

Architect Aesthetic Concept in WYAH Art and Creative Space Cafe Building, Ubud, Bali

Anak Agung Ayu Pratiwi Widyawati¹, Murni Rachmawati², Didit Novianto²

¹Master Student, Department of Architecture, Institute of Technology Sepuluh Nopember,
Surabaya, INDONESIA

²Department of Architecture, Institute of Technology Sepuluh Nopember, Surabaya, INDONESIA

E-mail: prtw0205@gmail.com

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ABSTRACT

The concept of architectural aesthetics is closely related to the architect who designed it. Architectural works of art today do not only consider the function and robustness of the structure, but also the aesthetic aspects. Current architectural developments show the trend of developing cafe buildings with unique designs that are owned as an attraction, one of which is the WYAH Art and Creative Space cafe building. This affects architects and is expected to be able to create buildings with new innovations that are unique and aesthetically attractive. This study aims to identify the aesthetic concepts applied by architects in WYAH cafe buildings. Based on the research objectives, this study uses a qualitative strategy with a phenomenology approach. The analysis technique used is content analysis. The result obtained is that the aesthetic concept applied by the architect in the process of designing the WYAH cafe building adopts the surrounding nature potentials (utilizing land conditions). The implication is that this building becomes an attraction and attracts the interest of many visitors, so it can be concluded that the architect's aesthetic concept is an important value in the process of designing architectural works.

Key words: architectural works; architectural aesthetic concepts; viral and instagrammable cafes.

INTRODUCTION

Basically aesthetics is part of art, art is related to beauty, expression, form and aesthetic experience (Gie, 1983). In creating architectural aesthetics (buildings), there must be a concept used by designers (architects) in the process of realizing their architectural works (Kurniawan & Hidayatullah, 2016; Utomo, 2010). Both have an attachment, because if we talk about a building having aesthetic value, it is closely related to who the architect designed it (Eaton, 2010). This is because the building can be realized through a concept that is abstracted from the architect's thoughts. So the role of the architect to create the beauty of the building is very important because architects have experience to create a beautiful impression on the architectural works they design.

The quality of today's architectural designs does not only take into account functional and structural issues. However, it can also express concepts and feelings about the aesthetics of the building which can provide a sense of visual beauty as well as a sense of comfort (atmosphere) for its users. The creation process in Gie (1983) states that there are several stages, such as determining the initial idea (theme and concept), determining the things that form the work and organizing the materials that make up the work so as to create a building that is intact and has aesthetic value. He continued, Gie (1983) revealed that this was based on the personality (fantasy & desire) or creativity (imagination) of the architect or both. In addition, architectural elements are combined so as to create an aesthetic quality in the building that has artistic intent and is attractive to its users. Thus, the aesthetic concept of an architect is an idea or idea related to the purpose or meaning that the architect wants to express which is poured into the structure of the building which has aspects of function, beauty, and structural robustness. This is what makes the architectural work (building) of each architect different from one another or has its own character (style).

Currently, many people are interested in visiting places that have unique and interesting architectural designs. One place that is now in great demand is a cafe. The last few years have shown a trend of developing buildings with cafe functions with a unique design that is owned as an attraction so that

it is widely reviewed on various social media and attracts the interest of visitors. One of them is the WYAH Art and Creative Space cafe building (Aisha, 2022; Ilham, 2022; Lukmana, 2022; Bali Culinary Tourism, 2022). The design team from Parisauli Architect Studio hopes that this WYAH building can initiate visitors to feel a unique spatial sensation in the relationship between humans, space and the surrounding natural environment (Abdel, H., 2022). Because this building is located in a location filled with large trees and on contoured land, WYAH was built by adapting the natural potential of its surroundings. The shape itself was created because it adapts to nature (trees & land contours) and maximizes views in all directions, so that this building has its own charm in the eyes of visitors. The things done by the architect form an aesthetic concept, where the application is described or reflected in the building. In this case the WYAH building as a work of architectural art is considered to have aesthetic value, both visually and the atmosphere of the building and has a distinctive character and looks special (unique and attractive) in the eyes of its visitors.

