

The Interior Designing of Omah Batik in Bayat

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ABSTRACT

The interior Designing of Omah Batik in Bayat is aimed at accommodating the activities of developing traditional batik, especially in Bayat by presenting the theme of several motifs on batik which are packaged in artdeco style. This design offers facilities such as galleries, shops, vehicle repair shops, cafes and lobbies. This goal is achieved by a design method that uses a design process including input, synthesis and output. The input is in the form of literature, field data, and synthesis through the design analysis process; whereas the output is in the design results. The approach used is the approach to function, ergonomics, themes and styles as well as materials. The design analysis takes ideas from several batik motifs, such as: kawung, sidomukti, and parang motifs combined with artdeco patterns. The design result is the interior design of Omah Batik in Bayat which has several main facilities such as: lobby, shop, gallery, café and vehicle repair shop. Supporting facilities include inns, audio visual rooms and a library in artdeco style.

KEYWORDS

Art deco,
batik,
motif,
interior design

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1. Introduction.

There are many types and varieties of traditional batik in Indonesia. Batik in Indonesia, especially in Java, is divided into two types: coastal batik and Keraton (palace) batik (Arwanto 2017). He further explained that the palace batik during the Dutch colonial era was usually called Vostenlandent batik. Vostenlandent batik is a batik that originates from the palace tradition, for example from the Yogyakarta palace and the Surakarta palace. Coastal batik is another batik type that comes from local culture influenced by traditions from other countries such as China, India, and so on. Some examples of coastal batik are Pekalongan batik and Cirebon batik. Like other arts, batik art is also growing rapidly in the palace areas in Java. Keraton batik (palace batik) is deeply imbued with the values of harmony and greatness, both in the outer and spiritual meanings (Trixie 2020).

Batik handicraft is a cultural heritage that has supported most of Bayat people, especially Jarum village, which is famous for its batik production process with its fine *batikan* (hand-made batik work). Klaten Regency Government has seen the potential of batik handicraft as one of the main attractions to offer in the development of arts and culture-based tourism products, which is then followed up by the arrangement of a Master Plan for the development of Tourism Attractions Objects (*Obyek Daya Tarik Wisata/ODTW*). The potentials of Jarum Village that can attract tourists are not only due to its superiority in the batik center, but also some other various potentials that become the main attraction for this tourist village. This is as stated in the Development Masterplan document of Jarum, as a tourism village, a tourism planning document which includes all the existing potentials in Jarum Village. What follows are some of the potentials in Jarum tourism village. The culture of batik making in Jarum village, in terms of its existence, is an industry to fulfill the market demands. The colors and motifs of the batik made generally follow the growing market tastes in Solo, one of the reasons why until now Bayat is not so well known by people outside Solo and it is difficult to find out which motifs are typical of Bayat.

The Law number 10 of 2009 concerning Tourism which states that culture is one of the resources for national tourism development implies that a very diverse national culture is very strategic as a basis

for tourism development. First, culture in its intangible and tangible forms needs a new meaning in terms of utilization to become a tourist attraction. The uniqueness, authenticity and high diversity of Indonesian cultural elements make it an attraction that is not only valued by its culture but also humanity and economic. Second, culture as a nation's wealth needs to be preserved for the benefit of future generations as well as a national identity in international scope.

Referring to the description above, it is appropriate that Bayat Village, Klaten Regency, Central Java, which is currently being prepared for Omah Batik Design, tries to raise the art deco style which will be combined with the theme involving some of the batik motifs, such like kawung, parang, and sidomukti motifs which will be applied into the space-forming elements in the interior design of Omah Batik in Bayat. Kawung batik motif is inspired by the form of palm fruit called *kolang kaling*, the motif is in the form of circles, sometimes is filled with two or more crosses or other ornaments such as intersecting lines or dots. Parang batik motif consists of elements of fire motifs and *Mlinjon* motifs. The motifs are arranged along a diagonal line. *Sido Mukti* batik motifs consist of some ornaments, such like throne, wings/*gurda*, birds, flowers, and ships. Some of the aforementioned batik motifs will be displayed in the theme of the Interior Design at Omah Batik in Bayat.

