

Interior Revitalization of the Former SMP Negeri 13 Widuran Surakarta into the Surakarta City KONI Office with a Sidomukti Batik Theme

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Received 25 February 2022; accepted 8 May 2023; published 13 June 2024

ABSTRACT

The interior revitalization of the former SMPN 13 Widuran Surakarta into the Surakarta City KONI Office, with an integration of the Sidomukti Batik theme, seeks to preserve and rejuvenate the cultural heritage of the historic building while adapting it for contemporary use. The current underutilization of the building's facilities and its inadequate spatial atmosphere have been identified as significant detriments to user experience and efficiency. This study adopts the Pamudji Suptandar design methodology, which involves three critical phases: data input, analytical synthesis, and design output. Through this structured approach, the project aims to achieve a balanced restoration that respects the building's historical integrity while providing a functional and aesthetically pleasing office environment. The findings are expected to offer valuable insights and practical applications for interior designers, particularly in the area of revitalizing cultural heritage interiors to meet modern demands without compromising their historical value.

KEYWORDS

Interior Revitalization
Adaptive
Reuse

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1. Introduction

Several cultural heritage buildings seem to receive little attention from the Surakarta City Government. There are several buildings in the city of Surakarta that look like buildings that are not in use, underutilized and underdeveloped. This condition is considered not in accordance with the big ideals of the City of Surakarta, namely Solo past as Solo Future, which restores the spirit of the past Solo into the present Solo in the development of regional and city planning (Yayasan Insan Sembada, 2020). One thing that can be done is to revitalize cultural heritage buildings in the context of this discussion, namely the former SMP Negeri 13 Widuran Surakarta.

The former Surakarta State Middle School 13 building is located on Jalan Sutan Syahrir No.90, Kepatihan Kulon Village, Jebres District, Surakarta City. This building consists of three buildings. There are main buildings, supporting buildings and additional buildings. The three buildings have a land area of around 1350 m² and a building area of around 800 m². The three buildings have a room pattern with a cubicle model like the rooms in a residence. The Surakarta City team of cultural heritage experts classified this building as a colonial building through the Decree of the Head of the City Spatial Planning Service number 646/40/1/2014 with the object code of the SMP Negeri 13 site No.11/BJS/B.4/30 (Lilik, 2023).

The idea of revitalizing the interior of the former SMPN 13 Widuran Surakarta to become the Surakarta City KONI Office was motivated by the phenomenon of the SMPN 13 Widuran Surakarta building object and plans to be carried out by the Surakarta City Government in the former SMPN 13 Widuran Surakarta building. This plan is contained in Surakarta City Regional Regulation Number 1 of 2012 concerning the Surakarta City Regional Spatial Planning Plan for 2011 – 2031 (Sukono, 2023). The Surakarta City Government will maximize the use of these buildings in all existing buildings at the former SMPN 13 Widuran Surakarta.

The strategy for developing new functions in the former SMP Negeri 13 Widuran Surakarta building will be directed at maintaining the historical value of the building, reorganizing the function of the new space and elevating the cultural side of the locality of Surakarta City. To address this problem, it is necessary to revitalize the former SMP Negeri 13 Widuran Surakarta building to restore the building to a new physical condition and function in accordance with the juridical aspects of cultural heritage buildings. The designer will revitalize the design of this building to become the Surakarta City KONI office which includes office space and training coverage.

With the revitalization of the interior of the former SMPN 13 Widuran Surakarta to become the Surakarta City KONI Office, it is hoped that it will be able to realize a big dream of the City of Surakarta, namely Solo past as Solo Future, which returns the spirit of the past Solo to the present Solo with the use of a new function, namely the City KONI Office Surakarta. This revitalization is based on the stipulation of Surakarta City Regional Regulation Number 1 of 2012 concerning Surakarta City Regional Spatial Planning for 2011 – 2031 which plans the revitalization of the former SMPN 13 Widuran Surakarta which was initially used temporarily for KONI Surakarta City covering office activities only and will expand to training activities. with comprehensive use of the third building at the former SMPN 13 Widuran Surakarta.

