

MURAL AND GRAFFITI APPLICATION ON HOSTEL INTERIOR DESIGN

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Abstract

Hostel gains its popularity due to the rapid growth of urban tourism in Indonesia. The hostel not only offers affordable accommodation, but it also has a more innovative design. In the current social media age, most of the hostel need to be photogenic because the interior has become a part of a branding strategy. Since most of the hostel markets through OTA (online travel agency), their profile image are important to attract customer. These made hostel interior looks appealing on camera gaze. Many of design strategies corporate graphic visualization, unique proportion/composition to fit in camera angle. The technique of mural/graffiti often uses to promote photogenic image on small spaces/ alternative spaces. The feature of graphic as well as image composition has widely used to provoke customer imagination on 'advertised' space. The relation of spatial effect between spatial-image relation will be examined to create a new perspective of interior design. These studies choose 3 hostels located ' Mural Villages' in Yogyakarta. This hostel is a form of adaptive interior from house to a hostel. In this article, the study focused on aesthetic side of those interior adaptation, as well as the application of mural to create a photogenic space. The mural's technique and its relation to other interior elements will be examined to seek a new perspective on spatial-image articulation on interior space.

Keywords *interior design, mural, hostel design, graffiti , info-graphic, interior element*

1. Introduction

Hostel design in Yogyakarta uses the particular aesthetic approach on interior design in response to its limited space. The hostel, turn an existing house into accommodation. The architecture needs to be re-adapt to look proper. The Interior design becomes important to create a representative look yet attractive. So, they develop local technique, craft, and DIY approaches.

Since Yogyakarta is known as Mural city, many local artists freely express their work on public space. In some area of Yogyakarta, became Mural village, places where the artist or local community freely express their artistic ability. Some of the walls, street, public fixtures became a blank canvas for them. These works range from the mural, graffiti, sticker art or even stencils. The character of street art has become a part of tourist attraction in Yogyakarta. Mural, has become a pioneer of public art, in term of creative placemaking. Abandoned house, the street fixture has been responded to became an aesthetic element.

As hostel emerges, it became one of alternative accommodation, because affordable yet unique. Tourist keeps coming because of its unique design The designer collaborate with

local artist try to extend the 'urban art' into semi-private place like a hostel. Hostel creates a possibility to open new communal space, so it meant to be flexible, melted into some casual-lodge space.

This article chooses three hostels as the object studied - *Yez Yez All Good Hostel, Abrakadabra-art Hostel and Snooze Hostel*,- because : (1) Located in mural village and tourist area (2) It applied wide variation on mural type, such graffiti, sticker art, or stencils in their interior (3) This hostel has good reputation on OTA (Online Travel Agency), in terms of design, experience, and comfort.

The study focused on the techniques on how mural applied to an interior element and its spatial relationship between mural to another interior element. The urgency is to discuss the aspect of narrative design in interior space. The dialogue between image drawn in 2-dimensional space, to 3-dimensional space, offer rich exploration on visualizing interior theme. However, even though mural came to form the fine art field, the way an image is framed signifies meaning in interior design. So, mural gives a contribution to interior composition too, such color palette, texture or pattern. Occasionally, the mural also represents an abstraction of color, typographic and geometry composition to represent certain messages. The technique uses to paint, also become

an integral part of delivering a certain message, ambiance, and mood.

On the other hand, the relation between the mural and its spatial context, also contribute to how these gigantic artworks affect interior space. This spatial-image relation sees as part of a *mise-en-scene*, in the purpose of building the intended atmosphere. However, in this hostel design, the relation between a mural and its 'canvases' (blank/existing space) evokes different statement. The role of mural not only became part of a photographic interior image but it also a prototype on making an intersection model between art and design.

2. Methodologies

This research uses qualitative methods, by emphasizing on visual analysis, observation, and literature review. The hostel will be directly observed and experienced. This engagement needed to collect data about mural detail and analyze it based on the theoretical framework. Then, the observed data will be analyzed by visual communication theory and urban art proposition. The visual analysis also uses to identify mural detailing, about symbolic figure-making, and composed information. The mural technical inquiries and the innovative impression also studied to synthesize spatial-image relationship

3. Finding and Results

3.1 Mural as Thematic Interior

A theme in interior design relates to its spatial typology. In these three hostels, the mural has a significant role in creating a theme in the interior. Mural, as part of fine art discipline, has been adapted into the interior design to expand its visual threshold. Mural also has the potential to become the main theme in interior aesthetic approaches.

