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Design of Balkondes (Balai Ekonomi Desa) Pancer in Pacitan using Neo-Vernacular Architecture Approach

Final Architectural Design Studio
2025/2026

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Perancangan Balkondes (Balai Ekonomi Desa) Pancer di Pacitan dengan Pendekatan Arsitektur Neo-Vernakular

Studio Akhir Desain Arsitektur
2025/2026

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I hereby declare that the entire content of this written work is the result of my own thoughts and efforts. All information, data, or quotations taken from the work of others have been accurately cited as references in accordance with academic writing standards. In preparing this work, I did not receive assistance from any party, whether in part or in whole. I also affirm that there is no intellectual property rights (IPR) conflict pertaining to this work.

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Andini Zofia Putri Wahyono

PREFACE

Alhamdulillahirabbil ‘alamin, all praise and gratitude are due to Allah SWT for His blessings and guidance, which made the completion of this final project possible. This final project is prepared as part of the academic requirements for completing the Bachelor’s degree in Architecture of Universitas Islam Indonesia.

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Finally, it is hoped that this final project can offer meaningful insights and serve as a reference in the development of architectural design, particularly in exploring participatory, inclusive, and neo-vernacular design approaches that respond to local context and cultural values.

Andini Zofia Putri Wahyono

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TITLE CLARITY

TITLE

DESIGN OF BALKONDES (BALAI EKONOMI DESA) PANCER IN PACITAN USING NEO-VERNACULAR ARCHITECTURE APPROACH

EMPHASIS

Balkondes (Balai Ekonomi Desa) is a village-based economic and community hub initiated as a partnership program by state-owned enterprises (BUMN). Its main purpose is to foster tourism-related business opportunities, such as developing homestays, creating new cultural performances in each village to extend tourists' length of stay, and boosting the local economy while generating employment for villagers. In this project, this design of Balkondes in Pacitan adopts a Neo-Vernacular architectural approach, which reinterprets traditional local elements into modern functions, creating a space that preserves cultural identity while supporting sustainable economic growth.

DEFINITION

BALKONDES	A development model that integrates multiple functions (e.g., residential, commercial, recreational, and public spaces) within a single site to enhance efficiency, accessibility, and social interaction
PACITAN	The site location, a coastal area in East Java, Indonesia, known for its geotourism, marine biodiversity, and cultural heritage
NEO-VERNACULAR	Neo-Vernacular architecture is a design approach that revives and reinterprets traditional local (vernacular) architecture using modern techniques, materials, and functions. • "Vernacular" refers to buildings designed based on local culture, climate, materials, and community needs—often created without formal architects. • "Neo" means new or renewed, so Neo-Vernacular blends the essence of traditional forms with contemporary requirements.

ABSTRACT

This project proposes a Balkondes (Balai Ekonomi Desa) in Pacitan, East Java, aimed at strengthening the local economy while celebrating cultural identity and community life. Located in a village surrounded by nature and local traditions, the site has strong potential to become part of a wider rural tourism network. However, challenges such as limited tourism facilities, a lack of cultural spaces, and weak connections between tourism and daily village life highlight the need for a more sensitive design approach. The Balkondes integrates homestays, cultural performance spaces, and community-based commercial areas to serve both visitors and residents. The design follows a Neo-Vernacular approach that reinterprets traditional local forms and materials while meeting modern needs.

Rather than creating generic tourist facilities, the design aims to be rooted in the local context—fostering community pride, inclusion, and authenticity for visitors. Buildings are planned to respect the village's layout, use local materials, and provide open areas for cultural events and social interaction. By encouraging longer visitor stays through homestays and cultural activities, the Balkondes aims to create sustainable income, local job opportunities, and preserve the village's living heritage. This project is envisioned not only as a tourism facility but also as a catalyst for long-term community empowerment and rural development.

Keywords: *Balkondes, Balai Ekonomi Desa, Kabupaten Pacitan, Neo-Vernacular, Pancer Dorr Beach*



Figure 1.1 Pancer Beach
Source: Google.com

Introduction

design premise
background
identifying issues
problem formulation
excellency, originality, & novelty
thought process

01

DESIGN PREMISE

The design of the Balkondes (Balai Ekonomi Desa) at Pancer Door Beach, Pacitan, is based on the idea of connecting tourism with community life. The project seeks to create a village-based tourism hub that strengthens the local economy while preserving cultural identity and natural character.
The premise of the design is that tourism should not be an external force that changes the village but a shared platform where visitors and locals can interact, learn, and grow together. Through architecture, the project aims to reflect the values of cooperation, craftsmanship, and environmental care found in local traditions.

Using a Neo-Vernacular approach, the design reinterprets local architectural forms, materials, and spatial arrangements to meet contemporary needs. Buildings are organized to support community participation and inclusive activities, such as homestays, workshops, and cultural performances. Open spaces are provided for social gatherings and local markets, reinforcing a sense of belonging and shared identity.

BACKGROUND

TOURISM CONDITION IN KABUPATEN PACITAN

Tourism is one of the sectors that can drive regional economic growth. Kabupaten Pacitan, with its promising beach and cave tourism potential, has been making efforts to develop this sector. These development efforts are carried out not only by the government but also by the private sector. One indicator of tourism growth in Pacitan is the increase in accommodation facilities. In 2023, there were 39 hotels, 1 hostel, 3 villas, and 64 guest houses available to accommodate tourists. (Source: BPS Kabupaten Pacitan). Tourists in Kabupaten Pacitan are predominantly domestic visitors. After the Covid-19 pandemic, the number of domestic tourists in Pacitan saw a sharp increase in 2022, rising from 745,010 visitors in 2021 to 1,566,186 visitors in 2022. However, in 2024, the number gradually decreased to 1.144.302 visitors in total.

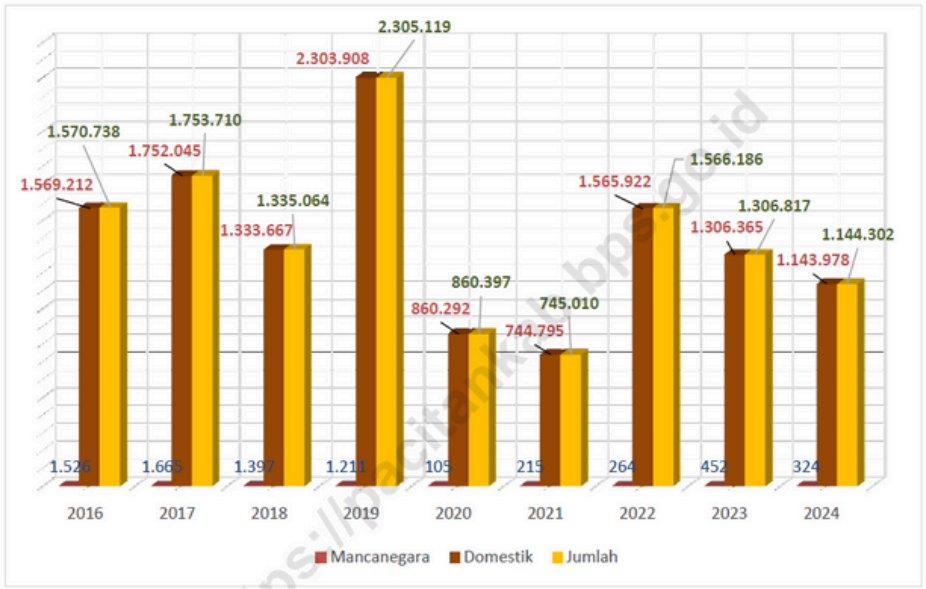


Figure 1.2 Number of International and Domestic Visitors (2016 - 2024)
Source: Department of Tourism, Youth, and Sports of Pacitan Regency

TOURISM DESTINATIONS

Pacitan is well known for its stunning natural landscapes, including beaches, caves, and archaeological sites, making it an interesting tourism destination in East Java. The region is home to 13 officially recognized geosites. These include five beaches: Pantai Buyutan, Pantai Klayar, Pantai Srau, Pantai Watukarung, and Teluk Pacitan. Pacitan also has four significant archaeological sites: Situs Song Terus, Bak Soka, Guyang Warak, and Situs Ngrijangan, and four karst caves: Goa Gong, Goa Tabuhan, Luwengombo, and Luwengjaran. These diverse natural and cultural attractions offer unique experiences for visitors. As a result, Pacitan has become a growing tourism destianation, attracting both domestic and international travelers.



Figure 1.3 Pacitan Regency Tourism Map
Source: eastjava.com

https://pacitankab.bps.go.id

GROWING NUMBER OF VISITORS

In 2024, Pacitan Regency continues to attract a large number of visitors to its natural attractions, particularly its beaches. Klayar Beach recorded the highest number of visitors, followed closely by Teleng Ria Beach, which is located right next to Pancer Beach. Given its proximity to Teleng Ria and its growing popularity, Pancer Beach holds strong potential for further development. The increasing number of visitors highlights the need for better accommodations, such as hotels or resorts, to enhance the tourism experience and support the area's economic growth.

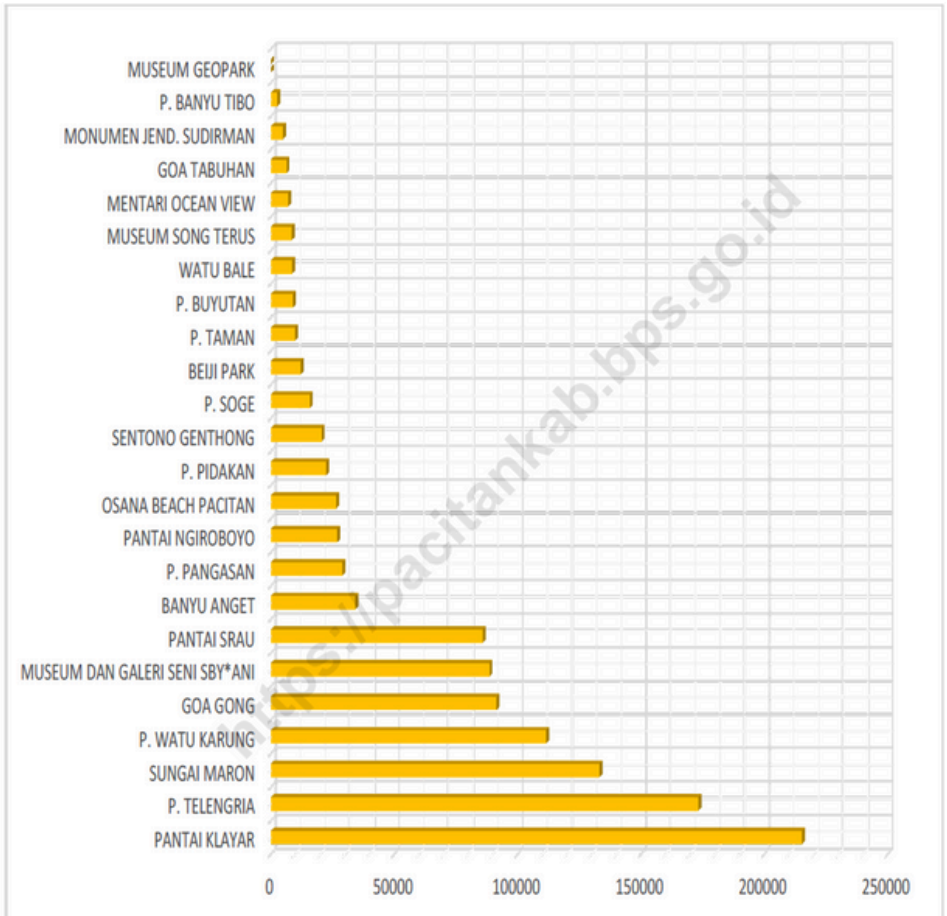


Figure 1.4 Number of Attraction Visitors in Pacitan Regency, 2024
Source: Department of Tourism, Youth, and Sports of Pacitan Regency

ACCOMMODATIONS FOR TOURISTS

Currently, there are no resorts in Pacitan, despite its growing popularity as a tourism destination. The existing accommodations primarily consist of hotels and guest houses, which cater to short-term stays but lack the integrated experience and facilities of a resort. In this case, Pancer Door Beach is an ideal location for a resort development, as it sits near Teleng Ria Beach (one of the most visited attractions in Pacitan) and is undergoing development as a creative economy hub. With its natural beauty, tourist potential, and proximity to city center, a resort would provide a higher-end accommodation option that enhances visitor experience, supports eco-tourism, and integrates recreational, cultural, and commercial activities in a well-planned environment.

Kecamatan *District*	Rumah Makan *Restaurant*	Hotel	Hostel	Villa	Guest House
(1)	(2)	(3)	(4)	(5)	(6)
Donorojo	6	–	–	–	19
Pumung	8	–	–	–	2
Pringkuku	2	–	–	5	21
Pacitan	34	24	1	2	26
Kebonagung	3	–	–	–	–
Arjosari	4	–	–	–	–
Nawangan	1	–	–	–	1
Bandar	–	–	–	–	–
Tegalombo	2				1
Tulakan	–	–	–	–	–
Ngadirojo	2				1
Sudimoro	1	–	–	–	–
Kabupaten Pacitan	**63**	**24**	**1**	**7**	**71**

Figure 1.5 Number of Restaurants and Accomodations in Pacitan Regency, 2024
Source: Department of Tourism, Youth, and Sports of Pacitan Regency

https://pacitankab.bps.go.id

DESIGN PROBLEM MATRIX

	PRACTICAL	FORMAL	SYMBOLIC	RADICAL
REGULATION • Perda Kabupaten Pacitan • Perbup Kabupaten Pacitan	**Peraturan Daerah Kabupaten Pacitan Nomor 16 Tahun 2011 tentang Izin Mendirikan Bangunan (IMB)** Regulates the requirements and procedures for building permits to ensure safety, accessibility, and sustainability in accordance with local government policies.	**Peraturan Bupati (Perbup) Kabupaten Pacitan Nomor 45 Tahun 2014 tentang Rencana Tata Bangunan dan Lingkungan Kawasan Teleng Ria dan Pancer Door Kabupaten Pacitan** Regulates land use and building layout with a height limit of 15 m (2 floors), BCR of 40%, and a 100 m setback from the highest tide point.	**Peraturan Bupati (Perbup) Kabupaten Pacitan Nomor 26 Tahun 2018 tentang Pembentukan Unit Pelaksana Teknis pada Dinas Pariwisata, Pemuda, dan Olahraga** The establishment of a Tourism Attraction Management Unit is responsible for maintenance, security, and preservation of tourist attractions. Its operational area covers 15 locations, including Pancer Door Beach.	**Peraturan Daerah Kabupaten Pacitan Nomor 8 Tahun 2013 tentang Pemberdayaan dan Perlindungan Usaha Mikro Kecil dan Menengah** Supports the empowerment of local communities and small enterprises—essential for Balkondes' cooperative and tourism-based economic model.
USER • Tourists and visitors, UMKM vendors, local artisans, residents, and students.	Lack of multifunctional spaces that support community activities, local crafts, and educational tourism programs.	Limited facilities for cultural and educational tourism; lack of integrated communal and learning spaces.	Limited public appreciation for local crafts and traditions; lack of interactive cultural experiences.	Need for inclusive, community-led spaces that empower residents through tourism education and local entrepreneurship.
CLIENT • Government of Kabupaten Pacitan • BUMDes	Absence of clear regulations for small-scale, community-based tourism facilities such as Balkondes.	Limited facilities for cultural and educational tourism; lack of integrated communal and learning spaces.	Weak cultural programming and lack of facilities for showcasing local heritage.	Need for integrated planning between government, communities, and local creative industries.
DESIGNER • Architect	Limited resources for sustainable design, constraints on material selection	Balancing modern design with traditional aesthetics, integrating tourism with local architecture	Challenge in interpreting local identity through contemporary spatial language.	Neo-Vernacular approach enabling reinterpretation of traditional architecture to support cultural continuity and community resilience.

Table 1.1 Design problem matrix by Bryan Lawson
Source: Author

The resort project is commissioned by the local government of Kabupaten Pacitan, represented by the Dinas Pemuda, Olahraga, Budaya, dan Pariwisata Kabupaten Pacitan, which acts as both the initiator and primary commissioner of the development. Ownership of the project is not assigned to a private commercial entity, but is intended to be structured collaboratively between the local government and village stakeholders through the Village-Owned Enterprise (BUMDes). In this framework, the government retains a regulatory and supervisory role, while community institutions are empowered as co-owners and operational partners. This ownership and commissioning model reinforces the Balkondes position as a public-led tourism development.

Based on the site characteristics and local context—particularly the scale of the land, surrounding village activities, accessibility limitations, and the existing socio-economic structure—the location is indeed more suitable for a Balkondes (Balai Ekonomi Desa) rather than a conventional resort. Therefore, the project typology is adjusted to function as a Balkondes-oriented tourism facility that supports local economic activities, cultural programs, and community-based tourism initiatives. The relationship with local stakeholders in Pacitan is that the local residents are involved as key actors in planning, daily activities, and management through village institutions such as BUMDes. This collaboration ensures that the facility responds to real community needs while supporting local economic

problem formulation

TABLE OF ABDUCTIVE REASONING

WHAT?	HOW?	VALUE
Alternative #1 A Balkondes that serves as a community-based economic, cultural, and tourism hub in Pacitan.	Developed through community participation and neo-vernacular architecture, utilizing local building techniques, materials, and multifunctional spaces for workshops, exhibitions, and homestays.	Strengthens the local economy, preserves cultural identity, enhances community capacity, and promotes inclusive and sustainable tourism.
Alternative #2 A neo-vernacular resort offering a natural, relaxing tourism experience at Pancer Door Beach.	Using local materials, environmentally sensitive site planning, and eco-friendly accommodation with environmental education programs.	Boosts tourism, supports regional economic growth, raises environmental awareness, and establishes a hospitality model that respects local landscapes and ecosystems.

Table 1.2. Table of abductive reasoning
Source: Author

design method

DESIGN THINKING DIAGRAM

Empathize	*Define*	*Ideate*	*Prototype*	*Test*
Conduct field research and interviews with local communities, artisans, and cultural groups in Pacitan. Observe existing Balkondes models and local architectural patterns.	Identify community needs and cultural potentials. Formulate design problems and goals based on Neo-Vernacular principles and local tourism opportunities.	Develop spatial concepts integrating tangible (architecture, materials) and intangible (culture, traditions) elements. Create sketches and zoning for community-based tourism.	Produce initial design layouts and 3D models for the Balkondes area. Include spaces for markets, workshops, performances, and homestays.	Refine design based on cultural functionality, adaptability, and educational value.

THOUGHT PROCESS

BACKGROUND

GENERAL PROBLEM

How to design a Balai Ekonomi Desa (Balkondes) in Pacitan using Neo-Vernacular architectural principles that integrate local tangible and intangible culture to strengthen community identity and support sustainable cultural tourism?

SPECIFIC PROBLEMS

1. How to design Balai Ekonomi Desa that integrates local economy, community, and culture through participatory and inclusive spaces?
2. How to translate Pacitan's vernacular architectural elements into a Neo-Vernacular form that supports functionality and cultural continuity?
3. How to translate intangible cultural values into spatial design and community activities within the Balkondes?

GOALS

Strengthen local identity and tourism by developing a Balai Ekonomi Desa (Balkondes) as a community-based destination that showcases Pacitan's cultural and economic potential.	Apply a Neo-Vernacular approach to create architecture that respects Pacitan's local character while adapting to modern needs for comfort, education, and sustainable tourism.	Reinterpret local culture by integrating tangible elements (vernacular architecture, local materials) and intangible elements (traditions, community values, craftsmanship.)

DESIGN STUDY

Balai Ekonomi Desa typology review	Neo-vernacular approach review	Precedent review

ANALYSIS

DESIGN CONCEPT

SCHEMATIC DESIGN

FINAL DESIGN

The main design challenge in this project is how to design a Balai Ekonomi Desa (Balkondes) in Pacitan that can support local economic activities while also representing the identity and culture of the community. The design needs to respond not only to physical aspects, such as building form and materials, but also to non-physical aspects like local traditions, social values, and community activities. Another challenge is translating Pacitan's vernacular architecture into a form that remains relevant and functional for present-day needs, including community gatherings, education, and tourism, without losing its cultural meaning.

To address these challenges, the project applies a Neo-Vernacular architectural approach as the main design strategy. Local architectural elements and spatial patterns are reinterpreted into a more contemporary design that suits current functions and user comfort. Through studies of Balkondes typology, neo-vernacular concepts, and relevant precedents, the design is developed as a community-based facility that accommodates economic, cultural, and social activities in one integrated space. The proposed Balkondes is intended to function as a shared village asset managed through BUMDes

Design Study

literature review
precedent study

02

PACITAN TRADITIONAL ARCHITECTURE

ARCHITECTURAL FORM

Based on field observations, the architecture in Donorojo District is predominantly residential, scattered across its villages. Other functions, such as commercial, service, and trade buildings, exist on a smaller scale, mainly concentrated in the district center. There are three main architectural forms: *joglo, limasan*, and *panjang*. According to local informants, the joglo house is considered the newest type, while the panjang house is the oldest. This classification reflects the historical sequence of house construction in the area. Initially, the panjang house, with a simple *empyak setangkep* roof and relatively small size, served as a dwelling; over time, it evolved into a *pawon* (kitchen). These architectural forms are not originally from Donorojo but are a syncretism of influences from Daha Kediri, Majapahit, Demak, Cirebon, and Yogyakarta.



Figure 2.1 Omah Joglo
Source: Buku Rumah Tradisional Jawa Pacitan (2016)

ARCHITECTURE CHARACTERISTICS

In rural Javanese architecture, two types are commonly found: the Joglo house and the Limasan house. The Joglo house has undergone several changes, particularly in the replacement of its outer walls, originally made of gebyog (carved wooden panels), with brick walls. This wall replacement has also altered the patterns of doors and windows, which now follow more modern styles. However, the interior layout of the Joglo house remains unchanged.

A Joglo house in this village does not stand alone but is accompanied by other supporting houses, such as a Limasan house at the rear and a pawon (kitchen) of the Kampung type on the left side of the Joglo. The main function of the Joglo house in this context is as a pendapa, serving as a reception area, meeting space, or for large family gatherings. The main characteristic of the Joglo house is the presence of four saka guru (main structural columns) with their components, such as tumpangsari, peret, and dhadha wesi, located at the very center of the Joglo. These four saka guru support the upper roof as well as the lower roof. The lower roof, besides being supported by the saka guru and its components, is also supported by the saka uger-uger located along the edges of the house. Based on this structure, the Joglo house's form appears as an upper brunjung roof united with a surrounding lower roof. Beneath the roof are walls, doors, and windows that serve as additional supports for the Joglo's roof.

The presence of Limasan houses is more dominant. Within one household, there may be one or two Limasan houses. Whether there is one or two, the complementary structure remains the same, namely the pawon or kitchen, which is located on the left side of the Limasan house. If there are two Limasan houses, the one at the front functions as a meeting room or living room, while the one at the back serves as a private space. However, if there is only one Limasan house, its interior is divided into a living room and sleeping areas.



Figure 2.2 Omah Joglo
Source: Buku Rumah Tradisional Jawa Pacitan (2016)

In terms of form, a Limasan house appears as a unity between the limas-shaped roof, the saka uger-uger (edge structural columns), and the gebyog (carved wooden panels) that lie between the saka uger-uger.

PACITAN TRADITIONAL ARCHITECTURE

OMAH JOGLO

The Joglo house has a main characteristic in the presence of four saka guru (main structural columns) located at the center of the building. These saka guru support the central roof (brunjung) and the lower surrounding roof. They are complemented by tumpangsari, which makes the Joglo house appear taller, and dada wesi, which binds the saka guru frame together. Compared to other types of houses, the Joglo is usually the tallest and most spacious. As partitions for the Joglo, gebyog (removable wooden panels) are commonly used and can be detached when needed.

In terms of function, the main role of the Joglo house is as a pendapa, a pavilion-like space used to receive guests. Within the composition of a traditional Javanese household, the Joglo cannot stand alone; it is accompanied by a Limasan house placed at the back as the family's living quarters and a pawon (kitchen) of the Kampung type, typically located to the left of both the Joglo and the Limasan. Another complementary feature of the Joglo is the presence of a terrace located in front of the house.

In terms of construction materials, the Joglo house is predominantly made of wood. Commonly used types of wood include teak, jackfruit, and acacia. Except for the roof tiles and the flooring—which may be made of stone or compacted earth—all components of the Joglo are made of wood, including the saka (columns), pengeret (beams), pemanjang (lengthwise beams), dada wesi (tie beams), suwunan (ridge beams), uger-uger (perimeter beams), sendeng (rafters), usuk (purlins), gebyog (wooden panels), and reng (roof battens).



Figure 2.3 Omah Joglo interior showing saka guru
Source: Buku Rumah Tradisional Jawa Pacitan (2016)

OMAH LIMASAN

The main characteristic of the Limasan house is the presence of eight saka (columns). These columns are arranged in the middle of the building, aligned in two rows with four columns at the front and four at the back, facing each other to form a rectangular space surrounded by the eight columns. From these eight columns, the truncated pyramid-shaped roof is supported, both at the upper and lower levels. The edges of the lower roof are further supported by saka called uger-uger, totaling sixteen columns surrounding the Limasan house. Between the uger-uger columns, gebyog wooden panels are installed, serving as partitions between the omah njaba (outer house) and omah njero (inner house).

As the main family house, the Limasan is usually complemented by a terrace and a pawon (kitchen). The terrace is located at the front of the house and typically has a roof integrated with the main Limasan roof. Meanwhile, the pawon, built in the Kampung style with a longitudinal layout oriented front-to-back, is placed to the left of the Limasan. For its walls, the pawon also uses gebyog wooden panels similar to those in the Limasan.

Another important supporting element of the Limasan house is the Joglo house, which is usually placed in front of the Limasan. The Joglo serves as the pendapa, or reception and gathering space for family events and important occasions, while the Limasan at the back serves more private family functions, such as bedrooms and living areas.

As a primary Limasan composition—consisting of the Limasan house, the terrace, and the pawon—from the outside it appears as the limasan roof (a unity of two truncated pyramid-shaped roofs) on top, with gebyog panels and uger-uger columns beneath the roof. It can also be seen that the Limasan connects to the pawon on its left side, while the terrace roof merges with the main Limasan roof at the front. In some cases, a side terrace is also found, functioning as a place to store agricultural produce and farming tools.

PACITAN TRADITIONAL ARCHITECTURE

OMAH KAMPUNG

The Kampung house type consists of several variations: (1) kampung pokok; kampung dara gepak; (2) kampung srotongan; (3) kampung gajah ngombe; and (4) a combination of the three Kampung types.

According to local informants, the simplest Kampung house is the kampung pokok. This type is commonly used as a cattle shed and has relatively small dimensions. Unlike a Kampung house for living, a Kampung house used for cattle does not use gebyog (wooden panel partitions) but instead employs large wooden beams or bamboo installed horizontally as separators. Families usually build one or two cattle sheds depending on how many cows they own, placing them beside the main house. This type of Kampung house for cattle typically consists of two levels: the lower level (ruang bawah) is used to keep the cows, while the upper level (ruang atas) is used to store cattle feed (damen).

For Kampung houses that function as dwellings, they are actually the initial or original house (omah tuwo) built before a person owns a Limasan house. Its initial function is dual, serving both as a living space and a pawon (kitchen). After someone acquires a Limasan house, the Kampung house becomes integrated with it, taking on the main function as the pawon (kitchen). In its later development, however, the Kampung house can also stand alone as the primary dwelling without the presence of a Limasan house.

ARCHITECTURAL FORM

Based on field observations, the architecture in Donorojo District is predominantly residential, scattered across its villages. Other functions, such as commercial, service, and trade buildings, exist on a smaller scale, mainly concentrated in the district center. There are three main architectural forms: *joglo, limasan*, and *panjang*. According to local informants, the joglo house is considered the newest type, while the panjang house is the oldest. This classification reflects the historical sequence of house construction in the area. Initially, the panjang house, with a simple *empyak setangkep* roof and relatively small size, served as a dwelling; over time, it evolved into a *pawon* (kitchen). These architectural forms are not originally from Donorojo but are a **syncretism** of influences from **Daha Kediri, Majapahit, Demak, Cirebon,** and **Yogyakarta**.

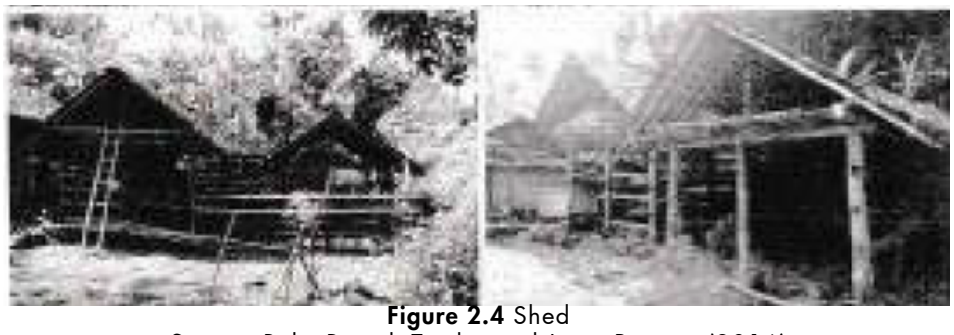


Figure 2.4 Shed
Source: Buku Rumah Tradisional Jawa Pacitan (2016)



Figure 2.5 Omah Kampung
Source: Buku Rumah Tradisional Jawa Pacitan (2016)

ARCHITECTURE CHARACTERISTICS

Designing creative economy spaces requires a balance between functionality, flexibility, and community expression. The first principle is modularity and adaptability, allowing the space to accommodate different users and changing programs over time. Structures like movable stalls, foldable partitions, or open-plan layouts support this need. The second is visibility and accessibility, where creative products and activities are clearly visible and easy to access by both tourists and local visitors—usually positioned along pedestrian routes, plazas, or semi-public courtyards.

The third principle is cultural identity and local context. Materials, motifs, and spatial arrangements should reflect the local heritage and environment, helping vendors and makers connect their products to the surrounding story of place. Fourth is community engagement, ensuring the space not only serves economic purposes but also invites collaboration, skill-sharing, and cultural exchange. Finally, sustainability and comfort are crucial—through proper ventilation, natural lighting, shaded areas, and low-energy materials, the space becomes more inviting and environmentally responsible. These design principles ensure that creative economy spaces are not only functional marketplaces, but also inclusive cultural platforms that foster innovation and community pride.

MODERNIZATION OF PACITAN TRADITIONAL ARCHITECTURE

MODERN STYLE DWELLINGS

From field observations, many dwellings were found that no longer follow the traditional rural Javanese architectural style but instead adopt newer houses that the community refers to as "bangunan-style" houses. At present, this "bangunan-style" has become a trend among the locals. They perceive "bangunan-style" houses as better than traditional rural Javanese houses. The main reasons for this shift are the lower maintenance costs and the social prestige associated with owning such houses.

