

Judul Buku yang direview

Nama penulis(yang mereview buku*)

Afiliasi, Kota, Negara emailkoresponde

**Correspondence author*

Abstract: *Buildings that put forward the physical exploration of the exterior architectural forms tend to give such a challenge to the interior treatments, such as U Janevalla hotel in Bandung. Designed by Budi Pradono Architects, the architecture of the hotel is inspired by the analogy of Jaipong Dance and is translated into tilted facades and forms that create an expression of the movement of each story of the building. However, previous studies mentioned that the building had been lacking in detailed execution in the interior space, especially regarding the spatial comfort in the bedrooms. Therefore, this paper proposes interior design alternatives which focus on the bedrooms as the main facility offered to the guests, mainly in the furniture design and interior details. Through examining the analogy of Jaipong Dance, it is found that the tilted shapes and forms of the architecture can be brought into the interior through modification of the forms, additional interior details, and filling the spatial leftovers*
Keywords: design analogy, design alternatives, hotel design, design method

Abstrak Bangunan yang mengedepankan eksplorasi fisik dari bentuk arsitektur eksterior cenderung memberikan tantangan tersendiri pada perawatan interiornya, seperti hotel U Janevalla di Bandung. Dirancang oleh Arsitek Budi Pradono, arsitektur hotel ini terinspirasi oleh analogi Tari Jaipong dan diterjemahkan ke dalam fasad dan bentuk miring yang menciptakan ekspresi pergerakan setiap lantai bangunan. Namun penelitian sebelumnya menyebutkan bahwa bangunan tersebut masih kurang detail dalam pengerjaannya pada ruang interior, terutama mengenai kenyamanan ruang pada kamar tidur. Oleh karena itu, tulisan ini mengusulkan alternatif desain interior yang berfokus pada kamar tidur sebagai fasilitas utama yang ditawarkan kepada para tamu, terutama pada desain furnitur dan detail interior. Dengan menelaah analogi Tari Jaipong, ditemukan bahwa bentuk dan bentuk arsitektur yang miring dapat dibawa ke interior melalui modifikasi bentuk, penambahan detail interior, dan pengisian sisa ruang.

Kata Kunci : *analogi desain, alternatif desain, desain hotel, metode desain*

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Introduction

There are many approaches for architects to design buildings, but it is important to focus on the special characteristics of the architects to study the design process (Chantzaras, 2019). Some architects prioritize functionality or technicality over spatial forms, but some give a higher value to the beauty of the

building and explore the shapes and forms seriously. Budi Pradono is one of Indonesia's notable architects who values the local context as well as the expression of design principles on the building. He also has a great concern about the tropical interiority which connects the architecture, interior, and nature in his

work (Pradono, 2019). Together with his research-based design firm Budi Pradono Architects, he designed U Janevalla Hotel which was built in 2018 in Bandung. The building has two towers that are connected in the middle axis. The separation between the two masses of the towers gives a breathable space to plant a seven-meter pulai tree and makes the building's temperature cooler along the corridors. Resumed from the architect's description, U Janevalla hotel is intended to attract the millennial generation. Thus, the building appears youthful, dynamic, and photogenic (Pradono, 2020). With its distinctive appearance, the building highly values the aesthetic forms through the tilted walls and glass windows which make each of the rooms differ in size and shape.

Regarding the aesthetic forms, this four-star hotel was designed in the concept of the analogy of Jaipong Dance, a Sundanese traditional dance (Izzati & Nurjaman, 2020). As the final look, the exterior of the building appears expressive and extremely unique compared to its surrounding. According to Casakin & van Timmeren (2014), analogical reasoning serves as an important aid in problem-solving, but Putri & Yoas, (2020) stated that the implementation in U Janevalla Hotel is still lacking detailed executions.

The following research by Ambarani et al., (2021) measures the aesthetic and spatial comfort of U Janevalla and shows a contrast result between the building mass aesthetic and the interior comfort. Although the hotel scored 100% on the dynamic mass transformation, the aesthetic scale and proportion scored 57.95%, and the spatial comfort in the bedrooms scored 66.67%. It shows that buildings with high aesthetic value in their forms are prone to the negligence of several details. The precision of the interior treatments becomes challenging

and prone to spatial leftover in certain spots. If the form of the space is complex, it will be perceived as ambiguous and prone to unpredictable behavioral results (Rahardjo & Widyaevan, 2016).

Nevertheless, interior spaces are necessarily arranged appropriately to facilitate the particular use (Higgins, 2015), so the design should be implemented into the whole space thoroughly. However, previous studies about buildings that value aesthetic forms mostly discuss the design method of the architects to create the building forms, such as Zaha Hadid with her design complexity in perceiving architecture as an art (Abdullah et al., 2015; Kadhim, 2020) or Bjarke Ingels with his way of metamorphosing photographic pictures into the building facades (Lægring, 2017). Many of the discussions emphasize the architectural forms which are more perceivable from the exterior rather than from the interior, but very rare of those which discuss the continuity of the architectural forms to the interior space. So does what happens to U Janevalla hotel.

