



METODE PERANCANGAN

Minggu 9



THE HIDDEN DIMENSION

By E. T. Hall




1. APA YANG DIMAKSUD DENGAN PROXEMICS?

- *Proxemics*: teori dan pengamatan tentang **cara manusia menggunakan ruang** sebagai penjabaran suatu **budaya**—*social space & personal space*
 - (Mengutip Whorf) Bahasa lebih dari sekadar media mengekspresikan pemikiran. Bahasa adalah elemen mayor dalam pembentukan pikiran
- mempengaruhi perilaku

SPACING MECHANISM IN ANIMALS

- *Flight distance*
- *Critical distance*
- *Contact & non-contact species*
- *Personal distance*
- *Social distance*



2. ADA DUA KATEGORI PERALATAN INDRAWI PADA
MANUSIA, MENURUT E.T. HALL.
**APA DUA KATEGORI TERSEBUT DAN INDRA APA SAJA
YANG TERMASUK DI DALAMNYA?**

DISTANCE RECEPTORS-EYES, EARS, AND NOSE

- *Visual & Auditory Space*
- *Olfactory Space*

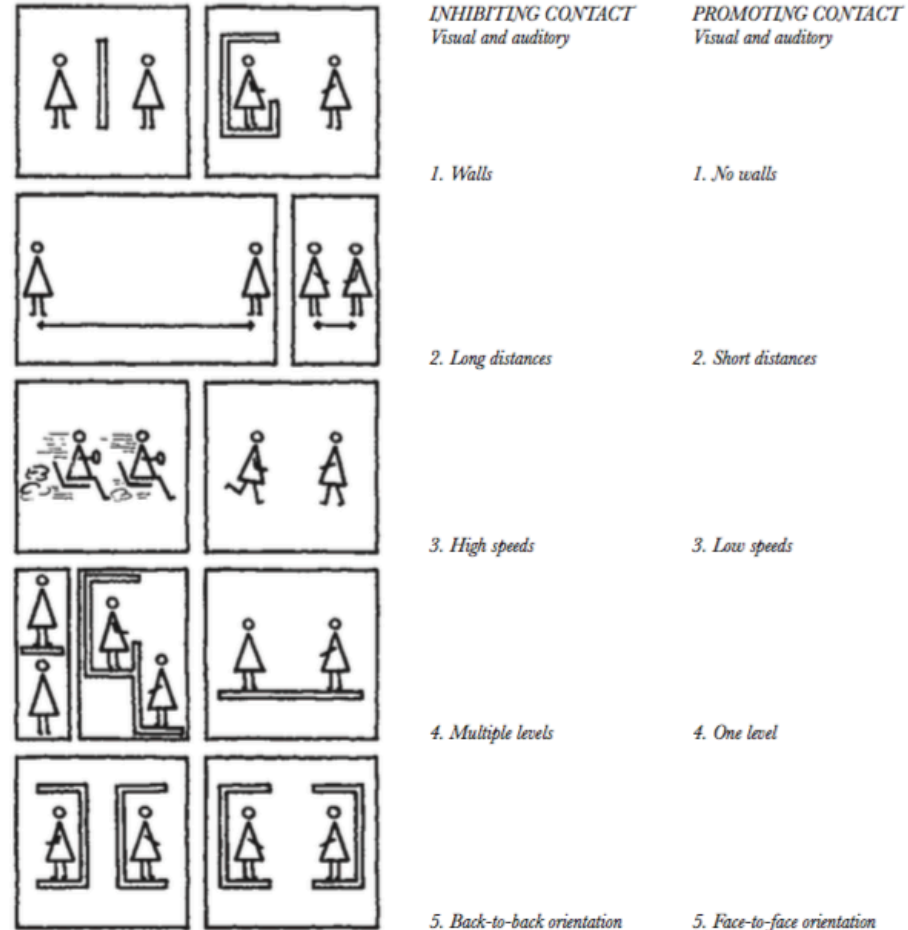
IMMEDIATE RECEPTORS-SKIN AND MUSCLES

- *Thermal Space*
- *Tactile Space*

Space & Body


Persepsi ruang muncul karena penginderaan kita

- Distance receptors: eyes, ears, nose
- Immediate receptors: skin, muscles



Source:

