

# MK. METODA DESAIN

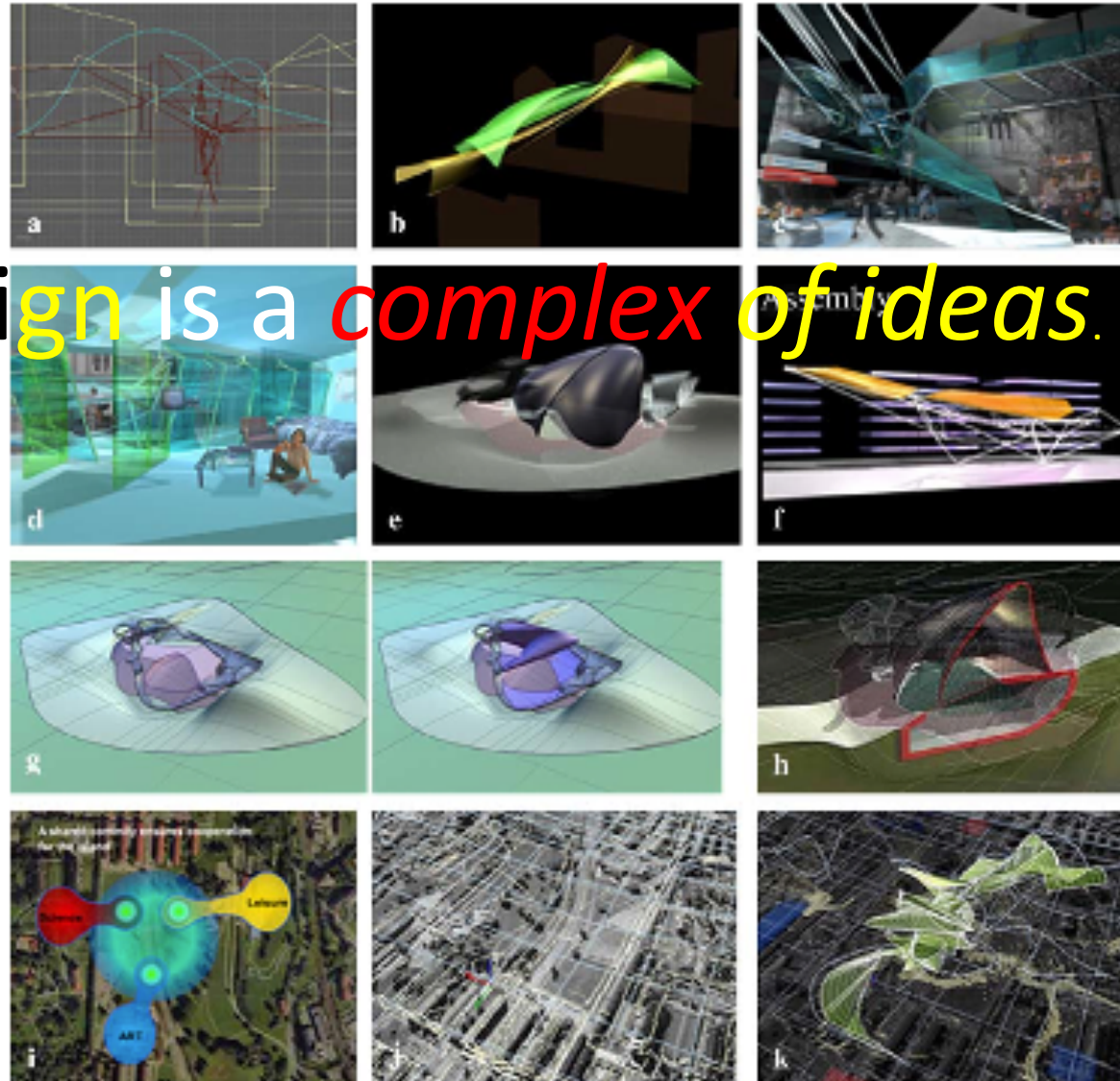
*(Gagasan awal)*

*“State of the Art”*

*Moediartianto, ST., M.Sc*

ABSTRACTION

Design is a *complex of ideas.*

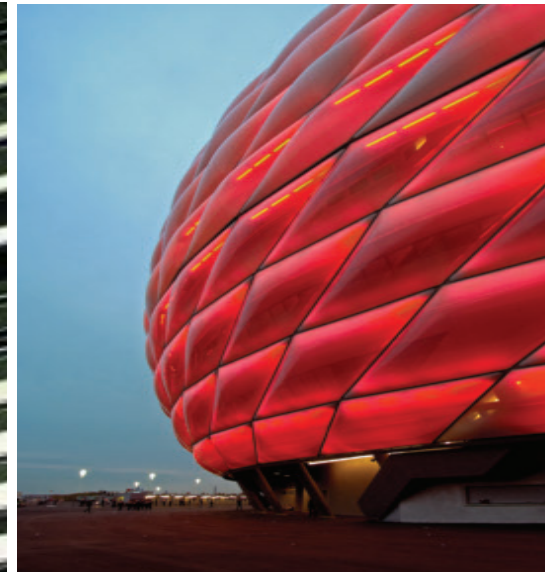


ABSTRACTION

*How does design a building?*

How does design a **good** ARCHITECTURE?

How does design a **great** ARCHITECTURE?



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## 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)*

