Interior design of youth community creative hub in Jakarta

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Abstract. This research aimed to design a creative center that was used as a place for the creative community. Creative hub had recently gained more interest in Indonesia due to the growth of the creative community, which was supported by culture, technology, social, and business segment. This research was conducted using two different methods. The first method was to use primary data consisting of interviews, field observations, and documentation. The second method was to use secondary data through literature and reference studies. From the data collected through these two methods, the researcher finds an analysis of the needs of the creative center and later finds schematic design in the form of conceptualization, alternative layouts, the initial description of the design, initial sketches, and mock studies. From this concept, it is hoped that the Creative Center for the Youth Community can be used as a place to look for creative ideas, express knowledge, and develop existing ideas. This creative concept is applied to the use of colors that can stimulate creativity, such as yellow, green, and orange, and the colors will be applied through bright lighting.

Keywords: creative industry, creative hub, youth community, interior design

1. Introduction

Creative Industries can be interpreted as a collection of economic activities related to creating or using knowledge and information. Creative industries are also known as industries that come from the use of individual creativity, skills, and talents to create prosperity and employment by producing and exploiting the individual's creative power [1]. The creative economy consists of advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, Research and Development (R&D), software, toys and games, television and radio, and video games [2].

The creative industry is seen as increasingly important in supporting prosperity in the economy [2]. Various parties argue that human creativity is a major economic resource, and the twenty-first-century industry will depend on the production of knowledge through creativity and innovation [2].

The world economy predicts that in the future, the global economy will increasingly depend on the creative industry sector [3]. The creative industry in Indonesia has a large role in economic development, proven to contribute to gross domestic income an average of 7.8 percent per year. It absorbs a workforce of around 7.4 million people. From 2004 to 2010, exports of creative industries increased with the highest average annual growth of 12% and recorded an export value of 131 trillion rupiahs in 2010. It is expected that in 2025 creative industries will contribute 11 percent to GDP and 12-13 percent to exports (Executive Summary, 2086). The growth of the creative industry still needs support from various parties, so that it has a major contribution to economic development and the problem currently faced is the ability of human resources, so that it has an impact on competitive advantage [4].
In addition, the national creative economy industry has experienced exponential growth in the last three years and has become one of the important pillars of the Indonesian economy. Based on national data, in less than three years, the creative economy contributes up to 7.3% of its GDP or Rp 852 trillion. According to BPS data on the creative economy in 2015, the Creative Economy had absorbed 15.9 million workers (13.90%) and had an export value of US $ 19.4 billion (12.88%) [5].

The economy of the creative industry also has an important role in binding the people of the creative industries in social cooperation [2]. The creation of a creative community where members interact with and exchange creative ideas will unite them into social relationships and social cohesion. Creative communities usually hold joint events wherein holding this event. They will interact just as interactions within an organization; there will be cooperation, conflicts, adjustments, and adaptations. These processes will strengthen ties between creative industry players and, subsequently, will shape social tolerance and social capital in society [6]. Furthermore, the creative industry can be a place of self-actualization of creative individuals, who, in addition to being a channel of creative ideas of high economic value, also have the opportunity to compete and get awards, both at national and international levels [7].

In connection with the description above, to support Indonesia's creative industry, we need a creative center that is used as a place for creative communities to gather, study, show their work, pour knowledge, seek inspiration, or to exchange ideas one to each other. The design of a building/a good environment will cause people to feel more comfortable, safe, and productive and vice versa; bad design will make a feeling of helplessness (powerless) and cause stress.[2] Same thing with making interior design on creative space. When a creative space is well designed, it will cause visitors who come to feel comfortable, enjoyable, productive, and can produce its own aesthetic value.

2. Research methodology
This research was conducted using two different methods. The first method was to use primary data consisting of interviews, field observations, and documentation. The interview conducted has the aim to obtain information about existing creative centers, information that can include how the system works and what needs are needed in a creative center. At the same time, field observations are needed to get other information related to the creative center that includes the needs of space, activities, and facilities. Data is obtained through direct observation in the field. Moreover, the last is the documentation in the form of taking photos and videos from each room that will be used as visual data, because the visual data can help in the process of data analysis.

