

History and Transformation of Interior Design in Indonesia

Nurhayatu Nufut Alimin¹, Mulyadi², and Iik Endang Siti Wahyu Ningsih³

^{1,2,3}Faculty of Art and Design, Universitas Sebelas Maret, Indonesia

¹nurhayatunufut@staff.uns.ac.id

Abstract

The field of interior design has not had a robust foundation. Its scientific scope has not been obvious, so does its origin and development. It could be caused by the uniqueness of the interior design field, its scope covers various knowledge fields such as architecture, visual art, science, and economy. This becomes a problem for academicians and practitioners of the interior design field due to its limited basic knowledge, resulting in difficulties in determining the purpose of Indonesia's interior design in the future. The present study is important since there is no complete record explaining how interior design exists and grows in Indonesia. The present study was categorized as a qualitative historical study. The data were collected through a literature study on interior design. The data were analyzed using historical theory proposed by Michel Foucault. It was done by looking for the difference for each period. The study found that interior design moves quite slowly in certain periods; then, it begins to move to more practical ways recently.

Keywords: *History, transformation, interior design, Indonesia.*

1. INTRODUCTION

Interior design study still becomes the object of debate among the academicians and practitioners, yet there has not been a clear formula regarding the science of interior design itself. Interior design is unique due to its interdisciplinary nature. Its scope covers a number of fields of knowledge such as architecture, visual art, economy, and science. Every department in interior design holds a different basis in every university. Some of the interior design departments are under architecture, and their basis is scientific knowledge, so that the final purpose is related to the most recent technology. Interior design that comes from visual art tends to be social science and philosophy. Its primary goal is creating a meaningful concept that touches human value and expression. Then, it also comes from the design basis that is close to market management. This leads to industrial product and management and economic knowledge. This leads to the ambiguity of interior design study, the difference in perspective about interior design cause quite significant differences. If it comes from the field of science, it is dominated by science and technology, if it comes from visual art, its strength is in visual and meaning, while from the field of design, its nature is more on commercial, following the market taste.

Accordingly, it is important to reveal the origin of this knowledge to map the future plan. The history notes that when human begin to understand their own body, the measure is begun

and utilized, even various harmonious formula and equation/proportion. As the historians often said, the root of the present is the past, the primary purpose of understanding the past is to obtain precise direction for contemporary society[1]. Today's development of interior design is broad, or even too broad due to the absence of control from a root from the practitioners and the academicians, The purpose of the history itself is to teach us making a decision, listening to various opinions, to bring various stories and to question the stories ourselves.

2. METHOD

The present study was categorized into qualitative historical study. In the study, the data were collected from literature such as books about interior design in Indonesia, and some interior design magazines. The data were analyzed using Michelle Foucault's theory that focuses on essential points in a certain period, and to reveal the difference or contrast between the periods. Accordingly, the thinking transformation process can be seen from the periods [2]. Also Foucault said that it is important to look at history from a different perspective to make us more understand about it [3].

3. RESULT AND DISCUSSION

3.1. History and the Origin of Interior Design in Indonesia.

Design interior has actually been known by Indonesian community through habits from generation to generation, all arrangements in the house are under a certain rule, and are not made arbitrarily. That arrangement is now known as interior design, which is studied and made professionally. Then, regarding the emergence and the growth of interior design in Indonesia, It can be seen from the artifact of interior design.

Indonesia has passed the periods of culture, Prehistoric Indonesia, Hinduism Indonesia, Islamic Indonesia, the transformation occurs in Java after the Islamic Kingdoms fall, and the East Indies Colonization arise. Before the dutcheast indies era, the process of cultural transformation moves slowly. Since Indonesia was colonized, its culture transformed by force

The interior design emerges with western influence. It can be said that design emerges from a movement in England, Arts and Crafts Movement, triggering the firm separation between "artistic" and "technique" so that hand-made art was substituted by mass production. On this side, industrial machine separated itself from art [4].

At the end of the 18th century and at the beginning of the 19th century, the Industrial revolution in France significantly affects art education. Since then, art began to break out from academic tradition that stems from fine art philosophy. The purpose of art education is no longer to train professional sculptor, painter, or artist in a certain social class, it trains common people to have basic art and industrial skill to create various products that can improve the state's prosperity. Yet, if it was associated with the industrial revolution in the 18th century, design is indeed identical to art [5].