Thematic approaches in interior space, need to be related in term of function, spatial experience, socio-cultural context, and its architectural characters. In these hostels, they have similar context; they both located on a similar socio-cultural context; mural villages. The thematic approach applied to their interior has become evidence of social reflection among locals. Especially when this hostel has become a unique attraction for tourist. Meanwhile, in their architectural approaches, these hostels have a distinctive character. First, *Yez yez* Hostel has been built 'on-site'. Its architecture built spontaneously, without a master plan, because they only rent the site from locals. The architecture concept is known as 'growing architecture', where several masses intermingle with surrounds neighborhood and green space. Besides, this concept also focused on temporary building or spontaneous communal space. They use light construction, prefab material close to portable architecture.

The spaces on the architecture dominate with courtyard and transitional area such corridor or pavement. Courtyard, pond or transitional space connect the separated massed into one united sequence. The treatment in interior space use mural as part of an integration with its landscape. Mural, not only seen as a form of expression but also a continuation from its architecture character which likely portable. Mural softens the solidity of the building, and consistently represent the sense of freedom as their architectural concept. In every corner of their interior-exterior space, the mural artist responds differently. They engage in conquering a space by visual dimension. However, the image of 'street art' became a silver lining on their interior theme. The mural also has a narrative aspect which also inherent in its interior element.

In the interior space, the mural found to use a method of symbolic, appropriation of certain alternative lifestyle to construct narration/story. While in graffiti, it mostly uses as infographic element to deliver practical information such map, rules or even instruction. Mural has been made as to camouflage the architectural defect since the architectural concept 'spontaneously' design on site. It also became a backdrop for photography or another staging purpose. This kind of approaches represents a bohemian lifestyle among the local community as mixed culture habits.

According to its techniques, the mural found in this hostel use stencils, airbrush, and painting techniques. The dialogue occurs between the mural image and its background, has challenged the artist to conquer space by imagining the expansion of visual boundaries.



Figure 1. Mural applied on of portable architecture in *Yez Yez* hostel (Source. Personal documentation)

On *Snooze* and *Abrakadbra-art*, this thematic approaches, based on their architecture character too. These two hostels adapt an old house to become a lodge. The interior design tends to be adaptive to an existing element. The house needs

some adjustment to fit the accommodation standard. Additional interior work such as furniture re-layout, re-ordering space, has been done to fit the activity in the hostel. For example, in *Abrakadabra-art*, the living room and guest room, has shifted into a lobby and receptionist area. While in the dining room, to services area, shifted into cafe and lounge. The main space of the hostel located in the lounge area (service area), because many guests like to hang out here. The back yard shifted into a swimming pool surrounds by a terrace. The day bed dominated the terrace facing the pool. Within these approaches, the service area turns into the main attraction, a contrast to house space sequences. The mural on these areas adapts the concept of an extended landscape by appropriating a form of the existing flower even texture on to furniture upholstery. The mural also hid the utility area such as piping, cable, or other 'defects'.

On interior adaptive, in *Snooze* hostel, they turn the dining room into café. While the original layout of the house still preserved. However, the mural applied to create vista. Mural applied in layer technique, juxtapose with the wall-opening position.

The background also designed to be visually connected with the surrounding landscape. So does the furniture orientation which sets facing the vista. The application of mural on these two hostels has different approaches. In *Abrakadabra-art*, mural sees as an adaptive medium to create impressive space. The adaptive mural, need to be always responsive to changes, including treating the existing architecture (house) which need to be re-imagined as a hostel, rather than a private residence. The visual strategy seems to be effective in shifting on the impression, rather than transforming the architecture physically. In *Abrakadabra-art* the thematic concept relies on the user participation to vandals their wall. Graffiti or mural has become a part of the direct responsive treatment from the user. The user/ guest leaves their traces by writing their testimony, or even diary on the wall. They freely find a spot to write their impression of their journey. The wall of this hostel became a record of memory, as well as other Information as tips or personal bio. This wall has become proof of guest existence during their stay.