From the description of the background above, the purpose of this research is to identify the aesthetic concepts applied by the architects in the WYAH Art and Creative Space cafe building based on the building creation process and the intent or purpose to be conveyed. The results of this study are expected to show that the aesthetic concept of architects is an important value in the design process of today's architectural works. In addition, this paper invites architects to create architecture in an environmentally friendly way, in an ethical way to get aesthetically pleasing results. Architects are expected to create or materialize their architectural works by always paying attention to nature and local culture in the built environment which is full of meaning and benefit (harmonious relationship between humans and nature, each other and God).

RESEARCH METHODS

The process of creating architectural works by architects to be able to create aesthetic qualities in their buildings is carried out by combining architectural elements. This aesthetic quality can be felt through all the five senses or through the sense of sight alone. Based on the aesthetic characteristics that can be felt by the sense of sight alone, there are three elements that architects apply to their buildings (Monroe Bready in Gie 1983), including:

1. The existence of unity, meaning the perfect composition of the application of each element in the building so as to form an integration.
2. There is complexity, meaning that complexity can be reflected in the number of elements used and the different characteristics of these elements (differences that are very clear or subtle).
3. There is seriousness (intensity), meaning the quality that stands out or contrasts in the building, using both bright and gloomy elements (as long as it can create something that becomes a focal point).

Meanwhile, according to Zumthor (2005) aesthetic quality that can be felt by all five senses, there are 9 elements that are applied by architects to shape the atmosphere of the building, including:

1. Body of architecture, describes the building just like the human body which consists of parts that can be seen (outer layers of the exterior and interior) and cannot be seen (inner layers such as blocks, bricks, etc.). These parts are the forming elements arranged in such a way as to create architectural works.
2. Material compatibility, explaining that each material has characteristics, then processing it so that it creates an attractiveness and a special impression when used.
3. Temperature of space, explaining that temperature can affect the atmosphere generated. Temperature is divided into two, namely physical and psychological temperature. Physical temperature is related to the condition of room temperature which affects physically, while psychological temperature is related to the condition of room temperature which affects the feelings and mood of the user.
4. Sound of space, explaining how buildings can deliver or dampen sound. Space is part of a building that can do this, because of its existence as a barrier. The loudness and weakness of the sound depends on the shape and surface such as the size of the room, the available openings, the material used, and so on.

5. Surrounding objects, explaining things around the building that can support and evoke feelings, imagination, interest and other positive feelings.
6. Between composition and seduction, explaining how all the elements of the architecture in the building can guide the movement of the people inside. It's as if they move freely or without feeling pressured, but actually they follow a certain plot that has been designed.
7. Tension interior and exterior, explaining the relationship between the interior and exterior which support each other to create an image in the building. The image is generated from the use, combination, and arrangement of building elements. The exterior provides an image that can be felt from outside the building, and the interior shows an image that can be felt inside the building.
8. Level of intimacy, describes the impression felt when in a building related to the scale and dimensions of form, space and openings. That impression can be in the form of feeling comfortable, intimidated and even relieved.
9. The light of things, explains the effect of light on buildings, both naturally and artificially. The existence of openings, the selection of materials, the selection of the type of lamp can affect the direction of light falling, as well as the shape and position of the resulting shadow. This is what gives effect and quality to the atmosphere of the building.

Methods

Referring to the type of research conducted, the research aims to identify the aesthetic concepts applied by architects to the WYAH Art and Creative Space cafe building. Thus, the research method used is a qualitative strategy with a phenomenological research approach that refers to experiences related to a phenomenon or how it is experienced (Groat and Wang, 2013). In this study the phenomenology approach is discussed, namely the researcher describes the architect's experience regarding the creation process and the goals to be conveyed in designing or realizing the WYAH building, so that the building has aesthetic value and can arouse visitor interest. It is used to explain or develop an understanding that the aesthetic concept of an architect is important in the process of designing architectural works. This research is located in Keliki Village, Ubud District, Gianyar Regency, Bali.

