaping elements built.

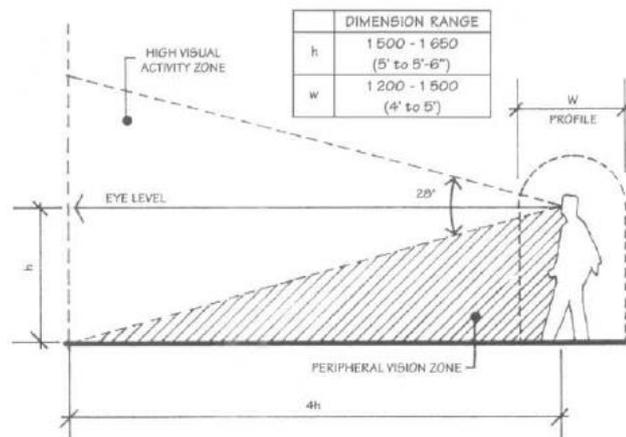


Figure 2.1 Pedestrian peripheral vision zone (Harris & Dines, 1998)

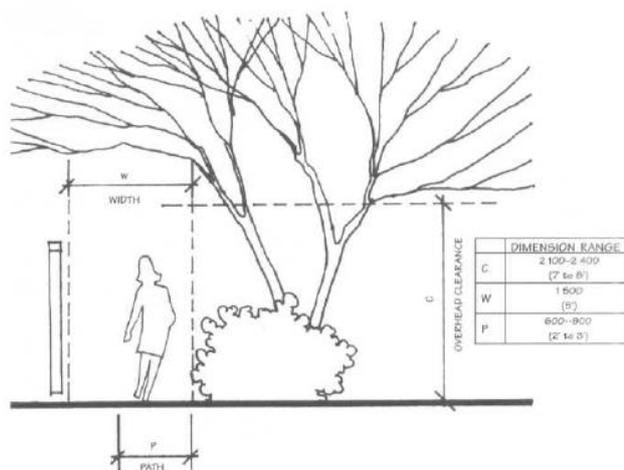


Figure 2.2 Typical vertical and horizontal garden clearances (Harris & Dines, 1998)

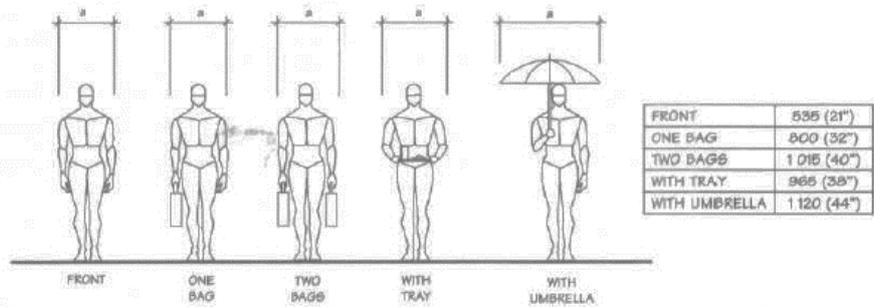


Figure 2.3 Width requirements for selected pedestrian activities (Harris & Dines, 1998)

TYPE	a WIDTH	b CLEARANCE
PATH	450 (1'6")	1998 (6'8")
PATH	900 (3')	2100 (7')
PATH	1200 (4')	2100 (7')
WALK		
SINGLE	900-1200 (3' to 4')	2100 (7')
COUPLE MIN.	1500 (5')	2100 (7')
PREFERRED	1800 (6')	2100 (7')
FOUR ABREAST MINIMUM	2400 (8')	2100 (7')
PREFERRED	2700 (9')	2400 (8')
PUBLIC WAY		
MINIMUM	2400 (8')	2400 (8')
PREFERRED	3000 (10')	3000 (10')
METROPOLITAN/INSTITUTIONAL		
PEDESTRIAN WAY MINIMUM	3000 (10')	3000 (10')
MEDIUM	4500 (15')	3600 (12')
LARGE	6000 (20')	4500 (15')

Figure 2.4 Pedestrian walkway width and height requirements (Harris & Dines, 1998)

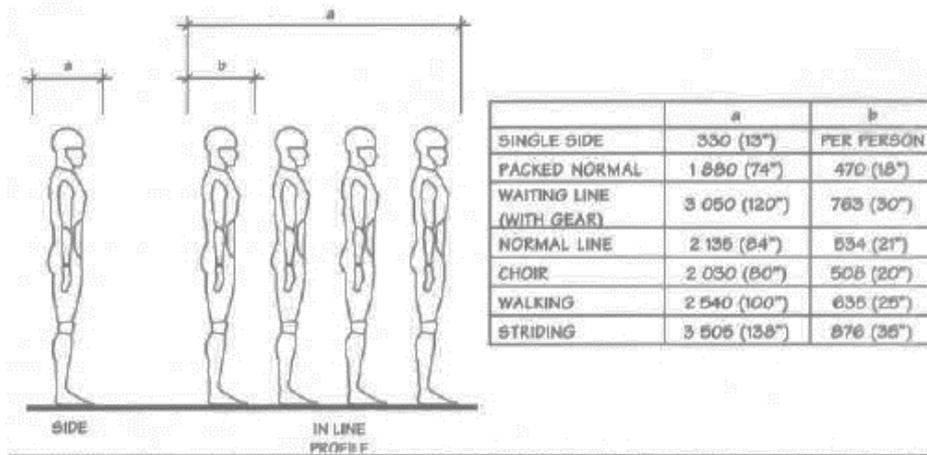


Figure 2.5 Minimum queuing distance (Harris & Dines, 1998)

Chapter two, the home of having a meal with people activity will have several culinary spots, both restaurants and hawker food stalls.

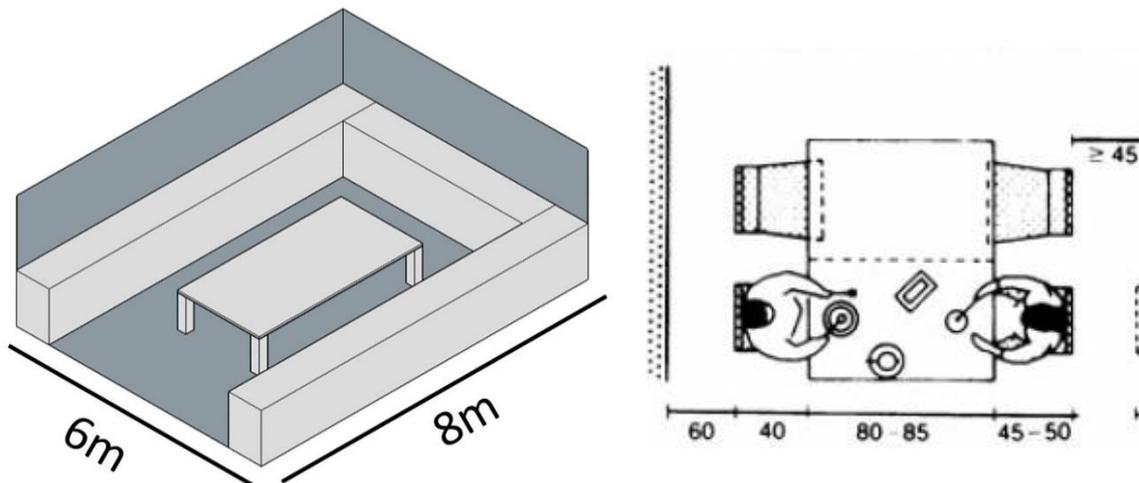


Figure 2.6 Kitchen size (left) and Restaurant table size (right) (Neufert, Architect's Data Third Edition, 1956)

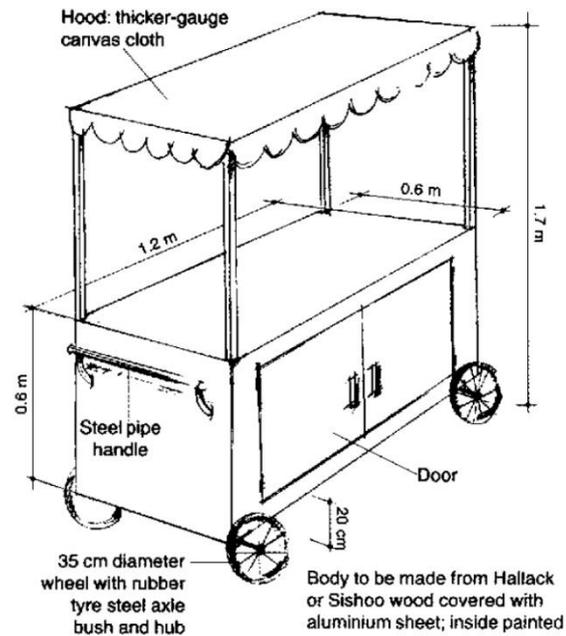


Figure 2.7 Hawker Food Stall Dimension (FOA, 2019)

After adjusting the final design with the standards, the summary of the project's programme is as shown in figure 2.8. The summary is divided into several lists, from Intro part up until Final Building part. This building is divided into three parts, first is entrance to park, second is the five different building after the park, and third is the final building. Green areas mainly occupy Intro and Part 1 part, where the entrance and park exist. Service areas exist in each building on Part 2 and in the basement. Part 2 consists of one attraction area and one restaurant area (except for Disturbing Garden which has a Café). Final building consists of souvenir areas, explanation areas for the building's concept, and balcony for sightseeing.

PROGRAMME

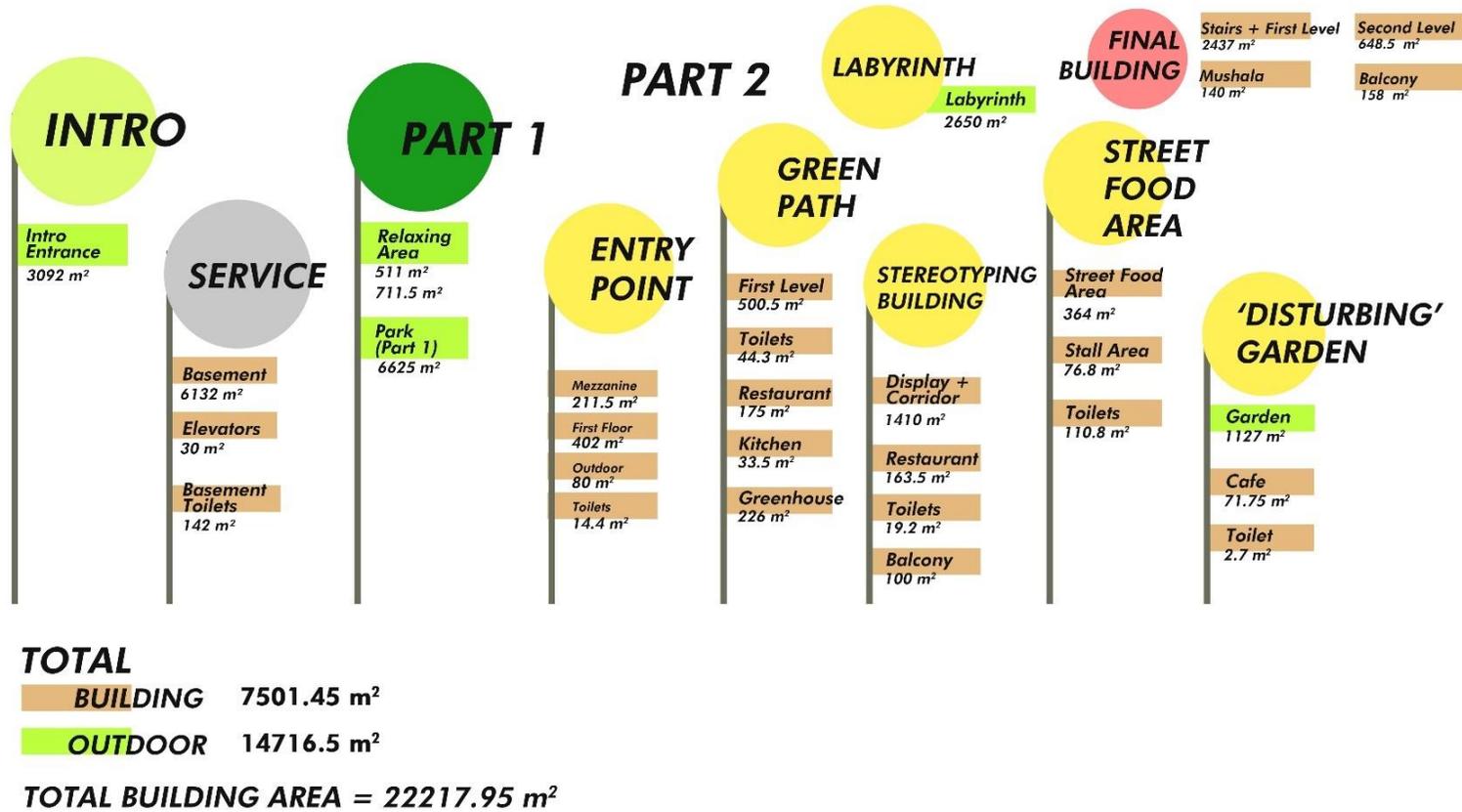


Figure 2.8 Summary of the room programme

2.2 Site and Environmental Analysis

Problems are given, context are given. The next question is: where shall the problem be reduced if not removed? To best implement the idea, the site should have some criteria, such as:

- a. Located in an area where both parties exist (Chinese and non-Chinese) in a well-balanced portion.
- b. Located in a city or crowded area because the goal is to make the society aware of the issue brought.
- c. Located in an area where the issue is somewhat ignored because of the state of life people are living in (coexisting).

The site's actual location is not very urgent nor important here. For example, the site choice is not as important as Bowtie House by Loom Studio where the site plays an important role in mostly every aspect of the building. However, there still is several data that would play an important role, but not severely restricting the building according to the site location. Data that would play a somewhat significant role would be Circulation data and Cultural data.

According to White (1983), circulation presents all vehicular and pedestrian movement patterns on and around the site. Data includes duration and peak loads for surrounding vehicular traffic and pedestrian movement, bus stops, site access edges, traffic generators, service truck access and intermittent traffic (parades, fire truck routes, concerts at nearby auditorium). This is needed in order to determine the entrances and exits of the whole building to avoid chaotic circulation because the building involves a lot exploring. The circulation pattern of a site is important to carry out the racism's attribute of privilege where there will be several starting/ending point of the building.

