

# Interior Design of Omah Blues in Surakarta

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## ABSTRACT

Surakarta is the center of Javanese culture, so the people of Surakarta cannot be separated from artistic activities. There are various types of arts, one of which is performing arts. The many performances held in Surakarta are one of the city government's efforts to meet the needs of its people. One of the many performances is the Solo Blues Festival, the event started in 2013 and every year the enthusiasm for the Solo Blues Festival is increasing. The success of the event cannot be separated from the role of the blues community in Surakarta. Not only are they involved in the Solo Blues Festival, they also have a fixed agenda to perform and introduce blues music to the public. However, in Surakarta there is not yet a specific place regarding blues music to serve as a place for activists and fans of blues music to get to know blues music more deeply. Community members are still constrained to introduce blues music to the public if they only rely on the concerts they organize. Based on the problems that occur, one of the solutions needed to overcome them is to design a place specifically for blues music, namely Omah Blues. The interior design of Omah Blues in Surakarta will function as a place for blues music to continue to exist and develop in Surakarta. It is hoped that Omah Blues can also represent how blues music exists and develops in society, especially the people of Surakarta City. The interior design of Omah Blues in Surakarta will apply an art deco style which will be combined with the kawung batik motif as a design idea. The choice of art deco was due to the rapid development of blues music in harmony with the development of the art deco style. The choice of the kawung motif as the design idea is because the kawung motif is geometric in nature which is in line with art deco characteristics, as well as to bring out Javanese cultural identity.

## KEYWORDS

Interior

Blues

Art Deco

Kawung

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## 1. Introduction

Surakarta is a city that is growing rapidly, as can be seen from the many constructions of various facilities and infrastructure at this time. This development is very necessary to support and meet the needs of the community. The rapid development can be seen by the many hotels, apartments, shopping centers, and educational places that have just been built (Buchori et al. 2020). Apart from that, in Surakarta, or better known as Solo, there is the Kasunanan Palace which was once the center of government as well as the cultural center of the Javanese people. Not only is Javanese culture developing, but many people from outside come in with the main aim of trading, besides that they also bring their culture with them. This situation has continued until now. Many cultural acculturations have occurred, thus making the people of Surakarta City a heterogeneous society. This difference also makes the tastes of each individual different, one of which is in music tastes.

The people of Surakarta are very interested in performing arts, all of this is related to the history of Surakarta, which is the center of Javanese culture (Ramdhon, Nugroho, and Sujito 2020). Judging from these factors, the daily life of the people of Surakarta is certainly not far from artistic activities. The city government's efforts to meet the needs of the people of Surakarta for performing arts are by holding many events such as the Solo Blues Festival, Solo City Jazz, Solo Keroncong Festival, Solo International Performing Art, Solo International Ethnic Music, Solo Batik Carnival, and others. The event has become an annual agenda for the City of Surakarta and every year the enthusiasm of the people has increased quite a lot. Not only the people of Surakarta, but people from other cities also came to witness the performance. One event that is quite popular is the Solo Blues Festival. The Solo Blues Festival started in 2013, taking

place in the Surakarta City Hall field, in 2014 and 2015 the event was held at Vastenburg Fort. Solo Blues Festival was initiated by three music communities in Surakarta, namely Blues Brother Solo, Defender of Surockarto, and Solo Blues Rock. However, only Blues Brother Solo and Solo Blues Rock are really involved in the blues music scene. The development of blues music in Surakarta cannot be separated from the existence of these two communities, they introduce blues music to the public not only through the Solo Blues Festival but also other events.

There are 23 bands under the auspices of the Solo Blues Rock community, the majority of which are young people in the Surakarta Residency area, while Blues Brother Solo has 10 core members. Blues Brother Solo has a permanent basecamp at Pendapa Ndarian, Mangkunegaran Palace, Surakarta, while Solo Blues Rock does not yet have a permanent basecamp. Community activities include: sharing, rehearsals, and concerts.

Solo Blues Rock itself has an annual agenda entitled Quality of Minority, this event has been held 4 (four) times since the birth of the Solo Blues Rock community. Balai Soedjatmoko Solo also has a regular agenda every 2 (two) months to hold a Blues on Stage event. Blues on Stage was held to accommodate blues musicians in Surakarta City to perform and play their music while introducing blues music to the public. Other events that promote blues music in Surakarta are Blues Corner, Nga-Blues-burit, Bermuara Blues and others.



**Fig. 1.** Solo Blues Festival Documentation 2015

Blues music expresses universal emotions. In this sense, the word blues is associated with sad and depressing song in many languages and styles, such as: flamenco is often translated as Spanish gypsy blues, rembetika as Greek blues, morna as Cape Verdean blues, tango as Argentinian blues, enka as Japanese blues. The many meanings give the impression of how deeply the blues is understood as part of our understanding of music. One can define the blues emotionally, musically, culturally, or commercially depending on the situation, and these definitions overlap with time and other understandings. Blues has spawned many understandings for many people over the years, and no definition will satisfy all listeners or readers. The best thing this short introduction can do is provide an easy overview of our understanding of how the blues could develop, and provide some pointers for further exploration. No single book can provide more understanding than this small part of the blues itself, or give more than a hint of how this simple style managed to penetrate almost every other form of music that exists in America and influence so many other styles around the world.

