
APPLICATION OF NUSANTARA DECORATIVE VARIETIES IN THE HOTEL INTERIOR: A CASE STUDY OF THE HOTEL EMERSIA, BATUSANGKAR, WEST SUMATERA

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A. Introduction

Indonesia is known as a nation that is rich in decoration with diverse cultures. Each region has a variety of styles with different styles and characteristics. Archipelago decoration is one of the cultures that need to be preserved and introduced to the younger generation as well as being introduced to foreign countries. One of the ways is by applying archipelago decorative motifs to the hotel interior. The aesthetic value of Indonesian cultural traditions can be applied through the forms and motifs that are inspired by the various decorations of an area that are implemented in the interior into visual designs with an approach to spatial organization or space programs, concepts and themes on spatial functions with traditional Indonesian characteristics become the basis for the application. who pay attention to the meaning and philosophical content contained in it so that the continuity and continuity of its cultural tradition values.

Aesthetics was first put forward by Alexander Baumgarten in 1750 to show the study of taste in the art field. The science of aesthetics is concerned with identifying and understanding the factors that contribute to the perception of an object or process that is considered beautiful or which provides a pleasant experience. Formal values (which arise from the material order in the form of pleasure obtained from the structure / arrangement or pattern of an artifact or a process) are also empirically related to perceptions in a system of relationships or organizations that are in a certain pattern. Besides that, no less important is the expression / associational values of images that are triggered by the presence of sensory values, this is what later leads to symbolic aesthetic. These associational values by Santayana are stated to have three expressive values, namely aesthetic, practical and negative. Aesthetic value is a perception that something is beautiful because it has an association with the observer. Practical value arises from an expression of the use of an object. Negative values arise from sensations due to shock, surprise, odd or frightening things. The object thus becomes the independent variable and human subjective feelings as the dependent variable. The object characteristics relate to the characteristics of the response which are later related to the characteristics (personality), social status, economy, and cultural background of the person concerned. If the architect can grasp the essence of aesthetics and place it in a form, then this becomes an important part because it is the form that gets the sensory treatment. Starting from human involvement in something pleasant from aesthetic formations and then the desire to perpetuate it led to a search for aesthetic factors and ways of perpetuation through human works such as architecture. Humans as creatures with a taste of elegance and beauty strive to present architectural forms in the form of forms as a result of consideration of design elements, proportions, scale, balance, harmony, dominance in the processing of design elements.

One of the efforts to preserve and develop regional cultural traditions the Indonesian government has established guidelines set out in Permendikbud No.10 of 2014 concerning Tradition Preservation, which is an effort to protect, develop and utilize a habit of a group of cultural support communities whose distribution and inheritance takes place from generation to generation. One of the targets is the preservation of culture and traditions in buildings and interiors, which contain elements such as the shape, structure and application of decorative styles. Ornamentation is one of the manifestations of the culture that is produced from the local art traditions. From various regions in Indonesia, one of them is West Sumatra which has strong cultural roots thick with philosophy and has special rules on the application of decorative styles and spatial arrangement, especially in the rumah gadang.

B. Nusantara Ornamental Variety

Ornamental variety is an arrangement of decorative patterns using decorative motifs in certain ways and rules in a space or field to produce an attractive and beautiful shape. Decorative patterns are a basic element that is often used as a reference in making decorative designs. Decorative motifs are the basic form and principal in the manifestation of decoration, covering all-natural forms

of God's creation such as animals, plants, humans, mountains, water, clouds, rocks, and others as well as human creations. Ornaments are usually in the form of patterns that are repeated which aim to fill in the void of material with the intention of beautifying and adding to the aesthetic value of an object or product. Drawing decoration can be done by stylizing (stylized) which includes simplification of shape and deformation. Archipelago decoration is influenced by various factors, including natural factors, flora, fauna, and culture of each region. The variety of decorations in Indonesia is very rich and has many varieties. The decoration symbolizes the meaning for the particular community who wears it. Ornaments are usually placed in house buildings, heirlooms, jewellery, clothing, household utensils, and tools for traditional and religious ceremonies. Ornaments have different meanings and functions and have symbolic meanings such as warding off evil spirits, giving blessings, and as symbols of rank or position in society, religion.

