

Interior Design Forms of Njah Djambon Restaurant In Surakarta Based On Aesthetic Perspective

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ABSTRACT:- Njah Djambon is a restaurant located in Untung Suropati street Number 139 B, Pasar Kliwon, Surakarta City, Central Java, which has been established since 2016. The interior design of the Njah Djambon restaurant is an interior which utilizing the traditional Javanese house layout. This research is focused on the perspective of form studies on the interior design of Njah Djambon restaurant in which there are practices utilizing traditional Javanese house layout. This study aims to determine the form of interior design restaurant Njah Djambon. This research is a qualitative descriptive study using an aesthetic approach with the analysis of Dharsono's empathy theory.

The results show that the interior design form of Njah Djambon restaurant has the following interior space arrangement, *pendhapa* room is used as interior dining area 1 and reception area, palace room is used as interior dining area 2 and employee room interior, and *gandhok* room is used as kitchen and toilet interior. Each of the interior design forms of the Njah Djambon restaurant has different characteristics. The difference is influenced by the nature and character of the space that tries to be presented in every use of traditional Javanese house layout as a restaurant Njah Djambon.

Keywords: Aesthetic, Form, Interior Design, Restaurant.

I. INTRODUCTION

This research focuses on the aesthetic study of the form of restaurant interior design based on aesthetic perspective. The aesthetic perspective of the study is used to find the form of Njah Djambon restaurant interior design in utilizing the layout of traditional home buildings. In general, the spatial composition of traditional Javanese houses consists of *pendhapa*, *paringgitan*, *ndalem ageng* and *gandhok* spaces (Ismunandar, 1997:45). Njah Djambon Restaurant stands on a traditional Javanese house building located on Untung Suropati street Number 139 B, Pasar Kliwon, Surakarta City, Central Java, which has been established since 2016.

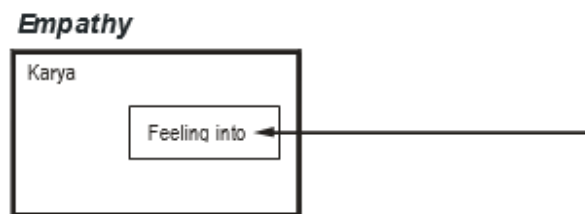
Picture 01. Front of Njah Djambon Building



(Photo by: Njah Djambon Restaurant Documentation, 2019)

The interior design of the Njah Djambon restaurant is an interior with the utilizing or using the traditional Javanese house layout in its practice. The uniqueness of the interior design of the Njah Djambon restaurant is found in the layout of traditional Javanese houses with the age of the building which is old and still retains its original shape when it was built until now. The building is also maintained its originality as a traditional house with the proven arrangement of space, floor patterns, the shape of walls, doors and windows as well as decorations or ornaments. The layout of the rooms in the interior of the Njah Djambon restaurant is divided into several rooms, namely dining area I, dining area II, reception desk area, toilets, kitchen, and employee workspaces. The study of aesthetic studies in the form of interior design of the Njah Djambon restaurant in Surakarta is interesting to study because in creating a restaurant atmosphere it starts from utilizing the layout of a residential building into a restaurant interior design. The interior design of the Njah Djambon restaurant builds the perception of the beauty of the spatial layout within the restaurant, so there needs to be a study of the interior form of the Njah Djambon restaurant. The purpose of this study is to explain the interior design form of Njah Djambon restaurant in Surakarta.

Interior design is known as the art of arranging space that is loaded with the value of function and aesthetics of space. Aesthetics in space will always be related to the shape of the space itself, research into the interior form of the Njah Djambon restaurant will use aesthetic theory approach. "The aesthetics of the word aesthetic (English) which means the aesthetic of the art form" (Haryono,21). The interior design of the restaurant Njah Djambon was built with the perception of the aesthetic of the spatial planning art that influenced the appearance of the restaurant's consumer. The aesthetic experience of the consumer is believed to be inseparable from the cultural base as a background. Therefore, the use of aesthetic study of interior design of the Njah Djambon restaurant will use the empathetic aesthetic theory approach by Dharsono.



