

Interior Design of Samin Community Culture Museum With Neo Vernacular Concept in Blora

Dzia Fadhilla N.^{1*}, Rahmanu Widayat²

^{1,2} Faculty of Art and Design, Universitas Sebelas Maret
Jl. Ir. Sutami No. 36 A, Surakarta 57126 Indonesia

²<https://orcid.org/0000-0001-6644-901X>

dziafadhilla99@student.uns.ac.id^{1*}, *rahmanuwidayat@staff.uns.ac.id*²

Abstract

Samin Community Tourism Village in Blora is located in the middle of the forest and also far from the hustle and bustle of the city, as well as a place to store cultural heritage from the Samin culture is also very less a problem experienced by the Samin Community Tourism Village. Not many people in general know about the Samin people who live in the Klopo Dhuwur Village area, Blora. Therefore, to introduce and preserve the culture of the Samin people, a place that can maintain the collections of the Samin people's heritage is needed. Samin Community Cultural Museum was designed with a neo vernacular concept in which this concept combines modern and traditional concepts in its interior. This concept was chosen to design a museum that is interactive but does not leave the culture of the surrounding area. The neo vernacular concept will be implemented in interior elements and furniture.

Keywords: *Blora, Museum of Culture, neo-vernacular, Samin Community*

**Corresponding author*

Received: March 20, 2023; Accepted April 12, 2023; Published June 14, 2023

© 2023 The Author(s). Published by Faculty of Art and Design Universitas Sebelas Maret.

This is an open-access article under the CC BY-NC-SA license.

INTRODUCTION

Samin community is one of Indonesian tribes. This society adheres commonly known as Saminism. This community is descended from Samin Surosentiko followers with their *Sedulur Sikep* teachings (Kholiq et al., 2022). *Sedulur sikep* is taken from the Javanese language which means Brother *Sikep*. *Sedulur Sikep* itself is a teaching that teaches about general knowledge and also the interaction between humans and nature. Samin Village Tourism is a form of preservation of Samin culture which is located in Blora, precisely in the village of Klopo Dhuwur. Kampung Samin it self is a cultural-based tourist attraction (Lestari & Wijayanti, 2020). In mid-August 2019, Samin culture in Blora was designated by Ministry of Education and Culture as an Intangible Cultural Heritage. With the establishment of Samin culture as WBTB. Samin people and their culture are increasingly recognized. Determination of Intangible Cultural Heritage also needs to be followed up so that the Samin culture remains alive and beneficial to the wider community (Airlangga, 2022). This is what makes the PMD Prov. East Java wants to create a traditional tourism village that focuses on the culture of the Samin people. The development of this tourist village is also carried out solely in order to open people's insight into history which should not be forgotten. Even though it is a tourist village, there are some drawbacks to Kampung Samin. One of them is the location of this Tourism Village which is located in the middle of a forest and also far from the hustle and bustle of the city. In addition, there is a shortage of places to store cultural relics from the Samin culture. It is necessary to have a place in the form of a building that can accommodate and maintain the preservation of the Samin culture as well as being a new tourist spot in the city of Blora itself The interior design of the Samin Community Culture Museum is expected to preserve and present Samin culture in Blora, especially in Dukuh Karangpace, Klopo Dhuwur Village. The design of this museum is not also a form of preserving cultural and historical wealth, but providing education, knowledge and interest in localculture.

METHOD

The design methodology uses programming which consists of surveys, interviews, observation and documentation. The survey was conducted at the location of Samin Tourism Village and also center of capital city of Blora to determine a strategic location in designing this cultural museum project. Interviews were conducted directly or indirectly (online) to concerned parties and also local institutions to collect data about the Samin people and culture (Benfield & Szlemko, 2006). Conducting direct observations to obtain field data regarding the location and also about the Samin Tourism Village is part of the observation, while documentation is carried out by taking pictures and videos via a cellphone camera or digital camera to retrieve data needed in the field (Haddad, 2014).