The second method is to use secondary data through literature and reference studies. A literature study is a collection of data related to a creative center's interior design that includes interior aspects such as circulation systems, space placement systems, room forming systems, room support systems, lighting systems, ventilation systems, furniture, and materials to be used. It includes an explanation of the types, functions, and needs in designing a creative center.

From the data collected through these two methods, the researcher found an analysis of the creative center's needs and later found the schematic design in the form of conceptualization, alternative layouts, the initial description of the design, initial sketches and mock studies. From the results of the design schematic, the design process will be found in the form of design development, which consists of the final layout, working drawings, and presentation drawings.

3. Results and discussions
3.1. Concept
The word “creation” in this concept means the product of creativity or thought that produces something. Whereas the word “without limits” has the meaning ‘unlimited’ or ‘no end’. So, from this concept, it is hoped that this Creative Youth Community Center can be used as a place for creative communities from students to professionals to gather, look for creative ideas, express knowledge, and develop existing ideas. The effect of design on this is very significant because, as a Creative Center, this facility must be able to provide good purpose and function to its users. This requires innovative and creative designs that
can attract attention and inspire the emergence of creative ideas. The concept of this creation is applied by applying colors that can stimulate creativity, such as orange, green, and yellow. These colors will be applied through bright lighting. In addition to this concept ‘without limit’, it is applied to the use of circular shapes because the circular shape has no angles. In addition to showing the concept of no limits, supporting materials such as glass and spatial planning are used.

3.2. Shape concept
The shape used in the interior design of the Youth Community Creative Center is a circle shape. This circle’s shape illustrates the concept of “no limits” that do not end or without angles. These circle shapes are applied to the ceiling shape on the interior of the 2nd floor and the stage’s shape. In addition, it is also applied to the ceiling of the third-floor interior, then to some built-in furniture, coffee tables, and chairs, and applied to the selection of lamps.

3.3. Color concept
The colors applied in the interior design of the Youth Community Creative Center are colors that can stimulate creativity such as orange, green, and yellow. It also uses other bright colors as accents of the room.

Orange can increase creativity and mood; in addition, it can trigger enthusiasm, vitality, creativity. It symbolizes socialization, full of hope, and can cause positive feelings, happy, optimistic, full of energy, and reduce feelings of pressure. Green can give the impression of harmony and balance and a positive impact on the birth of innovation. Moreover, yellow symbolizes happiness, energy, and optimism [8].

![Figure 1. Colour Scheme](image1)

3.4. The concept of space imagery
The image of the space to be applied in the interior design of the Youth Community Creative Center is an informative, inspiring, and conducive image of the space.

3.5. Material concept
3.5.1. Floor material
Floor material used:
- Cement floor
  Floor hardener is a powder form material that is sown on wet concrete and then finished using a trowel machine so that it will produce a harder surface, but flat and smooth and easy to clean. Floor hardener is useful for increasing concrete hardness, abrasion resistance ability, and minimizing dust on the concrete floor surface.

![Figure 2. Floor Hardener](image2)
• Parquet floor
  Parquet floor, in addition, to its function can beautify the room, parquet also has a very good quality strength.
  
  ![Figure 3. Parquet Floor](image)

• HPL Laminate
  HPL Laminate is included in the type of laminated wood floor. It is a wooden floor that is not made of wood but uses other materials that resemble wood, namely overlay paper, kraft paper, and also PVC that is processed using melamine resin and high pressure. The laminate HPL floor is designed in such a way that it resembles solid wood flooring.
  
  ![Figure 4. HPL Floor](image)

3.5.2. Wall material
The material used on the wall is still retaining its original shape. But from the panel on the wall, the researcher will use the following material:

• HPL laminate
  HPL is one of the finishing for walls whose basic material is made from a mixture of paper and resin. It consists of several layers, such as craft paper, deco paper, and inlay. Technology in HPL allows it to look like anything, both natural materials, such as wood, bamboo, or marble or that seem futuristic, namely silver, copper, and bronze. It is in the form of a sheet, size 1220 mm x 2440 mm, with a thickness of 0.7-0.8 mm.
3.5.3. Ceiling Material

Materials used on the ceiling are:

- Ceiling Expose
  The ceiling used in this museum is the original form, namely ceiling exposed with concrete finishing.

