

**DESIGN CONCEPT**  
**TAMAN SARI ROYAL HERITAGE SPA AT**  
**REGATTA - JAKARTA**



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**2012**

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## **ABSTRACT**

Taman Sari Royal Heritage Spa (TSRH) Spa is a place owned by *Mustika Ratu* Group, TSRH has been build and running in almost all regions of Indonesia. TSRH is planning to open a new branch at Regatta building complex, *Pantai Indah Kapuk*, Jakarta. The design concept is combination of two elements, Javanese culture as *Mustika Ratu* brand image combined with Colonial style that expressed Regatta building. Therefore to equalize the elements, the concept of “colonial Javanese” has been chosen to develop into the interior design. Floor area to be built is covering 220m<sup>2</sup> in one level area building. Leisure and width of the space has followed the standards set by the *Mustika Ratu* as the leader in this group.

## CHAPTER I

### INTRODUCTION

Developmental needs of the modern world began to shift not only basic needs that include food, clothing, and shelter, but also the secondary needs like entertainment and relaxation also became one thing that cannot be underestimated.

The changes in needs development made the majority of world society, particularly Indonesian to work even harder to make ends meet. The level of stress and social pressure was increased, so that these things are driving the need for entertainment and relaxation. The need for a place that provide entertainment and relaxation is captured by the businessmen by providing various facilities like setting up a mall or theme park in the city center which is easily accessible, to set up places for relaxation elaborated with a traditional concept in the midst of a modern concept. This has encouraged the rapid growth of relaxation places in big cities.

Kinds of relaxation offered were varied, ranging from the most simple to the relaxation that offers a complete package. Most people loved Spa, which is a relaxation process by giving comfortable nuance for body and mind, so that after undergoing this process a person will feel the sensation of relaxation and calm.

This concept is to be achieved from a place of relaxation especially Spa, *Taman Sari Royal Heritage Spa* or commonly abbreviated TSRH is a subsidiary of *Mustika Ratu* who has a brand image of Javanese culture, so the design process always carry traditional Javanese concept then adjusted to the modern concept. So it is not surprising that the design between TSRH in other areas will differ in terms of the realization of interior room.

These are some challenges faced in the design process, in the next stage to solve the design problems will be adapted with the concept that has been carried by its main building. In the next chapter will be described the process of designing TSRH built in Jakarta area precisely in *Pantai Indah Kapuk*. It is located nearby the sea of Jakarta, where the best view is in the west area, therefore the perfect view is in the afternoon when the sun set in the west. All the treatments room facing sea of Jakarta in the west to get the best view and create a relaxation atmosphere.

## CHAPTER II DESCRIPTION

### A. Concept

Embodiment of interior spa that is occupied an area of 220 m<sup>2</sup>, very concerned about the concept that is carried by the tenant (*Mustika Ratu*) to embed at Regatta Building. To equalize both viewed, finally the concept of "Javanese Colonial" is lifted out, where Javanese translated with extracting Taman Sari Theme through a combination sandstone rocks, *parang* motif, Javanese carving, as well as the formation of *gunungan* or mountains that become decorative accents in the interior of the space. Colonial concepts implement into many profiles that made from wood and gypsum like classical colonialism era, these blend items show in the wall profile, doors and sills, ceiling with arch formation, as well as floor finishing that covered by marble, so as to reinforce the impression of a classic colonial look combined with stone and Javanese motifs.

### B. Design

#### 1. Layout



The layout was split into two parts by the main circulation, therefore the functions in the space place divided in two different areas. The northern parts which is wider than the other part used for guest receptionist, herbs bar, office, and temporary services. While the south side used for relaxation areas, spa rooms and small receptionist.

## 2. *Resceptionist*



The Main Receptionist is located at the north area, decorated with Javanese stone carving which is *Mustika Ratu* trademark as the owner of Taman Sari Royal Heritage Spa.