Analogy in architecture itself consists of two physical and conceptual entities which compare two things equal to the properties that are used to explain the idea (Majeed & Al-Majidi, 2019). Where the executions into the physical entities are imbalanced, the whole building does not perform well visually. As an impact, the interior is seen as a standardized 4-star hotel in common, but not as extraordinary as the exterior architectural expression. Therefore, this paper proposes design alternatives that focus on the bedrooms as the main facility offered to the guests, mainly in the furniture design and interior details.

Methods

This paper serves as a design alternative idea of how the concept of the

analogy of architecture is brought into the interiors design. Therefore, the processes are conducted in both qualitative and exploratory manners. The qualitative method is performed while examining the characteristics of Jaipong Dance and exploring the shapes and forms which support those characteristics. Meanwhile, the exploration method is performed while implementing the findings into interior design ideas. The steps of the design process to maintain the analogy of Jaipong Dance are described below:

1. Examining the characteristics of Jaipong Dance and converting those to design principles.
2. Exploring the shapes and forms which support the previously found characteristics.
3. Implementing those findings into the interior design of U Janevalla's superior, deluxe, and grand deluxe bedrooms.

Result an Disussions

Examination of the characteristics of Jaipong Dance

As mentioned by Aziza, (2021), design analogy is relevant in bringing the architect's intangible ideas to measurable design forms. With this context, we break down the characteristic of Jaipong Dance to meet the vocabularies of design. The dancing is commonly performed by female dancers and is expressing bold and coquettish movements with fast and fractured choreography. Accompanied by upbeat and rhythmical music, the dancing becomes very dynamic and lively. The process to transform the intangible dancing characteristics into tangible architectural elements is seen in Figure 1.

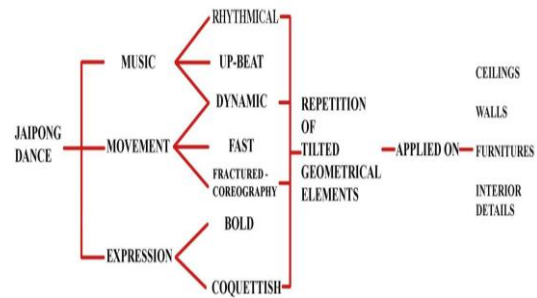


Figure 1. Characteristics of Jaipong Dance

U Janevalla building mass expresses the dancing movements through the tilted walls that move the blocks of the building form on every story and make the building visually dynamic (Figure 2). To ensure the analogy of Jaipong Dance is consistently implemented into the interior space, the output found from the characteristics is implemented into the interior enclosures and elements, which are ceiling, walls, furniture, and interior details.

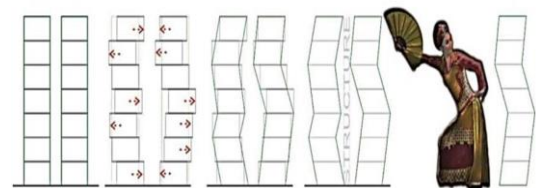


Figure 2. Mass transformation of U Janevalla hotel (Source: Pradono in Ambarani et al., 2021).

Exploration of shapes and forms in the interior elements

The "dancing effect" of the building tilts the walls and creates a repetition of slanted shapes, making each story of the building unique in size and form. If we explode the pattern, we find parallelograms, trapezoids, and triangles with various acute and obtuse angles (Figure 3). Then, those angles are implemented to create the basic shapes of furniture and interior details, such as seen from the design of the minibar storage and chair (Figure 4a & 4b top left and right), both of which are parts of facilities in every

bedroom, the drop ceilings in the deluxe and grand deluxe bedrooms (Figure 4c), and the backdrop behind the bed (Figure 4d). Since the current form of the minibar storage is rectangular with rack frames, tilting its structures makes the figure look similar to the facade's tower.