# **Codification Selection Management Information**

## *Codification*

***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.

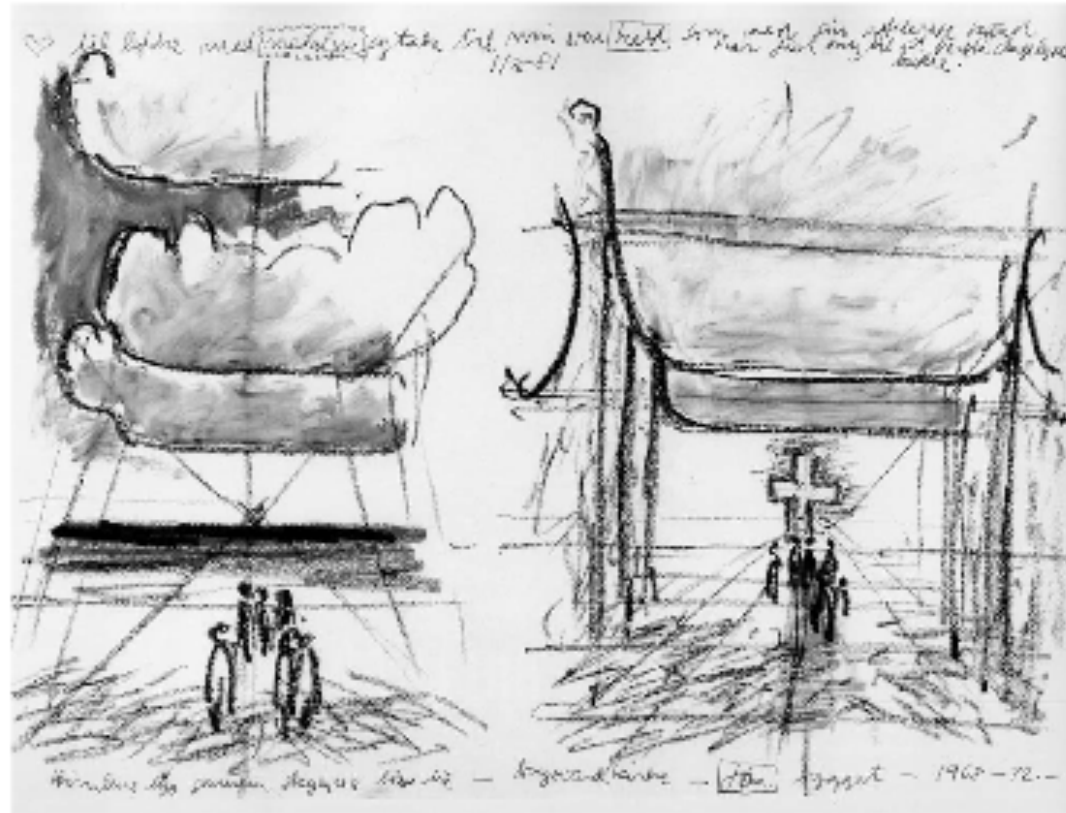
*(The Jakarta Post, 10 Februari 2009)*

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'

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## Information



**Below Henry Parker**, Student measuring the Temple of Castor & Pollux in Rome; watercolour made to illustrate the Corinthian order for Soane's Royal Academy lectures 1819; the Soane Museum London

‘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.’