Data analysis consists of zoning and grouping, space size, space organization, circulation flow and relationships between spaces. Zoning and grouping in the museum is divided into areas in the form of public zones, semi-public zones, service zones, and private zones according to the function of the rooms in the museum (Farak, 2022). The amount of space in designing the interior design of the Samin Community Culture Museum is calculated based on user needs, circulation in the room and the furniture used. The room is arranged and organized according to the needs of the room. The circulation flow is arranged according to the needs of the rooms in the museum and also makes it easier for users to move around in the room (Meirissa et al., 2021). The pattern of relationships between spaces is made based on the relationship between one space and another. Both related directly, indirectly, or not related at all.

RESULT AND DISCUSSION

The Samin cultural museum is designed using the Neo Vernacular concept (Zahrah & Astono, 2020). Neo Vernacular is a mix of modern and traditional designs. Neo Vernacular is taken from the word neo or new which in English means new, while vernacular comes from the word vernaculus which in Latin means original (Septianingrum et al., 2022). In its design, Neo Vernacular sometimes does not only apply physical elements

in a modern form, but also non-physical elements such as culture, mindset, beliefs or views of space, layouts that refer to cosmology, religion or binding beliefs, and other (G. A. Putra, 2020).



Figure 1. The application of Parang motifs, photos by Dzia Fadhilla N., 2022

The forms that will be taken for designing the interior design come from batik motifs and also forms from nature around the Samin people. The batik motifs that can be taken are the kawung, parang and original samin batik motifs such as teak leaves, klapa dhuwur, and pendapa (Figure 1) (B. A. Putra et al., 2021). This form will later be implemented into the interior design of the Samin Community Culture Museum and also transformed into an even simpler form.

The color taken comes from the main color of the Samin people, which is black. Other supporting colors are dark brown, light gray, and light brown. The black color is taken from the color of the Samin people's traditional clothes, while the other colors are taken from the environment around where the Samin people live (Mada, 2020). Dark brown and light brown with wood fiber taken from split teak trees. Light gray is also taken from the outer bark of the teak tree which is not completely brown. While plain dark brown is taken from the udeng color of the Samin people (Arif et al., 2021). Because neo vernacular designs usually use contrasting colors, the green color is a contrasting color from the brown color that is also used (Figure 2).



Figure 2. Color Composition, creations by Dzia Fadhilla N., 2022

The shape and material of the traditional house of the Samin people is the inspiration for the use of materials that will be applied in the interior design of the Samin Community Culture Museum (Wulaningtyas & Theresya, 2022). Starting from natural materials such as wood, stucco and bricks. This material is applied to walls, floors and furniture in this museum (Sadhana et al., 2021). Other materials to support the neo vernacular concept include the use of granite, ceramics, glass and iron (Figure 3). Because neo vernacular designs also more often apply the use of traditional materials in their architecture (Rusmawati et al., 2021).



Figure 3. Application of the concept of the wall, creations by Dzia Fadhilla N., 2022



Figure 4. Material on the floor of the exhibition hall, creations by Dzia Fadhilla N. 2022

Colors around the community environment were chosen as wall colors such as brown, cream, light gray, and black to give a modern impression and also mix the culture of Samin people (District et al., 2018). The uses of materials such as wood and HPL with wood motifs is applied to the walls to support the traditional impression (Wang, 2021). In addition, providing decorations on the walls with the characteristics of the Samin people can also support the application of their culture (Asrawijaya & Hidayana, 2021). The floor of the Samin cultural museum uses several materials, such as plaster, vinyl, ceramics and carpet (Wan et al., n.d.). The material is adjusted to the room being processed. Rooms that use plaster, such as the lobby and the garage (Kholiq et al., 2022). The purpose of using this plaster floor in the lobby area is to support the impression of entering into the Samin community, especially in the homes where they live which are still traditional (Figure 4) (Airlangga, 2022).

Some of the materials used on the ceiling of the Samin Community Culture Museum (Lestari & Wijayanti, 2020). The selection and use of materials is very much considered to support the impression that will be displayed in the room, including to support the neo vernacular concept (Zhang, 2020). In the lobby area, the ceiling uses WPC tubes and EPS sandwich panels (Figure 5). WPC tubes were chosen to present a traditional impression on the ceiling, while the eps sandwich panels are shaped like enthung to support the neo vernacular concept in the lobby area (Figure 6) (Meirissa et al., 2021). The design of this ceiling can show modernity but still has elements that are unique to the place where the Samin people life (Ilmiah et al., 2015).