Picture 02. Empathy Theory Chart by Dharsono
(Source: Dharsono Sony Kartika, 2017)

Dharsono argues that empathy theory is about transmitting personal feelings into aesthetic objects. Empathy is an experience in the fusion of observers' emotions towards art objects. The profound fusion of feelings result in a mental drift both of the intrinsic and extrinsic qualities of art, so that empathy occurs by experience in the dynamic flow of art quality that brings a variety of feelings: satisfied, full, intact and perfect feelings in harmony. Satisfaction that flows during the process of experience flows in the square, therefore the experience of art always has a pattern. An experience that consists of various elements of experience, these elements are visual, audio, touch result, audio visual, various tastes, thoughts and practical things that build up the relationships with each other (Dharsono, 2017:71).

The research and analysis method to find out the interior design form of Njah Djambon restaurant in Surakarta based on aesthetic perspective uses interpretation analysis with Dharsono's aesthetic empathetic theory approach. This analysis is used to reveal the meaning of the visual language displayed by the spatial form of the restaurant Njah Djambon. The description of the form or structure that appears to be the base as well as the predicate used in the interpretation phase. The interpretation analysis model in this study is known through two things which are interpreting the meaning of a work by analyzing hermeneutic thinking and interpreting the intrinsic value of Njah Djambon's restaurant layout with Empathy Dharsono's aesthetic analysis. Intrinsic is as "a factor which merely views the aesthetic value contained in the physical form of art works (structural elements, forms, etc.) with criteria established universally by art experts" (Nooryan Bahari, 2008: 6). Hermeneutics lead to interpretations that are full of meaning and are carried out by humans. Every event or work has meaning from the interpretation of the actors or the makers. The work or event which is an interpretation or something then faces the reader or observer (the audience) and is expressed with the interpretation as well (Sutopo,2006: 28-29)

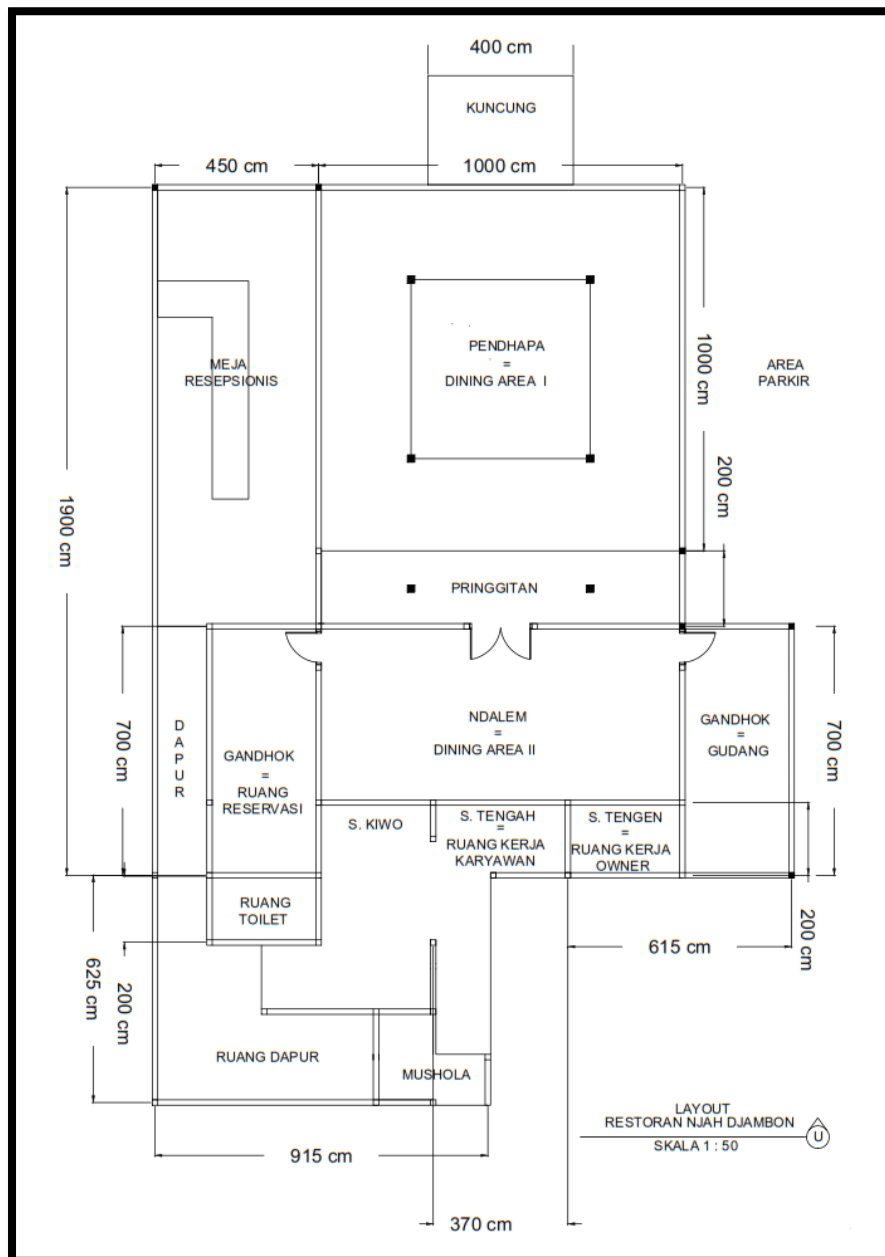
Based on the explanation above, the interpretation step towards the form of interior design of Njah Djambon restaurant is realized, namely, the researcher is an observer. The interpretation is done by looking at that form of restaurant interior design created as an expression of the restaurant owner. Then the aesthetic value of the interior design form of the restaurant Njah Djambon is interpreted through the elements that make the