The interior revitalization of the former SMPN 13 Widuran Surakarta will apply an Art Deco style with a combination of Sidomukti Batik themes. The basis for consideration for determining the Art Deco style in the revitalization of the interior of this cultural heritage building is based on the original characteristics of the former SMPN 13 Widuran Surakarta building in accordance with Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage. Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage requires that revitalization must maintain authenticity with the slightest level of change (Sukono, 2023). Characteristics can be seen in the facade and interior of the building which has characteristics of 1900s colonial architecture such as a shield roof, the use of towers in the front area of the building, a combination of high contrast color tones, neutral colors with low contrast, the use of double doors in the main area made of solid teak wood. and there are geometric ornaments visible on the terrazzo floor motifs and stained glass. The thematic selection aspect of Sidomukti Batik is also based on Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage which requires the development of revitalization objects using local elements in the city of Surakarta. The choice of the Sidomukti Batik theme was also based on the Batik icon which is attached to the city of Surakarta and is attached to one of the important symbols in daily life of Javanese culture. The development of thematic and stylistic aspects in accordance with the applicable juridical aspects is based on the elements inherent in the former SMPN 13 Widuran Surakarta building and the alignment of cultural values in the city of Surakarta, one of which is Batik.

2. Method

The design process stages in the "Interior Revitalization of the Former SMP Negeri 13 Widuran Surakarta to become the Surakarta City KONI Office with Sidomukti Batik Theme" are based on the Pamudji Suptandar design method. However, to ensure a comprehensive understanding of this method, it is crucial to provide a detailed explanation of how each stage of the process is implemented, particularly regarding data collection, analysis, and application in the design.

The Pamudji Suptandar design process, as depicted in Figure 1, begins with the collection of various types of data, including literature data, general data, social data, and building site issues. These data types are categorized under the Input phase, which serves as the foundation for the subsequent stages of the design process.

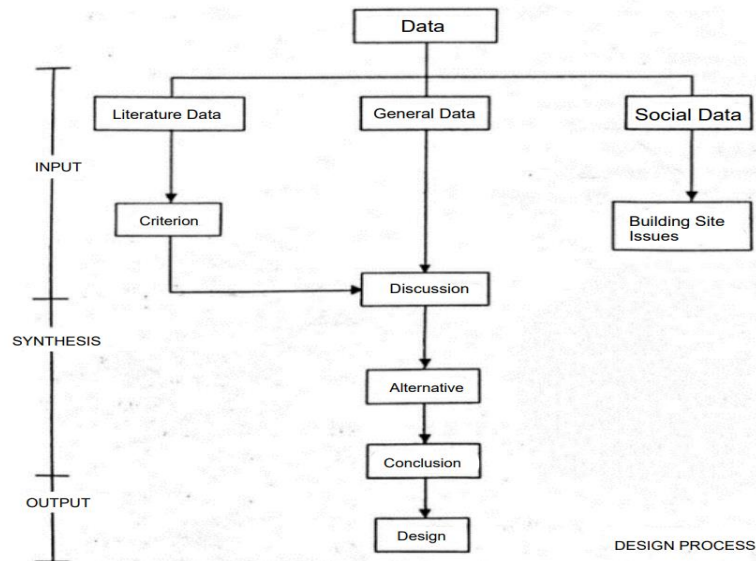


Fig. 1.Pamudji Suptandar Programming Scheme

2.1 Data Collection

Literature Data involves gathering relevant theoretical frameworks, historical context, and design precedents that inform the project's thematic and stylistic choices. For this particular project, references include sources on Art Deco design principles, the significance of Sidomukti Batik, and the regulatory framework provided by Indonesian cultural heritage laws. General data encompass measurements, environmental conditions, and existing structural information about the building. This data is crucial for understanding the physical constraints and opportunities within the site. Social data involves understanding the needs, behaviors, and cultural context of the building's users, specifically the KONI members and staff. Surveys and interviews are typically employed to gather insights into how the space will be utilized. Building site issues refer to the current state of the building, including structural integrity, spatial layout, and any constraints posed by the building's status as a cultural heritage site.

2.2 Data Analysis and Synthesis

After collecting the necessary data, the Synthesis phase involves discussing the findings, developing criteria for the design, and exploring alternative design solutions. The design team would analyze how the building's historical significance can be preserved while introducing new functional elements that meet the users' needs. In this stage, the team evaluates the data in the context of the project's goals. For example, discussions would focus on how to integrate the Sidomukti Batik theme in a way that respects the building's Art Deco heritage.

Based on the discussion, various design alternatives are proposed, each evaluated against the criteria established in the initial phases. The team arrives at a final design concept that balances the building's historical integrity with the functional requirements of the KONI Office.