In this study, architects from the Parisauli Architect Studio were involved in creating the WYAH design concept. The data sources used are primary and secondary data sources. Primary data sources were obtained through observation to see the existing WYAH building, then conducting interviews with the architect to obtain information about the aesthetic concepts applied to his work, starting from the architect's process of realizing his work, the expressions he wants to display and the aesthetic value applied to the WYAH building. Meanwhile, secondary data was obtained through document archives as reinforcement of the primary data obtained. More details of data collection can be seen in Table 1 below.

Table 1. Determination of Data Sources

Study target	Aspect	Indicator	Data source	Data collection technique
The aesthetic concept of the architect on the WYAH building	The process of creating works	Determining the initial idea, determining the aspects that form the work, and organizing the aspects that form the work	Primary data sources (viewing field conditions and conducting interviews with architects as respondents) and secondary data sources (document archives in the form of articles from the architecture online	Interviews, Observations, Archives of documents
	Purpose of work (artistic intent)	Express the feelings and or ideas of the architect		

Study target	Aspect	Indicator	Data source	Data collection technique
			magazine website, namely archdaily	

The stages of data analysis in this study consisted of the stages of data collection, data reduction, data presentation and conclusions. After collecting data through interviews with WYAH architects, then data is reduced using content analysis techniques. This analysis technique is a method of analyzing written messages in the form of verbal and visual communications that emphasize the meaning, consequences and context of the message (Elo & Kyngäs, 2008; White & Marsh, 2006). This technique is used because it is able to achieve the research objective, which is to conclude the meaning of the architect's thoughts in the form of the aesthetic concept applied to the WYAH building both in the process of creation and the goals that the architect wants to convey.

RESULTS AND DISCUSSION

The basic concept used by architects in creating aesthetics in WYAH buildings

Based on the architect's explanation obtained from the online magazine "archdaily", the WYAH building was designed with a combination of cafe functions and an art exhibition space. The design of this building also collaborated with local artists. Through interviews with the architects who designed the WYAH buildings, the aesthetic concept results were obtained which became the basis and at the same time became the constraints for architects in designing WYAH buildings, including:

1. Client requests, including: (1) the client wants a unique or eye-catching building, because it has a function as a commercial building (cafe) and as an art exhibition space (art space); and (2) not making many changes to the existing natural conditions, such as not being able to cut down trees and not being able to do too many cuts and fills.
2. Principles and creativity of architects, where in realizing their works, architects have the principle that they must minimize intervention in nature and utilize elements of the surrounding environment to become building potential.

Based on the merger of these two things, the basic concept used by the architect is where the architect maintains as much as possible or does not intervene too much in the natural surroundings where the building stands. The architect views that the condition of WYAH's land which is surrounded by lots of trees, steep contours, and there is a small river is an advantage that makes the building blend with nature. In addition, the architect also has the view that when utilizing the surrounding natural potential (land conditions), the aesthetics of the building will appear by itself. Therefore, the aesthetic concept applied by the architect to the WYAH building is to adopt elements of surrounding objects (nature potentials). This is done by adopting the potential of the surrounding nature (more connections with nature), so that nature, humans and the surrounding space are harmonious (harmonious).

The process of creating works - the process of realizing the aesthetics of the WYAH building

Continuing the previous discussion, in the process of creating or realizing a WYAH building (can be seen in Figure 1), the architect designed the building based on the initial idea that aesthetics can be created naturally when utilizing land conditions.