work beautiful from the visual, audio, touch result, audio visual, various tastes, thoughts and practical things that build up the relationships with each other.

II. DISCUSSION

Njah Djambon is a restaurant that used to function as a residence with ownership status changed hands twice from the first owner when it was built until 1970. The first owner and founder of the traditional house building used as a Njah Djambon restaurant is Mr. Hamong Martono. When examined more deeply, "Mr. Hamong Martono is someone who still has a kinship or family relation to the Surakarta Sultanate Palace" (Fahmi, interview 2019). From 1970 until now the ownership status of second hand houses belonged to the parents of Mr. Fahmi (owner of the Njah Djambon restaurant) named Aluwi (Fahmi, interview 2019). The following forms the layout of the restaurant layout of Njah Djambon in utilizing traditional Javanese interior houses.

Picture 03. Layout Interior Njah Djambon Restaurant Map
(Layout: Source Anis Rachma Ningrum, 2019)



a. Dining Area 1

Picture 04. Interior dining area I Njah Djambon Restaurant
(Photo by: Anis Rachma Ningrum, 2019)

Dining area 1 is the welcoming area or main area encountered by restaurant visitors. This space utilizes the *pendhapa* room, *pendhapa* is a part of the traditional Javanese house layout located at the front with an open space. This is in line with Gatut Murniyatmo's opinion that "in general *pendhapa* are open, there is no boundary wall around" (Gatut Murniyatmo 2000,200). Dining area 1 serves as a place to enjoy a meal served by Njah Djambon restaurant. In this dining area I the visual effect shows a large, open, and full interior of a visitor. The pleasure of eating food in a crowded atmosphere at that time gives a feeling like being in the middle of a celebration or a gathering of people who are happy. The sound of laughter, small talk comes from children or adults that collide each other, it accompanied by traditional Javanese gamelan music and modern music. Meanwhile, the yellow lights in the corners of the *pendhapa*'s roof and the white color is in the middle of the roof as the main light. "Yellow is a color that can add a sense of cheerful and optimistic" (John F. Pile 1998, 35). This color affects many people both mentally and emotionally.