2.3 Design Implementation

The final phase, Output, involves the actual design work, where the concepts developed during the synthesis phase are translated into detailed plans and specifications. This includes the selection of materials, the layout of spaces, and the design of interior elements that embody the Art Deco style combined with Sidomukti Batik motifs.

3. Results and Discussion

3.1 Site Plan

The former Widuran 13 Middle School is situated at Jalan Sutan Syahrir No. 90, in the Kepatihan Kulon Village of Jebres District, Surakarta City, Central Java. The site is strategically located within an

urban setting, surrounded by a mix of residential, religious, and commercial establishments, which define its boundaries as follows:

- **Northern Boundary:** Adjacent to residential settlements.
- **Southern Boundary:** Bordered by the parking lot of Bethel Indonesia Church (GBI) Widuran Family of God, Surakarta City.
- **Eastern Boundary:** Neighboring the Indonesian Bethel Church (GBI) Widuran, Surakarta City.
- **Western Boundary:** Adjacent to Blue Personal Laundry.

3.2 Theme and Style

The interior revitalization of the former SMPN 13 Widuran Surakarta will apply an Art Deco style with a combination of Sidomukti Batik themes. The basis for consideration for determining the Art Deco style in the revitalization of the interior of this cultural heritage building is based on the original characteristics of the former SMPN 13 Widuran Surakarta building in accordance with Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage. The Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage requires that revitalization must maintain authenticity with as few changes as possible.

The selection of the thematic aspects of Sidomukti Batik is also based on Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage which requires the development of revitalization objects using local elements in the city of Surakarta. The choice of the Sidomukti Batik theme was also based on the Batik icon which is attached to the city of Surakarta and is attached to one of the important symbols in daily life of Javanese culture. The development of thematic and stylistic aspects in accordance with the applicable juridical aspects is based on the elements inherent in the former SMPN 13 Widuran Surakarta building and the alignment of cultural values in the city of Surakarta, one of which is Batik Sidomukti.

3.3 Zoning and Grouping

In the interior revitalization of the Surakarta City KONI Office, space areas are systematically classified to optimize functionality and accessibility. This zoning and grouping approach ensures that each area serves its intended purpose while maintaining a coherent flow throughout the office.



Fig. 2. Grouping and Zoning KONI Surakarta

Fig. 2 illustrates the zoning and grouping plan, visually demarcating the distinct areas within the Surakarta City KONI Office, thereby enhancing spatial organization and user navigation. Public Areas, for instance, are zones that offer unrestricted access to all users, regardless of their purpose. In the Surakarta City KONI Office, public areas include the reception room (or secretariat room) and a waiting room. These spaces are designed to welcome and accommodate visitors efficiently. The Semi-Public Area, on the other hand, caters to users with specific interests, positioned at a middle hierarchical level within the office structure. It primarily contains a waiting room, providing a transitional space between public and private areas.

Private Area are reserved spaces for individuals with particular roles or responsibilities within the office, reflecting the highest level of access hierarchy. This area encompasses the general head's room, the secretary and treasurer's rooms, the deputy general head's room, the staff room, as well as training and meeting rooms. These spaces are designed for focused work and strategic meetings, ensuring privacy and security. Circulation Area, on the other hand, are dedicated to the support and maintenance functions within the office. Tailored to the specific needs of KONI Surakarta, this zone emphasizes training facilities, leading to a reduction in non-essential services such as dining areas and kitchens.

3.4 Circulation

The circulation paths are informed by user activities, which in turn shape movement patterns within the space. These patterns are essential for facilitating continuous activities and ensuring that users, whether staff, athletes, or visitors, can navigate the space efficiently. The design prioritizes clarity and ease of movement, akin to the role of road signs in a public space, guiding users through different functional zones without confusion (Pamudji 1999, 144). The choice of circulation patterns in the KONI Surakarta Office was driven by the architectural layout of the building, where the formation of a row of spaces naturally lent itself to a linear pattern. This pattern not only promotes an organized movement but also aligns with the historical structure of the building, preserving its architectural integrity while enhancing functionality.

