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THE ROLE OF DOMAIN TRANSFER IN REDEFINING ARCHITECTURE LOCALITY

Abstrak

Penelitian ini mengkaji proses desain berdasarkan kerangka konseptual dengan transfer domain sebagai fondasi, mengusulkan model inovasi dalam perancangan arsitektur berbasis lokalitas. Kerangka konsep yang diperkenalkan oleh Plowright berfungsi sebagai pendekatan untuk menemukan ide-ide baru, di mana elemen arsitektur didefinisikan ulang melalui gagasan yang berasal dari ide besar, analogi, metafora, atau pertanyaan mendalam dari dalam atau luar bidang arsitektur itu sendiri. Menggunakan metode studi kasus kualitatif melalui desain, penelitian ini merefleksikan proses perancangan dalam konteks kompetisi desain Pusat Kebudayaan Jawa Barat. Analisis dilakukan dengan mendekonstruksi proses desain menggunakan kerangka konsep melalui transfer domain, menekankan metode representasi karakteristik lintas budaya dan lokalitas khas Jawa Barat sebagai dasar pemrograman arsitektur. Studi kasus mengeksplorasi transformasi elemen-elemen sintaks arsitektur yang berasal dari tanda dan simbol lokal sebagai manifestasi inovasi. Hasil penelitian dikategorikan dalam tiga aspek utama: konsep sebagai pintu gerbang inovasi (hipotesis), transformasi ide dari lokalitas menjadi elemen dan sintaksis (transfer), serta integrasi elemen-elemen tersebut ke dalam desain yang kohesif (koherensi). Dalam penelitian ini, transfer domain didefinisikan kembali sebagai proses penerjemahan nilai simbolik dan atribut budaya dari elemen non-arsitektural menjadi komponen arsitektur yang nyata, sehingga menciptakan inovasi desain yang kontekstual.

Kata kunci: budaya, desain, konsep, transformasi, lokalitas

Abstract

This research examines the design process within a conceptual framework grounded in domain transfer, proposing an innovative model for architecture design rooted in locality. The conceptual framework introduced by Plowright serves as an approach for discovering new ideas, wherein architectural elements are redefined through notions derived from overarching concepts, analogies, metaphors, or profound questions originating both within and beyond the field of architecture itself. Utilizing a qualitative case study method through design, the research reflects the design process in the context of the West Java Cultural Center design competition. Analysis is conducted by deconstructing the design process using the conceptual framework through domain transfer, emphasizing methods of representation that capture the cross-cultural and distinctive locality characteristics of West Java as the foundation for architectural programming. The case study explores the transformation of architectural syntax elements derived from local signs and symbols as manifestations of innovation. The findings are categorized into three key aspects: the concept as a gateway to innovation (hypothesis), the transformation of ideas from locality into elements and syntax (transfer), and the integration of these elements into cohesive design (coherence). In this study, domain transfer is redefined as the process of translating symbolic values and cultural attributes from non-architectural elements into tangible architectural components, thereby creating contextual design innovation.

Keywords: concept, culture, design, locality, transformation

Introduction

Symbolic Design as Contextual Knowledge

This research study aims to reveal the rich and varied dimensions of potential innovation in architecture through the exploration of symbols and their locality. One intriguing aspect is the use of symbolism, metaphors, and analogies in architectural design. This approach enables designers to adopt ideas from outside the architectural field, creating opportunities for unique and inspiring innovations. Domain transfer (P. Plowright 2014) enables the mapping of conceptual attributes from cultural symbols into physical elements, resulting in culturally integrated innovation. Symbols and metaphors not only enrich the aesthetics of buildings but also imbue them with profound meanings that connect users with cultural and historical values in a contemporary context (Adiputra and Salura 2021; Idedhyana and Rijasa 2022).

Design is not a process entirely reliant on the designer's intuition. Instead, it is a structured process with clearly defined methods that can be reflected upon as a form of knowledge. In this context, design can be analyzed, studied, and reproduced through a systematic approach. Plowright's (2014) conceptually framed methodology emphasizes that design emerges from a series of informed choices rather than random selection, ensuring that each design decision is grounded in a logical rationale that can be identified and evaluated as a knowledge production process.

