

The Aesthetic Study of Eclectic Interior Design: A Case Study of Mimiti and One Eighty Coffee Shop Bandung

Dea Aulia Widyaevan^{1,*} Setiamurti Rahardjo²

¹²Creative Industry Faculty, Design Interior Department, Telkom University

Abstract. Eclectic style has become a trend in contemporary interior design. This style has been achieved through a fusion or assimilation of style. Those cross-fusion has become a character of the contemporary interior which aesthetic defines on the pluralism as a result of modern critics. However, to identify the eclectic style in the interior needs an aesthetic understanding of how the basic design principle is applied to create such fusion. This paper aims to study about how eclectic style has been achieved from two coffee shop in Bandung. These coffee shops have been chosen due to its popularity and positive testimony of design in social media. Based on public testimony, the coffee shop design has met a standard of 'contemporary interior design' which represents a high-end urban style. Also, their location is attached to heritages neighborhood. So the study will compare and examined the application of design principle in each of eclectic style to seek a method of aesthetic fusion in interior styling To find the result, the research using qualitative ways by literature and theoretical reviews to identify the elements of interior and their eclectic approaches.

Keywords: Eclectic style, contemporary interior design, principle of design, Coffee Shop design

1 Introduction

Eclectic style has become a worldwide trend in the contemporary interior design, not only in cafes but other typology as well. In Indonesia, this eclectic style has widely spread as 'contemporary' style in regards of urban culture, especially in commercial space as cafes and restaurant. This style follows the rule of eclecticism which combines multiple styles in terms of style in periodic characters, geographical history, landscape characters or communal lifestyles. The principle of eclecticism in an application of interior styling relates to complex conditions, not only became a referral to its architectural character but also represent the intangible aspect of interior design such as brand identity, historical location also lifestyle phenomena. The lifestyles of urban societies socializing in cafes are made a profit making opportunity for business people by creating cafes with unique concepts. Lifestyle like this increasingly lifted with the social

* Corresponding author: widyaevan@gmail.com

media where urban people vying to show off their lifestyle by showing their hangout location, what they do, what they eat, and with whom they gather through social media [1]

The growing of coffee shop in Bandung creates many opportunities for design experimentation experienced in more smaller and personalized scale. Many of coffee shops in Bandung built-in surrounding area of the university, tourist attraction or central business district area. Urban lifestyle also became a factor of the growing on coffee shops design, which this typology has potential to represent the 'third' space or communal-private space which public spaces won't offer. The coffee shops have been seen as the facilities to either hang out, gathering or even casual working. Those activities became a needs of urban society where or mobility in high density. So, the needs of 'transit' place which require comfortable places to works and enhance our mobile productivity become one of the issues on designing coffee shops. Moreover, such transitional facilities grow its focused not only as comfortable 'lounge and coffee' but also become a social hub, necessarily represent the current popular cultures.

This paper involves three coffee shop in Bandung which has a similarity upon its popularity in social media, architectural context, and the inherent eclectic style. The achievement of eclectic style can be studied on several approaches as an insight of each café specific design. By examined the compositional element of the café interior, the eclectic style can be defined to seek a root of what particular style are also involves and what factors influence the style creations. The coffee shop studied: Mimiti and 180's has the specific design which located in a colonial house complex near a university. These cafes have successfully become a social hub because the design has good reviews and considered trendy and because of the top ten the most 'unique' café in Bandung.