Human and cultural data includes an analysis of the surrounding neighborhood in terms of cultural, psychological, behavioral and sociological aspects. This category is different from "Neighborhood Context" in White's (1983) book in that the latter addresses the physical while this category deals with the

activities, human relationships, and patterns of human characteristic. Issues here might involve population age, ethnic patterns, density, employment patterns, etc. (White E. T., 1983). Ethnic pattern is the data that will play a big role in the site selection, because the site should fulfill the above criteria in order to be fully functioning. The ethnic pattern data would be data such as the spread of Chinese and Non-Chinese people in an area, their jobs and age range, their activity pattern throughout a day, the society's demand of an activity in a place they visit on purpose (based on their ethnicity), and so on.

2.3 Site Location

The site is located in an empty land at Pluit, North Jakarta. Pluit is located between West Jakarta, the part of Jakarta mainly filled with Chinese, and East Jakarta, the part of Jakarta mainly inhabited by non-Chinese.

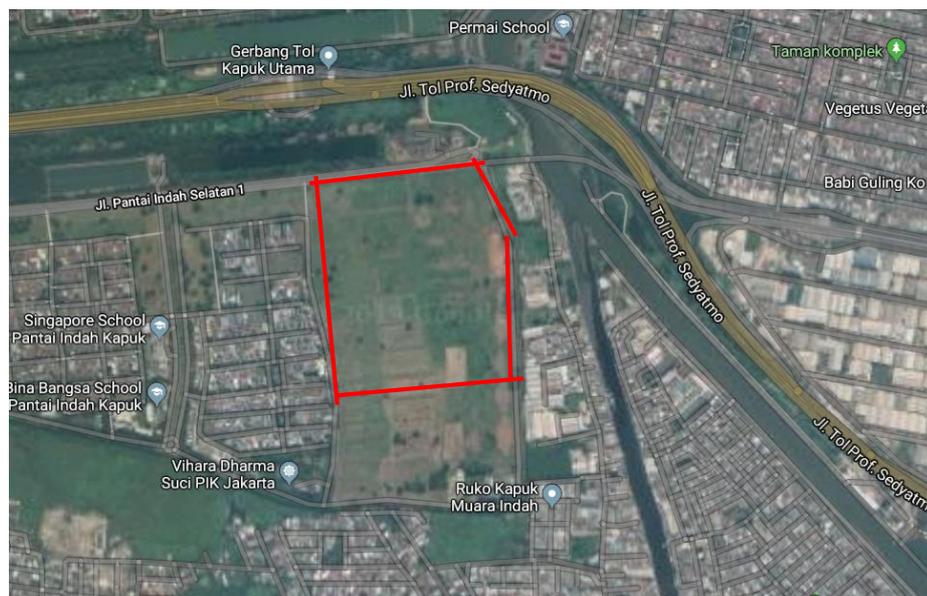


Figure 2.9 Site location (Google Earth)

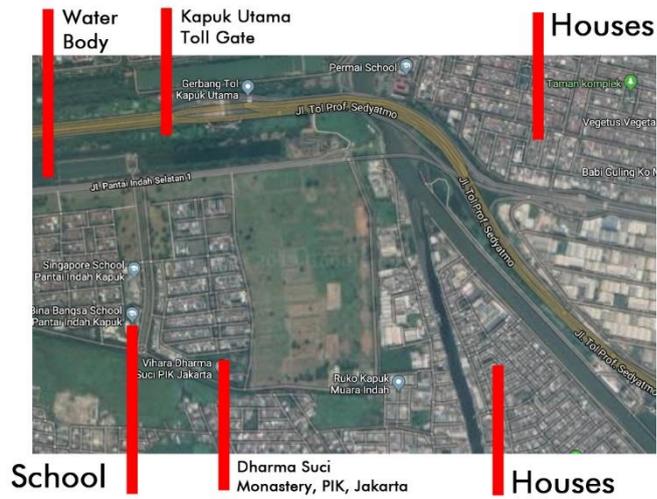


Figure 2.10 Site location

The site has an area of 350.000 m² with only a maximum of 30.000 m² is going to be used. This site is vastly occupied by green open areas with minimum to none dynamic elevation in topography.



Figure 2.12 Various day view of the site



Figure 2.13 Night situation on the site

Located near an elite housing area and a shopping district, this site provides a good opportunity in attracting customers. The road in front of the site is rarely jammed both in day and night. At night, there are several stalls selling drinks and snacks all over the road, and people take a picnic on the grassy area of the road dividers. These had caused some complaints from the housing areas, and with the existence of this design project, those squatters stalls can use the area inside the building to not cause any more complaints.

CHAPTER 3

DESIGN APPROACH AND METHOD

3.1 Design Approach

To further talk about the design in a stable and directed manner, an approach must be implemented. User experience and human experience is a suitable approach to reach the ideal design goal. If a user cannot find something on a page because of ineffective design, it is simply not there. An architect's job is to design an enjoyable experience for the user while keeping business objective in mind. User experience will help the designer determines the enjoyment of the user in the building instead of just blatantly implement the building's purpose (Lim, 2015).

In the process of designing physical spaces, architects are also doing design or implicitly specifying distinct experiences, emotions, and mental states. In fact, in some way, architects are operating in the human brain and nervous system. Science has established that environments could affect our brain, changing it, and those changes, in turn, alter human behavior. It can be said, that the connection between physical sets and human minds, is playing a more significant role than what we expect it would be. Playing one particular role that created 'Human Experience' in built environments (Lukito & Putra, 2018).

Going a little bit further with user experience and human experience, architecture had long developed an approach where in the design process, user's role is what makes the architecture success. Empathic Architecture is where the architecture is designed by making the designer and the user practically the same. The role of architects to map users' need, way of life and desire is dominant. Rayport and Leonard-Barton (1997) identify five key steps in empathic design as: observation, capturing data, reflection and analysis, brainstorming for solutions, and developing design model or mockup of possible solutions (Allam, 2010)

3.2 Design Method

3.2.1 Framework

The framework used is concept based framework, where the design process is started with a big idea about how the design result should be later altered to fit the original big idea.

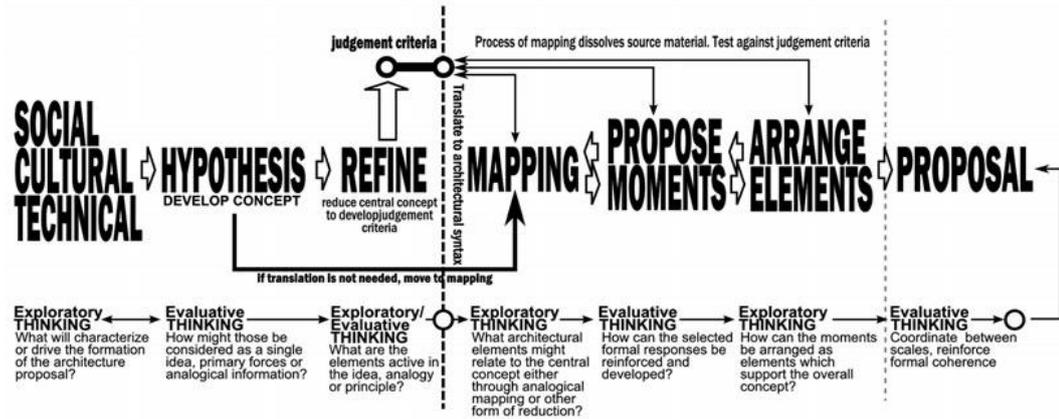


Figure 3.1 Generic framework of a concept-based design process including domain transfer and thinking styles (Plowright, 2014)

When the big idea contains hypothesis and/or ideas that is outside of the architectural domain, it has to be transferred first into architectural domain. In this case, domain to domain transfer method and first principle method is used.

Domain to domain transfer is used to describe movement of knowledge from a source domain to target domain (basing the truth (or relevance) of proposition/statement on associated content that is implied). In transferring the knowledge, first principle is used to reduce the idea to make it easier to transfer it to architectural domain.

In figure 3.2, the left part shows the racism phenomenon and its smaller attributes. Then, some of the attributes are taken and connected to the right side, architectural aspects. This process is the domain to domain transfer. In the middle of the diagram is the relationship between the phenomenon inside architectural syntax and outside.

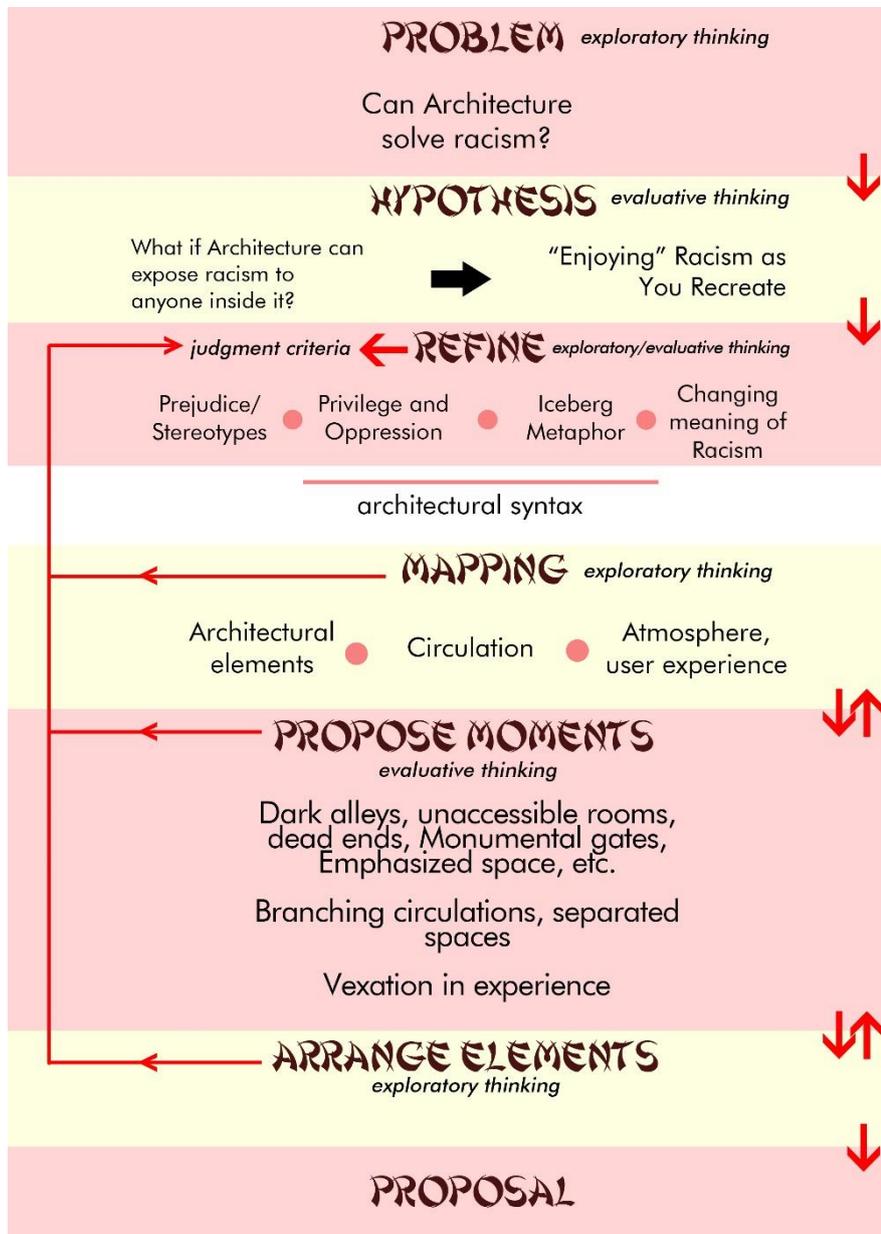


Figure 3.2 Concept based framework diagram

Not every attributes of racism are taken into account, only those that are important and could be transferred into architectural syntax. This elimination process eases the decision making of how the attributes should be translated since its narrowed down to four main attributes shown in figure 3.3.

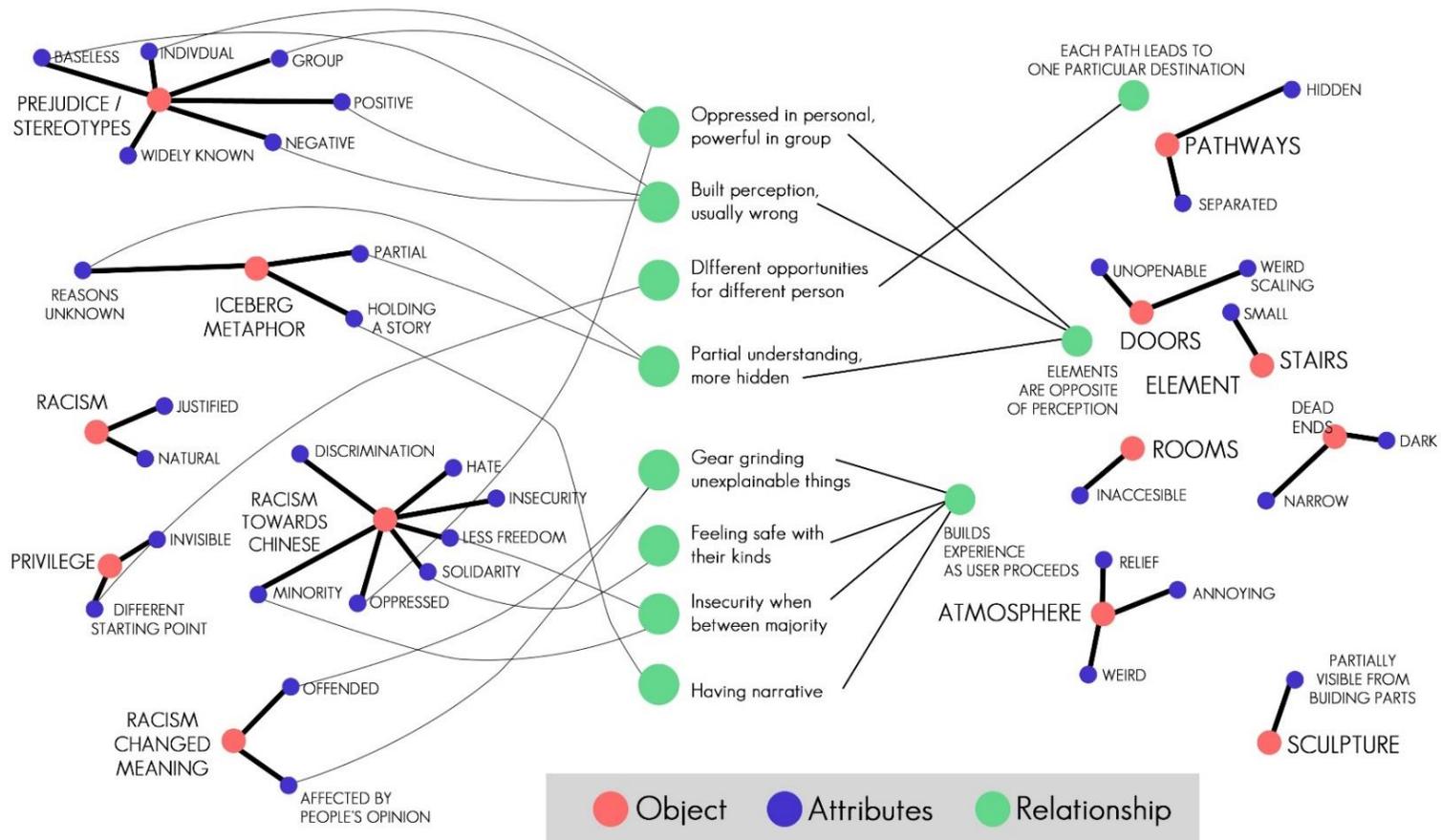


Figure 3.3 Domain to domain transfer from racism (outside domain) to architectural syntax (inside domain)

The big idea is that racism should be implemented in a building that would gradually (implicitly to semi-explicitly) show the people about how racism still exists in the society by making them feel annoyed and agitated. By injecting those attributes, racism exists in the building. The four attributes are proposed to be implemented into moments in architectural aspects, namely Stereotypes, Privilege, Changing Meaning of Racism, and Iceberg Metaphor. But it does not stop there.