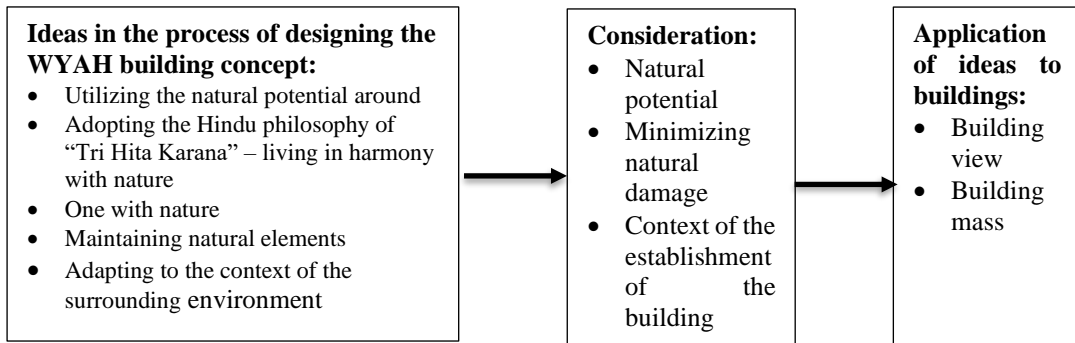


Figure 1. The process of designing the aesthetic concept of the "WYAH" building

The architect sets out the idea that in the process of realizing the WYAH building, it must be able to take advantage of the natural surroundings of the land, not to intervene a lot so that it maintains large trees and contours and follows the context in which the building is located. In addition, the architect also decided to use the philosophy of the Balinese people, namely living in harmony or in harmony with nature. Based on this statement, the architect's considerations emerged as a concept determination in creating the aesthetics of the WYAH building, including:

1. The concept of surrounding objects (utilizing the natural potential around) by maintaining existing elements, such as land contours and trees. The building follows the contours of the land and the path of the trees "dancing with the trees" (adjusting the building to the surrounding trees). This is based on minimizing damage to nature so as to create a unique spatial sensation and relationship between humans, space and nature.
2. The concept of culture that is oriented towards the environment is known as the concept and philosophy of Tri Hita Karana, namely the relationship of harmony, harmony and balance between humans and nature, each other and God.

In the process of compiling the elements that are applied to the WYAH building, the architect uses the principles of aesthetic objects such as harmony, complexity and intensity. Here's the description:

1. The principle of unity is applied in terms of building mass, where the WYAH building consists of several masses and small sizes that are arranged between large trees, so that they can create a unity because they complement one another.
2. The principle of complexity will be more visible in the design and execution of WYAH buildings, because WYAH buildings use dynamic and curved building forms. Even though it looks simple, to make it happen, has its own complications.
3. The intensity principle applied to WYAH buildings is that in terms of building mass arrangement, the building mass arrangement follows the contours of the land, resulting in a terraced building. From an appearance standpoint, such a stepped shape makes the WYAH building stand out and unique in its surroundings.

Although the WYAH architect specifically stated that the aesthetics of the WYAH building was formed from the utilization of the land conditions, as an architect he was very familiar with aesthetic values such as harmony, intensity and complexity. Directly the aesthetic quality produced from the WYAH building takes into account these three things. Based on the determination of the idea (concept) and the arrangement of the elements that make up the WYAH building, a final idea is realized that is appropriate for the architect to implement. This final idea is applied to the mass of the building, the appearance of the building and the materials used in the building. Here's the description:

- a. Regarding the mass of the building, the notion of consideration applied by the architect includes
 1. Based on considerations of minimizing natural damage, the idea applied to WYAH buildings is the shape of a polygon (trapezoidal) building mass with rounded corners, the dimensions of the building mass are small, consisting of several building masses and split-level building masses because the arrangement follows the contours.