A reflective approach to knowledge in research through design yields specific and relevant findings (Schön 1983). This method enables designers to explore and document their creative processes, resulting in knowledge that is both accessible and applicable in broader contexts. Such reflection provides deeper insights into how design can serve as an effective research tool, bridging theory and practice while enriching the discipline of architecture.

The design process is a complex and multilayered method that encompasses various stages and considerations (Newell, Rosenbloom, and Laird 1989). Consequently, this research aims to deconstruct the design process as a form of knowledge that can be studied and taught. By understanding each step within the design process, we can identify the ways in which innovation occurs and how designers can develop solutions that are more responsive and meaningful within a framework of complexity (Venturi, Stierli, and Brownlee 1977).

In the context of the West Java Cultural Center as a design case study, identifying the potential for implementing ideas derived from symbols and locality is a critical step toward design innovation. This effort aims to introduce novelty while respecting and integrating local cultural elements (Redyantanu 2021; Yatmo and Atmodiwirjo 2021). The use of local symbols, relevant materials, and a deep understanding of cultural contexts will result in designs that are not only aesthetically appealing but also relevant and sustainable.

Previous studies, such as those conducted by Mardian and Aditya (2022), Vindya et al. (2018), and Abdurrahman (2023) generally focused on the use of local materials and the adaptation of traditional typologies. This study offers a new perspective by integrating domain transfer as a method to revolutionize how cultural symbols are translated into architectural elements, thereby making an innovative contribution to contemporary design practices.

To conclude the introduction, the importance of research in the design process must be reaffirmed. Design should not merely be regarded as an act of creating but as a form of knowledge construction (Buchanan 1992; Jones 1992). Through a research-driven approach, design can offer solutions that are more informative, innovative, and relevant to society. This research is expected not only to enrich the architectural discipline but also to

make a meaningful contribution to the practice and theory of design, particularly through a conceptual framework utilizing analogy and metaphor rooted in symbols and locality.

Symbols and Meaning in Architecture

Analogy and metaphor are conceptual tools used to explain and comprehend complex ideas by drawing comparisons to something more familiar or straightforward. Analogy involves understanding one domain by referring to another domain that shares structural similarities (Van Schaik 2015), while metaphor is a linguistic device that describes something in a non-literal manner to convey deeper or more abstract meanings (Antoniades 1990). Both tools enable designers to bridge the gap between abstract concepts and practical implementation in design, fostering innovation and originality.

The implementation of analogy and metaphor in design can be achieved through a conceptual framework approach (P. D. Plowright 2014). Such a framework is particularly suited for discussions on objects centered around identity and cultural representation. This approach aids designers in organizing ideas and developing concepts that align with the project's vision and objectives. By utilizing analogy and metaphor, designers can create impactful and meaningful visual symbols that not only enhance the aesthetics of the design but also convey profound messages and introduce functional innovations within design elements (Watkins 2006). For instance, employing natural elements as analogies in building design can foster emotional and cultural connections with users.

Reflecting on the design process as an effort to build knowledge is a crucial step in developing a deep understanding of design practice. Through reflection, designers can identify effective patterns, principles, and strategies while evaluating the successes and shortcomings of previous projects. This process not only enriches the individual knowledge of designers but also contributes to the broader discipline of architecture. Systematic reflection enables designers to pose critical questions, develop new hypotheses, and refine their design methods to achieve greater innovation.

Design as Cross-Disciplinary Knowledge

Design as knowledge is not merely an act of creation; it is a process rich in reflection and theoretical understanding (P. D. Plowright 2014; Alexander 1964). Reflection on this competition work is expected to result in findings that are both applicable and practical, yet grounded in a clear theoretical framework, as explained by Plowright in his conceptual framework. This approach emphasizes that design can be analyzed and studied as a form of knowledge, enabling the development of solutions that are more informed and meaningful within the architectural context.

The potential of design as a domain-transfer activity opens up opportunities to transform elements beyond architecture into architectural components or syntax. This process allows designers to draw inspiration from various disciplines and integrate it into their designs. Thus, design becomes not only a product of creativity but also a source of practical knowledge applicable in real-world contexts. This approach acknowledges that ideas from outside architecture (Forty 2004) can provide fresh and innovative insights that enrich the design process (Vidler 1996, 2003).