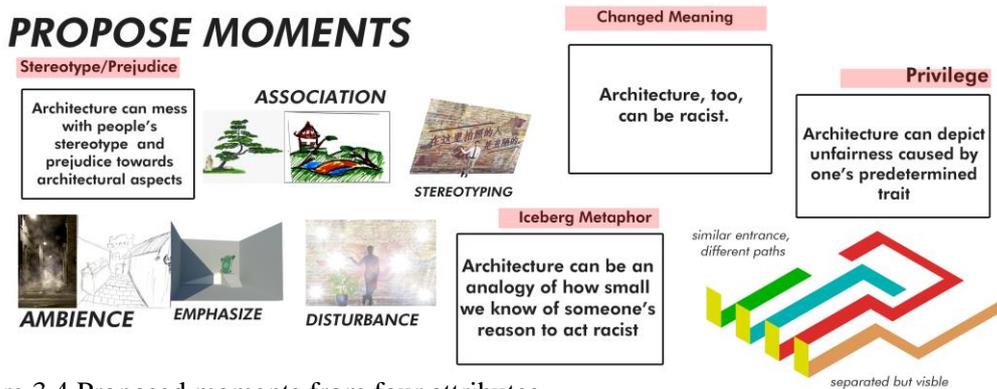


Figure 3.4 Proposed moments from four attributes

Racism should be implemented in an architecture that accommodates an activity where racism is look at the least. With that in mind, the concept of ‘game’ is used. In such a place where there exist activities where racism is scarce, racism is implemented so that the people would be intrigued to explore just ‘what the building wants to tell?’ in a fun and exploratory manner, thus recreational place is believed to be the best solution. The activity inside would be determined by doing research as to what are the prominent and most popular recreational activities among people nowadays.

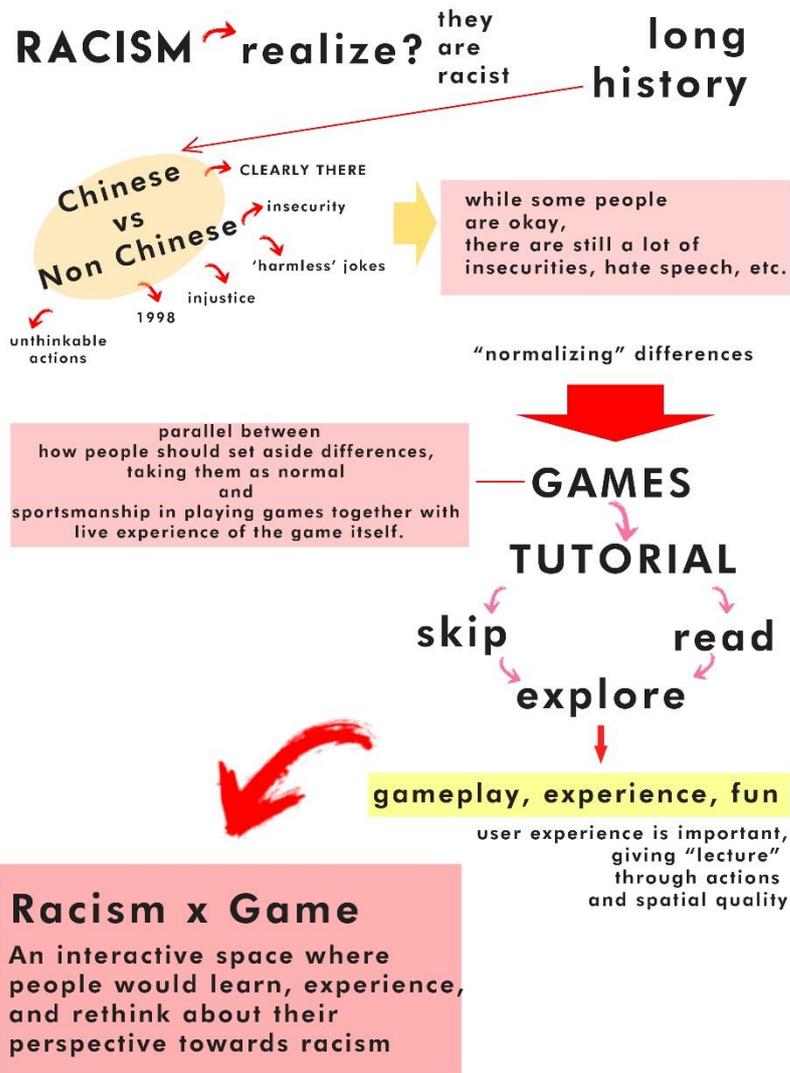


Figure 3.5 Determining the function

3.2.2 Metaphor and Analogy as Design Methods

Metaphoric acts are performed whenever people attempt to transfer references from one subject (concept or object) to another, "see" a subject (concept or object) as if it were something else, or displace the focus of the scrutiny from one area of concentration or from one inquiry into another (in the hope that by comparison or through extension the contemplated subject can be illuminated in a new way) (Antoniades, 1990). The power of metaphor has been appreciated by respected architectural educators, who have even considered it to be the bedrock of imagination. In broader terms, the metaphoric channel can be useful and beneficial

to any creator. It will offer opportunities to see a contemplated work in another light; it will force the creator to probe new sets of questions and come up with new interpretations; it will send the mind into previously unknown territories. Through metaphor, especially when it is approached with the technique of displacement of concepts (Schon 1963, 1967), one may apply the knowledge and interpretations already understood for the case of the named item of displacement (which may be a subject, an object, a situation, or even another art-i.e., to consider "architecture as dance" and to attempt to interpret symmetry versus asymmetry in terms of classical ballet versus modern dance) in one's own work.

Metaphor can be identified into three broad categories: intangible, tangible, and combined.

1. Intangible Metaphors. Those in which the metaphorical departure for the creation is a concept, an idea, a human condition, or a particular quality (individuality, naturalness, community, tradition, culture).
2. Tangible Metaphors. Those in which the metaphorical departure stems strictly from some visual or material character (a house as a castle, the roof of a temple as the sky).
3. Combined Metaphors. Those in which the conceptual and the visual overlap as ingredients of the point of departure, and the visual is excuse to detect the virtues, the qualities, and the fundamentals of the particular visual container (the computer, the beehive, both being "boxes" of relevant proportions, yet having the qualities of discipline, organization, cooperation). Most architects have a tendency to avoid intangible metaphors as starting points, and many can be easily inspired by tangible metaphors, with various degrees of success (Antoniades, 1990).

What about analogy? Analogy is a significant problem solving technique and a scientific thinking method. It is drawing similarities and differences between a source and a target to transfer a certain solution or matter from the source to the target (Allam, 2010). Similar to metaphor, analogy takes the essence of something and puts it into architecture that won't resemble the original source knowledge. Analogy and Metaphor is used here to create a plot, a flow of journey where people would first be intrigued and guess just what the architecture has in store for them,

then while exploring the inside, they'll slowly see the metaphor of racism and Chinese community.

In doing metaphor, the new creation must always transcend its visual resemblance to the metaphorical departure (Antoniades, 1990). This means that the newly created work would be better if it eliminates the visual and objective memories of the departure point while at the same time retained or even upgraded the essential qualities possessed by the initial model. The 'façade' of the Chinese painting would not be literally moved into a building for it is not appreciated as a good thing, but rather be a new object which creates the same atmosphere with the transferred elements.

3.3 Precedent: Hotel Labaris

One precedent is used to explore more of the concept of a maze in delivering messages to the user. Hotel Labaris is a hotel located in the mountains, near Khao Yai National Park, Thailand. This hotel found its inspiration by adapting Thailand's "bastard building", according to a seminar (Master Talks to commemorate *Ikatan Arsitek Indonesia's* 40th Anniversary) where the head architect of CHAT Architect, Chatpong Chuenrudeemol, presented his talk. The architect wanted to build something magical without having to use the "usual magical looks". The architect used the concept of labyrinth so the user can experience magical journey as they proceed in the hotel, discovering things.

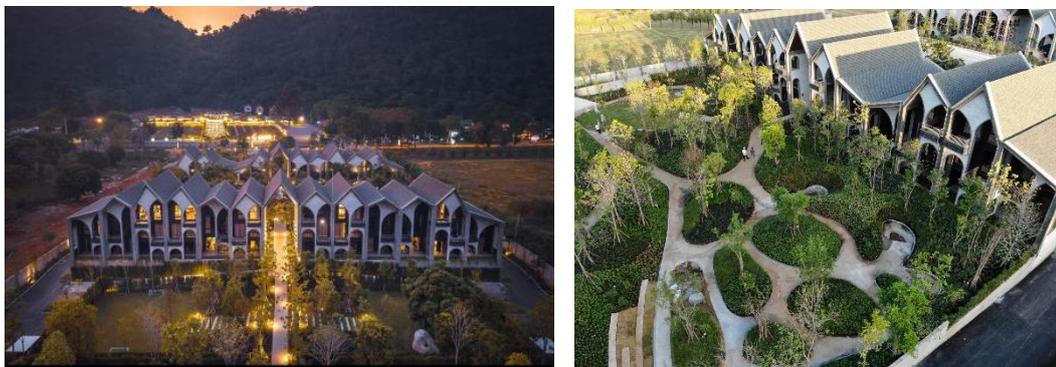


Figure 3.6 Aerial view of Hotel Labaris (Chuenrudeemol, 2019)

The hotel invites people to explore it by dividing its whole building into several parts, with each part having a function of their own.



Figure 3.7 Hotel Labaris architecture masterplan (Chuenrudeemol, 2019)

The architect tells a narrative throughout the hotel by making the user explore the labyrinth, experiencing each of its hotel function whilst enjoying the beautiful “bastards” characteristic.

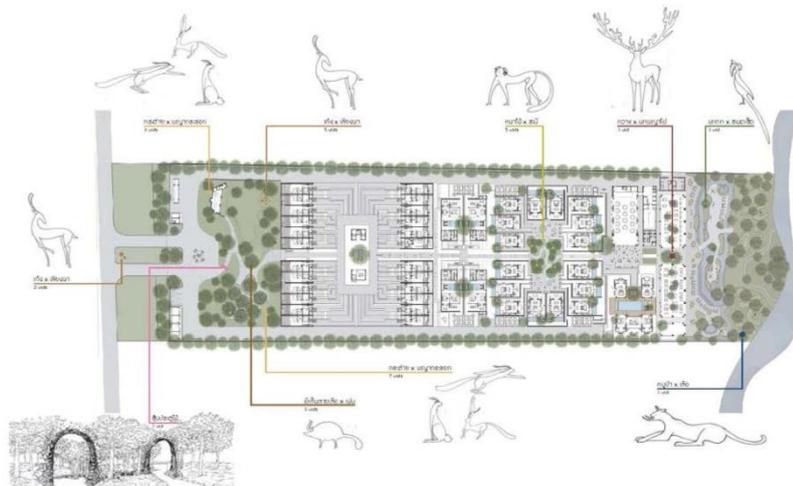


Figure 3.8 The Labaris Kingdom (Chuenrudeemol, 2019)

The hotel tells a story about the animals living in Thailand by scattering the symbolizations of the animals in parts of the hotel. The labyrinth in this hotel uses plants and has is in the right height that people walking in the labyrinth won't easily see what's beyond the labyrinth. It's like trapping the user inside, but if seen from above, all paths (originating from different hotel rooms) lead to the same destination

in the center. The labyrinth consists of different types of path, all adding up to one whole labyrinth.