Blues music continues to grow, even in every region in America giving birth to different colors of blues music (Wald 2010). According to Leonardus In Magma, "Blues is a genre of music and a lifestyle. Blues is not just a genre of music, more than that blues has a deep meaning. The blues is what it is, the blues asks us to be grounded. What Blues means is that where blues exists, that is blues." As explained above, that's why blues is the root of various types of music, and blues itself has so many sub-genres, because every time it appears in various regions it has its own characteristics (Steinfeld 2016).

In the 1960s blues entered Indonesia, the blues that entered was second hand. Because at that time there was no internet, developments that occurred were very limited. People only know through music that is marketed with cassette media, in other words, the incoming information depends on government policy. As technology develops, recording a song can be converted into mp3 format and can be uploaded and downloaded via the internet. At present, government policies do not have much influence on new things that enter Indonesia because these things can be freely accessed via the internet. The public is free

to browse, download or buy songs and look for information that is being updated. The internet in this case is very helpful, but people are not satisfied if they only follow these developments through the internet. Many people want to be directly involved in blues music, because music is an art form and is related to taste.

According to In Magma, a place is needed to accommodate and introduce blues music to the public. So that people who previously did not know about blues music can start to know, enjoy, and like blues music. Blues music activists and fans in Surakarta are still having trouble finding something related to blues music such as cassettes, cds and merchandise. Based on field data analysis, in Surakarta there is not yet a forum for blues performers and fans who are specific about blues music, therefore a specific design for blues music in Surakarta is needed to accommodate and facilitate this need.

## 2. Method

The stages of the design process in Omah Blues Interior Design in Surakarta are carried out based on a process that refers to interior design guidelines. The scheme of the stages of the design process above includes three stages: (1) Input, (2) Synthesis/analysis, (3) Output. Input is input in the form of a set of information needed to find design problems. Input includes data from the field including building sites, general data, data on social conditions, literature data from books and libraries, and interviews (Suptandar 2015).

At the input stage, the data used for design are written data and oral data. Written data is in the form of literature data about auditoriums, shops, galleries, and radio, ergonomics, aesthetics, art deco style, image references from books, magazines, and the internet. Collection of written data using the method of literature study. While oral data obtained from interviews. The resource person is a person who is competent and is considered to understand the problem of the object being worked on.

## 3. Results and Discussion

The design basis or design solution approach is the formulation of a theory based on theory and creativity to solve the right design (Edi Tri and Sunarmi 2002). For this reason, there are several ways to solve this problem by using an approach as a reference for design solutions, including using functional, ergonomic and anthropometric, aesthetic and style approaches. The functional approach in interior design is the design of a space by taking into account the usability of the space and the needs of the user. Functional approaches that fit the criteria include (Ching and Binggeli 2012) grouping of furniture that is activity specific, dimensions and workable space, adequate social distance, adequate visual and acoustic privacy, adequate flexibility, and adaptability.

Ergonomics and anthropometric approaches are also used in this design. Ergonomics is an interdisciplinary science that studies the relationship between humans and their environment (Panero 1979). The aim of ergonomics is so that workers can achieve high work performance (productive) but in a safe and comfortable atmosphere. Anthropometry is the proportions and dimensions of the human body along with the physiological characteristics and relative abilities of human activities that differ from each other in the environment. In terms of the physical characteristics of the human body, the shape is for handling design issues. The difference between anthropometry is influenced by several factors, including age, gender, ethnicity, socio-economic, nutritional consumption, occupation and daily activities. To achieve the aspects of comfort and safety, an ergonomic and anthropometric approach is urgently needed as the foundation for the creation of Omah Blues. This approach is used before going into the technical implementation. The science of ergonomics and anthropometry which will later become the standardization of interior size and shape, both in terms of space forming elements, space filling and space conditioning.

Omah Blues Interior Design in Surakarta uses ergonomic standards in every design that is made. Uses anthropometric considerations and various suggestions regarding clearances used in making basic design assumptions. The right viewing area for places to display both from the inside and from the outside is also very important in the success of designing a retail space. In this regard, the eye height of people of small and large stature and the geometrical implications of matters relating to the human field of view must be accommodated.

Aesthetics or aesthetics is a condition related to the sensation of beauty that is felt by a person and will be felt if there is a harmonious blend of the elements of beauty contained in an object. In terms of

understanding design as art, we always process the elements that make up art: point, line, plane, shape, texture, pattern, color, light, material in a balance, harmony, rhythm, unity, composition, tone, focal point and proportions and so on. All of these elements work together in a space to form a beautiful interior design that is able to embody symbolic and cultural values. As an embodiment of symbolic and cultural values, design can be linked to value factors, views of life, beliefs, myths and others into material form, namely concrete objects that function to express certain cultural values.

