

## DEVELOPMENT OF BATIK PATTERNS AT THE NATIONAL LIBRARY OF INDONESIA WITH THE STYLIZATION METHOD

Nathya Regine<sup>1</sup> Hartini Laswandi<sup>1\*</sup> Silvia Meliana<sup>1,2</sup>

<sup>1</sup>Interior Design Study Program, Faculty of Art and Design, Universitas Tarumanagara, Jakarta, Indonesia

<sup>2</sup>Interior Design Department, School of Design, Bina Nusantara University, Jakarta, Indonesia

\*Corresponding author: Email: hartini@fsrd.untar.ac.id

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### ABSTRACT

*The design of the National Library of Indonesia is carried out with a local wisdom approach so that it can able to give a stronger character and become a means of representing Indonesian culture to every visitor. The purpose of this design is to apply decorative elements of batik patterns as one of the implementations of local wisdom into the interior. This study reviews the design of local wisdom, but there has been no application of the development of batik patterns in the National Library of Indonesia. The method used is descriptive qualitative by conducting online observations and through documentation in the form of 3D rendering images. Literature studies from journals, books, and websites related to batik patterns are also carried out which will be developed through the stylization method as a reference in design. The result of this study is to produce patterns and shapes of batik patterns that have undergone changes through the stylization method. It is hoped that the benefits of this design can broaden the horizons of students, prospective designers, interior designers, and researchers who are interested in developing batik culture.*

**Keywords:** Batik Pattern, Interior, National Library of Indonesia, Stylization

### 1. PREFACE

The National Library of Indonesia is a manifestation of the implementation and development of the national library system in improving the quality of life of the nation by exploiting the potential of libraries in Indonesia. According to Jordi & Ismanto [1] the design of the National Library of Indonesia must be visually aesthetic and can show the image of the library without reducing its functional value. This redesign was carried out with an approach to Indonesian local wisdom to give a stronger, more interesting character, and at the same time become a forum for information about Indonesian culture. [2] The value of local wisdom as the identity and cultural personality of the Indonesian nation is very important considering this is a legacy that must be preserved.

According to Fajarini [3] local wisdom in English is local wisdom or "local knowledge", meaning local insight or expertise. It can be concluded that this local wisdom is interpreted as the idea of values and views that are firmly embedded in a community group that makes up the personality of the group/nation.

The concept of local wisdom (local genius) was introduced by archaeologist HG Quaritch Wales. [4] These cultural characteristics or so-called 'natives' are known as 'logal geniuses' by Wales which means the basic personality of each culture, on the basis of: (a) Orientation: showing the system values and view of people's lives, (b) Perception: society's view of the outside world, (c) Attitudes & Lifestyles: people's daily behavior, (d) Lifestyle: inheriting the lifestyle of the community.

The application of this batik pattern is because batik is a form of local wisdom in the form of cultural heritage objects / works of art and one of the cultural heritages as Intangible Cultural Heritage (IHC) which is a reflection of cultural diversity in Indonesia. Apart from aesthetics, batik patterns have various philosophical and historical values in them that can be interpreted in

life, especially those related to the younger generation and education. According to Supriono [5] batik has become a community identity that has high aesthetic and philosophical values.

[6] Stylization technique is a technique of styling or changing the original shape into a new form that is decorative, without leaving the character of the original form. Skills in stylizing a shape and pattern will vary because it is based on the invention and composition of each person. According to Arif Waskito & Setiadi Putra [7] stylization is the visualization of a form by reducing or simplifying the original shape of an object to produce a more attractive shape.

So in this design the batik pattern undergoes a stylization process into simpler forms, but the characteristics of the original form of the pattern are still visible.

## 2. RESEARCH METHODS

The method used is a qualitative method with a descriptive approach. According to Sukmadinata, [8] qualitative research is used to explain and analyze events, social activities, attitudes, beliefs, perceptions, and people both in terms of individuals or groups. The purpose of this research is to describe in detail about the problems that will be discussed and researched.

Researcher will use descriptive methods to study in depth and explain how the application of the development of batik patterns with the stylization method at the National Library of the Republic of Indonesia.

Data collection techniques were carried out in the form of documentation in the form of photos (online surveys) and literature studies were also carried out from articles, journals, and books related to batik decorative elements, which were used as comparisons and references in this design.

### *Design Methods*

[9] The design process is a series of steps that are used as guidelines for designing that are sequentially arranged and interrelated.

