

Interior Design of Wedding Center in Surakarta with a Syar'i Concept

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ABSTRACT

Syar'i weddings are drawing interest in Surakarta, where 79.31% of residents were Muslim in 2022, and the visible response has come from hotels adding wedding services. This project designs the interior of a wedding center with a syar'i concept, following four stages adapted from Ballast (1992): programming, schematic design, design development, and presentation. Data came from field studies, interviews, literature, and visual documentation. Two criteria guided the design: separating male and female guests to avoid *ikhtilath*, and expressing purity and sacredness through simple form, color, and material. The separation was built into the plan, with paired wedding halls, preparation rooms, and bathrooms around a shared lobby. The Islamic theme appears in the pointed arch, lit lattice panels, and a palette of white, green, gold, and brown, three of them tied to a Qur'anic verse or hadith. The result is a design proposal. No evaluation by users, scholars, or practitioners is reported, and its intended role as a medium of dakwah is not demonstrated. The study shows how a religious requirement can be translated into a plan, a palette, and a set of rooms.

KEYWORDS

Interior design;
Wedding center;
Syar'i concept;
Gender separation;
Surakarta.

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1. Introduction

Marriage in Islam is a sacred bond, entered as an act of worship and as a way to build a household marked by *sakinah*, *mawaddah*, and *rahmah* (Naily et al., 2019; Wibisana, 2016). The wedding feast, *walimatul 'urs*, makes the marriage public, and Islamic teaching asks that it be held with propriety. One requirement bears directly on the venue: the separation of male and female guests, to avoid *ikhtilath*, the mixing of unrelated men and women. A study of four wedding organizers in Bandung describes how this separation, known as *walimah infisal*, is carried out by dividing the entrance aisle, separating guest seating, and serving food from separate stations (Hamdani et al., 2022). Each of these methods is a decision about space, so the layout of a venue can either support the separation or force the organizer to improvise it.

Seating raises a second question. Scholars regard eating while standing and while sitting as both permissible, although sitting is considered healthier (Mardiastuti, 2016). A reception that gives every guest a seat is therefore a sound default for a syar'i venue, but it is not a religious requirement. Surakarta provides a clear setting for such a venue. In 2022, 463,152 of the city's 583,961 residents, or 79.31%, were Muslim (Dinas Kependudukan dan Pencatatan Sipil Kota Surakarta, 2022). Studies of the city's Muslim middle class describe a *syar'i* lifestyle as part of its identity (Aeni & Nuriyanto, 2020), and the wedding market shows signs of it. On 29 July 2021, Syariah Hotel Solo held a syar'i wedding showcase with a syar'i wedding organizer in its Ar-Raihan Ballroom (Espos Bisnis, 2021), and The Sunan Hotel Solo later launched an Islamic wedding package (Prihatini, 2024). In both cases the response came from hotels, as additions to their existing wedding services. Elsewhere, the same gap has been stated directly. A syar'i wedding center proposed for Pekanbaru was justified by the absence of any building dedicated to wedding processions

that applies syar'i principles in its services and facilities (Nurfadillah et al., 2019). That proposal worked mainly through building form, zoning, and ornament. How the separation of genders is carried into circulation, room types, and interior elements is less documented, and none of the sources checked for this project describes a facility of this kind in Surakarta.

This project designs the interior of a wedding center in Surakarta with a syar'i concept. The center provides separate wedding halls and preparation rooms for men and women, a wedding shop, and a mosque that can also host the marriage contract (*akad*). The designers also intend it as a venue for seminars and exhibitions on Islamic marriage, and so as a medium of *dakwah*. The design followed four stages: programming, schematic design, design development, and presentation. This article reports how the requirement to separate genders was translated into zoning, circulation, and interior elements, and how the Islamic theme was expressed through form, color, and material.

2. Method

This project is an interior design practice study. It follows a four-stage design process adapted from Ballast (1992): programming, schematic design, design development, and presentation (Figure 1). The stages run in sequence, and the output of each becomes the input of the next.