In this workshop, the visitors will also be introduced to batik-making equipments and materials used, and visitors are also allowed to take pictures while practicing batik-making and another supporting facility as a lodging is a guest house to facilitate visiting foreign guests who want to spend the night(s) at Omah Batik Bayat. This design is spatial with the understanding on framework and cultural context which aims at becoming a place to inform, exhibit and introduce batik works to local and foreign tourists with a phenomenal interest in nowadays' characteristic that is the increasing consumerism, with product displayed in the form of batik cloths, bags, scarves and accessories such like bracelets, necklaces, and other interior accessories. Interior artwork includes sculptures and other wall decorations. The existence of Omah Batik can accommodate activities to develop traditional batik, especially in Bayat.

2. Method.

The spatial planning process begins when a person or a group of people decides to change the function of a building or part of the building, from a small residential or work space to a large and complex business site and institute facilities (Mark Karlen 2014). The design method includes three processes: input, synthesis and output. Input is a set of data consisting of field data, literature data, and informants (resource persons) data. Synthesis is the process of analyzing collected data for problem solving purposes. The next step is the process of synthesizing or combining data from the analysis to solve design problems. The output is the result of the process of design analysis, layout, ceiling, floors, pieces, furniture, detail, and perspective

The design idea came from Bayat community craft, batik. The designer wished to remind the public of one of the traditional handicrafts of Bayat, so the art deco style with batik theme of Kawung, Parang and Sidomukti motifs was adopted in the interior design of omah batik in Bayat. In this design, the theme used to support traditional Javanese elements consists of several batik motifs.

3. Results and Discussion.

The Interior Design of Omah Batik in Bayat is projected as a place for activities related to training, also as conservation of knowledge and skills related to batik. The interior design of Omah Batik shop also follow its functions as a place to sell batik crafts that have been tailored into shirts, blouses and bags. Omah Batik is designed to increase the potential of the area and become a design offer to meet the community's need for education and recreation in Bayat.

Theme is a very important element of a design. Themes are closely related to the focus or basis used by the designer to develop a design. Kawung Batik, as a design theme, is a quite old motif. This batik motif, originating from Java Island, is shaped like *kolang-kaling* (palm fruit), arranged on four square corners. This motif is said to have existed since the 9th century. Kawung Batik only began to develop during Ngayogyakarta Hadiningrat Sultanate era, in 1755, the 18th century (Ratnadewi, Prijono, and Pandanwangi 2020). Batik contains the meanings of wisdom for the community (Ratnadewi, Prijono, and Pandanwangi 2020). There are several meanings of Kawung batik, including perfect self-control, a clean heart without any desire of euphoria, and many more. The name and motif of Kawung are taken from two terms: from a kind of insect (*kwangwung*) and palm fruit (*kolang kaling*) (Sarwono 2005).



Fig. 1. *Kwawung* (a kind of insect), *buah kolang-kaling* (palm fruit) and *Kawung batik motif*.

The second motif used as the theme and a source of creative ideas is Parang batik motif. Parang batik motif is one of the oldest motifs in Indonesia. The word Parang comes from *pereng* or slopes or cliffs that have a diagonal line shape such like found in this batik motif. In Parang batik motif there will usually be an arrangement of motifs forming like the letter S. The letters are interrelated one another and intertwined, symbolizing continuity (Hasan 2012).

The shape of the letter S is adapted from the shape of the ocean waves. Parang Klitik batik motif is a parang pattern that has a smoother stylized shape than Parang Rusak, with a simpler shape and smaller in size. This Parang Klitik motif depicts a feminine, gentle image, subtle behavior, wisdom, and everlasting enthusiasm (Kristie, Darmayanti, and Kirana 2019).

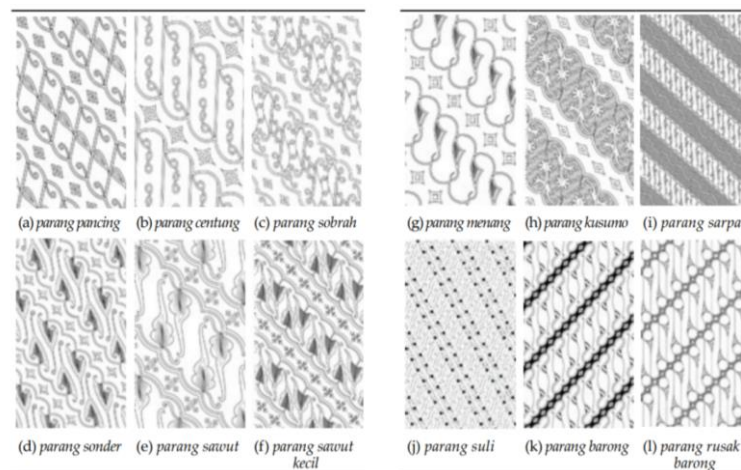


Fig. 2. *Parang Batik* (Guntur 2019).