Figure 5. The shape of the ceiling in the lobby area, creations and modifications by Dzia Fadhilla N., 2022



Figure 6. Lobby area, creations and modifications by Dzia Fadhilla N., 2022

Selected furniture uses local materials from Samin community such as teak wood (Li et al., 2019). This material is also used to support the impression presented in the room to make it look traditional. In addition, there are several materials such as granite, glass, and sofas to support a modern impression. The colors used for furniture materials are also taken from the colors of the Samin people, such as black and dark brown. HPL with wood motifs is also used for display furniture in permanent exhibition halls and temporary exhibition spaces. The aesthetic elements used are flower-shaped ornaments and also parang batik (Putri, 2017). The application of ornaments is intended to support the concept of neo vernacular. The lighting system in the interior of the Samin Community Culture Museum uses natural and artificial lighting systems. For natural lighting, use openings such as windows in the lobby and also the staff room (Purbasari & Rahardja, n.d.). Artificial lighting comes from lamps such as downlights, LED strips, pendant lamps, spotlights, tracklights and other lighting which is intended to help give effect to the objects displayed in permanent exhibition spaces and temporary exhibition spaces (Adhyangono, 2019).

Samin cultural museum uses artificial ventilation from cassette type air conditioners for the ventilation system. This indoor air conditioner was chosen because it is able to avoid the distribution of uneven temperature in the room. In addition, this air conditioner is equipped with an infrared sensor that can detect the number of people in the room, so the more people in a room, the colder the room will be. They are also exhausts in several rooms so that circulation in the room is maintained like in the bathroom. Security in the Samin Community Culture Museum uses several security technologies against theft and fire such as CCTV, EAS security, APAR, and sprinklers. CCTV and EAS security are used for security against theft, vandalism and other possible unexpected things. EAS security is placed at the exit of the museum to reduce the risk of theft of goods at the merch store. Fire extinguishers are placed at strategic points that have the possibility of an accident such as a fire, besides that sprinklers are placed on all ceilings in the museum.

CONCLUSION

Samin Community Culture Museum was designed with the aim of educating as well as a place to store cultural collections from the Samin people themselves. This museum is also included in the form of preservation of the culture of the Samin people so that it remains sustainable. The facilities in the museum to support the activities of visitors and staff, such as lobbies, exhibition halls, auditoriums, cafes, merchandise shops, toilets, staff rooms, museum head rooms and administration subsections, security rooms, repair shops, garages, and collection storage. The design of this project uses a neo vernacular concept with the aim of presenting a modern interior design without leaving the original culture of the area. This neo vernacular concept can later be seen from the exterior shape of the Samin Community Culture Museum and also the implementation of distinctive forms of Samin culture in its interior. This project is expected to be able to educate the local community and also introduce the culture of the Samin people in Blera City so that people are more aware of the people who live in the area and know more about their culture.

