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(Indonesia)**

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Andy Rahman is the founder and principal of Andyrahman Architect since 2006, shortly after graduating from Institute of Technology Sepuluh-november. Actively participating in various events and exhibitions such as: 2011 Tokyo Indonesian Architects Week, 2012 the Hague Indonesian Public Architecture Exhibition, 2016 World Architecture Festival Berlin, and 2017 Seoul Indonesian Architects Week; his works had been nominated for widely published awards such as: 2012 A+ Architizer Award for Private House, WAF 2016 Housing Award, and 2018 Archdaily's Building of The Year finalist in both Office and Private House categories.

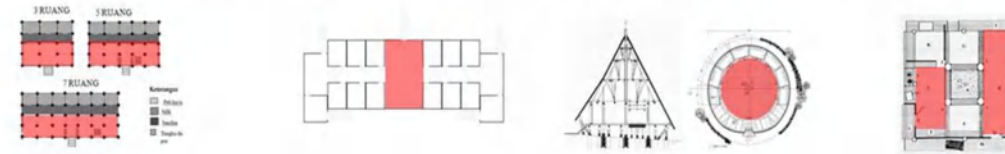
In his design process, he is deeply connected to the craftsmen whom crucially played executor roles in the field. This has led him to certain awareness towards the importance of Nusantara architecture, the viable indigenous architecture of Indonesia. An identity which breathes spiritual beliefs towards relentless reflection in architecture: to Architecture as a way to return to the Path of God.

TOPIC 1 : PERMEABLE JUNCTION

TOPIC 2 : CO-SHARING OFFICE

TOPIC 3 : OMAH BOTO





THE CONCEPT

■ The concept of traditional house in Indonesia is a **communal space** inside the house that has function as gathering place for cultural event. This is the space that is able to break individual boundaries, where peoples are encouraged to care and to be more empathetic to others. It is why this Boarding House prioritize communal space (aside from private spaces), to help students who live here can do activities together, socialize and interact with each other without being egoistic.



First floor

Second floor

Third floor

Rooftop

The Boarding House is designed with Nusantara's mindset and work patterns. Western's mindset is dichotomous, that separates two things such as theory and practice, action and reaction, rational and irrational, etc., then searching for the synthesis between both. Meanwhile, Nusantara's mindset tries to combine both of the opposite poles, breaking the boundaries so it became borderless. When A and B became borderless, A can penetrate to B, and vice versa.

The most significant keyword for this boarding house is **permeable**, which is actually a biological term. As for the context of this boarding house, in brief, permeable means penetrating the boundaries between two different or opposite things. This permeable concept is the basis that underlies the 'Nusantara' of Keputih Boarding House Volume 6. With this penetrating concept, ambiguous conditions in this boarding house become ordinary.



1



2



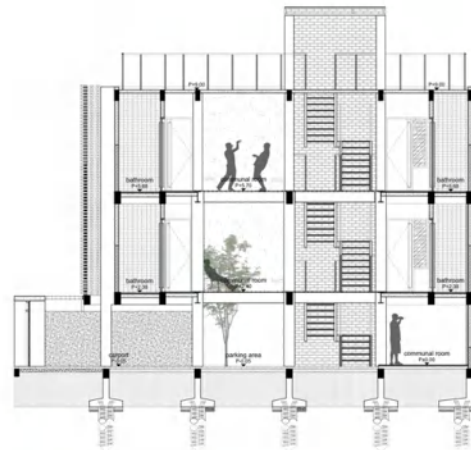
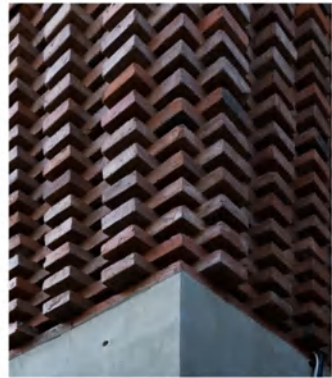
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1. First floor - communal room
2. Second floor - communal room
3. View from third floor



Permeable Junction

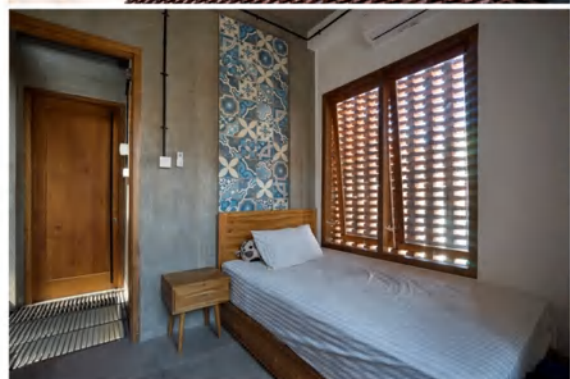
ANDYRAHMAN ARCHITECT



Discussing Nusantara architecture, some outdoor and indoor space is not really separated in some context. Borobudur Temple, for example, entering the temple means we step on it at the same time, while still being outside (without roof). This is what inspires Andy Rahman as an architect to bring the outside to the inside. Trees that are commonly become outdoor space elements were brought inside the building (with a lot of considerations including natural light and wind circulation), which became an ambiguous thing: is it inside or outside? It can be both at the same time, or it can also be one of them!