Generally, "bangunan-style" houses still have roof forms derived from the Limasan or Kampung type, but with free dimensions and proportions, using brick or concrete block walls and other modern building elements. The use of bright and striking colors is also a characteristic of this style.

On the other hand, there are still some traditional rural Javanese houses that have been partially modernized by replacing their wooden gebyog partitions with brick or concrete block walls. This change is often accompanied by the addition of modern elements, such as contemporary doors and glass windows.

For families with better economic means, the walls are usually smoothly plastered and painted in bold colors. Modifications are also made by adding new rooms with different forms, attached to the main structure. Conversely, for less affluent families, the replacement of gebyog with brick walls is done more simply, without plastering or finishing.

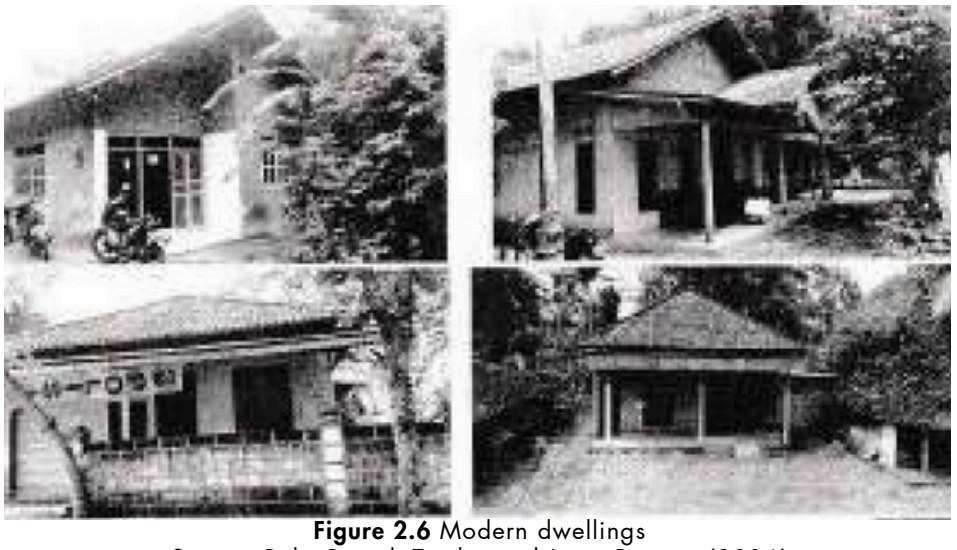


Figure 2.6 Modern dwellings
Source: Buku Rumah Tradisional Jawa Pacitan (2016)



Figure 2.7 Modernization of traditional village dwellings
Source: Buku Rumah Tradisional Jawa Pacitan (2016)

NEO VERNACULAR ARCHITECTURE

DEFINITION & DESIGN STRATEGIES

Neo-vernacular architecture is a design process that re-adopts vernacular architecture by transforming and modernizing both its physical (structure and form) and non-physical (symbol, meaning, history) aspects to meet current needs, while still maintaining harmony with culture, the environment, and technology (Rahman, 2019).

According to Arifin (2010), neo-vernacular design strategy emphasizes the form or shape of buildings. In the design process, functions and activities are controlled based on the neo-vernacular form. These strategies include:

Spatial Analysis
Space analysis plays a role in organizing functions and activities based on neo-vernacular architecture principles. Spatial efficiency is adjusted to suit the building's form.

Site Analysis
The building layout follows natural factors such as wind direction, sunlight, views, and vistas—important in planning massing for neo-vernacular architecture.

Form Analysis
According to Jencks (Language of Post-Modern Architecture, 1990), several methods are used to achieve neo-vernacular architecture:

MAIN DESIGN METHOD	SUPPORTING METHOD
Representation • Transferring references from one subject to another • Mimicking other subjects as if they were another • Symbolism	• Use of ornaments and decorations in form, not structure • Improvisation in ornament applications adapted to vernacular designs • Symbolism or meaning-based design
Hybrid Method • Quotation: Selecting and quoting past forms and elements that are reinterpreted as new design potential • Manipulation: Altering existing forms to create a new design • Unification: Combining elements from various styles into a unified whole	

Table 2.1. Neo-vernacular design strategy
Source: Author

NEO-VERNACULAR ARCHITECTURE APPROACH

Important aspects in applying the neo-vernacular approach (Arifin, 2010):

- Interpreting design through analysis of cultural traditions and local architectural heritage, integrated into structured design processes that are then realized in modified forms adapted to the present.
- Using various design styles involving symbolism, rules, and typology to strengthen design concepts.
- Traditional structures and materials are adapted to the building site and function to provide aesthetic and functional value.
- Expressing historical values to reinforce the identity of the building.

DESIGN APPLICATION

Design themes using cultural and traditional analysis methods are integrated into the design process through a hybrid method, creating closeness to the design. Strategy includes these variables (Rahman, 2019):

VARIABLE	DESIGN STANDARD
Form	Adoption of local architectural elements
Material	Use of materials found in local vernacular buildings
Structure	Use of local structural systems in contemporary form
Ornaments	Application of regionally distinctive ornaments

Table 2.2. Neo-vernacular design standard
Source: Author

NEO VERNACULAR ARCHITECTURE

Differences of traditional, vernacular, and neo vernacular architecture according to Sonny Susanto, Joko Triyono, and Yulianto Sumalyo

ASPECT	***TRADITIONAL***	***VERNACULAR***	***NEO-VERNACULAR***
Ideology	Formed by traditions passed down through generations, based on local culture and conditions.	Formed by generational traditions, but with influence from external (physical and non-physical) elements, evolving traditional architectural forms.	Application of existing architectural elements, with some degree of renewal toward a modern design.
Principles	Closed to changes of time, strongly bound to a single regional culture, and adheres to strict religious rules and norms.	Continuously evolving to reflect the environment, culture, and history of the region. It transforms from a homogeneous culture to a more heterogeneous context.	Aims to preserve empirically formed local elements through tradition, developing them into a modern continuity of vernacular architecture.
Design Idea	Prioritizes façade or form, ornament is considered a necessity.	Ornament is used as a complement—while retaining local values, it serves the activities of the people within.	Design form is more modern.

Table 2.3. Difference of traditional, vernacular, neo-vernacular
Source: Author

CREATIVE ECONOMY SPACE

DEFINITION

A creative economy space refers to a physical environment designed to support and accommodate activities within the creative industries. These industries include sectors such as arts and crafts, design, media, fashion, architecture, music, performance, digital innovation, and culinary arts. According to UNESCO (2013), the creative economy emphasizes the generation of ideas, cultural expression, and knowledge as the main source of value and economic growth. Creative economy spaces provide platforms for local entrepreneurs, artists, and small-scale producers—commonly known as UMKM (Usaha Mikro Kecil Menengah) in Indonesia—to showcase, produce, and sell their work. These spaces are often integrated into public environments such as mixed-use developments, urban markets, cultural centers, and tourism destinations.

In the context of a resort or tourism area, creative economy spaces serve both economic and social functions. They attract visitors seeking authentic local experiences, offer livelihood opportunities for the community, and contribute to place-making through the celebration of culture and innovation. These spaces may include modular kiosks, co-working hubs, workshop areas, galleries, maker spaces, or open-air markets, depending on the nature of the creative activity. The flexibility and accessibility of these spaces are key to supporting a variety of users, from professional artisans to young entrepreneurs.

DESIGN PARAMETERS

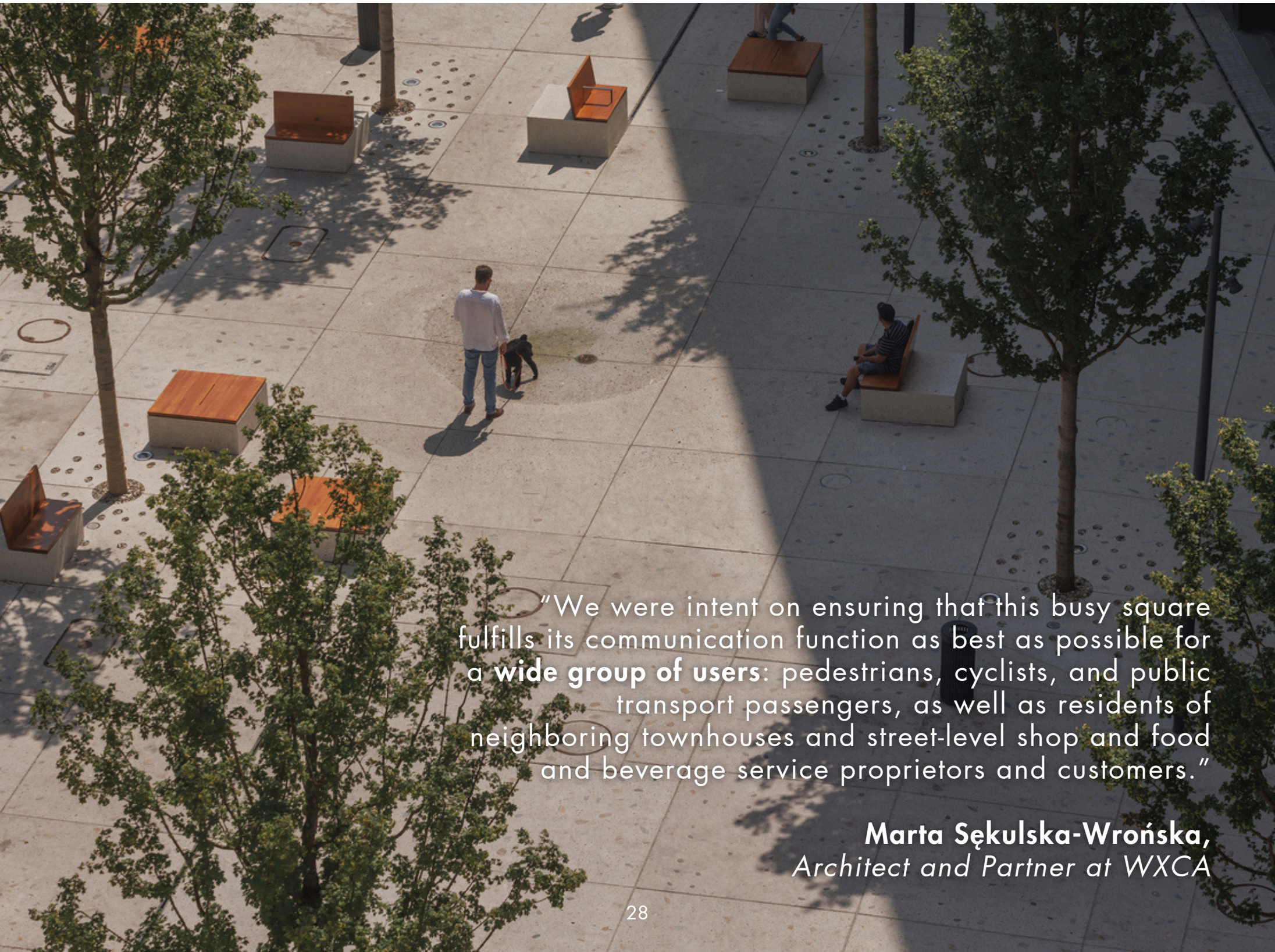
Designing creative economy spaces requires a balance between functionality, flexibility, and community expression. The first principle is modularity and adaptability, allowing the space to accommodate different users and changing programs over time. Structures like movable stalls, foldable partitions, or open-plan layouts support this need. The second is visibility and accessibility, where creative products and activities are clearly visible and easy to access by both tourists and local visitors—usually positioned along pedestrian routes, plazas, or semi-public courtyards.

The third principle is cultural identity and local context. Materials, motifs, and spatial arrangements should reflect the local heritage and environment, helping vendors and makers connect their products to the surrounding story of place. Fourth is community engagement, ensuring the space not only serves economic purposes but also invites collaboration, skill-sharing, and cultural exchange. Finally, sustainability and comfort are crucial—through proper ventilation, natural lighting, shaded areas, and low-energy materials, the space becomes more inviting and environmentally responsible. These design principles ensure that creative economy spaces are not only functional marketplaces, but also inclusive cultural platforms that foster innovation and community pride.

PRECEDENT STUDY: FIVE CORNERS SQUARE, POLAND

A new public space in Warsaw city center has now opened when previously it was a busy intersection dominated by vehicles, making it unfriendly for pedestrians. The area has been transformed into a **pedestrian-friendly square** with 22 maple trees, seating areas, and modern urban elements.

Five Corners Square has no architectonic barriers like steps or curbs, making it easier for everyone to access. The design follows CPTED principles in its spatial planning, ensuring **open visibility** and a **safe environment** for all visitors by decreasing criminal potential.

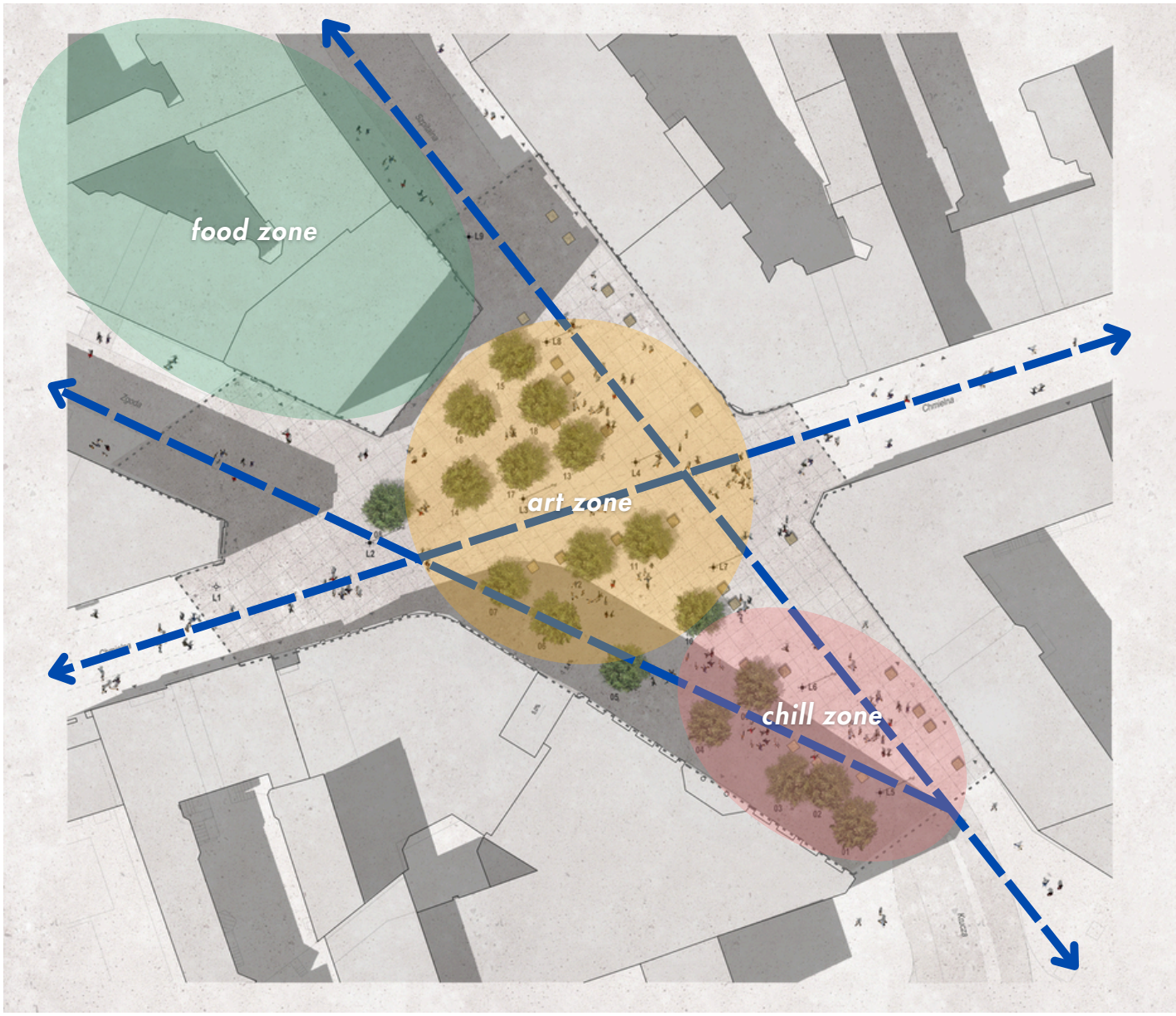


"We were intent on ensuring that this busy square fulfills its communication function as best as possible for a **wide group of users**: pedestrians, cyclists, and public transport passengers, as well as residents of neighboring townhouses and street-level shop and food and beverage service proprietors and customers."

Marta Sękulska-Wrońska,
Architect and Partner at WXCA

"We didn't want the square to be just a pass-through place. We designed it as a framework for city life – **a place where people can meet up** ... We also wanted to give the residents a place where they can **relax and wind down** – taking a breather while sitting in the shade of its magnificent trees."

Piotr Łosek,
Architect and Junior Partner at WXCA



uniform layout with large-format paving slabs makes an easy movement in all directions

open sightlines across the space, enhancing visibility

eliminating architectural barriers such as steps and curbs encourages diverse use, increasing the number of "eyes on the street"

Figure 2.8. Plan of Five Corners Square and author's sketch
Source: archdaily.com

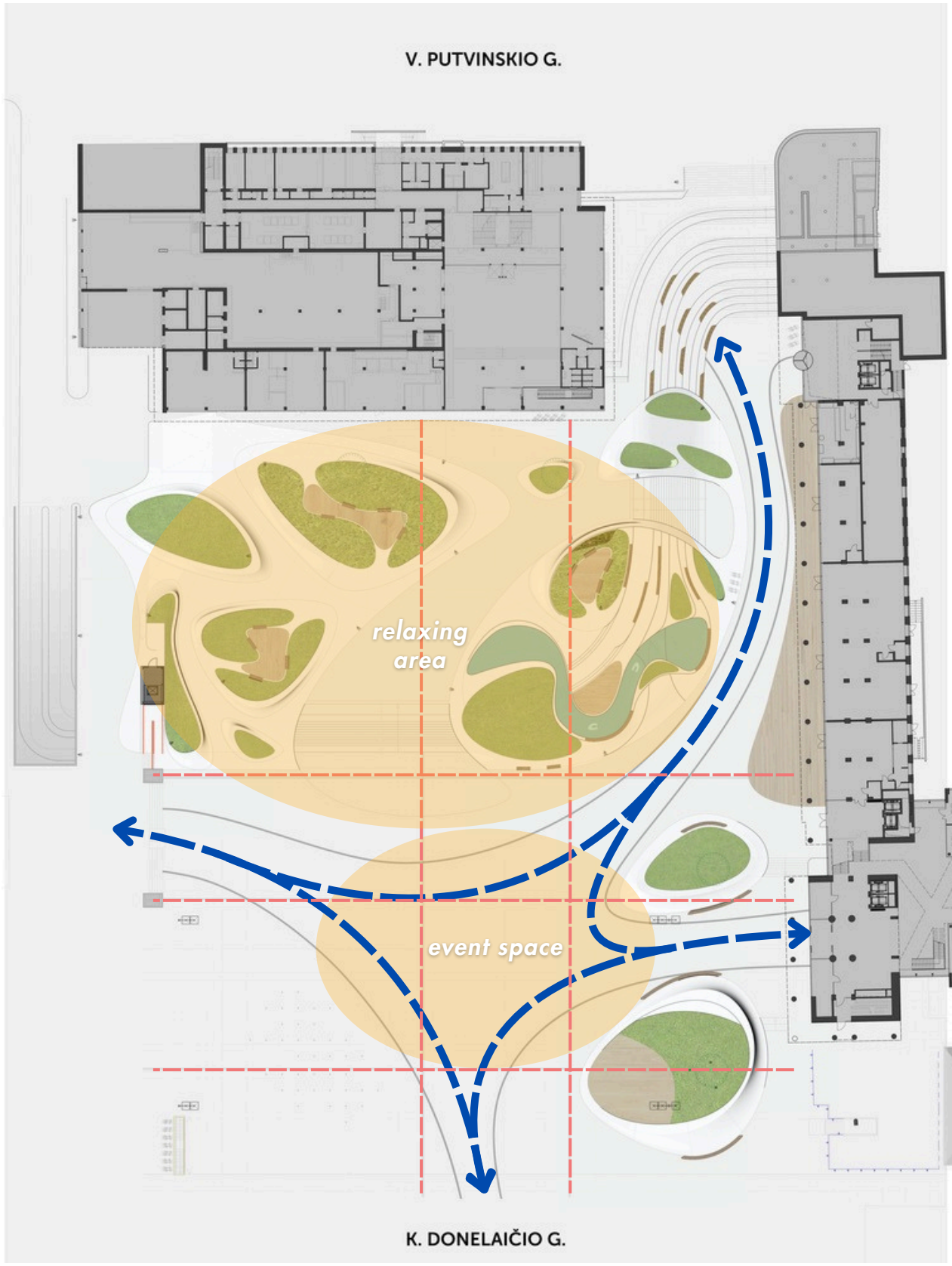
PRECEDENT STUDY: V-PLAZA URBAN DEVELOPMENT, LITHUANIA

What was once an underused space surrounded by historic buildings has now been transformed into a welcoming public area. The design of V-Plaza in Lithuania highlights the building facades in a bright and lively way, while adding modern workspaces, green areas, curved pathways, and seating to create an inviting urban environment. The main challenge was to **preserve cultural heritage while making room for social change**. The solution was innovative architecture that meets the needs of today's society—**open, bright, welcoming,** and **connected**.

A historic square has been redesigned with two main design concepts: **structured** and **organic**. One part follows straight lines to match the historical surroundings and existing pathways. The other part is fluid and natural, shaped by how people naturally move through the space.

This layout creates **different activity zones**, including a grassy area for relaxing, a skate park, a fountain, and an event space. All of these was to create a square that bring people together and improve their quality of life.





*The main challenge was to **preserve cultural heritage** while making room for **social change**.*

***fluid** movement of the people*

open public space

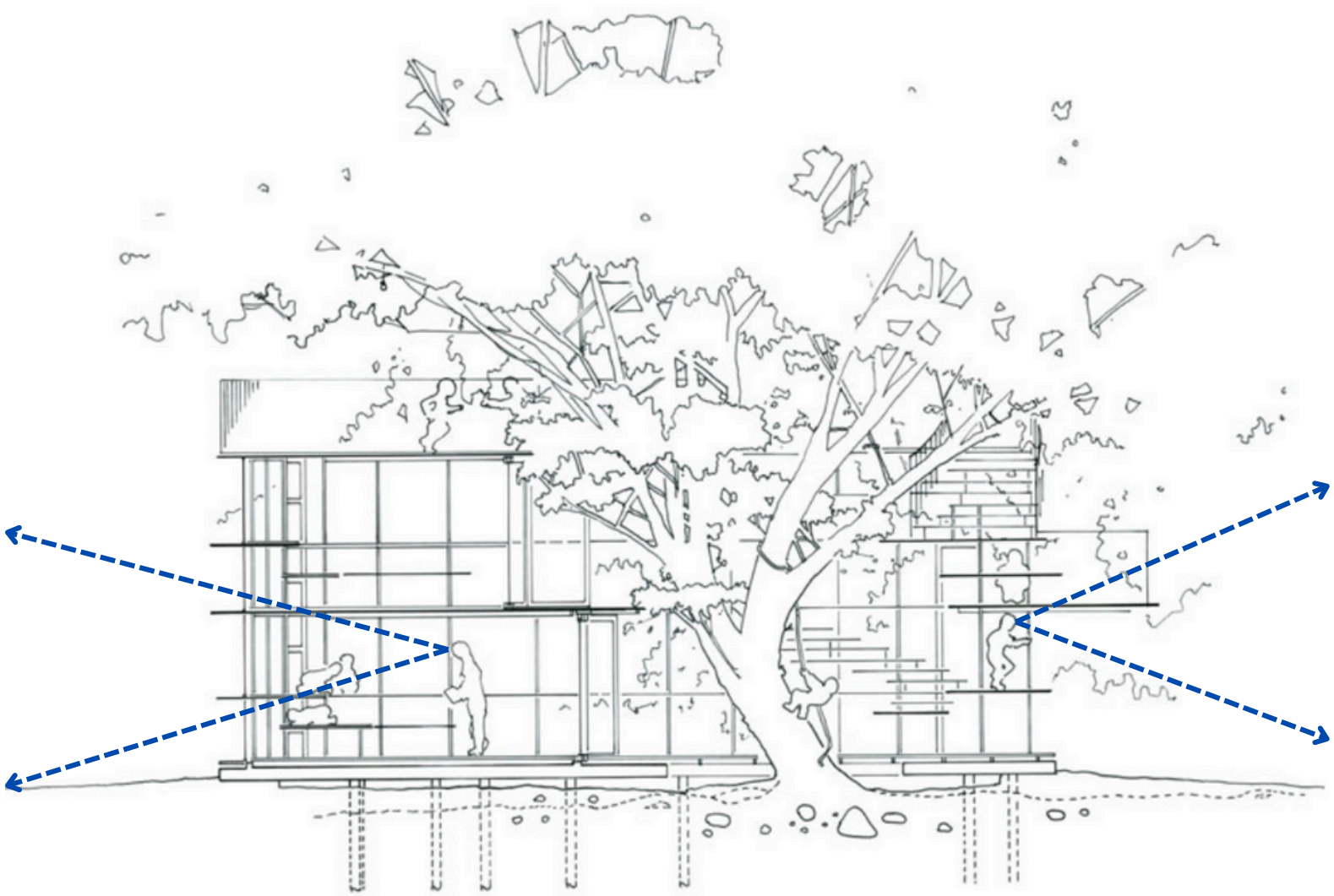
***structured** existing pathway*

Figure 2.9. Plan of V-Plaza and author's sketch
Source: archdaily.com

PRECEDENT STUDY: RING AROUND A TREE, TOKYO



We should design buildings that do not fight against nature, but rather embrace it.



preserve existing vegetation
instead of destroying, they design around them

open visibility forms natural surveillance
transforming into a safe public area

PRECEDENT STUDY: NEO-VERNACULAR IN RECREATIONAL COMMERCIAL BUILDINGS

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EXPRESSION OF NEO-VERNACULAR ARCHITECTURAL CONCEPT IN RECREATIONAL COMMERCIAL BUILDING (Study Case: TIP, Hotel and Resort, ACTIC)

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ABSTRACT

Neo-vernacular architecture is a postmodern architectural style that is a combination of two different concepts, namely modern and vernacular architecture to express a more contemporary vernacular architecture. Recreational commercial buildings are buildings used for business or recreational commercial activities that are usually uniquely designed to be attractive and comfortable for visitors who apply the expression of neo-vernacular architectural concepts in their design. This research aims to find out the character of neo-vernacular architecture in recreational commercial buildings and how it is applied so that it can be used as a reference for the community or the government in designing recreational commercial buildings with this concept. This study uses a qualitative descriptive method that is expected to describe the character of neo-vernacular architecture and its application to buildings. The research locations include the Semarang-Surabaya toll road, namely Pendopo kilometers four, five, six, Salatiga, ono joglo and Jepara resorts, as well as the Asasuka Japan Tourist Information Center. The analysis in this study uses neo-vernacular architectural theory. The results of this study conclude that the expression of the neo-vernacular architectural concept in the three case studies of recreational commercial buildings appears to be very strong in the design of the roof shape that adopts local icons (vernacular) of ridge roof types such as joglo, limasan, saddle, baked pe.

KEYWORDS *Architecture, Neo-vernacular, Commercial Buildings*

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According to the article — which draws on earlier theory (postmodern / neo-vernacular definitions, e.g. as discussed by Sukada 1988) — the main characteristics of neo-vernacular presence in these commercial buildings are:

1. Use of local/popular or vernacular form language (especially roof)
2. Revival of historical or cultural memory — connecting to local architectural heritage
3. Adaptation for urban / contemporary functions (commercial, tourism)
4. Hybridization of traditional materials and modern technology (plural expression)
5. Reinterpreted ornamentation or decorative references to local motif/language
6. Metaphorical or symbolic form references — vernacular forms "translated" into contemporary massing / roof silhouettes
7. Representational identity — the building as gesture of local identity in a modern context

The article analyses how "neo-vernacular architecture" has been implemented in several recreational commercial buildings (resorts, hotels, rest-area facilities) along the Semarang–Surabaya toll corridor and other sites including resorts such as Ono Joglo Resort and ACTIC.

It defines neo-vernacular as a **postmodern style combining traditional vernacular forms**, aiming to produce architecture that is contextually rooted yet functionally contemporary.

Among these case studies, the strongest expression of neo-vernacular concept appears in the roof designs, which adopt local ridge-roof types (e.g. joglo, limasan, saddle roof, baked-tile roof) — reinterpreted with modern materials and construction systems.



Figure 2.10. (A) Ceiling Top Sheathing, IWF Steel Easel, and (B) Roof Shape Diversity
Source: Ahmad Antoni, 2022 and Ainur Mufid, 2022

Other elements of neo-vernacular realization include: combination of local materials (wood, vernacular finishes) and modern technology & fabrication (structural frames, modern finishes), use of decorative or ornamental references from traditional motifs, and spatial configurations suitable for modern commercial programs while referencing vernacular spatial memory.



Figure 2.11. (A and B) joglo functioning as reception rooms, (C) fence and gate, (D) building with a joglo roof with a tiled roof that functions as a dining room
Source: Tiket.com

DESIGN PROBLEM

General Problem

How to design a mixed-use beach resort that accommodates tourism and local culture while maintaining harmony with the natural environment?

Specific Problems

1. How can the design reflect the identity and values of local architecture using a neo-vernacular approach?
2. How can spatial zoning balance public and private functions while preserving the natural context of the beachfront?
3. How can architectural elements—such as form, material, and ornament—be used to promote a strong sense of place and cultural relevance?

Purpose

1. To create a beach resort that respects and adapts to local architectural traditions.
2. To integrate public and commercial functions into a resort through careful zoning and landscape preservation.
3. To design a resort that reflects the spirit of Pacitan while providing quality and comfort to visitors.

Aim

1. Celebrate and reinterpret Pacitan's local identity through form, space, and material use.
2. Provide flexible functions to support both tourism and community activities (UMKM, creative economy).
3. Respect and adapt to the site's natural topography, vegetation, and climate through passive strategies.

Design Scope

1. Layout focuses on comfort, local design language, and functionality for tourists.
2. External zoning separates private (resort) and public (creative economy, café, etc.) areas without physical barriers.
3. Facade design and roofing incorporate neo-vernacular patterns and materials such as terracotta, bamboo, and local-inspired elements.

