

BATIK MOTIVE APPLICATION FOR INTERIOR DESIGN OF BAPPEDA'S MEETING ROOM, EAST KUTAI

Debora Agnetha¹, & Augustina Ika Widyani^{2*}

¹Department of Interior Design, Faculty of Visual Arts and Design, Universitas Tarumanagara, Jakarta, Indonesia

²Department of Interior Design, Faculty of Visual Arts and Design, Universitas Tarumanagara, Jakarta, Indonesia

Email: augustinaw@fsrd.untar.ac.id

*Corresponding author

Submitted: July 2022, Revised: December 2022, Accepted: February 2023

ABSTRACT

The diversity of ethnic groups in Indonesia creates diverse social, political, and cultural identities. Therefore, it can be said that Indonesia has a very diverse local culture and is still being preserved until now. One of the results of local culture that will be discussed in this journal is batik. In this design, the designer chose a hornbill-patterned batik cloth from East Kalimantan to be applied to the wall treatment of the meeting room of the Regional Development Planning Agency (BAPPEDA) located in East Kutai, East Kalimantan. The purpose of the study is to find out design criteria and the visualization example of the interior. The research method used is qualitative method, refers to design process theory of Rosemary Kilmer and Ottie W. Kilmer. Result of the research is the application of hornbill batik motive because the hornbill itself is an icon in East Kalimantan culture and has deep meaning for local residents. The application of the hornbill batik motive on the wall treatment of the BAPPEDA meeting room is expected to present traditional elements in the midst of a modern design style, as well as to preserve the culture of East Kalimantan.

Keywords: Batik, culture, motive, traditional

1. PREFACE

Indonesia consists of hundreds of ethnic groups spread over more than 13,000 islands where each ethnic group has a different social, political and cultural identity. With these different identities, it can be said that Indonesia has a very diverse local culture. Local culture is the original culture of a certain area or community group, and can be interpreted as a characteristic of a certain community group in interacting and behaving in their environment. According to JW Ajawaila, local culture is a characteristic of the culture of a local community group. However, it is not easy to define the concept of local culture. Therefore, Irwan Abdullah defines that culture is almost always bound by clear physical and geographical boundaries, such as Javanese culture refers to a tradition that developed on the island of Java [1]. The local culture can be the result of art, tradition, mindset, or customary law [2].

In this journal, the author wants to focus the discussion on one of the local cultures in Indonesia, which is batik. Batik itself is one of the cultural heritage sites that is still preserved [3]. In fact, Indonesian batik has received world recognition from the United Nations Educational, Scientific, and Cultural Organization (UNESCO) as an Intangible Cultural Heritage (ICH) or Intangible Cultural Heritage on October 2, 2009 [2].

Figure 1

Batik Is Recognized Worldwide by UNESCO



Batiks in Indonesia have several motives related to local culture. Several factors that influence the creation of batik motives are geographical location, nature and regional livelihoods, beliefs, customs, and the surrounding natural conditions including flora and fauna [4].

Figure 2

BAPPEDA East Kutai Building



This interior design is located in East Kutai, East Kalimantan. Therefore, the designer chose the art of batik from East Kalimantan as well. The variety of batik in East Kalimantan has its own motives and charms because it is strongly influenced by culture, most of which comes from the Dayak tribe. Some of these batik motives include the crisp stem motive, saber motive, hornbill motive, and shaho motive [5]. These batik motives are the result of the implementation of flora, fauna, and special weapons in the area. The designer chose East Kalimantan batik with a hornbill motive to be applied to the meeting room of the Regional Development Planning Agency (BAPPEDA). As the name implies, the batik motive is related to one of the fauna found in Kalimantan, namely the hornbill [6].

This hornbill batik motive will be applied as an accent on the *wall treatment* of the BAPPEDA meeting room in the hope of presenting traditional elements in the midst of a modern design style, producing a unique and proud interior work, and preserving the culture of East Kalimantan.