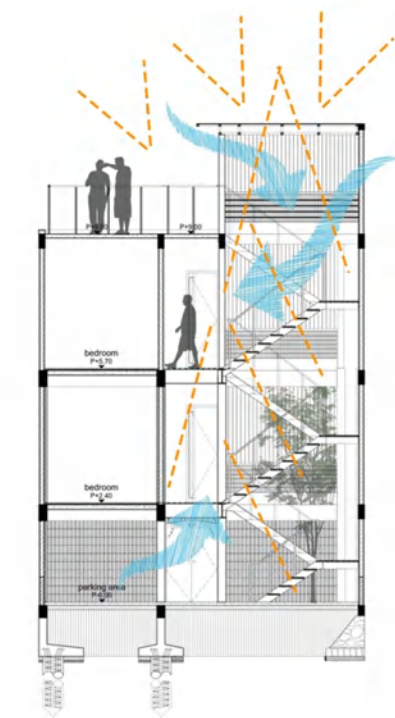
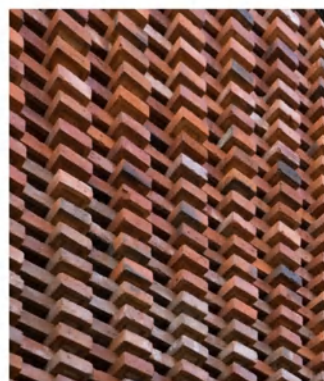
CONCEPT OF MATERIAL

The floor in the traditional Nusantara stage house is made of wood planks, creating gaps between each of it where wind still able to flows inside. In this boarding house, wood planks substituted by grill iron plates as the flooring, that has the same characteristic in letting the wind flows between it. Grill iron plates also visually penetrate the view because of its wide gap (compared to wood planks). People on the 1st floor can see the 2nd floor and even the 3rd floor, vice versa, becoming a transparent floor.



CRAFTSMANSHIP

This boardinghouse also breaks the boundaries between the architect and the craftsmen. Both are learning from each other: architect learn from the craftsmen, vice versa, including on the ways of the bricks are arranged as the façade of this boarding house. The craftsman tries to understand the brick arrangement are made by the architect, and they try it directly on the field. Although they are not the craftsmen who usually works with Andy Rahman Architect, they have the same spirit, so they can also make a great outcome that can be proud of.



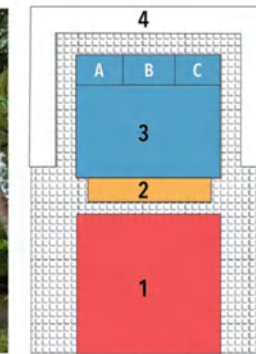
NUSANTARA FLOOR CONCEPT



THE CONCEPT

This sharing space exists because his expectation is to provide architectural discussion space in Sidoarjo and space for people to learn together. This office indirectly becomes a communal housing estate, communal space as a substitute for the hamlet hall which is actually needed by the residents but not provided by the developer, public lecturer and workshop season, etc.

Total 41 architecture events and 27 non-architecture event in the past 2 years (2017-2019).