Design Framework

Based on Bryan Lawson's design framework (2006), this design interprets the problem using four layers:

- Practical: Functional needs of a resort and visitor flow
- Formal: Expression of local form and aesthetic
- Symbolic: Cultural values through ornament and layout
- Radical: Adaptive reuse of traditional ideas for a modern resort typology

DESIGN PROCESS

Problem Statement

The beachside site in Pacitan faces the challenge of accommodating increasing tourism demands without compromising local values or environmental integrity. Existing facilities are underwhelming and do not represent the cultural richness of the area. Thus, the main problem lies in designing a mixed-use resort that serves tourism while remaining rooted in place.

Data Collection

- Primary data: Site surveys, local interviews
- Secondary data: Pacitan regional tourism plans, regulations, literature on neo-vernacular architecture, and similar precedents

Data Analysis

1. Neo-vernacular theory and application
2. Local typology and architectural identity
3. Tourism patterns and infrastructure
4. Spatial regulation and beachfront zoning
5. Passive design potential (climate data)
6. Study of mixed-use resort precedents

Design Concept

The resort embraces a "place-based hospitality" concept. Using the neo-vernacular approach, interpreting spatial, material, and symbolic expressions of Pacitan's traditional culture into a resort layout. The goal is to create meaningful space that blends cultural memory with contemporary comfort.

Design Development

The concept is translated into zoning and massing based on site characteristics and user types. Private units (villas, suites) are placed near quieter zones, while creative economy and public functions face main access paths. Material and structure are developed using modular systems influenced by traditional form.

Design Evaluation

Evaluation includes assessing the cultural expression, spatial flow, public-private integration, and environmental response. Success is measured by how well the design performs in terms of clarity, local integration, and comfort. Visual simulations, diagrams, and feedback from users and lecturers guide the iteration process.

Final Design

The design result is a fully developed schematic plan complete with layout, zoning, typical units, facade strategies, circulation, and visual identity of a neo-vernacular mixed-use beach resort in Pacitan.

Design Analysis

03

PROPOSED SITE LOCATION

Pancer Door Beach is a tourism destination area currently under the development by the government of Kabupaten Pacitan. The area is roughly around 40 hectares of land with various activity spots, restaurants, and several accommodations for guests.

As per February 2025, the destinations available at the area are camping ground, paintball, surfing, jogging track, museum, performance hall, sea turtle conservation, and floating mosque. Nearby there are 5 accommodations including guest house, homestay, and surf camp.

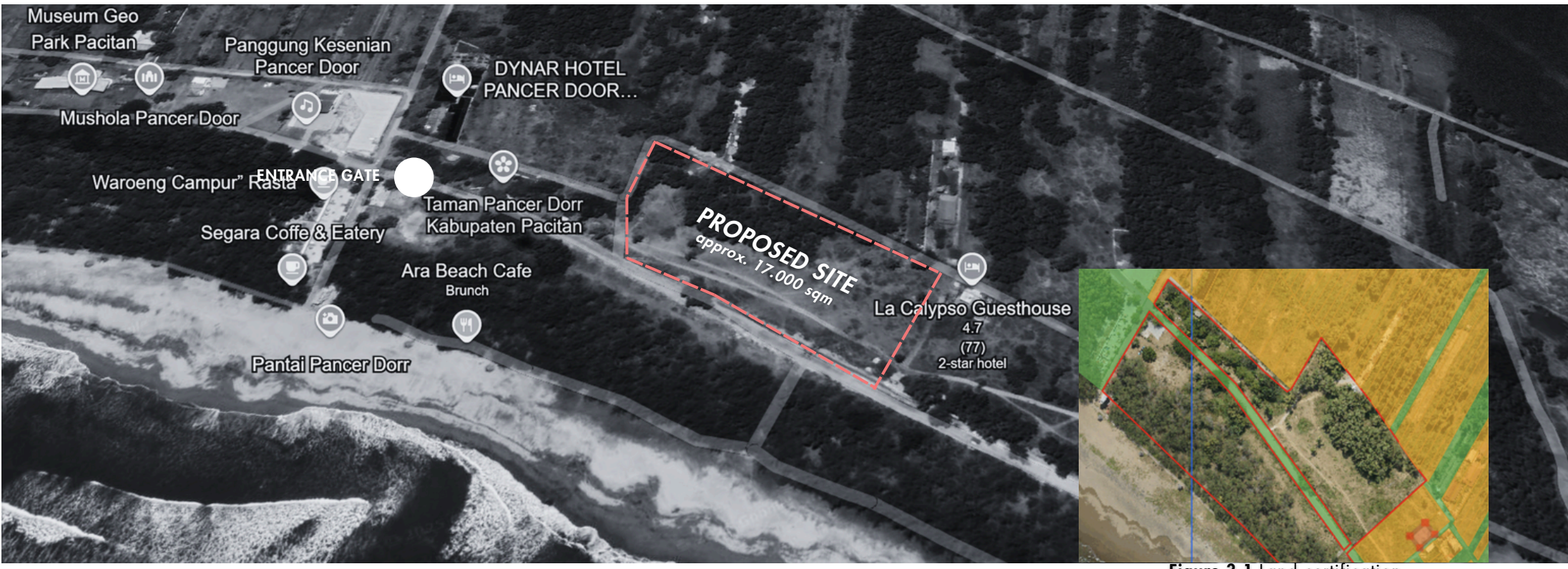


Figure 3.1 Land certification
Source: bhumi.atr.bpn



Figure 3.2 Site context
Source: openstreetmap.org

SITE REGULATIONS

based on ***Peraturan Bupati (Perbup) Kabupaten Pacitan Nomor 45 Tahun 2014***

BUILDING COVERAGE RATIO
60%

MAXIMUM BUILDING HEIGHT
15m

TOTAL SITE AREA
17.000 *sqm*

BUILDING SETBACK
100m
from highest tide point

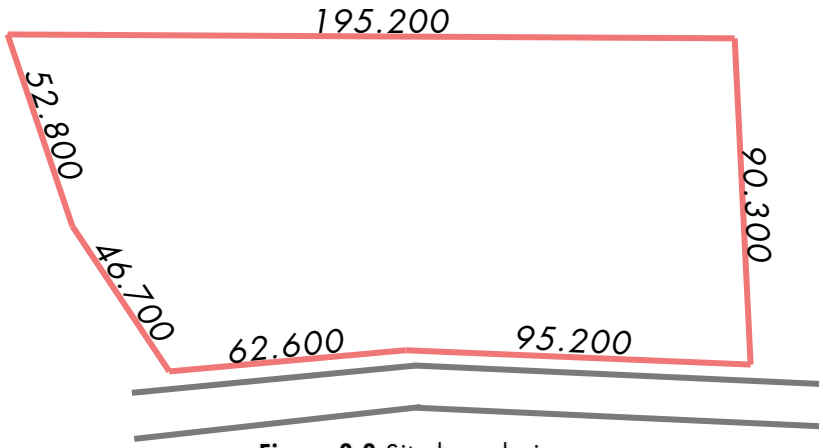


Figure 3.3 Site boundaries
Source: Author

Site Boundaries

The total site area is approximately 17,000 sqm, with irregular boundaries and direct access from the south-facing main road. The frontage length offers flexibility for entrances and circulation.

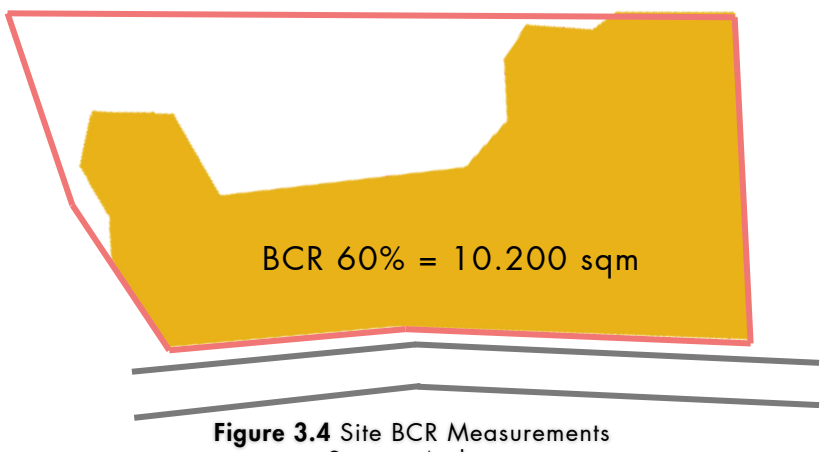


Figure 3.4 Site BCR Measurements
Source: Author

Site Measurements

Site Area: 17.000 sqm

Building Coverage Ratio (BCR) = 60% x 17.000 = 10.200
Floor Area Ratio (FAR) = 120% x 17.000 = 20.400 (2 story)
Green Coverage Ratio (GCR) = 30% x 17.000 = 5.100

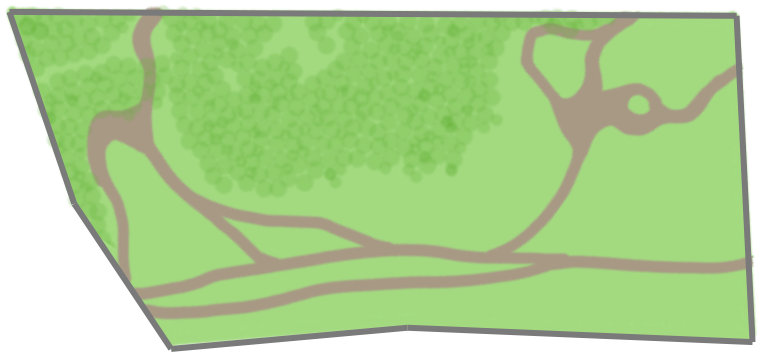


Figure 3.5 Site vegetations
Source: Author

Site Vegetations

Nearly half of the site is currently covered with dense vegetation, while the rest is open land with informal pathways, indicating existing desire paths. This balance supports the integration of built structures within a natural setting.

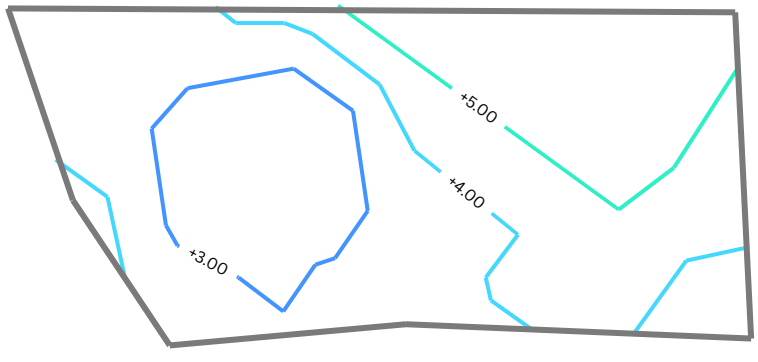
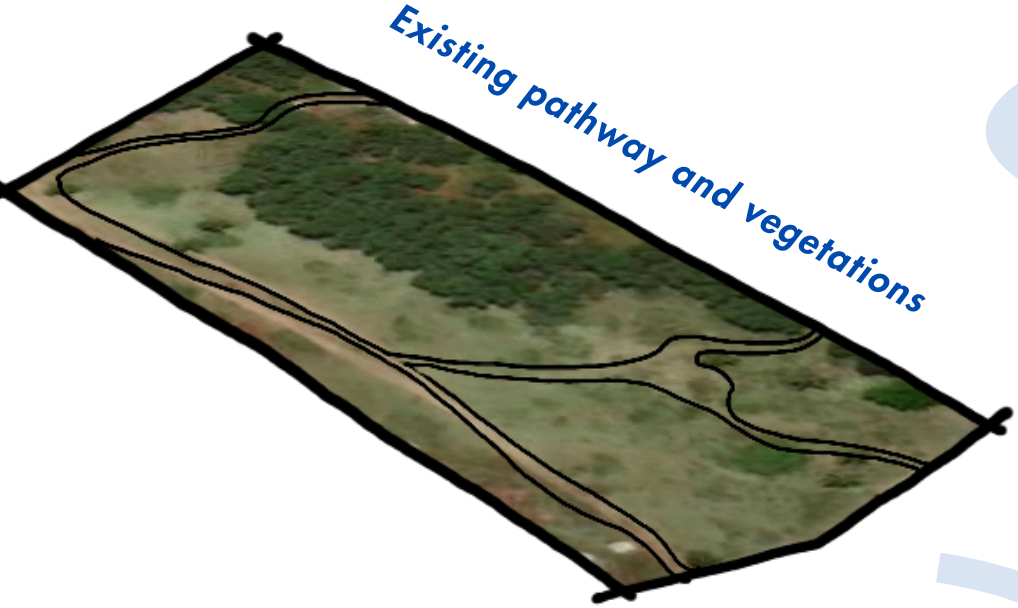


Figure 3.6 Site contour
Source: contourmap.app

Site Topography

The site has a gentle slope ranging from 3 to 4 meters above sea level, allowing for strategic terracing and minimal cut-and-fill in design. The slope direction can support passive drainage and offer layered views toward the coast.

CIRCULATION CONCEPT

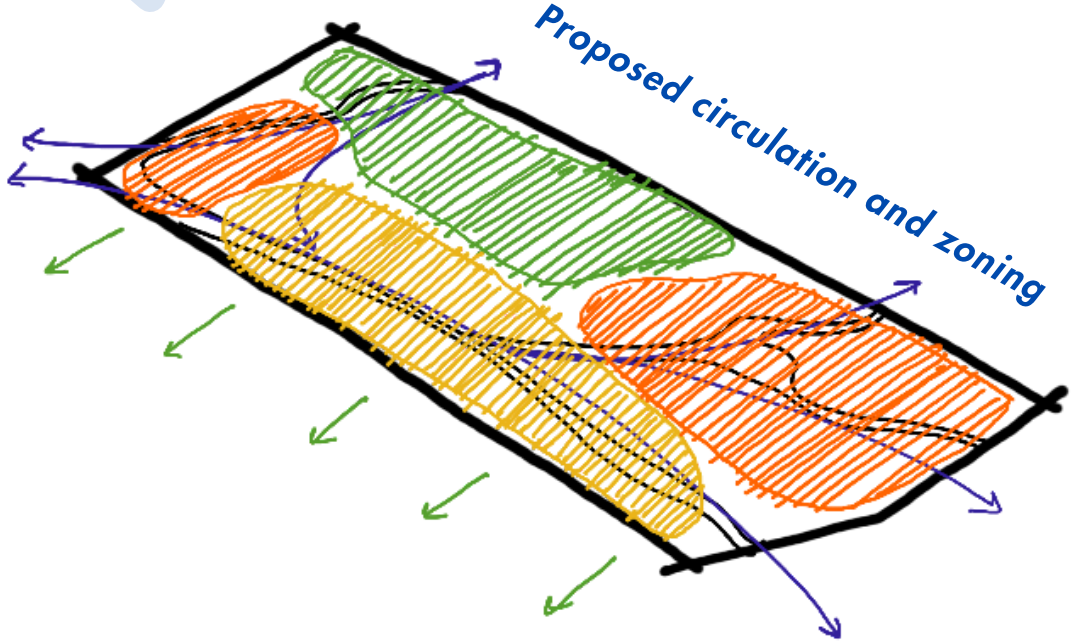


Marking existing vegetations

Tracing the existing desire path

The site's existing paths were formed by how people naturally moved through the area, especially around thick vegetation. These trails show which areas are easiest and most used for walking, and help shape the circulation plan.

Private areas marked in orange for villa units. Public areas marked in yellow for communal and commercial spaces.



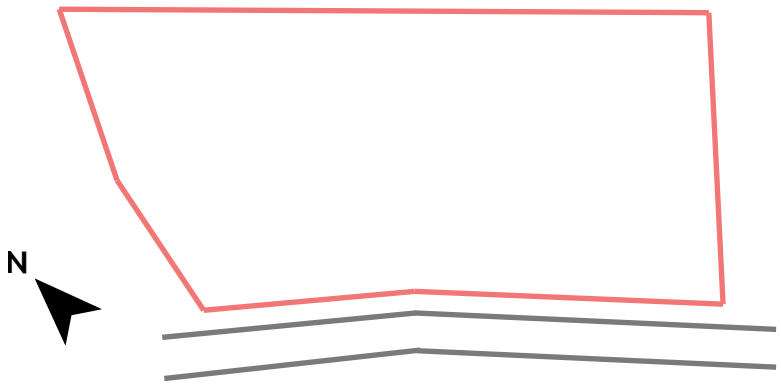
Green lines indicating the main view of the site heading to the beach, also heading to entrance/exit

Blue lines indicating the natural circulation of the user movement, which will become the blueprint for the pedestrian path throughout the area. The intersection is suitable for public designated areas.

Preserve the existing vegetations marked in green as natural softscape landscape element

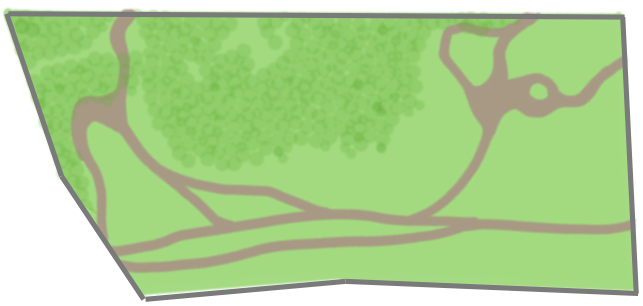
BUILDING MASS PROGRAMMING

Urban design considerations in this project focus on how the site connects to its surrounding context and how people move through it. Pedestrian flow is analyzed by mapping existing paths and desire lines, which then inform circulation routes and zoning hierarchy from public to more private areas. These considerations are supported by basic computational mapping of movement patterns and spatial relationships to ensure efficient circulation, clear zoning, and minimal disturbance to existing natural features.



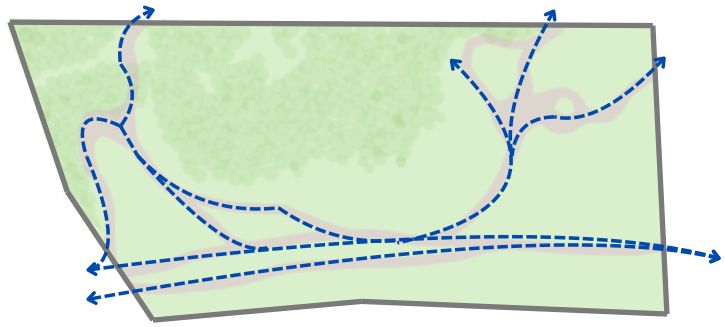
01 SITE BOUDARIES

The site boundary is defined based on the legal land plot, with orientation and road access clearly identified from the south side.



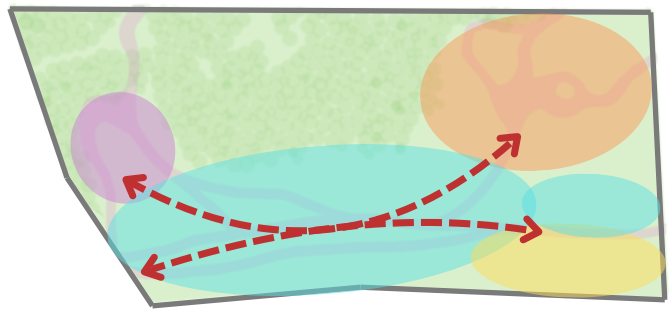
02 EXISTING PATH & VEGETATION

Existing trees and desire path are mapped to identify natural circulation patterns to be preserved or enhanced.



03 FOLLOWING NATURAL PATHWAY

Building orientation and main circulation are aligned with the natural flow of the site, minimizing disruption to vegetation and respecting user behavior patterns.



04 ZONING BASED ON CIRCULATION

Zones are divided into public, semi-public, and private areas, based on access and movement flow to optimize user experience and function.

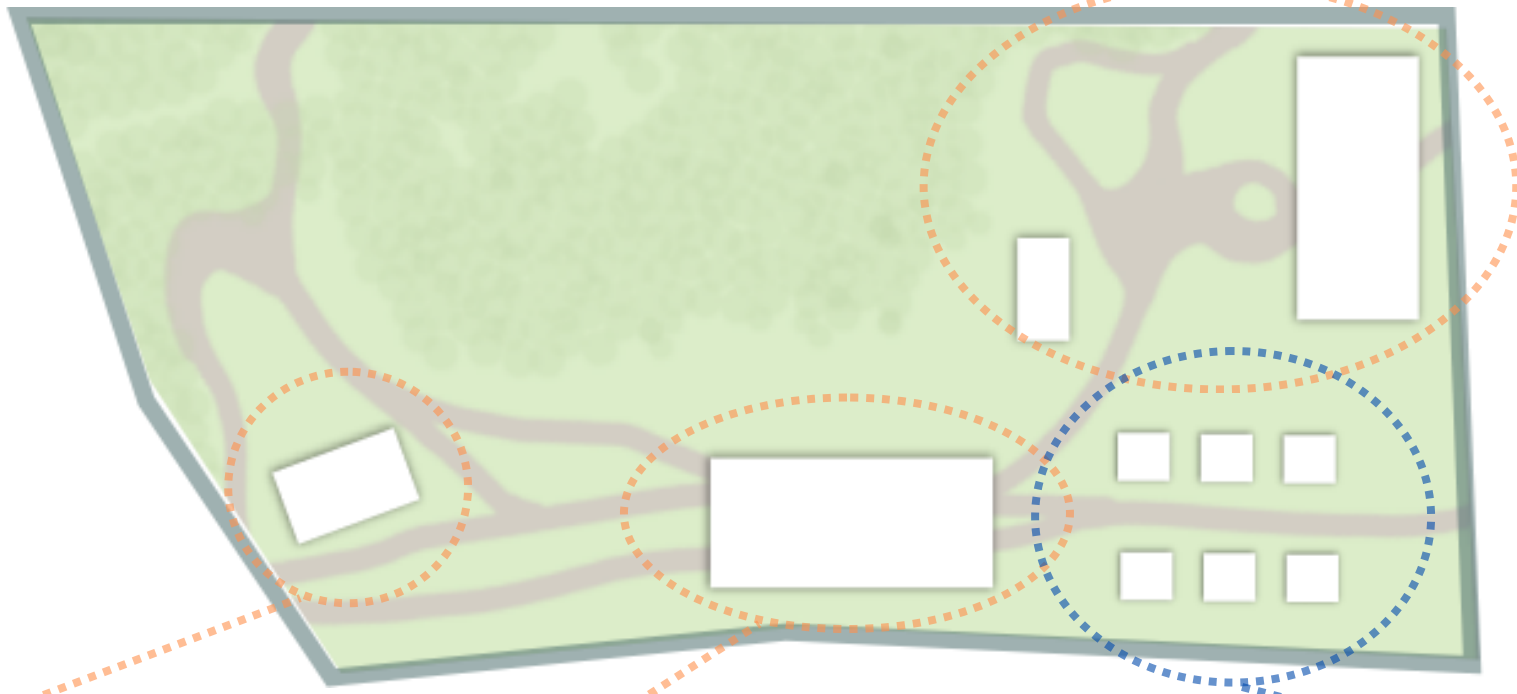


05 BUILDING MASS PLACEMENT

The final building layout follows the site's natural features, with public zones (lobby, creative center) near the road, and resort units arranged organically toward the greener, quieter areas.

SPATIAL ORGANIZATION ANALYSIS

The restaurant and musholla are placed near the main public space to ensure easy access for both visitors and local communities, supporting daily activities, gatherings, and social interaction.



Service and administration are placed near the entry for ef cient access

The lobby and souvenir shop are positioned at the front of the site to create an inviting entrance sequence, attract visitors immediately upon arrival, and enhance visibility for potential customers.

homestay units are located closer to the road to improve accessibility to surrounding destinations such as nearby beaches and tourist spots, making it convenient for guests.

This spatial organization analysis explains how the site is structured through a clear zoning strategy based on accessibility, privacy, and functional hierarchy. Public-oriented functions such as the restaurant, musholla, lobby, and souvenir shop are positioned near the main access to ensure visibility and ease of use for both resort guests and local visitors. By placing these active and social spaces at the front of the site, the design encourages interaction, supports daily communal activities, and creates a welcoming interface between the resort and its surrounding community.
Semi-public and service-related functions are arranged to support operational efficiency without disrupting the guest experience. Service and administration areas are located near the site entrance to allow smooth logistical access, staff circulation, and maintenance activities, minimizing interference with quieter zones. This separation ensures that back-of-house functions remain discreet while still being directly connected to the main circulation network, reinforcing an organized and efficient spatial flow across the site.

The homestay units are located deeper within the site, closer to natural features and nearby tourism attractions, establishing a transition from active public zones to more private and restful environments. This placement reflects a deliberate spatial gradient, where noise levels and activity gradually decrease toward the accommodation area. By situating the units away from the main entrance and clustering them within a calmer zone, the design enhances privacy, improves acoustic comfort, and supports a more immersive and relaxed stay. Overall, the spatial organization balances public engagement, operational logic, and guest comfort, aligning program distribution with both environmental context and user experience.

INTANGIBLE CULTURAL VALUES
REFLECTED IN THE ZONING DIAGRAM

Hierarchy of Space (Public → Semi-Public → Private)
The diagram shows a gradual transition from the entrance, into the transition zone, and finally toward the private homestay area.

This reflects an intangible cultural value of aloning, where guests are welcomed through a clear sequence that respects both social openness and personal boundaries—similar to traditional rumah Jawa layouts where open pendopo spaces lead into more enclosed family zones.

Movement Ritual and Directionality
The strong linear flow shown in the arrows mirrors the cultural tradition of structured movement through space. In Javanese culture, circulation is never random—it follows an organized sequence that communicates respect, clarity, and harmony.

The main axis directs visitors from the public front (lobby and shop) into community zones and finally towards quieter, private areas. This symbolic "journey" reflects cultural meaning embedded in wayfinding.

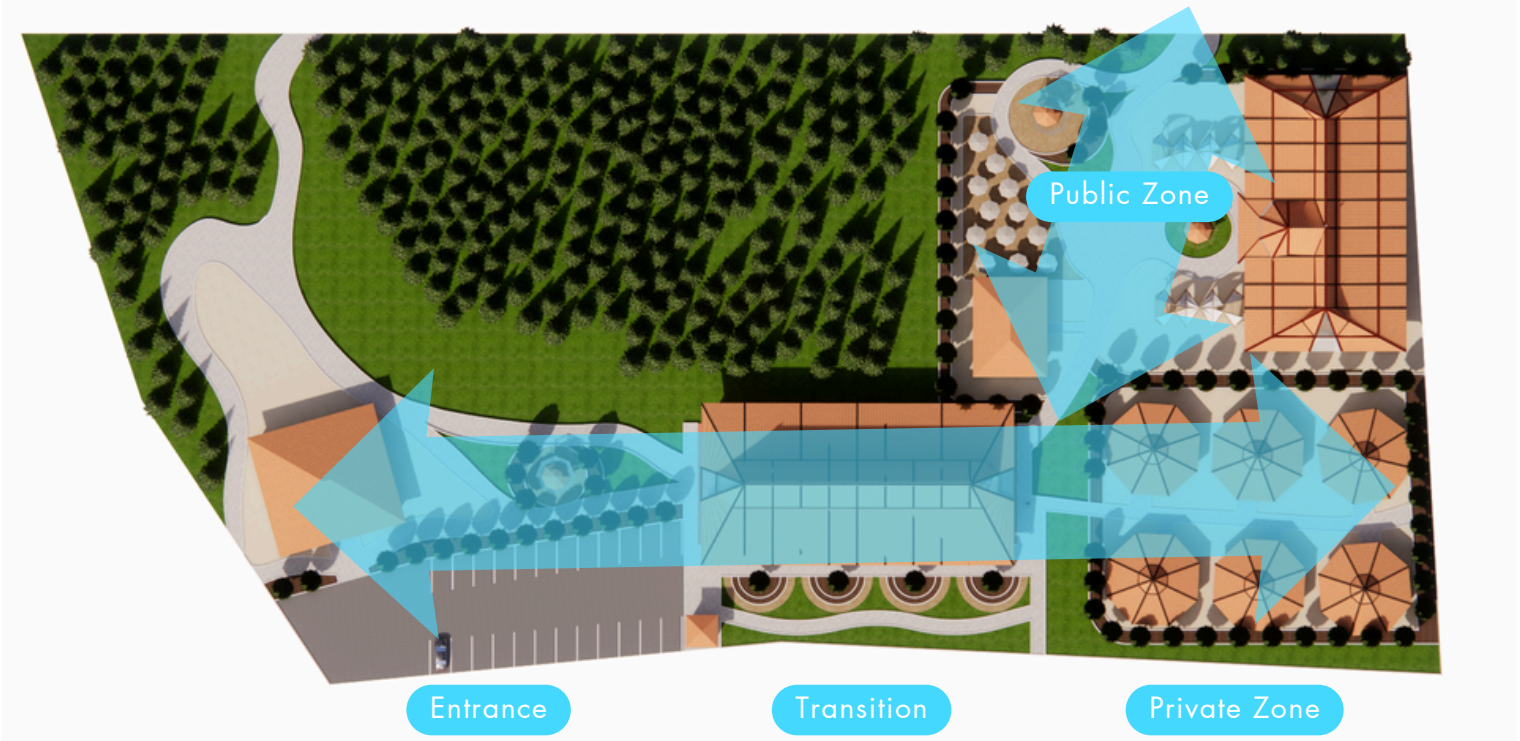


Figure 3.7 Zoning diagram
Source: Author

Placing highly active spaces such as the restaurant, lobby, and communal facilities within the public zone is a deliberate strategy to activate social life and reinforce cultural patterns of togetherness. In many local and vernacular contexts, gathering, eating together, and informal encounters are integral parts of daily life and community identity. By situating these functions in visible and accessible areas, the design allows the resort to function not only as a private destination but also as a social node that supports interaction between guests and the local community. This spatial openness helps translate intangible cultural values—such as hospitality, collectivity, and shared rituals—into architectural form.

Guest-oriented spaces are positioned to remain closely connected to everyday activities and surrounding attractions, ensuring ease of access and intuitive movement throughout the site. This proximity supports a sense of integration rather than isolation, allowing guests to observe and participate in local rhythms of life. At the same time, the spatial layout introduces clear thresholds and transitions—through distance, orientation, and natural buffers—that protect privacy and comfort. As a result, guests can enjoy convenience and social proximity without feeling exposed, achieving a balanced relationship between engagement and retreat within the overall spatial organization.

INCLUSIVE SPACE

Circulation throughout the complex follows an inclusive layout with generous walkway widths, ramp connections, and clear visual guidance. Pathways are designed to accommodate pedestrians while ensuring safety and ease of navigation. Structural gateways serve as shaded markers that guide users toward key program areas.