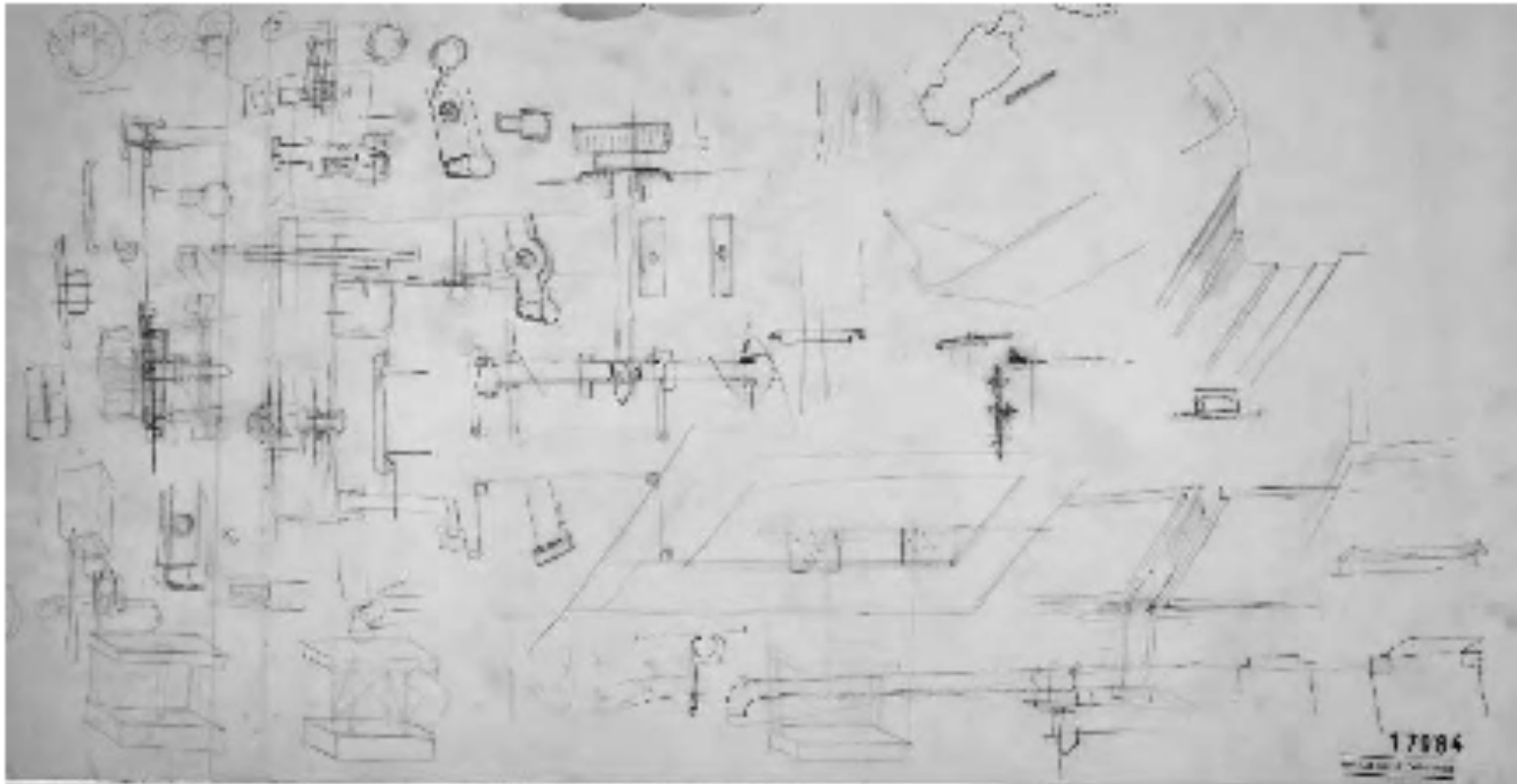
*(Sturgis, 2000, p.64)*

associative and analogical technique

(a problem solving methodology) **Synectics**  
**Mind Maps**  
**Brainstorming**