![Figure 6. Ceiling Expose](image)

- Steel strip plate
  Strip plate is a steel plate with a thickness of approximately 2 mm to 60 mm is a material with a box and flat shape. This iron belongs to the category of low carbon steel, and usually has a width of less than 600 mm with a length of 2 to 6 meters (tolerance of 0.2 mm - 0.3 mm). This steel plate will have the finishing of black matte paint.

![Figure 7. Steel Strip Plate](image)

3.5.4. Lighting concept

The lighting system that will be used in this museum is:

- Natural Lighting
  The natural lighting in question is to maximize sunlight entering through the existing windows of the building.

- Artificial Lighting
  - General Lighting
    For general lighting using LED bulb lamps, this type of lamp has a longer durability. The bias of the lamp is diffused so it does not lead to just one point. It is suitable for general lighting that illuminates the whole room.

![Figure 8. LED Light Bulb](image)
- Other Lighting
  Supporting light can use LED pendant lamps. This LED lamp has no incandescent but rather consists of a semiconductor circuit that can emit light when getting electricity. Because of the forming elements and the light rays from the electricity, even the LED lights do not cause excessive heat. Besides, LED lights have the advantage of saving energy because it emits a bright light with a small wattage compared to neon. The shape is in a circle.

![Figure 9. Pendant LED Lamp](image)

The second supporting light is using fluorescent lamps or TL lights. This TL lamp is a type of lamp that has a small amount of mercury and argon gas with low pressure, and phosphorus powder that coats the entire inner surface of the glass tube of the lamp. This tube has two electrodes at each end. This TL lamp also has many kinds of colors.

![Figure 10. TL Lamp](image)

And for the last one is a pendant hanging lamp. This lamp is used as a decoration lamp.

![Figure 11. Pendant Hanging Lamp](image)
- The air system that will be used in the Youth Community Creative Centers design is to use ac central. The cooling system of the room is controlled from one point or place. It is distributed centrally to the entire building with a capacity that matches the room's size and contents by using air ducts/ducting.

Figure 12. AC Central

- Security Concept
  The security system used in the design of the Youth Community Creative Centers are:
  - CCTV
  - Sprinkler system
  - Fire extinguisher

4. Conclusion
The world economy predicts that the global economy will increasingly depend on the creative industry sector in the future. Creative industries in Indonesia have a significant role in economic development. Therefore, it is hoped that the Creative Community Youth Center's interior design can be a place for creative communities to channel their works. Besides, it is opening new opportunities to advance the creative industry in Indonesia. The interior design of the Creative Community Youth Center is equipped with several facilities. It ranges from creative shops, cafes, and maker space that can be used for workshops with heavy equipment, such as wood and sewing machines. Also, three classrooms can be used as a space for workshops, co-working space, and co-office. This co-working space can be used to work, find connections, and be used to find inspiration in developing their ideas. Besides, this co-office's availability is intended for those who are just starting in business but do not yet have offices. Here they can rent this office space but on a scale that is not too large.

The concept applied to the Youth Community Creative Center's interior design is "Creation Without Borders". The word "creation" in this concept means the product of creativity or thought that produces something. Whereas the word "without limits" has unlimited meaning or no end. From this concept, it is hoped that the Creative Center for the Youth Community can be used as a place to look for creative ideas, express knowledge, and develop existing ideas. This creative concept is applied to the use of colors that can stimulate creativity, such as yellow, green, and orange, and the colors will be applied through bright lighting. In addition to showing the concept without limits, many circular or oval shapes are applied in the design because the circular and oval shapes do not have angles, but also use supporting materials such as glass and acrylic, as well as a more open space arrangement or no bulkhead.

After the researcher conducted a survey, the researcher found that now, in general, the existing creative centers generally only use industrial-style designs without any touch of colors. Though to stimulate one's creativity, color selection is very important. For example, using colors like blue, orange, and green, these colors can stimulate one's creativity.
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