Applying the right color of yellow light to this room is compatible to enhances creativity. The yellow color is right to neutralize nervousness and can increase self-confidence. While the color of white light is used to increase lighting and focus more on eye sight. The combination of colors of yellow and white light can reduce the feelings that cause debate or contention. Feeling comfortable and soothing when gathering with people who are united in the interior dining area 1 Njah Djambon restaurant. The area is very suitable for a gathering place while chatting with friends, family or both with a partner. The feeling that arises is relevant to the elements of the *pendhapa* space that is applied so that it can meet all the needs of activities in the dining area 1 of the Njah Djambon restaurant. The effect caused in the interior dining area 1 in utilizing the *pendhapa* space is still in accordance with the function of the actual *pendhapa*, namely "Pindhapa in Javanese society is functioned to receive official guests, meetings, parties and performances and also as a place where traditional gamelan is placed" (Priyotomo, 1992: 102). The emergence of mood or a feeling of comfort in this room is also supported thanks to the choice of the color of the ceiling used, namely brown. "Brown has a serious impact, but is soft and warm" (John Pile,1998: 35). So that the combination of brown and yellow and white light can make the visitors feel comfortable and can even cause to forget the time when people are in.

The interior of dining area 1 of the Njah Djambon restaurant feels very cool. The night breeze is changing, sometimes it feels tight, sometimes it also feels slow, so that the sense of touch gives a changing response. The air conditioning factor is inseparable from the role of the interior dining area 1 character which utilizes the *pendhapa* space, where the space has an open space character and there is no dividing wall. The use of textures is also a technique to evoke feelings. The dominant use of wood material in the interior dining area 1, both from *pendhapa* material and space fillers in it has a rough texture. Rude textiles tend to make palpation ant touch result feel heavy. The presence of different scents in the room also plays a role in shaping one's attitudes and emotions. There are various kinds of aromas of food and drink that make this sense of smell interested and immediately want to order and eat food.

b. Dining Area 2

Picture 05. Interior dining area II Njah Djambon Restaurant



(Photo by: Anis Rachma Ningrum, 2019)

Dining area 2 is the second dining area which available for Njah Djambon restaurant visitors. In contrast to dining area 1, dining area 2 is more closed because it is located in a palace with a closed space character. According to Heinz Frick "*ndalem* is a central arrangement of other spaces, which functions as a private family room with a calm and authoritative atmosphere" (Heinz Frick,1997: 86). The closed interior dining area 2 character can be an alternative choice for visitors when they want a more private atmosphere. This is in accordance with the nature of the character of the palace rooms which are semi public and private. This

location is more often used to adults because we can find a group of small chatter sounds of mothers who were eating food. Various voices of the mothers are combined with traditional Javanese music characterizes this area atmosphere. Meanwhile, a bright yellow light hung in the middle and white at the end of the roof. "Yellow is a color that can give a cheerful and optimistic feeling" (John Pile, 1998: 35). This color affects many people both mentally and emotionally. Applying the right color of yellow light to this room will be felt to give a relax impression so it can also increasing creativity. While the color of white light is more functioned as the addition of lighting in space so as to make the sense of vision more focused and clear.

Feeling comfortable and soothing can be felt in the interior dining area 2 which is very suitable for a gathering place while chatting. In accordance with the opinion of Heinz Frick above (Heinz Frick, 1997:86), *ndalem* can be interpreted as a family gathering place, so that the impression of an interior dining area 2 can give the impression of kinship to every visitor who comes. The role of the embodiment of color caused in the dining area 2 is able to create a mood. The pink walls are seen on the left and right side of dining area 2 which gives a feeling as if the room is set aside for a woman. "The pink color is a derivative of red, this color is romantic and identical to feminist characters" (John F. Pile 1998, 36). The pink color character is presented and quite dominates in the interior form of the restaurant Njah Djambon, especially in ndalem. That is because of the name "Njah Djambon" has the meaning of the term for a noble woman with a middle and upper social status who are beautiful" (Fahmi, interview 2019).

The atmosphere in this room is also formed by the color of the ceiling and the roof used, which is white. "White has a fresh and peaceful color" (John Pile, 1998: 35). So that the white color can give the impression of a more lively and large space. There is a dominance of the brown color which is placed in the *senthong* room, the brown color gives a warm and soft feeling, this is in accordance with Pile's opinion that "Brown has a serious impact, but is soft and warm" (John Pile 1998, 35). Although the interior dining area 2 is in a closed room, the air flow is very cool both day and night. This happens due to dining area 2 using artificial air conditioning systems in the form of air conditioners. The use of textures is a technique to raise feelings. The dominant use of wood material in the decoration and fill of dining area 2 has a rough effect, this is due to the carving texture on the wood decoration and patterned floor. Rude textures tend to make palpation feel heavy. The presence of different scents in the room also plays a role in shaping one's attitudes and emotions. There are various kinds of aroma of food and drink that make this sense of smell interested and immediately want to eat and order food. The pleasure of eating food combined with the atmosphere of a room full of family that feels happy and the togetherness.