The design provides a smooth and barrier-free transition from the drop-off zone into the main building. Wide pedestrian paths, gentle gradients, and continuous handrails support comfortable movement for all users, including those pushing luggage, using strollers, or with mobility aids.

NEO-VERNACULAR ROOF TRANSFORMATION

In traditional houses, natural light enters indirectly through gaps and layered roofs. The neo-vernacular transformation enhances this idea by adding a skylight at the central roof plane, shown in the orange-outlined area.

- Brings natural daylight into the hall
- Creates a vertical light core, echoing the spiritual and symbolic "center" of a Joglo
- Makes the interior more welcoming and connected to nature
- Highlights the upper timber structure as a visual element

The Joglo's iconic central peak is maintained as the main reference, but the proportions are lightened and simplified for modern construction. The concept preserves:

- The elevated central roof to symbolize the "utama" (highest zone)
- The wide overhangs, which naturally protect from sun and rain
- The feeling of openness associated with traditional Javanese architecture



Figure 3.8 Joglo roof transformation
Source: Author

The roof transformation demonstrates how neo-vernacular principles are interpreted not as a literal replication of traditional forms, but as a contextual translation that responds to contemporary needs, climate, and construction techniques. The Joglo roof is taken as a cultural reference due to its strong association with hierarchy, collectivity, and spatial symbolism in Javanese architecture. Rather than reproducing its ornate proportions, the design simplifies and refines the silhouette, allowing the essential spatial logic—centrality, elevation, and layered roofing—to remain legible while accommodating modern structural systems and materials.

Local teak wood is specified as the primary structural material, as it is widely available, familiar to local craftsmen, and well suited for single-story construction. Teak offers sufficient structural strength, high durability in tropical climates, and strong resistance to moisture and pests, making it a more contextually appropriate and economically rational choice.

The introduction of a skylight at the central roof plane strengthens the symbolic and spatial role of the roof as the heart of the building. Indirect natural light enters the hall from above, echoing the traditional Joglo's layered roof system that filters daylight through gaps and transitions. This gesture not only improves interior lighting quality but also reinforces the conceptual meaning of the central zone as the most significant space, aligning with the traditional idea of the "utama" or highest hierarchy. Through this strategy, the roof becomes both a cultural signifier and an environmental device, bridging heritage values with contemporary architectural expression.

The floor system has also been adapted by replacing concrete block slabs with AAC (Autoclaved Aerated Concrete) floor panels. AAC panels are significantly lighter, reducing structural load and foundation requirements while still providing adequate strength and thermal performance for a single-story building. Their use improves construction efficiency, shortens installation time, and lowers overall costs without compromising performance.

Design Development

04



Figure 4.1 Situation
Source: Author

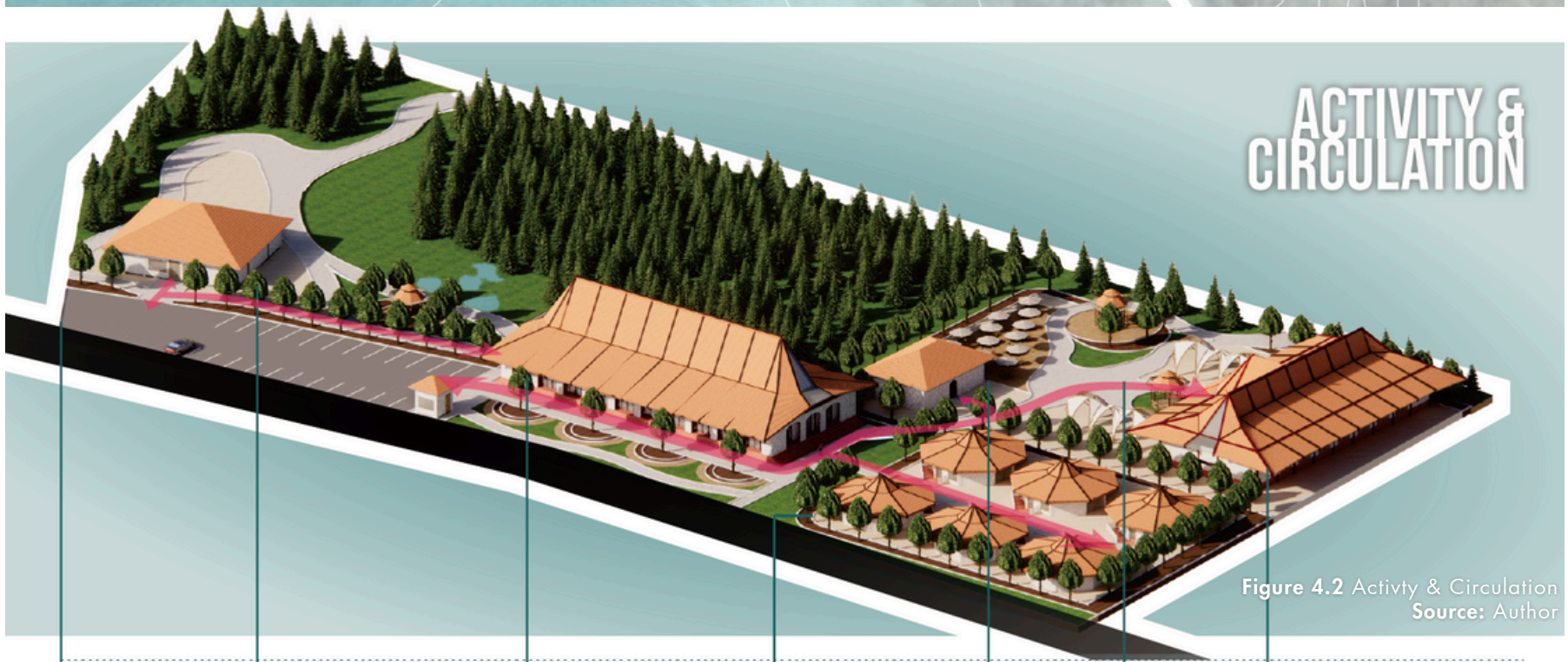


Figure 4.2 Activty & Circulation
Source: Author

VISITOR ENTRANCE & PARKING AREA	OFFICE & SERVICE AREA	LOBBY & SOUVENIR SHOP	HOMESTAY	MUSHOLLA	GAZEBO	RESTAURANT
• Arrival & drop-off • Parking & vehicle circulation • Orientation and wayfinding • First contact with security	• Central administration for guest bookings and check-ins • Staff workspace • Storage for equipment and operational supplies • Housekeeping room (linen storage, cleaning tools) • Maintenance corner • Staff circulation access separate from guest areas	• Guest reception & information • Waiting and lounge activities • Purchase of local products	• Resting & sleeping • Private relaxation • Room service access	• Resting & sleeping • Private relaxation • Room service access	• Resting and sitting • Informal gathering • Light outdoor activities (reading, relaxing) • Viewing/photo spot	• Dining (breakfast/lunch/dinner) • Food service and preparation • Social gatherings • Indoor & outdoor eating

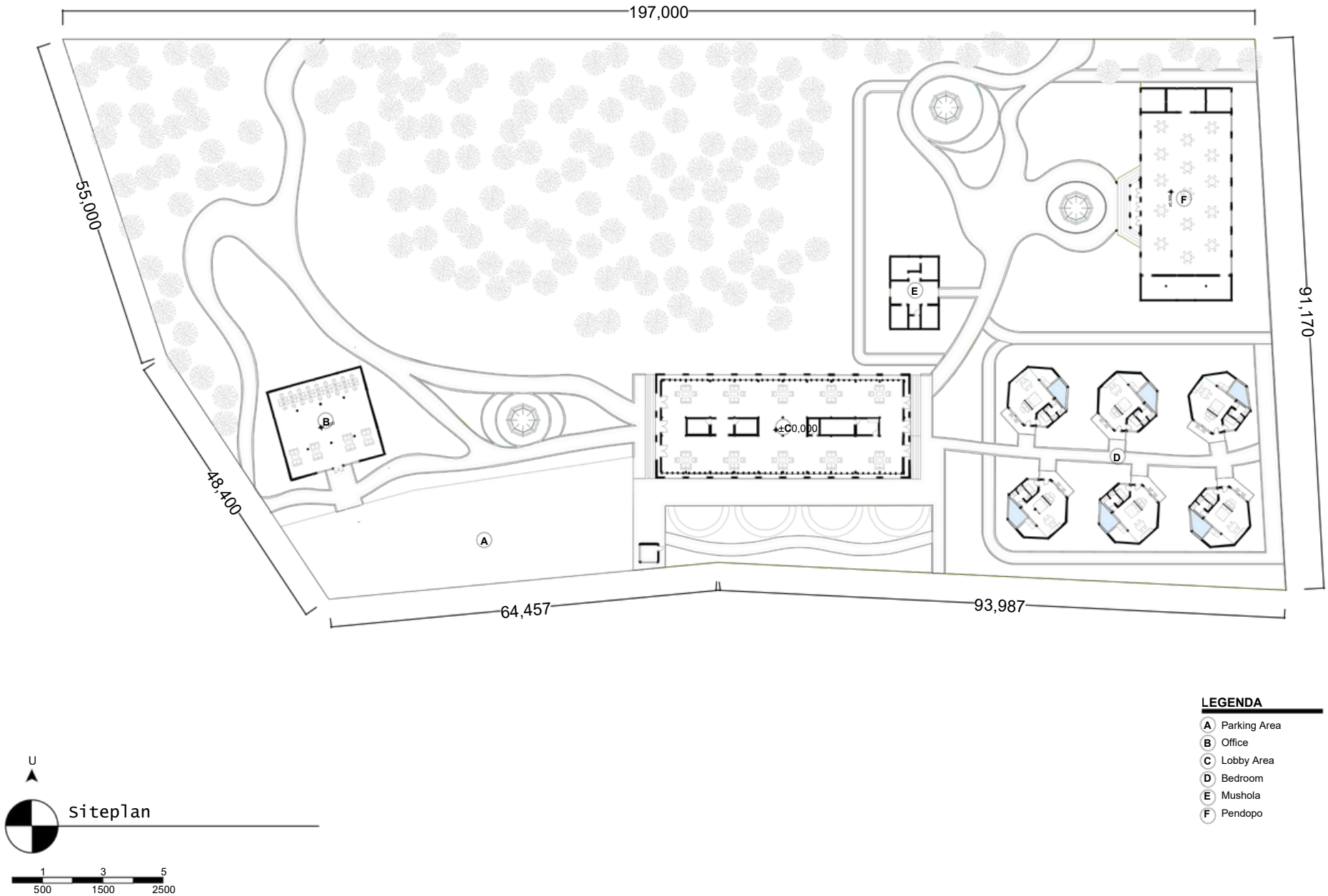


Figure 4.3 Site plan
Source: Author

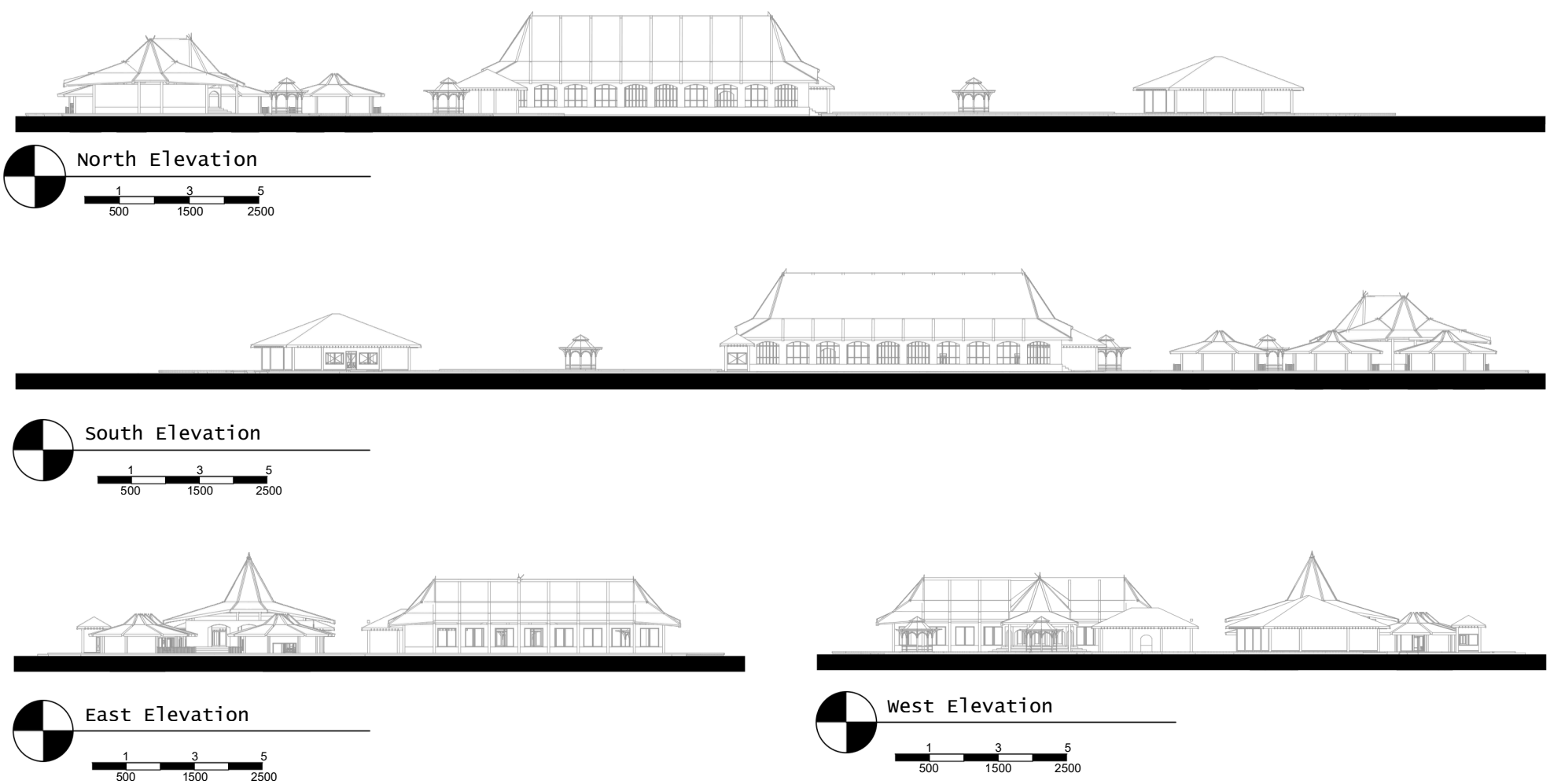
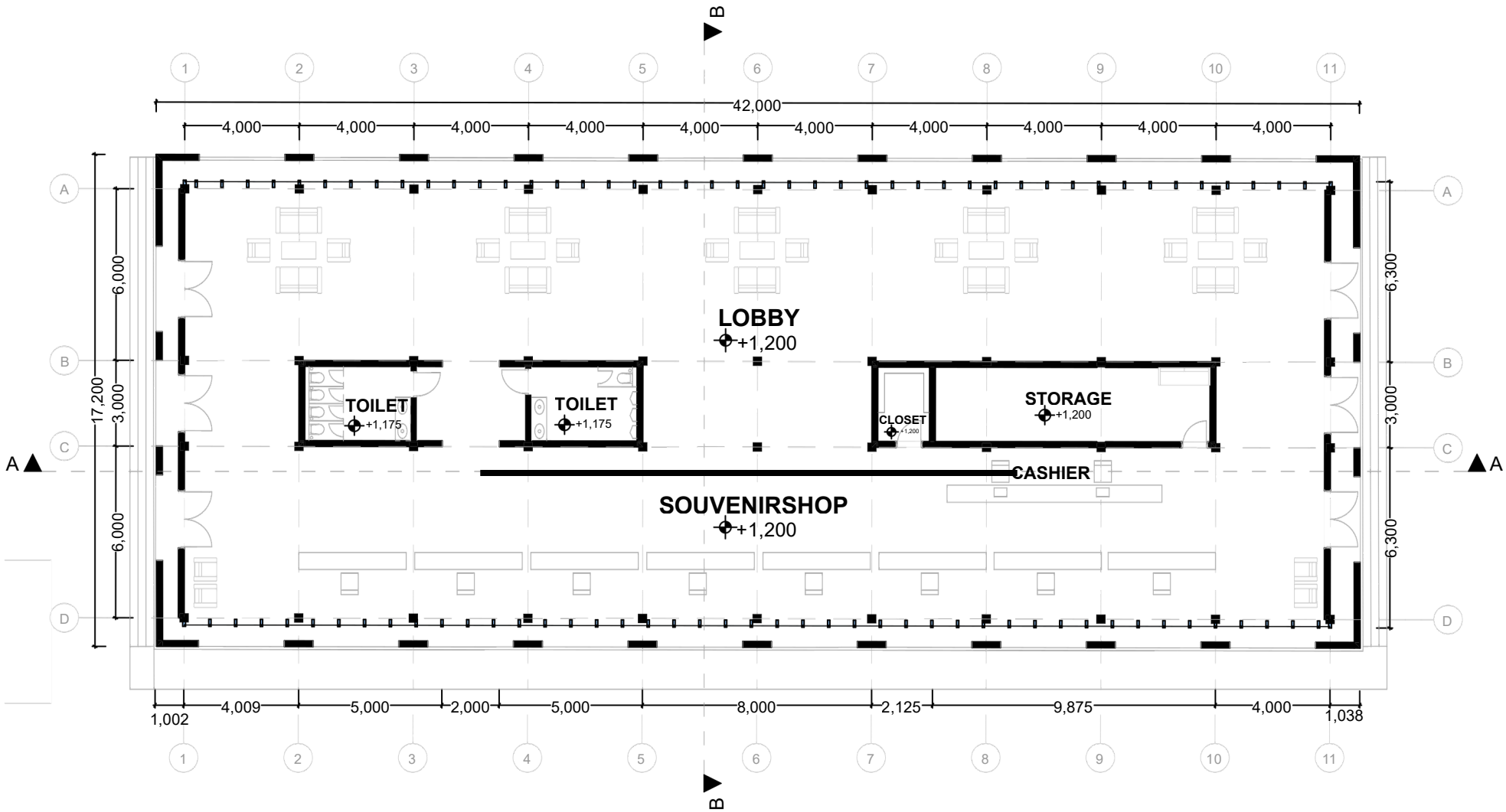
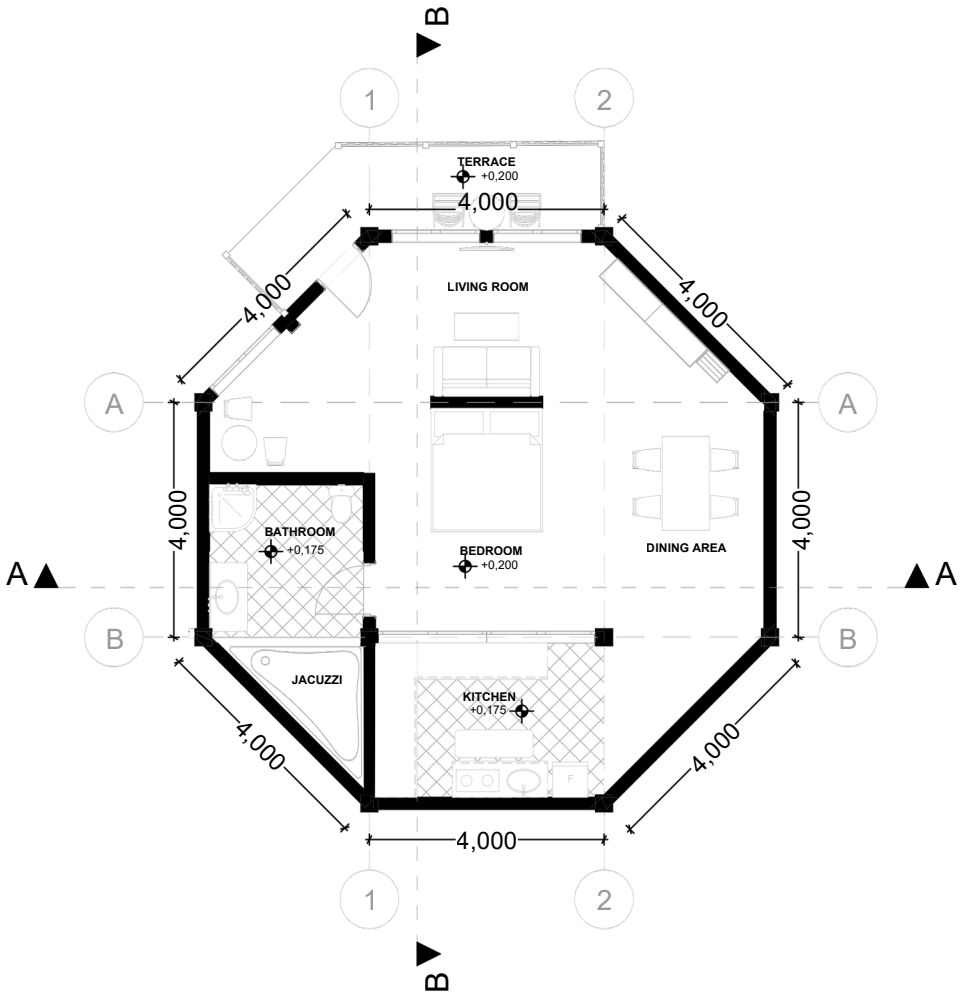


Figure 4.4 Elevation
Source: Author

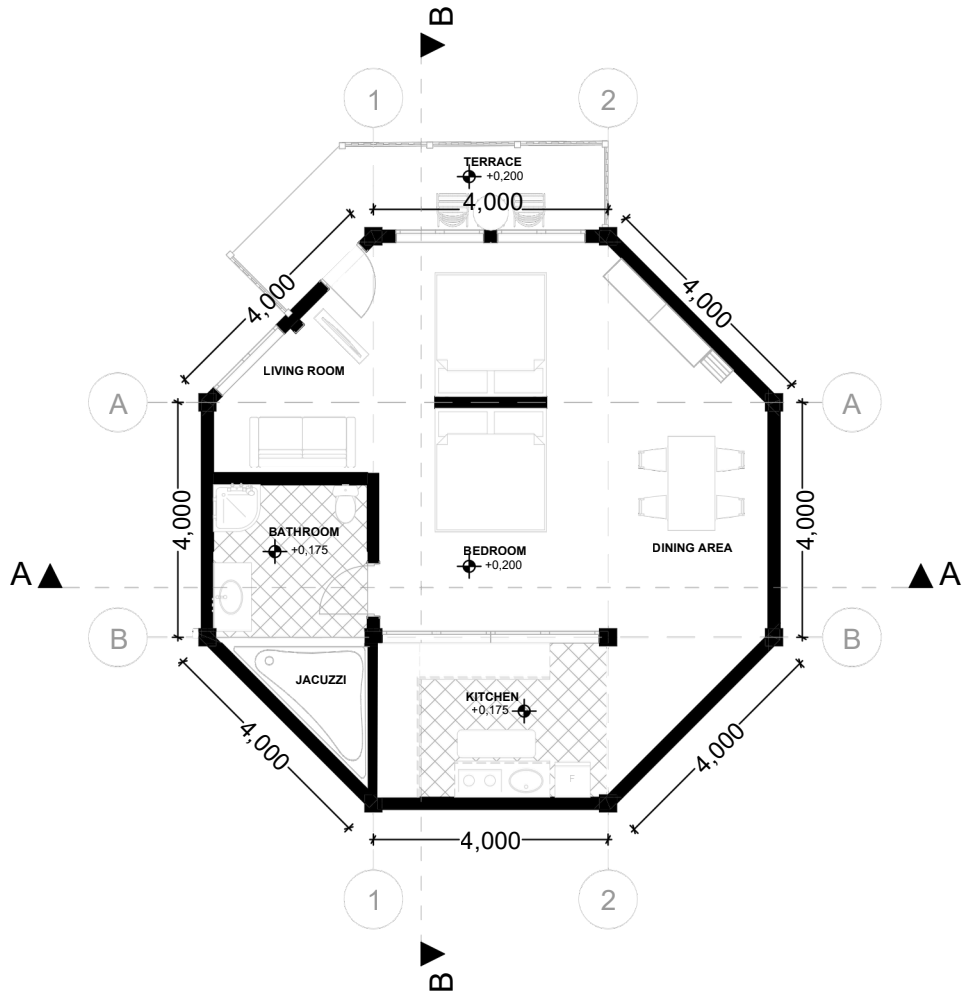


Floor Plan Lobby

Figure 4.5 Floor plan lobby
Source: Author

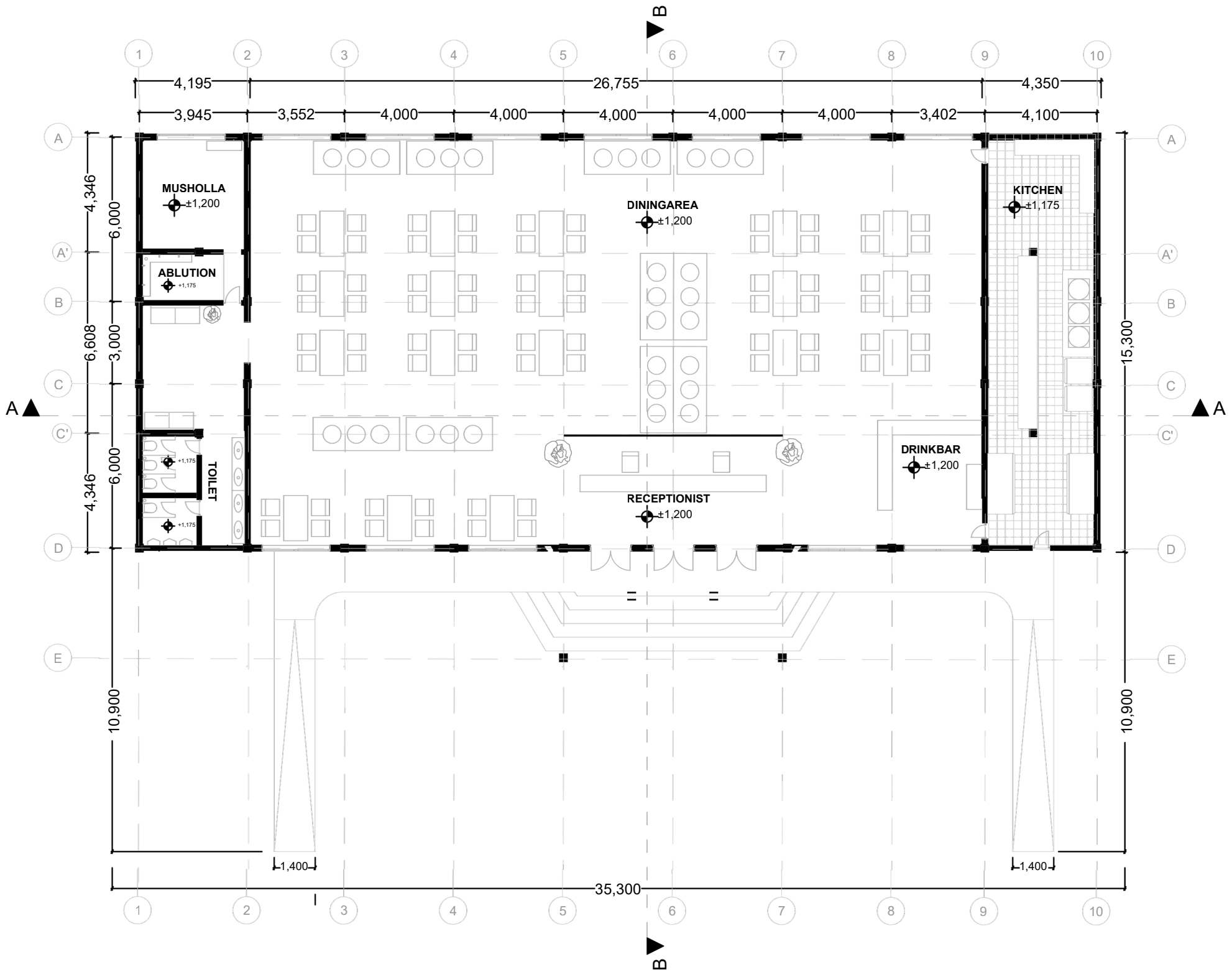


Floor Plan Bedroom (1–2 guests)



Floor Plan Bedroom (2–4 guests)