Prinsip desain memiliki makna hakikat penyusunan, pengorganisasian, ataupun komposisi dari unsur-unsur budaya. Komposisi estetik meliputi, harmony, contrast, repetition, unity, balance, simplicity, accentuation, dan proportion. Pendekatan estetis yang sesuai kriteria meliputi skala yang sesuai dengan fungsi ruang, pengelompokan visual; kesatuan dengan variasi; pemahaman figure ground; komposisi tiga (3) dimensi, ritme, harmoni, keseimbangan; orientasi cahaya, pemandangan, dan internal fokus yang memadai; bentuk warna tekstur dan pola

In an interior design, a style approach is needed. For a designer, understanding and explanation of the style must be understood before designing the interior. Design style or art style is generally understood as a way of expression or aesthetic attitude that is unique and unique to a work of art that emerges from the creation technique, visual concept or aesthetics (Sunarto 2013). Design style can provide clues about a particular time or period, a particular place or country, or a particular school of thought. Design style also gives a hint about the attitude and personal concept of the design. Accordingly, design styles can be distinguished based on period style, regional style (regional style, national style, local/provincial style), style due to a movement of thought (Movementi), personal style.

In observing design styles, knowledge of all types of styles needs to be used as a basis for reference. These four are a continuity that continues to the present. Age Style and Place Style tend to be established and are natural influences that occur continuously, while Thought Style and Personal Style tend to be conceptual breakthroughs and individual or group innovations that provide new directions or alternatives for design development. There are several things that cause the formation of a design style. Design styles can be formed due to local socio-cultural conditions, technological and civilization advances or progress which also includes economic and trade developments, the influence of styles in other regions or other fields of art, and group or personal conceptual innovations or statements.

The interior design of Omah Blues in Surakarta is intended to be the right place and means for fans, blues music activists and the general public to get to know more about blues music. Omah Blues offers facilities related to information, education, recreation and commercial for the community. Omah Blues Interior Design in Surakarta means the activity of designing something new and useful on the inside of an existing building in Surakarta. The building functioned as a residence for blues music to continue to exist and develop in Surakarta. It is hoped that Omah Blues can also represent how blues music exists and develops in society, especially the people of Surakarta City.

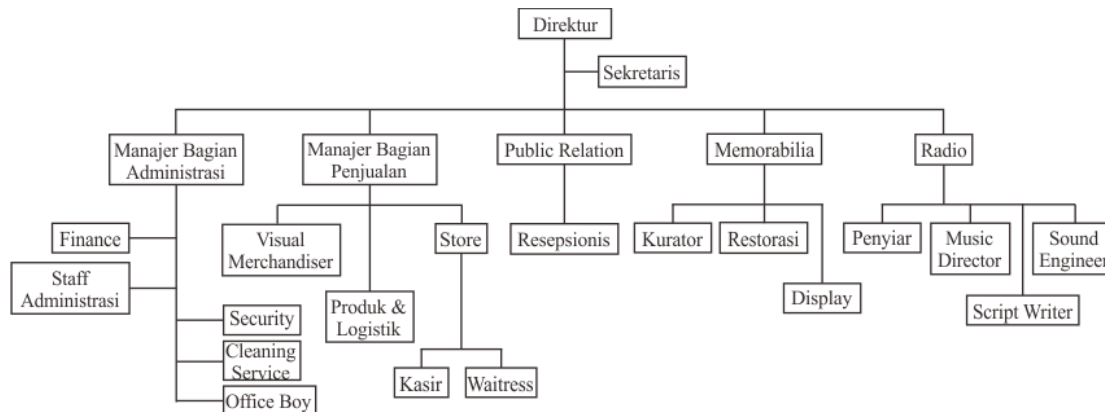
Interior design of Omah blues in Surakarta is assumed to be located on Jl. Raya Slamet Riyadi Surakarta City, to be precise in front of the Purwosari Train Station. The total building area is 1725 m<sup>2</sup>. Consideration in choosing a location where Jalan Slamet Riyadi is the main road in Surakarta City. Access to reach these locations is not difficult. The location is right in front of the Purwosari train station, where every passenger from outside the city of Surakarta who gets off at the station can easily go to the location and is easily recognized. It's easier to publicize and market Omah Blues because it's right around the corner from the Purwosari intersection.



**Fig. 2.** Site Plan Omah Blues



### Organizational structure



**Fig. 3.** Organizational Structure of Omah Blues

Style is a form of problem, then the form of design style technically can be developed based on historical styles (historical approach), the basis for creating Omah Blues Interior Design designs in Surakarta based on historical approaches which will be developed and combined with local elements in Surakarta, namely motifs Kawung batik. Based on explanations in the literature on the Art deco style approach including period style, it is therefore necessary to know the history of Art Deco in general. Likewise, the meaning of Kawung as unity.