In 1910, there was modernism movement in design. Modernism replaced traditionalism, changing the pre-modern people' Mystical way of thinking by a practical and logical mindset. Scientific, functional consideration, and technology are pivotal. The design tended to be practical, logical, geometric, and efficient, yet it was meaningless. In Germany, Walter Gropius found Bauhaus school. He wanted to unite art and technology into a design, including architecture, interior, industrial product, and graphic design. Art existed not only in theoretical

level. It should enter the concrete needs in daily life. This teaching then becomes the basic rule in schools of design around the world [5].

From that western design history, design then entered Indonesia through indirect influence from Dutch colonization. Initially, the influence of interior design came from architecture, began by Raden Saleh as the first Indonesian who designed his house himself.

The next development took place when the Dutch East Indies Government declared significant physical development at the beginning of the 20th century. At that time, there was a propensity to imitate the European neoclassic style, and the combination of European style and local element. Henri Maclaine Pont, the transformation from classic as the continuation of France Revolution and the Industrial Revolution in Europe, to the rational modernism. Many architecture students in universities in Dutch adopt the theory from Violet Le Duc, Berlage, and De Stijl movement as the sources of modern architecture concept. As a modern architect that considers the form and function, Henri Maclaine Pont believed that architecture needs to be seen as a spiritual expression from a certain community, including life view, moral, social, intellectual, belief, and religion. His works are: West Hall and East Hall of ITB, NIS office of Tegal, and Trowulan museum [5].

Herman Thomas Karsten in 1937 designed Malang City and East Java. He designed one of three housing programs in Kwarasan, southwest Magelang. Villa Isola (Now: Rectorate of Indonesia University of Education) is a work from C, P Wolff Schoemaker in 1933. Catholic Church Santo Petrus in JalanMerdeka. W. Lemei – cubistic –functionalism – bank office post paarbank 1932.Ujung Pandang City Hall .C.Citroen – Bauhaus view and functionalism, Bureau of Architecture Consultant ED. Cuypers&Hulswit- began to operate in the 20th century, its central office was in Amsterdam. A decade before the Dutch defeated by Japan, Art Deco was developed in European.

The influence of modern thinking in designing process continues. Work from some dutch architecture students who studied in TH (ITB). They continue the modernism tradition in architecture in Indonesia [6]. Another Frederick Silaban's project was Gedung Bank Indonesia in Jakarta. It is influenced by Frank Lloyd Wright and Le Corbusier. Then a project "mercusuar," an anti-west political concept- revolutionary nationalism, however capitalism in the economic and modernism field becomes a robust stepstone [6].

New Order Era - Wisma Nusantara 1963 by Mitsui & Co, Ltd. The prototype to be developed in Japan, high building construction in earthquake line. Jengki-style house was adopted from Western's streamlining style. Ali Sadikin, the governor of Metropolitan City as the host of PATA Conference in 1974, triggers the realization of tens of buildings, hotels, offices, recreative site, and fancy residential area [6].

The people's residence is regulated in BurgekljjeWoningregeling (1934) managed by Lands GebouwenDienst. 25 August 1950, healthy people house. Letter of Presidential decision no.65 of 1952. The policy on the development of people's houses is translated into Grand plan five years development 1956-61, made by State Designer Bureau. Pelita I (1969-74) until pelita IV in 1980 [6].

Wood and rattan furniture industry increase due to the availability in Indonesia and due to the increasing number of house construction. Better taste due to education and income increase makes the furniture products improved to respond to the demand. Some success furniture companies are Ligna, Palma, Arindah, Macrowood, danSiro. Asmindo (Indonesian Association of Furniture and Craft Industry). International Seminar on Design was held in 1975 in Jakarta, then Industrial Design Workshop was held in Bandung in 1983. Design Center 1969, expo Tsukuba 1973 in Japan, until feasibility study under the coordination of Minister of P3DN in 1986. 1995/1996, the department of cooperative establish National

Design Center and National Design Committee, who becomes the patron of all design-related activities in Indonesia) [6].

IADI (Indonesian Design Expert Association) was found in the 1970s, PADII (Indonesian Association of Industrial Product Design Expert) was found in 1983, FDPI (Indonesian Forum of Industrial Product Design) was found in 1986, ADPI (Indonesian Association of Industrial Product Design) was found in 1988 through extraordinary meeting in Jakarta. The products consisted of a simple product, until the hi-tech ones. Graphic design developed in the 20th century can be seen from the old posters in the Dutch era, the publication, packaging, or other printed work [7].