2. Based on the consideration of the context in which the building was built, the idea applied to the WYAH building is the mass shape of the building polygon (trapezoid) with rounded corners.
- b. Regarding the appearance of the building, the ideas implemented by the architect are:
 1. Based on consideration of natural potential, the ideas applied to the WYAH building are the appearance of the building on stilts, not using walls/oriented outward/access to a 360degree view, using a long roof stub/using an opening only to the eye's view, and materials arranged to follow a rounded building.
 2. Based on considerations of minimizing natural damage, the idea applied to the WYAH building is the appearance of the stilt building, not using walls/exit orientation/access to a 360degree view.
 3. Based on consideration of the context of the building's construction, the idea applied to WYAH buildings is to use materials such as iron, concrete, shingles.

From the description above, it can be concluded that with regard to the formation of the WYAH building mass idea, the architect involved two considerations, namely minimizing natural damage and the context in which the building was erected. Meanwhile, regarding the formation of the WYAH building display idea, the architect involved all considerations, namely natural potential, minimizing natural damage and the context in which the design was founded.

The purpose of creating works - the purpose of realizing the WYAH building

In expressing the purpose of the building (can be seen in Figure 2), the architects of the WYAH building used the same limitations as those used in the building creation process, namely the wishes of the client and also the characteristics of the architect's design. Guided by the initial idea that aesthetics can be formed from exploiting land conditions, the architects set out the idea of expressing the purpose of the WYAH building, namely a unique building from land and building conditions that can connect visitors with nature.

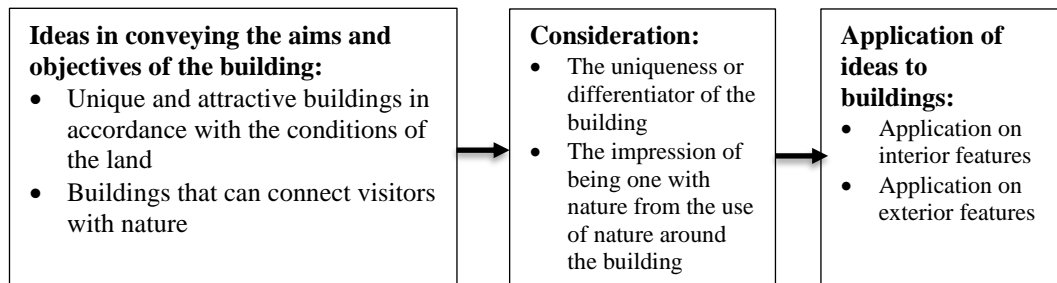


Figure 2. Architect's ideas regarding the goals to be expressed in the "WYAH" building

From the architect's idea regarding the purpose to be expressed in the WYAH building, specific considerations emerged regarding the main idea. Based on these considerations, the final ideas are realized which are considered appropriate to be implemented. The final idea is implemented through the building features in terms of interior and exterior WYAH. The following is an explanation regarding the architect's final idea and its relevance to each consideration, such as:

1. Regarding the exterior building features, the ideas implemented by the architects are dynamic building shapes and using natural materials, roof patterns that match the contours of the land and not using walls in buildings. All of these ideas are based on considerations of the uniqueness or differentiating of the building and the impression of oneness with nature from the use of the natural surroundings of the building.
2. Regarding interior building features, the ideas implemented by the architects are arrangement of supporting pipe columns, spatial arrangement according to the position of trees and contour levels, stair railings that match the contours of the land and stairs as connecting access between visitors and the natural surroundings. All of these ideas are based on considerations of the

uniqueness or differentiating of the building and the impression of oneness with nature from the use of the natural surroundings of the building

Based on this description, it can be concluded that the goal expressed by the architects of the WYAH building is to design buildings that have aesthetic value (unique, beautiful and attractive) by utilizing the potential of the natural surroundings. It is created and implemented through the interior and exterior of the building space. All of these ideas are based on considerations of the uniqueness or differentiating of the building and the impression of oneness with nature from the use of the natural surroundings of the building.