There are 4 types of decorative types in Indonesia, namely: 1. Ornamental variety Flora (plants) is a decorative variety with tendril motifs that uses flora (plant) forms as an object of motifs which are then styled according to the tastes and imagination of the maker. Flora as an ornamental motif that can be found in almost all islands in Indonesia. This variety of decorations with floral motifs is easily found in a variety of art items, such as batik, carvings, ceramics, borders. 2. Ornamental Fauna (animal) Variety of decoration with motifs using the motifs of fauna (animals) which are styled according to the taste and imagination of the maker. The object of flora motif is usually a stylized form of the original form in its entirety or only takes certain parts of the animal form. The types of animals that are usually widely used as objects of ornamental variety are birds, snakes, elephants, and endemic animals of an area which are used as identities and characteristics of the local wisdom of the region. 3. Decorative Geometries containing elements of lines, angles, planes and spaces. Lines can be drawn in the form of straight, curved, spiral, or zigzagging lines. There are also fields, such as circles, squares, rectangles, triangles, and kites. The lines and planes are combined to produce a beautiful geometric decoration. Geometric decoration is also the oldest decoration, because it has been developing since prehistoric times. The use of geometric decoration can be found in various regions in Indonesia, such as Java, Sumatra, Kalimantan, Sulawesi and Papua. 4. Figurative Ornaments are decorative motifs developed from human-shaped objects which are then styled according to the creator's imagination. It is said to be figurative because the basic form of the motive refers to the physical form of the human being.

C. Meaning and Philosophical Values in Ornamental Variety

There are things that need to be considered in placing the decoration: 1. The meaning of decorative motifs. 2. Standard or arrangement of arrangement of decoration / motif according to function. 3. Philosophical values of decorative motifs. So that there is no wrong placement in placing decorative motifs in the room. The times and advances in technology have an impact on the value of decorative styles: Function, Meaning, Philosophy with aesthetic goals, which have shifted from ancient times to the present. In ancient times, the manufacture of various decorative ornaments was made by fasting first, some were for religious purposes, customary needs and also as a symbol of status in society. In line with the development of the era, the application of decorative styles has experienced a shift in meaning, such as the way it is made is more modern and the motif is simplified. In addition, at present, the decoration is more aimed at aesthetics by giving a traditional / ethnic touch. In its development, the application of decorative styles is more for cultural preservation so that many are applied to architecture and interiors.

D. Application of Decorative in Interior

Applying archipelago decorations to the interior there are several ways that need to be considered. Indonesia has a lot of cultural heritage in the form of decorations in the form of carvings, weaving, paintings as well as relics of different traditional buildings scattered throughout the regions in Indonesia with their respective characteristics. This wealth needs to be preserved and developed in order to strengthen the national identity. Today, especially in an era full of competition, appropriate strategies and methods are needed to implement the archipelago decorative designs as a way of cultural preservation such as the application of hotels that can provide added value aesthetics. In the application of hotel decorations, stages are needed in the design process, namely: 1. The planning concept is a summary of design thoughts containing the theme, image and style that will be used in planning. 2. Supporting factors influenced by physical and non-physical factors contained in space planning. 3. The concept of form, adapted to the selected cultural inspiration and seen in the selection of forms. 4. the concept of colour, each area usually has a colour that can strengthen the aesthetic element of an area's decoration. 5. Material concept, to support the material selection design concept to help realize the expected design, whether natural or artificial. 6. The concept of furniture, the application of decorative frames can be used on furniture so that it can

support cultural strength. 7. The concept of lighting is an important part of making the atmosphere stronger in accentuating the aesthetics of the design.

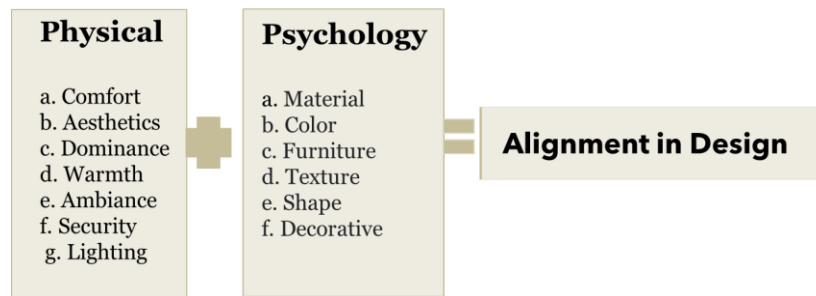


Chart 1. Application of decoration to the interior
(Source: Atridia, 2020)

The placement of motifs and forms of decoration is determined based on the needs and objectives in accordance with the design planning, usually the concept and design theme are determined in advance. Its placement as an aesthetic element can be applied to walls, floors, columns and ceilings with various techniques such as engraving, painting, printing, pasting, laser cutting techniques. The selection of motifs is based on the design approach by surveying the local area to be able to take the decorative components in accordance with the design planning concept.