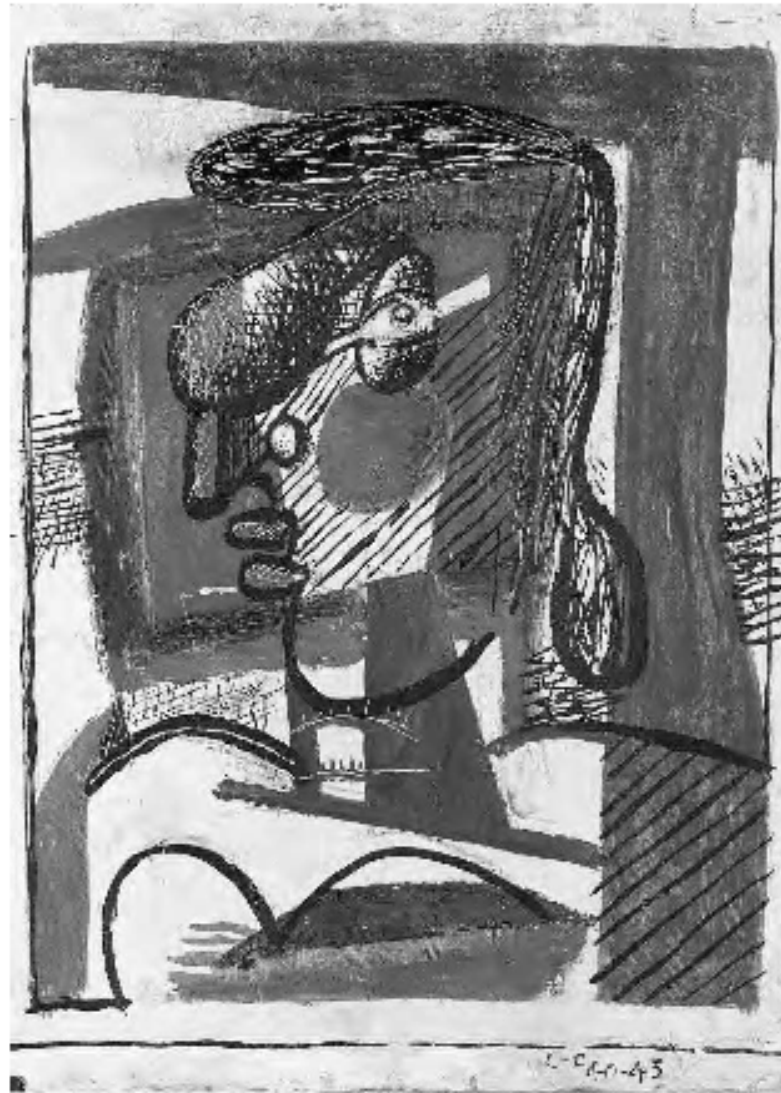
visual creativity and concepts manipulation technique

**Visual balance**  
**Flow of form**  
**Repetitive element**  
**Geometrical transformation**



**Le Corbusier**, some of the many sketches of fixings for the Bat'a boutique (1935).  
FLC 17984 and 17953

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Le Corbusier,  
Femme à la  
fenêtre de  
Georges, 1943

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Drawing of a stone taken from  
Le Corbusier's

The Poem of the Right Angle (1955)

**'the furniture, the walls, the openings  
to the outside' all 'speak' to the  
inhabitant of the space.**



Notre-Dame du Haut, Ronchamp (1955)