- Commit: Designer submits an alternative final project proposal which will be selected by the lecturer and a statement letter as the object of the Final Project design.
- State: Designer defines the problem where the literacy level of the people in Indonesia is very low and the National Library of the Republic of Indonesia can be a means to increase reading interest through attractive designs and character through the Local Wisdom approach. The target in this design is the Alpha generation who were born in the digital world, so they can also get closer to the Indonesian culture through the designs created.
- Collect: Commonly known as "programming". At this stage, the authors seek and collect facts and field data by conducting online surveys, obtaining some necessary physical data regarding the National Library of the Republic of Indonesia and non-physical data (literature) through library materials and internet media.
- Analyze: The designer analyzes the problem from various factual data that has been collected, such as making a mind map to determine the concept and formulate solutions design which is needed in the redesign of the National Library
- Ideate: The designer channeled the concept ideas into a schematic form based on the local wisdom approach, by making several options or alternatives design as a reference through pictures from internet media as reference designs and sketches of ideas planning.
- Choose: The ideas that have been collected at the ideate stage are then selected through several predetermined parameters (design basis).
- Implement: Designers distribute ideas through 3D visualization in the form of sketches, perspectives (manual or digital), 3D rendering as well as in the form of power point presentation techniques and animated videos.

### 3. FINDINGS AND DISCUSSIONS

#### *Design Project*

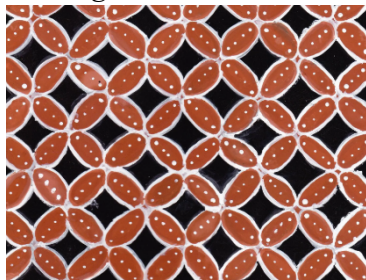
The theme in this design is 'The Colors of Indonesia' with a modern-style local wisdom approach, which is expected to be able to give a strong and thick character to Indonesian culture, become a means and infrastructure for the world of education for the younger generation, and introduce cultures in Indonesia.

One of the implementations of local wisdom into the interior of the National Library is the use of batik patterns through a stylization process on the receptionist backdrop in the lobby area and bookshelves in the book collection area. The use of batik patterns in the lobby area is because the lobby is the central area and the first space to be seen so that it gives the first impression to the visitors/guests who come, while in the book collection area it is also because the library is identical to books so that it can be utilized by applying it in the library, one side of the bookshelf to highlight the signage or numbering on the bookshelf.

#### *Concept*

**Figure 1**

*Kawung Batik Pattern*



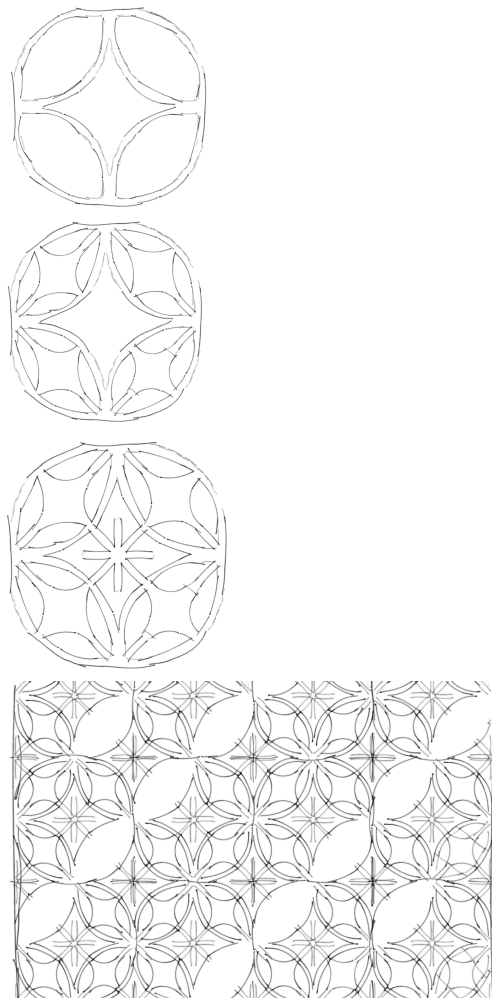
**Source:** <https://www.fimela.com>

[10] In kawung batik pattern, it consists of four oval pieces arranged at a 45° angle, and in the middle it is equipped with isen-isen or the filling of a batik pattern as an attraction.