Various architectural design studies have attempted to ground the concept of locality in architectural design (Mardian and Aditya 2022; Putra, Budiarti, and Puspatarini 2019;

Vindya, Saladin, and Siswanto 2018; Akbar et al. 2024). However, none have explored the potential transformation of local symbols outside architecture into architectural syntax or element through domain transfer. Most research has focused on the use of local materials and adaptations to climate and culture. Nevertheless, employing symbols as the foundation for design concepts can open up new opportunities to create architecture that is more meaningful and contextual. This approach allows designers to delve deeper into cultural and historical aspects, connecting buildings to local identities.

Contemporary architectural design highlights the integration of symbolism and locality as pivotal elements for fostering innovation and contextual relevance. Plowright (2014) underscores the importance of conceptual frameworks in embedding symbolic elements into designs, transforming abstract ideas into meaningful architectural features. Adiputra and Salura (2021) demonstrate how sacred symbols enhance the cultural and aesthetic values of architecture, while Redyantanu (2021) explores the potential of locality within metaphorical design approaches. Yatmo and Atmodiwirjo (2021) further emphasize socio-cultural perspectives as critical for utilizing locality as a foundation for architectural innovation. Despite these advancements, a gap remains in the practical application of these theories to innovative design methods. This study addresses this by exploring symbolic elements and locality, particularly those of West Java, within architectural programming to bridge theory and practice. By doing so, it aims to advance both theoretical understanding and contextual architectural methodologies that preserve cross cultural identity while promoting innovative practices.

Methodology

West Java as a Context for Symbols of Locality and Culture

This study seeks to reflect on the design process of the West Java Cultural Center competition within its context. The symbols of West Java represent the richness and uniqueness of the province or region's culture and identity (Abdurrahman 2023). Elements such as the kujang, rice and cotton, hills and mountains, and the oval shape carry profound symbolic meanings. The kujang, as a traditional weapon, symbolizes bravery and resilience, while rice and cotton reflect prosperity and fertility. The hills and mountains illustrate the lush and beautiful natural landscape of West Java. The oval shape, with its flexibility, signifies balance and harmony in community life. Figure 1 illustrates the locality and culture of West Java through its symbols.

Figure 1 Local symbols of West Java as a source of inspiration

Source: Author

Symbols and emblems hold significant potential as reflections of the dreams, aspirations, and identity of a society. This potential can be translated into architectural elements rich in meaning and function (Hale and Macdonald 2005). For instance, the kujang element can be manifested as ornaments or building structures that symbolize bravery and resilience. Similarly, rice, cotton, and mountainous hills can be adapted into landscape or facade elements that depict fertility and natural beauty. In this way, these symbols go beyond mere decoration to imbue buildings with deeper meanings.

The concept of a performing arts building, as a functional design requirement, has the potential to adopt elements from the symbols of West Java, leading to unique architectural innovations. Within this context, a performing arts building can be designed by integrating

these symbolic elements (Sidiq, Rukayah, and Noor Prabowo 2016), creating a space that not only serves as a gathering place but also represents cultural identity. For example, the flexible oval structure can be applied to the design of an auditorium to enhance both flexibility and acoustics. By incorporating these emblematic elements, the performing arts building can offer visitors a richer and more meaningful experience.

Design Process Framework Analysis

This study adopts a qualitative approach (Groat and Wang 2013) based on research through design, focusing on the reflection of the design process within the context of West Java and its local icons. This method enables researchers to explore the depth of meaning and symbolism embedded in local elements and integrate them into the architectural design process (Raymond Lucas 2016). Such a reflective approach is expected to produce findings that are not only practical and applicable but also grounded in strong and relevant theories.

The analytical pattern in this study involves deconstructing design transformation through a conceptual framework (P. D. Plowright 2014). he first step is identifying the core ideas derived from local symbols and icons. This is followed by the process of domain transfer to translate these aspects into tangible architectural elements. These architectural elements are then analyzed in depth to understand how symbolism and locality can be integrated into design in meaningful and innovative ways (Ray Lucas 2019). A concept-based design framework is employed as a tool to decipher the structured design process. Figure 2 represents the conceptual framework as an analytical tool for deconstructing the design object or architectural ideas.

Design research as a scientific procedure highlights the importance of a structured and systematic design process (Verbeke 2013; Till 2012). Through this approach, design is expected to be viewed not merely as a creative activity but also as a reflective effort in the production of knowledge. A structured design process allows researchers to pose critical questions, develop hypotheses, and objectively evaluate outcomes. Consequently, this research will not only enrich the theoretical understanding of design but also make a significant contribution to innovative and contextual architectural practice.