E. T. Hall – Hidden Dimension,
J. Gehl – Life between Buildings

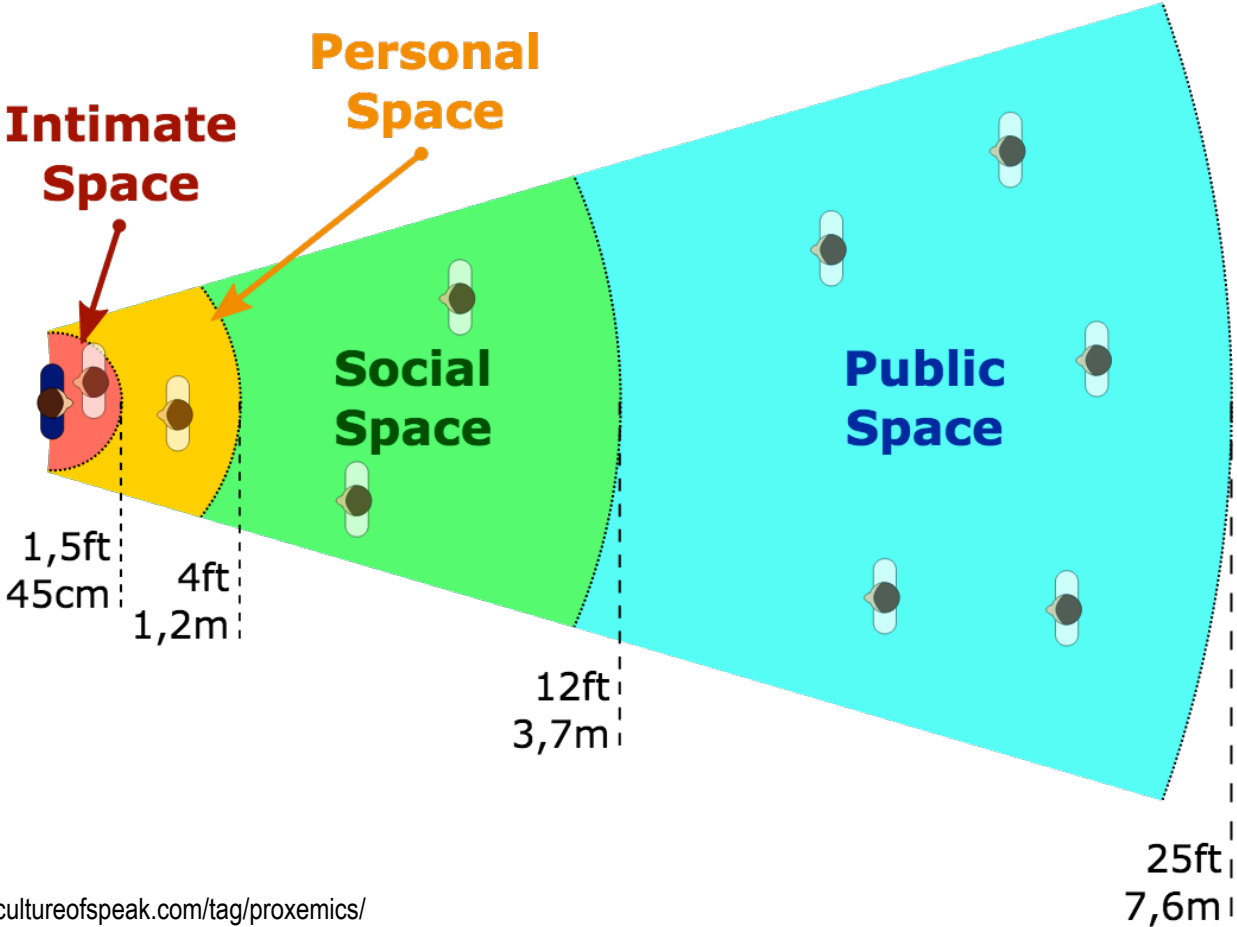


3. APA SAJA JENIS JARAK (*DISTANCES*) YANG ADA
PADA (PERILAKU) MANUSIA?

“how people are feeling toward each other at the time is a decisive factor in the distance used.”