- Based on Javanese belief, the one who wears this batik cloth is Semar (a human incarnation of a god) who is a wise and well-behaved character. Meaning: The person who uses is an ideal & superior human figure; leader.
- Shaped like a circle resembling a Kawung fruit (from a palm tree) or Kolang Kaling which is neatly drawn with geometric canting.  
Meaning: Kindness does not need to be known by others; Humans must be useful to everyone; Hope and hard work will always pay off.

**Figure 2**

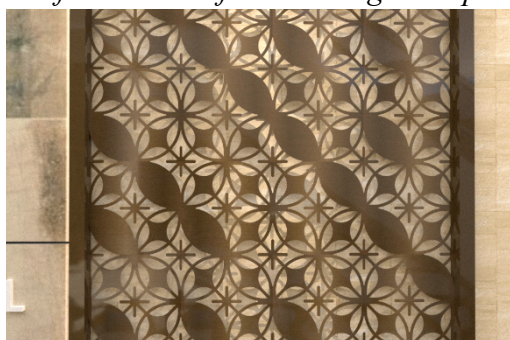
*The Process of Stylizing the Kawung Pattern on the Backdrop Receptionist*



**Source:** *Nathya, 2021*

### **Figure 3**

*The final result of the kawung batik pattern design on the receptionist backdrop*



**Source:** *Nathya, 2021*

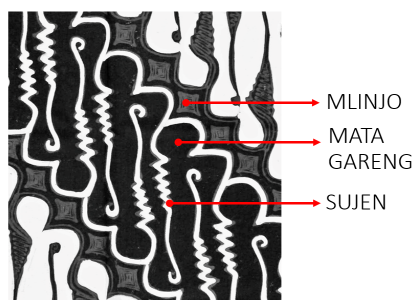
Parang batik pattern itself has dozens of sub-motive forms from the pattern itself. The meaning of the word 'parang' itself is a slope that forms a diagonal motif and resembles the letter S and symbolizes order and continuity.

[11] The morphology of the Parang pattern consist of two parts the dimensions of pattern and configurations. The dimensions of the Parang pattern include the main pattern, the isen pattern, and the supporting pattern. The configuration consists of patterns the arrangement or composition of the main pattern, isen pattern, and the supporting pattern.

[12] According to the results of interviews with Dra. Tiwi Bina Affanti, M. Sn, a lecturer from the Textile Craft Study Program, Faculty of Fine Arts and Design, Sebelas Maret University, Surakarta, parang curigo has 3 standard batik patterns, namely mlinjo, mata gareng, and sujen.

#### Figure 4

*Three Standards of Parang Curigo Batik Patterns*



**Source:** <http://www.tjokrosuharto.com>

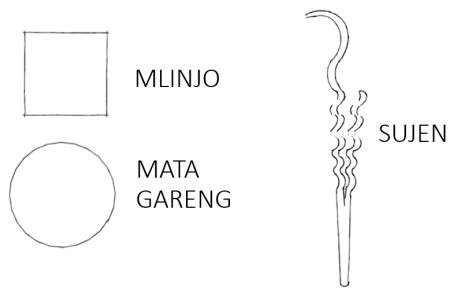
- Mlinjo : Wise.
- Mata Gareng : Strong
- Sujen: Shaped like a keris, has the meaning of intelligence, serenity, and authority.

In general, the pattern of this parang curigo symbolizes intelligence and calm.

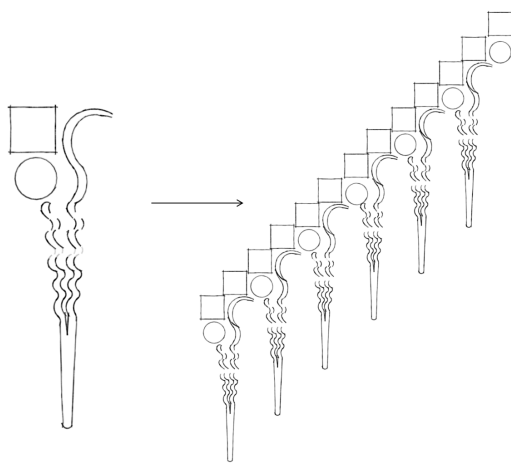
- The meaning of 'intelligence' in the parang curigo pattern is in line with the National Library of Indonesia's vision, which is to create an intelligent Indonesia by empowering libraries through a love of reading.
- The meaning of 'tranquility' in the parang curigo pattern is related to the philosophy of the National Library of Indonesia logo which is blue, symbolizing a calm nature (calm of thought).
- The arrangement of patterns that are diagonally straight also symbolizes ideals. As stated in the preamble of the 1945 Constitution to educate the nation's life as one of the ideals of the Indonesian nation. So that the meaning of this 'ideal' also describes the hopes of the Indonesian people in the future regarding Indonesian education.

