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Reconstructing the past: *from landform bath to spa-scra-per of Taman Sari*

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Abstract. Spa has become the fast-growing and produce third biggest revenue of Indonesia in Asia just behind India and China. The growth of Jakarta requires advanced development of “the other” spa architecture to accomodate the metropolitan’s necessities through new architectural form. Furthermore, often seen as an arbitrarily replicated spaces in typical shophouses, spa is masked by ornamentation of cultural decorum and looses its architectural essence behind the excuse of ‘tradition’. Taman Sari Royal Heritage Spa is chosen as the sample of this research as it is located in the heart of Jakarta, meanwhile being the most replicated spa brand in Indonesia and it represents the infamous Taman Sari bath in Yogyakarta. In order to re-think the core of Indonesian spa, the genuine idea of Taman Sari has to be revisited and reconnected to Jakarta’s context. More than re-searching the essence of spa architecture from global-local context, the new development of spa-scra-per opens up the possibilities of generating the future of architectural form through series of transformational diagrammatic matrixes and compositional methods in typo-morphology. The goal of this paper is blending theoretical and methodological approaches to transforms urban artifacts (Taman Sari) into new beauty-relaxation machine (Taman Sari Royal Heritage Spa) in Jakarta.

1. Introduction

1.1. Research Background

The increasing demand of spa tourism in Indonesia and Jakarta requires quantitative and qualitative development of spa architecture. In the context of Jakarta, the high-stress level, the needs of physical and spiritual health, and the demand of competition make spa as the “transformation machine” of metropolitans[1]. Reflecting from the West, ironically, the evolution of spa in Indonesia has lost its fundamental type and resides in the shophouses and commercial retails as spa’s dominant type in the form of stereotyping. The nowadays types of spa and bath are disconnected from the city. The spirit of traditional architecture has been lost once again by the “fictive style”[2] by overusing ornaments of the glorified cultures without critically fitted with the city context, has causes the essential crystallisation of nusantara architecture. The development of spa based on the growth of the city demands the verticalization of spa with preserving the relationship between exterior and interior, while implementing previous architectural notions.



1.2. Purpose

- Revives archipelago architecture notion of Taman Sari Yogyakarta into Taman Sari Royal Heritage Spa, integrated with the city's fabric of Jakarta.
- Re-create urban spa which embodies global and local cross architectural genetics of diverse spa types through evolution spa investigation and urban morphology.
- Producing replication development strategy of spa prototypes in Jakarta and Indonesia.

1.3. Research Scope

- The essence of spa; etymology, definition and base of idea, from different contexts.
- Architectural dimension; typological transformation research and architectural morphology.
- Contextual dimension; history, politic and cultural aspects of spa development.
- Environmental dimension; urban fabric and city's morphology integration.

1.4. Theoretical Base

- Typology; idea of typology (from Quatremere de Quincy) and methodology of type (J.N.L. Durand)
- Archipelago architecture: critic of Indonesian 'traditional' architecture (Josef Prijotomo)
- Urban spa: the metropolitan state of spa (Rem Koolhaas)

2. Design Method

Qualitative method is used in research step to investigate the essence of spa types through series of precedences from the West and the East, with understanding their positive-negative effects. Reviving and deconstructing the true concept of Taman Sari spa in building form and architectural elements. The researcher redevelop the argument of spa under the scope of Indonesia archipelago architecture [3]. Methodological application with urban mapping, typology study and historical transformation literatures of Taman Sari.

Experimental method is developed in design step using programmatic and typological recombination of the past and present spa, to generate series of spa types possibilities for the future. Design development is using diagram medium through mirror, array, rotate, etc.[4] generating architectural types and urban fabric mutation.

3. Architectural Formation

Before constructing new architectural unit types of Taman Sari Royal Heritage Spa in Jakarta, it is important to decompose elements of composition (space or massing) of Taman Sari Yogyakarta into elements of architecture (wall, floor, roof, etc). The dominant type generated is (+) form, which is recombined with types from architectural programmes (furniture placements, events possibilities). Therefore forming elements of composition types embodying Taman Sari Yogyakarta genetics which have been redefined and able to solve the metropolitan demands in the future.