Result and Discussion

Design Stages: Exploration of Symbols and Locality

The application of West Java's emblematic and sign ideas into architectural design begins with the implementation of iconic elements characteristic of the province or region. The oval shape present in the emblem of West Java is adopted as the basic layout of the building, symbolizing the flexibility of a performing arts venue. Rice and cotton, representing prosperity, are interpreted as efforts to create accessible and inclusive designs for all. This concept is applied and developed through inclusive interior and exterior spaces, fostering an open and welcoming environment for all users.

Additionally, the kujang element in the emblem of West Java can be interpreted as a shield or protective facade for the building. The kujang, a traditional weapon, symbolizes bravery and resilience. By integrating this element, the building can feature a facade that is not only aesthetically pleasing but also functional as a shelter and protective layer. On the other hand, the symbols of hills and water dams in the emblem are translated into ideas for

landscaped hills used for outdoor activities, offering users a natural and refreshing experience.

The use of local materials with wooden nuances, as well as natural lighting and ventilation, can become key features of this design. Wooden materials not only provide a warm and environmentally friendly aesthetic but also align with sustainability principles. Natural lighting and ventilation, inspired by traditional West Javanese architecture such as the saung, can enhance building comfort and energy efficiency. The stilted pilotic aspect adapted from the saung can also provide flexibility and adaptability in the design.

The application of West Java's emblematic sign ideas can generate new propositions for the design of inclusive and open performing arts buildings. These buildings will innovatively represent the symbols and locality, creating spaces that are not only functional but also meaningful. Through this approach, architecture can serve as a powerful medium to communicate cultural identity and local values to a broader audience.

By integrating symbolic and local elements, this design offers a significant contribution to architectural innovation. This approach not only enriches the building's aesthetics but also deepens the understanding of how architecture can reflect and strengthen cultural identity. Therefore, research and design implementation based on the symbols and locality of West Java are expected to have a positive and broad impact on the field of architecture. Figure 3 illustrates the design transformation inspired by West Java's icon and symbol.

Figure 3 Exploration of West Java Symbols as Design Inspirations

Source: Author

Design Stages: Programming and Transformation

The application of programming for a performing arts building can serve as a foundation for creating an inclusive and non-exclusive public architectural proposition. The main idea is to make this building accessible to everyone, functioning as a platform for artists to create and interact with the community. Consequently, the performing arts building is not merely a venue for events but also a dynamic center of creativity, facilitating collaboration and innovation across various artistic communities.

The design approach begins with the creation of a hilly landscape that generates dynamic and interactive outdoor spaces. The lower area of the building is defined as an open stage, providing a flexible space for performances and public activities. The main structure of the building is designed in an oval shape, symbolizing equality and openness. The kujang element is transformed into a modern facade, creating a symbol of protection and bravery that integrates with contemporary architecture.

Figure 4 Programming Transformation in Design

Source: Author

This overall design integrates symbolic elements and the locality of West Java, resulting in an inclusive and open performing arts building. This approach not only enriches the building's aesthetics but also reinforces its cultural meaning and identity. As such, the performing arts building is expected to become an innovation in public architectural design, offering a space that supports creativity and togetherness while representing symbols and

locality as integral parts of a contextual and relevant design. Figure 4 illustrates the design transformation process, encompassing the landscape and the building's interior programming.

Design Stages: Architectural Elements and Syntax Integration

The application of materials and structures in an oval-shaped design with kujang elements creates a harmonious blend of concrete, steel frames, and wooden panel and aluminum cladding. The oval shape as the foundational structure conveys a dynamic and modern impression, while the incorporation of kujang elements into the facade adds an aesthetic value that reflects local culture. This combination of materials not only ensures the building's strength and stability but also offers an elegant and distinctive appearance, embodying the identity of West Java.

Innovations in the syntax and elements of public and private areas on the stage emphasize balancing the exclusivity of performances with inclusivity for artists and their works. The public area is designed to provide maximum comfort for the audience, while the private area offers spaces for artists to work and rest. The application of modern architectural elements inspired by the kujang on the facade provides protection and privacy, fostering an environment conducive to creativity. This approach ensures that the performing arts building serves as an inclusive and functional space for all users.

