

Analysis of the Application of Sundanese Batik in the Interior of the Grand Preanger Hotel

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Abstract At first batik was known as a patterned cloth that contains a high philosophy which is one of Indonesian culture. The ability of batik to adapt to the times makes batik develop in terms of application. Not limited to the world of fashion, batik is now starting to enter the world of interiors due to the development of the industry that allows batik motifs to be applied to interior elements and become the identity of the Indonesian people with new, more modern interpretations so that it can be accepted by the general public and preserve batik culture. Grand Preanger Hotel is one of the hotels in Bandung that applies batik to interior design elements. In addition to its function for aesthetic elements that are full of meaning, the application of batik in the interior is expected to preserve the culture of batik itself. Its application in the hotel can indirectly introduce batik to hotel visitors both local and foreign tourists.

Keywords batik application, interior design, hotel

1. Introduction

In Indonesia batik is known as clothing in the form of cloth, clothes, kebaya and accessories with unique and varied motifs and shapes according to the region where the batik was made. But at this time, batik is not only used in the world of fashion alone, because in the interior world batik motifs begin to be applied in the design. In the city of Bandung, the application of batik has become one of the alternatives in hotel interior design, due to local regulations

on preservation of areas that require hotels to preserve their culture. Batik interior products are of many kinds, ranging from wallpapers, accessories, partitions to displays. The beauty of batik which has high artistic value and is full of meaning is very interesting to be presented in the hotel interior.

Batik is flexible enough to be applied to hotel interior design, both traditional and contemporary batik. Its application in hotel interiors not only gives refreshment, but also presents an ethnic feel in the room. In the language of fine arts, batik motif seems to be limited to the case of the latest developments in batik motifs that prioritize economic factors. This has an impact on the emergence of new motifs which in principle have different paths with high philosophical motifs commonly referred to as classical batik motifs. New motifs that appear to be very varied although in the end the batik is pursuing the purpose of visual beauty alone.

The application of batik in the interior cannot be arbitrary because each batik has its own philosophy and meaning. As an example of the application of batik to furniture, the selection of kawung batik motifs should not be used on the seat cushions that are occupied because the batik has the meaning of purity. Maybe it would be more suitable to use the Sidomukti motif because it contains meaning about position, honor and power. When it has penetrated the realm of industry, the position of batik is not merely as a craft but has talked about design. In the understanding of The American College Dictionary as conveyed by Agus Sachari through his book, Introduction to the Research Methodology of Fine Culture, making batik means planning and giving an artistic touch, and done with high expertise. If batik is included in the scope of the design, its application is not only limited to a piece of cloth. In other words, the application is not just for the needs of clothing and is only done manually. That is the real meaning of batik in the industrial language because batik also means it can penetrate the interior design, product design, and architecture.

Grand Preanger Hotel is the object of research on the application of batik to the interior, because besides the hotel has a long history in the city of Bandung, the hotel is also designed with a blend of art deco style and Sundanese cultural touch. One of the applications of Sundanese culture is to apply batik motifs in interior elements.

Understanding batik: the word "batik" comes from Javanese, from the word "amba" which means to draw and "tik" which means small. As for example there are in other Javanese words namely "klitik" (small shop), "bentik" (small contact between two objects), "kitik" (small tick) and so on (Teguh Suwanto, et al, 1998: 8).

Another understanding of batik explains that batik is an art and a way to decorate a cloth with a wax cover to form a decorative pattern, forming a coloring field, while the color itself is dyed using ordinary dyes (Endik S, 1986: 10).

Based on the two meanings above it can be concluded that batik is an art of decorating cloth by drawing certain patterns on the fabric using the night.

Speaking of batik, it cannot be separated from problems of motifs on batik. The role of motifs in batik, especially classical batik, will greatly determine the overall visualization of batik. The motifs on batik can show their cultural background and development. Along with the changing times that influence the development of culture that has influenced the development of batik in terms of form, technique and function into works of art as well as a very reliable market commodity. The duties and obligations of a designer must not only endure, but there is a mandate for the designer of the development of designs that have insight into the archipelago culture. Sunarni mentioned that in fact there is technology and culture. In the actual design there is a national self-image, because design can poke human behavior (Sunarni, 2005: 45).

2. Research Method

In this preparation the authors use qualitative methods with the following methods:

1. Literature study

Search for and study reference books related to the object under study. The usefulness of this method is expected to reinforce the theory and analysis requirements and obtain real data for further processing so as to produce information.

2. Literature study

Literature study is done by reading references and articles related to the problem at hand to support research and report making.

3. Observation of location

Data sources were taken from surveys directly to the study site so that documentation and field notes were produced in the form of photos of batik applications in the hotel interior.

4. Descriptive analysis

Data from observations, documentation, analysis and field notes at the study site were analyzed and compared with literature studies so as to answer the problem..