The next theme is Sidomukti batik as a source of design ideas to explore and develop. Sidomukti Batik basically has the same pattern as Sidomulyo batik, but with a white background. Sidomukti batik motif has an *Ukel* background, while Sidoluhur batik motif has a black background (Masiswo 2013).

Sidomukti batik motif is a motif used by bride and groom. Sidomukti batik motif means goodness which implies good prayers and hopes, meaning in a life full of glory, prosperity, and happiness. Sidomukti batik motif contains high hopes for life of the newly weds to obtain *kamukten* or glory, lots of luck, happiness in her marriage ark (Meindrasari and Nurhayati 2019). So the batik motifs of Sidomukti, Sidomulya and Sidoluhur are basically the same. They are in the form of a large binding triangle with an *ukel* ornament.



Fig. 3. Sidomukti Batik (Masiswo 2013).

The design style as a frame in designing Omah Batik interior in Bayat is Art Deco style. Art Deco or decorative art is a style that emerged in the 1920s, which its presence was filled with the social turmoil of the community that demanded reforms at that time (Gumulya 2020). The turmoil in the community led to the emergence of new ideas, the industrial revolution was also one of the factors fostering the emergence of Art Deco. The development of technology allows the use of materials such as iron, steel, and concrete in art works. This causes Art Deco to appear not only in art works, but also in household appliances, fashion, jewelry, furniture, to architecture, both interior and exterior.

The Art Deco building style implements some characteristics such as the use of square elements arranged in geometric shapes, to which curved elements are added. The use of curved elements is useful for displaying monolithic by applying decorative motifs. For building materials, it used cement, concrete, smooth stone and terracotta. For decoration, Art Deco uses steel and aluminum combined with the use of block glass and decorative plate glass.

Facilities oriented towards visitors' interest to purchase, increase the readability and their preferences are offered in the form of a lobby, as a means of information circulation where visitors who come can directly seek information by asking and registering at the receptionist in the lobby. Then, there are gallery facilities, as a means of appreciation, displaying batik cloth made by batik makers in Bayat. Meanwhile, in the gallery the visitors will be guided by a staff or guide who will explain the batik works in detail. There is also a sales section, Omah Batik shop, which sells batik products from the batik makers Bayat such as: fine shirts, blouses, bags and shirts made of batik patchwork. The last facility is education corner at Omah Batik, providing audiovisual room, library, and workshop. In this workshop room visitors can practice how to make (the process) of making batik coherently, starting from designing motifs to *melorod* (removing the whole wax out) of the batik cloths.

Facilities refer to activities and space requirements in a building and to support activities at Omah Batik in Bayat, including workshop area, galleries, lobbies, cafes, and shops. The design of Omah Batik in Bayat uses a radial space organization system. The characteristic of a radial space organization is that it is a centralized organization that leads inward, while a radial organization that leads to the outside is a combination of centralized and linear organization (Suptandar 1982). The radial arms can differ from each other, depending on the space requirements and functions.

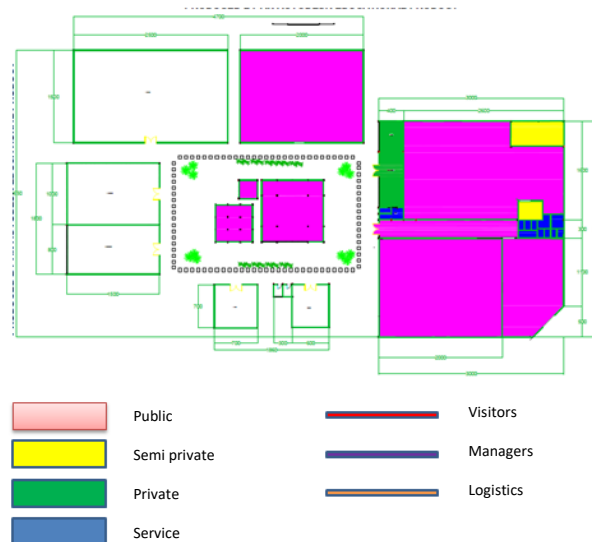


Fig. 4. Circulation.