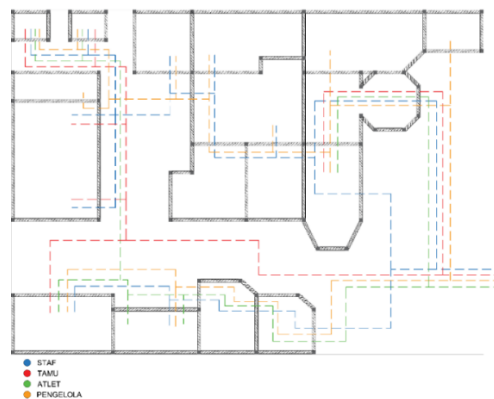


Fig. 3.KONI Surakarta Circulation Flow

As depicted in Fig. 3, the circulation flow is color-coded to differentiate between the paths used by various user groups, including staff, athletes, and management. This visual representation highlights how the circulation design caters to the specific needs of each group, ensuring that their interactions within the space are efficient and unobstructed.

3.5 Layout

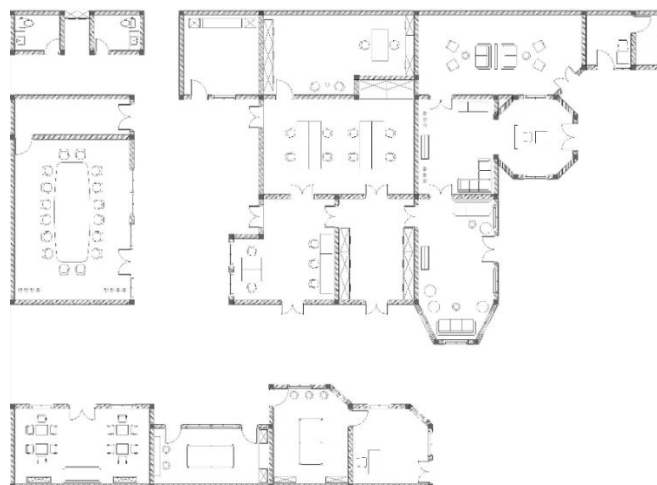


Fig. 4.Surakarta City KONI Office Layout

Fig. 4 illustrates the overall layout of the Surakarta City KONI Office, highlighting the thoughtful arrangement of spaces that contribute to a cohesive and efficient work setting. The layout principles for the interior revitalization of the Surakarta City KONI Office are designed to maximize efficiency and effectiveness by aligning workspaces with the specific needs of tasks, equipment, and worker activities. These principles focus on creating a positive work environment that enhances productivity by carefully considering the flow of work, the positioning of equipment, and the social interactions within adjacent rooms.

The layout is organized with a clear, linear flow that positions workstations and equipment in a straight-line pattern, facilitating smooth movement and communication across the office. This approach not only optimizes space but also ensures that work processes are streamlined, enabling employees to perform their duties with minimal disruption

3.6 Design Transformation

Shape transformation involves altering the original form to create a new design while maintaining a connection to the source material. This transformation can be achieved through various embodiment techniques, including natural techniques, stylization, and deformation. The following sections outline how these techniques are applied, particularly in combining the Art Deco style with Sidomukti Batik motifs, which serve as the foundation for the design transformation.

3.6.1 Natural Techniques

Natural techniques focus on transforming shapes by closely following or mimicking natural forms without altering their fundamental structure (Putu, 2015). In this context, the transformation process begins with the main ornaments of Sidomukti Batik, retaining their original shapes.

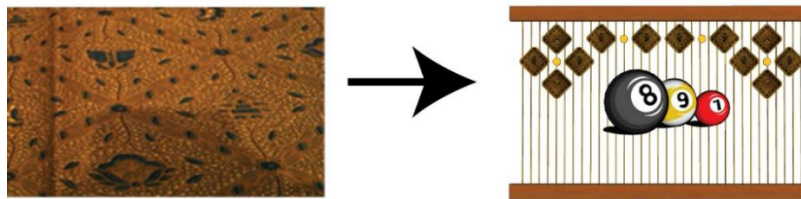


Fig. 5. Transformation Natural Techniques of Sidomukti Batik

For example, in Fig. 5, a wall decor design is presented where Sidomukti Batik ornaments are used in their entirety. The design integrates the rhombus-shaped isen-isen pattern, which includes motifs such as butterfly ornaments, bird wings, and plant forms. This wall decor is crafted using hollow iron as a frame, complemented by Sidomukti Batik fabric, preserving the natural essence of the original batik design.