2 Literature Reviews

2.1 Eclectic Style in Interior Design

As critics of modern paradigm, a postmodern paradigm in phenomenological approach seeks eclecticism as a condition to rational approaches. The Eclectic's main principle was that any single system of thought could not contain the truth about everything. Instead, each school of thought perceived a fraction of total truths due to the particular point of view it adopted [2]. In postmodern architecture, Charles Jencks argued that an appropriate response to this notion of pluralism is radical eclecticism. The accomplishment of radical eclecticism is to let the personal, ephemeral, irrational, and impermanent presence of places or individuals find architectural expression alongside the abstract constructional order of a building [3]. Another definitions also mention that eclecticism is a conceptual approach that does not hold rigidly to a single paradigm or set of assumptions, but instead draws upon multiple theories, styles, or ideas to gain complementary insights into a subject, or applies different theories in particular cases [4]. In Interior design, the eclectic style characterized an absence of a particular style. The eclectic borrowing of a variety of styles, ideas, and concept, drawn from different time periods and different origins and combining them within a single project. In the design process, Eclectic defines as a process to combine or interpret interior elements or particular styles into an integrated aesthetic or cohesive concept. To illustrate the process of eclectic style the designer need to build the basic outline on visual concepts. It is like making a container, melting pot which includes many different elements from the variety of styles.

2.2 Element of Interior Design

The eclectic guideline for most interior design lies on the principle to see interior sets as a series of layers. These elements will become layers that will be examined to identify the source of style in the case study. Simon Dodsworth, in his book - *The Fundamental of Interior Design*- mentions that the principle element of interior design as follows:

- **Space:** The space consists of the elements of wall, floor, ceilings, stairs, and openings. This space is also informed on what style the architecture which contains all the interior furnishings.

- **Furniture:** The layer of furniture, are important to communicate the idea of form. The furniture design became a stepping stone to discuss the history of interior design. So, furniture plays an important role to express the style based on in form, scale, and materials.

- **Color:** The color provides mood which creates a 'specific ambiance' which also can be associated with specific styles. Textile can be applied to furniture, furnishings or even spaces.

- **Motifs/Pattern:** . The particular pattern can be signified in some particular styles. In some style such Victorian, many flowery-organic pattern use for wallpapers. Not mention the obsessive of flower image, found on the wall screen, ornament or cross stitched work on cushion or tableware. The pattern can be used to communicate a character of feminine or masculine, also can associate with ethnic culture. In pop art style, for example, most of the pattern is an image of 'popular visual' in advertising such product or celebrity images.

- **Ornaments:** Ornaments strongly represent identity, and has more personal values toward a space design. Ornament has no functions, but it also adds up to the ambiance and sentimentality values on the interior.

- **Proportions:** Proportion of space linked into dimensional aspect. A ratio of space dimension affects how user experiences space, which follows which emotional reaction.

- **Scale:** Scale relate to how the proportion of object interior relate to each other. For example how the scale relate between the opening windows and sofa set next to it, or how sofa set proportion are relate to the coffee table. The scale involving a standard in anthropometry. Both scale and proportion easily recognize how we read a lay out; to identify the relationship between architectural element, interior element and circulation. It is also to define how the space is composed and clustered to its functions.

3 Method

This paper is conducted in a descriptive-analytic method by observing a case study to gather the data. The research is focused on the examining the interior layers element to find the origins of style. The data is collected through direct observation and image recording at the studied object. Based on data observation, the identification of style will be analyzed on the element interior layers based on a concept of eclectics in interior style toward the element of interior design. The methods of style fusion from both cafes will give insight to aesthetic strategy in eclectic approaches to achieve the logically coherent new style.

4 Finding and Result

4.1 Mimiti Coffe Shops

Mimiti taken from Sundanese means 'the beginning'. Mimiti located in the neighborhood of heritages housing, near a university. The coffee shop adapt the colonial indies architecture into commercial uses. Mimiti building consists of 3 zones, the restaurant, café,

and outdoor seating with live stages music. The table below shows the analysis on examines the origins of style through a layer of interior elements