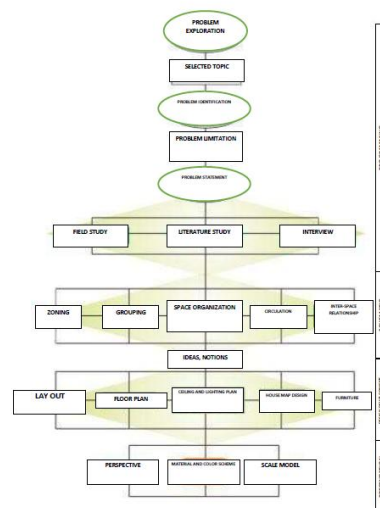


Fig. 1. Figure 1. Design process scheme. Source: authors, adapted from Ballast (1992)

The syar'i concept sets two design criteria. First, male and female guests are kept apart, as in *walimah infisal*, which is practiced by separating the entrance aisle, the guest seating, and the food service (Hamdani et al., 2022). Second, the interior is to express purity, sacredness, and obedience to Islamic teaching through simple form, color, and material. The color meanings are taken from the Qur'an and hadith and are given with the results. Data came from literature, interviews, and visual documentation. These served as references and as comparisons with other interior design projects. Field studies used surveys, observations, interviews, and documentation to identify user needs, spatial characteristics, and functional requirements. They covered the layout and facilities of multipurpose halls in Surakarta and the syar'i wedding service providers operating in the city. The data were then organized and analyzed to produce conceptual design ideas.

Table 1. Design stages, activities, and outputs

Stage	Activity	Output
Programming	Identify the wedding needs of Muslim couples in Surakarta that existing venues do not yet accommodate; set the topic, limits, and problem statement; carry out the field study, literature study, and interviews	Data on users, spatial characteristics, and functional requirements

Schematic design	Analyze the data into a schematic concept of space functions and user movement, with the separation of men and women as the main concern	Zoning, grouping, space organization, circulation, and inter-space relationships
Design development	Develop the concept with Islamic principles as the guide to the spatial atmosphere	Layout, floor plan, ceiling and lighting plan, and furniture, with separate wedding halls, separate dressing rooms, and a wedding shop as the main facilities
Presentation	Present the design	Perspective images and the material and color scheme

3. Result and Discussion

3.1 Site and spatial organization

The wedding center stands on Jl. Veteran, Danukusuman, Serengan, Surakarta, a site that the Surakarta spatial pattern plan for 2023–2043 places in an urban-scale trade and services zone. The designers chose it for its position on a main road, its closeness to Pasar Kliwon, which they describe as a hub of the city's Muslim community, and the surrounding accommodations and commercial area, which allow collaboration with local small businesses. Figure 2 shows the plan. A single entrance opens onto a central lobby, and the two wedding halls lie on either side of it: the men's hall on the left and the women's hall on the right. Each hall has its own preparation room and bathroom. The wedding shop, bridal gallery, consultation rooms, and mosque occupy a separate wing at the top of the plan, and the meeting room, offices, catering kitchen, and control room sit between the halls. The spaces fall into three zones. The public zone is open to everyone and holds the lobby, wedding shop, and mosque. The semi-private zone serves event organizers, the bridal party, and invited guests, and holds the two halls, the meeting room, and the management office. The private zone is limited to management, the couple, and their families, and holds the dressing rooms, catering kitchen, and control room.



Fig. 2. Plan of the wedding center with public, semi-private, private, and service zones. Source: authors

3.2 Form, ornament, and color

The main form is the Islamic pointed arch (Figure 3a), used in the corridors and echoed in the furniture. Figure 3b shows it as arched openings in the wedding shop lobby. Lit lattice panels in an Islamic geometric pattern run along the ceilings of the halls and beside the mihrab niche in the mosque (Figures 4 and 5b).