Umbul Binangun in the form of bath courtyard is the dominant type of Taman Sari Yogyakarta, become essential in the formation of new Taman Sari Royal Heritage Spa massing in Jakarta. By extracting the pattern language of space or massing of Taman Sari Yogyakarta will form different symmetrical geometries which will distributes types, programmes and utilities one another opens up integration possibilities. The strategy of design process is not forming void in solid, rather it develop solid in void, which questions the relationship between the inside and the outside. Newly formed Taman Sari try to answer the problem of "Bigness"[5], where architecture become pure; honest in opens up its interior to the city (urban interior), on the other side, expands the exterior of the city into the building. This blurs the architectural perception of interiority and exteriority; exterior inside and interior outside.

Bath and spa are formed based on its individual logic, independent one another from the envelope, from the masking of architecture, even from gravitation. Architecture become limitless, floating in between vertical structure of the city and the lost landscape contexture of the city[6]. Retrospecting from spa architecture evolution from global-local, the new Taman Sari Royal Heritage Spa become the

agglomeration of different types; landscape, complex, unit, and vertical. The new Taman Sari is a continuation of spa concept; it continues the trend but it contain the genetics of previous spa types.

Taman Sari Yogyakarta architecture is deconstructed and elevated into three dimensional types; whereas type function as building blocks, floor plates, bridges, and facades. The notion of archipelago architecture is redefined and reduced; the ‘diminishing’ facade, roof and walls[7] are replaced by architectural types in its purest form. Then this spa architecture cannot only be described with the visual interpretation, but architecture must be walked, explored, discovered, sliced, recostructed and reinterpreted through time and space.