Figure 4.6 Floor plan homestay
Source: Author



Floor Plan Pendopo
Skala 1 : 150

Figure 4.7 Floor plan restaurant
Source: Author

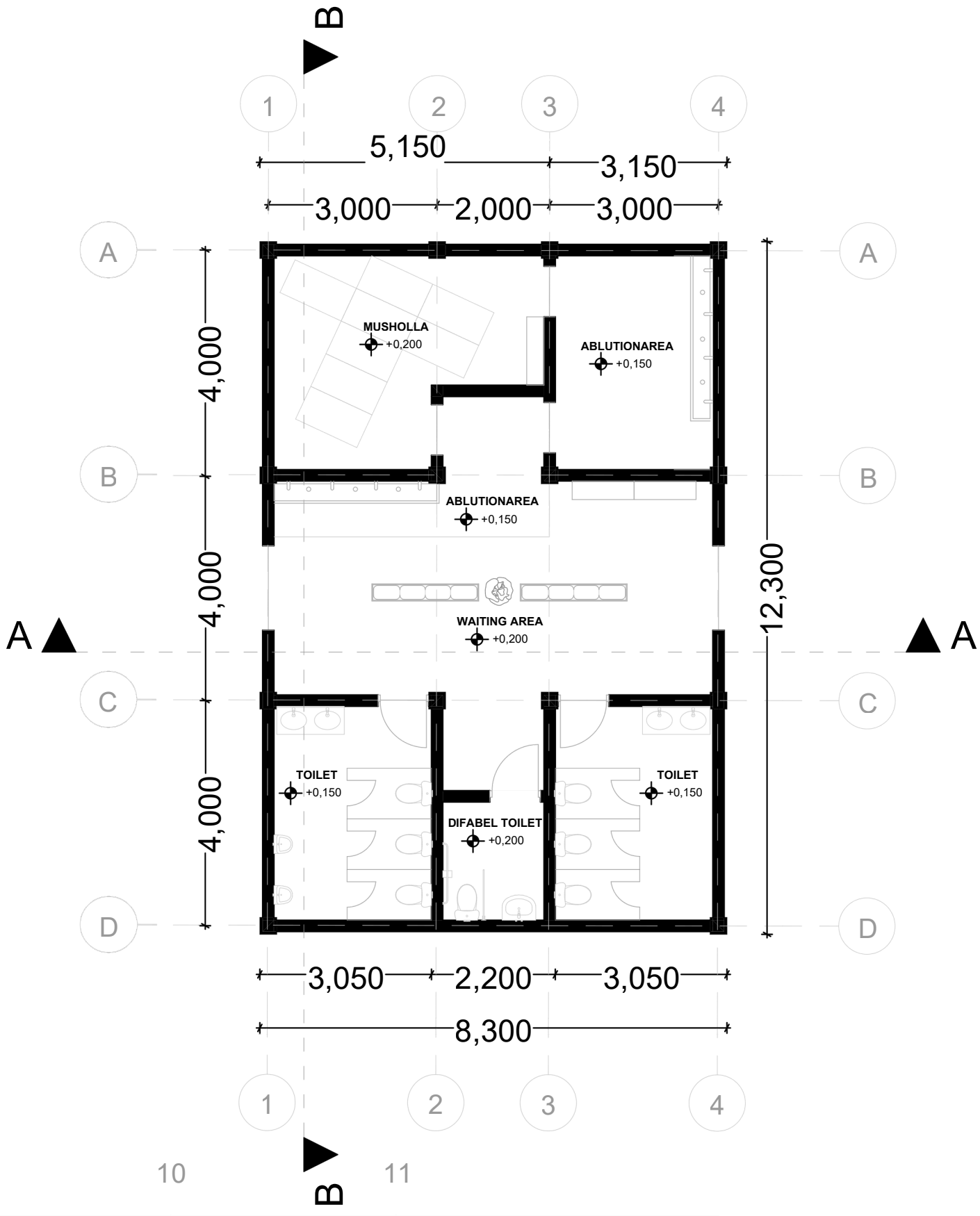
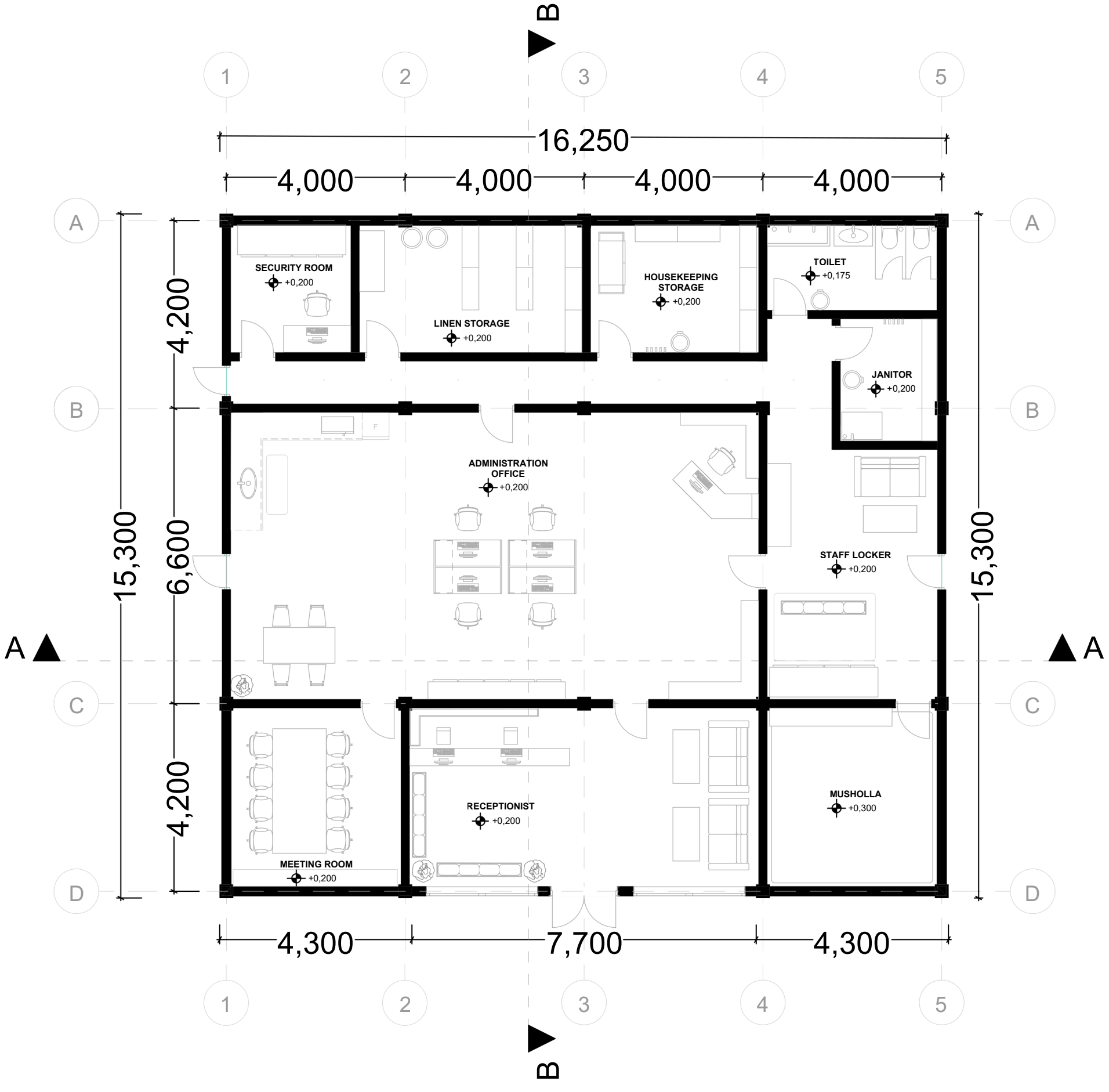
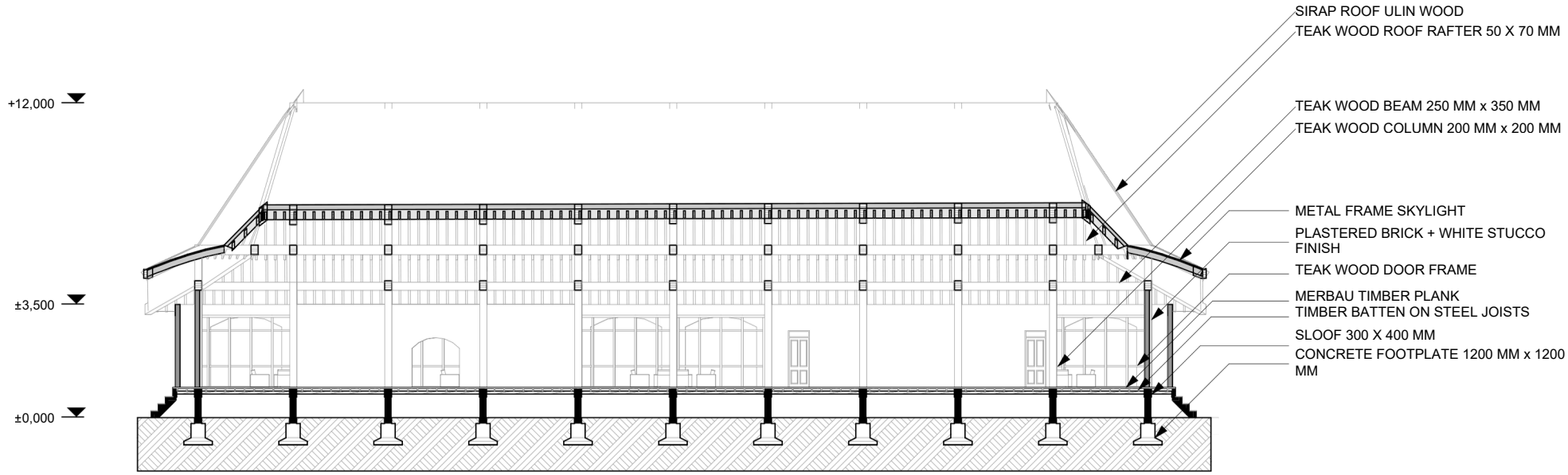


Figure 4.8 Floor plan mushola
Source: Author



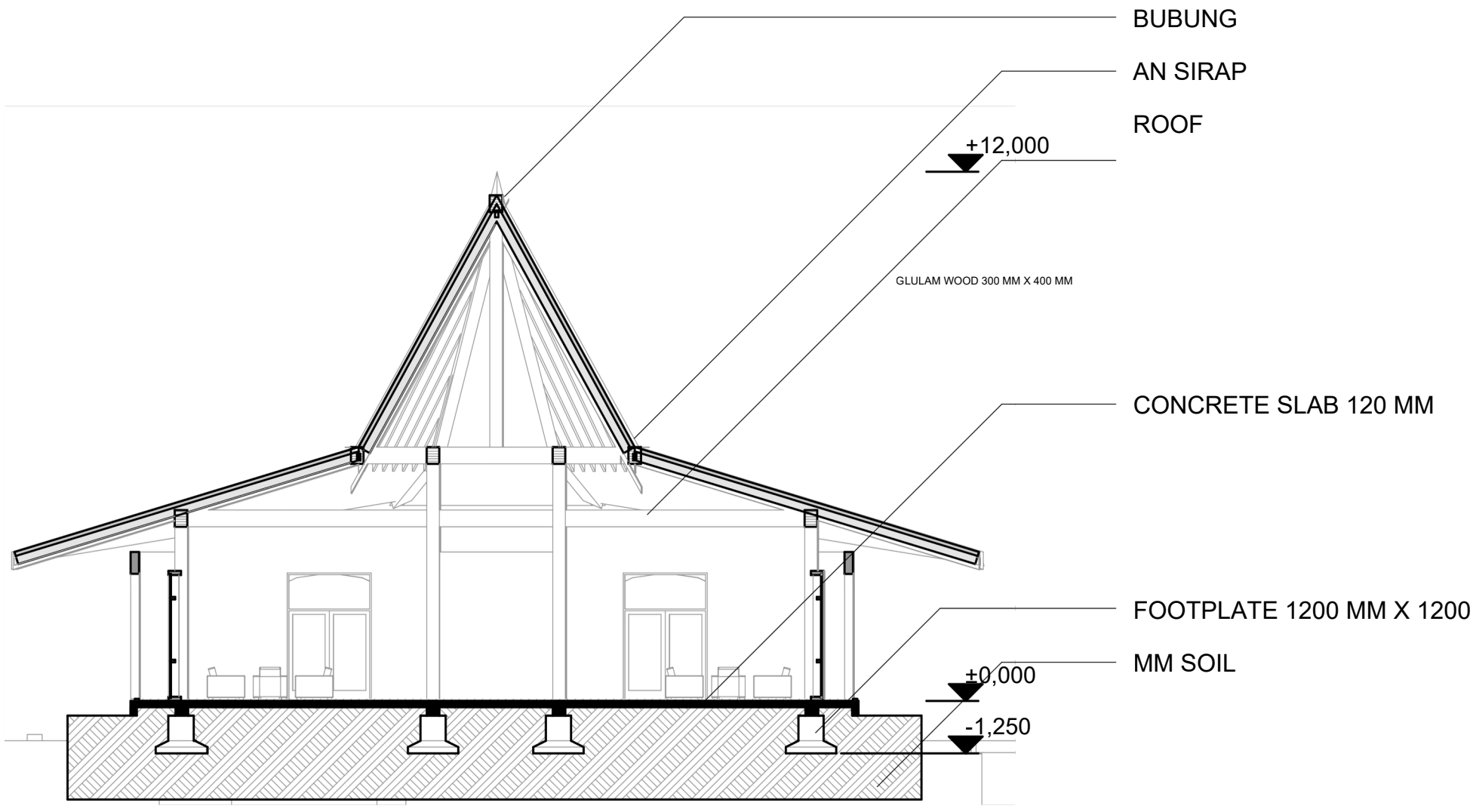
Floor Plan Office

Figure 4.9 Floor plan office
Source: Author



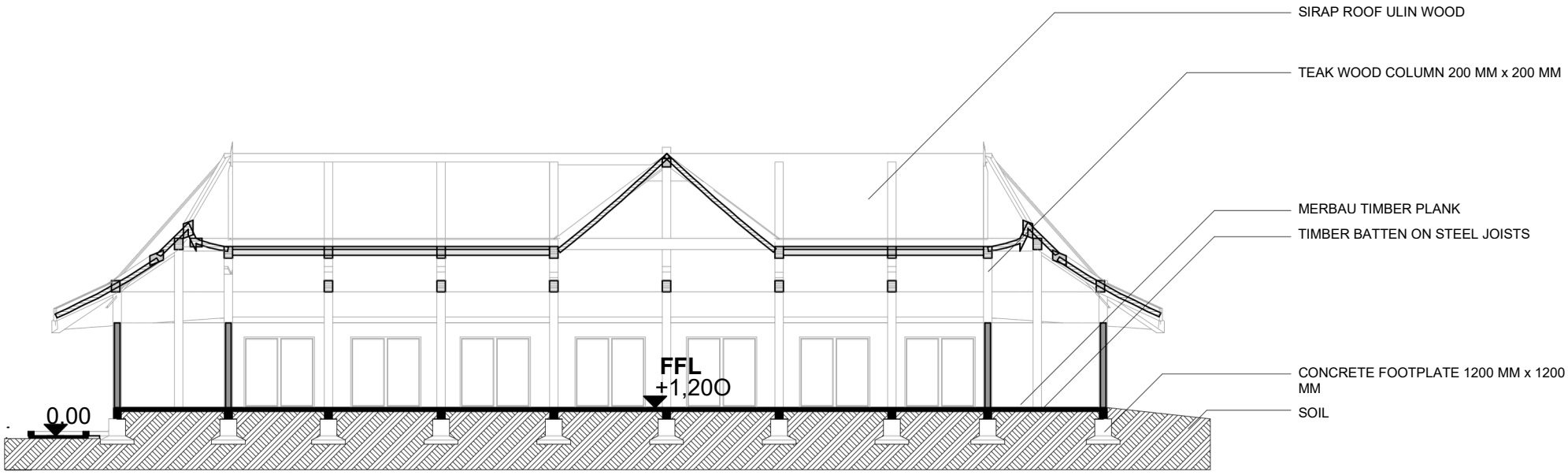
Lobby Section A
Skala 1 : 150

Figure 4.10 Lobby section A
Source: Author



Lobby Section B
1 3 5
150 450 750

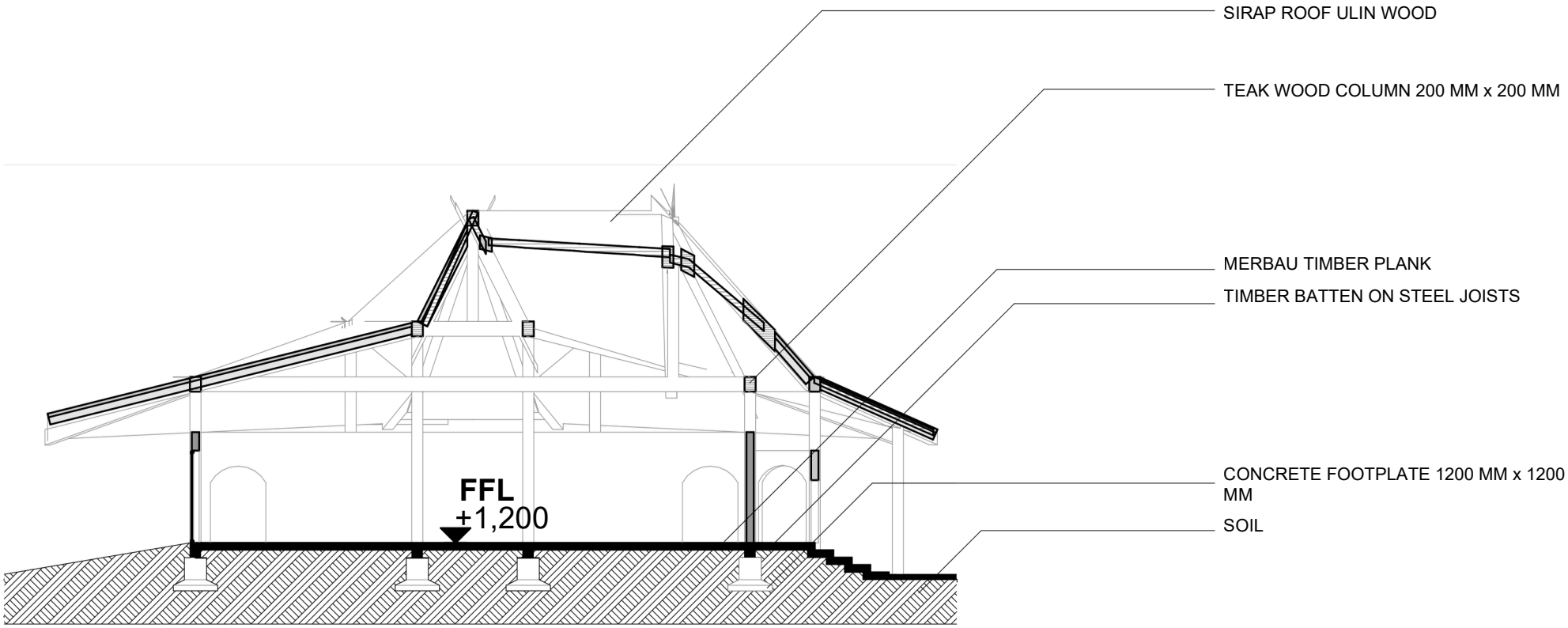
Figure 4.11 Lobby section B
Source: Author



Restaurant Section A

1 3 5
150 450 750

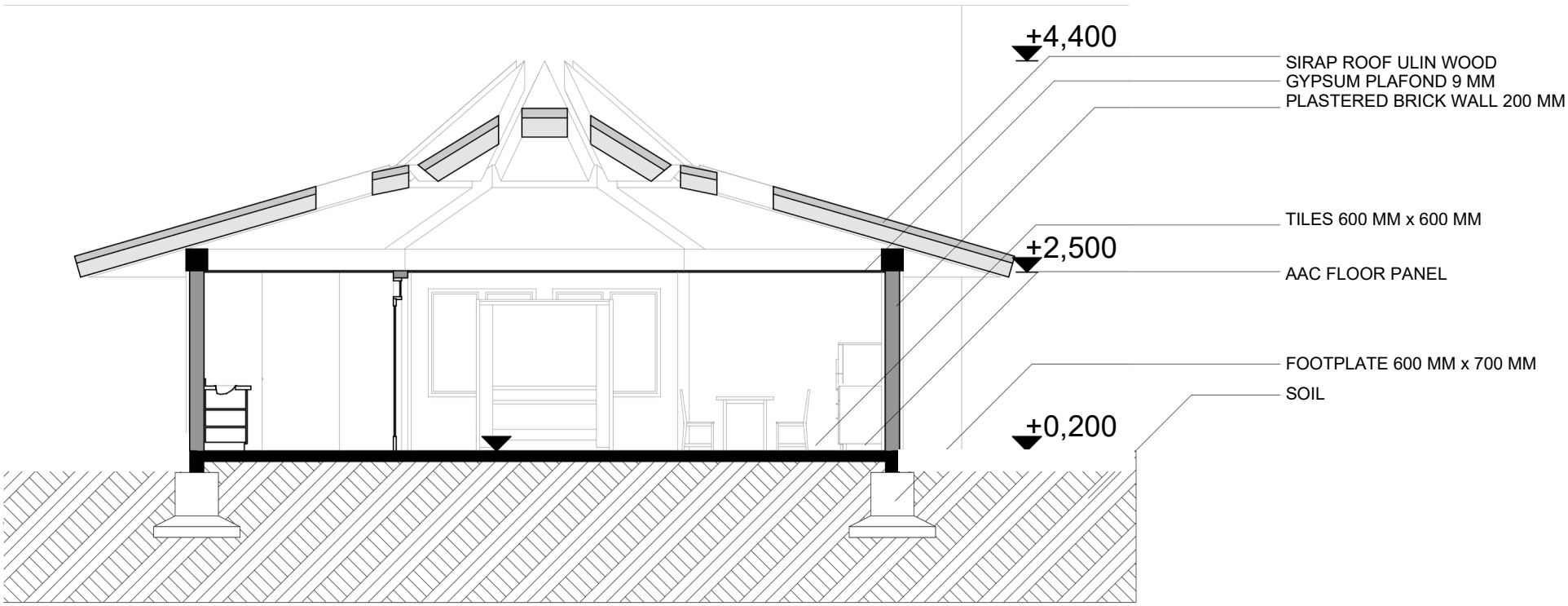
Figure 4.12 Restaurant section A
Source: Author



Restaurant Section B

1 3 5
150 450 750

Figure 4.13 Restaurant section B
Source: Author



Homestay Section A

1 3 5
50 150 250

Figure 4.14 Homestay section A
Source: Author

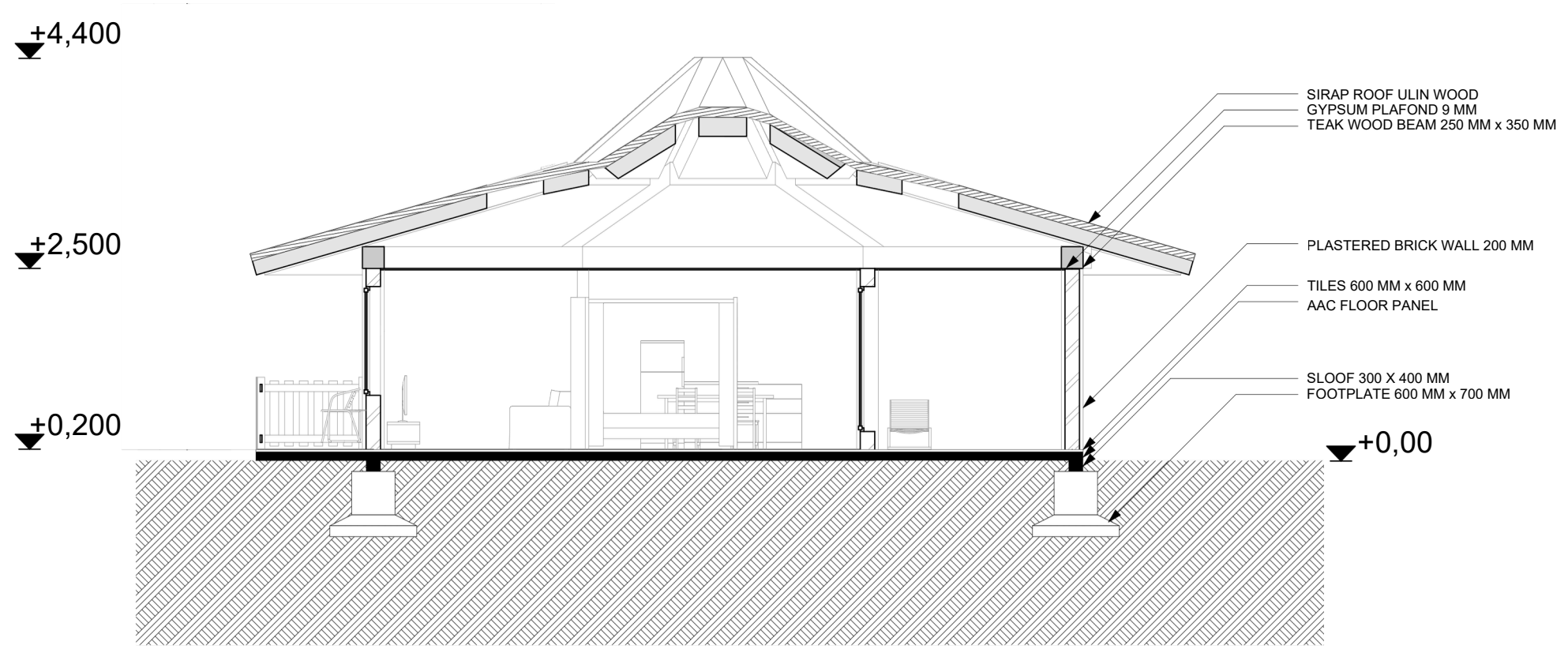
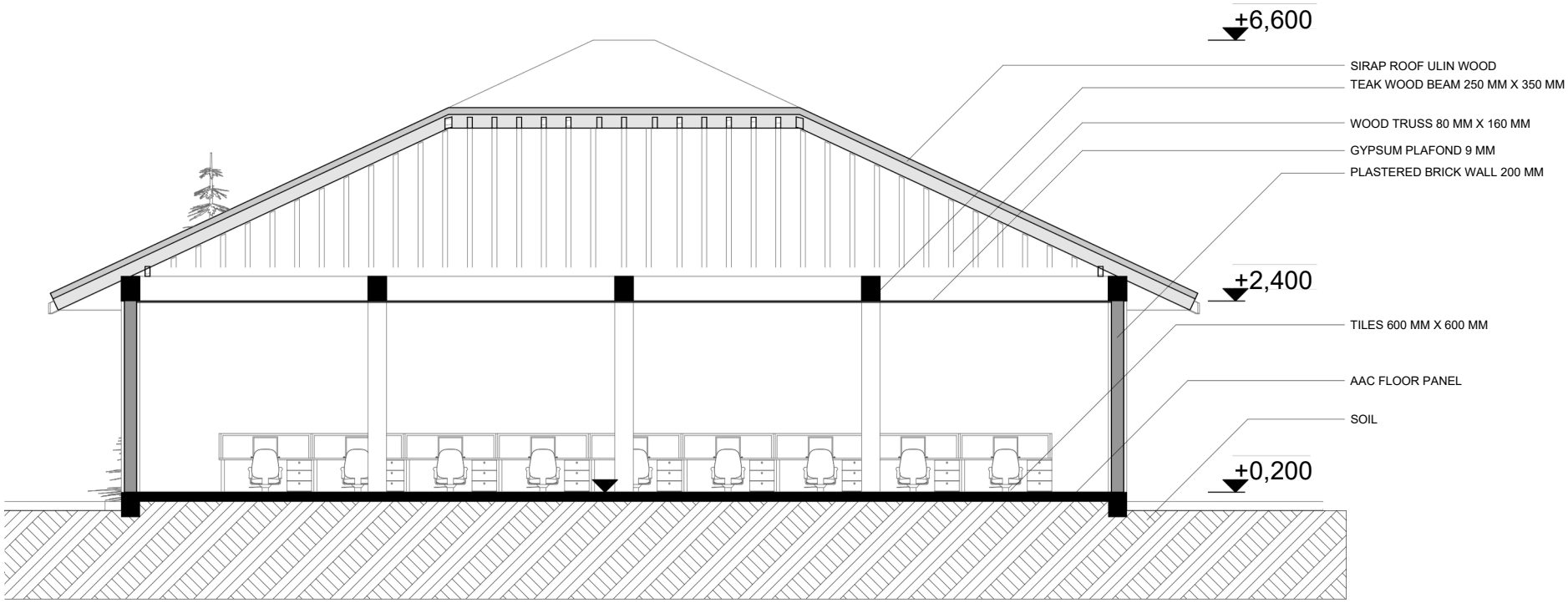


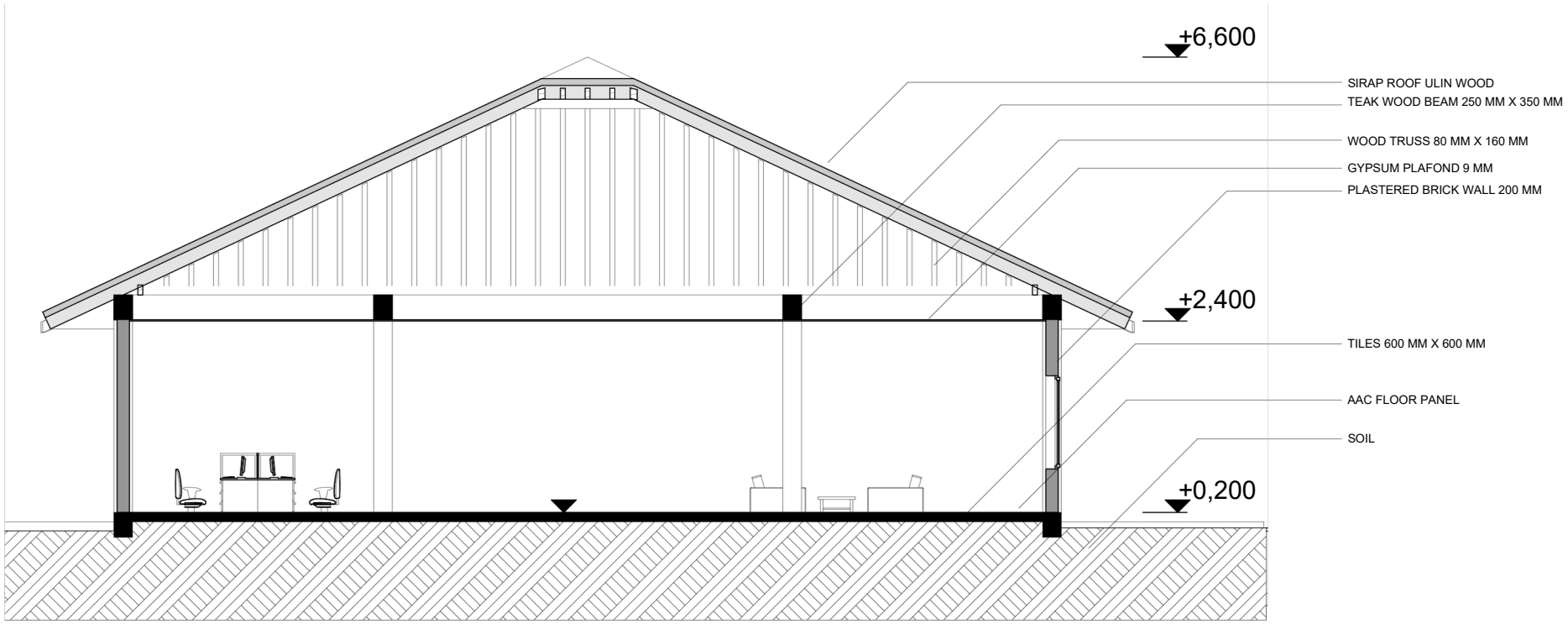
Figure 4.15 Homestay section B
Source: Author