c. Resepsionistt Table

Picture 06. Resepsionistt Table in Njah Djambon Restaurant



(Photo by: Anis Rachma Ningrum, 2019)

The other facilities provided by the Njah Djambon restaurant are to maximize services to visitors, is providing an area for communication. The communication in this case is the communication established between the waiter and the restaurant visitors. The area is available in the interior of the restaurant Njah Djambon as the reception desk area which is located on the right hand side of the restaurant's *pendhapa* room. Functionally this reception area is used as a place to communicate for restaurant dishes, seating reservations and cashier payment transactions between visitors and restaurant waiters. The reception desk area is visually

integrated with the interior dining area 2 in the Njah Djambon restaurant, it is due to the utilization of the space between the reception desk area and dining area 1 merged into the Njah Djambon *pendhapa* room.

Visual effects that can be seen from this area is a table with a long brown shape on top of which there are equipment items containing food to be served as well as a medium size flower vase to sweeten the eyes. The friendly and warm welcome of the restaurant waiters but still smiled cheerfully and eagerly gave positive energy so that the initially sad feeling became happy and happy. The role of the appearance of colors caused in the interior dining area I is able to create a mood. The tendency of the brown color and the chandelier to shine yellow dazzle the eyes. "Brown has a serious impact, but is soft and warm" (John Pile, 1998: 35). The brown tendency that arises in vision gives the impression of a warm and gentle greeting from Njah Djambon's restaurant waiters. Whereas "Yellow is a color that can give a cheerful and optimistic feeling" (John Pile, 1998: 35). The combination of brown and light yellow gives the soft and warm impression of the restaurant waiters with cheerfulness and optimism. Texture can be obtained from the use of this type of interior material. The reception desk when touched feels smooth and clean, feeling smooth and clean is caused by the use of wood material which tends to give a mild effect. There is also in the background of the reception desk there is a wood carving when seen or felt heavy. The heavy effect is due to the shape of the engraving inside the wood material which makes the surface to be more rough.

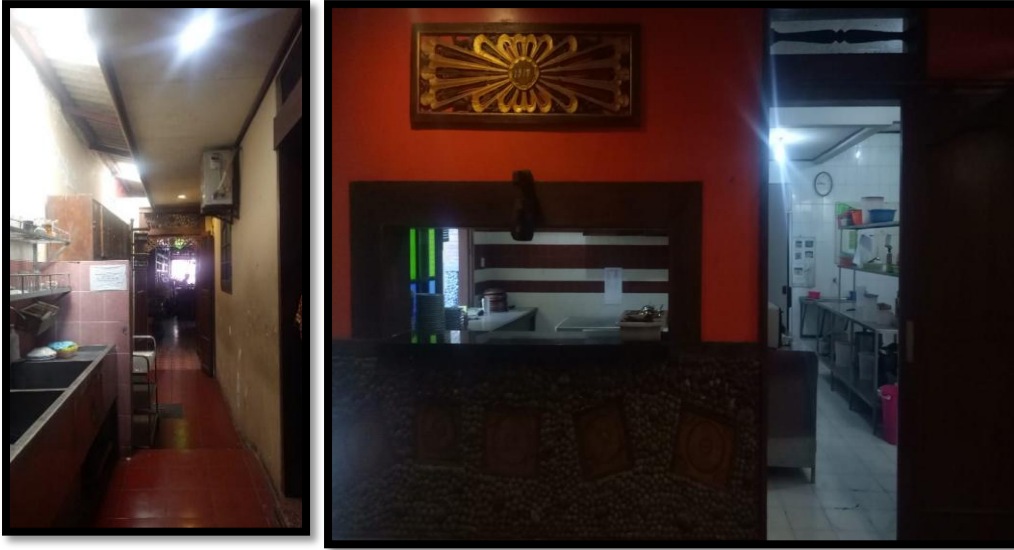
In this area we can find there was a loud chat between the restaurant visitors and the waiters who is asking about the table reservations that had been made before. There is also the sound of the cashier shifting, the voice of restaurant waiters and restaurant visitors who make payment transactions. Utilization of the reception desk area that blends with the dining area 1 makes the layout of the room the center of activity, so it's only natural that the loudest noises come from the room. The aroma of food dishes and fresh drinks add to the enjoyment that comes from the dining area I is still very smelled in the receptionist table area. The air flow inside the reception area feels a little hotter. The heat is due to the large number of people who often do activities in front of the reception desk area to do service.