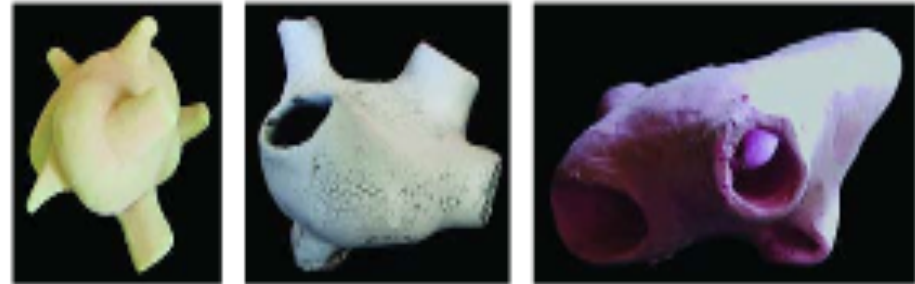
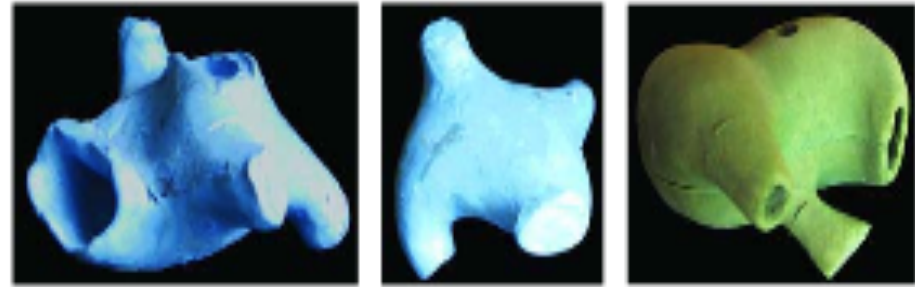
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# DOLLS' HOUSE

Mexico City, 2000–01

**if.....then**

experiment with  
design process and  
new construction  
systems.

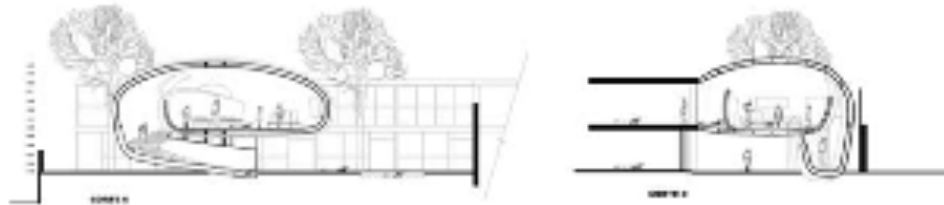
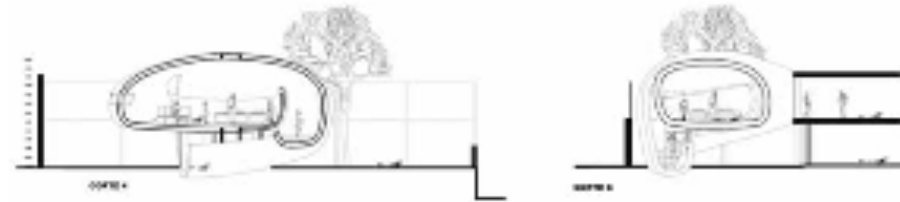
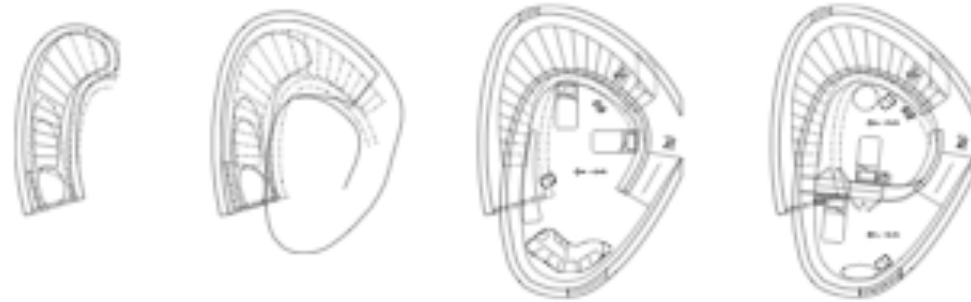