Office Section A

1 3 5
50 150 250

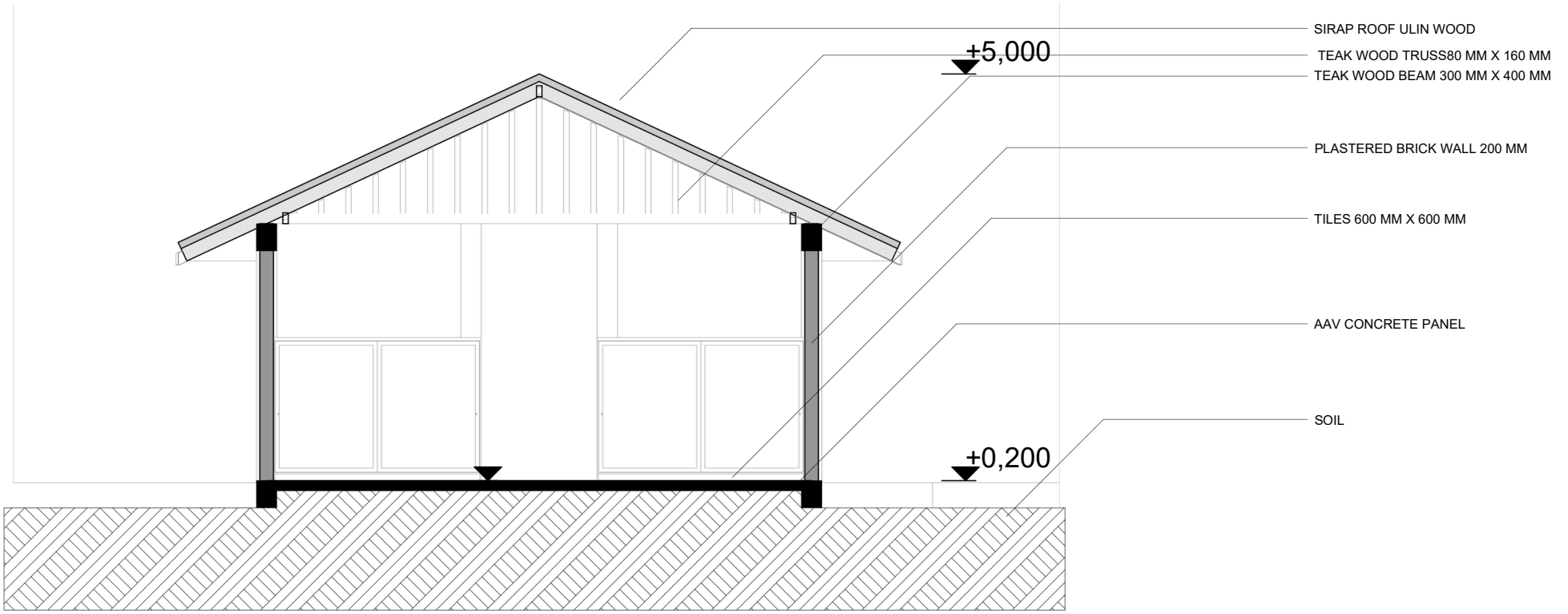
Figure 4.16 Office section A
Source: Author



Office Section B

1 3 5
50 150 250

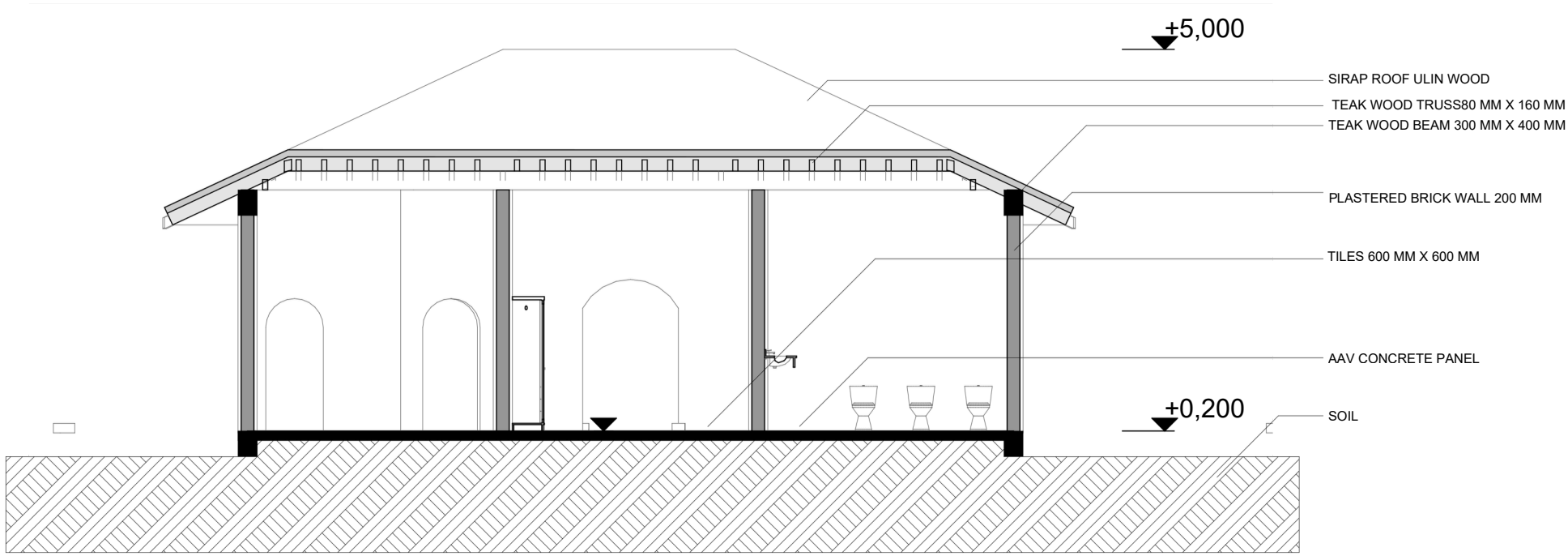
Figure 4.17 Office section B
Source: Author



Mushola Section A

1 3 5
50 150 250

Figure 4.18 Mushola section A
Source: Author

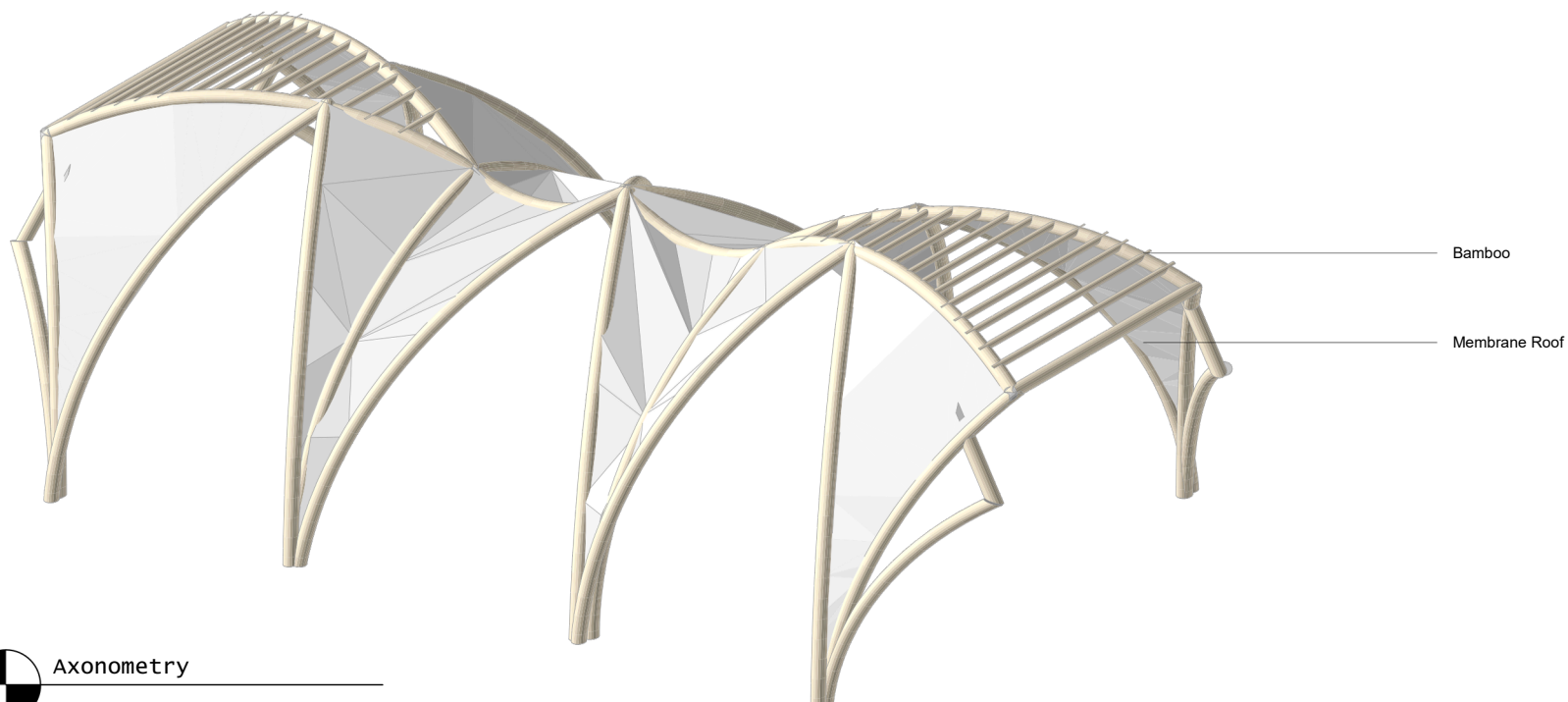


Mushola Section B

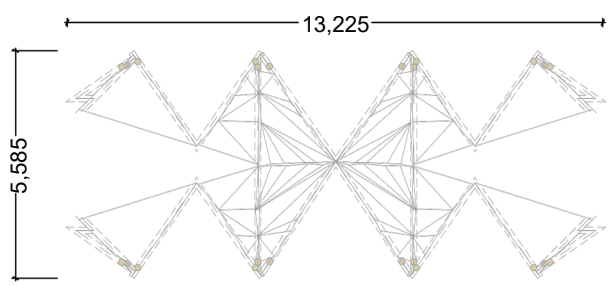
1 3 5
50 150 250

Figure 4.19 Mushola section B
Source: Author

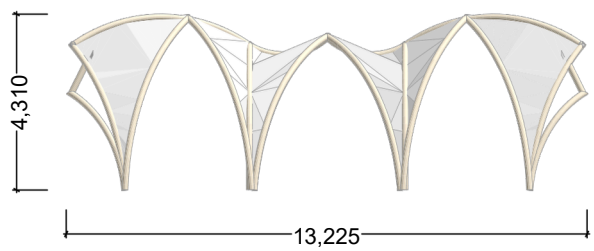
CANOPY DETAIL



Axonometry



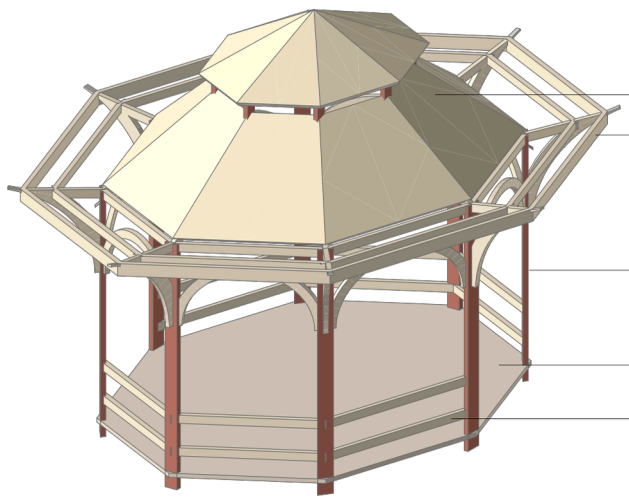
Floor Plan



Elevation

Figure 4.20 Canopy detail
Source: Author

GAZEBO DETAIL



SIRAP ROOF

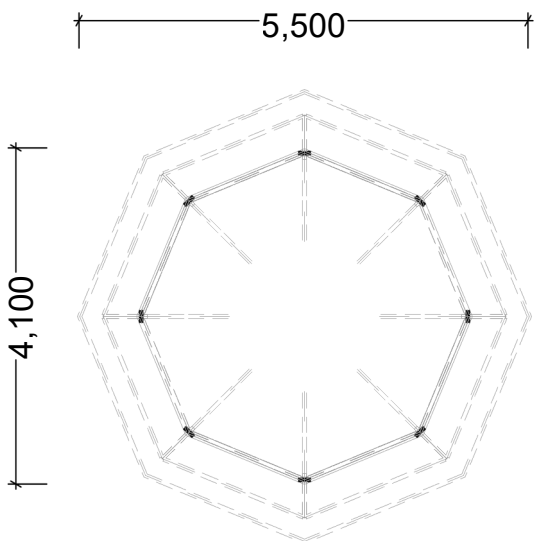
TEAK WOOD 50 MM X 150 MM

TEAK WOOD 50 MM X 150 MM

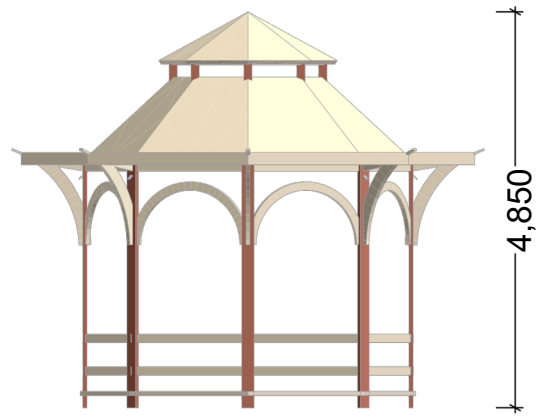
TEAK WOOD TIMBER 30 MM

TEAK WOOD 50 MM X 100 MM

Axonometry
Skala 1 : 100

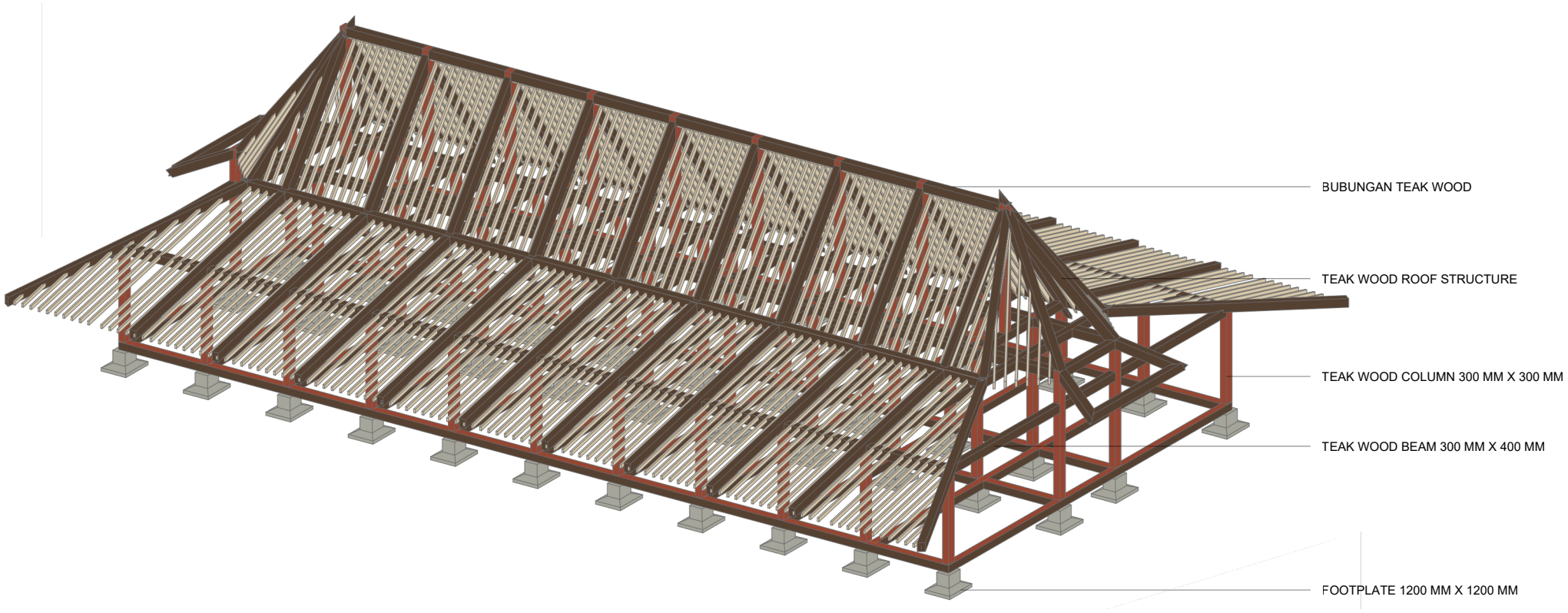


Floor Plan
Skala 1 : 50



Elevation
Skala 1 : 100

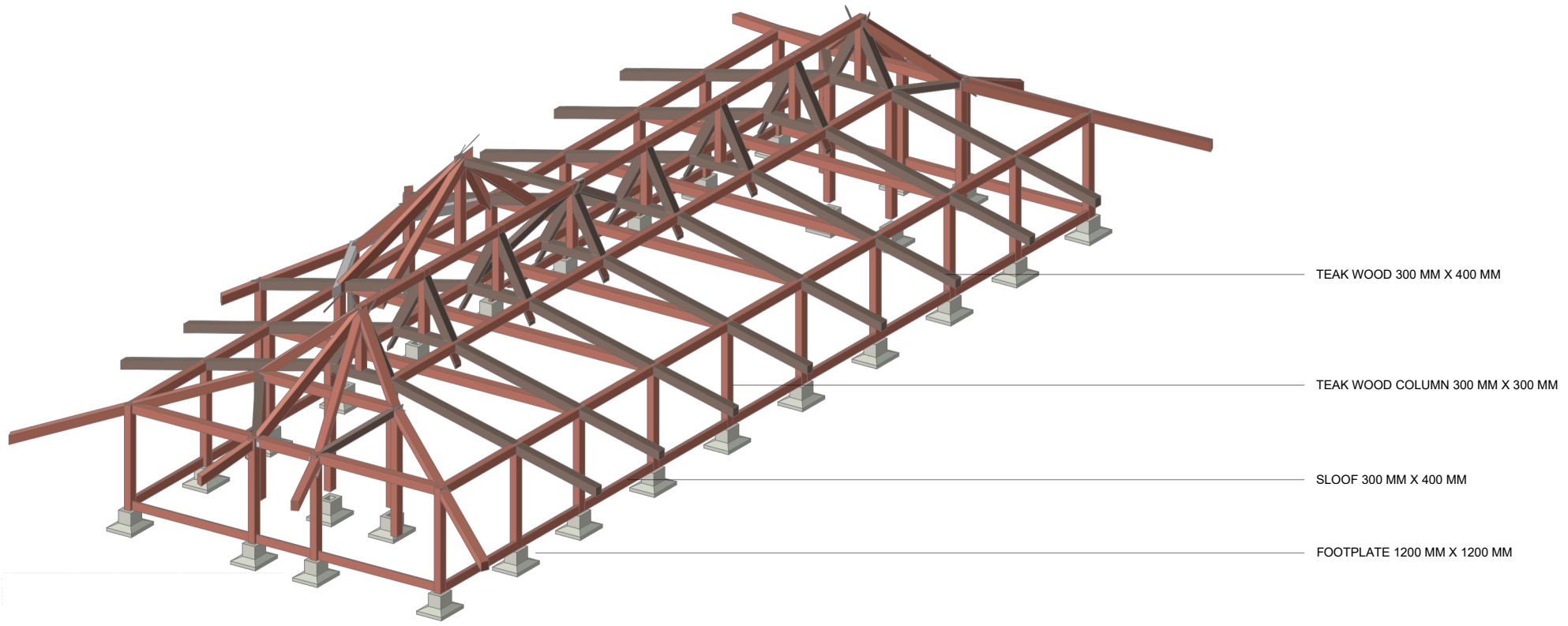
Figure 4.21 Gazebo detail
Source: Author



STRUCTURAL AXONOMETRY LOBBY

1 3 5
150 450 750

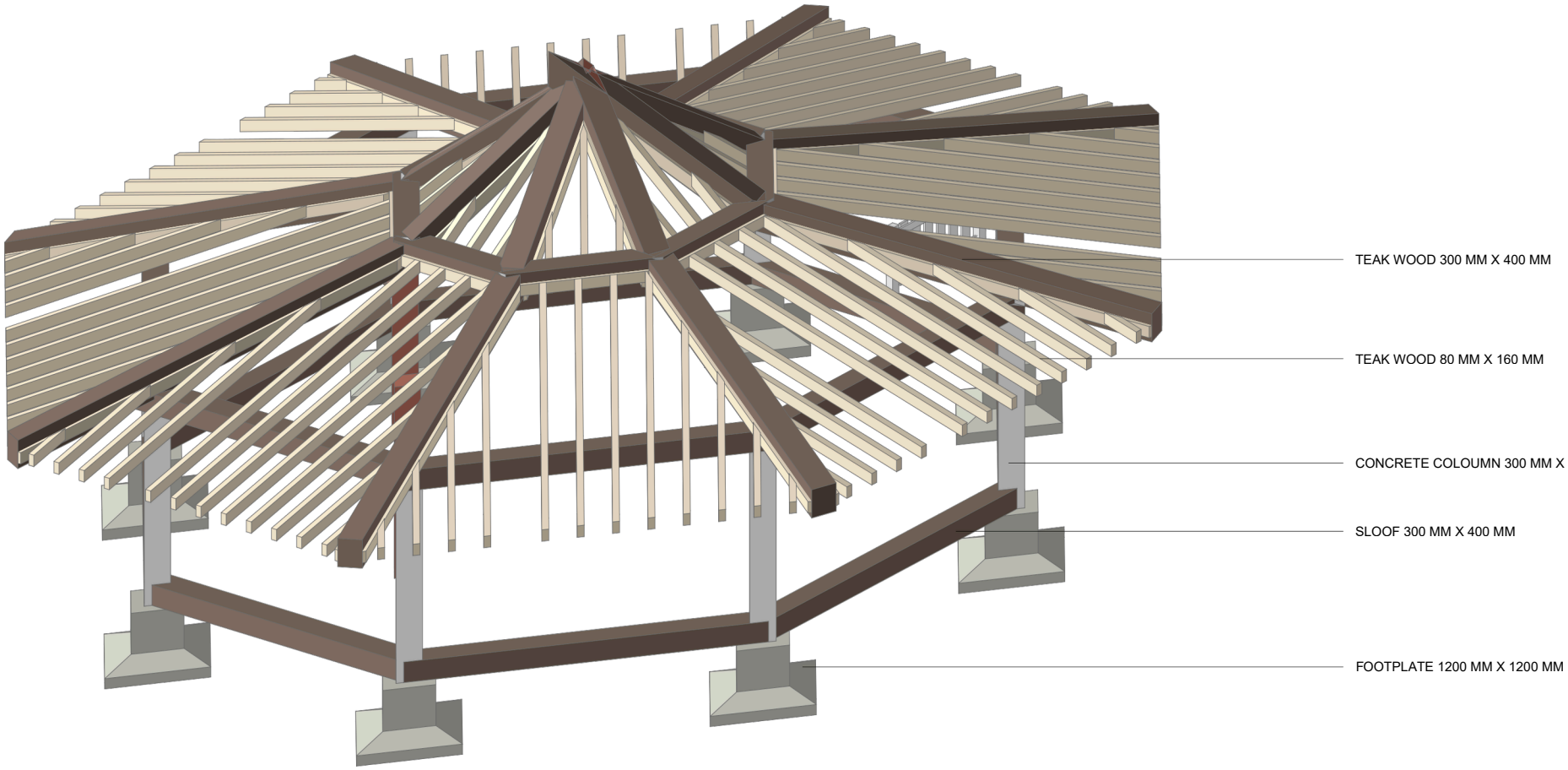
Figure 4.22 Structural axonometry lobby
Source: Author