Related Work

According to the interior research at Bahari Museum, Jakarta [7] showed that the stylization of batik motifs can be applied to the interior, to give the space connection to the local cultural context.

Similar research was conducted at function hall at Kastuba Resort, Lembang [8] concluded that the application of decoration can improve the quality of space so that it is attractive to visitors. The choice of decoration must also be adjusted to the function of the room so that it can strengthen the concept of space.

Another study on the application of decoration in the interior is in the lobby of the national library of the Republic of Indonesia [9], showing that the application of the Sekar Jagad motif in the reception background is able to convey the representation of the archipelago in space.

Our Contribution

This paper presents BAPPEDA's meeting room of East Kutai, one of government spaces. The government office meeting room has the function of representing the government of a country, as well as a representation of the local cultural context, namely the culture of East Kutai. Therefore, consideration of the philosophical value of decoration to be applied to the interior must be in accordance with the function of the East Kutai BAPPEDA meeting room. This study also proposes a form of interior design visualization which is the application of East Kutai decorations in the BAPPEDA meeting room.

Paper Structure

The rest of the paper is organized as follows. Section 2 introduces preliminaries study of the design process, refers to design method. Section 3 presents the discussion and result of the research, about the cultural context of East Kutai. Section 4 contains of conclusion of the research.

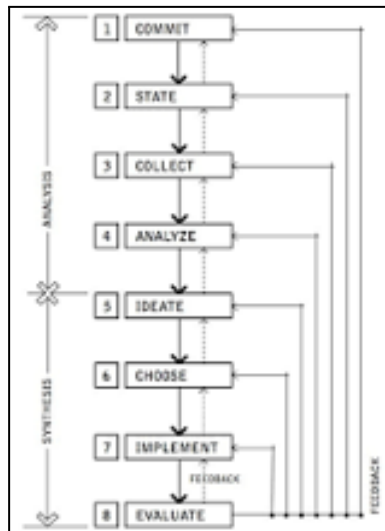
2. BACKGROUND

Design method used in the current furniture design, which based on Rosemary Kilmer, divides the process into two stages, analysis and synthesis. To begin with, the analysis stages requires the problem to be identified, dismembered, studied, researched, and analysed. After conducting these steps, the designer is expected to figure out an idea proposal corresponding the steps of the problem solving. On the other hand, the synthesis stage requires the designer to process the results from the analysis stage, that will eventually applied to the design[10].

There are several stages regarding the design mindset chart based on Rosemary Kilmer.

Figure 3

Design Mindset Chart



Below are the explanation listed of the design stages from the mindset chart above:

- (a) Commit (accept the problem), this stage indicates the acceptance of the designer to the problem given and decides to commit into the project. In the current interior design, the main issue or problem is the need to renovate the BAPPEDA meeting room.
- (b) State (define the problem), this stage requires the definition of the problem, where designers tries to define the problem by searching for the background occurred. In this case, BAPPEDA meeting room is expected to be modern, in addition to the traditional elements.
- (c) Collect (gather the facts), designers will gather data from the respective field, as a solid base for better understanding of the design scope and expected to have more relevancy to the project.
- (d) Analyse, designers analyses based on the facts and data gathered from one step before, and designers after this phase are expected to provide concept maps, which will be the main framework of the design.
- (e) Ideate, designers are expected to produce ideas which will lead to schematics and concepts of the design. Designers are not limited to make other design alternatives in this phase.
- (f) Choose (select the best option), the process of selecting the most fitting design regarding the alternatives created considering its predetermined criteria, background, and design concept.
- (g) Implement (take action), is where designers translate their design into 2D or 3D drawings, and presentations as a supporting tool.
- (h) Evaluate (critical review), is the last step. Hence, designers will reassess their produced design with thorough considerations.

3. RESULT AND DISCUSSION

Based on the problems that have been observed and analysed, the designer has found a suitable design idea for the interior of the BAPPEDA meeting room, namely by implementing one of the typical cultures of East Kalimantan.