The conclusion of the application of the aesthetic concept of architects in WYAH buildings

In compiling the aesthetic concept (both in the process of realizing the WYAH building and the intent or purpose to be conveyed), the WYAH architect as a whole carries out four stages, which consist of establishing the basic foundation of design boundaries, specific ideas related to the creation process or the intent and purpose of the work, considerations the design and implementation of ideas in his work. The final blend of ideas between beauty, function, and structure forms the aesthetic quality of the WYAH building both in terms of the atmosphere of the building that visitors can feel and the visuals of the building that can only be seen by the senses of sight. The following describes the application of aesthetics to WYAH buildings in general, including:

A. Application of the aesthetics of the atmosphere in the WYAH building

The aesthetic atmosphere created in the WYAH building is able to make visitors appreciate nature when they are at WYAH by connecting visitors with nature itself. This is realized through:

1. The WYAH building does not have a dividing wall or is open to the eye as far as the building can see. It aims to involve the surrounding nature to form a natural atmosphere in the WYAH building such as unspoiled trees, Ubud air temperature, the sound of insects and the friction of leaves, sunlight, the smell of rain, and other natural phenomena.
2. Spatial planning according to the position of the trees, in addition to the initial goal is not to do a lot of cut and fill on the land, the spatial arrangement between large trees that is maintained is also used so that visitors can feel the spatial sensation that connects it between space and the natural surroundings.
3. Stairs as connecting access between visitors and the natural surroundings. The main purpose of the stairs in the WYAH building is as the main access for circulation between building masses, but indirectly these stairs can also be a link between visitors and the surrounding nature, considering that the WYAH building has no walls, so when accessing between building masses visitors can feel the presence of trees. trees in buildings.

Application of visual aesthetics in WYAH buildings

The visual aesthetic created in the WYAH building is the visual quality displayed by the building so that visitors can appreciate the WYAH building, where visitors are expected to feel the uniqueness of WYAH because the building can become one unit with the natural surroundings. This is realized through:

1. The WYAH building has the basic shape of a polygon (trapezoid) with rounded corners or it can be said to apply a dynamic shape. In addition, WYAH also consists of several building masses with small dimensions. All of these things are the result of efforts made not to interfere too much with nature, such as maintaining large trees on the land and not over-engineering the contours. So that the building is located between the existing trees and separated so that it can follow the contours. This indirectly makes the WYAH building unique and blends with the surrounding environment.
2. The WYAH building applies the split level concept and looks like a stilt building. This is based on the extreme contours of the land, where the WYAH building stands, so the architects maintained this because they did not want to do too much intervention in nature. However, this

can also be a characteristic (attraction) or a distinctive characteristic that distinguishes WYAH buildings from other commercial buildings.

3. The materials used in the WYAH building are iron, concrete, and shingles. All of these materials come from Bali, following the context in which the building is standing and with the theme of natural materials, especially shingles. Iron is used as a supporting pillar for the building, concrete is used for parts of the building that have walls such as kitchens and other service areas and as a floor material, while shingles are used for the appearance of the building, namely the roof. The arrangement of shingles on the appearance of the building follows the rounded shape of the building.
4. The WYAH building has a unique roof shape that is overlapping or patterned like the contours of the ground. This is because the architect was inspired by the shape of Balinese buildings with overlapping roofs. The architect adopted this shape according to the basic shape of the WYAH building, namely a rounded polygon, so it looks as if it looks like a land contour pattern.
5. The WYAH building does not use walls in the building, but is supported by supporting pillars in the form of round columns, the columns consist of three pillars, one supporting pillar and two of them are utilities. The arrangement of the supporting columns resembles the arrangement of tree trunks and is covered with black paint like a dark tree trunk.
6. In the WYAH building there are stairs that connect each mass of the building, the shape of the stair railing is adapted to the dynamics of the land contour, so it doesn't seem stiff.

Based on the elaboration of the aesthetic concept applied by the architect to the WYAH building as a whole, it can be concluded that its relation to the aesthetic theory of architecture is as follows.