3.6.2 Stylization Techniques

Stylization involves altering the original form by simplifying or abstracting it, while still preserving the key characteristics of the source material. Fig. 6 illustrates various applications of stylization techniques.

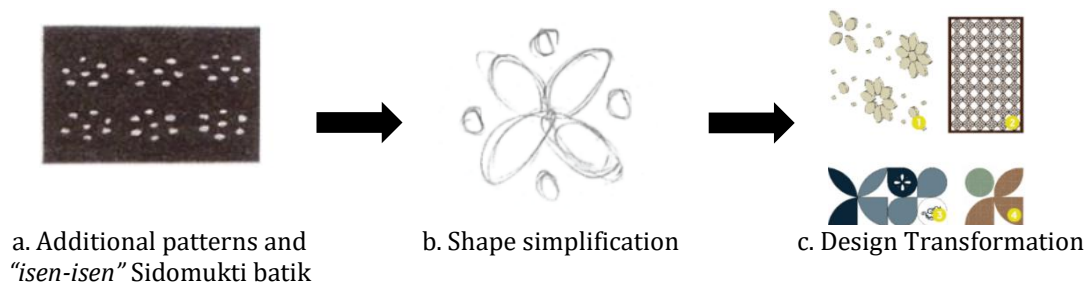


Fig. 6. Transformation Stylization Techniques Isen Isen Batik Sidomukti

The first design (Fig. 6a) showcases a wall decor piece made from PVC, where the stylization process of Sidomukti Batik *isen* transforms simple dot patterns into fully developed floral motifs characteristic of the *tetumbuhan* (vegetation) pattern. The second design (Fig. 6b) features a stylized interpretation of plant and *isen-isen* motifs, simplified and arranged in a repetitive composition to form partitions. These partitions are crafted from solid teak wood with a glossy finish, merging traditional craftsmanship with Art Deco elegance. Fig. 6c demonstrates a stylization technique that combines primary ornamental elements with *isen-isen*, using high contrast pastel color tones typical of the Art Deco style. These designs are applied as murals, adding an artistic and culturally rich layer to the interior space.

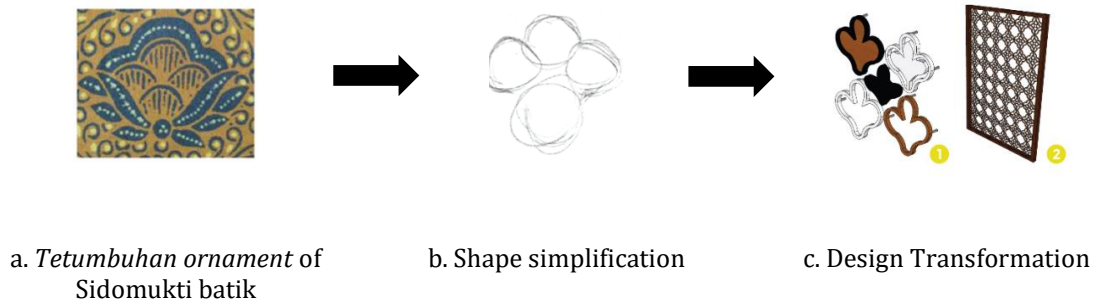


Fig. 7. Transformation Stylization Techniques Batik Sidomukti *Tetumbuhan* Ornament

The first design shown by fig. 7c is created through a stylization process derived from the plant ornaments of Sidomukti Batik. The original forms are simplified and arranged in a repetitive pattern, preserving the essence of the traditional motif while introducing a modern aesthetic. The decoration is crafted using hollow iron with a glossy finish, aligning with the Art Deco style's characteristic emphasis on sleek and reflective surfaces. While the second one, plant and *isen-isen* motifs are stylized and simplified, then arranged in a repetitive composition to create partitions. These partitions are constructed from solid teak wood and finished with a glossy surface, combining the warmth of natural materials with the elegance of Art Deco design principles.