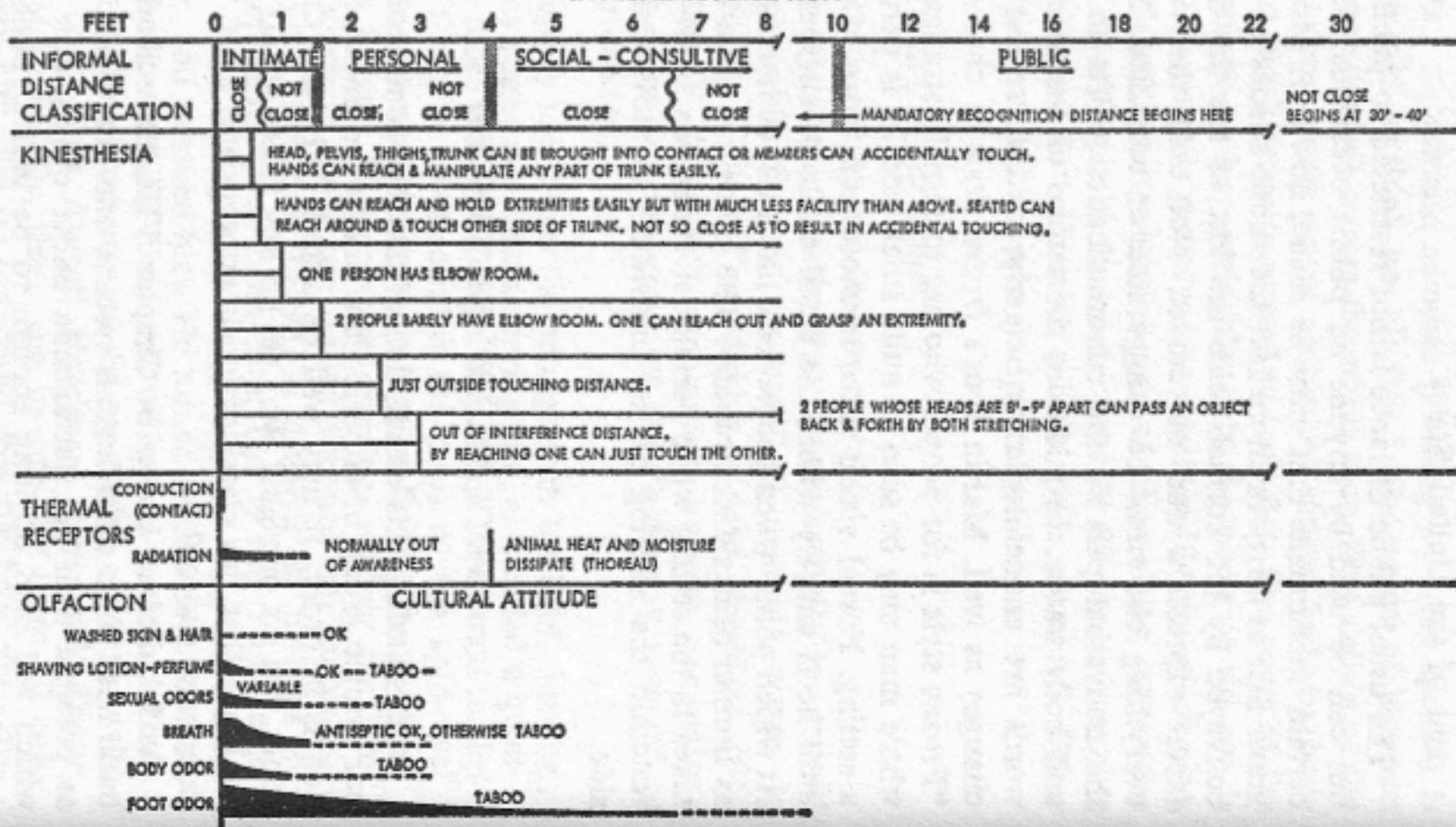
-E. T. Hall

DISTANCES IN MAN



Source: <http://cultureofspeak.com/tag/proxemics/>

**CHART SHOWING INTERPLAY OF THE DISTANT AND IMMEDIATE RECEPTORS
IN PROXEMIC PERCEPTION**



| VISION | | FEET | | | | | | | | | | VISION | | | | | | |
|---|-----------------------------|--|--|--|---|---|---|---|--|---|--|--|----|--|----|----|----|----|
| | | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 10 | 12 | 14 | 16 | 18 | 20 | 22 | 30 |
| DETAIL VISION (VIS < OF FOV/A 1°) | VISION BLURRED DISTORTED | ENLARGED DETAILS OF IRIS, EYEBALL, PORES OF FACE, FINEST HAIRS | | DETAIL OF FACE SEEN AT NORMAL SIZE, EYES, NOSE, DISTANT EYE CONDITION, EYELIDS, HAIR ON FACE OF NOSE | | SMALLEST BLOOD VESSELS IN EYE LOST. SEE WEAR ON CLOTHING HEAD HAIR SEEN CLEARLY. | | FINE LINES OF FACE FADE DEEP LINES STAND OUT SLIGHT EYE WINK LIP MOVEMENT SEEN CLEARLY | | ENTIRE CENTRAL FACE INCLUDED | | DIMP FEATURES DEPRESSIVE, EYE COLOR NOT DISCRETE, SHILL-SCHOOL VIS- BLE, HEAD SCUBING MORE PRONOUNCED | | SHELLER'S STANDARD FOR DISTANT VISION - EMPLOYING ANGLE OF 1 MIL. GOLD OFFICERS OF AMERICA EYE CHART A PERSON WITH 20-40 VISION HAS TROUBLE SEEING EYES & EXPRESSION AROUND EYES THOUGH EYE BLINK IS VISIBLE. | | | | |
| CLEAR VISION (VIS < AT MACULA 12° HOR, 3° VERT) | | 5" x 5" ON EYE NOSE OR MOUTH | 3.75" x .74" UPPER OR LOWER FACE | 6.25" x 1.60" UPPER OR LOWER FACE | | 10" x 2.5" UPPER OR LOWER FACE OR SHOULDERS | | 20" x 5" 1 OR 2 FACES | | 31" x 7.5 FACES OF TWO PEOPLE | | 42" x 14" TORSOS OF TWO PEOPLE | | 6' 3" x 1' 7" TORSOS OF 4 OR 5 PEOPLE | | | | |
| 60° SCANNING | | 1/3 OF FACE (EYE EAR OR NOSE) AREA FACE DISTORTED | NOSE PROJECTS WHOLE FACE SEEN FACE LINES - FOOTED | | UPPER BODY CAN'T COUNT FINGERS | | UPPER BODY & GESTURES | | WHOLE SEATED BODY VISIBLE PEOPLE OFTEN KEEP FEET WITHIN OTHER PERSON'S 60° ANGLE OF VIEW | | WHOLE BODY HAS SPACE AROUND IT, POSTURAL COMMUNICATION BEGINS TO ASSUME IMPORTANCE | | | | | | | |