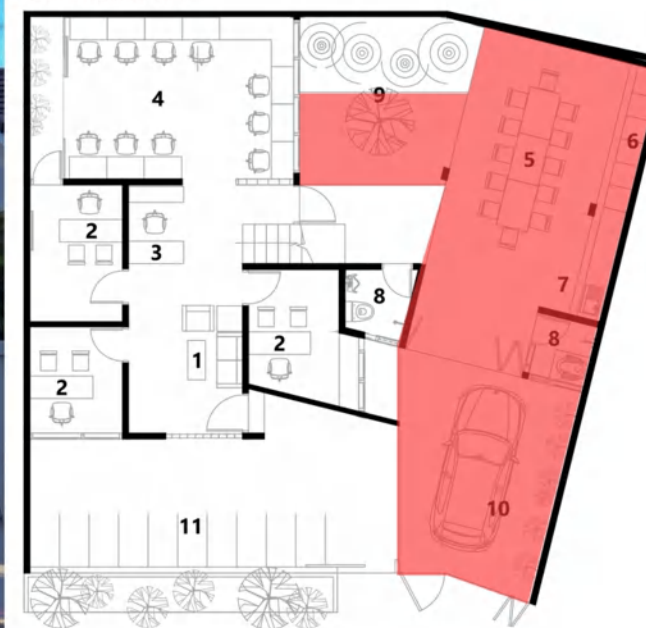


1. PENDOPO
2. PRINGGITAN
3. OMAH NJERO
 - A. SENTHONG KIWA
 - B. SENTHONG TENGAH
 - C. SENTHONG TENGEN
4. GANDHOK

Communal Space adapting to the concept of '*Pendhapa*' (a large pavilion in front of the house as public zone).

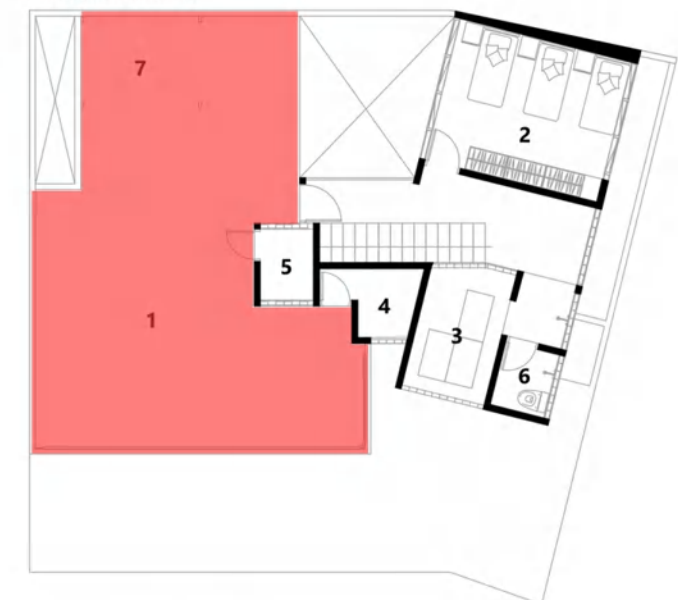


1st FLOOR PLAN



1. LIVING ROOM
2. PRINCIPAL ROOM
3. SECRETARY
4. STUDIO
5. COMMUNAL AREA
6. LIBRARY
7. PANTRY
8. TOILET
9. INNER COURTYARD
10. CARPORT
11. PARKING AREA

2nd FLOOR PLAN



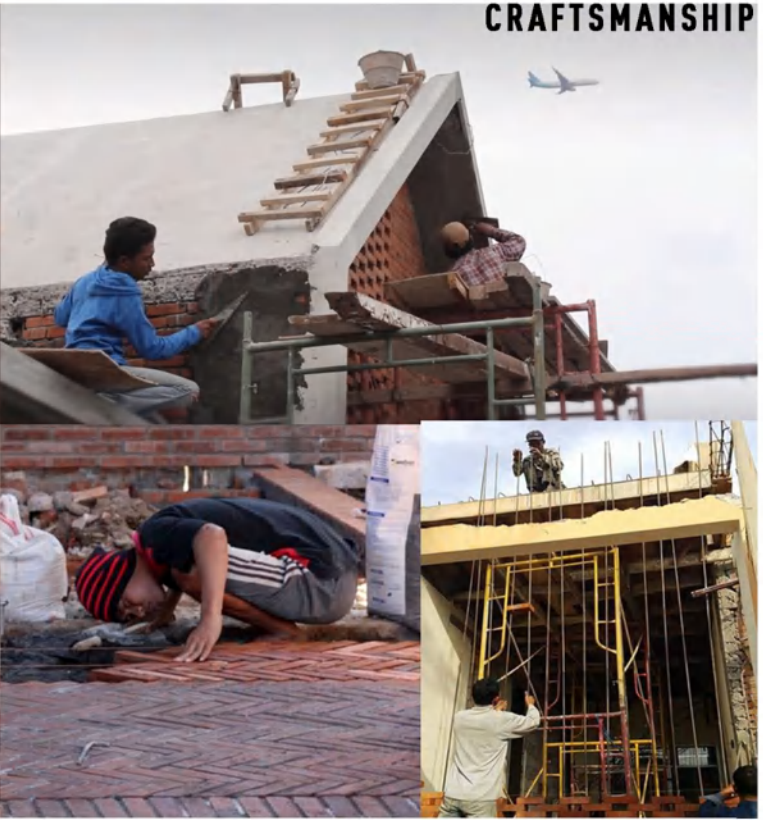
1. COMMUNAL AREA
2. DORMITORY
3. PRAYING ROOM
4. WAREHOUSE
5. GENSET
6. TOILET
7. LAUNDRY AREA