Figure 3.9 Labyrinth (Chuenrudeemol, 2019)

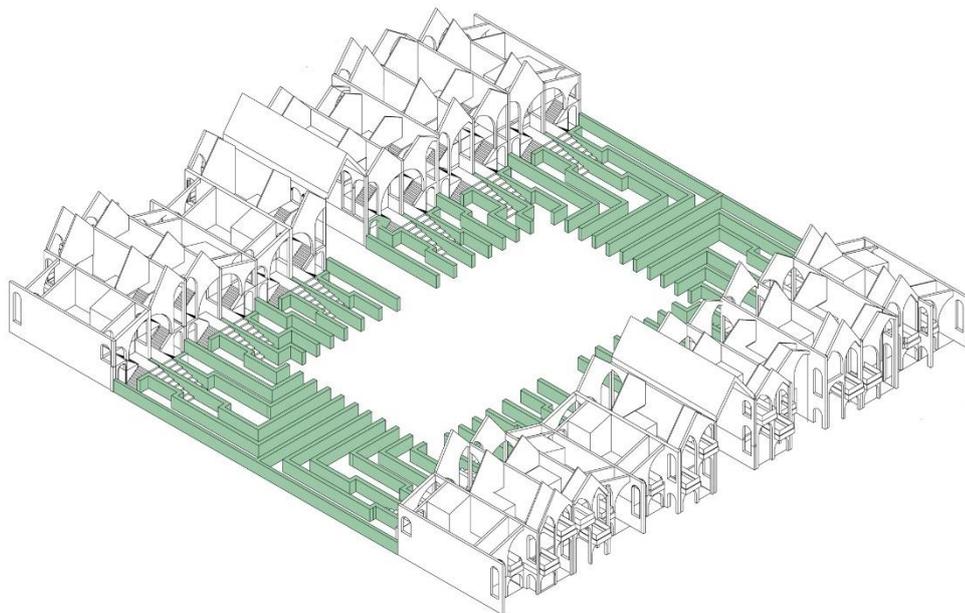


Figure 3.10 Labyrinth isometric view (Chuenrudeemol, 2019)

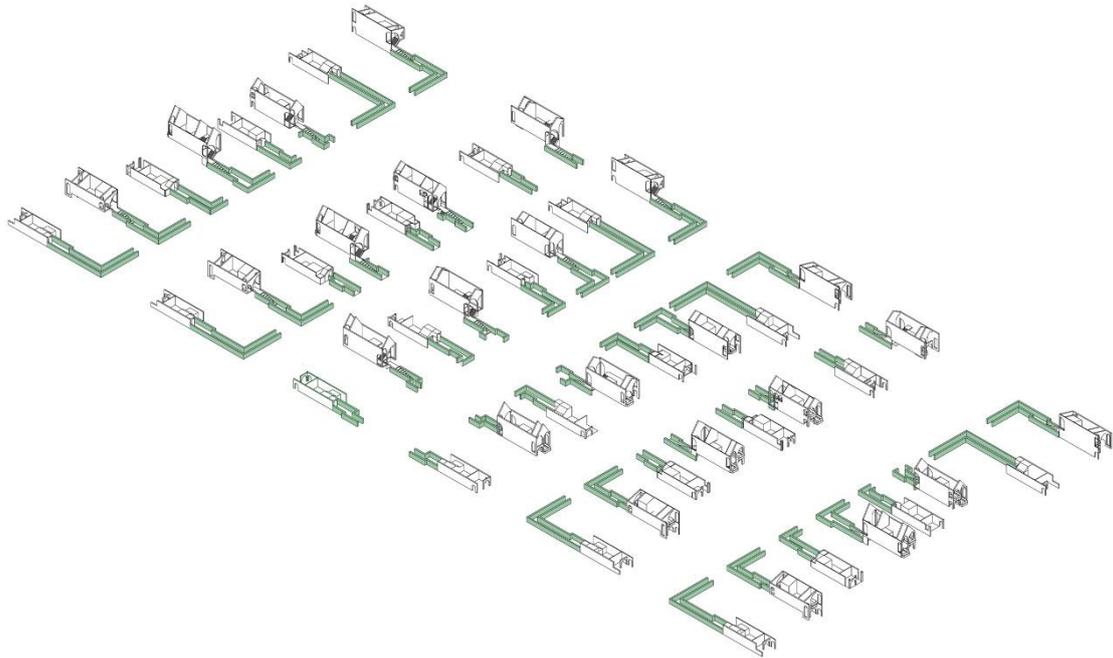


Figure 3.11 Labyrinth unit breakdown (Chuenrudeemol, 2019)

The labyrinth unit are different to each of the hotel rooms that it leads to, creating a beautiful, maze-like pattern. The experience offered in this hotel is exclusive to each part, creating one “magical” journey just as the architect intended.

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CHAPTER 4

DESIGN CONCEPT

4.1 Formal and Spatial Exploration

This project is recreational maze (in response to racism x game mentioned earlier, thus recreational area) where the proposed moments exist in parts of the building. According to Cambridge Dictionary, maze a complicated system of paths or passages that people try to find their way through for entertainment and according to Merriam-Webster, maze is a confusing intricate network of passages This building is divided into three main parts. Part 1 which includes the Intro (entrance up until the lobby) and Park, Part 2 which consists of five different paths to choose, and Part 3 which is a tall building acting as a watchtower and closure to the whole experience. From the moment user set foot into part 1, they are able to see part 3 from afar aided by the building's monumental size compared to its surroundings. By exposing such contrast, it is subtly implied that the user has one final goal in the recreational area. User will then think that they 'have to get there' since the building itself is identified as a recreational maze.



Figure 4.1 Part 3 viewed from Part 1



Figure 4.2 Circulation diagram

The diagram above shows the circulation pattern in the building. Blue: Entry circulation access (both vehicle and pedestrian) leading to basement, then to exit. Red: Park circulation access. Shows the paths user can take in the park before entering Part 2. Green: Part 2 circulation access, shows paths user can take in Part2 before entering Part 3 (will be explained more later on). Purple: Part 3 Circulation exit, leading back to the lobby building. Black: Alternative access from Part 1 directly to food areas of Part 2.

This building offers sequential experiences built by the proposed moments and desired atmosphere scattered across the whole building. The idea is to make the user feel gradual change in the atmosphere they're expecting.

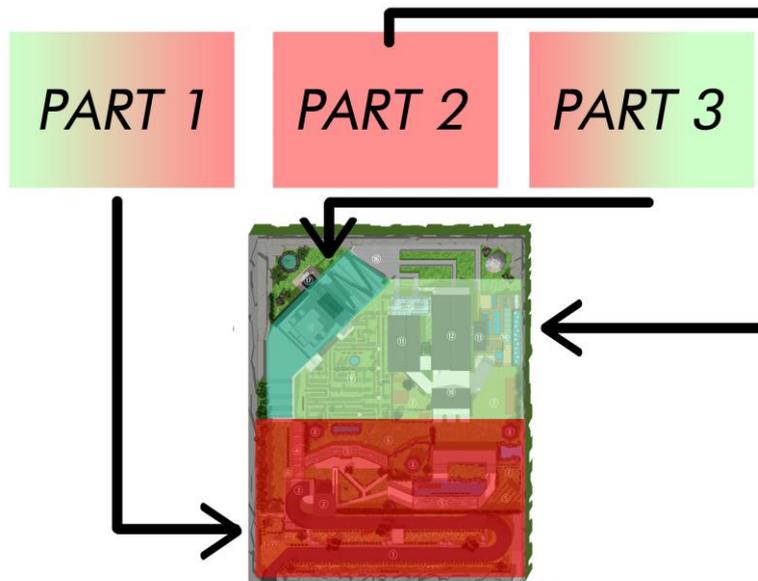


Figure 4.3 Parts zoning in the building

Across the building, lies proposed moments that was mentioned earlier. The color red and green symbolize the intensity of moments exist in the building.

4.1.1 Propose Moments: Stereotype/Prejudice

In part 1, the proposed moment is Association under the Stereotype Moment. User will be served with “oriental” atmosphere by placing elements that have certain biases in people’s mind, such as pine tree, rocks, bushes, woods, etc. This “opening dish plays a role as the bias builder, whereas people will build their pre-assessment of the whole place to be filled by such atmosphere.



Figure 4.4 Entrance Area with Oriental Atmosphere

Once they get inside, they will be “proven” right as they look into the inside of Part 1. The first half of Part 1 makes people thought that they had it all along. Then they start to enjoy themselves as they progress to the later half of Part 1 where things get a little bit annoying.



Figure 4.5 Entrance (left) and Park (right)

The later half of Part 1 consists of progressively-narrowing, gradually enclosing wooden sculpture walls pathway; uncomfortable staircases; and entrance to the second part. This is a manifestation of how people of certain races (in this context, Chinese Indonesian, hence the oriental atmosphere) gets treated differently after people associate their looks and inborn physical feature with intangible things such as attitude, worth, etc.



Figure 4.6 Wooden screens pathway, depicting pressured and dark atmosphere)

4.1.2 Propose Moments: Privilege, Stereotype/Prejudice, and Emphasize

Part two consists of five places people can choose to go to. They do so by entering a building that leads to the assigned places (except for Labyrinth that's located on the outside). Each of these places will be inaccessible from one another, but visible to one another. This will invoke people's mind about how their action of choosing the next entrance could lead into an experience of envy or maybe gratitude. This is how privilege manifested into the building.

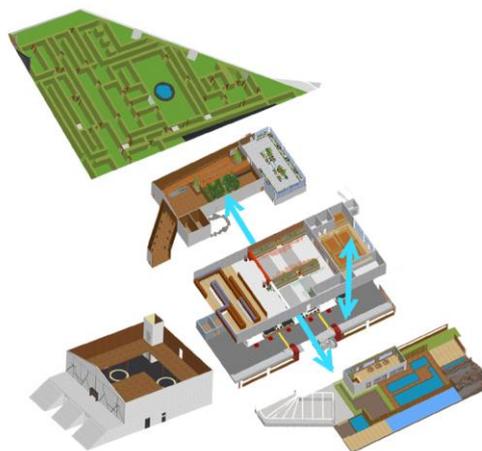


Figure 4.7 Part 2 path choices diagram



Figure 4.8 Part 2 entrance

Entrance to four of the five places in Part 2 has a tall and wide staircase that will trick people into going upstairs. In addition to the staircase, patterns on the wall and the centered, eye-catching material difference will catch people attention as it appears to be a door, while it is not.



Figure 4.9 Labyrinth

Labyrinth. With 3 meters tall vegetation walls, this place plays a role in converting confusion, uncertainty, and insecurity out of being placed between majorities, into architectural response. There are two hidden gardens people can find, as a reward, or soothing mechanism, if anything, in relation to finding fellow minorities amidst chaos.

Bitner (1992) separated physical environment into three categories: (1) Ambient conditions, that is, the intangible background features in the environment, including background music, noise, temperature, lighting and odor etc., which

would affect people's perception (2) Spatial layout and functionality. Spatial arrangement means the layout of mechanical equipments, facilities, furniture and furnishings etc. as well as their spatial correlation (3) Signs, symbols and artifacts, that is, signboards used for communicating with customers directly or indirectly and the decorations/designs for store image (Chen & Hsieh, 2011)

In order to implement the moment Ambience under Stereotype, spatial arrangement is used. Plants Trick Area uses ambience to control people's movement by using light, level difference, material, and object placement to guide people to places they shouldn't go. Lights are placed right above ramp (main circulation access) to attract people's attention. The real access to the next part is hidden behind the vines and the seemingly-to-be-barrier plants. Placement of these plants will cover people's sight distance, thus making them go to the brighter pathway "that seems to be the right way".



Figure 4.10 Ambience as behavior controlling tool

Ambience created by the spatial arrangement is the key in determining people's reaction regarding choosing their path. In contrast to mood, the perceived atmosphere of an environment is expected to be a more stable concept. Atmosphere differs from mood in the sense that it is not an affective state or feeling but an affective evaluation of the environment. It is a subjective impression of the environment related to the expected effect on mood, but it does not necessarily correspond to the actual effect on mood. For example, people can evaluate an environment as 'relaxing', but if they have a lot of things going on in my mind they would still feel pretty stressed. Although people might have different opinions about the atmosphere of an environment, atmosphere perception is thought to be a more useful concept than mood to determine the psychological effect of

environments. However, no validated methods for quantifying perceived atmosphere are available (Vongels, 2008).

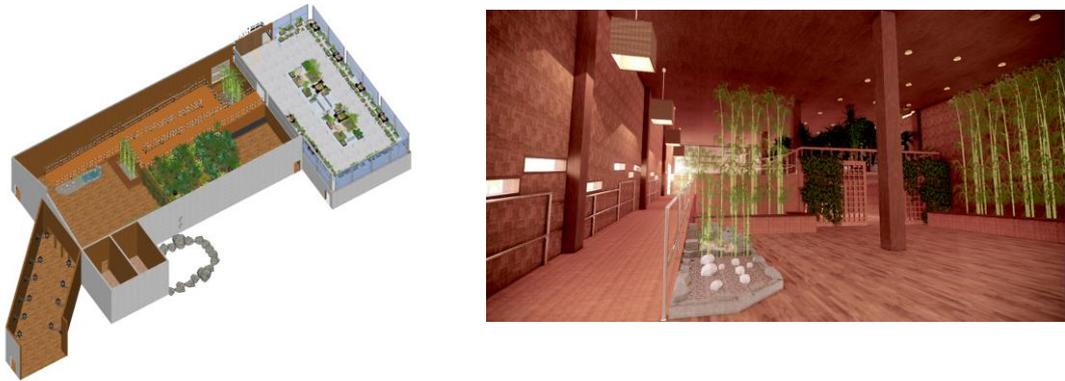


Figure 4.11 More pictures of Plants Trick Area. Diagram (left) and real access location (right)

The next part is Street Food Area, a hawker stall center. Large, wide seating area is provided, not just for sitting but to bait people into putting their trashes on the seating area since it is so wide and large. Not only this place baits people, it also provides a clear, emphasized spot for trash bins in order for people to see. When people still litter, they will be tickled by the fact that there is a huge and clear signage as to where the trash bin is.

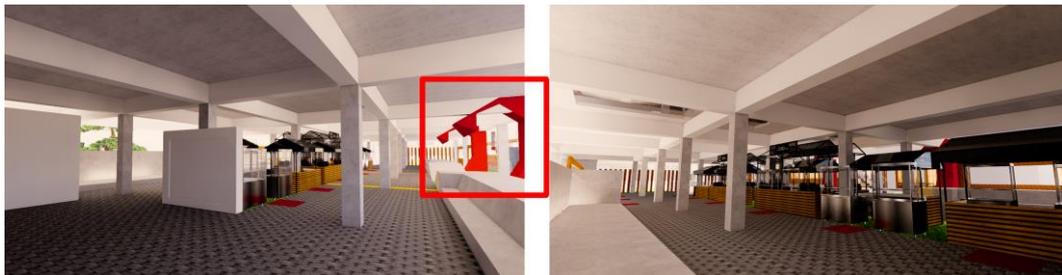


Figure 4.12 Trash bin emphasis

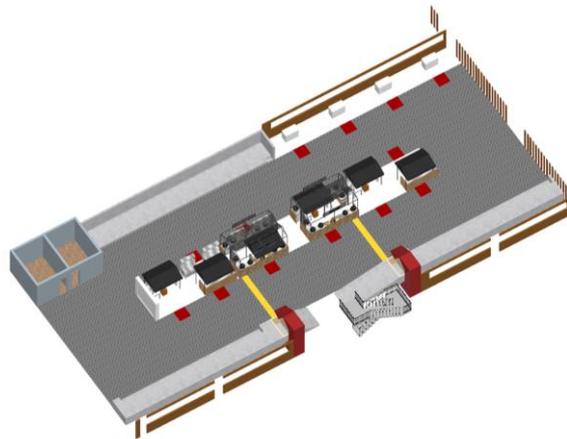


Figure 4.13 Axonometric Diagram

The Street Food Area manifests the Emphasize under Stereotype Moment. Emphasis in stalls positions when its already clear enough. “Being extra” is the idea.

The next path is Stereotyping Building, like the name states, it is the implementation of Stereotyping moment, together with the Changing Meaning moment. Upon entering, people will encounter a series of craft exhibition display racks. These racks seem usual, except that the height is set to be higher than Indonesia’s average height, around 1.5m-1.6m (World Population Review, 2020). People will then have to use the risen floor part in order to enjoy the display. This is to show how building can stereotype people.