In 1940, an attempt to formulate the concept of drawing teacher education in Indonesia equals to university-level. Simon Admiral's progressive education concept was viewed as suitable, then THS (ITB) was established. The subjects were: a review of art, decorative art, and design, craft, drawing technique, anatomy. Then, at the first half of the 1950s, the Drawing Teacher Education of ITB is changed into Visual Art and Architecture, the definition of visual art possesses broader scope covering painting, sculpture, ceramics, decoration, graphism, and craft. Building drawing becomes that of the field of Architecture. Until the end of the 1960s, the scope of visual art was expanded by industrial design, graphic design, and textile design, while decorative art becomes interior design. In the 1980s, complemented by fine art, graphic design becomes visual communication design, and textile design turned into the textile craft [7].

Then, Education and Culture Department inaugurate terms "senirupa" for Akademi Seni Rupa (ASRI) Yogyakarta (Visual Art Academy of Yogyakarta), after that, the term "senirupa" is widely used. Its definition is narrowed down among the community, which merely means "style" of a painting. On 1 August 1947, Pendidikan menggambar (drawing education) was inaugurated by the name of Balai Pendidikan Universitas Guru Gambar, under the Faculty of Engineering (UI). Became IKJ. In the 20th century, high-quality designer resources were needed to substitute foreign instructors. Some institutes that open department of design, are: ITS, Untar, UPH, Unair, Itenas, STSI Bandung, STIDI Bandung, IKIP Malang, IKIP Yogya. Before them, there were also universities who had already opened department of design such as: ITB, Usakti, ISI Yogya, Univ Udayana, UNS, IKJ, ATDI, Univ Petra- Surabaya [7].

3.2 The Transformation of Interior Design in Indonesia




Since interior design department is established in some universities, it grows among the society. This is proven by many interior design magazines published in Indonesia. Those magazines are ASRI, LARAS, and IDEA, among others. These magazines exhibit how interior design is developed in Indonesia.

LARAS magazine's first edition was published in 1987. This is the first interior-architecture magazine in Indonesia. It presents to meet the needs of people with middle-upper income, which began to grow in the 1980s and at the beginning of the 1990s. LARAS exhibits interior design layout, garden, and other rubrics in the middle-upper class lifestyle, in a fancy cover and expensive price at the beginning of the 1990s. LARAS often brought local culture elements in some Interior style, building layout, garden concept, and so on. In the 21st century, along with the growth of the property industry in Asia, LARAS set its motto "the beauty of design" with the most recent choices of design, both local and global.

ASRI Magazine was a Magazine on Architecture, Interior, Garden, and Environment. It was published particularly as an effective, strategic media containing various information and promotions related to the interior, architecture, and garden products and services. It exhibited



interesting work from the interior designer, landscaper, and developer as information and inspiration for the society. The main scope of discussion is a residential house, apartment, and public facilities such as an exhibition room, office, restaurant, hotel, tourism facility, sport center, and recreation area. It was firstly published on 1 January 2000, its Press Publication Enterprise Permit (SIUPP).

The following is the timeline and our analysis based on cover and topic selected by the Magazines regarding the interior.

Number	Year	Interior Magazine Cover	Visual Analysis	Interpretation
1	First Edition 1987 & 1982	 <p>Figure 1. Laras & ASRI Magazines, source by: koleksikemalaatmojo.blogspot.com</p>	<p>In this magazine's first edition cover shows human as its main object, LARAS magazine in 1987 and ASRI in. In the beginning, it shows more of local characteristic, views, garden, then the combination of modern western influence.</p> <p>Asri: it consisted of architecture-interior, safe environment, feature, skill, furniture, figure interview, crossword, short story, and so forth.</p>	<p>Building or house had not been the main concern in this period; the element of human is important. House is something supporting human life. It shows a mature life. There are activities and attempts to care for the house and to enjoy a hobby.</p>
2	1994	 <p>Figure 2. Laras & ASRI Magazines, source by: koleksikemalaatmojo.blogspot.com</p>	<p>The following is the magazine in 1994. There is no longer a human picture as a part of its cover.</p>	<p>In the 1990s, they explored more certain themes. They were affected by the growing western style.</p>
3	2003-2007	<p>Villa House, Contemporary Architecture, the meaning of design, color, fusion interior design, old house renovation, small house, maximalism of interior, Superimposed Mass integration, the fine vision of art, tropical design, light and clean, ideal kitchen, apartment, pool.</p>	<p>It took a certain topic as a part of the house. There are new themes such as superimposed, fusion, contemporary, interior maximalism.</p>	<p>It starts to try on new themes, although it is dominated by untouched topics on the house.</p>
4	2008 – New edition of GriyaAsri Magazine	 <p>Figure 3. Laras Magazines, source by: koleksikemalaatmojo.blogspot.com</p>	<p>Asri Magazine turns into GriyaAsri Magazine.</p> <p>In 2008, it still explored new themes with a combination of simple elegance and classic elements.</p>	<p>Green ideas start to gain popularity, combining futuristic style and nature.</p>