pendhapa concept



Co-Sharing Office

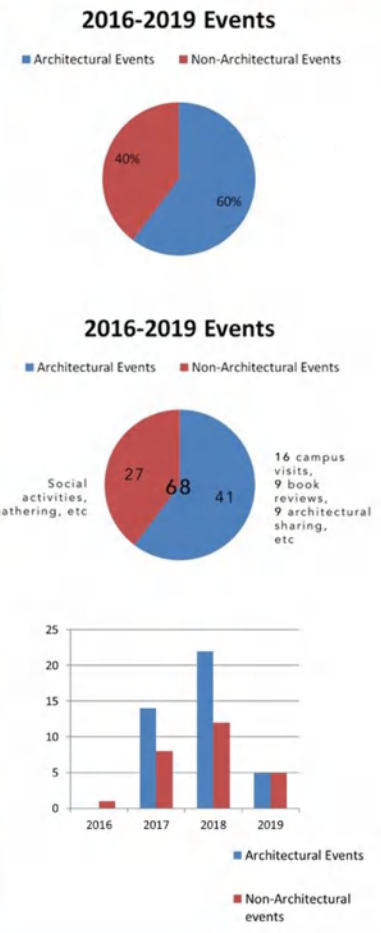
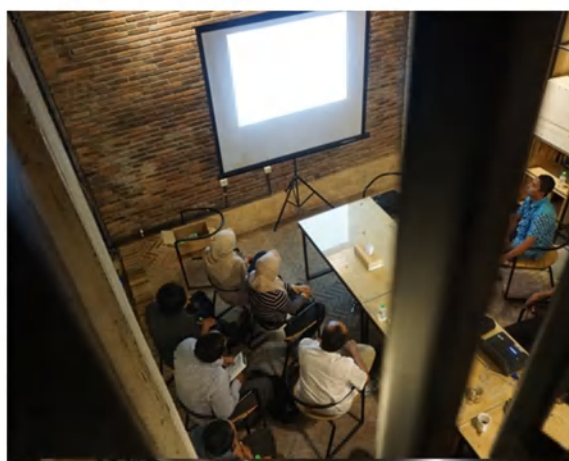
ANDYRAHMAN ARCHITECT



Co-Sharing Office presents the concept of sharing socially, technically, and economically, and strives to be a precedent for climate response building among mass-product buildings.

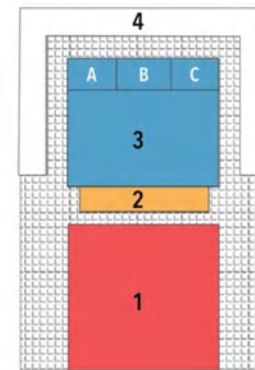
Technically, this office tries to restore the spirit of architecture. Craftsmen are given opportunities to interact intensely, experiment with feelings when they are able to understand the material conditions and techniques applied. Re-apply archipelago architecture by stimulating craftsmen knowledge that is far different from the mass packaging of contractor products by now. This matter has a positive impact in adding to the craftsmen's experience, raising feelings and artistry in craftsmen work, even raising the price of the craftsmen himself. Economically, many clients and communities and even other architects are interested in brick maker in Mojokerto, after seeing the results of their products directly applied at this office. By using local materials in East Java, local industries economic activities will be more active and developing.

The footage of red brick since the 14th Century proves that it was the character of architecture in East Java. This office want to wake up the spirit of craftsmanship dan local materiality to become the main character of its building.

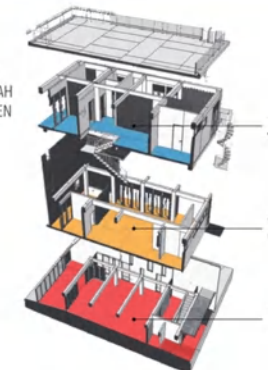


THE CONCEPT

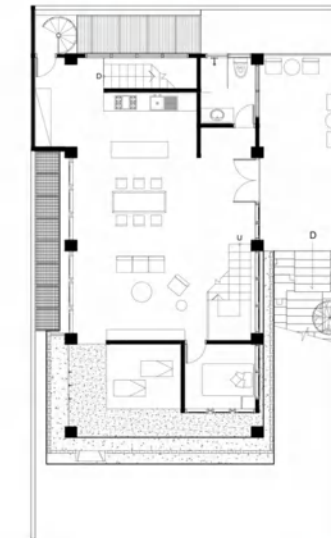
Omah Boto adopts Javanese house's conceptual ideas. There are three main parts of Javanese house's zoning: Pendhapa (a public or communal area in the front side of the house), Pringgitan (a transition area in the middle), and Dalem (a private area in the back). It is arranged horizontally in Javanese House. While in Omah Boto, it is arranged vertically. The first floor is for the communal room, second floor for the living room, and the third floor for bedrooms.