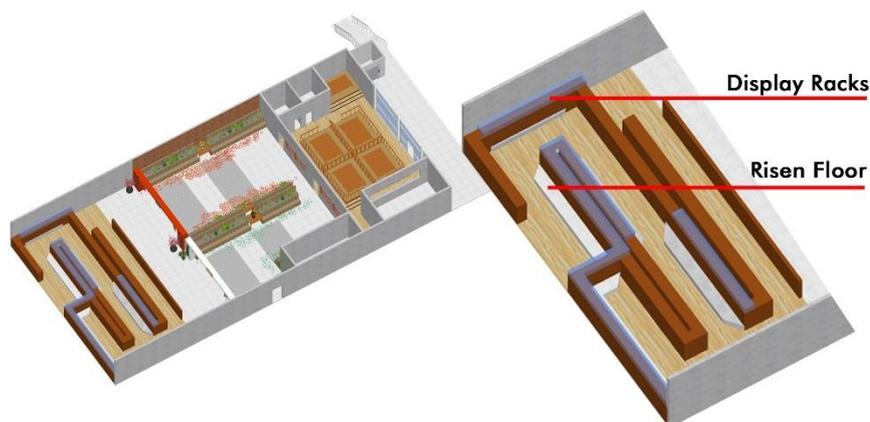


Figure 4.14 Axonometric Diagram of Stereotyping Building

After the display section, people will come across two corridors, each with its own theme. The attribution of these corridors will polarize people and make them think that it is trying to classify them. According to Gestalt Principles, humans group similar elements, recognize patterns and simplify complex images when we perceive objects (Todorovic, 2008). Upon seeing each of the corridor, people will involuntarily group them and associate them with certain biases.

This place stereotypes people inside it.



Figure 4.15 Polarizing corridors

Next, people will arrive to a western cuisine restaurant where the design is very Indonesian: low table, no chair, and wooden floor.



Figure 4.16 Restaurant on Stereotyping Building

The last option in part 2 place is a small garden-like outdoor walking space. Although it seems usual, this place is packed with little things that “drives people crazy”, such as weird spacing of stepping stones that wouldn’t allow you to take one or two steps comfortably, water covered pathway enough to make tour shoes soaked but still walkable, dead ends, and small cafe with many openings located near pathways. It’s the small things that often slips when people do racist behavior. This place manifests the Disturbance moment under Stereotype. Its small, but it affects people.



Figure 4.17 Annoying elements position (personal illustration)

Looking at the picture above, there are several annoying elements. (1) Uncomfortable stairs leveling (2) Offbeat bollards (color and position) (3) ‘Misplaced’ tile positioning, tilted 30 degrees to mismatch with the rest of the floor (4) Big opening, adjacent to café tables and pathway (5) Inaccessible bench (6) Walkable water body just enough to wet people’s shoe (7) Dead ends.

4.1.3 Propose Moment: Changed Meaning

After experiencing series of events, people will come to the final part. inside this part is an exhibition area where the concept of the whole building would be explained in a special room with miniature and pictures on the wall. This is to depict that racism always has more than what it shows on the surface. People who

experienced the building will have a lot of theories and assumption People can also go to the top of this part to take a great look at the whole building from above. Here people can buy some souvenirs, enjoy food and beverages at the cafe, relaxing in this tall and wide building before they go home.



Figure 4.18 Final part building. Explanation room (left) Informative panels (right)

4.2 Technical Exploration

Structure used mainly in this project is rigid frame system, also called moment frame systems, are used in steel and reinforced concrete buildings. This system consists of beams and columns.

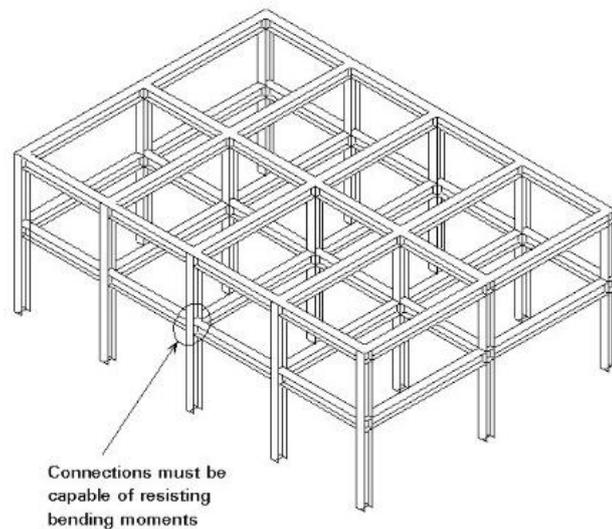


Figure 4.19 Rigid frame system (ESDEP Lecture 14.7)

Rigid frame system is used because organization of the columns creates grid based floor plan so that it would be easier to determine the maze pattern. Concrete is considered as the ideal material for the structure out of its size, given the certain

span of the columns, creating a pressured scale to the buildings (despite the ceiling height being normal to humans).

Other important technical aspect is the lighting on Green Path where the natural and artificial light plays a role in creating atmosphere to deceive people inside. Windows are placed near the ramp so that it daylight will enter and illuminates the path together with the artificial light. The artificial light on the other side of the room only use small downlights in order to not overthrow the lamps on the bright side.

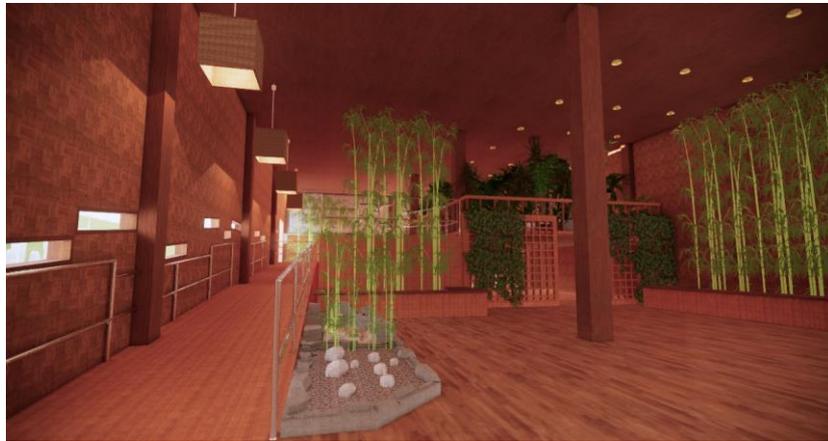


Figure 4.20 Openings and lamps location

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CHAPTER 5

THE DESIGN

5.1 Formal and Spatial Exploration

All the design processes had resulted in the final design proposal. The design takes a space of the site near the elite housing areas, approximately 28.000 m³. Below are technical drawings of the design. The site plan shows how the building is positioned in respect to its surrounding environment (elite housing area, green open area, and main road). Plan drawings show room adjacency relationship and access paths in the building, as well as names of rooms exist in the building. Section drawings show vertical room relationship as well as material used in some structural/non-structural parts of the building, as well as important elevation height of the building. Elevation drawings show the building's facade from several views, as well as showing Final Building's scale standing out of its surroundings. Bird eye view images show building's complete look from above and from two point of view. Perspective images show the look of various spot of the building through human eye view, giving more knowledge of how the building looks when used by the user.