d. Toilet



Picture 07. Toilet Njah Djambon Restaurant
(Photo by: Anis Rachma Ningrum, 2019)

Toilet room in most restaurant is usually located in back and hidden section. The toilet layout at the Njah Djambon restaurant uses the old toilet space which is located behind the *Gandhok* room (the back room area of a traditional Javanese house). A well-designed toilet will make restaurant visitors comfortable and provide added value. In the restaurant Njah Djambon, toilets have facilities like in other toilet rooms. There are two toilet rooms, one intended for male users and one for female users. There is a sink and mirror as well as hand washing equipment on the right side of the entrance to the toilet room.

e. Kitchen

Picture 08. Kitchen Interior Njah Djambon Restaurant
(Photo by: Anis Rachma Ningrum, 2019)

The kitchen is a vital and important part of a restaurant. All delicious dishes provided by the restaurant start from the kitchen. "The kitchen is a room or special place that has equipment to process food until it is ready to be served" (Mahdi Iskandar, 2010:67) ". The function and role of the restaurant kitchen is to manage food and processing food ingredients until they are ready to be served, giving birth to artistic creativity in displaying food to be interesting, and as a promotional tool to introduce the nation's culture through the art of culinary. The kitchen layout of Njah Djambon restaurant has two kitchen areas which located on the side and rear of the left *gandhok* area. The kitchen located beside the *gandhok* is intended to make drinks and light food, while the kitchen located behind the left *gandhok* is intended for heavy food. The division is based on the size and number of equipment that will be used to make the types of food provided by the Njah Djambon restaurant.

f. Employee Workspace

Picture 09. Employee Workspace Interior Design



(Foto: Anis Rachma Ningrum, 2019)

The interior of the employee workspace at the Njah Djambon restaurant is a space that utilizes the interior of *Senthong Ndalem*. Functionally, this workspace is intended for all kinds of administrative matters regarding restaurants. The room is divided into two rooms, the first room is designated as the work space of the restaurant owner Njah Djambon, and the second is intended for employees who take care of all kinds of administrative needs of the Njah Djambon restaurant. In the workspace, there are also lockers provided to store the items of restaurant employees who do not need tables and chairs when working. The employees start from Chef, barista, receptionist or receptionist, waiter or waitress, restaurant cashier, and dishwasher.

III. CONCLUSION

Njah Djambon Restaurant is a restaurant that stands on a traditional Javanese house building with a restaurant interior design that utilizes the entire layout of the house. From this study with using empathy aesthetics or Dharsono's approach it can conclude that the form of interior design of Njah Djambon restaurant is utilizing the layout of traditional Javanese houses that has its own function of space consisting of a *pendhapa* room which is used as an interior dining area 1 and reception desk area. Whereas in the palace room, it is used as the interior dining area 2 and the employee workspace. The kitchen and toilet rooms still use the old layout. Each traditional Javanese house layout used as an interior design for Njah Djambon restaurant has different characteristics. The difference is influenced by the nature and character of the space that tries to be presented in every use of interior space of traditional Javanese houses as a restaurant Njah Djambon. The atmosphere of each room that formed of the wall color, lights, and material are also can affects the visitors both mentally and emotionally. This form of Interior design psychiatric causes are lost in intrinsic and quality extrinsic art, so empathy occurs by experience in flow dynamics of art quality that bring a variety of feelings: satisfied, full, whole and perfect feeling in harmony. This is interpreted based on the art perspective and experience of the researcher's in observing the form of restaurant interior design.

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