Omah Blues is located in Surakarta which incidentally is the center of Javanese culture, which in the future will become one of the icons in the city of Surakarta. Art Deco which means art decorative is a style that uses many decorative elements in its design, to give it a Javanese cultural character, traditional Javanese elements will be taken which will be applied to the decorative elements of the interior to be designed. The kawung batik motif was chosen based on the geometric pattern of the motif which is also a feature of art deco, there is a correlation between Art Deco and Kawung motifs due to this geometric nature.

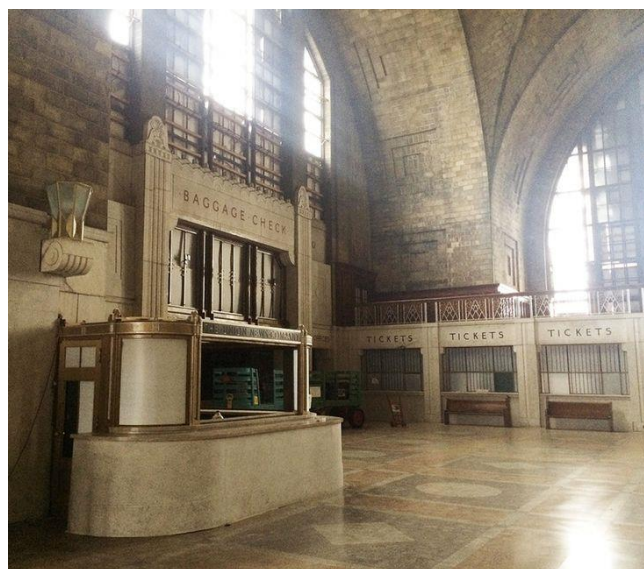
The development of a design style flow cannot be separated from social, political and economic influences. Design style can be used as propaganda for political interests to achieve its goals, as well as to show social and economic status for a person or group. Wagiono Sunarto in his book Historical Overview Design Style reviews a little about the history of art deco. The drastic social changes from 1905 to 1930 after World War I were accompanied by the emergence and advancement of a design and illustration style revolution. Everything from flowers and humans became stiff. The shapes underwent changes, becoming bolder and simpler, such as angular geometrics, based on Cubism. The use of clear lines, bright and vibrant colors (reds, oranges, yellows, greens, purples, and turquoises), subtle details, and incredible draftsmanship were hallmarks of the designs of the time, for which they are now better known. as Art Deco (Tinniswood 2002).

The term Art Deco was first used in the mid-1920s to describe the designs typical of artists, designers and craftspeople whose work was displayed at the Exposition Internationale des Arts Decoratifs et Industriels Modernes, held in Paris in 1925. At that exhibition, Le Corbusier embodied his idea of the "new spirit" pavilion (*l'esprit nouveau*) in the form of a tiny house concept furnished by industrial products that has been standardized and arranged as efficiently as possible in an attempt to build an image of modern life (Sachari, Sunarya, and Listiyarini 1999). In making buildings, Art Deco is a school of thought that consists of decorative elements in the form of geometric lines and planes, the use of colorful stained-glass lights, and iron frames (Gunawan and Prijadi 2011).

Modernism has given rise to various alternative styles that are rational, puritanical, abstract, and straightforward. Although modernism also gave birth to a more expressive, spontaneous and impulsive approach. However, apparently people still like decoration. Art Deco which still has something to do with 'Art Nouveau'. This movement originated from designers who thought that decoration was still needed in our environment, but decoration did not have to be in the form of dominant ornaments or decorative patterns. Josef Hoffman's 'Palais Stoclet' in Brussels is considered a transition from Art Nouveau to Art Deco, and this movement began to spread after the "Exposition des Arts Decoratifs et Industrielles in Paris" (1925). This exhibition is the beginning of the revival of the European designer's and public's

passion for ornament. In contrast to the 'sculptural' approach at the peak of Art Nouveau, Art Deco works are more 'architectural, orderly, luxurious and elegant. Art Deco architectural masterpieces became a sign of the golden age of performing arts and entertainment in America (Radio City Music Hall, New York) so that for a time, the shape of cinema halls around the world followed that style. This style is also a suitable style to reflect prosperity, luxury and security in hotels, office buildings (Empire State Building and Chrysler Building in New York) and luxury cruise ships. Art Deco style is applied on various scales, from jewelry to skyscrapers. This style is also seen in poster designs, advertisements and packaging from the 30s. This movement that has a broad impact started from the exhibition, especially the Exterior, Interior, and furniture in the pavilion 'Hotel d'un Collectionneur' by architect Jean Patout and designer E.J. Ruhlmann. This style also draws inspiration from the work of architect Josef Hoffmann in Brussels. Like 'Art Nouveau', 'Art Deco' style later became a major style applied to the design of public buildings, theatres, movie theaters, hotels, skyscrapers, furniture, cruise ships, accessories, interior decoration and even jewelry. This style is also dominant in the graphic design of the 30s. The 'Art Deco' style relies heavily on illustrations with stylistic and air-brush techniques. This technique makes extensive use of the simplification of shapes and 'tones', but to achieve a dramatic impression and a distinctive impression of space. Printing and reproduction techniques have been further developed and the 'Art Deco' style is very widely applied in various media.