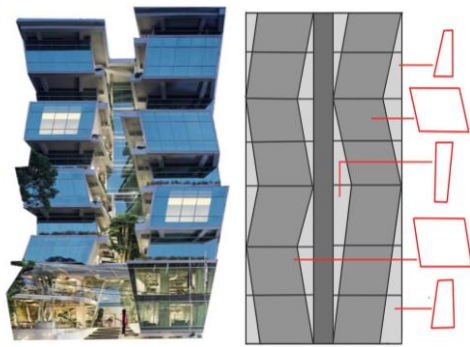


Figure 3. The explosion of U Janevalla facade's pattern

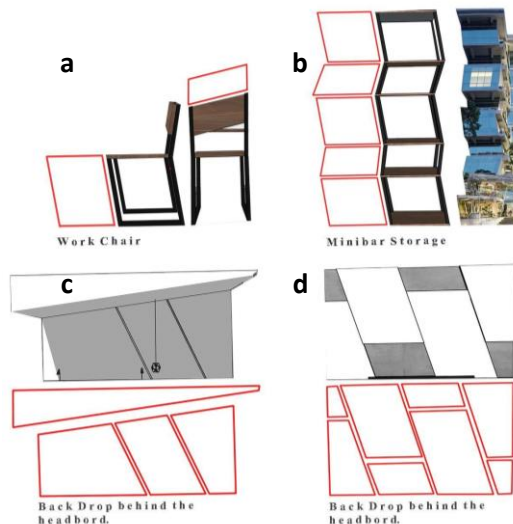


Figure 4. Creating interior elements from the facade's pattern

Design implementations in the bedrooms

After reshaping the furniture and some of the interior details, those elements are arranged into each of the bedroom types to ensure that the “dancing effect” can be seen from any angle of the perceiver. On the other hand, wherever the standpoint is, the hotel guest will be able to see tilted shapes and forms that bring the movement of Jaipong Dance into the bedroom atmosphere.

Superior Bedroom

The first and the most common type is the superior bedroom. This is the smallest type of bedroom in the hotel. In the current situation, there is only one tilted planar element in the existing room, which is the wall with the window (Figure 5a). The repetitions of parallelogram shapes are implemented only on the shapes of the mirror and the bathroom window (5b).



Figure 5. Design alternative of Superior Bedroom (Source: U Hotels Group (2020) and authors' modeling exploration).

To build the continuity of the building's dynamic expression, the design alternative proposes more tilted shapes. Starting from the first step into the bedroom, the tilted shape is shown at the decorative backdrop behind the luggage storage (5c). Also, there is a rhythmical pattern of the parallelogram at the backdrop of the headboard as the focal point (5d). More than that, the minibar storage (5e), the table legs (5f), and the chair (5g) are reshaped with tilted vertical frames, while the shapes of the mirror and the bathroom window (5h) are only slightly modified to let each element perform in balance

Deluxe Bedroom

The higher-rated room type is the deluxe bedroom. This room has two additional facilities compared to the superior, which are a set of an easy chair and a coffee table (Figure 6a), and a designated writing desk (6b). This bedroom type is placed at the corner and formed by tilted walls which signify the dancing movement of the

architectural concept. On the contrary, it creates an unusual spatial ratio that makes the interior feel empty, especially since the furniture style has a minimalistic impression and lacks the detailed treatment that a four-star hotel should give to its customers.



Figure 6 a-b. Lounge area (left) and writing desk (right) in the existing interior



Figure 6 c-k. Design alternative of Deluxe Bedroom

In this design alternative, we propose several upgrades in specific areas. The biggest change that we propose in this design is changing the drop ceiling which was flat to a tilted position to adjust the spatial scale ratio and to enhance the dancing movement effect into the interior (Figure 6c). Also, the existing interior only provides an easy chair and the other chair is placed on the opposite side of the wall. Meanwhile, the room is prepared for two persons and the placement separation makes guests hard to interact with each other. So, we lengthen the wall behind the bed (6d) and give an extra width for the seating area and make it fit for two persons to lounge together in the easy chairs (6e). Since the wall becomes wider, we add a pattern of tilted lines at the area behind the headboard (6f). On the opposite side behind the wall, it creates an extra space near the bathroom door as well. This space is used to place a third-quarter-sized wall

as an additional facility (6k) since the existing design only provides a small mirror in front of the bathroom sink. To continue the dynamic expression of the space, the backdrop behind the luggage storage is also texturized with a tilted geometrical shape (6j). As for the furniture, the minibar storage is reshaped with zigzag frames and moved to the opposite corner of the room to support the activity in the lounge area (6g). The displacement of the minibar storage then leaves an empty area, but this area is utilized to remodel a customized writing desk that fits to fill the corner spot (6i). Another displacement is the TV which is moved from the table to be bracketed on the column (6h), so the guests may enjoy a clear view from the window in front of the bed without being blocked by any attributes. The latter is pictured on the comparison between the existing situation and the proposed design alternative in Figure 7.

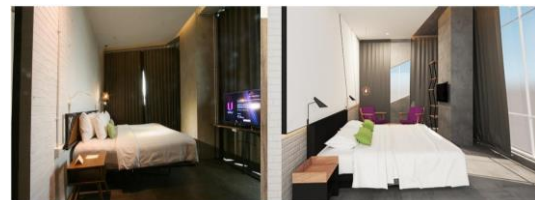


Figure 7. comparison between the existing (left) and the design alternative (right).