3.6.3 Deformation Techniques

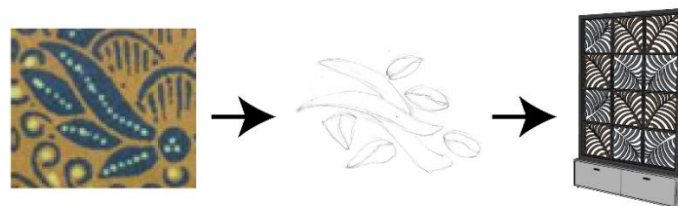


Fig. 8. Transformation Deformation Techniques Batik Sidomukti *Tetumbuhan* Ornament

Deformation techniques simplify a shape by abstracting it to its most essential elements, yet still maintaining recognizability of the original object. Fig. 8 shows a partition inspired by Sidomukti Batik's plant ornaments, where the curved leaf elements of *isen-isen* are simplified and arranged in a repetitive composition. This partition is made from solid teak wood combined with MDF Board, with a glossy finish that aligns with the Art Deco aesthetic.

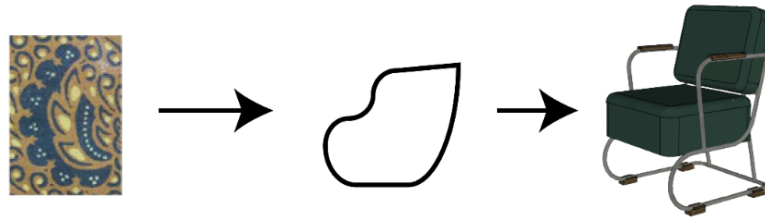


Fig. 9. Transformation Deformation Techniques Batik Sidomukti Sayap Ornament

In fig. 9, the transformation of Sidomukti Batik's wing ornament into an armchair exemplifies deformation. The chair's design captures the essence of blooming wings, with sleek, curved lines that resonate with the Art Deco style.

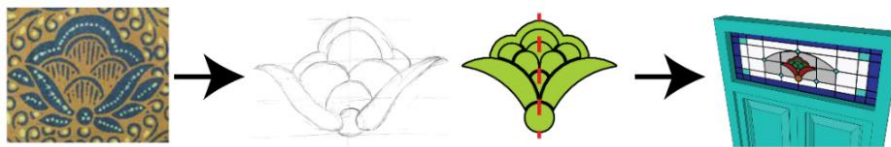


Fig. 10. Transformation Deformation Techniques Batik Sidomukti Tetumbuhan Ornament

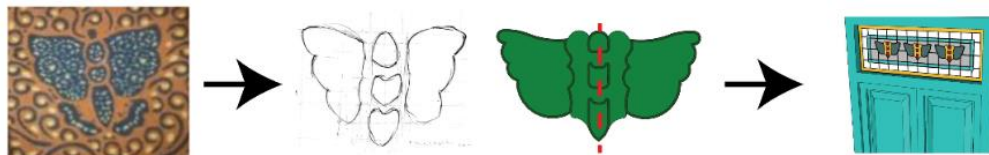


Fig. 11. Transformation Deformation Techniques Batik Sidomukti Kupu-Kupu Ornament

Finally, fig. 10 and 11 display ventilation decorations inspired by the symmetrical shapes and characteristic lines of butterflies and plants. These elements have been slightly simplified, with reduced *isen-isen* details, but still maintain the integrity of the original Sidomukti Batik motifs. The use of stained glass in these designs further enhances the interplay between light and the intricate patterns, reinforcing the cultural and aesthetic value of the space.

3.7 Design Results

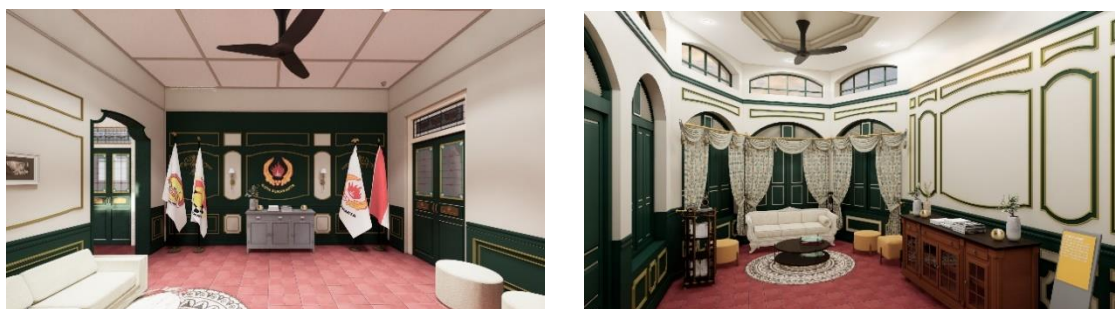


Fig. 12. The Waiting Room

The design of the waiting room in the revitalized Surakarta City KONI Office masterfully integrates cultural heritage with modern functionality, adhering to the overarching Art Deco theme enhanced by subtle Sidomukti Batik motifs. This space is meticulously crafted not only to serve its

practical purpose as a waiting area but also to reflect the historical and cultural significance of the building.