This design uses a linear circulation pattern, which is the main formation of a series of spaces based on a linear (straight) path. The ways can be curved or consisting of segments, cutting across other ways, branched, and forming loops, so that the flow of circulation at Omah Batik is well organized and neat.

Layout is a design element that is placed in a field using a media that has been previously drafted. Layout regulates the designs of furniture layout, circulation, and the division between passive and active space, this aims to create a pattern of activity in a comfortable space for users, managers and goods or products.

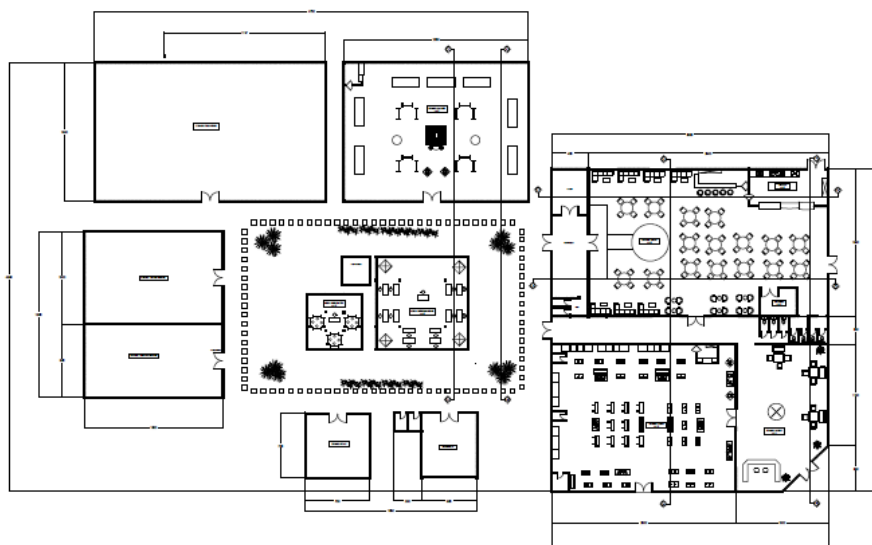


Fig. 5. Lay out.

Javanese traditional elements in the interior of public spaces are mostly used in accommodation and office buildings such as hotels, restaurants, banks, government offices and so on. These buildings usually use a Joglo roof complete with the intercroppings, ornaments and carved furniture, showing traditional characters. The following are some examples of the use of traditional Javanese elements in public space buildings such as: *saka guru*, *tumpangsari*, *gebyok*, *krobongan*, *wayang*, *gamelan*, *joged* and *batik*. In

addition, the theme application at Omah Batik will take the ornaments of Kawung, Parang and Sidomukti batik motifs as follows:

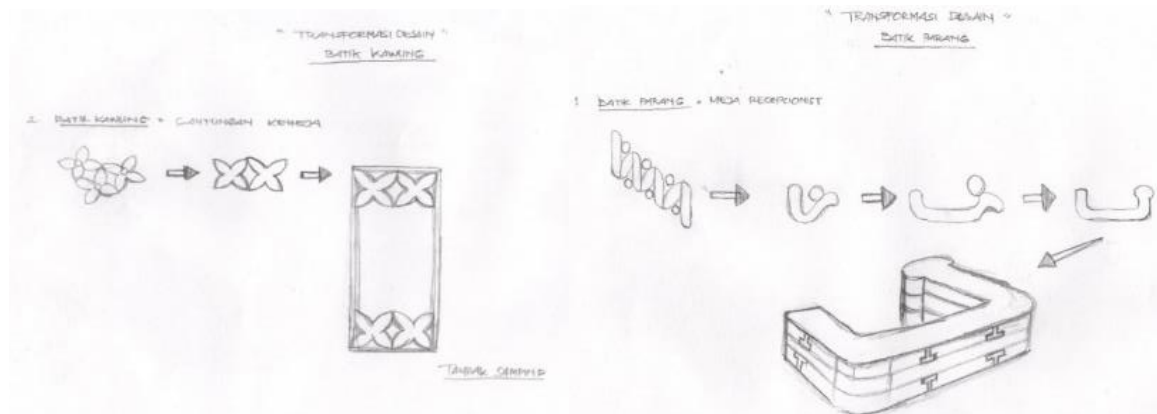


Fig. 6. Batik Motif Transformation and its Application.