1. PENDOPO
2. PRINGGITAN
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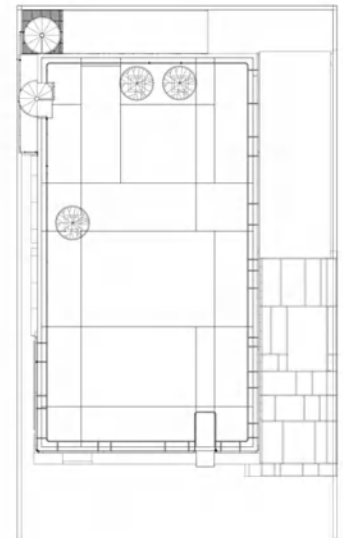
FIRST FLOOR



SECOND FLOOR



THIRD FLOOR



ROOFTOP





Omah Boto

ANDYRAHMAN ARCHITECT



SITE CONTEXT

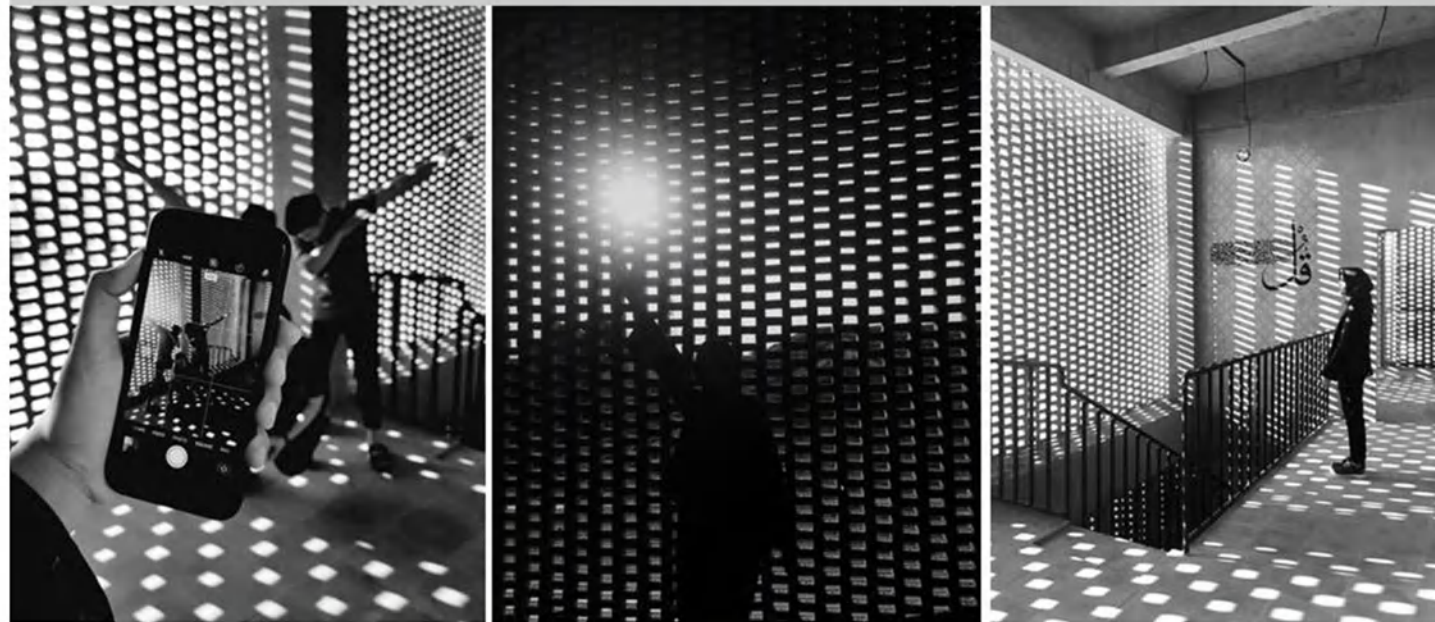
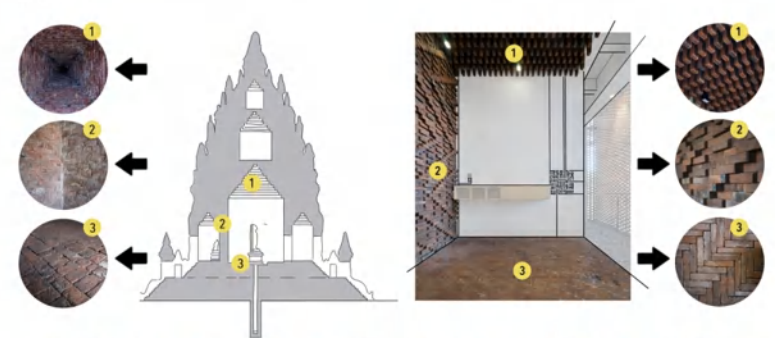
During the building process, the client suddenly asks, “**How to bring up Indonesia vibes in this house?**” This is an interesting challenge for the architect.