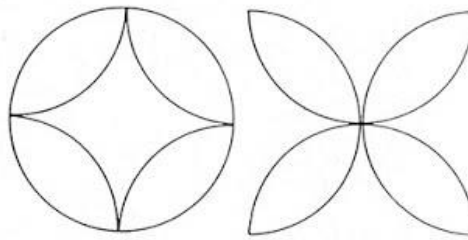
The 'Art Deco' style in graphic design brings back 'Dekorativism' but not necessarily in the form of ornaments. Decorative impressions can be achieved through the play of geometric elements, typography blocks, textures and color nuances. This style cultivates stylization techniques and the game of lines, planes and colors that are orderly and sensitive. The letters 'Art Deco' are unique and fresh, and are artfully and sensitively crafted. Overall this style expresses an appearance and impression of elegance and class. 'Art Deco' designers make extensive use of 'air-brush' background effects, assertive but sensitive and graceful figurative stylizations and orderly, controlled and efficient cultivation of lines, planes, colors, letters and layouts. This elegance and optimism reflects an era full of style and passion for the life of a successful and prosperous group of people. 'Art Deco' started in Paris, then spread throughout Europe and finally became a big style in America. In Paris known as A.M. Cassandre, Georges Lapape, Eduardo Benito and Jean Carlu. In Germany known as Schulz Neudamm and Paul Pfund. In Switzerland known: Herbert Matter and Noel Fantanet. In America, the 'Streamline' style is known, whose designers include: Otis Shepard, Robert Muchley and Nemhard N. Culin (Sunarto 2013). The following is an example of an art deco style design.



**Fig. 4.** Buffalo Central Terminal

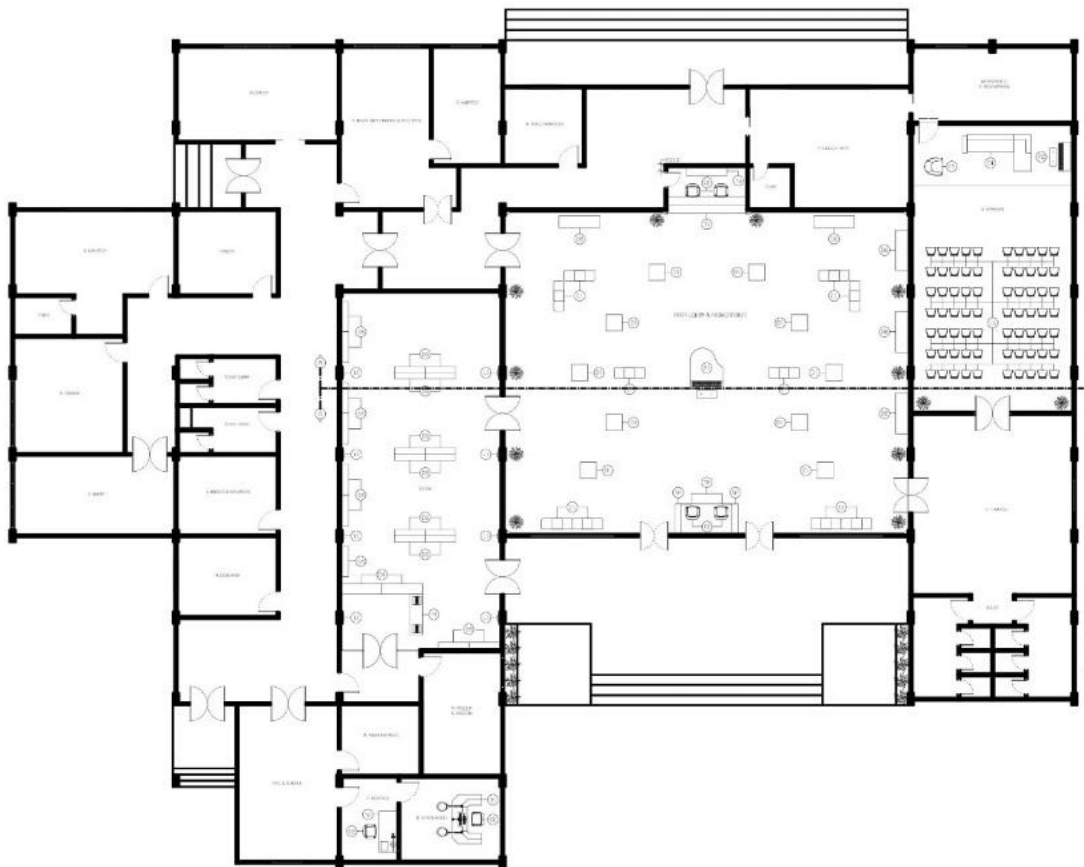
The types of batik that are classified as geometric motifs have special symbolic meanings from the Kejawen philosophy and ancient Javanese governance. This gave meaning to the Javanese view of life in the past, namely the concept of harmony of life between the world and heaven. This view is in line with the thoughts of the philosopher Jasper about "philosophical belief" or "transcendence" (Rizali 2001). The meaning contained in the kawung batik motif is the unification of harmonious elements, namely the unification of natural elements (micro cosmos) and nature (macro cosmos). Another view of the

symbolism of the kawung batik motif is interpreted as *saderek gangsal pancer* (Rizali 2001). The four motifs which are symbols and brotherhood are four in number, and one dot motif in the middle is considered the center of power in the universe.