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# DOLLS' HOUSE

Mexico City, 2000–01

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

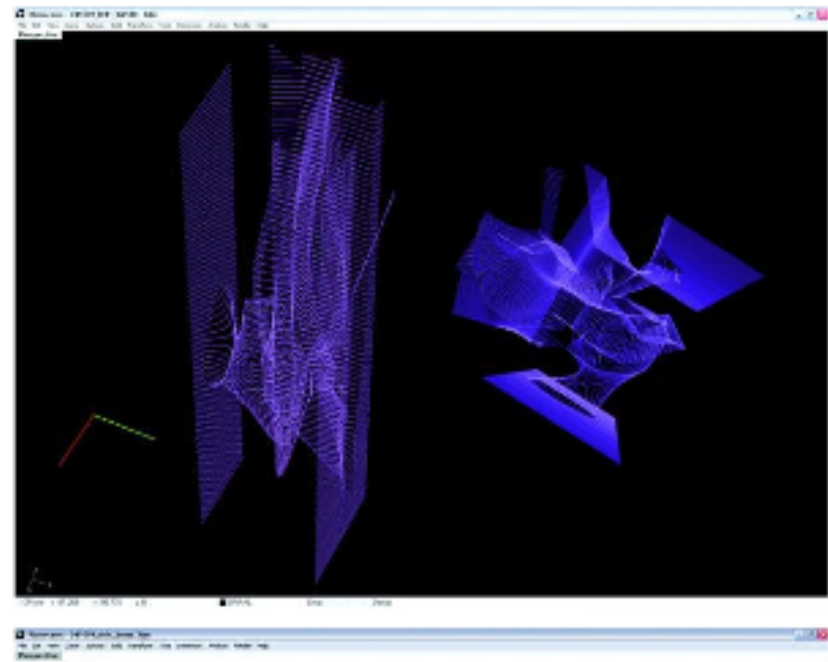
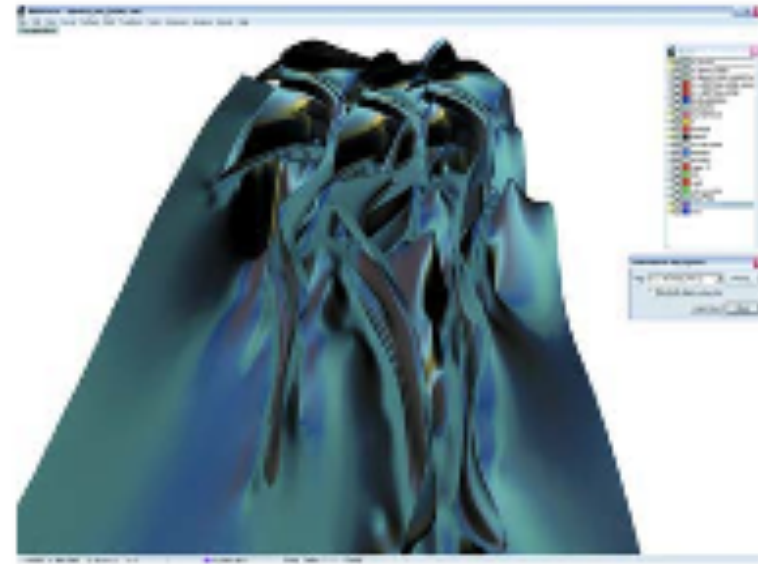