The site location is near to the Pari Temple and Sumur Temple, Sidoarjo, East Java. It reopens the great features of red brick material. East Java, in particular, has a red brick architecture history since the Majapahit Kingdom era which is the materials basic and manufacturing techniques are still inherited to the current craftsmen in Trowulan Village, red brick home industry.

In addition, some of the brick arrangement in this house is taken from Batik motives. The Parang and Pucuk Rebung motif are used for wall and floor brick tectonics, Kawung motif on bathroom ceramics, and many else. These patterns or motives applied in this house were obtained from Andyrahman Architect's experiments. It brings back the main reason of brick usage since the ancient times that has an interesting rhythm and character on its arrangements.

The outer skin of this building is a transformation from 'Gedheg' (woven bamboo). It is implemented as red brick skin façade, designed to reduce glare, maximizes airflow while maintaining the homeowner's privacy. This brick tectonic also creates the fourth dimension inside the house along with daylight.

Musholla (prayer room) as a sacred area in this house is a contextualization of the 'Garbhagrha' / 'Guwagarba'. It is applied in the floor, the wall, and the ceiling with brick construction. It reminds people of their origin and purpose of life in the world.





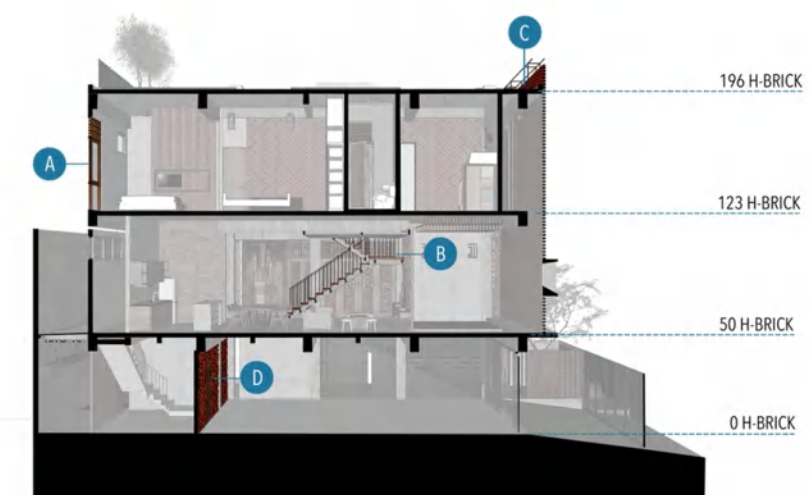
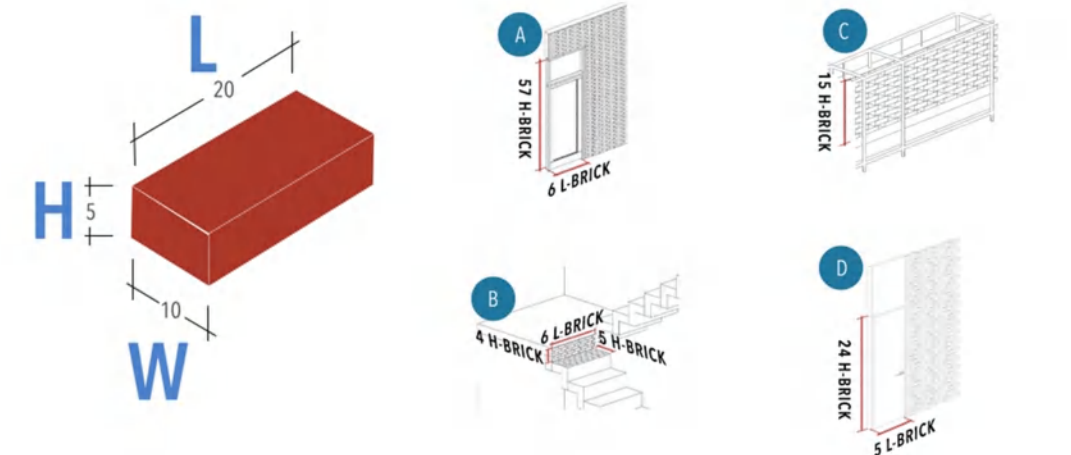
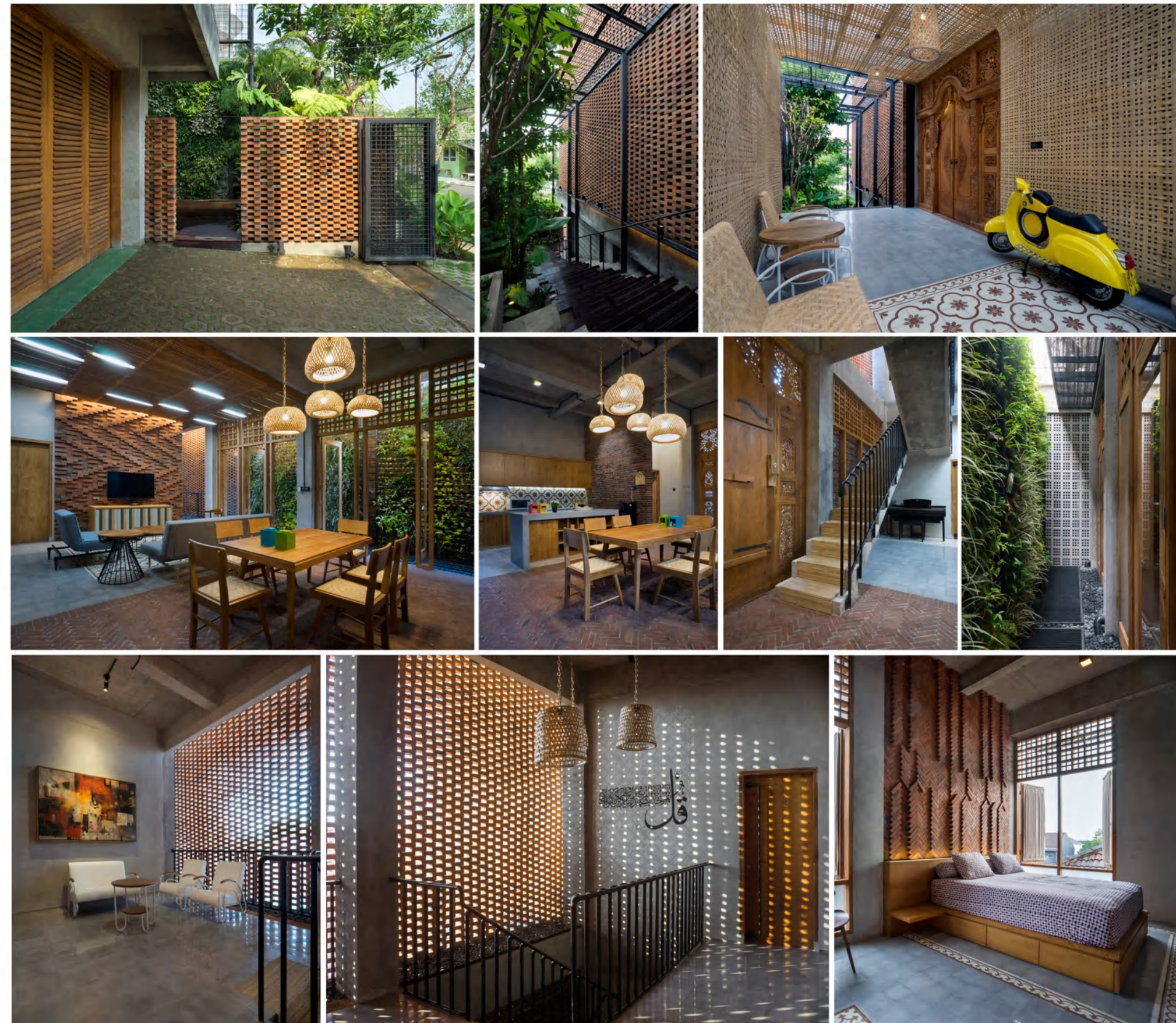
Omah Boto