Grand Deluxe Bedroom

The last and the highest rate type offered by U Janevalla is the grand deluxe bedroom. What differentiates this type from the deluxe bedroom is the size of the surface area which is very big. Same as the deluxe type, the grand deluxe bedroom is also placed at the front corner of the building and enclosed by two tilted wide planar geometry of the walls. The number of offered facilities in both types are also the same, except the existing lounge area in the grand deluxe room that provides a two-seater sofa while the deluxe room only has a single capacity easy chair. Since

the size of the room is bigger, the interior space does not only look empty but also leaves several leftovers at specific spots, such as a dent at the isolated corner where the writing desk is placed (Figure 8a) and other spots that remain untreated near the bedroom door (8b) and at the end corner of the bed area (8c).

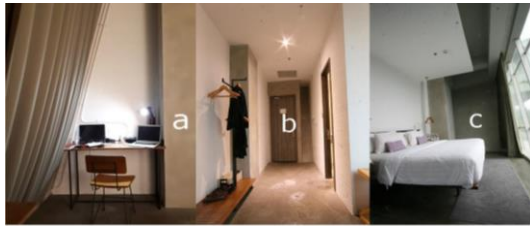


Figure 8 a-c. Leftover areas in the existing interior.

There are many detailed adjustments for this bedroom type that are proposed as the design alternatives. Starting from the first area where the guest may enter the room, the leftover space next to the door is utilized as a dedicated area for a coat hanger and a shoe rack (8d). In the same area, the empty wall is now filled with a full-length mirror (8e) because the existing one only has a half-sized mirror placed on a high level in front of the bathroom sink. On the opposite wall where the bathrobe hanger and luggage storage are located, there is a backdrop with tilted geometrical lines (8f) which is continuously drawn to the wall in front of the writing desk (8g), so the corner does not look as isolated as the existing situation.



Figure 8 d-q. Design alternative of Grand Deluxe Bedroom

Moving to the next area, we modify the two-seater sofa with a separated side table in the lounge area to a three-seater sofa which enables the guest to lay down and lean back while watching the TV (8h). The side table is attached to the sofa (8i) and modeled in visual unity with the shapes of the coffee table leg (8j) and the TV table leg (8k). To lengthen the size of the sofa, the standing reading lamp is replaced with the hanging lamp which illuminates the same spot (8l). Next to it, there is minibar storage which becomes the datum of every bedroom (8m).

Moving forward to the bedroom, this area implements the same concept as the deluxe bedroom, which is applied on the tilted ceiling (8n) and headboard backdrop (8o). The leftover space at the wall corner is covered by the extension of the headboard backdrop, camouflaging the visual discomfort of the dent (8p). The last, there is a piece of artwork brought into the interior of the grand deluxe bedroom to fill the empty scene at the end of the space so the interior is seen more energetic and livelier (8q). The final design alternative of the bedroom area can be seen in the comparison images below, where the space atmosphere is livelier and matches the agility of Jaipong Dance (Figure 9 and 10).



Figure 9. Comparison between the existing lounge area (left) and the design alternative (right).



Figure 10. Comparison between the existing bedroom (left) and the design alternative (right).

Conclusion

By using the approach of design analogy, the tilted forms of U Janevalla Hotel building mass give guidance to the exploration process of translating the intangible ideas of Jaipong Dance into tangible geometric shapes and forms. The repetition of parallelograms, trapezoids, triangles, and the expression of slanted lines are already expressed in the exterior facades and are brought into the hotel bedroom interior. However, repeating too many slanted patterns within a perceivable angle might disrupt the visual comfort of the interior space. Thus, a careful examination is performed to find areas and spots that need visual upgrades. It is found that the existing interior contains a plain backdrop on the wall and some untreated spatial leftovers which create spatial discomfort regarding ratio. The design alternatives are then implemented through the remodeling of the ceiling, minibar storage, and writing desk and chair to normalize the spatial scale and bring the continuity of shapes and forms into the interior elements. As for the visual upgrade of the empty and leftover spaces, there are additions of backdrop treatments, coat hangers, and mirrors which use the same visual geometrical pattern and capacity enlargement of the seating facilities at the lounge area. If classified, the methods are categorized into the modification of the forms, additional interior details, and filling the spatial leftovers.

Authors statement

The author hereby declares that this research is free from conflicts of interest with any party

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Author Contributionship

Setiamurti Rahardjo contribute to the methodology, research supervision, validation and review of articles as well as drafting articles and visualitation

Dimas Agung Sugiarto contribute to conceptualization, analysis and data collectionas well as editing