## 3. *Herbs Bar*



Herbs Bar is located at the north area, the table designed with curve line completed with *Parang* motif, the curve wall laminated with padded wall diamond shapes which are colonial style.

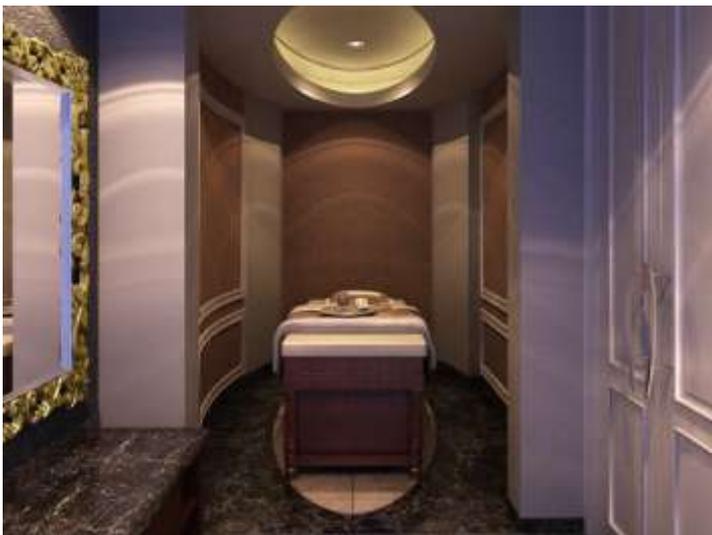
#### 4. *Villa Spa Room*



Villa Spa room located at the south area. The room is facing to the west, sea of Jakarta view. It gives exotic view for the user, so that they can imagine as though they are in the middle of paradise.

Villa Spa room has special designed with maximum width for two persons or couple, it also completed with bale sofa and private bathroom, interior space fullfilled with wall and ceiling profile that could bring the user experiencing classic colonial atmosphere combine with javanese nuance implemented in mirror carving.