| PERIPHERAL VISION | | HEAD AGAINST BACK - GROUND | HEAD & SHOULDERS | | WHOLE BODY MOVEMENT IN HANDS- FINGERS VISIBLE | | WHOLE BODY | | OTHER PEOPLE SEEN IF PRESENT | | OTHER PEOPLE BECOME IMPORTANT IN PERIPHERAL VISION | | | | | | | |
| HEAD SIZE | | FILLS VISUAL FIELD FAR OVER LIFE SIZE | OVER NORMAL | | NORMAL SIZE | | NOTE: PERCEIVED HEAD SIZE VARIES EVEN WITH SAME SUBJECTS AND DISTANCE | | NORMAL TO BEGINNING TO SHRINK. | | VERY SMALL | | | | | | | |
| ADDITIONAL NOTES | | SENSATION OF BEING CLOSE-YES | | | | | | | | PEOPLE & OBJECTS SEEN AS ROUND UP TO 12' - 15' | | ACCOMMODATIVE CONVERGENCE ENDS AFTER 15' PEOPLE & OBJECTS BEGIN TO FLATTEN OUT | | | | | | |
| TASKS IN SUBMARINES | | 47% OF TASKS IN THIS RANGE | | 23% FALL IN THIS RANGE | | | | | | DIMMICH, F. L. & FARNSWORTH, D. VISUAL ACUITY TASKS IN A SUBMARINE, NEW LONDON, 1951 | | | | | | | | |
| ARTIST'S OBSERVATIONS OF GROSSER | | 47% OF TASKS IN THIS RANGE | | VERY PERSONAL DIS- TANCE | | ARTIST OR MODEL HAS TO DOMINATE | | A PORTRAIT, A PICTURE PAINTED AT 4 - 8' OF A PERSON WHO, IS NOT PAID TO "SIT" | | 100 MIL FOR A CONVEY- SATION | | BODY IS 1/3 SIZE | | FULL LENGTH STATE PORTRAITS. HUMAN BODY SEEN AS A WHOLE, COMPREHENDED AT A GLANCE, WARMTH AND IDENTIFICATION CEASE | | | | |
| ORAL AURAL | | GIRANTS GROANS | | SOFT VOICE WHISPER INTIMATE STYLE | | CONVENTIONAL MODIFIED VOICE CASUAL OR CONSULTIVE STYLE | | | | | | LOUD VOICE WHEN TALKING TO A GROUP, MUST RAISE VOICE TO GET ATTENTION FORMAL STYLE | | FULL PUBLIC SPEAKING VOICE FROZEN STYLE | | | | |

NOTE: THE BOUNDARIES ASSOCIATED WITH THE TRANSITION FROM ONE VOICE LEVEL TO THE NEXT HAVE NOT BEEN PRECISELY DETERMINED



TASK:

LAKUKANLAH ANALISIS PROXEMICS TERHADAP KONDISI SEBUAH RESTORAN/CAFE, MENCAKUP:

-KONTEKS, WAKTU

-JARAK

-GELEMBUNG KEGIATAN +PENGUNAAN ALAT INDERA