**Fig. 5.** Bentuk Dasar Motif Kawung 1

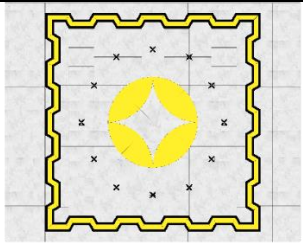

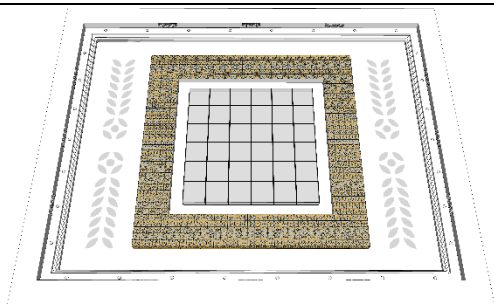
Thus the kawung batik motif which consists of four oval spheres with the center point in the middle is a symbol of the unity of all people, nature and beliefs and combines all the eight elements of a single, harmonious unity. Classical batik motifs such as those found in kawung batik contain very high and deep symbolic meanings or symbols (*adi luhung*). This is based on the symbolism that is shown giving teachings, that all beings in the universe are either in control of Him or there is someone in power. As well as the concept of power that exists in humans as leaders (*khalifah*) in the world, and also the concept of power of God Almighty. Therefore, in this belief, humans find great possibilities and are aware of the meaning of their lives. Various classic and traditional Indonesian textile or batik artworks can reflect local cultural values, and have philosophical meanings. Thus its existence is still one of the cultural objects that need to be maintained and preserved.



**Fig. 6.** Layout Alternatif 2

**3.1. Lobby & Memorabilia**

**Table 1. Lobby & Memorabilia**

Room	Figure	Materials
Floor		Yellow Mustard Granite custom ex. Citatah. Nero Assaluto Granite custom ex. Citatah. Statuario Marble custom ex. Italy.
Wall		Sand Stone Golden Palimo Honed.
Ceiling		Gypsumboard 9mm. Frosted Acrylic. Brass Metal Laser Cutting. Aluminum Plate.

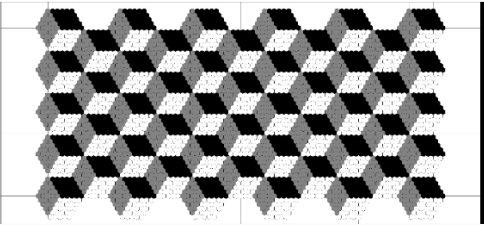
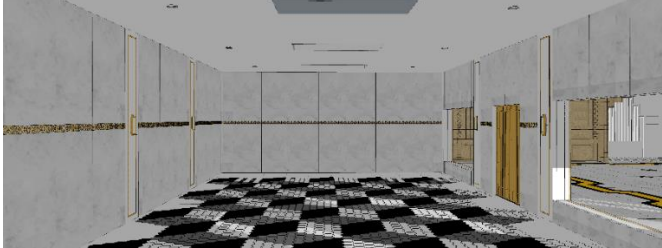
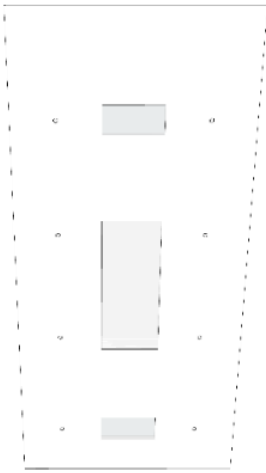


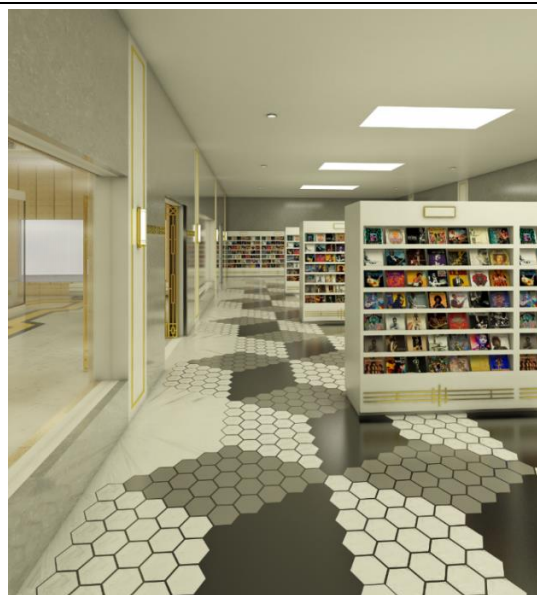
**Fig. 7. Lobby & Memorabilia Perspective.**