#### 5. *Standard Spa*

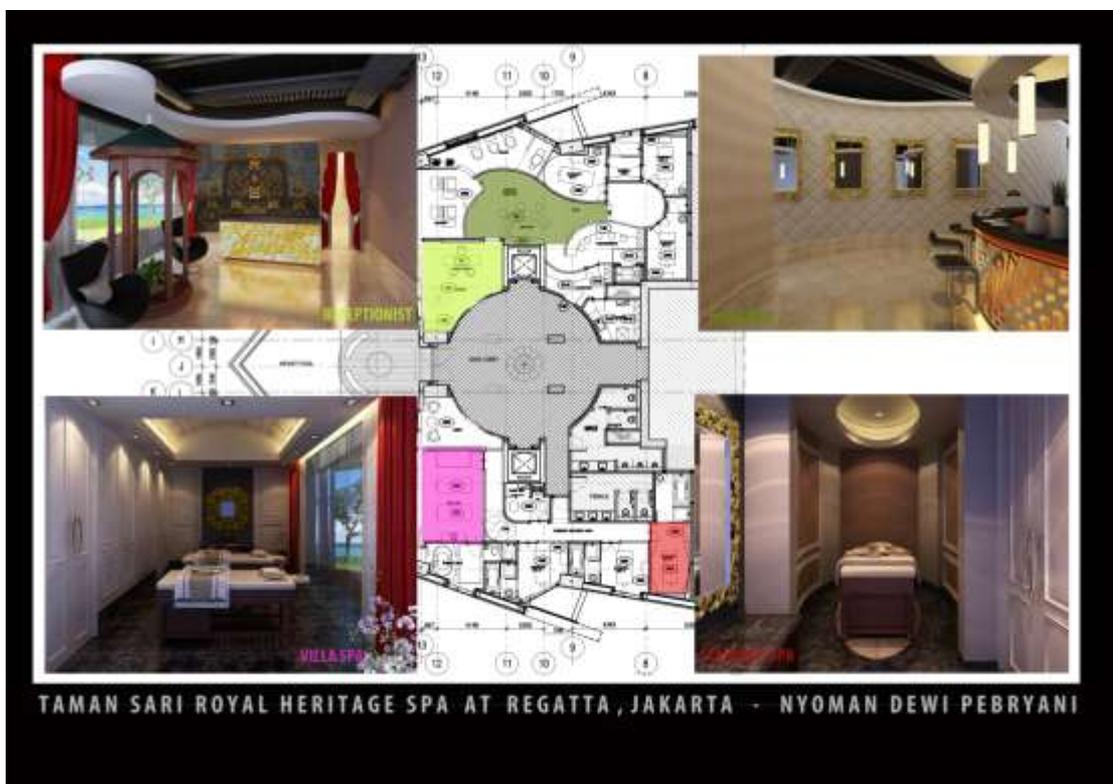


Standard Spa is located in the south area. It is specialize for single user, therefore only provide one bed. Many profile at wall and ceiling decorated this room.

### CHAPTER III CONCLUSION

All the interior works images collected in one paper size A2 (841mm x 420mm), it printed in art paper and framed with silver color.

This art works exhibited in International Exhibition located in the Cullity Gallery, Perth, Australia, entitled *Truly Bagus II* “Harmony in Diversity”. It created under relationship of University of Western Australia with *Institut Seni Indonesia (ISI) Denpasar*. It held from September 22<sup>th</sup> up to October 5<sup>th</sup> 2012.



To conclude, it worth pointing out that this exhibition is important which gave new experience for students and lecturer. It also gave opportunity to spread and exhibit our artwork in the international stages.

# APPENDIX

**INTERNATIONAL STUDIO AND CULTURAL EXCHANGE**  
Truly Begins II "Harmony in Diversity"

Harmony in Diversity is more than a title, it is an important principle in Indonesian belief. Embodied in the principle of Tri Kita (Three Nations) individuals strive for balance between heaven, nature and god, then you will also feel the implications of acceptance of cultural diversity.

Balance (balance) that all elements of existence are governed by light and dark, and that balance is always achieved through acceptance and understanding. The principle of education applied by ISI Denpasar are to protect and develop culture, this includes a long history of traditional practice that is highly rich street as well as a burgeoning contemporary practice which is being introduced by them into the ISI Acau renaissance and beyond.

This body of work manifests in Diversity represents a cross section of two-dimensional work from 2010-2012 Faculty at ISI Denpasar. Many works in this exhibition are from Fine Arts painting and textile case and objects works in sculpture and etc. There are works from the Craft and Design departments as well as Photography included in the display.

The occasion of the exhibition is the international exchange hosted by AICA in the international cultural exchange study program (IICSE) between USA and ISI Denpasar. The cultural exchange involves a 6-month teaching program for USA students in Indonesia and an academic and creative exchange from Indonesia to Australia. The exchange from Indonesia includes an Artist in Residence program, seminars, workshops and exhibitions. This year the exchange artists will be fully able to assist in the drawing and painting but in particular installation and performance live works.

The working relationship between USA and ISI Denpasar has continued over a five-year time period and has led to the development of a Category B-recruiting framework with which in 2011 ISI will be allowed to study selected in cultural and art studies across the spectrum at USA.

As the collaboration between ISI and USA enters its sixth year, the question of sustainability arises. Achievable goals have been designed, set and needed to a steady progression to date but as the change over from the old IICSE program concludes, the question of "what next" arises? Can a collaborative higher level course or post graduate offerings between our two institutions emerge?

Focus is now on developing the collaboration between AICA and ISI Denpasar to be further strengthened into a self-sustaining enterprise that benefits all both educationally and culturally.

Truly Begins!