5	2012-2013	 <p>Figure 4. IDEA magazines, source by: https://idea.grid.id</p>	It discusses contemporary styles, and old styles reconstructed into a new inspiring design. There are more simple, clean elements.	Simple, fresh, and clean style. Modern society pays attention to appearance. Elegant style.
---	-----------	---	--	---

Table 1. Transformation of Interior Design in Indonesia

Numbre	Year	Interior Magazine Cover	Visual Analysis	Interpretation
6	2016-2017	 <p>Figure 5. IDEA magazines, source by: https://idea.grid.id</p>	In 2016, the emphasis was on the resident's comfort adjusted to a certain theme related to hobby.	The popularity of digitalization, bigger attention to appearance, as one of the photo objects and existences on social media. House becomes a place that is more than a shelter.
7	2018-2019	 <p>Figure 6. IDEA magazines, source by: https://idea.grid.id</p>	In 2018-2019, More themes are related to millennial themes, limit space, home decor (DIY), and detail and small things.. Interior design has touched all aspects, including the people' changing propensity, interior design used to be expensive and unaffordable by all people, yet recently interior design becomes many people's interest. Space limit emerges as new problems. Therefore the emerging design is the functional one; its form is detailed and small, containing more decorative elements.	Many new problems arise, due to technology advancement, and more practical life, people demands many things that ease their life. Their new problems come in the form of space limit and bored easily. New non-binding jobs such as freelancers, and so forth.

From magazines discussed above, it can be seen the propensity of interior design in some periods, its transformation propensity, and the topic and issues. In the beginning, it is started by a local style combined with lifestyle and modern design, and human becomes the object in the cover. By year, the focus is more on the development of new styles. New styles arise due to new lifestyle. Themes become more specific when it enters periods of digitalization. New terms emerge. It occurs due to significant changes at the end of this year, i.e., industrial revolution 4.0. Everything turns into internet-based, simultaneously changing human behavior. Their new habits demand practicality and flexibility. That is why co-working space and co-living house become popular and are chosen by youth nowadays. Thus, there will be more potential of emergence of new styles and is not aimed at something sustainable, the period of a design is shorter since it is demanded to be renewed, today's creativity level should be improved to survive the world of design. Recently, the things offered related idea is more important than the face of the design itself, the community concern more with the offered issues that remind them to human identity.

3.3 Discussion

From the results above shows that the origin and transformation of interior design in Indonesia follows the lifestyle of people in each era, it depends on the technology and social conditions of the people. previously there was a similar study that discussed the history and transformation of interior design in other countries such as in Egypt, but focused more on one local product that the history of palm leaves in Egypt has changed from complex to simpler according to the needs of its users [8]. There are also other studies on the history and transformation of office design, with the design becoming more varied depending on the age, type of industry and personality type of workers. Office design also shows a change from a private office to cubicle space and become an open plan office [9].

Interior design in Indonesia first appeared was influenced by other countries outside Indonesia. and when it began to develop, Indonesian interior design had tried to reveal its identity characteristics, by displaying the original culture of Indonesia in its design. However, in the midst of the transformation process interior design seems difficult to find identity, because so many influences from the outside are quite strong, such as the rise of contemporary ideology that is instantly borrowed from the development of western culture. cultural identity should be learned from the process of studying the history of interior design the history of our country, as has been done in Egypt in the process of finding identity when studying the history of interior design namely by visiting historical places, the trip will give students information about culture and their history and give them a direct model of what they theoretically learn to support their understanding of the units they are learning [10].

Interior design transformation in Indonesia lately tends to be more temporary and multifunctional with limited space. So some Tiny houses or working spaces become very popular. this is the same as what happened in Nebraska, in a study showing that small housing presents a means to meet people's needs for more affordable housing options available to Nebraska residents. Differences in people's lifestyles affect interior design trends in Indonesia [11].

