(Gagasan awal)

“State of the Art”

Moediartianto, ST., M.Sc
Design is a complex of ideas.
How does design a **building**?

How does design a **good** ARCHITECTURE?

How does design a **great** ARCHITECTURE?
Abstraction

What give our dreams their dreaming is that they can be achieved...

Le Corbusier

*Design genesis* refers to the birth of an idea
Where? *mind’s eye*
When? *creative imagination* triggers a *concept*
What? ‘seen’ as flashing, dimensionless images
Where come from? prejudices, intuitions a systematic analysis, or reduction of criteria.

*(T. Porter, 2004)*
DESIGN AS INFORMATION PROCESSING

Codification
Selection
Management Information
Daniel Bennet, mahasiswa program doktor di Universitas Leeds, Inggris mengalami kejadian yang menghancurkan motivasi diri. Sampel penelitiannya berupa 77 pon tinja kadal raksasa buatan yang telah dikumpulkan selama 7 tahun di pedalaman Filipina raib. Setiba dari penelitian lapangan di Filipina, ia terkejut bukan kepalang karena tidak dapat menemukan kembali sampel penelitiannya tersebut. Rupanya sampel dalam kantung-kantung tanpa tanda khusus itu tanpa sengaja dibuang oleh petugas kebersihan saat pembersihan rutin.

(The Jakarta Post, 10 Februari 2009)
Yang hilang mungkin sekedar “tinja kadal” tapi bagi Daniel itu adalah “nyawa” penelitiannya

(The Jakarta Post, 10 Februari 2009)
Information

how to create a meaningful church interior in the late 20th century?

Jørn Utzon, Bagsvaerd Church, Copenhagen; two coloured sketches showing the transformation from a gathering on a beach to a congregation framed by an abstracted landscape of tree-like columns and ‘cloud vaults’
‘When looking at a picture we fixate upon one area, move our eyes and then fixate upon another, but we do not scan the picture evenly, centimeter by centimeter; instead our eyes seek out and concentrate on particular areas. One mechanism in which, during each fixation, we select the next area to be fixated upon, is not fully understood, but is a process controlled (consciously or unconsciously) by ourselves. We fixate on those areas that contain most “information”, often completely ignoring areas we judge unimportant.’

(Sturgis, 2000, p.64)
DESIGN AS A CREATIVE PROCESS

associative and analogical technique

(a problem solving methodology) Synectics
Mind Maps
Brainstorming
Le Corbusier, some of the many sketches of fixings for the Bat’a boutique (1935). FLC 17984 and 17953
Le Corbusier,
Femme à la fenêtre de Georges, 1943
‘the furniture, the walls, the openings to the outside’ all ‘speak’ to the inhabitant of the space.

Drawing of a stone taken from Le Corbusier’s The Poem of the Right Angle (1955)

Notre-Dame du Haut, Ronchamp (1955)
DOLLS’ HOUSE
Mexico City, 2000–01

if.......then

experiment with design process and new construction systems.
DOLLS’ HOUSE
Mexico City, 2000–01

assembling information and experience from a broad group of engineers & consultant
EMERGENT

Ecologies and economies are evolutionary, interactive, and resilient—vital qualities that are conspicuously missing from architecture but necessary for survival in the postindustrial cultural landscape.
Imagine a pack of wolves: the pack is beautiful because it is not merely a series of independent wolves, but also an emergent whole. When an opportunity arises, for instance the hunt, wolves spatially reorganize into the flexible, tactical array of the pack. This super-organism has the emergent properties of navigating as a liquid unit over varied topography and outmaneuvering its prey through multiple synchronized attacks. The pack is exponentially more resilient than the individual wolf, as it instinctively computes and leverages multiple spaces, speeds, and trajectories, into a synergistic, win-win enterprise.
ARCHITECTURAL MECHANISMS
(X)perience Pavilions, 2004

Each carefully positioned pavilion represents a distinct experience. The spaces are articulated for watching, reclining, residing, entering, moving, and engaging place. Twenty-four mechanisms have been developed, four of which are highlighted here.
ARCHITECTURAL MECHANISMS
(X)perience Pavilions, 2004

MK. METODA DESAIN
Referensi