Structural Axonometry Restaurant

1 3 5
150 450 750

Figure 4.23 Structural axonometry restaurant
Source: Author



Structural Axonometry Homestay

1 3 5
50 150 250

Figure 4.24 Structural axonometry homestay
Source: Author

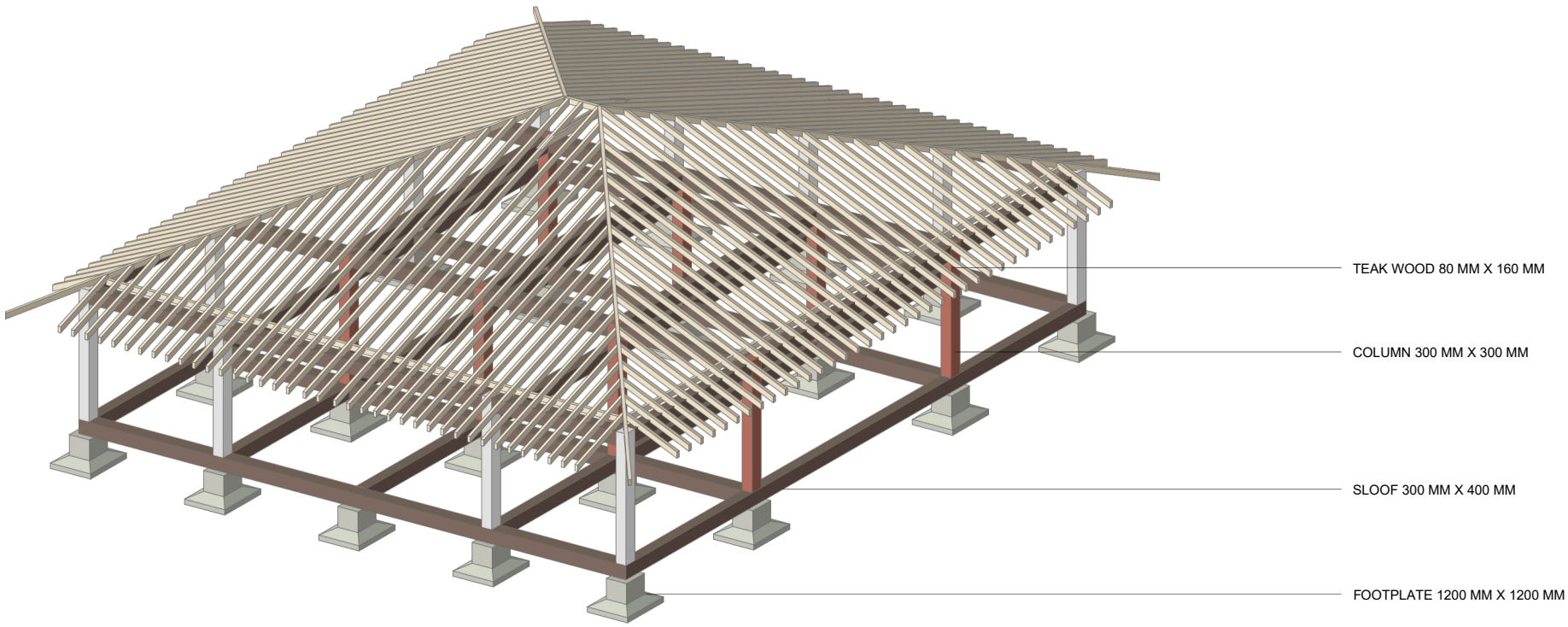


Figure 4.25 Structural axonometry office
Source: Author

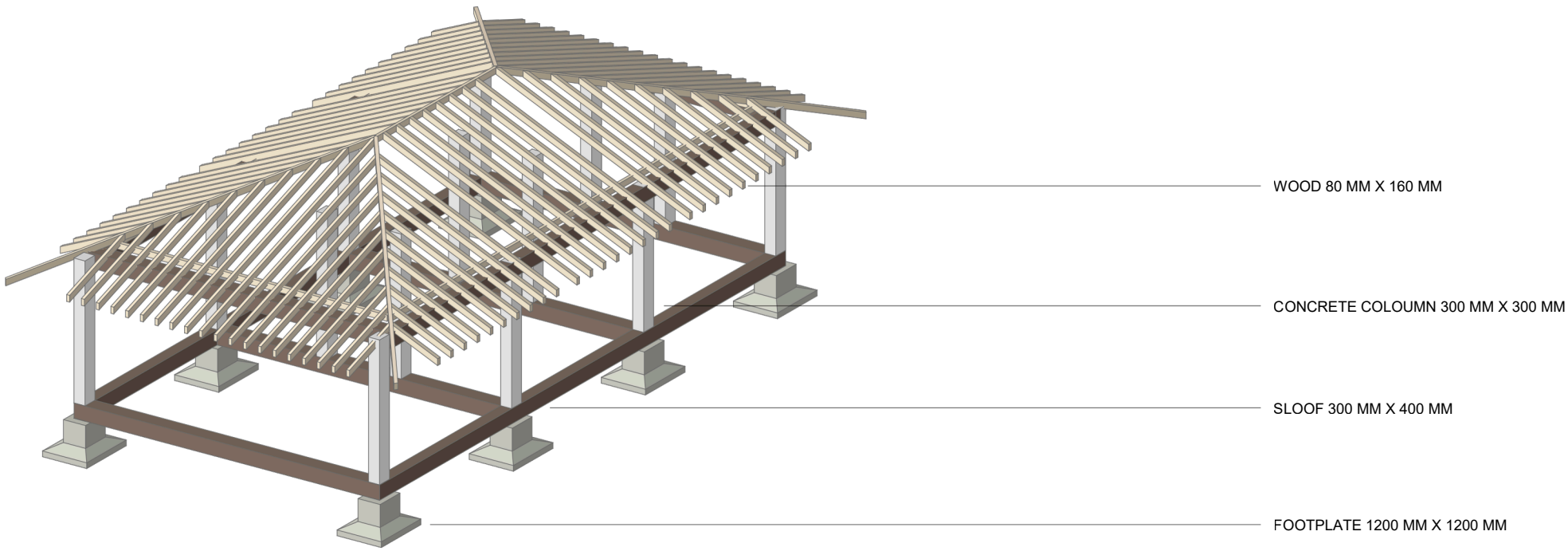


Figure 4.26 Structural axonometry musholla
Source: Author

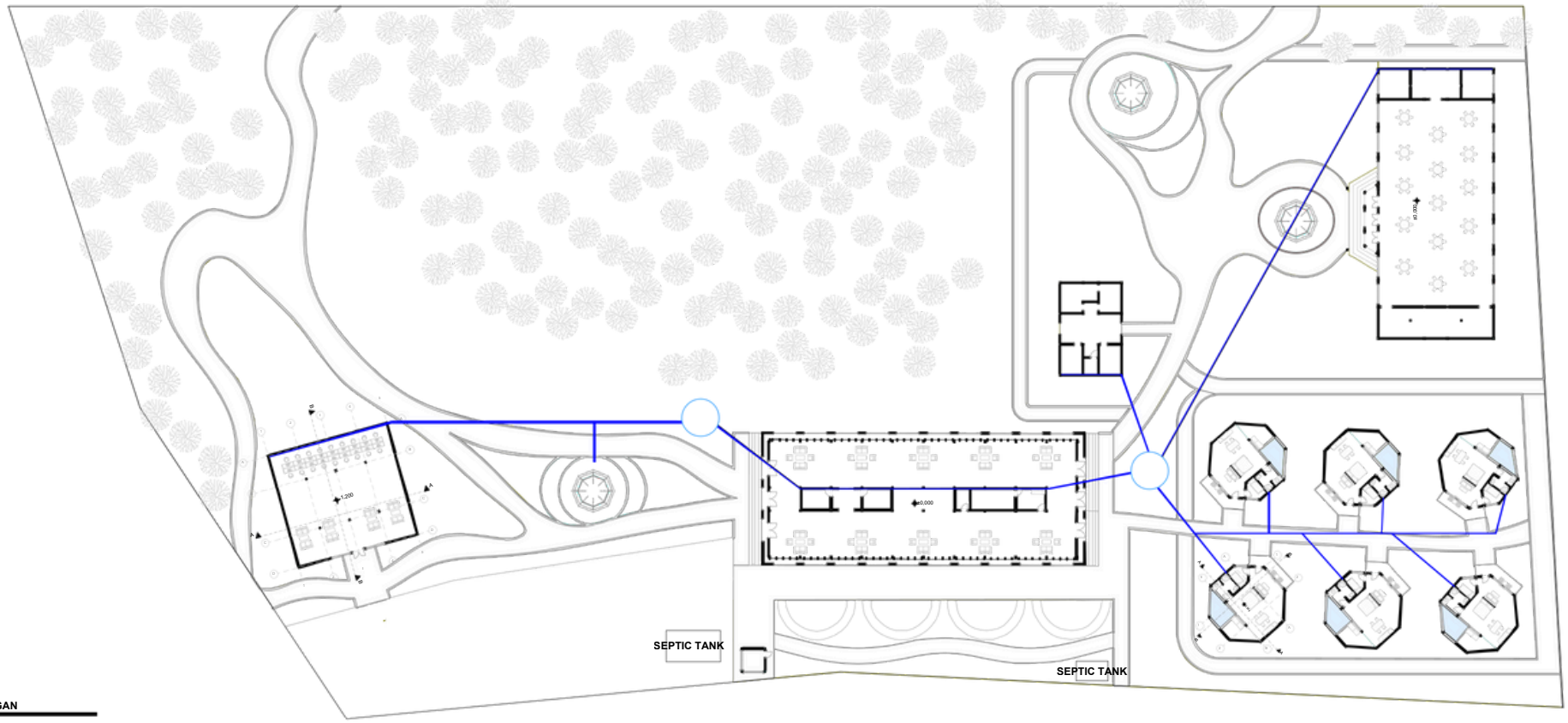


Figure 4.27 Clean water scheme
Source: Author

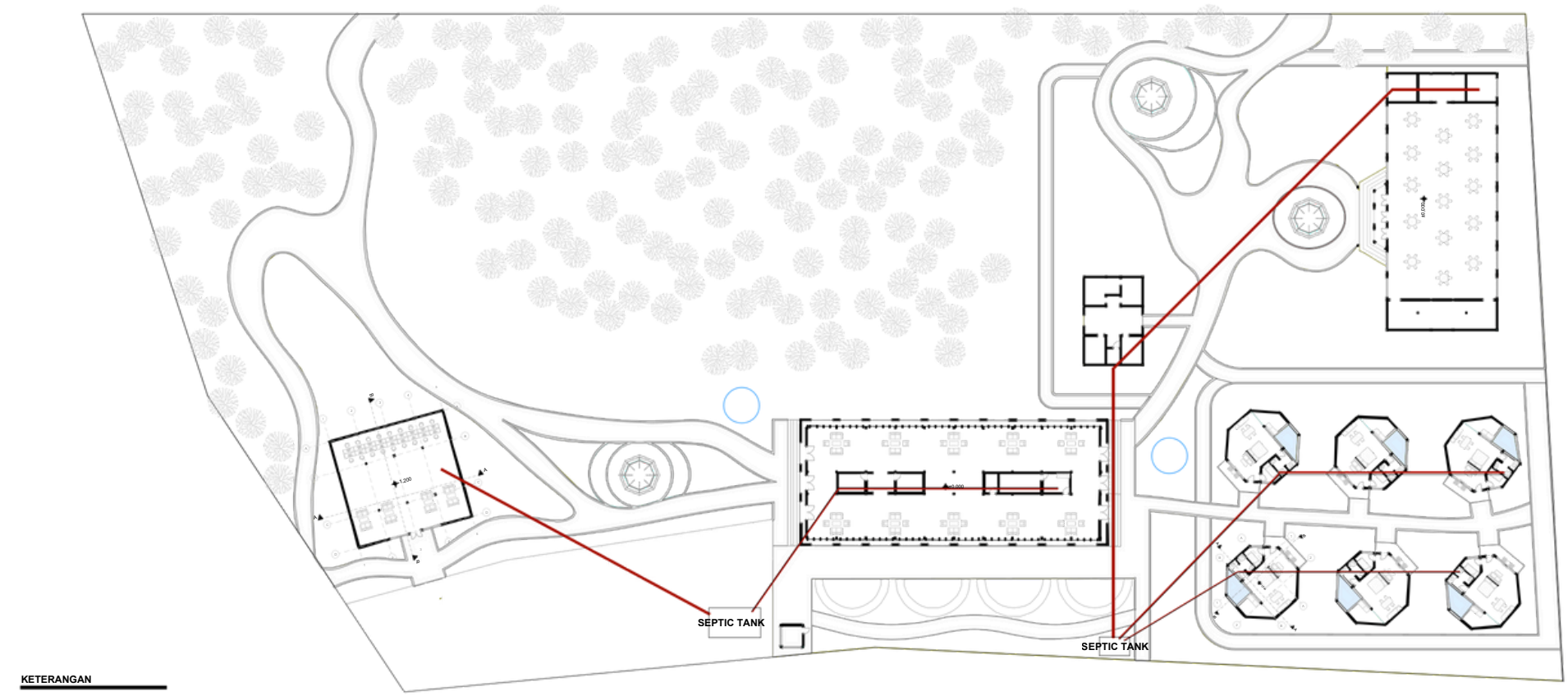


Figure 4.28 Waste water scheme
Source: Author

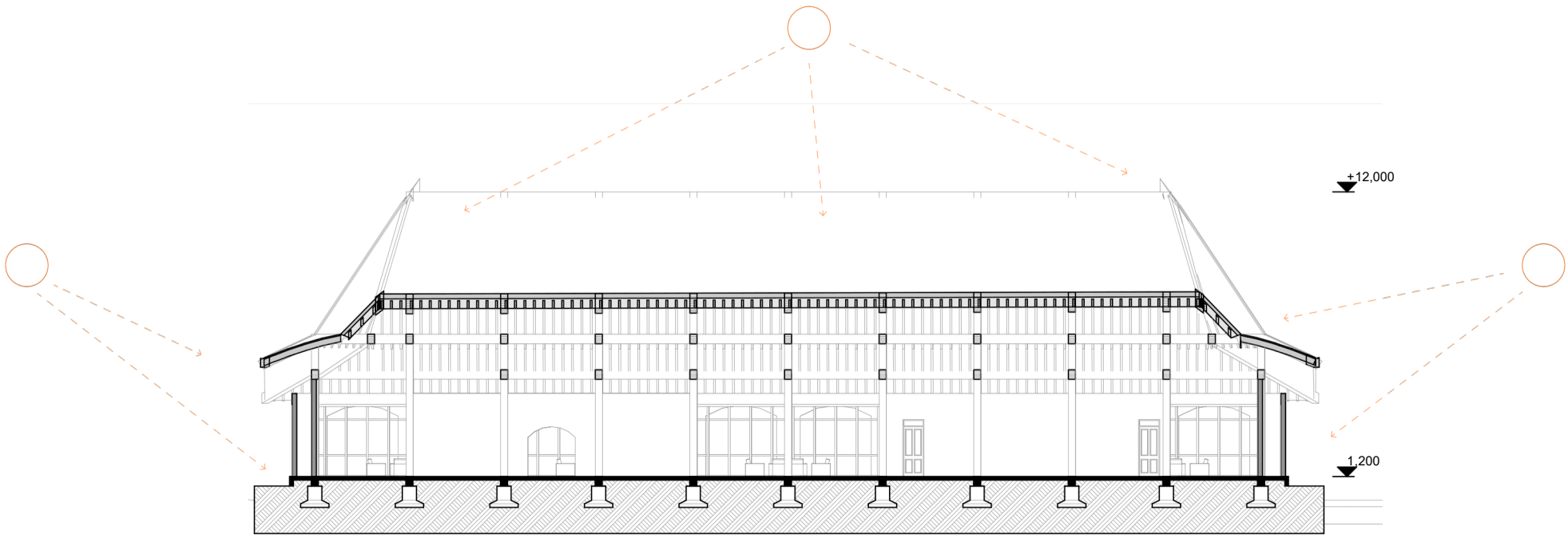


Figure 4.29 Daylight scheme
Source: Author

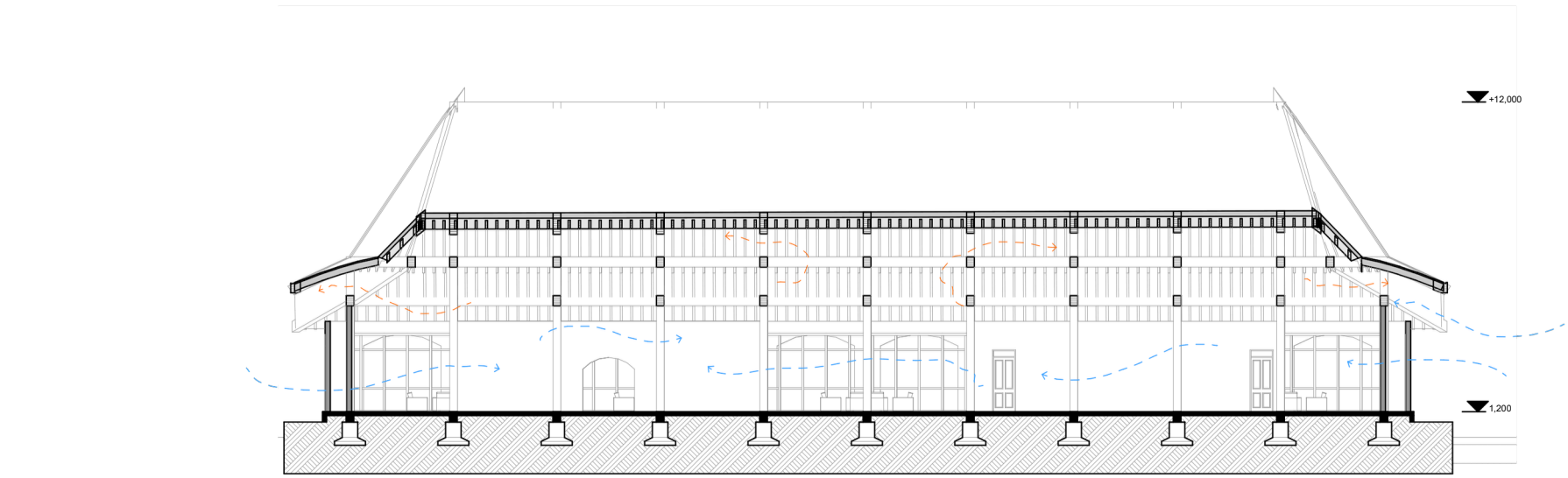


Figure 4.30 Wind flow scheme
Source: Author

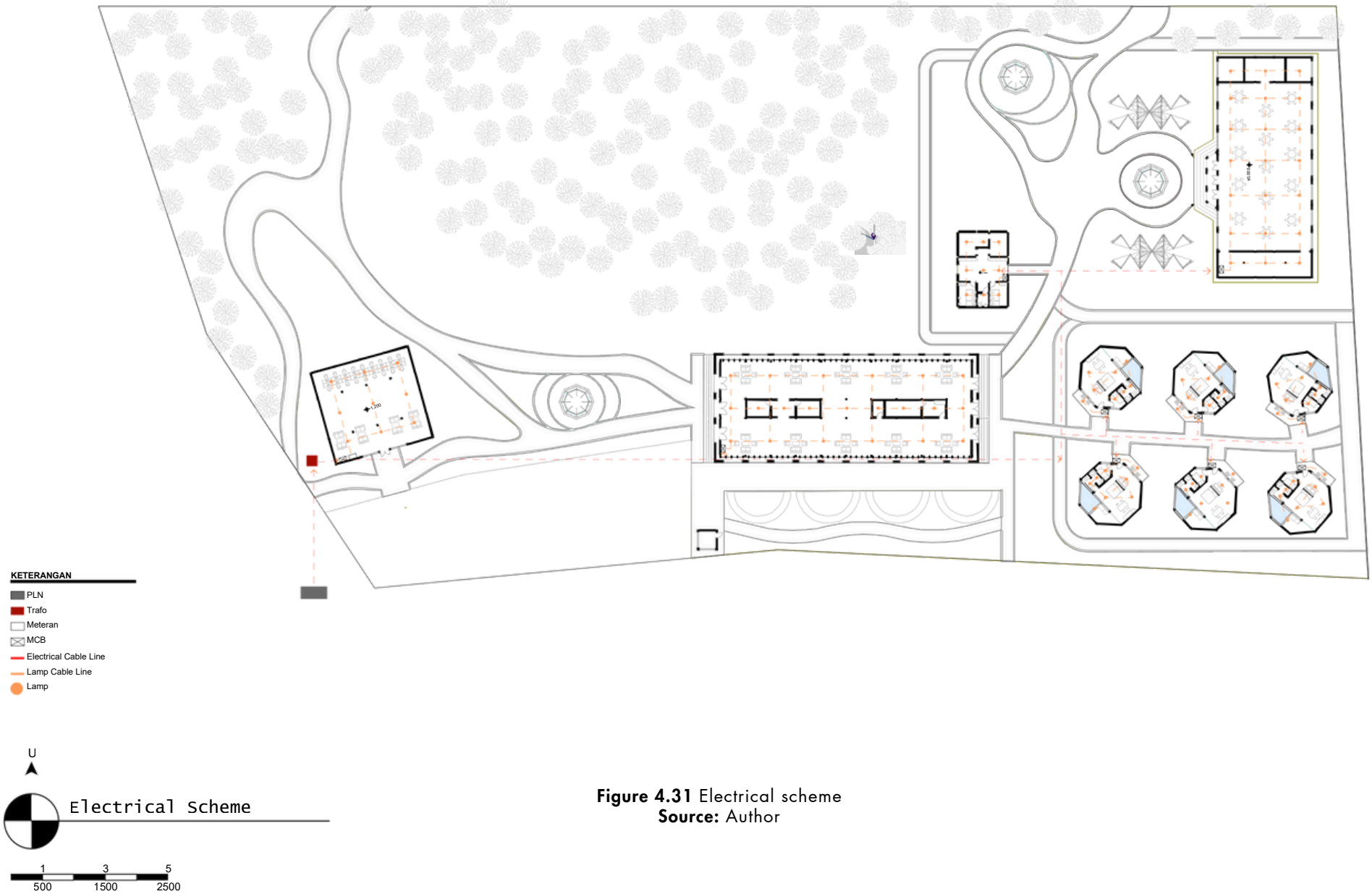


Figure 4.31 Electrical scheme
Source: Author

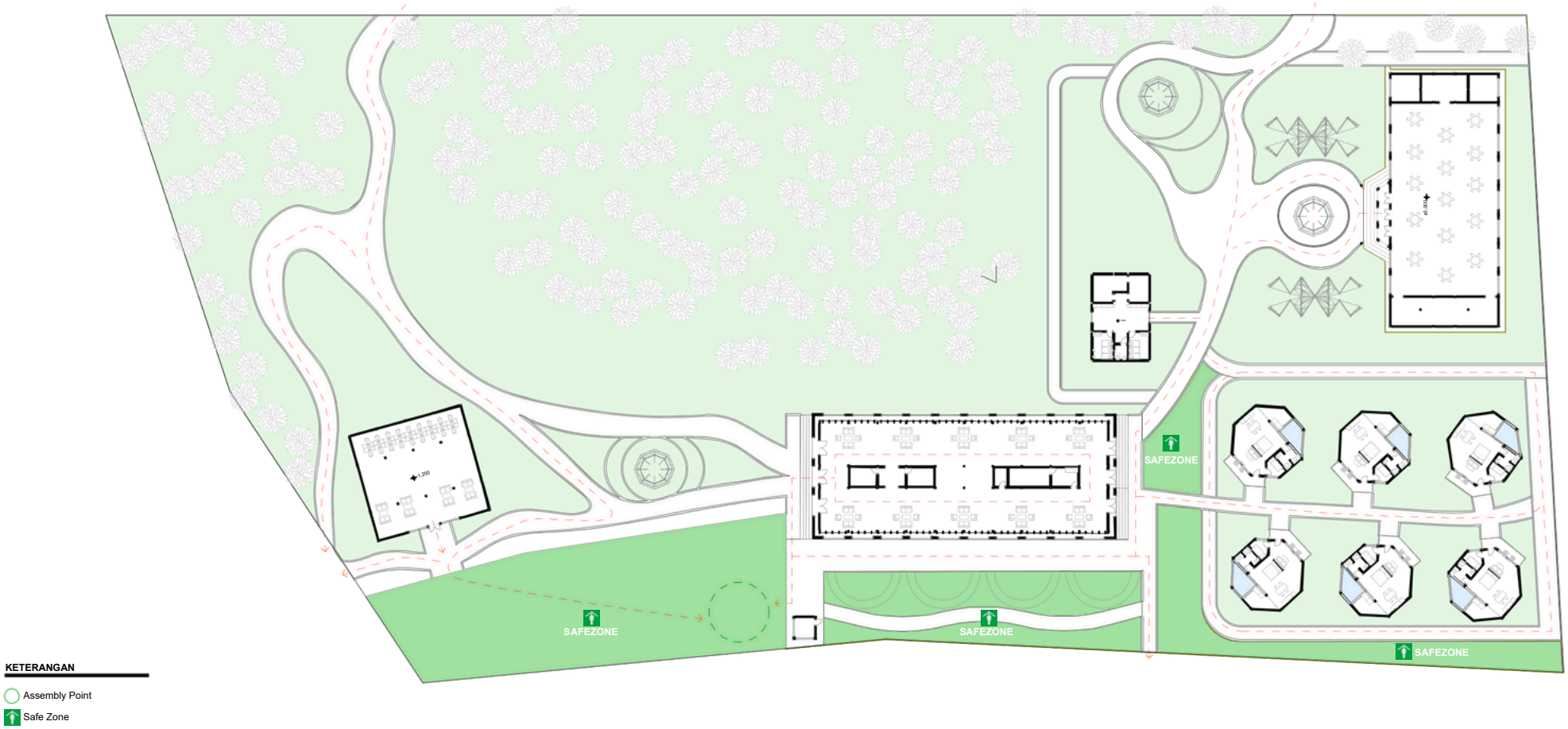


Figure 4.32 Safety and emergency scheme
Source: Author

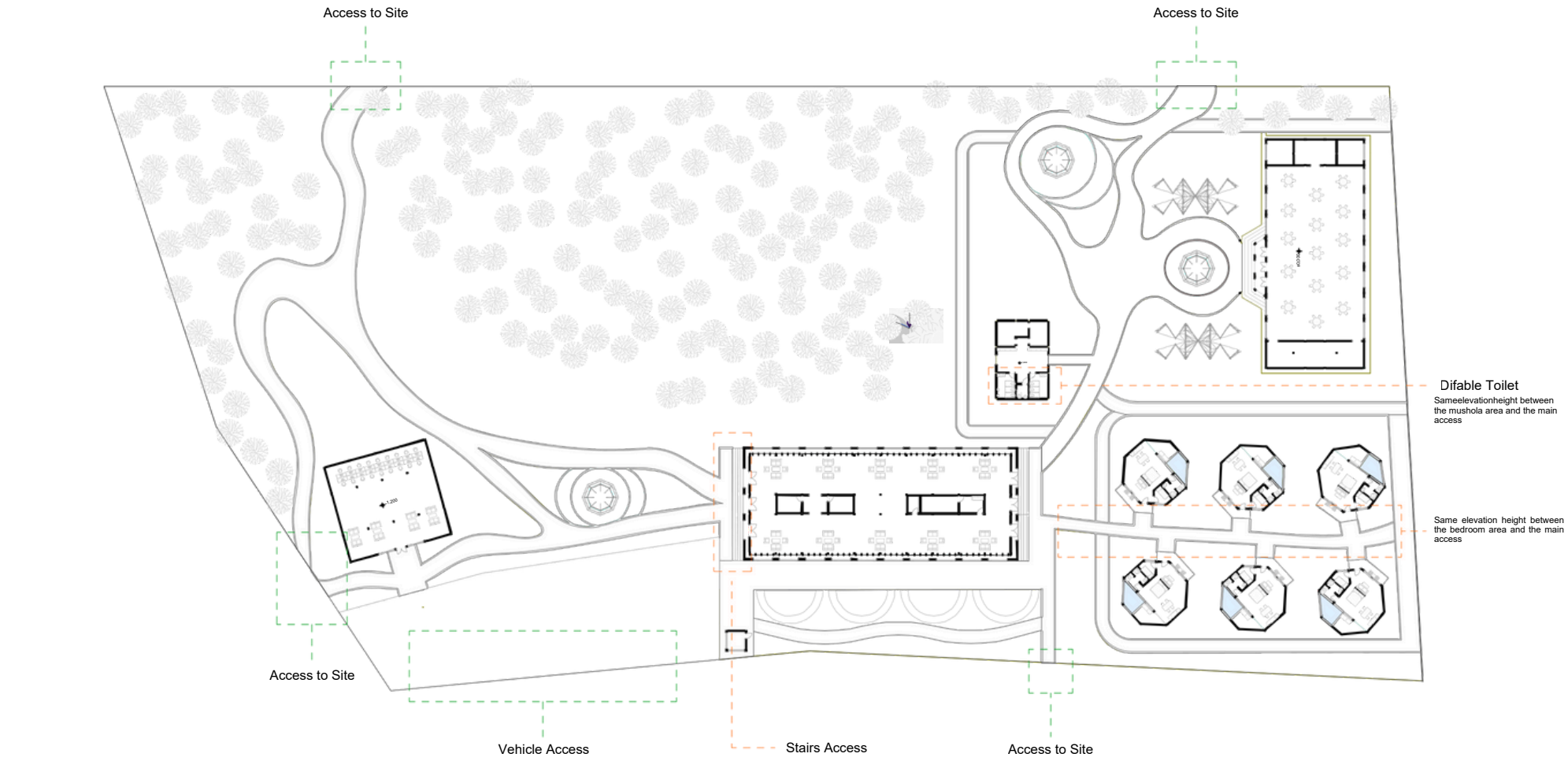


Figure 4.33 Barrier free scheme
Source: Author

SITE ELEVATION



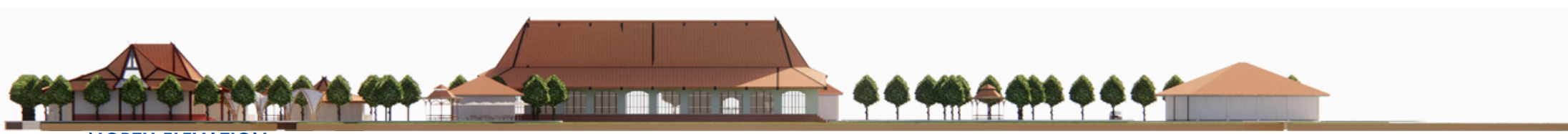
SOUTH ELEVATION



WEST ELEVATION



EAST ELEVATION



NORTH ELEVATION

Figure 4.34 Elevation
Source: Author

LOBBY

Figure 4.35 Lobby perspective
Source: Author

ENTRANCE

Figure 4.36 Entrance perspective
Source: Author



Figure 4.37 Outdoor seating perspective
Source: Author



Figure 4.38 Restaurant entrance perspective
Source: Author



LOBBY

Figure 4.37 Outdoor seating perspective
Source: Author



RESTAURANT

Figure 4.38 Restaurant entrance perspective
Source: Author

RESTAURANT

Figure 4.39 Restaurant perspective
Source: Author

MUSHOLLA

Figure 4.40 Musholla perspective
Source: Author

LOBBY

Figure 4.41 Lobby perspective
Source: Author

SOUVENIR SHOP

Figure 4.42 Souvenir shop perspective
Source: Author



INDOOR POOL

Figure 4.43 Indoor pool perspective
Source: Author



HOMESTAY

Figure 4.44 Homestay perspective
Source: Author



DESIGN SELLING POINT

The lobby is where guests first arrive—so it needs space for check-in and for the souvenir shop, which works best when placed right at the entrance. It's an enclosed building because it supports product displays.

The pendopo is the restaurant, so it naturally needs a wider, open layout for dining, movement, and ventilation. The open Javanese structure helps the space feel welcoming and comfortable for large groups.





SELLING POINT	*DESIGN FEATURE*	*VISITOR BENEFIT*
Cultural Identity (Neo-Vernacular)	Vernacular roof form, local materials (wood, brick, sirap), exposed structure	Creates a unique and authentic atmosphere; strong sense of place
Experiential Journey	Clear circulation, landscape-integrated pathways	Memorable experience; encourages exploration
Community Integration	Public zones, open pendopo, gathering areas	Visitors feel connected to local activities and culture
Modern Functionality	Simple massing, flexible open-plan layouts	Spaces feel efficient, organized, and easy to use

Table 4.1. Selling point, design features, and visitor benefits
Source: Author

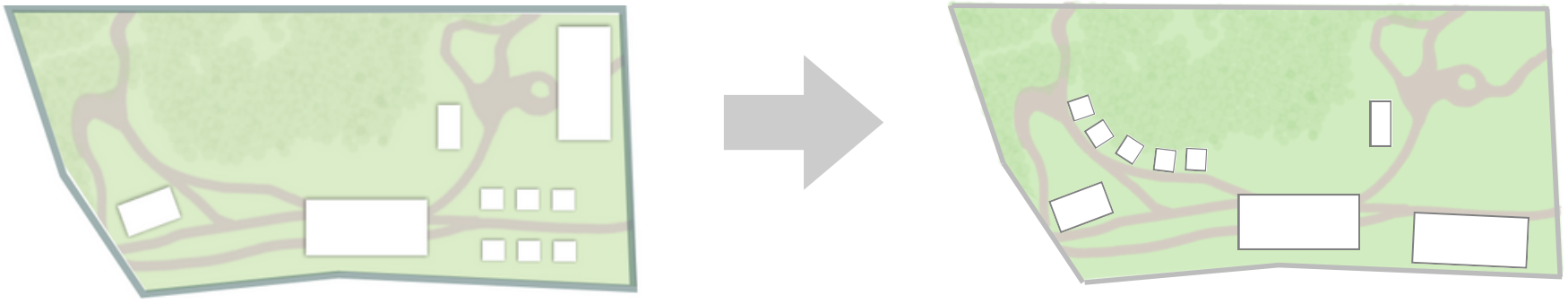
The main selling point of this project lies in the experience it offers to visitors by combining local culture, landscape, and comfort in a single architectural setting. This is expressed through the use of neo-vernacular elements, open spatial arrangements, and clear circulation that allows visitors to easily move between public areas. The design encourages an experiential journey, where visitors can enjoy local food, interact with the community, and appreciate the surrounding environment. These qualities create a strong sense of place that distinguishes the project from conventional commercial facilities and becomes its key attraction for potential users and visitors.

The lobby and pendopo are designed as two clearly different spaces with specific functions, even though both accommodate social activities. The lobby functions as a welcoming and orientation area for short-term use, such as waiting, information access, and souvenir shopping, which requires a more enclosed and controlled space. In contrast, the pendopo serves as the main restaurant, designed as a large, open structure to support longer activities like dining, gathering, and social interaction, with natural ventilation and wider spans. The functional program of the project is determined based on visitor activity patterns and duration of use, ensuring that each space has a clear role and supports the overall experience without functional overlap.

ALTERNATIVE LAYOUT

The homestay units were positioned near the main road and adjacent to the restaurant, placing them in the noisiest and most active zone of the site. This arrangement reduced guest privacy and exposed the units to constant traffic and activity.

The homestay units are relocated toward the forest edge, creating a quieter, more secluded environment. By distancing them from the road and the restaurant, the new layout enhances privacy, improves acoustic comfort, and offers guests a more immersive natural experience.



Locating homestay units near the main road and adjacent to the restaurant positioned them within the noisiest and most active zone of the site, reducing acoustic comfort and limiting privacy. This condition weakens the experiential quality expected from a resort setting, where rest, calm, and a closer relationship to nature should be prioritized over proximity to service and public functions.

To deepen the reflective reasoning, the initial layout can be understood as an efficiency-driven approach that prioritized direct access, compact circulation, and proximity between accommodation and shared facilities. Placing the homestay units near the main road and restaurant reduced walking distances and simplified service logistics; however, this efficiency came at the cost of spatial hierarchy and experiential quality. Bedrooms, as private and restorative spaces, were exposed to constant movement, noise, and visual activity, creating a contradiction between their function and their location within the most public and active zone of the site.

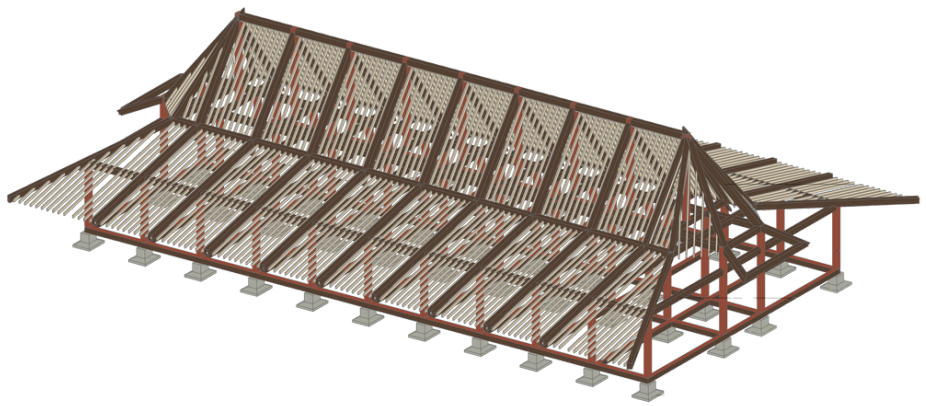
I maintained the original layout as a reference while developing an alternative arrangement to reflect on and evaluate different spatial strategies. In the alternative layout, the homestay units are relocated toward the forest edge, where environmental conditions are quieter and more secluded. This adjustment strengthens privacy, improves acoustic comfort, and enhances the immersive natural experience for guests, while the restaurant remains closer to the main access for operational efficiency and public use. The comparison between the two layouts demonstrates a more reflective approach to form and spatial organization, aligning program allocation with experiential and environmental considerations.

The alternative layout reconsiders this hierarchy by reorganizing the site based on degrees of privacy, noise sensitivity, and sensory experience. Shifting the homestay units toward the forest edge establishes a clearer gradient from public to private spaces, where the restaurant and access areas function as social and active zones, while the accommodation is embedded within a calmer natural setting. This strategy not only enhances guest comfort and privacy but also strengthens the architectural narrative of retreat and immersion in nature. By comparing the original and alternative layouts, the design demonstrates a conscious evaluation of spatial logic, showing how form and organization can better respond to environmental context, user experience, and the intended character of the resort.