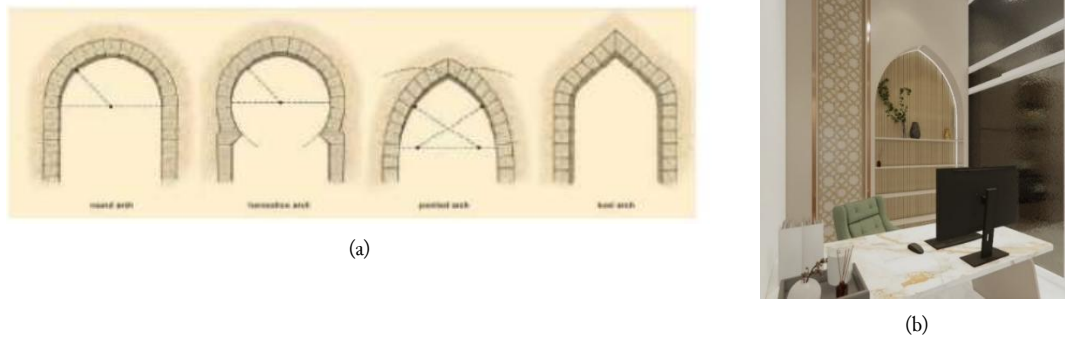


Fig. 3. The pointed arch: (a) arch types, with the pointed arch third from the left; (b) arched openings in the wedding shop lobby. Source: (a) Bawazier et al. (2019); (b) authors

The palette has four colors, each tied to a Qur'anic verse or a hadith (Table 2).

Table 2. Colors, their meanings, and where they appear

Color	Meaning given	Textual basis	Where it appears
White	Purity; a clean and sacred start to married life	"Wear your white garments, for they are among your best garments" (Sunan Abi Dawud 4061)	Walls, ceilings, seat covers
Green	Paradise (<i>jannah</i>), pleasure, spiritual tranquility	Qur'an 76:21, on the green silk garments of the people of Paradise	Aisle carpet, seat sashes, tablecloths, sofas, curtains, the mihrab stone
Gold	Perfection and magnificence	None given	Strips on columns, wall lamps
Brown and beige	Humility, simplicity, groundedness	Qur'an 20:55, on human origin from earth	Wood-veneer columns and panels

The textual basis supports the source of each association. The step from text to interior meaning is the authors' reading. The hadith praises white garments and does not mention marriage, and Qur'an 20:55 speaks of the human origin in earth, not of a color.

3.3 Materials and building systems

Table 3. Interior elements, materials, and systems

Element	Material or system	Reason given
Floor	Marble-patterned granite tile; matte terrazzo-patterned granite in bathrooms	Soft pattern and natural color for a light, simple atmosphere
Walls	Concrete with painted finish in the lobby and halls; granite tile in the bridal preparation room, mosque, and service areas; glass; wooden panels	Painted finish avoids over-ornament where columns and curtains already decorate; wooden panels absorb sound in the halls; granite is easy to clean
Ceiling	White gypsum board with subtle arabesque motifs and geometric patterns	A high ceiling gives an open impression, which the authors read as grandeur and human humility before Allah SWT
Lighting	Natural light through the front only; downlights and spotlights for ambient light; strip lights, chandeliers, and wall lamps for accent	Artificial light carries most of the load, and it creates a warm atmosphere
Ventilation	Centralized AC with ceiling cassette units; natural ventilation through the main entrance	Thermal comfort for guests
Safety	Smoke detectors, fire alarms, sprinklers, hydrants, extinguishers	Fire risk
Planting	Low-light indoor plants in the lobby and wedding shop	Visual balance

3.4 Facilities

- **Wedding halls.** The two halls are arranged alike (Figure 4). A green carpet runs down the center aisle, every guest has a chair, the columns are clad in wood veneer with gold strips, and lit lattice strips run along the ceiling. This is the palette of Table 2 in use.