Regarding the aesthetic quality based on the atmosphere of the WYAH building, it can be concluded as follows (can be seen in Table 2).

Table 2. Application of Atmosphere Aesthetics to Forms and Spaces in WYAH Buildings

WYAH building design concept elements	Site Development		Shape Change		Interior Arrangement	
	Circulation	Mass Building/Block Composition	Form & Function	Shape & Properties	Spatial Organization/Relations	Space Function
Body of architecture	Circulation between building masses is created into one system (entrance & exit)	Zoning of building mass/plan block into a mass complex unit (body)	The shape of the round polygon building is the center of activity or the axis of the building.	The rounded polygon shape makes the building blend with the shape of the land and fills the space between the existing trees, which summarizes activities in one container. Additionally, apply a dynamic shape	The system of division of public, semi-public, private, and service spaces	Certain rooms become the main room, depending on the function of the space to the building
Material compatibility	The use of more than one material, such as circulation on stairs using iron materials and	Contoured groundflow lines are articulated in the roof and railing pattern. Create a unique dynamic	The use of a dynamic round polygon structure with a combination of iron, wood, and no dividing walls, so that it looks unique and	The use of a dynamic round polygon structure combined with wood materials, roof shingles, iron, and no walls (open) shows	Relations between spaces that are still within the scope of activity using the same material	The use of materials with a rough texture (stucco) on corridor floors, indoor and outdoor, so

WYAH building design concept elements	Site Development		Shape Change		Interior Arrangement	
	Circulation	Mass Building/Block Composition	Form & Function	Shape & Properties	Spatial Organization/Relations	Space Function
	circulation of plaster plaster on corridor floors and inside buildings	pattern and functional roof covered with shingles (iron wood). The main stairway connecting people surrounded by nature in this remote area	attractive, shows the function of the building	the nature and activities of the building		that they are in harmony
Temperature of space	Open circulation, so that temperature, sound and natural light indirectly enter the room. Some parts of the building, for example the circulation space, are made to 'flow', 'direct' with the help of natural light.	The mass of the building is arranged in harmony, so that the temperature and incoming light are evenly distributed	Surrounded by trees and no walls followed by no air conditioning, but natural light and natural temperature. Namely, reducing building energy by using lights and air conditioning	The absence of walls in buildings, so that dynamic natural phenomena can be felt by the five human senses, such as changes in temperature, wind, humidity, the smell of rain, natural light, and shadows	Relations between spaces that are interrelated/connected, so that they are designed so that light and air enter evenly	There are no walls, so it gives the impression of a cool (wind enters) and warms (light enters) in the room
Sound of space	-	Mass blocks are arranged according to site conditions, certain mass blocks can become sound 'reflectors' for other mass blocks	A dynamic shape and no walls (open), its function is so that visitors can feel a unique spatial sensation among nature, visitors can hear birdsong, raindrops, and more	The shape of the building is dynamic and is not given a wall (open), so that it blends with the surrounding nature, so that the building provides a natural atmosphere for visitors	Between the corridors, the outer and inner spaces are open, so that the sounds of the surrounding nature can be heard	One with nature or feel in nature
Surrounding objects	Permanent existing objects (trees and contours) affect circulation	The arrangement of mass blocks and the orientation of buildings are also influenced	avoiding existing trees and adapting contour levels creates unique spatial sensations (dynamic shapes) and	Design begins by maintaining existing elements, such as the contours of the ground and trees, so	-	-