DESIGN CONCEPT



Inclusive and Barrier-Free Environment
Existing public facilities in the area often lack accessibility, creating functional barriers for elderly users, families, and people with disabilities. The design responds by integrating an inclusive circulation system using gentle ramps, level transitions, wide pathways, and universally accessible amenities. This concept ensures equal access throughout the entire site and reflects the social function of Balkondes as a community-supportive public space.



Vernacular-Inspired Roof and Spatial Order
The diminishing presence of traditional roof forms and spatial logic becomes a cultural problem. To address this, the design adopts a reinterpretation of Javanese vernacular elements—such as linear spatial hierarchy, simple gable and limasan-like roof silhouettes, and exposed wooden structures—translated into modern proportions and materials.



Climate Response Strategy
Climatic factors such as strong coastal winds, direct afternoon sun, and the presence of natural forested zones shape the massing approach. Buildings are arranged linearly from public to private zones, maximizing natural ventilation, shading, and landscape continuity. Semi-open gazebos, transitional outdoor spaces, and vegetation buffers support comfort while enhancing the visitor experience.

DESIGN CRITERIA

Design Criteria of Identity and Symbolism

CRITERIA	*EVIDENCE IN THE PROJECT*
Application of local spatial logic (e.g., Javanese linear arrangement: public → semi-public → private)	Linear massing sequence reflects Javanese spatial hierarchy.
Reinterpretation of traditional roof forms (limasan, joglo, kampung roof)	Roof forms simplified and adapted using modern materials.
Use of local proportions and architectural rhythm	Deep overhangs, open verandah edges, and balanced massing composition.
Expression of local craft or material culture	Use of sirap roofing and regional brickwork.

Table 4.2. Design Criteria of Identity and Symbolism
Source: Author

Design Criteria of Climate Responsiveness

CRITERIA	*EVIDENCE IN THE PROJECT*
Wide eaves/canopies for shading and rain protection	Overhangs derived from limasan proportions.
Natural ventilation strategies and open structures	Semi-open spaces, pendopo form, and cross-ventilation paths.
Shaded or elevated spatial transitions	Gazebos and buffers between outdoor and indoor zones.
Use of breathable or low-heat materials	Teak wood timber, sirap, and brick.

Table 4.3. Design Criteria of Climate Responsiveness
Source: Author

Design Criteria of Modern Adaptation

CRITERIA	*EVIDENCE IN THE PROJECT*
Integration of modern structural systems	Teak wood used to reinterpret traditional beams.
Accommodation of contemporary functional requirements	Universal access design, flexible communal areas, modern amenities.
Simplified, contemporary interpretation of vernacular geometry	Clean roof silhouettes and minimal façade articulation.
Support for multipurpose, community-based functions	Pendopo adapted as a cultural and creative node.

Table 4.4. Design Criteria of Modern Adaptation
Source: Author

DESIGN CRITERIA

Design Criteria of Community Relevance

CRITERIA	*EVIDENCE IN THE PROJECT*
Support for community-based activities	Creative economy facilities and communal hall.
Encouragement of social interaction	Gazebos, pendopo, and public transition zones.
Inclusive accessibility for all users	Barrier-free paths and universal circulation planning.

Table 4.5. Design Criteria of Community Relevance
Source: Author

Design Criteria of Local Material

CRITERIA	*EVIDENCE IN THE PROJECT*
Use of materials familiar to local construction culture	Sirap roof, brick, and teak wood timber.
Adaptation of traditional craftsmanship	Timber joint logic reinterpreted into connections.
Application of textures reflective of regional identity	Rough white plaster echoing coastal vernacular surfaces.

Table 4.6. Design Criteria of Local Material
Source: Author

The design criteria are developed to make sure the building reflects local identity while working well in its environment. Identity and symbolism are shown through the use of local spatial order, where spaces move from public to semi-public and private areas, following Javanese spatial traditions. Traditional roof forms such as limasan, joglo, and kampung roofs are reinterpreted into simpler, modern shapes to suit current needs while keeping their cultural meaning. Climate responsiveness is addressed by using wide roof overhangs, semi-open spaces, pendopo-like layouts, and natural cross ventilation, which are effective for tropical climates like Pacitan. The use of breathable and low-heat materials such as timber, brick, and sirap roofing helps improve thermal comfort and follows traditional climate-based building principles, as discussed by Olgyay (1963) and Frick (1997).

Modern adaptation in the project focuses on combining traditional ideas with contemporary construction and functions. Engineered timber (glulam) is used to reinterpret traditional wooden structures in a more durable and efficient way, while building forms and façades are simplified to reflect a modern architectural language. Community relevance is emphasized through flexible communal spaces, creative economy facilities, and inclusive circulation that allows all users to access and use the building comfortably. Elements such as pendopo, gazebos, and open transition spaces encourage social interaction and community activities. The use of local materials and construction logic supports local craftsmanship and strengthens the connection between the building and its cultural context. This approach follows the principles of neo-vernacular architecture, which aims to bridge tradition and modern needs while supporting community-based development, as explained by Rapoport (1969) and Curtis (2007).

Design Evaluation

05

DESIGN BRIEF

1st Jury
Prof. Dr.-Ing. Ir. Ar. Ilya Fadjar Maharika, MA., IAI.

	NOTES FROM JURY	ADEQUATE RESPONSE	REVISED PART (PAGE)
1.	Need to rethink and be more precise about the location as the initial location perhaps within the sea setbacks	The site boundary has been re-evaluated to comply with coastal setback regulations.	38
2.	Need to rethink the status of the building/object of the design as it seems 2 levels: masterplanning and resort which is commercial	Balkondes acts as the main public anchor. Supporting functions such as homestays, culinary spaces, and cultural facilities are integrated as secondary programs rather than a commercial resort complex.	42
3.	Do resort's client "Government of Kabupaten Pacitan Dinas Pemuda Olahraga Budaya dan Pariwisata Kabupaten Pacitan"? Is it not a commercial entity?	With the change in typology, the client is repositioned as the local government and village stakeholders, with daily operations intended to involve village cooperatives (BUMDes).	17

Table 5.1. Design Brief Response from 1st Jury
Source: Author

2nd Jury
Dr. Ar. Yulianto Purwono Prihatmaji, S.T., M.T., IPM., IAI.

	NOTES FROM JURY	ADEQUATE RESPONSE	REVISED PART (PAGE)
1.	Who is the owner and commissioner of this project? Is there any reference for the design & location selection?	The project is commissioned by the local government of Kabupaten Pacitan and intended to be owned and managed collaboratively with village stakeholders through BUMDes.	17
2.	How is the relationship with the local stakeholders in Pacitan?	The project is conceived as a participatory and community-oriented facility with local residents.	17
4.	What are the design challenges of this project and what are the proposed design solutions?	Coastal environmental constraints, balancing public and community needs, and integrating economic functions	19
5.	Need more mention about urban design and their computational matter.	Urban design considerations include site connectivity, pedestrian flow, zoning hierarchy.	41

Table 5.2. Design Brief Response from 2nd Jury
Source: Author

DESIGN COMPREHENSIVE

1st Jury
Prof. Dr.-Ing. Ir. Ar. Ilya Fadjar Maharika, MA., IAI.

	NOTES FROM JURY	ADEQUATE RESPONSE	REVISED PART (PAGE)
1.	The design is still poorly executed as a resort. Need more surveys to resort/visit there to absorb the ambience.	The survey and discussion shows that the project is less effective as a resort, thus the change into Balkondes.	17
2.	The location is not suitable for a resort, so the balkondes (balai ekonomi desa) solution is suggested.	Based on the site characteristics and local context, the location is indeed more suitable for a Balkondes (Balai Ekonomi Desa).	17

Table 5.3. Design Comprehensive Response from 1st Jury
Source: Author

2nd Jury
Dr. Ar. Yulianto Purwono Prihatmaji, S.T., M.T., IPM., IAI.

	NOTES FROM JURY	ADEQUATE RESPONSE	REVISED PART (PAGE)
1.	Explain how you designed this project, and its relation to the PAP Lab.	The lab methods helped translate research insights into spatial strategies, such as flexible communal spaces, circulation paths, and vernacular-inspired structures while maintaining modernity.	43 - 45
2.	Mention and explain the design concept developed from the study of the architectural problems of your project.	Visitors' need for clear orientation → solved by zoning	43
		Circulation and accessibility challenges → solved with ramps and landscape-sensitive layouts	44
		The concept integrates local vernacular elements with modern touch.	45
3.	Mention and explain the design criteria and design guidelines that you obtained from the design concept of the project being worked on.	Design criteria table is added based on categories.	87 - 88

Table 5.4. Design Comprehensive Response from 2nd Jury
Source: Author

DESIGN DEVELOPMENT

1st Jury
Prof. Dr.-Ing. Ir. Ar. Ilya Fadjar Maharika, MA., IAI.

	NOTES FROM JURY	ADEQUATE RESPONSE	REVISED PART (PAGE)
1.	Please give us profound argument why and which part of your design shows your "selling point" to potential users/ visitors?	The main selling point of this project is how it lets visitors experience local culture and nature while staying comfortable. The restaurant provides a space for dining and socializing, surrounded by neo-vernacular architecture and open views of the landscape. The lobby and souvenir shops create a welcoming area for orientation, shopping, and short visits, while all spaces are designed to be accessible and easy to use.	84
2.	Please clarify why there is a lobby and a pendopo with such a large structure? Are those really different in function, as the layout and arrangement of the tables are almost the same? How do you determine the functional program of your project?	The lobby serves as a welcome area and includes souvenir shops, while the pendopo is the restaurant. The functional program was based on visitor activity and duration: the lobby for short-term waiting, orientation, and shopping, the pendopo for longer dining and social activities. This ensures each space has a clear purpose without overlap.	84
3.	Need more reflective reasoning for form and spatial organization, especially the allocation of bedrooms and restaurants, which seems contradictory.	I kept the original layout, but I also explored alternatives to compare the options.	85
4.	There are some technical mistakes in drawing, such as the elevation and LoD of the drawings, which are too low.	I improve the technical drawings, including correcting elevation inconsistencies, material selections, and increasing the LOD.	48 - 76
5.	Lack of creativity on interpretation of the neo-vernacular approach.	The design interprets neo-vernacular principles through the use of local and climate-responsive materials, reinterpretation of traditional roof silhouettes.	45

DESIGN DEVELOPMENT

1st Jury
Prof. Dr.-Ing. Ir. Ar. Ilya Fadjar Maharika, MA., IAI.

	NOTES FROM JURY	*ADEQUATE RESPONSE*	*REVISED PART (PAGE)*
6.	You should give guests more choices. Right now, you have one master bedroom and one small additional bedroom, which works for 2–4 people. But what if the guest is only 1–2 people and doesn't want to pay for an extra room they won't use? Consider making one of the rooms convertible, or provide another layout option without the extra small bedroom.	I have prepared alternative layouts: one with two bedrooms as originally designed, and another layout where the small bedroom can be removed or converted so the homestay can better accommodate variety of number of guests without extra cost.	51
7.	The homestay is too close to the main road and the restaurant which is the noisiest area. It would be better to place the units toward the edge of the forest, where it's quieter and guests can have more privacy.	I prepared an alternative site arrangement where the homestay units are shifted toward the forest edge. This provides a quieter environment and more privacy for guests while still keeping circulation efficient.	85
8.	In your technical drawing, the building and the land appear at the same elevation. That's not recommended because of drainage, rainwater runoff, and even the possibility of snakes entering the building.	The technical drawings are corrected by raising the building slightly above ground level to improve drainage, prevent runoff problems, and avoid safety issues such as snakes entering the unit.	50 - 64
9.	The pool is too narrow (2 meters) but too deep (1 meter), and there are no stairs for safe access. That's dangerous, especially for children. Is it meant to be a pool or a jacuzzi? You need to reconsider the size and safety features.	The previous pool design was indeed unsafe. I have removed the narrow pool and replaced it with a properly sized jacuzzi, which is more suitable for a private homestay and safer for users.	51
10.	You need to improve the LOD of your technical drawings	I have increased the LOD, including clearer material specifications, sections, and annotations.	48 - 76

Table 5.5. Design Development Response from 1st Jury
Source: Author

DESIGN DEVELOPMENT

2nd Jury
Dr. Ar. Yulianto Purwono Prihatmaji, S.T., M.T., IPM., IAI.

	NOTES FROM JURY	*ADEQUATE RESPONSE*	*REVISED PART (PAGE)*
1.	Term of 'local economy' and 'education' and 'culture' need to more explore because very limited narration in your report. Those are need to more explore related with your problem challenges.	With this correction, my design problem is now stated clearly as: "How to design a Balai Ekonomi Desa that integrates local economy, community, and culture through participatory and inclusive spaces?"	19
3.	There is no sufficient study about Pacitan verncacular and how to transform become 'neo-vernacular' as your mention in design problems.	There is a brief study of Pacitan's vernacular characteristics and explained how these elements to inform my neo-vernacular design approach.	21 - 23
4.	Need to explore functional and cultural terms to argue your ideas and apply in your design.	The narrative is improved by connecting functional needs with cultural values to support the design decisions.	43
5.	Visualization and infographics were very less.	Added spatial organization analysis.	42
		Added intangible values in zoning	43
		Added inclusive space diagram.	44
		Added roof transformation.	45
6.	There are no sufficient discussion about intangible cultural values, and how to deal with spatial design and community activities.	I included a section discussing intangible cultural aspects how these are translated into spatial arrangements and community activities within the project.	43

DESIGN DEVELOPMENT

2nd Jury
Dr. Ar. Yulianto Purwono Prihatmaji, S.T., M.T., IPM., IAI.

	NOTES FROM JURY	ADEQUATE RESPONSE	REVISED PART (PAGE)
7.	Which type of glulam are you specifying? And why concrete blocks? Concrete blocks are too expensive for a one-story building. It's more appropriate for multi-story structures because of its strength and durability. For a single-story building, it's not cost-efficient.	Instead of glulam, I now specify local teak wood for the structural system due to its availability, durability, and suitability for single-story buildings. The concrete block slab has been replaced with AAC (Autoclaved Aerated Concrete) floor panels, which are more cost-efficient and appropriate for lightweight single-story structures.	45
8.	What are the design guidelines for neo-vernacular? You claim this is neo-vernacular but how can you prove?	The explanation of my neo-vernacular approach strengthen by adding design guidelines based on local spatial logic, regional material selection, and reinterpretation of Pacitan's vernacular forms.	87 - 88
9.	The symbols, labels, and room identification are not clear enough. You need to improve the clarity and consistency of the notation system.	The clarity and consistency of symbols, annotations, and room labels across all drawings are improved to ensure better readability and alignment with standard architectural notation.	48 - 76
10.	What is your strategy to attract people to come to the souvenir shop?	The strategies are by positioning the souvenir shop along the main circulation path, integrating a semi-open display area, and creating visual and spatial continuity with the lobby to encourage natural flow and visitor engagement.	84

Table 5.6. Design Development Response from 2nd Jury
Source: Author

PRESENTATION BOARD



DESIGN PREMISE

The design of the Balkondes (Balai Ekonomi Desa) at Pancer Door Beach, Pacitan, is based on the idea of connecting tourism with community life. The project seeks to create a village-based tourism hub that strengthens the local economy while preserving cultural identity and natural character.The premise of the design is that tourism should not be an external force that changes the village but a shared platform where visitors and locals can interact, learn, and grow together. Through architecture, the project aims to reflect the values of cooperation, craftsmanship, and environmental care found in local traditions.Using a Neo-Vernacular approach, the design reinterprets local architectural forms, materials, and spatial arrangements to meet contemporary needs. Buildings are organized to support community participation and inclusive activities, such as homestays, workshops, and cultural performances. Open spaces are provided for social gatherings and local markets, reinforcing a sense of belonging and shared identity.

PROBLEM STATEMENT

GENERAL PROBLEM

How to design a Balai Ekonomi Desa (Balkondes) in Pacitan using Neo-Vernacular architectural principles that integrate local tangible and intangible culture to strengthen community identity and support sustainable cultural tourism?

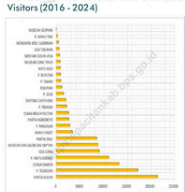
SPECIFIC PROBLEMS

- How to design Balai Ekonomi Desa that integrates local economy, education, and culture through participatory and inclusive spaces?
- How to translate Pacitan's vernacular architectural elements into a Neo-Vernacular form that supports functionality and cultural continuity?
- How to translate intangible cultural values into spatial design and community activities within the Balkondes?

BACKGROUND STUDY



Number of International and Domestic Visitors (2016 - 2024)



Number of Attraction Visitors in Pacitan Regency, 2024

Tourism plays an important role in Pacitan's economic growth. With its strong potential in beach and cave tourism, Pacitan continues to attract visitors—especially domestic tourists. After the pandemic, tourist numbers increased significantly, reaching over 1.5 million visitors in 2022 before stabilizing at around 1.1 million in 2024.Accommodation in Pacitan is also growing, with 39 hotels, 1 hostel, 3 villas, and 64 guest houses recorded in 2023 (BPS Pacitan). However, there are still no resorts, even though visitor demand and tourism activities continue to rise.Pancer Door Beach is located next to Teleng Ria Beach, one of Pacitan's most visited destinations. The area is also being developed as a creative economy hub, giving it strong potential as a tourism center. With its natural landscape, accessibility, and increasing number of visitors, Pancer Door Beach is an ideal site for a new community-based facility that supports tourism.A Balkondes (Balai Ekonomi Desa) offers an alternative to conventional resorts by focusing on culture, community, and local experiences. Through a neo-vernacular architectural approach, the Balkondes can showcase Pacitan's tangible and intangible heritage while improving tourism facilities and supporting the local economy.

PROJECT AIM

01 Strengthen local identity and tourism by developing a Balai Ekonomi Desa (Balkondes) as a community-based destination that showcases Pacitan's cultural and economic potential.

02 Apply a Neo-Vernacular approach to create architecture that respects Pacitan's local character while adapting to modern needs for comfort and sustainable tourism.

03 Reinterpret local culture by integrating tangible elements (vernacular architecture, local materials) and intangible elements (traditions, community values, craftsmanship.

DESIGN APPROACH

PRESERVES LOCAL IDENTITY
- Uses tangible elements: wood, bamboo, stone
- Adopts linear Javanese spatial logic

ADAPTS TO MODERN NEEDS
- Allows flexible layouts for tourism
- Supports modern construction + safety standards
- Fits community and commercial functions

CLIMATE RESPONSIVE
- Elongated forms for airflow
- Natural ventilation suitable for the coastal climate
- Create a comfortable spaces while reducing energy use

Strengthens cultural authenticity

Balances tradition with practicality

Enhances visitor experience & energy efficiency

NEO-VERNACULAR ARCHITECTURE

Using a neo-vernacular approach allows Balkondes Pancer to stay connected to its cultural roots while responding to the climate and offering modern functionality that strengthens Pacitan's tourism identity.

DESIGN GOALS

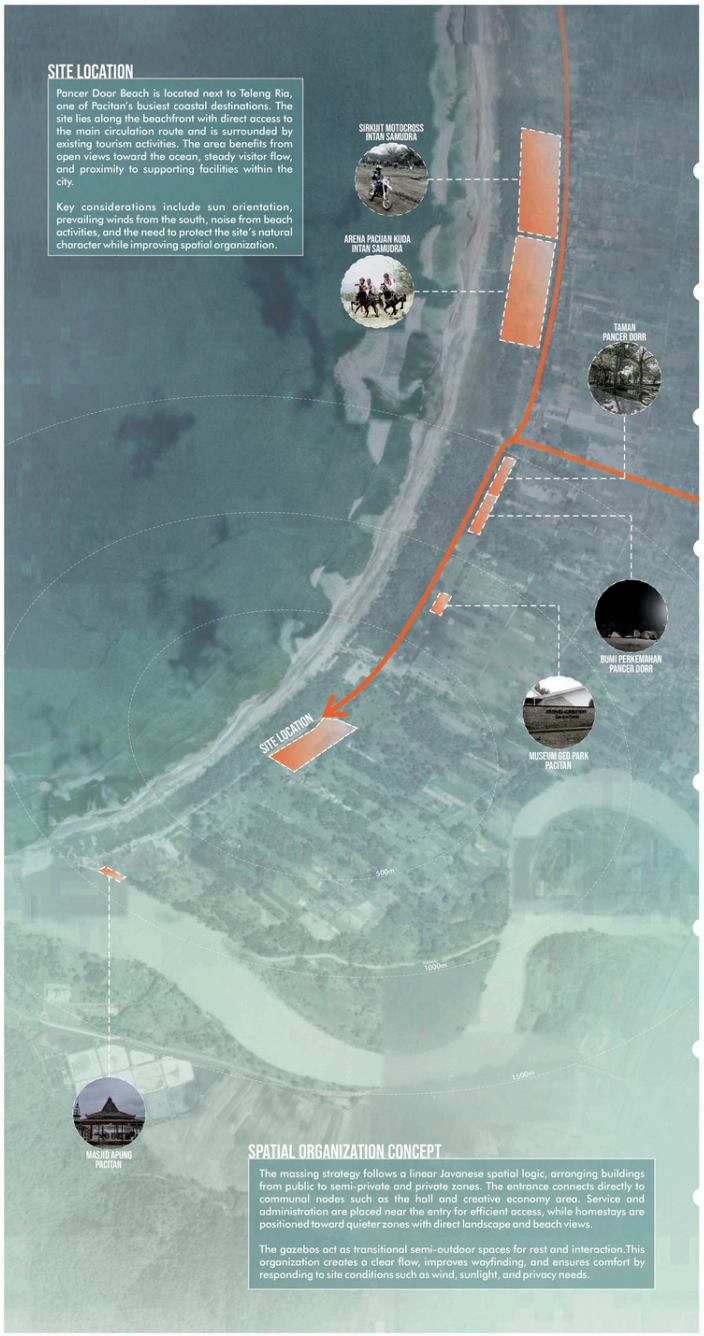


DESIGN PRINCIPLES

Design themes using cultural and traditional analysis methods are integrated into the design process through a hybrid method. Strategy includes these variables (Rahman, 2019):

VARIABLE	DESIGN STANDARD
Form	Adoption of local architectural elements
Material	Use of materials found in local vernacular buildings
Structure	Use of local structural systems in contemporary form
Ornaments	Application of regionally distinctive ornaments

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SITE CONTEXT & ANALYSIS

SITE BOUNDARIES



The total site area is approximately 17,000 sqm, with irregular boundaries and direct access from the south-facing main road.

SITE MEASUREMENTS



Site Area: **17.000 sqm**
Building Coverage Ratio = 60% x 17.000 = 10.200
Floor Area Ratio = 120% x 17.000 = 20.400 (2 story)
Green Coverage Ratio = 30% x 17.000 = 5.100

SITE VEGETATIONS



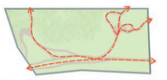
Nearly half of the site is currently covered with dense vegetation, while the rest is open land with informal pathways, indicating existing desire paths.

SITE TOPOGRAPHY

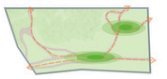


The site has a gentle slope ranging from 3 to 4 meters above sea level.

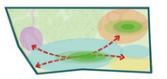
BUILDING MASS PROGRAMMING



01
Following the natural pathway
Building orientation and main circulation are aligned with the natural flow of the site, minimizing disruption to vegetation and respecting user behavior patterns.



02
Identify intersections
Primary gathering and view nodes where paths meet



03
Zoning based on circulation
Zones are divided into public, semi-public, and private areas, based on access and movement flow to optimize user experience and function



04
Building mass placement
The final building layout follows the site's natural features, with public zones (lobby, creative center) near the road, and homestay units arranged organically facing south towards the view of the beach

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PRESENTATION BOARD

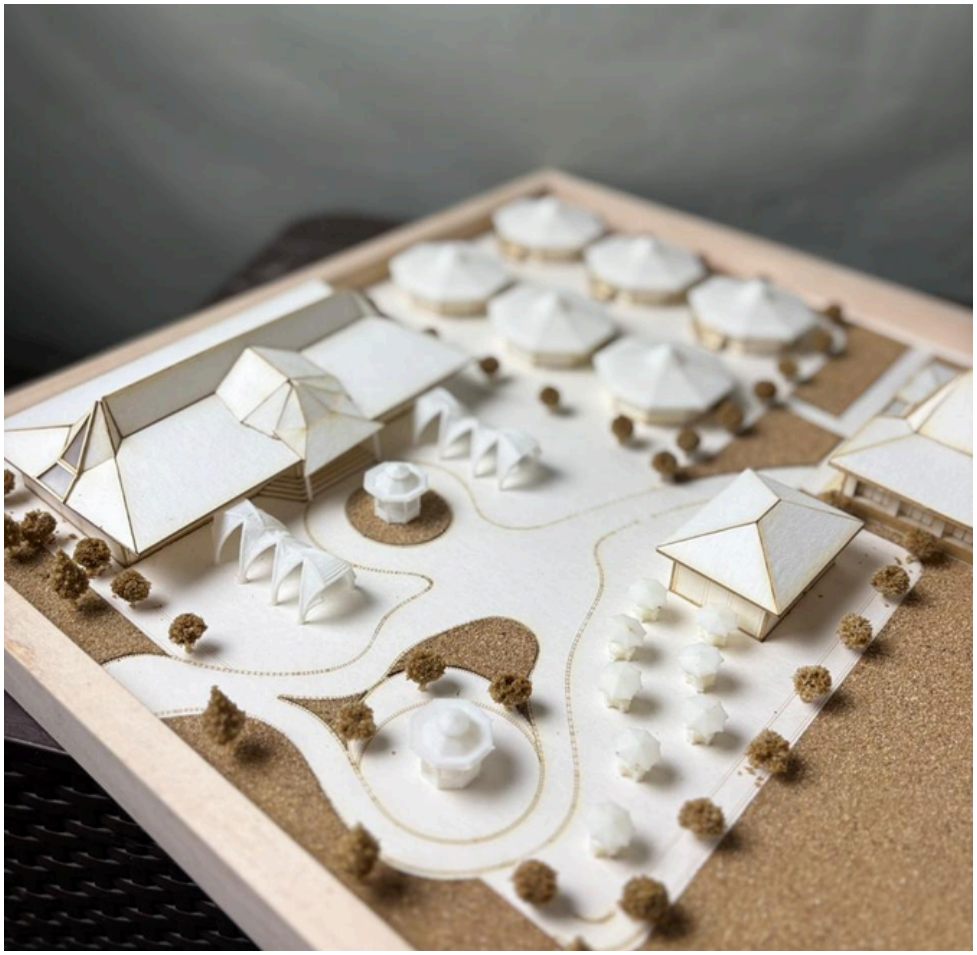


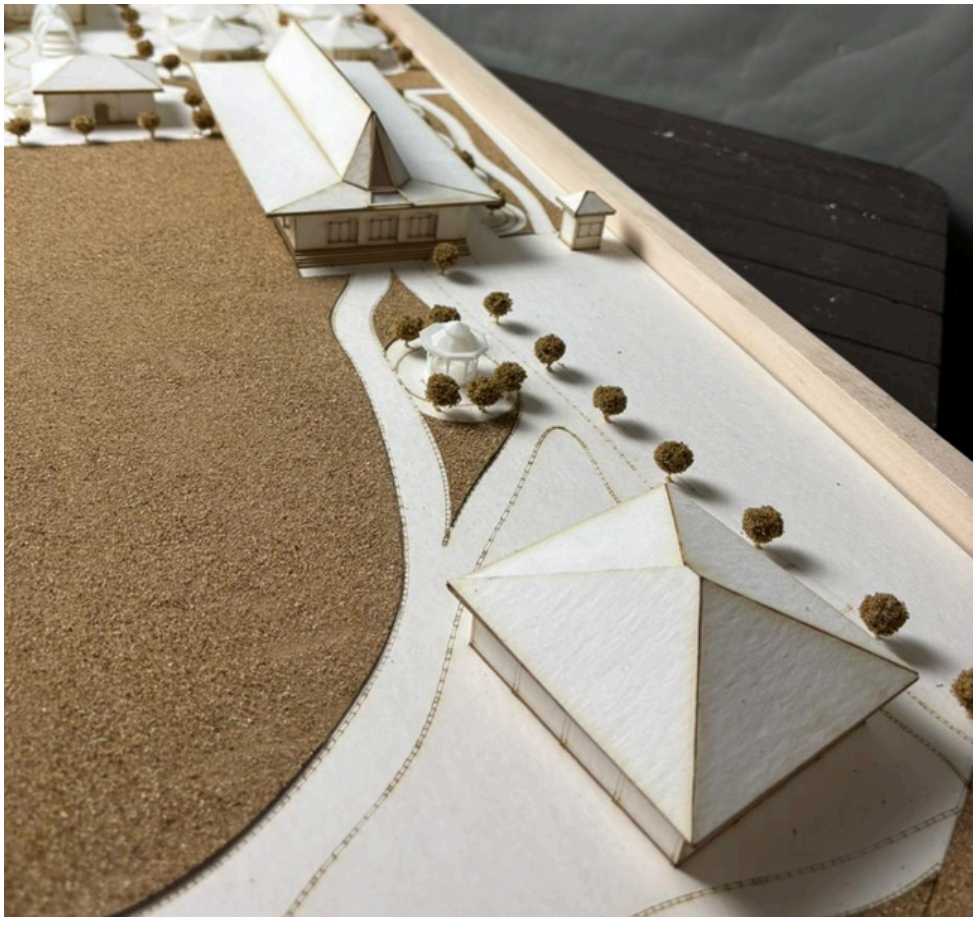


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MODEL DOCUMENTATION









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PLAGIARISM CHECK

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SURAT KETERANGAN HASIL CEK PLAGIASI
Nomor: 2841901862/Perpus./10/Dir.Perpus/VII/2025

Bismillaahirrahmaanirrahiim

Assalamualaikum Wr. Wb.

Dengan ini, menerangkan Bahwa:

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Nomor Mahasiswa	: 21512066
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Judul Karya Ilmiah	: Design of Balkondes (Balai Ekonomi Desa) Pancer in Pacitan using Neo-Vernacular Architecture Approach

Karya ilmiah yang bersangkutan di atas telah melalui proses cek plagiasi menggunakan **Turnitin** dengan hasil kemiripan (*similarity*) sebesar **3 (Tiga) %.**

Demikian Surat Keterangan ini dibuat untuk dapat dipergunakan sebagaimana mestinya.

Wassalamualaikum Wr. Wb.

Yogyakarta, 12/10/2025
Direktur

UNIVERSITAS ISLAM INDONESIA
DIREKTORAT PERPUSTAKAAN
YOGYAKARTA

Muhammad Jamil, SIP.

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