ANDYRAHMAN ARCHITECT



BRICK AS BUILDING DNA

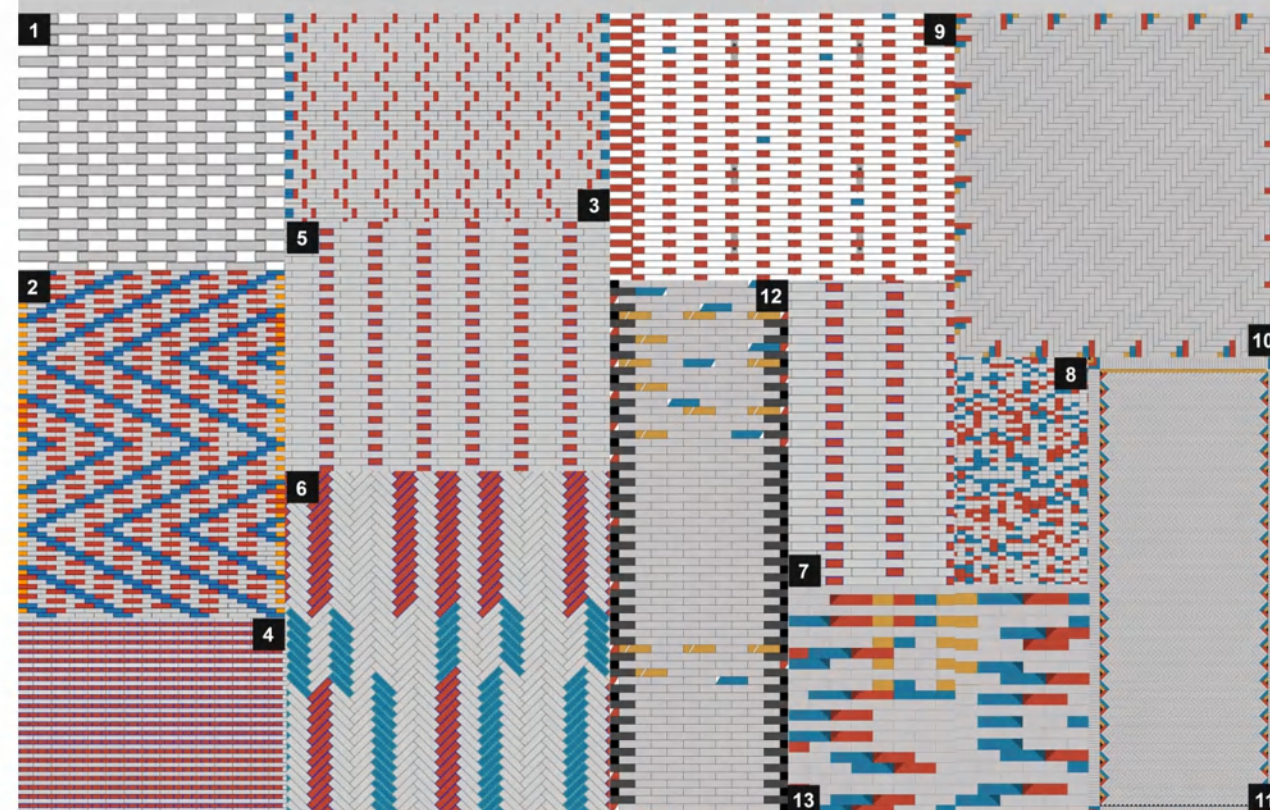
The site location is near to the Pari Temple and Sumur Temple, Sidoarjo, East Java. It reopens the great features of red brick material. East Java, in particular, has a red brick architecture history since the Majapahit Kingdom era which is the materials basic and manufacturing techniques are still inherited to the current craftsmen in Trowulan Village, red brick home industry. Bricks in Omah Boto became the main element and processed holistically, even as a gene or cell of the building. The brick dimension (5x10x20 cm) is the main measuring standard for all architectural part of Omah Boto such as sill height, door or window width, and even the room area. So, this is the reason why this house was named Omah Boto, which means Brick House that combined with other Nusantara elements using bamboo, wood, rattan, etc. The existence of this variation forms an inter-material dialogue of Indonesian characteristics.



INGENUITY OF CRAFTSMANSHIP and NUSANTARA ARCHITECTURE

In the Omah Boto project, craftsmen are invited to be a collaborative partner during the architectural process, so they can feel like a subject that determines the success or failure of the design on the field. They had to re-emerge their spirit as a 'designer'.

These 13 tectonic brick constructions are the factor that combines the design precision and ingenuity of the craftsmen who understands the material's character and quality.



The 13th brick pattern in Omah Boto is built with tectonic techniques that require high accuracy. It was all about visual communication between the architect and craftsmen. These brick tectonics become the main characteristics in each area. It brings up amaze of new technique that applied from the common material that they have known.