In *Snooze* Hostel mural being integrated with vista. The theme linked to how the 'frame' has been manually designed. Ornamentation and composition of line, has become the main theme of these hostels, to offer new perception on viewing a vista. Many murals took an opening space as door, window, mirror, to create bridges between each interior element.



Figure 2. Mural applied as a response of user testimonial in *Abrakadabra-art* hostel (Source. Personal documentation)



Figure 3. Mural applied as a response of vista in *Snooze* hostel (Source. Personal documentation)

These two approaches have been contrasted in term of how graphic can influence theme on interior space. The theme can be built as a response to an existing building and user habits. The theme can be changeable any time, on how the user responded or nature responded (vista). In this case, the role of a mural, contribute to creating a visual continuity by emphasizing certain frame within space as *mise en scene* technique on cinema gaze (8)

4.2 Mural / Grafitti as Infographic

Signage and infographic play an important role in interior space, especially in public building. In interior design, the signage needs to be integrated with the interior theme. The location of signage, the installation, type, need to be designed in order to create visual coherency. The typography character and visual quality need to be selected according to the ambiance of the interior theme. In the case study, Infographic found offers the visual diagram, which informs a menu, rules, maps, orientation or other slogans. The infographic combines mural and graffiti, to create attractive composition between background and foreground. Sometimes, an Infographic mural can be applied on 2 dimension or 3 dimension bases.

Thus depends on how the infographic matches with other interior element styles. The technique applied in this 3 hostel varied from dry brush, stencils, or chalk drawing.

Based on this case, it is concluded that infographic can be an important interior element on enhancing visual experience on interior space. It also plays an important role to give orientation which made the user feels more in control of spaces. Sometimes, the info-graphic became a center point in interior décor, by designing visual communication on more manual approaches. The authenticity of information can be seen from the way infographic drawn.



Figure 5. Mural and Grafitti as info-graphic , represent identity and a story of coffee in Snooze Hostel (Source. Personal documentation)



Figure 6. Grafitti rules in reception area of Yez Yez Hostel (Source. Personal documentation)



Figure 7. Grafitti of guest testimony in common area od in Abrakadabra-art Hostel (Source. Personal documentation)

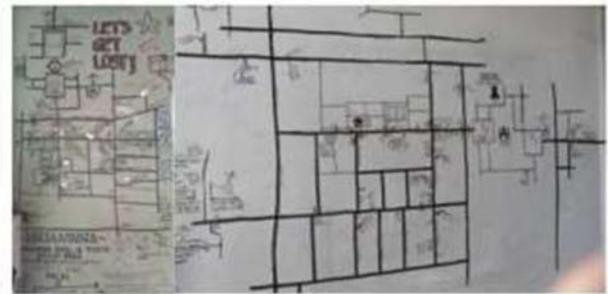


Figure 8. Grafitti of Yogyakarta map in Abrakadabra-art Hostel (Source. Personal documentation)

4. Conclusion

In interior design, the mural has an important role to a built interior theme and a medium of the infographic. Mural expands its boundary to free the painting from the framing. An image can be drawn in gigantic space, as a medium of public reflection of their social condition. In Yogyakarta, this city use mural as a democratic medium. In interior design, the mural can be developed in 3

dimensional way, rather than stuck in 2-dimensional planar framings. The interior element or architecture element affect the mural technique and its application in creating a perspective impression. This perspective impression gives an illusion of layering space. It gave depth, story and meaning on how some space needed to be experienced. However, the image applied in 3 dimensional way, differs in term of angle. The spatial story, a message in which mural inherent juxtapose with another image, color, texture, and object. As a result, an imaginary space offers a depth of illusion. Thus layering methods, also applied in the way infographic build a theme. It became an immersive medium, by engaging an audience to immerse into spacious artwork. As in a theatre, mural uses as part of the backdrop to signified context. While in interior adaptation, the logic of backdrop also applied to evoke a visual experience about a changeable event on spaces. In extend, some mural potentially became more sensorial through the sequence of narration through object- space, landscape- background. The technical aspect such as brushstroke, color palette, composition represents the aspect of identity and spatial branding through storytelling approaches. Mural has become an aesthetic strategy to create interior space more artistic, by offer ever-changing quality in interior space.

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