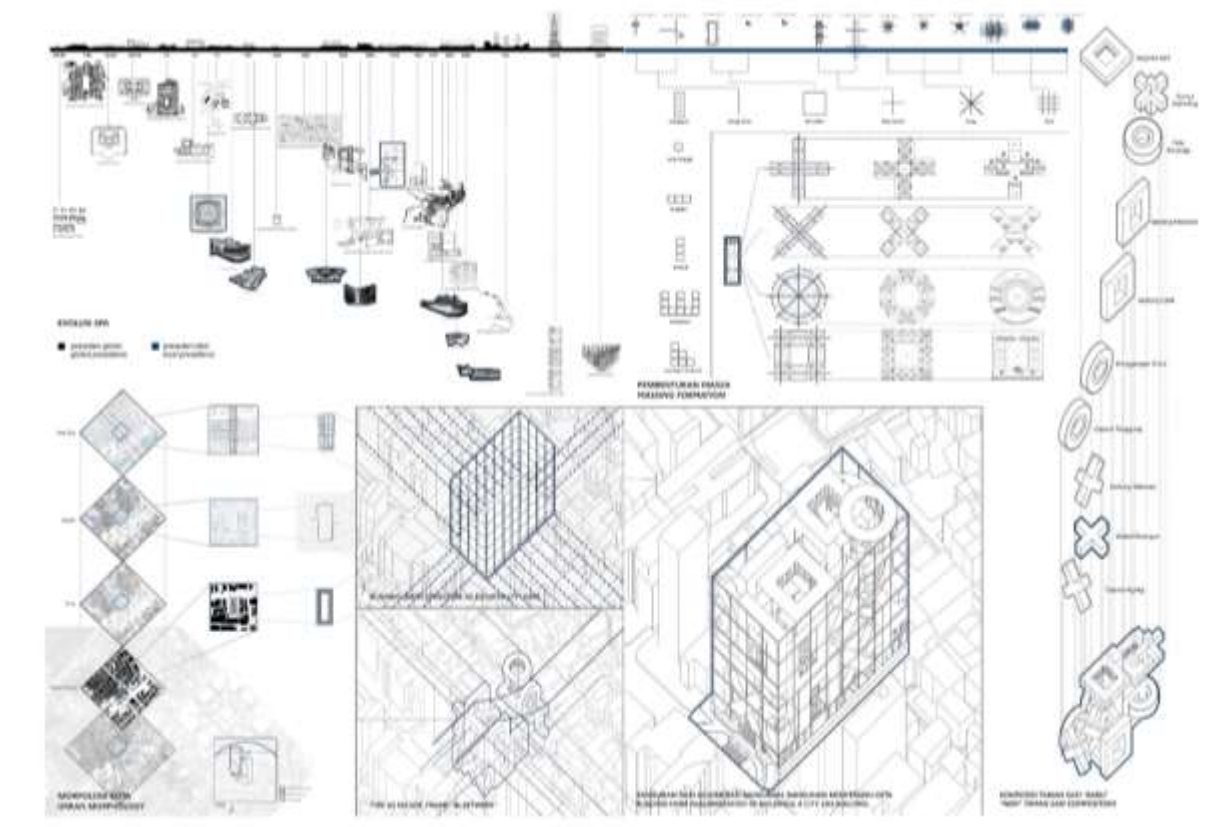


Image 1. Type Transformation Diagram: From Taman Sari Yogyakarta to Taman Sari Royal Heritage Spa Jakarta

4. Building Zoning and Programming

Programme zoning in the building corresponds with the placement of Taman Sari Yogyakarta both in vertical-horizontal composition[8] and the surrounding urban planning.

- Spa (60%) is placed in every floors. On the ground floor the spa program combined with herbal galery, while in the 1st and 2nd floor is used for consultation purpose. The 3rd to 5th floor are used for non-intensive treatment, 6th to 8th floor are meant to massage and bath (salt, mud, stone, chocolate, etc.) spa and 9th to 10th floor are specifically for couple users.
- Vertical garden (25%) is used as a connector and a transition of each program for smooth spatial experience. It consists of water garden, herbal garden, jamu garden and spiritual garden that implemented in the form of terraced, flat, landform and planter box.
- Lodge (10%) is functioned as the resting area and communal retreat for; family (5th to 7th floor) and couple (9th and 10th floor). Lodges are integrated with vertical garden and spa in creating resting experience “in-between” the inside and the outside. The rooms are placed in the back part

of the building to reduce noises, increase privacy and the continuity of urban program (housing) behind the spa-scraper.

- Clinic (5%) becomes the health aspect of spa. Spa focused on the wellness, relaxation and beauty, whereas clinic become the detector and healer of the guests. Clinic of Taman Sari uses the herbal and 'jamu' samples planted in the vertical garden.