3. Research Analysis

At first batik was a craft that had high artistic value and had become part of Indonesian culture, especially Java since time immemorial. Javanese women in the past made batik skills a livelihood so that the work became exclusive for women until finally a "Batik Cap" was found which allowed men to enter batik. Batik as a textile product, can also be used as other disposable items for interior decoration such as wall displays, room dividers, pillowcases, tablecloths. Even batik stamp tools can be used as batik displays. Ability to adapt flexible batik raises the hope of the Indonesian people to develop classical batik motifs on new materials to support interior design, so it is not impossible that decorative motifs of batik appear in interior elements such as ceramic floors, wallpapers, upholstery, gypsum list and become the identity of the Indonesian people with a new, more modern interpretation so that it can be accepted by the general public and preserving batik culture.

In interior applications, batik is often identified with ethnic style (adopting the characteristics of a particular regional culture), but currently it is widely used to liven up the atmosphere of a modern style room. Given the batik motifs that tend to be crowded and various types and colors. Batik motifs should be used on certain objects or areas on a small scale in the room, so they can be highlighted as eye catching space. As long as you adjust the function and

theme of the color space, and carefully arrange the composition of batik, you can create a harmonious room design. In order to obtain maximum results, certain considerations are needed for the design process and design for interior applications. The initial steps for designing batik as an interior application that must be done are:

- 1) Identifying spaces
- 2) Determine the type / pattern needed according to space requirements
- 3) Determine the shape and size to be selected / applied.

The appearance of batik in the interior of the Grand Preanger hotel:



Figure 1. Batik Application on Reception Reception

At the reception area there is a batik application on the backdrop wall element in the form of a cloud motif combined with tree paintings. The batik motif used is a mega overcast batik motif originating from Cirebon.

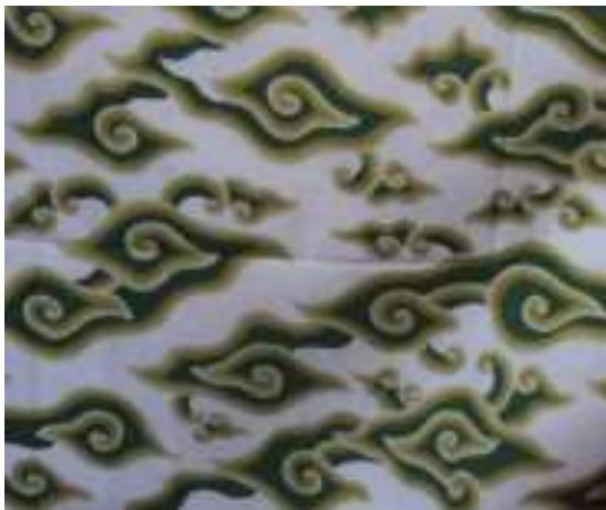


Figure 2. Megamendung Batik from Cirebon

This motif illustrates the shape of a group of clouds in the sky and according to Cirebon history, this motif was formed when one saw the shape of clouds in a pool of water after rain and the weather at that time was cloudy. Megamendung motif taken from the word mega means clouds and clouds which means the weather is cool. Specifically, this batik motif has a philosophy of not being easily upset or it can be called patience as the value behind this motif.



Figure 3. Batik Application on the Dining Area Wall

In the dining area there is a batik application on cloth hanging on the wall. The batik is a batik with the motif of peacock buried from Garut.



Figure 4. Batik Merak Ngibing of Garut

The philosophical value embodied in the motif of peacock ngibing is that a bird a peacock symbolizes the natural beauty of the green priangan with its various flora and fauna. Ngibing symbolizes the customs and culture of the priangan community that is harmonious, peaceful and also exhilarating. This motif depicts priangan culture both in nature and in society. (Teguh Wijay, Unikom)

In Hinduism, peacocks are seen as a vehicle of the god of war, the god "Skanda" or "Kartikeya". Another philosophical meaning of the peacock is that it is a symbol of the world above, which symbolizes purity and happiness. As a review of the meaning of Priangan, which means "citizens of heaven" or "place of the gods" which comes from the word "parahyangan". (Didit Pradito, The Dancing Peacock)

The depiction of the peacock motif on the Ngibing Peacock batik is as a representation and symbol of the beauty of the Priangan earth. This was conveyed by the batik makers who made it with the aim that humans could maintain the natural beauty possessed by the Earth Priangan. It would automatically maintain a balance between the position of the Creator, nature, and humans. (Teguh Wijay, Unikom).

4. Conclusion

Batik that is applied to the interior of the Grand Preanger hotel is a batik from West Java or it can be called Sundanese batik. Batik is applied in two rooms, the receptionist and dining room with different motifs and applications. Besides its function as an aesthetic element that is full of meaning, the application of batik in the interior is expected to preserve the culture of batik itself. Its application in the hotel can indirectly introduce Sundanese batik to hotel visitors both local and foreign tourists.

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