WYAH building design concept elements	Site Development		Shape Change		Interior Arrangement	
	Circulation	Mass Building/Block Composition	Form & Function	Shape & Properties	Spatial Organization/Relations	Space Function
		by trees and contours	the relationship between people, space and nature	that the building initiates people to have more connection with nature		
Between composure and seduction	Circulation patterns are designed sequentially (sequentially) to create a serial vision atmosphere in the circulation	Building mass blocks are arranged radially unevenly, thus creating a storyline in the building	-	-	In the arrangement of rooms in the form of round polygons with a radial pattern, so that vertical or horizontal grooves are created	Placing rooms that have the same function close together and given corridors and hallways as connectors
Tension interior and exterior	Site processing and circulation patterns that affect the location of the building entrance	-	The round polygon shape has a function to give a unique and attractive impression	The round polygon shape that has dynamic properties on the exterior of the building expresses the activities in the building	-	-
Level of intimacy	Dynamic and open circulation patterns, thus creating various/different levels of intimacy	-	The shape of the building or circular room: functions to accommodate many people with one type of activity, so that the level of intimacy is low but centralized	-	corridors and hallways create a level of intimacy from the building and support the sequence in the building (early-climax-anti-climax space)	Ukuran tinggi dari masing-masing fungsi ruang berbeda, sehingga memiliki level of intimacy berbeda
The light of things	Lighting on circulation gets natural light	The composition of the building mass blocks is designed according to the orientation of the sun	-	The nature of the shape of a round polygon and not given a wall (open), maximum light enters or penetrates into the space, and creates shadows from the combination of shapes	-	Ruang-ruang dengan fungsi yang sama – perlakuan yang diberikan berhubungan dengan cahaya pun sama (baik cahaya alami atau buatan)

Regarding aesthetic quality based on visuals, it can be concluded as follows (can be seen in Table 3).

Table 3. Application of the Aesthetic Forming Principles in WYAH Buildings

WYAH Building Aesthetic Principles	
Unity	<ol style="list-style-type: none"> 1. The color and texture of the building facade uses a brown wood texture, this is done to give a natural impression because the brown color has earth and earth elements in it. Therefore, the color and texture of the WYAH building facade represents the character of the building, which is one with nature (connected with nature). 2. The shape and mass of the WYAH building has a circular polygon shape, so it gives the impression that the building blends in with the shape of the land and fills the space between the existing trees. This is done to present a building that blends naturally with the surrounding environment and creates a unified building mass that complements one another.
Complexity	<ol style="list-style-type: none"> 1. The color and texture of the building facade uses a brown wood texture, this is done to give a natural impression because the brown color has earth and earth elements in it. Therefore, the color and texture of the WYAH building facade represents the character of the building, which is one with nature (connected with nature). 1. The shape and mass of the WYAH building has a circular polygon shape, so it gives the impression that the building blends in with the shape of the land and fills the space between the existing trees. This is done to present a building that blends naturally with the surrounding environment and creates a unified building mass that complements one another.
Intensity	<ol style="list-style-type: none"> 1. The ceiling color uses white to give the impression of contrast with the black pipe columns (poles). Pipe columns are arranged in scattered positions and locations, to represent the arrangement of trees in the building. 2. The arrangement of the WYAH building masses follows the contours of the land, resulting in a terraced building. When viewed from an appearance perspective, such a stepped shape gives the impression that the WYAH building is a focal point and is unique in its surroundings. 2. The use of shingle roof material applied to the WYAH building makes the building look iconic and increasingly amazes visitors.

CONCLUSION

Based on the results and discussion, it can be concluded that the aesthetic concept applied by the architect in the process of designing the WYAH cafe building adopts the surrounding nature potentials (utilizing land conditions). In the aesthetic concept of architects, architects place more emphasis on the five senses (eyes, ears, skin and nose), but indirectly from this concept architects apply the characteristics of aesthetic objects from the arrangement of elements used because of their familiarity with the world of architecture. This is because, architects use creativity (imagination) and personality (fantasy) in designing the concept of the building. The end result of the concept is implemented through building features both on the interior and exterior of the building. The implication is that the aesthetic concept of the architect becomes an important value in the design process and determines the success (has character, is unique and attractive in the eyes of visitors) of an architectural work that is designed.

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