Figure 5.1 Site Plan

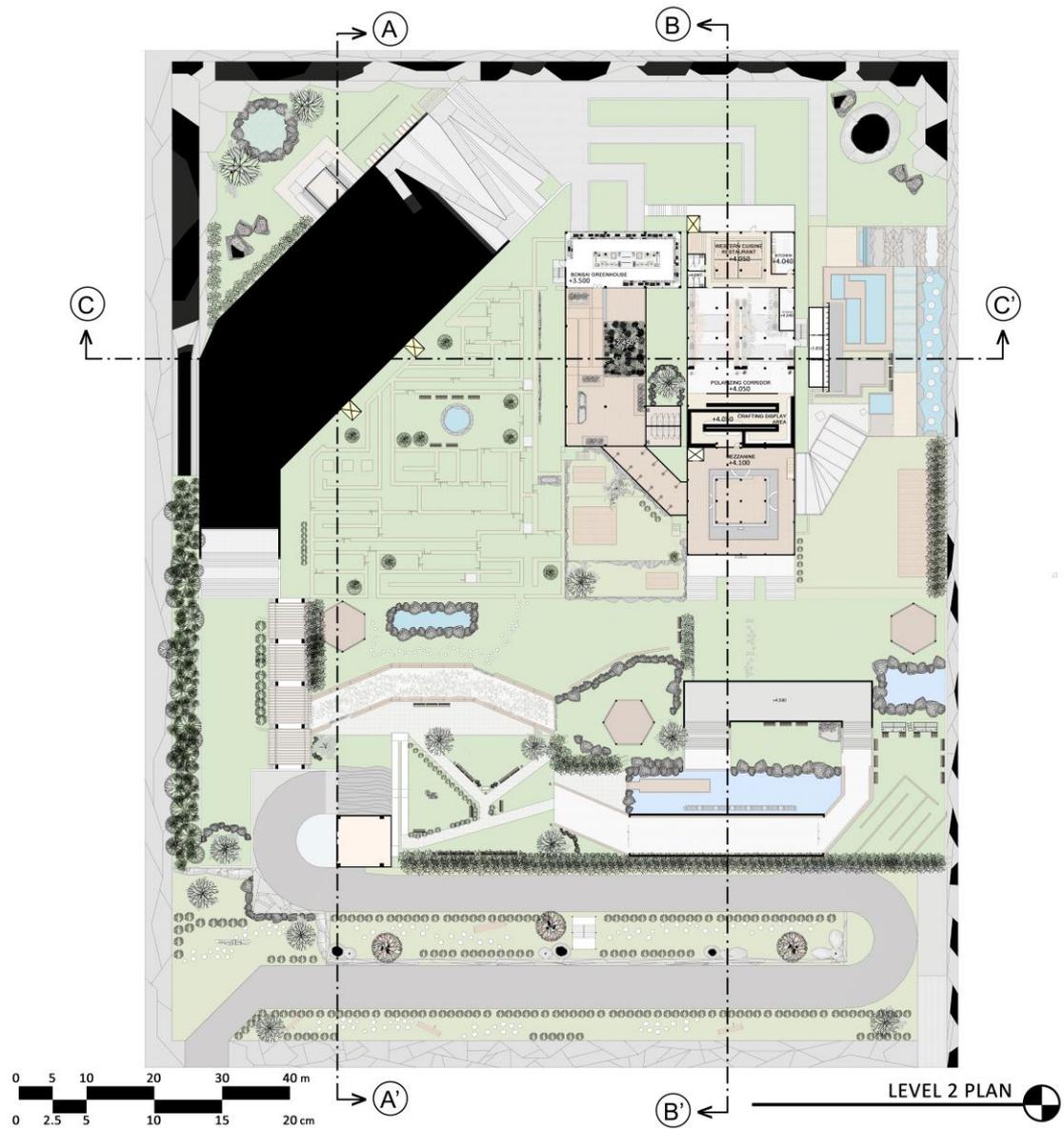


Figure 5.3 Level 2 Plan

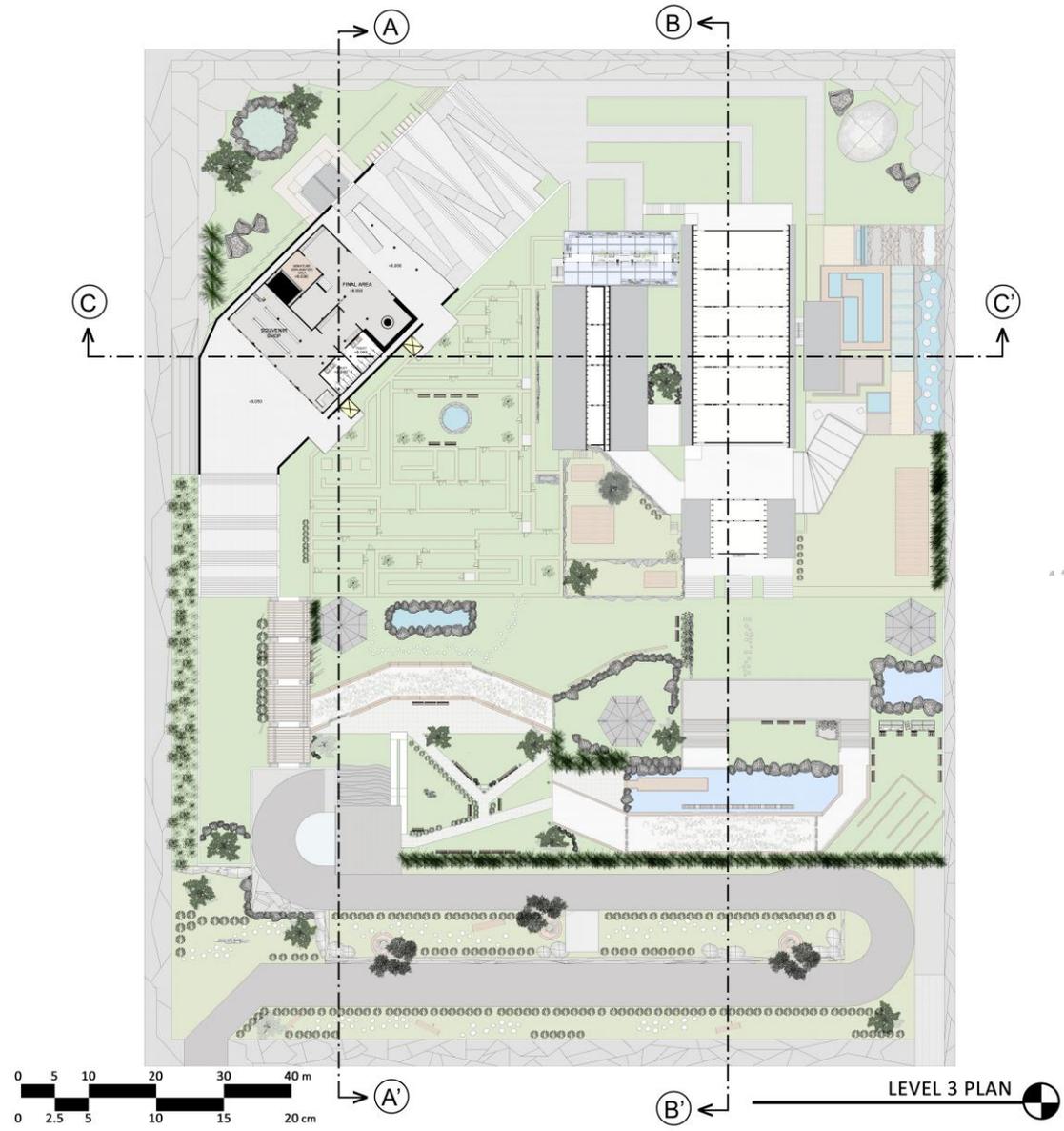


Figure 5.4 Level 3 Plan

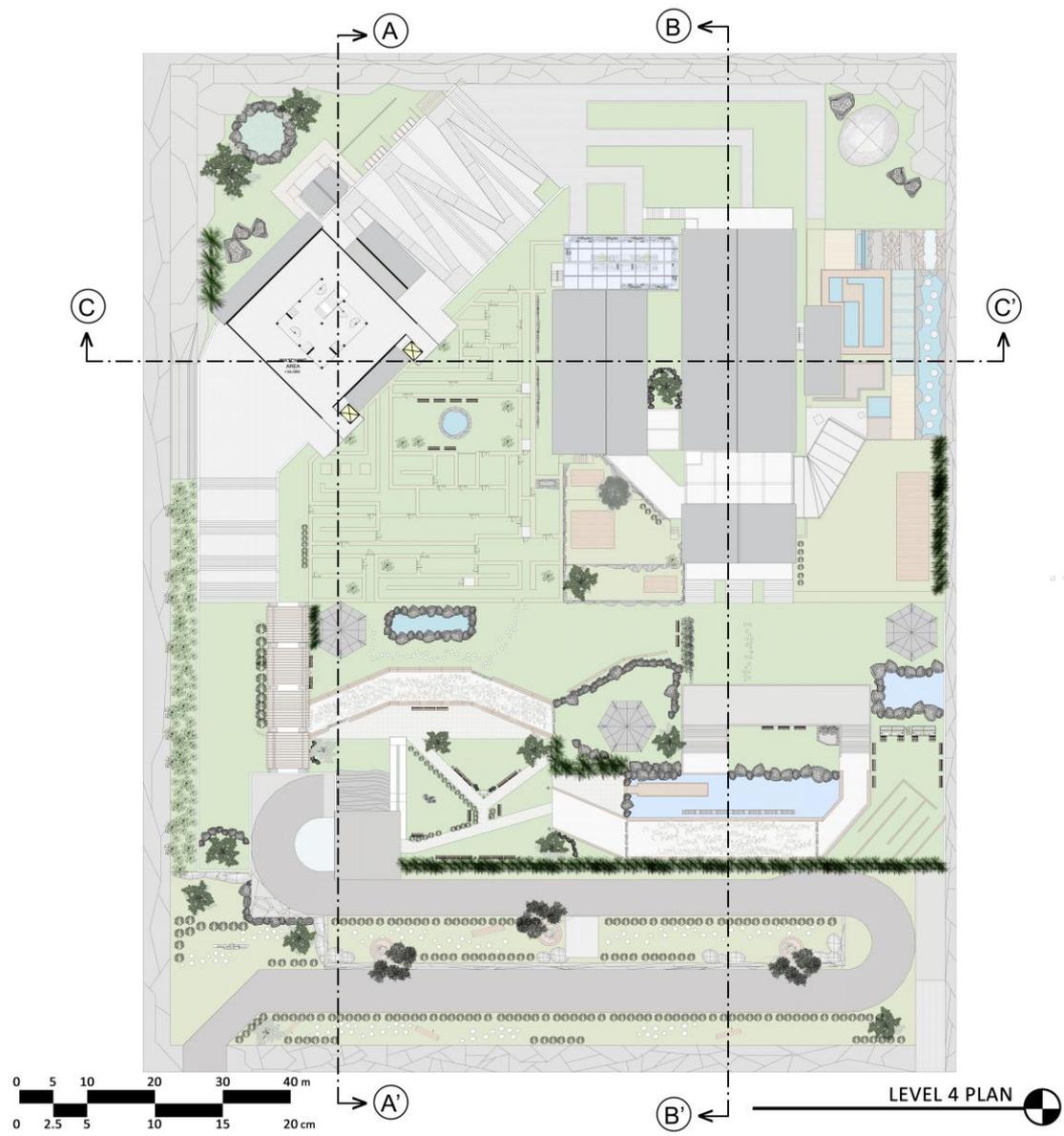


Figure 5.5 Level 4 Plan

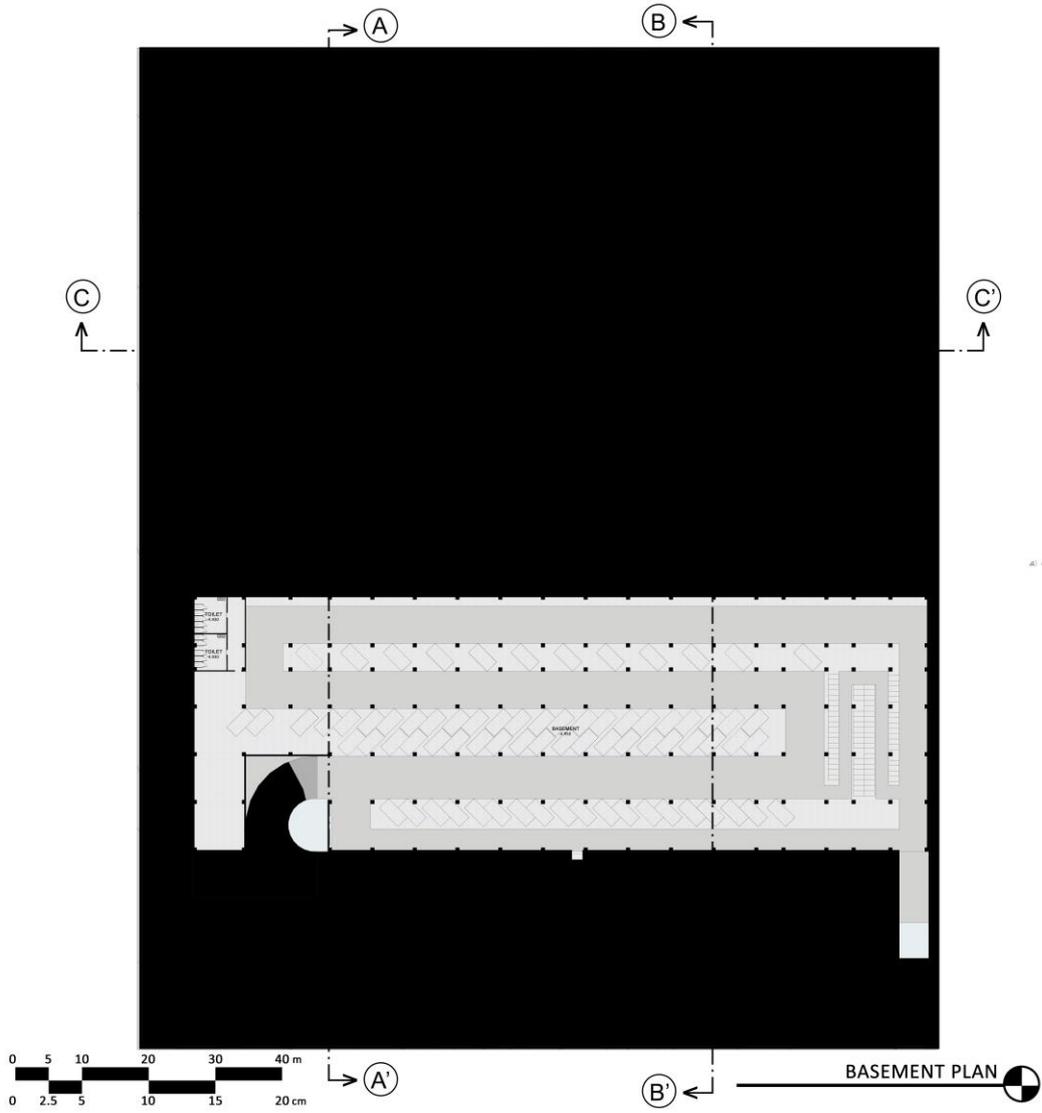


Figure 5.6 Basement Plan

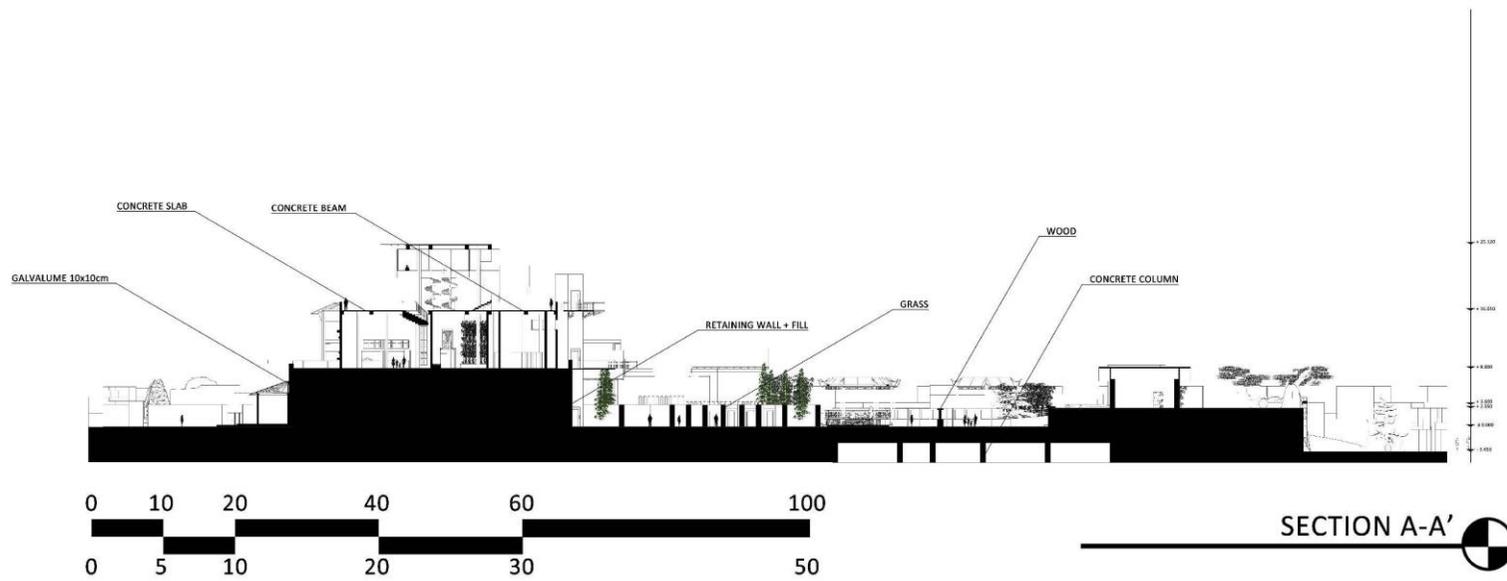


Figure 5.7 Section A-A'

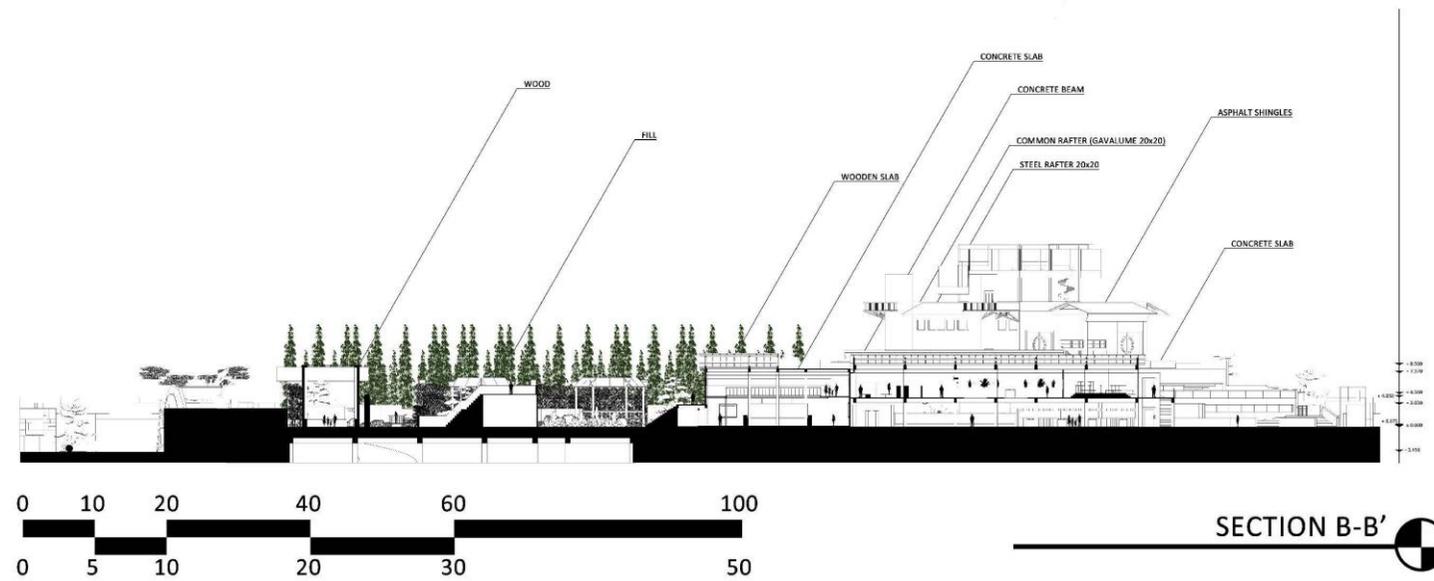


Figure 5.8 Section B-B'