Design Concept and Color

Figure 4

Material and Color



In designing this meeting room, the designer chose a modern design style that would be combined with traditional elements in the form of one of East Kalimantan's cultures, namely batik cloth motives. The interior of the meeting room will be dominated by wood materials, as well as other matching neutral colors. Neutral colors, such as white, black, and brown will be applied to walls, carpets, and other meeting room equipment. This will create the impression of a comfortable, warm, and neutral room.

Motive Selection

Figure 5

Hornbill Batik Motive



As explained in the introduction, this design is located in East Kalimantan, precisely in East Kutai. The local culture in the area is still very strong and is preserved to this day. Therefore, in this design, the designer wants to combine modern design styles with local elements so that they can reflect the pride of the local people for their culture. One of the selected local elements is batik cloth with a hornbill motive.

Figure 6

Hornbill Bird



The hornbill itself is one of the protected species and is a very sacred animal by the Dayak tribe. All parts of the hornbill's body symbolize the greatness and majesty of the Dayak tribe. Meanwhile, the hornbill itself symbolizes peace and unity. Its sturdy wings symbolize a leader who always protects his people. Its long tail is considered a sign of the prosperity of the Dayak tribe. In addition, the hornbill is also used as an example of family and community life because it symbolizes unconditional love for a partner and the education of children to become mature and independent human beings. Local people believe that the hornbill is the commander of the birds. He is considered to have supernatural powers and will only appear in times of war. In general, this bird is considered sacred and people are forbidden to hunt, let alone eat it. Therefore, the Dayak people highly value hornbills and make them an icon in their culture.

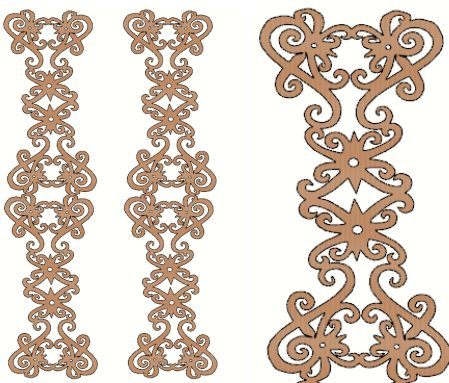
The designer chose the hornbill motive to be applied in this design because of the meaning it contains. A Regional Development Planning Agency (BAPPEDA) must maintain unity to become a leader or institution that can bring prosperity, peace, protection, and be a role model for the community. Therefore, from this design, it is hoped that the Regional Development Planning Agency (BAPPEDA) can reflect the figure of a hornbill that is very proud and appreciated by the Dayak tribe.

Motive Development

The following is the result of the development of the hornbill batik motive:

Figure 7

The Result of The Development of The Hornbill Batik Motive



The development of this batik motive is carried out without compromising the originality, aesthetics, and meaning contained in it. The results of the development of this batik motive will be used as an accent which will later be applied to the *wall treatment* of the BAPPEDA meeting <https://doi.org/10.24912/ijassh.v1i1.25923>

room which is dominated by wood material. The combination of traditional elements with modern boardroom interior styles will produce a unique work, and can increase local people's awareness of the beauty of their culture. The following is a perspective from the BAPPEDA meeting room:

Figure 8
BAPPEDA's Meeting Room Interior



Figure 9
BAPPEDA's Meeting Room Interior



Figure 10
BAPPEDA's Meeting Room Interior



4. CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the analysis and discussion in this design, it can be concluded that local culture can be developed and packaged into something beautiful, as has been seen in the results

of this design. Combining modern design styles with local elements can produce a unique and proud interior work.

The results of this interior design are expected that the Regional Development Planning Agency (BAPPEDA) of East Kutai, East Kalimantan can reflect the figure of a hornbill that is very proud and appreciated by the Dayak tribe, and can provide benefits by opening public insight into the importance of local culture and increasing public awareness to stay healthy, preserve the local culture embedded in their respective regions.

Acknowledgement

The author would like to thank profusely to all parties who have helped and supported in the process of writing this article.

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