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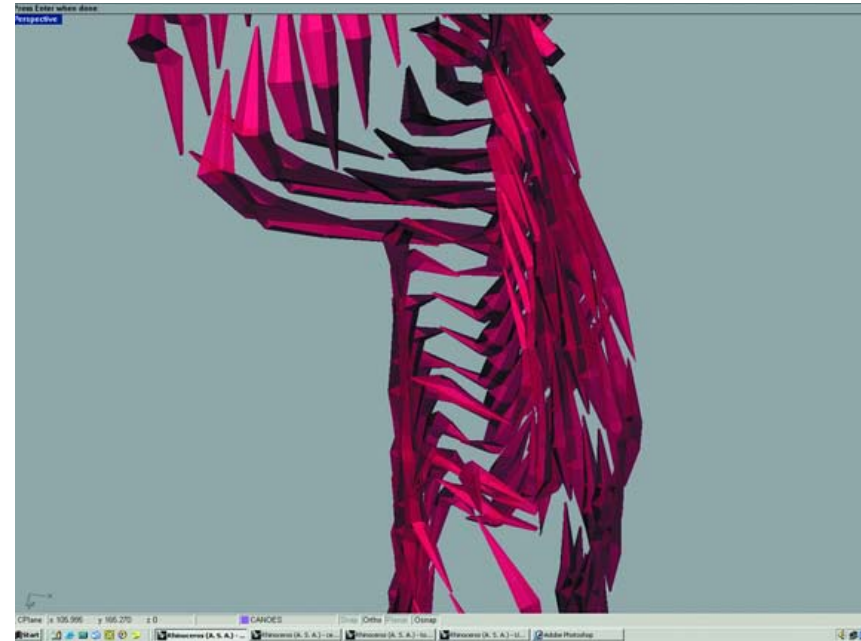
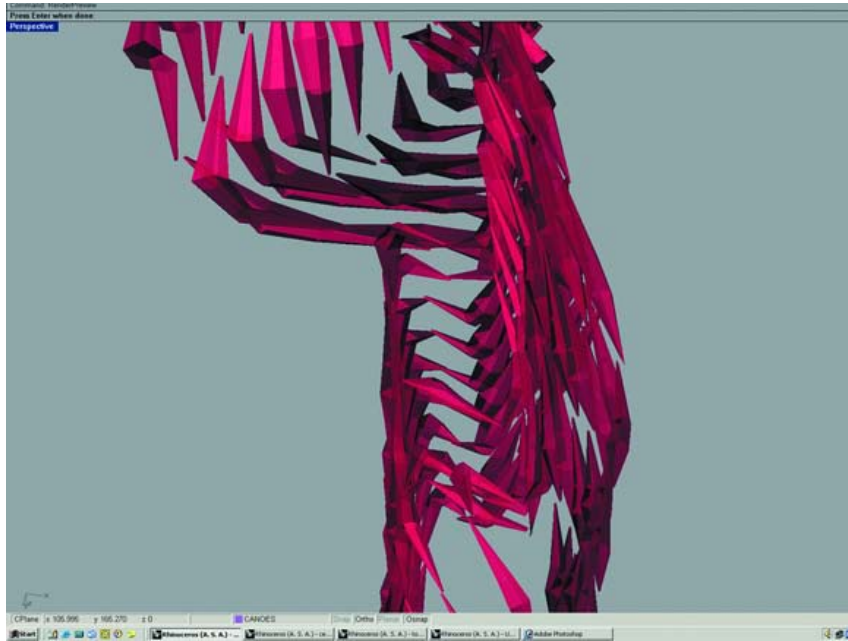


# EMERGENT

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



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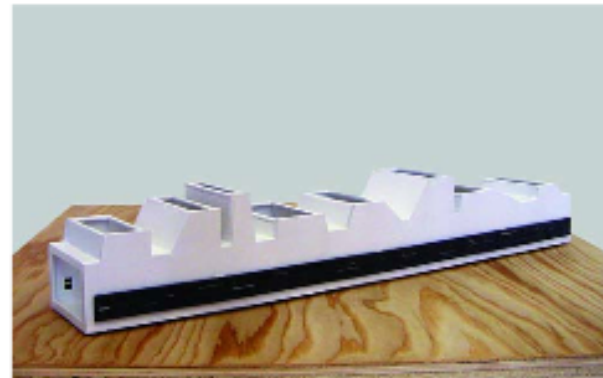
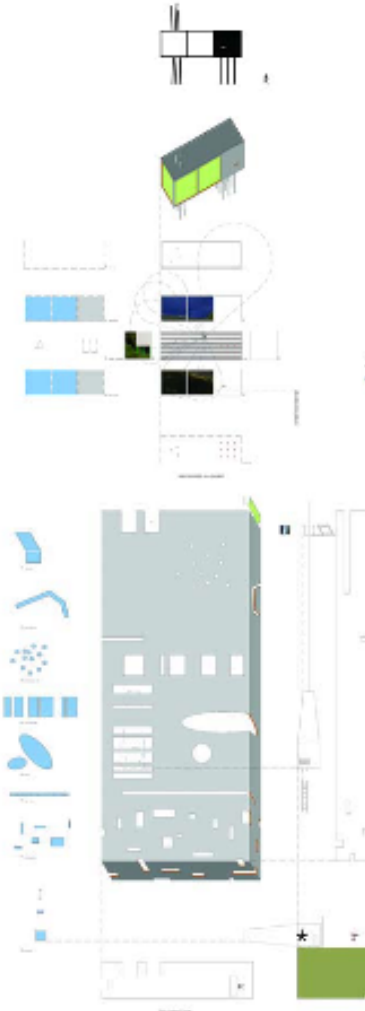
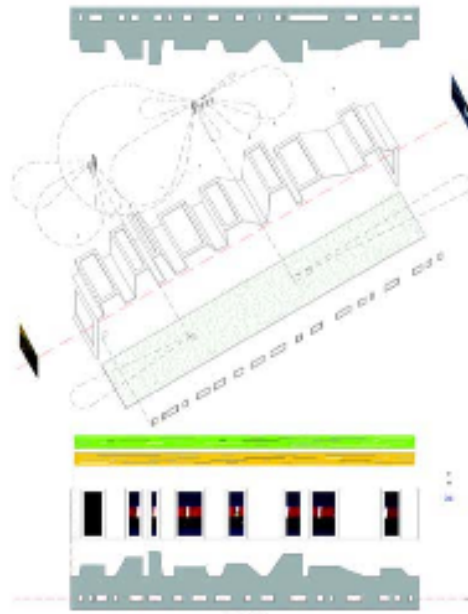
Imagine a pack of wolves: the pack is beautiful because it is not merely a series of independent wolves, but also an emergent whole. When an opportunity arises, for instance the hunt, wolves spatially reorganize into the flexible, tactical array of the pack. This super-organism has the emergent properties 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.