Fig. 4. Wedding halls: (a) men's hall (ikhwan); (b) women's hall (akhwat). Source: authors

- **Lobby.** The lobby (Figure 5a) has a reception desk, a green stone feature wall, a white floor, a hanging chandelier, and planting.
- **Preparation rooms.** The bride and groom each have a separate room. In both, a vanity counter with a lit mirror, a sofa, and a patterned carpet make up the room.
- **Office and wedding shop.** Partitions separate the manager, staff, and guests in the office. The wedding shop holds the wedding organizer, bridal gallery, and consultation rooms for catering, decoration, and photography, with a lobby where clients wait.
- **Mosque.** The mosque (Figure 5b) is a place of worship and can host the marriage contract (*akad*). It has a mihrab niche framed by wood and green stone, and its carpet is striped for prayer rows.

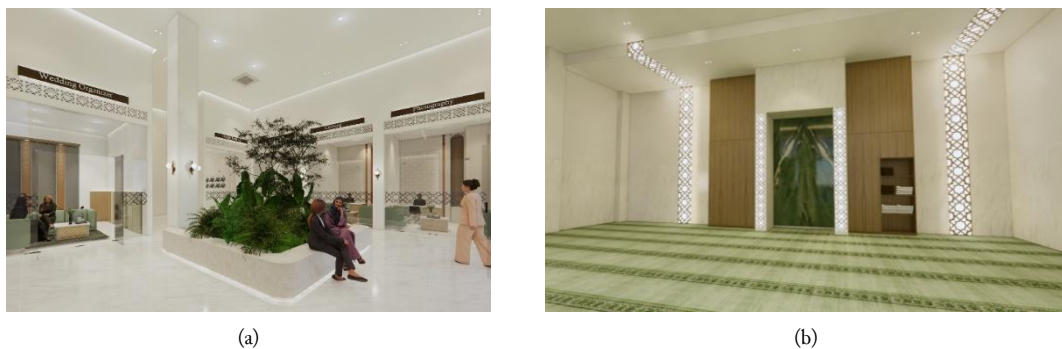


Fig. 5. (a) Lobby; (b) mosque. Source: authors

3.5 Discussion

The plan puts the separation of genders into the layout, not only into the seating. This goes further than the three methods that Hamdani et al. (2022) report from practice, which are dividing the aisle, separating the seating, and serving food from separate stations. A proposed syar'i wedding center in Pekanbaru used different zoning for the same purpose (Nurfadillah et al., 2019). Here the idea is carried to room level: paired halls, paired preparation rooms, and paired bathrooms around a shared lobby. The cost is duplication, because two halls take roughly twice the floor area of one. The renders also give every guest a seat, which fits the seating default noted by Mardiasuti (2016).

Three things are not resolved. First, the plan shows no service routes, so whether food reaches each hall without crossing between them cannot be judged from the drawings. Second, the

manuscript names seminars and exhibitions among the center's uses, but the drawings show only a meeting room, and the halls are separated by gender, so these uses have no space sized for them. Third, the manuscript reports no evaluation. The design exists as plans and renders, and no user, scholar, or wedding practitioner has been asked to test it against the two criteria in Method. Terms like "functional" and "efficient" are therefore intentions, not results. What the study does show is how a stated religious requirement can be turned into a plan, a palette, and a set of rooms.

4. Conclusion

This study designed the interior of a wedding center in Surakarta around two requirements of the syar'i concept: separating male and female guests, and expressing purity and sacredness through simple form, color, and material. The separation was built into the plan, with paired wedding halls, preparation rooms, and bathrooms around a shared lobby, and with zones that run from public to private.

The Islamic theme appears in the pointed arch, lit lattice panels, and a palette of white, green, gold, and brown. Three of the four colors are tied to a Qur'anic verse or hadith, although the step from text to meaning is the designers' own reading.

The result is a design proposal, not a tested facility. No evaluation by users, scholars, or practitioners is reported, the drawings show neither service routes nor a space sized for seminars, and the role of the center as a medium of *dakwah* remains an intention. Further work should test the design with prospective users and wedding practitioners, and add the missing spaces.

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