The concept of syntax and natural elements in the design includes hilly landscapes, natural lighting, and ventilation achieved through the integration of the overall design elements. The hilly landscape creates dynamic and interactive outdoor spaces, forming a harmonious connection between the building and its surrounding environment. Natural lighting is maximized through a design that allows sunlight to penetrate the building, while natural ventilation ensures good air circulation. Integrating these elements enhances comfort and energy efficiency, while also creating a healthy and refreshing environment for users. Figure 5 illustrates various architectural elements derived from the exploration of West Java's locality and symbols.

Domain transfer is defined as the process of translating symbolic values and cultural attributes from non-architectural domains into physical elements and contextual design syntax. This study proposes a conceptual framework comprising three key stages:

Identification of Cultural Symbols and Attributes:

- Filtering and identifying key symbols from local culture (e.g., icons, weapons, motifs, etc.) along with their associated value attributes.
- Transformation through Domain Transfer:
- Applying the domain transfer framework to analyze the identified cultural values and attributes. Mapping these attributes onto architectural design parameters, thereby establishing domain transfer as a bridge between cultural symbols and physical building elements.
- Integration and Synthesis of Design Elements:
- Unifying the transformed elements into a cohesive and innovative design for an arts performance venue. Ensuring the final design not only meets functional and aesthetic needs but also authentically reflects the local cultural identity.

Hypothesis : Concept as Innovation Framework

Design based on Plowright's conceptual framework begins with exploring design issues rooted in the representation of West Java's identity. This identity encompasses cultural symbols and traditional elements that reflect local values. Within this context, the first step is to identify and understand key elements that can serve as the foundation for design, such as kujang, rice and cotton, mountainous hills, and the oval shape. This exploration process is essential to ensure that the resulting design is not only innovative but also relevant and meaningful to the local community.

The hypothesis developed in this research revolves around how a cultural center can be innovated through the transformation of local emblems and an inclusive space for artists. This hypothesis leads to the idea that, by integrating symbolic elements and locality, a cultural center can become a more open, welcoming, and creativity-supporting space. This approach enables designers to create environments that authentically reflect cultural identity while providing spaces that nurture growth and collaboration among artists.

The next phase in Plowright's conceptual framework involves translating design ideas, such as kujang facades, oval layouts, hilly landscapes, batik patterns, and stilted saung stages, into concrete architectural elements. This process entails transforming symbolic elements into architectural features applicable to building designs. For instance, a kujang facade can be integrated as a protective and aesthetic element, while the oval shape can be employed to create inclusive and harmonious spaces. Hilly landscapes and batik patterns enrich the design with visually captivating and meaningful elements.

These elements are woven together into a holistic and innovative design proposal. Through Plowright's conceptual framework approach, design is not merely an act of creation but a reflective effort in the production of knowledge. This structured design process enables researchers and designers to develop architectural solutions that are contextual and relevant while reinforcing cultural identity and fostering creativity. Thus, Plowright's conceptual framework offers a comprehensive and effective approach to creating meaningful and innovative designs. Figure 6 illustrates the structured design flow from the hypothesis to the design proposition.

Domain Transfer : Sign to Element

The representation of locality from West Java’s emblem sign forms a strong foundation for creating contextual and meaningful architectural designs. Emblems such as the kujang, rice and cotton, mountainous hills, and oval shape hold profound cultural values. Integrating these symbols into architectural design not only reinforces local identity but also fosters a closer relationship between the building and the community. Locality representation through these symbols serves as an effective tool to communicate the cultural identity of the province to its users.

The ideas of locality and tropicality derived from the pilotic saung stage architecture of Bandung provide inspiration for creating functional and aesthetic architectural elements. The saung stage, with its elevated stage structure, promotes good air circulation and natural ventilation. Natural elements like optimal lighting and ventilation are key aspects of this design. This approach not only enhances user comfort but also supports sustainability principles, resulting in environmentally friendly and energy-efficient buildings.

Domains outside of architecture—such as symbols, emblems, graphics, and culture—can be transformed into design elements through the abstraction of their properties and attributes. This process allows designers to translate the values and meanings contained within these symbols into tangible architectural elements. For example, the kujang element can be integrated into the facade as an element symbolizing bravery and protection. This domain

transfer enriches the design visually while adding depth of meaning and cultural relevance to the architecture. Figure 7 illustrates how domain transfer from culture and locality translates into architectural elements.