**3.2. Store**

**Table 2. Store**

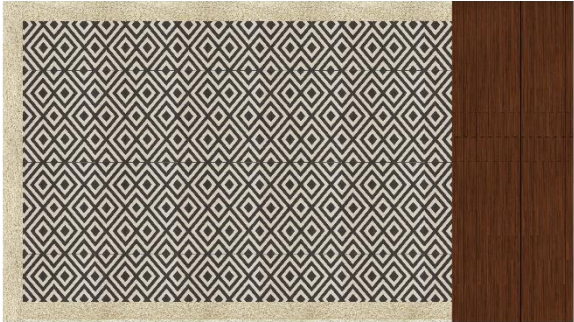

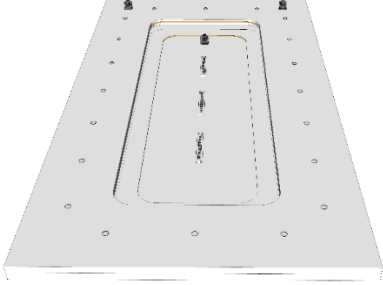
Room	Figure	Bahan
Floor		Hexagonal tile 10cm ex. Bistro.  Statuario Marble custom ex. Italy.  Nero Assaluto Granite custom ex. Citatah.
Wall		Carrara White Marble.  Brass Metal Laser Cutting.
Ceiling		Gypsumboard 9mm.  Frosted Acrylic.

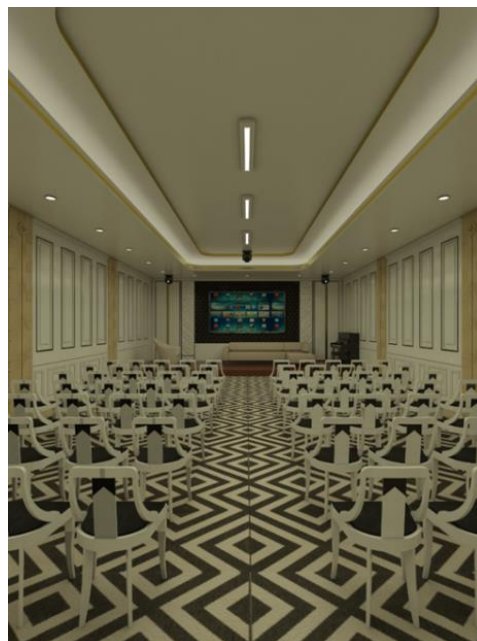


**Fig. 8. Store Perspective**

**3.3. Appreciation Room**

**Table 3. Appreciation Room**


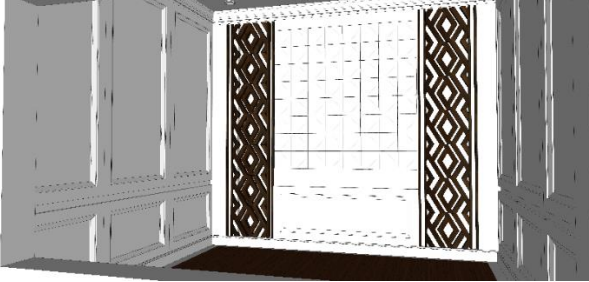
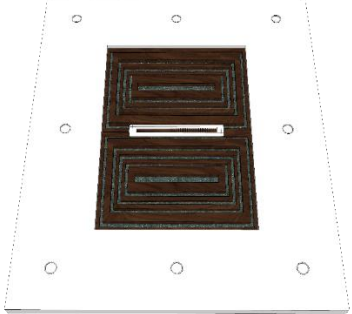
<i>Room</i>	<i>Figure</i>	<i>Materials</i>
Floor		Parquet Merbau 120 x 20 x 2 cm ex. Rajawali Parquet.  Carpet Geometry Design ex. Ege.
Wall		Sand Stone Golden Palomino Honed.  Brass Metal  Geometric Design Wallpapers.  Wall Panel Mahogany fin. Duco White.
Ceiling		Gypsumboard 9mm. Frosted Acrylic. Brass Metal.