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# ARCHITECTURAL MECHANISMS

(X)perience Pavilions, 2004

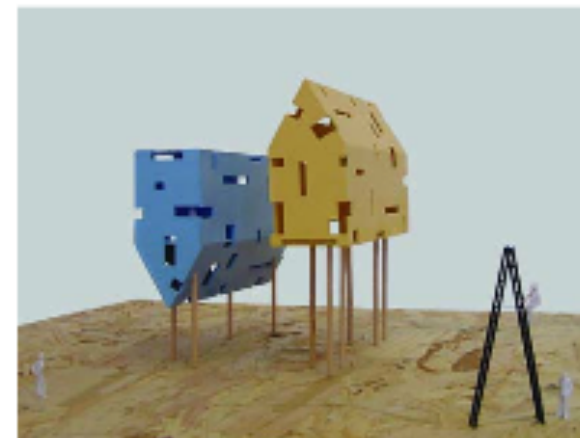
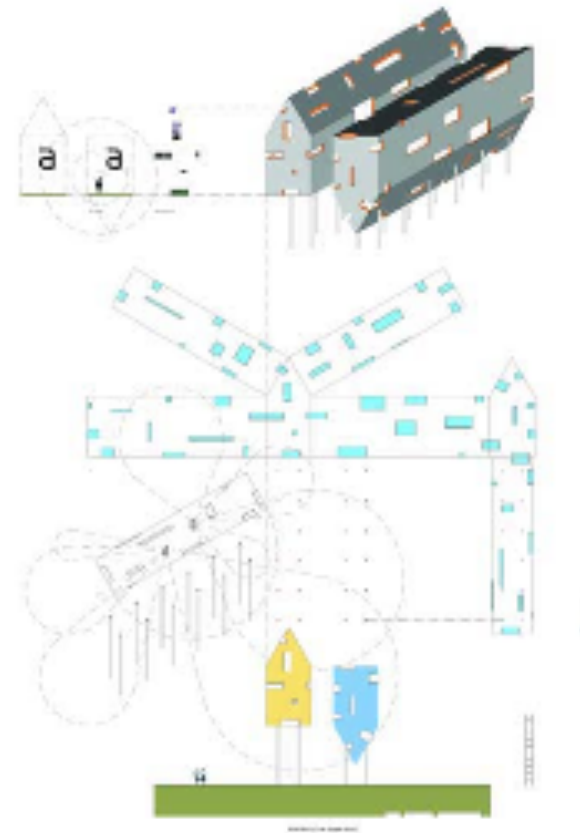
Each carefully positioned pavilion represents a distinct experience. The spaces are articulated for watching, reclining, residing, entering, moving, and engaging place. Twenty-four mechanisms have been developed, four of which are highlighted here.



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# ARCHITECTURAL MECHANISMS

(X)perience Pavilions, 2004



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## Referensi

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- M. Brawne, ***Architectural Thought: the design process and the expectant eye***, Architectural Press, London, 2003
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