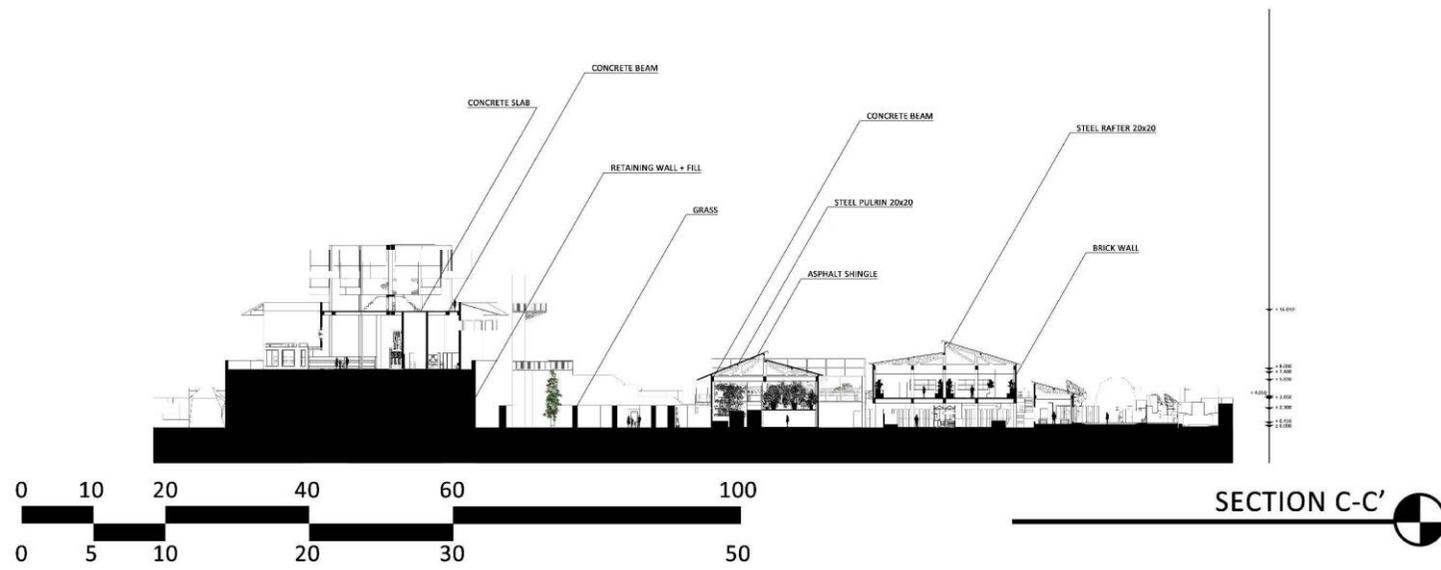


Figure 5.9 Section C-C'

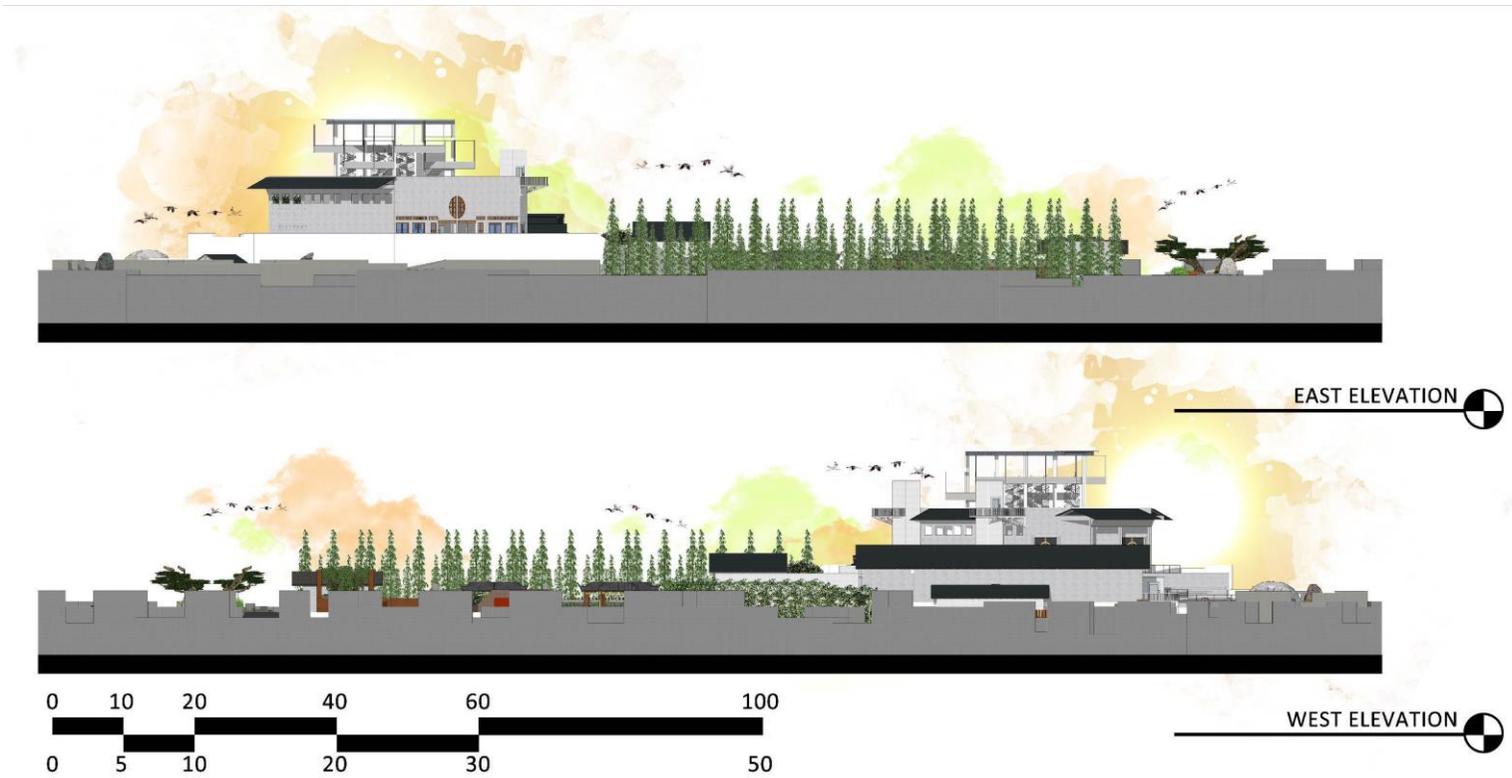


Figure 5.10 East and west elevation

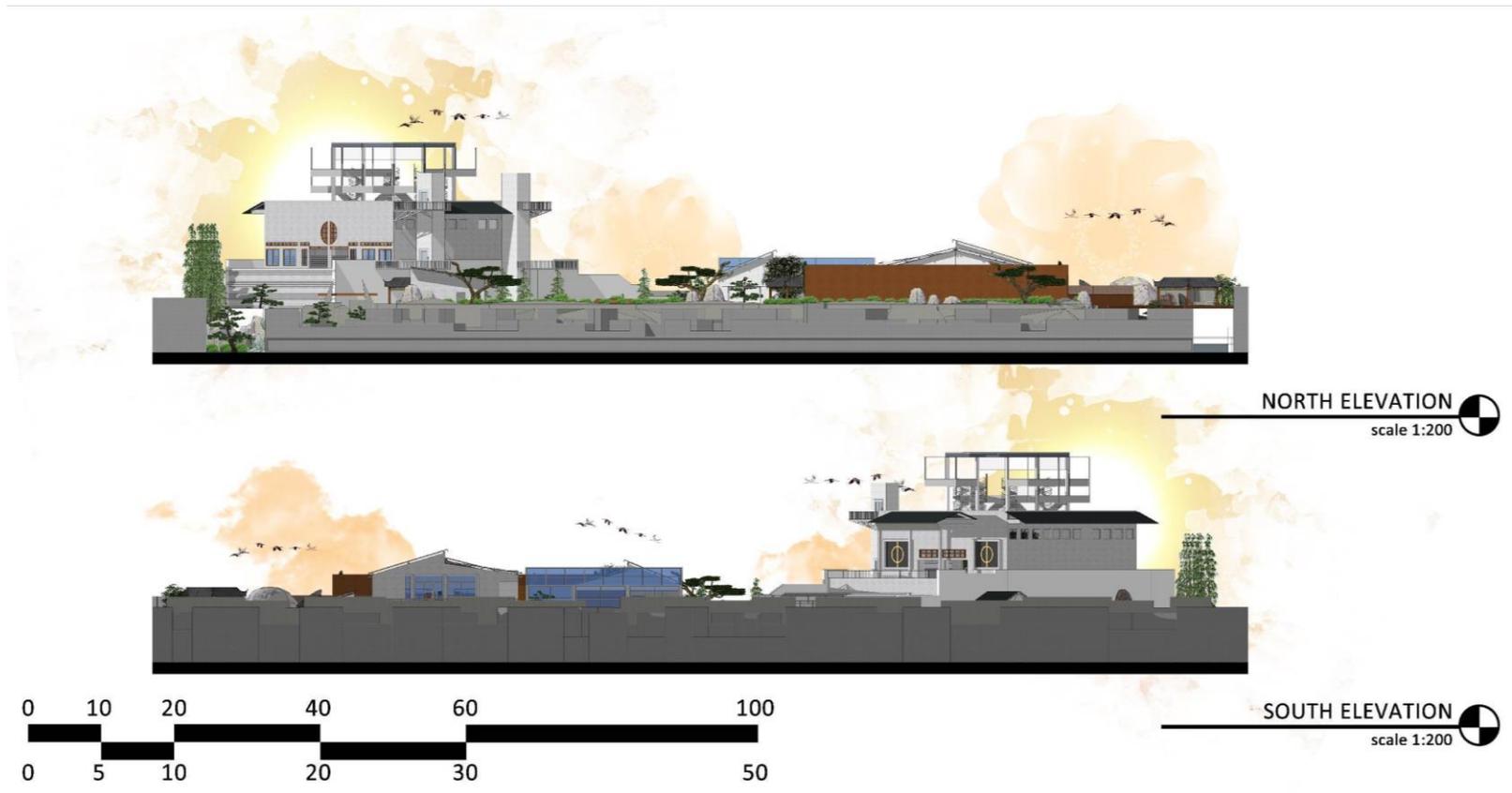


Figure 5.11 North and south elevation

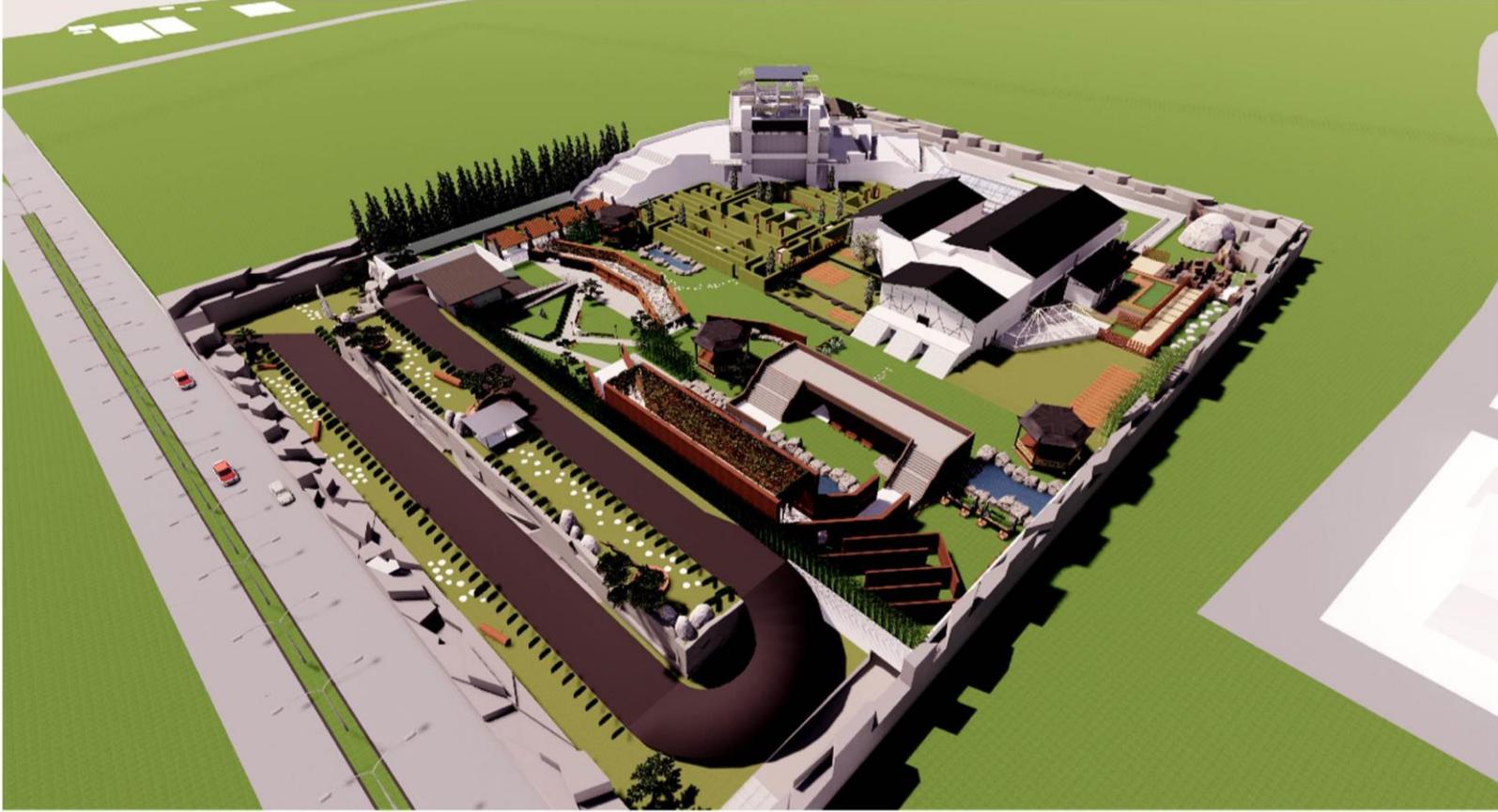


Figure 5.14 Bird's eye view



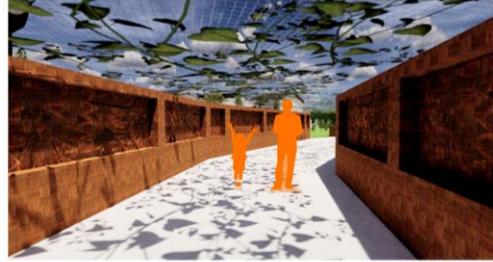
Figure 5.12 Bird's eye view



Figure 5.13 Bird's eye view



Part 1 view.



Wooden Screen Pathway



Pond Viewing Dock



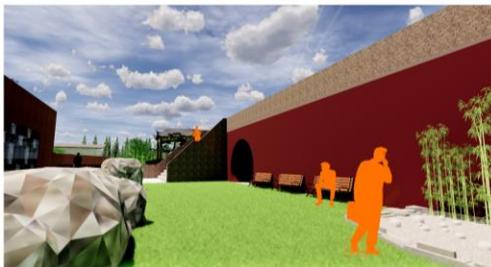
Gazebo



Gazebo and pond



Relaxing spot



One spot at Part 1

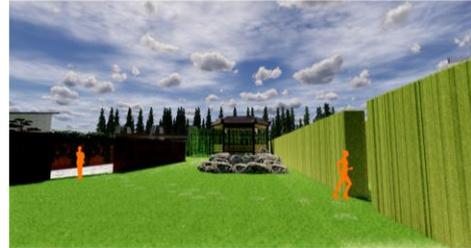


Wooden Screen Pathways near Relaxing Spot

Figure 5.16 Various perspective views



View from above, (on the stairs)



Labyrinth front area



Inside the labyrinth, trick doors.