The color palette, dominated by deep green and cream, is emblematic of the Art Deco style, creating a striking contrast that adds visual depth to the room. The use of solid teak wood for the doors and window frames preserves the authenticity of the colonial architecture, while the red terrazzo flooring nods to traditional materials, infusing the space with warmth and texture. Sidomukti Batik motifs are elegantly integrated into the wall panels and furniture, serving as a subtle yet constant reminder of Surakarta's rich cultural identity. The minimalist design of the furniture, including the seating area, ensures comfort while allowing the cultural elements to be the focal point.

The layout of the waiting room is designed to facilitate smooth visitor flow, with seating arrangements that maximize comfort and accessibility, leaving ample space for circulation. The prominently displayed KONI emblem and Surakarta City flags reinforce the room's formal, institutional purpose, creating an atmosphere that is both dignified and welcoming. The ceiling features modern lighting fixtures that provide sufficient illumination, working in harmony with the natural light streaming through large windows. The addition of a ceiling fan further enhances the room's functionality, ensuring a comfortable environment for all visitors.



Fig. 13. General-Head Room

The design of the General Headroom in the Surakarta City KONI Office exemplifies a refined blend of traditional and modern elements, creating a space that is both functional and representative of the organization's identity. This room serves as a pivotal area within the office, where leadership and administrative decisions are made, and thus its design is crafted to reflect authority, professionalism, and cultural pride. The room is dominated by a deep navy blue color, which provides a strong, authoritative backdrop that enhances the room's formality. This choice of color also aligns with the Art Deco theme, offering a sense of depth and sophistication. The wall behind the desk features a prominent display of the KONI logo, reinforcing the institutional purpose of the space. Above the logo, framed portraits of national and regional leaders are strategically placed to emphasize the room's significance in governance and leadership.

On the adjacent wall, a stylized interpretation of Sidomukti Batik's floral motifs is displayed, meticulously crafted in a simplified, three-dimensional form. These floral ornaments, arranged in a balanced and repetitive pattern, add a touch of cultural heritage while maintaining the room's modern aesthetic. The use of neutral, cream-colored elements for the floral motifs contrasts elegantly with the dark walls, highlighting the design without overwhelming the space.

The furniture selection for the General Headroom is both practical and elegant. The desk is large and robust, indicative of the weight of responsibilities managed in this space. It is paired with classic, yet comfortable seating to accommodate both the head of the office and visitors. A traditional desk lamp provides localized lighting, adding to the room's ambiance and functionality. A chandelier hangs from the ceiling, offering a central source of light that complements the room's formal atmosphere. The chandelier's design, while modern, nods to traditional forms, further integrating the theme of blending the past with the present. This combination of task and ambient lighting ensures the room is well-lit, fostering an environment conducive to focus and decision-making. The materials and finishes chosen for the General Headroom are carefully selected to enhance durability while also conveying a sense of prestige. The dark wood used in the desk and shelves adds warmth and richness to the room, complementing the dark walls and creating a cohesive look. The glossy finish on the furniture surfaces ties into the Art Deco influence, emphasizing sleekness and refinement.



Fig. 14. Main Work Space

Fig. 14 showcases the Main Work Space area that is designed to accommodate multiple employees in an open-plan layout that fosters communication and teamwork. The workspace features a clean, minimalist aesthetic with a focus on functionality. The light color palette, dominated by white and soft greys, helps to create a bright and airy atmosphere, conducive to concentration and productivity. The ceiling design, with its grid-like pattern, adds a subtle architectural interest, while also reflecting the Art Deco influence present throughout the office. This structured ceiling complements the orderly arrangement of workstations below, reinforcing the theme of efficiency and organization.

Each workstation is equipped with modern office essentials, ensuring that employees have access to all necessary tools to perform their duties effectively. The large windows, framed in dark wood, allow natural light to flood the space, enhancing the overall work environment. This blend of natural light and thoughtful layout not only boosts employee morale but also aligns with the office's objective of creating a conducive workspace that balances functionality with aesthetic appeal.