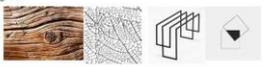
Layer of Interior	Images	Style Origins
Space		<p>a. Restaurant : Modern Adaptive use of colonial indies house, still preserving the original structure, but some modification on openings on material on form proportions. The windows, bouvenlicht are still preserved on its proportion and rhythm However, the change of material on the opening, in both glass and window frame, create the modern look. It also enhances on how the use of fabrication materials in floor (concrete) structure steels and metal panel in bars.</p> <p>b. Cafe : Modern, Minimalism The cafes are a new building with domination with steel, concrete, and glass. The space idea mainly concerns with creating a luminous glass house to immerse the outside view inside. However, the details of the construction also exposed as a substitute for ornaments</p> <p>c. Outdoor dining : Minimalist, Rustic The outdoor dining combined the fixed furniture and landscape. The layout follows the graphics of sided-rectangular. The landscape follows the association of Sudnese garden by mixing the element of water and the specific 'patal' tree. The monochrome tone applies to contrast the vegetations. However, in some wall, the rhythm of geometric ornament also applied as in art deco graphics geometry.</p>
Furniture		<p>Minimalism, Modern – Rustic - Ethnic</p> <p>The furniture in the outdoor area is plain and it is often in dark wood tones or black as the darker colors, some of it also comes in a very pure form which represents the minimalism and modern look. But also some of it has a tapestry texture and raw finish such in the table and stools. However, in an indoor area, the bamboo chair also use, which became a little bit incoherent and introducing new style -ethnic.</p>
Color	<p>restoran</p>  <p>Outdoor area</p>  <p>cafe</p> 	<p>Minimalism, Modern – Rustic</p> <p>The color tone chooses to tend to be monochromatic and warm tone, except the outdoor area which mostly applies the cold tone scale (grayish).</p> <p>Related to style, the warm tone applies aims to create intimate in more casuals ways. This contributes to the psychology of 'coffee' culture and casual discussion.</p> <p>The color palette also still relates to the modern, industrial and art deco looks which emphasize on more homey feelings.</p>
Motif/ Pattern	 	<p>Minimalism, Modern – Rustic</p> <p>The motif or pattern which applied to texture and opening consist of geometric and organic. Organic texture dominated by woods in their outdoor furniture. The geometric pattern seems dominated the space from the openings, floor tile, and wall tile. It somehow creates an impression of purity in form. It also enhanced by the lack of color, shadow expression which purely defines form. Thus, motifs have some one of the minimalism characters. The modern style interior design is less is better.' geometric shapes, bold color blocks, high ceilings and bare windows. Also the use of stone, metal, and opaque glass.</p>
Layer of Interior	Images	Style Origins
Ornaments		<p>Modern</p> <p>The ornament is hardly found in this place. In the cafe, there is a vegetation inside, also some 'band pictures to imitate community fans. In a restaurant, also rarely use ornament, except the ornament seems to integrate with the idea of landscape/nature integrating within an interior. This also becomes a signifier for modern style. The landscape silhouette, features become a picturesque element framing in interior space.</p>

Fig. 1. Identification Style Origins in Mimiti Cafes (Source. Personal documentation)

4.2 One Eighty Coffe Shops

One Eighty Coffe shops located in the neighborhood of heritages housing, also near a university. The coffee should attach to colonial indies architecture which uses the extended area surrounding the house. These cafes consist of 3 zones, the 1st-floor bar and seating area, pool seating area and 2nd-floor seating area with stages of live music.

The table below shows the analysis examines the origins of style through a layer of interior elements:

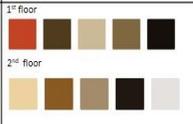
Layer of Interior	Images	Style Origins	Motifs /Pattern	Ornaments	
Space		<p>a. Entrance : Colonial Indies , Modern 180 cafes are adjacent to preserved colonial house. This cafe located in the side and back area of the house. In the facade, the cafe seems become part of the extension and backyard of the house in contrast look. Old-time. The entrance seems to revive the prototype of colonial house which has courtyard and terrace in building periphery.</p> <p>b. Bar area : Modern, Industrialist The bar area is new building with domination with steel, indoor landscape, wood and glass. The space seems continuous with pool seats with airy and modular high ceilings. This a typical of modern space. Meanwhile, the expression of architecture are more likely dominant with steel and wood which also exposed the details. Also and exposure of 're-use material' of the screenwall of rain rainings likely signified. The industrialist style.</p> <p>c. Pool dining : Modern, Industrialist The seat set uses a set of modular furniture. The element of vegetation are exposed to be part of the interior space. The integration between interior and exterior, and barrier with broad glass window likely to be modern style.</p> <p>d. 2nd Floor seat areas Industrialist This area dominated with expose structure of steel and utility. Some partitions also made from expose steel non-usable. Material used dominated with fabricated material such GRC, plywood, glass, brick and steel. This 2nd floor also has roof-dining which use a fabricated wood and expression of modular furniture.</p>		<p>Industrialist , Modern The pattern which applied on shelv-wal, furniture settings, bar finishing , opening window-door frame. floor wall area follows the rectangular form. The details tends to be repetition of module. This became one characteristic of industrialist, where the rectangular shape are the easiest shape to achieve by fabricated materials because they composed as series of module. As in modern style, many fabricated material also mainly use as either finishing or structure.</p>	
					<p>Industrialist, Modern The ornaments use in this cafes has sustainability values. Some coffee-sack , storage coffee burner on the bar that appear a coffee factory. Also the factory lamp, OTV (new and used) are display on the shelves and around the bar, characterized the industrialist style. While stress and enter-will inside the buildings, give a continuity between interior and exterior as a sense of modern style.</p>
					<p>Industrialist, Modern Seatings : Mostly use steel and fabricated wood. The seating arrangement are portable and movable. Shelvs Partition: The enhance the visual access , since the plan are in shape of half circle, there is no solid wall. Partition shelves made from steel are likely use as a divider. The construction of joint details are expose, so does it has matted and rough finishes. In 2nd floor, there is a steel shelves with vitshels. This vitshel-shelves are overlapping with concrete shelves, which become an element of facade. Those two shelves are functional as a shading and backdrop for the seatings. The idea of multifunctions follows the rules of modern as the means of efficiency. Bar: The bar is a center point in the 1st floor area. It construct from steel, with finishing of recycle wood. The steel are also recycle steel, bend into a circular form.</p>
					<p>Industrialist, Modern The color tone choose tend to be monochromatic in warm tone. Related to style, the warm tone application aims to create intimate feelings which contribute to the psychology of 'coffee' culture. The monochromatic likely use for industrialist style, and dominated with more brownish-red to grayish-black. While modern look tends to create a warmth ambience by adding the color in bearns to yellow hue.</p>

Fig. 2. Identification Style Origins in 180 Cafes (Source. Personal documentation)

Based on the discussion above, some methods of fusion and the content were examined. On the two cafes which have urban context and targetted as high-class images, the eclectic style achieved by several methods:

4.2.1 Space as a neutral background

On styling interior, background means the overall setting or space that containing the furnishing element. In both Mimiti and 180, the background was neutral by adapting modern look. The modern look can become a basic style like it provided a blank canvas which will match with anything on top of it. The blank canvases are in both cafes, achieve with more monochromatic neutral color, with emphasize on large openings to create more spacious feelings. The spacious quality of the space can create more adaptive background into its foreground. For example, in Mimiti, the restaurant is within the colonial indies building, which originally has a decorative architectural element such column or window frame. However, the degree of decoration which attaches to architectural details is reduced by substitute the ornamental windows frame by fabricated materials. The texture and pattern also not be found on this spaces. The ornamentation is not became focused which directly attach to this element of architecture.

In 180, the expression of window, door, wall, or ceilings are not dominant. In other hands, it dominated by landscape work which tends to be 'neutral' to goes with any style attach to it. Even the language of artistic detailing did not become a significant aspect to

give a statement. This is following the rules of gallery and art, which gallery space is treated as a 'framing' of the art displayed. In the interior, the character of space, also become a 'frame' directed angle to highlight the certain components of furnishing element in each corner. Open plan layout in both cafes is becoming an option to gave a flexibility on composing layouts focusing on its variation of style. The idea of an open plan also firstly introduced in modern architecture.