**Fig. 9.** Appreciation Room.

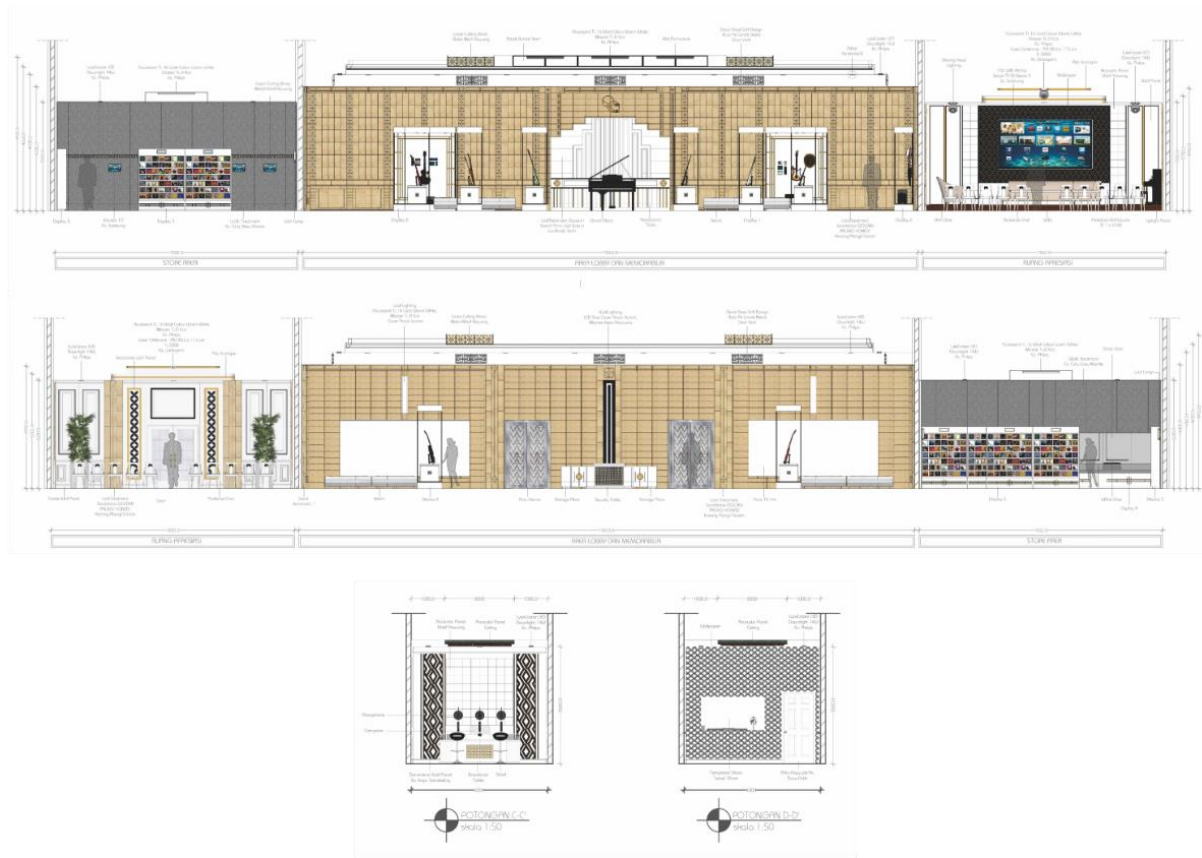
### 3.4. 3.4. Radio Broadcasting Room.

**Table 4. Radio Broadcasting Room**

<i>Room</i>	<i>Figure</i>	<i>Materials</i>
Floor		Statuario Marble custom ex. Italy.  Nero Assaluto Granite custom ex. Citatah.  Parquet Merbau 120 x 20 x 2cm ex. Rajawali Parquet.
Wall		Mahogany fin wall panels. Duco White.  Kawung Motif Acoustic Panel  Sonokeling Wood Decorative Wall Panels.
Ceiling		Gypsumboard 9mm.  Frosted Acrylic.  Acoustic Panels.



**Fig. 10.** Perspective of Radio Broadcasting Room



**Fig. 11.** Omah Blues Interior Design Piece in Surakarta

#### 4. Conclusion

Interior Design of Omah Blues in Surakarta is a means of information, education, recreation and commercial related to blues music in Surakarta. This design aims to accommodate activities related to blues music in Surakarta. As a means of information, education, recreation and commercial at Omah Blues Interior Design in Surakarta, several facilities will be provided to achieve this goal including Memorabilia, Store, Appreciation Room, and Radio Broadcasting Room. Memorabilia is a space that is used to display objects that contain elements of memories and historical values related to the development of blues music. Store as a commercial facility that sells goods related to blues music such as CDs, cassettes, merchandise etc. The Appreciation Room functions as a facility with the aim of being a place to hold coaching clinics by blues musicians, a place for promoting songs and albums for musicians, as well as press conferences for musicians. Judging from its function, the appreciation room is classified as a multipurpose room (auditorium), but the appreciation room does not function as a place for held a concert due to size limitations. The Radio Broadcasting Room aims to provide broadcasting services related to blues music as well as a medium for promoting commercial products from goods and services companies.

The interior design of Omah Blues in Surakarta will apply the Art Deco style combined with the Kawung motif as a space filling design idea (element). The art deco style was chosen with the consideration of bringing back the atmosphere at a time when blues music was experiencing rapid development, art deco itself was conditional on the use of ornaments and the geometric nature of its building art. and the use of the kawung batik motif as a design idea is deemed appropriate to be combined with the art deco style as a filler ornament. In addition, the kawung batik motif is presented to bring out one of the Javanese cultural identities. So that this design is expected to accommodate activities related to blues music and introduce blues music to a wider audience.



## 5. References

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