REFERENCES

- Adhyanggono, G. M. (2019). *IMAGINING JAVANESENESS IN CONTEMPORARY INDONESIAN SOCIO-CULTURAL* Lancaster Institute for the Contemporary Arts.
- Airlangga, U. (2022). *The Socio-Cultural Transformations among Samin Tribe in Response to COVID-19*. 4. <https://doi.org/10.4108/eai.30-10-2021.2315754>
- Arif, M., Ghofur, A., & Pugh, D. R. (2021). *The Pattern of Social Changes in the Samin Community and Its Influencing Factors*. 5(2), 134–147.
- Asrawijaya, E., & Hidayana, B. (2021). *The Power of a Leader in the Samin People 's Opposition Movement to the Development of a Cement Factory in the North Kendeng Mountains*. 33(1), 26–38.
- Benfield, J. A., & Szlemko, W. J. (2006). *Internet-Based Data Collection : Promises and Realities*. 2(2), 1–15.
- District, B., Kurniasari, D. A., Cahyono, E. D., & Yulianti, Y. (2018). *Kearifan Lokal Petani Tradisional Samin di Desa Klopoduwur , Kecamatan Banjarejo , Kabupaten Blera Local Wisdom of Traditional Samin Farmers in Klopoduwur Village , Banjarejo*. 29(1), 33–37. <https://doi.org/10.21776/ub.habitat.2018.029.1.4>
- Farag, A. A. (2022). *Public Space and Public Life-Visual Research Methods*. January.
- Haddad, R. (2014). Research and Methodology for Interior Designers. *Procedia - Social and Behavioral Sciences*, 122, 283–291. <https://doi.org/10.1016/j.sbspro.2014.01.1343>
- Ilmiah, D. A., Program, D., Art, P., & Program, S. (2015). *Jarik samin*.
- Kholiq, A., Mutohar, A., & Sumintono, B. (2022). The tribal education in Indonesia : Detribalization challenges of Samin tribe The tribal education in Indonesia : Detribalization challenges of Samin tribe. *Cogent Education*, 9(1). <https://doi.org/10.1080/2331186X.2022.2136861>
- Lestari, E. Y., & Wijayanti, T. (2020). *Social Conservation of Local Wisdom on Samin Tribes at Kudus Regency Indonesia*. <https://doi.org/10.15294/komunitas.v12i1.19918>
- Li, H., Lei, X., Wu, Y., Hongchang, L., Guo, X., Wen, R., & Hu, Y. (2019). *STUDY OF THE DISCOLORATION BEHAVIOUR OF TEAK WOOD (TECTONA GRANDIS LINN . FIL .) CAUSED BY*. 64(4), 625–636.
- Mada, U. G. (2020). *Javanese and the Samin Community : A Reflection of Ideology and Identity of Its Speakers*. 32(3), 283–292.
- Meirissa, A. S., Sarihati, T., & Harisianti, V. (2021). *Implementation of Experience Design on Museum Interiors . Case Study : East Java Cultural Museum*. 4(1), 1–11. <https://doi.org/10.14710/jadu.v4i1.11929>
- Purbasari, M., & Rahardja, A. (n.d.). *DOCUMENTING THE RICHNESS OF INDONESIA THROUGH THE CULTURAL COLOR OF SUMATERA 'S TRADITIONAL TEXTILE AND CULINARY PRODUCT*. 179–188.
- Putra, B. A., Sarjono, A. B., & Pandelaki, E. E. (2021). *Identification of physical changes in the house in Samin Blera community based on Habraken 's theory*. 325–334.

<https://doi.org/10.30822/arteks.v6i3.714>

- Putra, G. A. (2020). *Observations of spatial and physical characteristics in the public space environment as a measurement parameter of visual comfort (Case Study : Singha Park)*. 3(1), 23–26.
- Putri, P. S. (2017). *Re-Claiming Lost Possessions :*
- Rusmawati, R., Khasanah, I., Mauliddian, K., Budaya, F. I., Brawijaya, U., & Java, E. (2021). *THE IMPLEMENTATION OF TEMBANG MACAPAT ' S VALUES IN THE SAMIN COMMUNITY ' S LIFE*. 16(1).
- Sadhana, K., Ndung, Y., & Hariyanto, T. (2021). *Study of the Adaptation Process as a Local Community Strategy in Social Transformation of Samin Group of Indonesia*. 7(1), 1–9. <https://doi.org/10.31695/IJASRE.2021.33957>
- Septianingrum, I., Irmawati, E., & Mutia, F. (2022). *Representation and Meaning of Space According to Metaphysical Architecture*. 2(May), 30–34.
- Wan, J., Zhou, Y., Li, Y., Su, Y., Cao, Y., & Zhang, L. (n.d.). *Research on Color Space Perceptions and Restorative Effects of Blue Space Based on Color Psychology : Examination of the Yijie District of Dujiangyan City as an Example*. 1–18.
- Wang, X. (2021). *Color Analysis and Application in Art Design of Exterior Environment of Buildings*. 515(Icadce 2020), 440–444.
- Wulaningtyas, E. A., & Theresya, M. (2022). *Saminism As a Defense of Simple Architecture Samin Tribe in the Midst of Disruption Era*. 2(May), 24–29.
- Zahrah, W., & Astono, A. S. (2020). *The Design Museum of Mount Sinabung with Neo-Vernacular Architecture The Design Museum of Mount Sinabung with Neo- Vernacular Architecture Approach. August 2019*. <https://doi.org/10.32734/ijau.v3i2.1290>
- Zhang, L. (2020). *On the design strategy of Hongshan Cultural Museum Guided by the concept of local architecture*. 7, 0–3.