Assistant Prof Paul Trebilcock  
Curator  
AICA  
12/09/12

Cullity Gallery  
13 Floor St. Helens St. 6000 WA  
Phone: 9488 3301

*The Greeting*

**SECTION**  
**INDONESIA INSTITUTE OF THE ARTS (ISI) DENPASAR**

ISI Denpasar  
With one and the grace are presented to the long history (Wah) Was, the Almighty God, I am happy and welcome to September Workshops and Exhibitions at Faculty of Architecture, Landscape and Visual Arts (FALVA) in University of Western Australia (UWA), Australia.

By behalf of the AICA and the UWA, who would like to extend an invitation to the following ISI Denpasar's academics:

Fine Arts Lecturer of the Faculty of Fine Arts and Design  
Wijaya Supriya (Dokter), S.Pd., M.Si.

To attend the Workshops and Exhibitions under the International Studio and Cultural Exchange program, which is conducted abroad April from 22<sup>nd</sup> September, up to 5<sup>th</sup> October, 2012.

With these activities, I congratulate academics and exhibitors with warm gratitude to previous who has supported the implementation of these activities. These international activities also will support ISI Denpasar mission to go international.

Congratulations,  
Dr. Supriya, Supriya, Dik  
Denpasar, 10<sup>th</sup> September 2012



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art exhibition  
by  
**Faculty of Fine Arts and Design (FASD)**  
**Indonesia Institute of The Arts (ISI)**  
**Denpasar**

**TRULY BEGINS II**  
"Harmony in Diversity"

**22<sup>nd</sup> of September - 5<sup>th</sup> of October 2012**

**Cullity Gallery**  
Faculty of Architecture, Landscape  
and Visual Arts  
The University of Western Australia

**FINE ARTS**

 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 I. Supriya Lupa 100 x 100 cm, 2012	 S. H. S. S. S. Harmony 100 x 100 cm, 2012
 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012
 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012
 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012
 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012

**CRAFT**

 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012
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**DESIGN**

 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012
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**PHOTOGRAPHY**

 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012	 A. A. M. Hidayat Harmony 100 x 100 cm, 2012
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**SECTION**  
**INDONESIA INSTITUTE OF THE ARTS (ISI) DENPASAR**

ISI Denpasar  
With one and the grace are presented to the long history (Wah) Was in Almighty God, because for all its strength we provide present activities which "addition the truth" of the mission of University of Western Australia (UWA).

We welcome the exhibition undertaken not only as implementation of the cooperation agreement between Faculty of Fine Arts and Design (FASD) ISI Denpasar with Faculty of Architecture, Landscape and Visual Arts (FALVA) UWA but also as an effort to improve the academic quality and creative practice (creative process) requires exploration of existing, skills, and deep, concerning social activities that have been created in front of us in very concrete and have been given research, development to date. For millions of scientific researches are still considered an creative resources that need to be extracted, how far the network of Indonesia have been digging scientific research and make the realization of diverse identity? These questions must be answered broadly. Through creative activity in the history of the process that can give meaning harmony in diversity.

Exploration reaches energy including present concentration, because the role of an artist is a complex that is able to open up new awareness and desire deeply being relative to nature, questioning, when it's necessary because a cluster of values that can be placed through the language of symbols, form themselves the depth of aesthetic. This exploration are natural processes, but because towards the direction is necessary, to be able to articulate the value of artistic, and artistic in the art world in a broad sense.

I do believe when the Faculty of Fine Arts and Design student presented in this exhibition are the present to which exploration has been done. Hopefully exploration of earthly perspective makes form of diversity toward to connect with the artistic process. So the occasion of this exhibition I hope to have a great moment and appreciation of the art which professional.

To the end, we would like to say thanks to UWA of which (especially Professor Brian Henderson, Professor Paul Trebilcock and GREGG) coordinator, and staff, for this opportunity. I hope this exhibition got love comes from the artist and works in a broad sense, congratulations for the exhibition.

Dr. Supriya, Supriya, Dik

Denpasar, 10<sup>th</sup> September 2012



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