Rapid changes occur in interior design in Indonesia lately, this will indirectly cause changes also in learning methods in school/university, especially on the topic of history and the development of interior design in Indonesia. This has been experienced by one of the interior design majors in University of Kentucky, this is a recommendation for interior design students to learn about history by redesigning artwork or design based on design history [12].

This is an opportunity to learn from historic design strategies and the thoughtful transition to the present to create the lightest, most breathing life. Historical preservation is largely based on social construction: therefore, current policies must reflect changes in society [13].

4. CONCLUSION

Indonesia underwent a long era of colonization. Consequently, the influence of colonizers is dominant in this country; its influence covers science, art, design, and architecture, among others. Indonesia does not have a clear history of the development of the design. The study of the design directly comes from the West, where the sequence of history is clear, however in Indonesia, this knowledge is directly adopted, grafted quickly based on an urgent state's need, making its basis unclear. Indonesia has possessed its own art history as local culture. Then, due to colonization, the internalization is dominating, this made Indonesia's development of art unnatural, resulting in desynchronization between art from Indonesia's indigenous culture and new western art knowledge, especially regarding design. However, interior design study grows due to a better economic level of community. Accordingly, some people find it important to bring interior design to this country. Since approximately the 1960s, the interior design profession began to grow, it penetrates education, publication in the form of tabloid, television, and now the internet, which makes knowledge of interior design accessible. Some propensities of visual transformation and purpose of interior design gradually change; in the past, it was only enjoyed by people with high income; today, it is accessible by all individuals. Starting from the Philosophical era, until a practical era, the transformation occurs due to support from technology advancement and changing human lifestyle, especially after era 4.0 emerges.

REFERENCES

- [1]. Saliya, Yuswadi. 2006. *Pendekatan Interdisiplin dalam Desain: Suatu Penyelajahan Awal*. Jurnal Ilmu Desain (JID). Fakultas Seni Rupa dan Desain, ITB. Vol 1, No. 2. 2006 (hal: 75-88).
- [2]. Rabinove, Paul. 1984. *Aesthetic, Method, and Epistemology: Essential Works of Foucault (1954-1984)*. Terjemahan oleh Arief. 2002. Michel Foucault (Pengetahuan dan Metode Karya-Karya Penting Foucault). Yogyakarta: Jalasutra.
- [3]. Daniel, Anna. 2016. *The History of DIY – from Punk to Everyday Culture*. Diakses 3 Februari 2019 (21.57).
- [4]. Thames and Hudson. 1994. *Interior design of the 20th Century*. Singapore: Singapore C.S. Graphics.
- [5]. Sugiharto, Bambang, 2015, *Untuk Apa Seni*, Bandung, Pustaka Matahari. (150-160).
- [6]. Piliang, Yasraf Amir. 2007. *Pendekatan dalam Penelitian Desain*. Bandung: Jurnal Ilmu Desain (JID). Fakultas Seni Rupa dan Desain, ITB. Vol.2, No. 3, 2007 (hal: 125-134).
- [7]. Sachari, Agus dan Yan Yan Sunarya. 2002. *Sejarah Dan Perkembangan Desain. Dan Dunia Kesenirupaan Di Indonesia*. Bandung: Institut Teknologi. Bandung. (19-24).
- [8]. Eldeeb, Ayah. (CITAA) *Recycling Agritcultural Waste as a Part of Interior Design and Architectural History in Egypt*.
- [9]. Walsh, J. (2015) *Designing Work: A study of collaboration and concentration in open-plan offices*. Iterations Issue 2. 2015.(43-49).
- [10]. Essa, Noha. el Din Mohamed Ali Khamis, Hassan Abdel Moniem Metwalli. *The Formulation of the Cultural Identity of Interior Architecture Students through the Educational Globalization*. The Academic Research Community Publication ARChive. <http://www.ierek.com/press>

- [11].Michele L. Hybner. 2019. *Tiny Houses in Metropolitan Areas of Nebraska: Seasonal or Permanent Living Encironments*. University od Nebraska- Lincoln.
- [12].Lucas, Patrick; Turner, Helen; and Conatser, Trey (2018) "*The Future of the History of Design*," Greater Faculties: A Review of Teachingand Learning: Vol. 2 , Article 6.
- [13].Margaret Davids. 2019. *Eraseure: an additive and subtractive act*.Graduate School at VCU Scholars Compass (10-86).