Coherence: Design Assembly and Integration

In architectural concepts, the arrangement of elements within architectural syntax plays a crucial role in representing locality. According to Plowright, architectural syntax encompasses not only physical elements such as materials, forms, and structures but also cultural and historical elements embedded in building design. In the case of the performing arts building for West Java's cultural center, these elements are evident in the use of local materials such as bamboo and wood, as well as traditional motifs that reflect Sundanese culture. Employing these elements not only enhances the aesthetic value of the building but also strengthens local identity and fosters a sense of connection with the location.

Coherence in architectural design refers to how different elements are holistically integrated to create efficient and harmonious functionality. For the performing arts building in West Java's cultural center, coherence is achieved through spatial arrangements that consider user movement, optimized acoustics for performances, and lighting that enhances the visual experience. All these elements are designed with the building's primary function as a venue for arts and cultural performances in mind. Plowright emphasizes the importance of coherence in ensuring that every architectural element works together to support the overall purpose of the building, creating a comprehensive and satisfying experience for users.

As a complete architectural proposal, the performing arts building for West Java's cultural center must demonstrate design unity based on established coherence and judgment criteria. The design should clearly reflect the integration of aesthetics, functionality, and local context. Elements such as spatial layouts, building facades, and material usage must complement each other and reinforce the cultural identity intended to be conveyed. The proposal must also present innovative solutions capable of addressing the technical and aesthetic challenges in constructing a modern performing arts building while respecting local traditions and culture. Thus, the proposal not only serves as a technical guide but also as a vision depicting how architecture can contribute to preserving and advancing cultural heritage. Figures 8 and 9 depict the effort to align the overall arrangement of elements into a coherent form of functionality and meaning.

Locality Redefined: Opportunity to Concept-Based Design Innovation

Design is a structured thought process encompassing stages of analysis, synthesis, and evaluation. The position of design as a structured thought process is crucial as it enables systematic and methodical planning. With this approach, designers can define problems, explore various solutions, and choose the best option based on clear and logical foundations. A structured thought process also facilitates the documentation of each step taken in the design process, making it easier to understand and replicate in the future.

The use of analogy and symbolic metaphors from outside architecture opens up the potential for non-typological element design. By referencing concepts from other fields such as art, literature, and science, designers can create innovative and unconventional elements. For instance, the use of natural metaphors to design more environmentally friendly buildings or biological analogies to develop efficient and robust structures. The integration of diverse fields of knowledge not only enriches the design process but also stimulates broader and multidisciplinary architectural exploration.

The urgency to view design methods and frameworks as clear and scientific processes cannot be overlooked. Design is not merely about creating appealing forms or aesthetics; it results from an analytical and rational thought process. Through a scientific approach, each design decision is based on data, research, and critical thinking. This ensures that the resulting designs not only meet functional and aesthetic needs but also comprehensively consider technical and contextual aspects. Thus, architectural design can be regarded as a discipline grounded in strong theoretical and methodological foundations, making it more scientifically structured.

Conclusion

In formulating a clear hypothesis for design propositions, domain transfer from various non-architectural ideas becomes crucial. This process enables the integration of broader and innovative concepts, culminating in the coherence of element arrangements that materialize as a comprehensive architectural proposal. Through this approach, each element in the design holds not only aesthetic value but also profound meaning, harmoniously reflecting cultural and local contexts. This unity ensures that the final design not only addresses functional requirements but also provides a rich and meaningful experience for users.

Through the mechanism of domain transfer, this study successfully translates cultural symbols into architectural elements while also creating opportunities for design innovations that prioritize local identity and contemporary functionality. This approach establishes a new foundation for developing concept-driven design methods with greater depth.

Although this research is limited in its focus on specific objects, its potential as a framework for analyzing or designing objects based on identity and cultural representation is immense. It opens avenues for exploring more scientific and structured design methods and frameworks that can be applied to diverse cultural contexts. Thus, while the outcomes of this research may have constraints, its contribution to promoting innovation and the integration of meaning in architectural design cannot be overlooked. This research serves as a foundational reference for the development of more inclusive and meaning-oriented design methodologies.

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