#### Figure 5

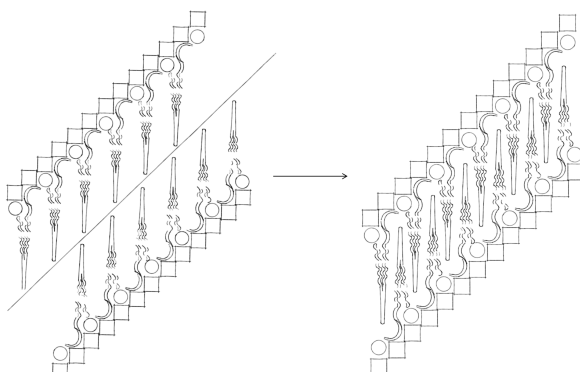
*The Stylization Process of Parang Curigo Batik Pattern.*



(i) Transform the shape of mlinjo, matagareng, and sujen into simpler shapes



(ii) The patterns are arranged according to a 45° diagonal slash



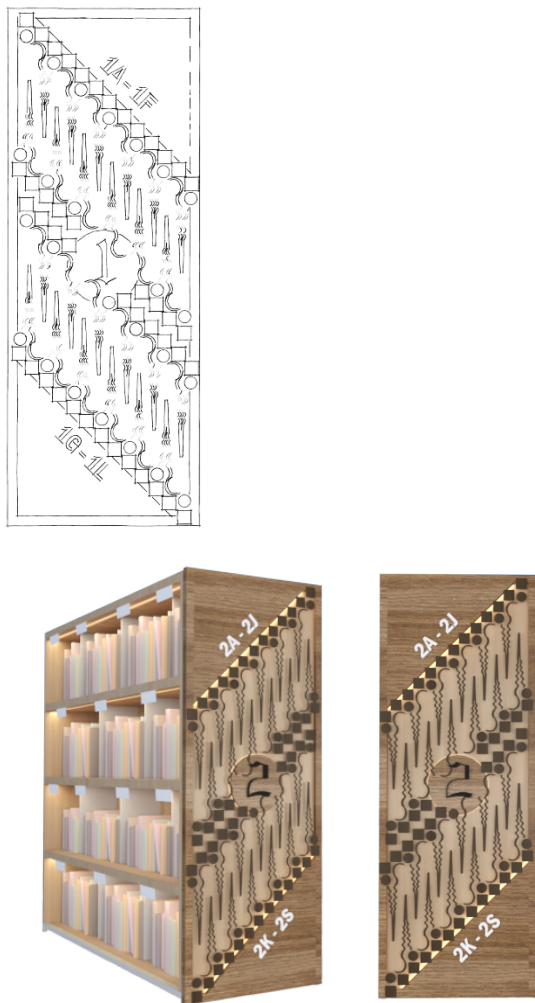
(iii) Harmonization of all things that are opposite.

**Source:** *Nathya, 2021*

The basic form of the parang curigo batik pattern was developed through styling with a simpler pattern, which was arranged geometrically without changing the characteristics of the original form.

**Figure 6**

*The final result of the parang curigo pattern design on the bookshelf signage*



**Source:** *Nathya, 2021*

**Figure 7**

*Receptionist Area Perspective*



**Source:** *Nathya, 2021*

**Figure 8**



#### *Book Collection Area Perspective*



**Source:** *Nathya, 2021*

#### **4. CONCLUSIONS**

The interior design of the National Library of Indonesia with a local wisdom approach is carried out to improve services in terms of interior space in helping increase interest in reading for the younger generation through designs that have strong and attractive characters (reflecting the image of Indonesian local wisdom), and are able to provide more adequate facilities to support reading productivity in the library.

The interior design is also designed to highlight the image of Indonesian local wisdom into the library space. The interior elements implement many forms of batik patterns, decorations, works of art and architecture of Indonesian cultural heritage buildings.

The application of batik patterns is one of the important identity icons for Indonesia and is a reflection of cultural diversity in Indonesia. Apart from aesthetics, batik patterns have various philosophical and historical values in them that can be interpreted in life.

The various meanings that exist in batik are not seen or used only as elements in design and supporting art, but can be used as a basis for exploration in interior design design. The design of decorative elements of batik patterns is expected to be a forum for introducing Indonesian cultural heritage, so that visitors can also get closer to Indonesian culture through the designs created.

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