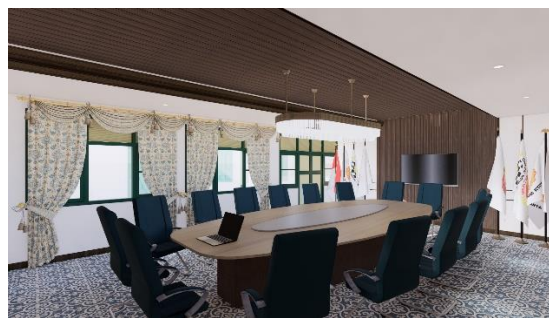


Fig. 15. Meeting Room

The Meeting Room, as shown by the fig. 15, is designed with a focus on formality and collaboration. This space is where strategic decisions are made, requiring a layout that supports dialogue and discussion among team members. The large, oval-shaped conference table dominates the room, allowing for an inclusive seating arrangement that ensures all participants are equally engaged.

The color scheme in the Meeting Room shifts to deeper, richer tones, with dark wood finishes on the ceiling and table, creating a warm and professional atmosphere. The use of luxurious fabrics in the curtains, along with the patterned carpet, adds a touch of elegance, indicating the room's importance within the office hierarchy. Lighting in the Meeting Room is carefully considered, with a modern chandelier providing focused illumination over the table, while additional light fixtures ensure the space is evenly lit. The windows, dressed with heavy drapery, can be adjusted to control the amount of natural light, offering flexibility depending on the needs of the meeting.



Fig. 16. Billiard Training Room



Fig. 17. Chess Training Room

The Billiard Training Room (fig. 16) is designed to provide a focused and engaging environment for players. The space is characterized by its bold use of geometric patterns and rich, dark wood accents, which are indicative of the Art Deco influence that permeates the office's design. The walls are adorned with stylized billiard motifs, including a prominent display of pool balls, which not only enhances the room's thematic focus but also adds a playful yet sophisticated element to the space.

The lighting is carefully designed to ensure optimal visibility over the billiard table, with pendant lights positioned directly above to eliminate shadows and glare, ensuring that players can concentrate on their game without distractions. The room's layout is spacious enough to allow for free movement around the table, which is essential for the sport. The use of traditional patterns in the wall design subtly references the cultural heritage of Surakarta, blending modern sport with historical context.

The Chess Training Room (fig. 17), on the other hand, is designed to foster a calm and contemplative atmosphere, ideal for the strategic nature of the game. The room's color palette features warm neutrals, combined with dark wood and green upholstery, creating a cozy and inviting environment. The walls are lined with a series of framed chess-themed artworks, which not only celebrate the game but also serve as visual inspiration for the players.

The layout of the room is arranged to facilitate quiet concentration, with individual tables and chairs that allow players to engage in matches or practice sessions in a focused setting. The central seating area with comfortable sofas provides a space for relaxation and discussion between games, promoting a balanced environment that supports both competitive play and social interaction. The ceiling fan and subtle overhead lighting contribute to maintaining a comfortable climate within the room, ensuring that players can focus on their game without being distracted by environmental discomfort.

4. Conclusion

The revitalization of the interior of the former SMPN 13 Widuran Surakarta, transforming it into the Surakarta City KONI Office, has been meticulously developed to utilize the entire building complex, including the main, supporting, and additional structures. This project is grounded in a multi-faceted design approach, incorporating functional, ergonomic, thematic, stylistic, and aesthetic considerations to achieve an optimal interior environment. The revitalization not only accommodates the office's operational needs, but also includes specialized training areas, like the billiards and chess training rooms, tailored to the specific requirements of KONI Surakarta City.

The application of the Art Deco style, combined with Sidomukti Batik themes, serves as a fundamental design strategy, respecting the building's historical significance while introducing elements that resonate with local cultural heritage. This approach is guided by the principles outlined in the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage, ensuring that the revitalization process maintains the authenticity and integrity of the cultural heritage site. The selection of Sidomukti Batik as a thematic element underscores its deep connection to Surakarta's identity and its enduring presence in Javanese cultural life. Overall, this revitalization project not only breathes new life into a historically significant building but also ensures its functionality and relevance in a contemporary context. By carefully balancing modern needs with respect for cultural heritage, the project exemplifies

a successful model for the adaptive reuse of historical structures, contributing to the ongoing preservation and celebration of Surakarta's rich cultural legacy.

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