4.2.2 Balance and Symmetry Composition on layout and Furniture Arrangement

In addition, to create a composition of furnishing elements, the composition needs to be kept as simple as possible by maintaining balance and symmetry. The reason is balance and symmetry help our brains to simplify the design. According to Gestalt psychology our brains designed to see design in its simplest form. For example, in 180 sequences from an entrance to a bar area, the strategy to repeat identifiable patterns – as texture or opening expressions- allow us to process the room's visual information faster. As a result, the basis of aesthetic feelings- order- evokes throughout the journey in cafes sequence. In Mimiti also adapt balance by arranging furniture on clusters rather than random. In cafes, the sense of orientation is very important to create comfort and intimate feelings. The balance and symmetry help to reduce chaos order and visual over stimulations. In those coffee shops, the layout is composed in balance and symmetrical ways to create logics of spatial orientations and make to room function instantly identifiable. It is about allowing our perception to relax and focus solely on the aesthetic of the furnishing which has an eclectic statement in details.

4.4.3 Color harmony

Color harmony is very important to create a bridging between style. In Mimiti, the rustic style is composed with minimalist style by arranging different style of furniture on one table sets. However, this furniture style did not look mismatch because the color tone blends in monochromatic ways with its surrounded space and furnishings. So, does in 180, the furniture which has an industrial expression still looks 'normal' matched with its modern surrounding by creating the warm tone expression, toward the color scheme used. Coordination multiple colors between space, furnishing, ornament, and pattern are very important to give a sense of visual integration, as it becomes one set to each other. The principle of color harmony – monochromatic, contrast, complimentary, etc- critically need to be understood to create a subtle color scheme which has 'coordination ' values over form and textures.

4.4.4. Adding a Focal Point: A Statement Piece

Along the sequences, at some point, the focal point must be added. It is to give a statement, dominant look over entire backgrounds. In 180, the most fascinating focal point is the bar. The bar became a climax in and gave a statement to industrial style dominant to the modern spaces surrounded. The bar style then follows by the other sets of furniture surrounds it that also has similar style such a set of industrial stools. The furthest furniture place from the bar area the style is more differs, such as pool area, the sets of furniture likely more modern look rather than industrial. So does in the area of outdoor dining on the 2nd floor, the sense of industrial style gradually diminished, then dominated by the combination of modular and landscape expression. In Mimiti, the climax located on the outdoor seating area, which dominantly uses a pure form of furniture in modular type. Lack of ornamentation, monochromatic, no details are implicitly characterized the minimalist look. The sense of

poetic also expressed by the occurrence of shadow, and water element in the most invisible and pure form.

Those cafes gave an example of, the statement piece which not always in form of decorative elements. However, the statement piece can be manifest in the dominant style and composition in the most important area. It usually becomes the area that considered ‘the most photogenic’ or a core of dining experiences offered.

5 Conclusion

Eclectic style in interior cafes needs an understanding of aesthetic principle toward user perceptions. It is the nature of eclectic to a combined variation of style, however, the risk of ‘messy’ interior which create disorientation of the user can be minimized by styling in more methodological ways. The methods used to interpret the typology and visual strategy to create the coherent ambiance logically interconnected rather than random. The eclectic style creates a limitless possibility of news style. By all means, the creativity to mix-match and find an underlying style that has ‘possible’ potential to compose is important. For example in both cafes, minimalist, modern and industrial looks have the same core as a user of fabrication materials but differ in the way materials are expressed toward the form and motifs. The industrials tend to focus on the aesthetic of raw finish and construction detail, while in modern and minimalist tend to ‘cover’ the details or joint to create a flawless surface which aims to purity of forms Furthermore, minimalist tends to look furniture as a ‘form’ rather than seeing facility which inaugurates with a line seating functions. Meanwhile, the rustic style appears as a contrasting style which only expressed in organic texture and existed as a balanced toward the vegetations treated as interior elements.

So, to create eclectic looks, some order needs to follow: determine the basic style, in which became the domination of background, then the bridging style which became the element that re-appear along the sequences and last, the accentuate style, which has a contrasting character to both previous style. The accentuate style can be manifest on the focal point, whether in form of an area, or certain objects compositions

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