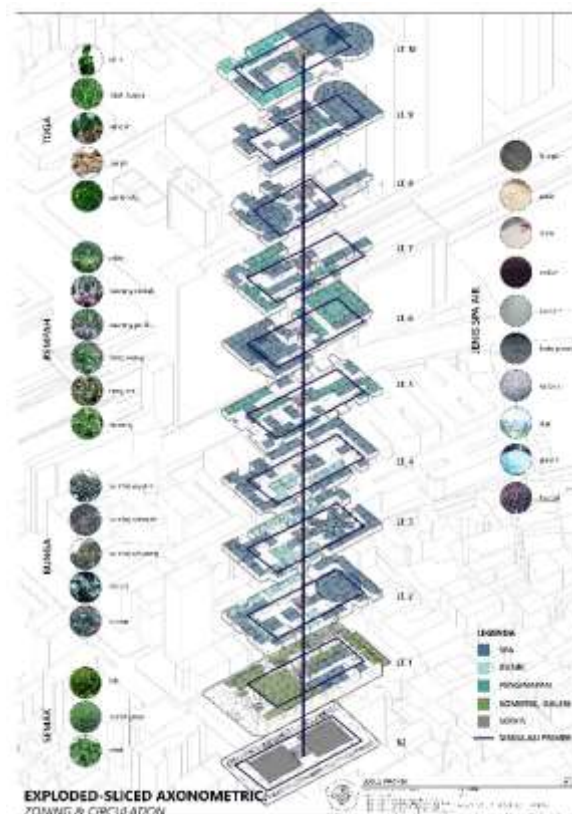


Image 2. Zoning and Programming Exploded Axonometric

5. Building System

5.1. Circulation

Vertical circulation is supported by four guest elevators and one service elevator in the building core. Primary horizontal circulation uses loop system adopted from courtyard type of Umbul Binangun Taman Sari with the aim to make the circulation more efficient and emergency lane. Secondary and tertiary horizontal circulation are connect each massing types which take form of cross (X), intersect (+), loop (O) and rectangular, which are extracted from the circulation pattern of compositional elements from Taman Sari Yogyakarta. In summary, the new building circulations are representation of the 'city' with gradation and transition from macro to micro with the embodiment of essential ideology of Taman Sari.

5.2. Utility

Building utility system is distributed with five utility shafts; one main shaft in the building core and four shafts are porous structural column (mini-core), whereas water pipes, air-conditioning pipes and electrical pipes are transferred. Building utilities uses different voids formed from the three-dimensional massing types composition to maximize spatial productivity.

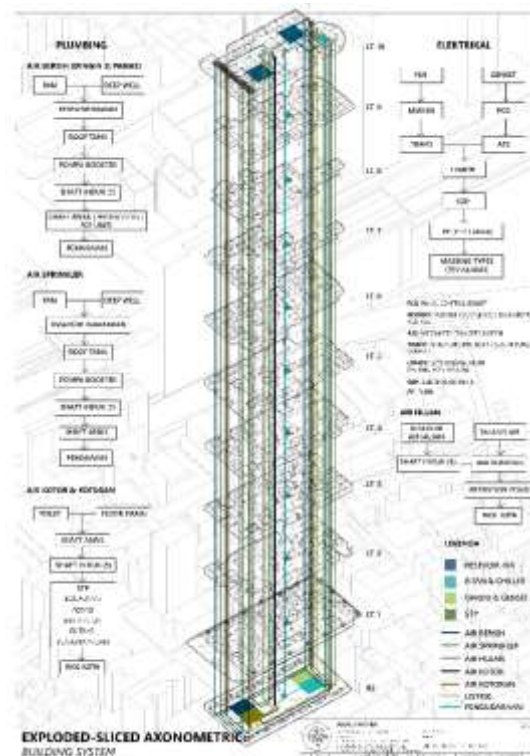


Image 3. Building System Exploded Axonometric

6. Material and Architectural Representation

Becoming the separation between the exterior and the interior, material becomes the first and the last layer of the outside and the inside. Parallel with the main goal to blur the spatial relationship in-between, the chosen material is translucent glass, with the vacuum space for insulator and lighting placement. Then, the created space transcends the interior and the exterior, forming a limitless place perception.

Representation and visualization technique aimed to explore the artificiality of image in the form of collages. Makes us understand in reading the image as a form of fictional representation[9]. This is a contrasting opposition against the digital rendering to create fictional image into a real one. Visual representational implemented the architectural honesty in becoming pure visualization. In another word, 'lifeless', non-physical, digital form, architectural image has become richer, stronger and more provocative than ever before.



Image 4. Series of Unit Types Perspectives

7. Conclusion

Through typology, Taman Sari Yogyakarta architecture able to be revived[10] in the extreme architectural form of Taman Sari Royal Heritage Spa. The formation process of architecture is started from the disintegration of architecture; decomposition of Taman Sari architecture into smallest elements and sequenced with urban module and recomposed three-dimensionally into an integrated complex of buildings. The conception of spa architecture is deepen structurally and eventually through the type and program formation. Architecture is reduced into its purest form[11], architecture become set of diagrams with its formation process (spa-scrafer) and architecture into a city with its final form of agglomeration of buildings (spa-city).



Image 5. Sliced-Axonometric: Between Architecture and the Urban

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