The lobby in architecture means an intermediate space. The lobby generally connects the entrance to the cinema, hotel, or apartment, with some spaces in it. The function of the lobby is as a waiting room or a spot to pass by. The lobby can also be called a transitional room open to the public, with the function of connecting the meeting places in the building. In the Interior Designing of Omah Batik in Bayat the lobby functions as a place to find information and also to wait. The lobby design with a Javanese concept is packaged into an art deco style, seen on the lobby walls with the curved panels in brown and gold yellow with the combination of parang batik motifs as Javanese elements and also other supporting elements such as the use of wall lamps, krobyong lamps, wall ornaments, pedicab chairs, an intercropping-shaped roof, and windows with stained glass, as well as floors with granite materials, all selected to create a luxurious impression.



Fig. 7. The Perspective of Lobby Area at Omah Batik in Bayat.

A shop is a closed place in which trading activities with specific types of objects or goods occur. The physical building of the shop is more luxurious and modern in its architecture than a *warung* (small and simple Indonesian shop selling daily needs products).

The shop design with the Javanese concept created in an art deco style can be seen on the shop walls with iron panels attached as a result of the transformation of Kawung batik motif with a combination of brown, red and yellow square panels. The use of Kawung motif idea is not only applied to panels but also to hanging clothes racks in shops and cashier desks. The material used on the floor is granite, while the ceiling uses gypsum with up ceiling and down ceiling concept.



Fig. 8. The Perspective of Cafe Area at Omah Batik in Bayat.

Café is a place to relax and chat where visitors can order drinks and food. Café is a type of restaurant but prioritizes a relaxed atmosphere, entertainment and visitor comfort so that it provides comfortable seating and music. Cafés usually have different types of menus served according to the cultural background of traditional foods

.Café serves as a place for visitors to order food and drinks while chatting with some entertainment facilities such like fashion shows and acoustic music. The café with Javanese concept design created in Artdeco style can be seen on the windows with the material of colorful stained glass, curved wall panels with a combination of Sidomukti batik motifs. The application of batik motifs is not only visible on the walls but also on the reservation counter, bar table, cashier table, the background of the fashion show stage design, also the use of interior accessories such as crystal lamps attached to the walls and the selection of colors that lead to the art deco and Javanese style. Granite material was selected as the material for the floor and the gypsum material used for the ceiling.

A gallery is a room or building where objects or art works are displayed. In the Interior Designing of Omah Batik in Bayat the gallery functions as a place to appreciate the work of the batik makers exhibited by displaying the cloths on well-arranged *gawangan*. Te displayed batik is not only for exhibition; the visitors may purchase the batik works because the motifs on display are limited edition motif. The Javanese concept gallery design packaged into the Artdeco style can be seen on the geometric-shaped panel walls as well as the use of the interior accessories such as crystal lamps on the walls, tables, *loro blonyo* statues, wall ornaments, and *gawangan* as display media. Granite material was selected as the floor material and also the application of intercropping forms on the ceiling so that the Javanese impression is more boldly seen in the design of the gallery space.



Fig. 9. The Perspective of Shop Area at Omah Batik in Bayat.

The Workshop Space is a building that provides space or equipments for practicing batik-making. In the Interior Designing of Omah Batik in Bayat, the workshop space is in the form of a *pendapa* (a typical Javanese traditional building as seen in the picture below) with drawing tables. Visitors can transfer patterns from paper to cloth. Batik-making tools such like *canting*, *gawangan*, and stoves are also provided to facilitate visitors who will do batik activities while taking pictures. And finally, in this workshop space, they also facilitate a special area for *mlorod* batik cloth (the process of removing the wax from the cloths) until the final step of making batik so that visitors can bring home batik they make.



Fig. 10. The Perspective of Workshop Area at Omah Batik in Bayat.

4. Conclusion

The Interior Design of Omah Batik in Bayat is an effort to provide facilities for local and foreign tourists by mainly concerning on a design with a clear theoretical-based transformation identity and the surrounding community, and also as a forum for activities related to information facilities, promotions, sales appreciation and education in Bayat. Besides, the Interior Design of Omah Batik in Bayat also features its interior design from the application and transformation of several batik motifs in several interior elements that are packaged into an art deco style in the Interior Design.

The interior design of Omah Batik in Bayat is expected to become an interior design in Bayat that can be useful for readers in appreciating interior designs so that it can maximize and facilitate indoor activities and provide alternatives in solving design problems.

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