Inside the labyrinth



Front side of Part 2 Building



Relaxing area



Relaxing area



Inside the labyrinth.

Figure 5.17 Various perspective views



Small passage adjacent to Part 2



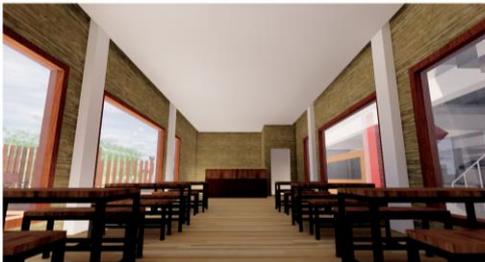
One of Part 2 options.



The 'Disturbina' Garden



A water path



Bubbletea Cafe



Ramp towards Part 3

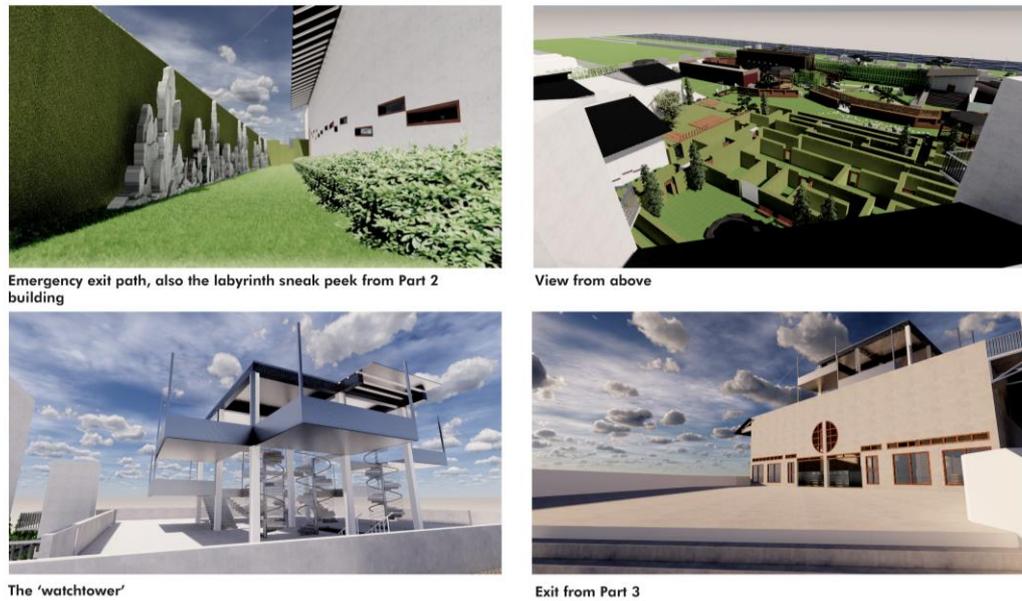


Mushala



Part 3 front view

Figure 5.18 Various perspective views



Emergency exit path, also the labyrinth sneak peek from Part 2 building

View from above

The 'watchtower'

Exit from Part 3

Figure 5.19 Various perspective views

5.2 Technical Exploration

A rigid frame structure is used to ease the making of pathways in the building, maximizing the grid based nature of rigid frame structure. Material used are mainly concrete for the building to create neutral, similar outer appearance of the building whilst covering the fact that the building has several access options. Below are axonometric diagram of structural system and schematic diagrams of water plumbing, electrical system, and other building utilities system.

Structure System Axonometric View
and materials

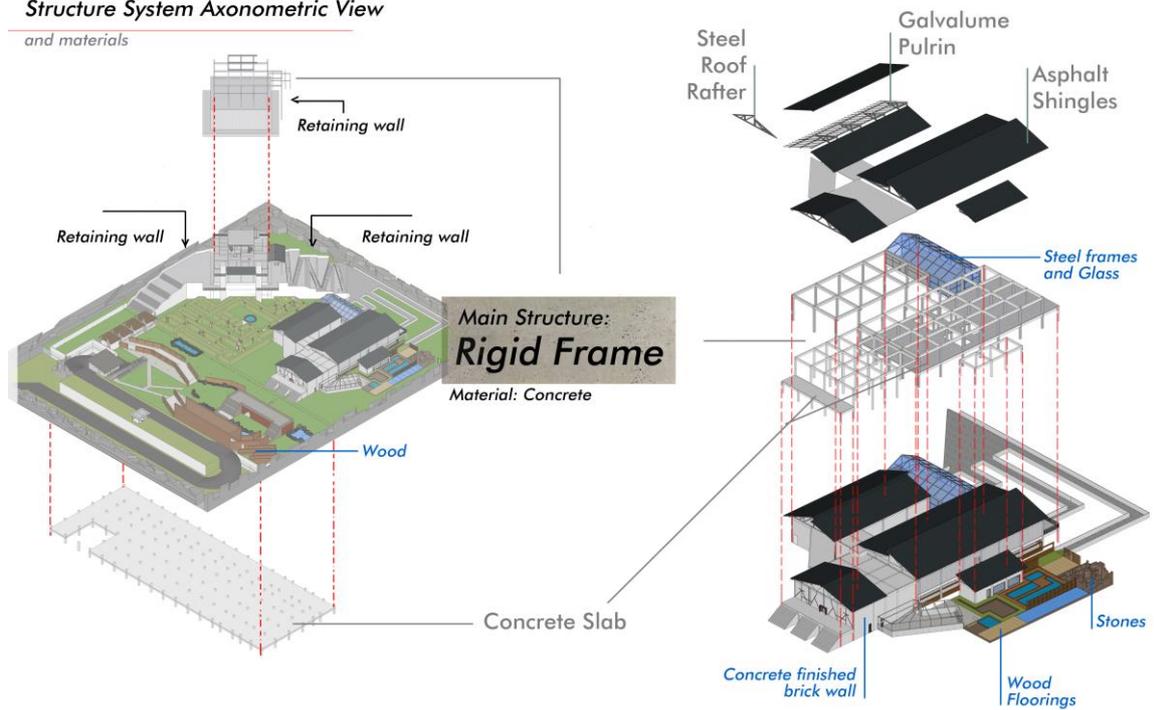


Figure 5.20 Structure system axonometric diagram

Plumbing Schematic Diagram

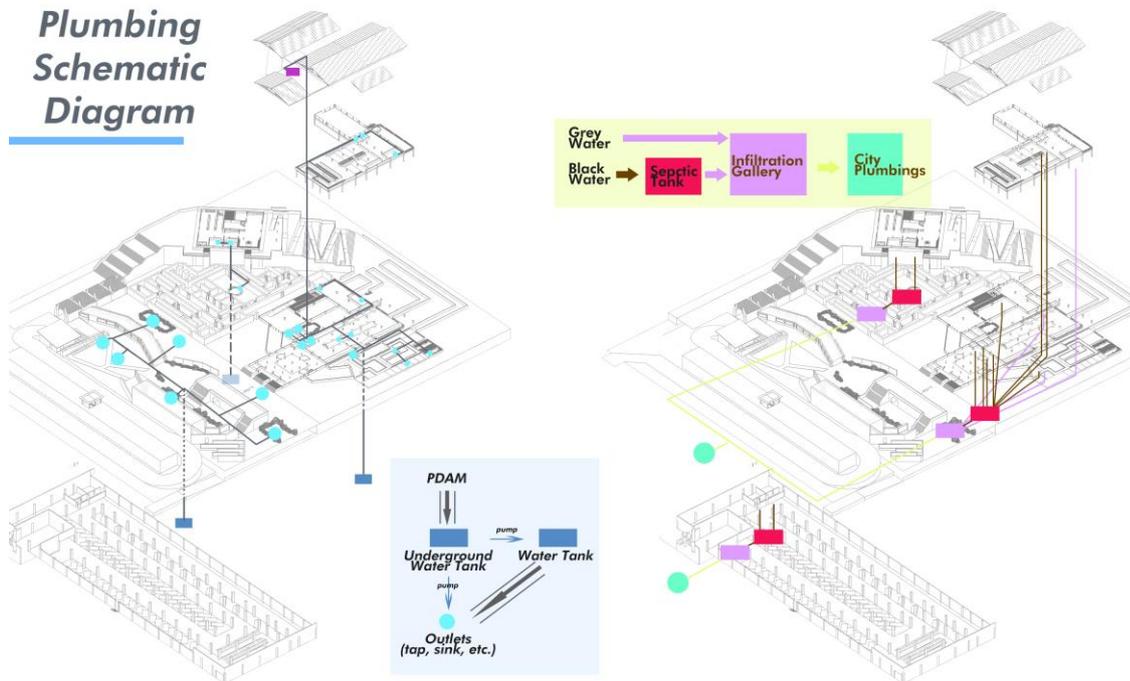


Figure 5.21 Plumbing schematic diagram (personal illustration)

Electrical Schematic Diagram

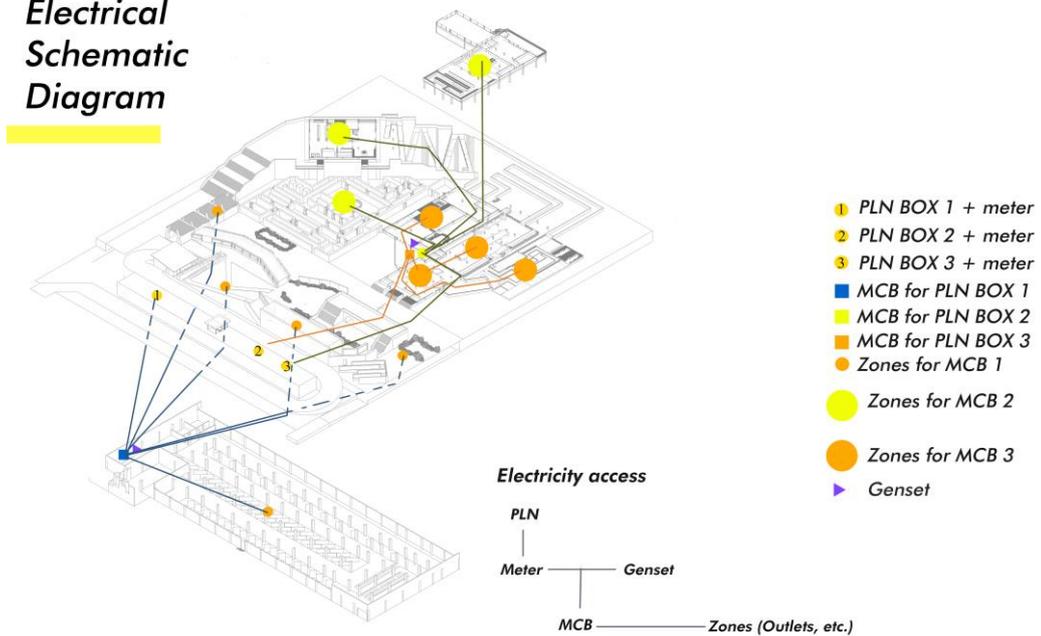


Figure 5.22 Electrical schematic diagram

Building Utilities

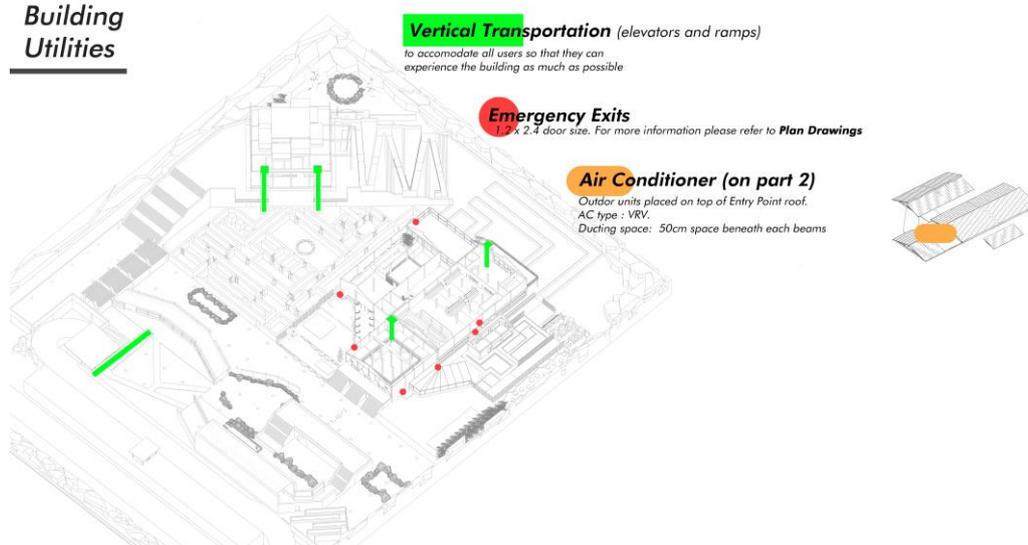


Figure 5.23 Building utilities schematic diagram

CHAPTER 6

CONCLUSION

This design's goal is to make people experience how it feels to being exposed to racism behavior and make people realize it's a bad thing and further reduce their racist behavior, if they have any. The goal is done by translating racism's attribute analogically into architectural languages, done under Plowright's concept based framework. These architectural aspects are later implemented in a recreational place to offer several experiences in the building to the user. The recreational place takes form of a maze in order to guide user into feeling all the offered experiences. The offered experiences derived from four main attributes of racism, first is about how architectural elements can mess with people's stereotype and prejudices. Second is about how architecture can depict unfairness caused by one's predetermined trait in respect to privilege. Third is about how architecture can offend people and last is about how architecture symbolizes people's various reason behind racist behavior. After user went through all sequences of experience, the change of behavior is expected since then the user already know how does it feel to be exposed to racist behavior; the user know how the minorities feel.

Offering experiences of the oppressed to be experienced by user is one way of responding to the problem. By creating built environment as a way to determine user's behavior, an approach of guilt is taken. The design did a good effort in translating the attributes into architectural aspects, but it could be better if the experiences are more specific and deep than the ones offered. This design lacks more concrete guarantee as to user's change of behavior since its only providing build environment to show the experience then indirectly change the behavior instead of directly change the behavior. As a recreational place, this design has fun elements and large area with multiple pathways to invoke exploring spirit but lacks guarantee about how to lure customer back in after they visit once, thus further ideas are needed to increase chance of customer revisiting.

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