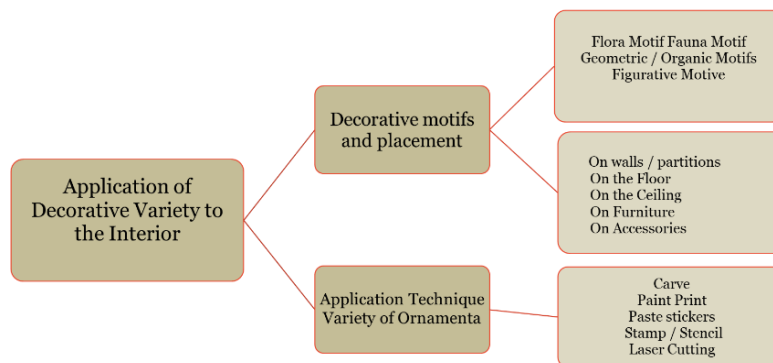


Figure 2. The alignment factor of the design
(Source: Atridia, 2020)

E. Application of Ornamental Variety at Emersia Hotel, Batusangkar West Sumatra

West Sumatra is an area in Indonesia that has a very strong appeal with the charm of its natural beauty and culture which is full of local wisdom. This is an opportunity to introduce its culture to tourists and one of them is the application of decorative styles in hotels. Ethnicity from West Sumatra has historical objects, social life, art and local wisdom that are still strong and well preserved. One of them is the Emersia hotel which is located in Batusangkar, West Sumatra. Inspired by the life of the people, natural beauty, cultural traditions, arts and traditional buildings from West Sumatra. The decoration in residential buildings known as the rumah gadang is characterized by its shape and ornamental ornamentation on the building. Carvings with floral motifs and bright red yellow and black predominant colors represent courage, majesty and purity. The decoration of the songket motif, which is woven with gold threads typical of West Sumatra, depicts the density of kinship and kinship.



Figure 3. West Sumatra traditional buildings and arts
(Source: Satu Desaino Internusa, 2020)

The design concept at this hotel was previously carried out in-depth observations of the Batusangkar West Sumatra area both from its natural conditions, the beauty of the area, the customs, especially the Pagaruyung Palace which is very strong in architecture of the building with dominant pillars lined up to support the building and the splendor of its ornaments.



Figure 4. West Sumatra Pagaruyung Palace
(Source: Satu Desaindo Internusa, 2020)

The application of decorations from the interior in the Emersia hotel is inspired by the Pagaruyung Palace which is very famous in Batusangkar with its splendor and column structure and carvings on the building Applied to the lobby, which is a public area. strong and special touch via Art Work selection. The application of the beauty and character of the Pagaruyung Palace is made iconic through the arrangement of columns from the inspiration of the columns in the Pagaruyung Palace which are simplified without losing the culture and are placed in the lobby so that they appear elegant. The selection of art work is very strong, such as the placement of the barrel, the motifs on the carpet, as well as the selection of chandeliers made of pieces of glass that make the space more beautiful with lighting effects adding dramatic to more beauty in the space.

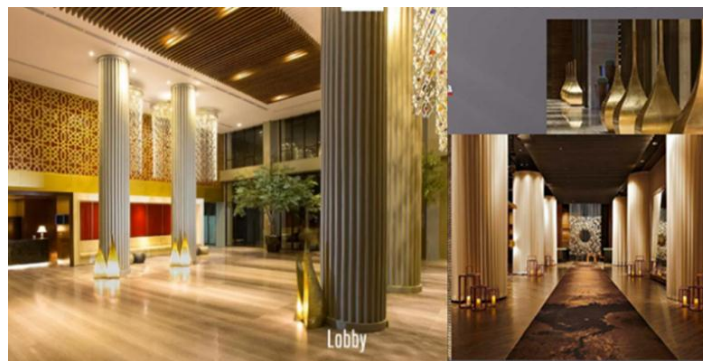


Figure 5. Application of the Concept at the Hotel Lobby
(Source: Satu Desaindo Internusa, 2020)

The application of decorative styles to space is given to fields that can have a positive impact so that the richness of beauty can be enjoyed such as the use of songket motifs, head accessories such as editing are placed in strategic places. in space through a wide area of glass supported by its interior application. But overall there must be a common thread.



Figure 6. The application of songket weaving to the wall
(Source: Satu Desaino Internusa, 2020)

For the restaurant area, it is a representative area to display cultural richness aesthetically. In the dining area, you can enter the detail of bamboo in the lighting with an emphasis on brown colour and the double volume technique that continues the design in the lobby area. For the Area Function Room, the ambiance is made Monochromatic colour without leaving the character of local elements, with stylized ornaments from the data bank from the details of the Pagaruyung Palace so that it looks elegant, looks like the rows of columns and carvings of various natural and gold decorative colours.



Figure 8. Application of ornaments to restaurants and function rooms
(Source: Satu Desaino Internusa, 2020)

In hotels, the main thing that becomes the main target for the application of decoration is the lobby and rooms. The application is inspired by the form of the rumah gadang building which is written on the furniture, the songket motif with gold embroidery is given to the back of the bed as the main attraction in the room. Making local content ambiance embodied in a modern Contemporary design so that the atmosphere feels more comfortable. In the bathroom area, it still gets aesthetic attention by providing a carved motif on the mirror wall with the aim of giving the impression of being one with the connected room area using a transparent divider with a glass partition cover. Each type of room has a different design so as to provide a more diverse alternative motif.

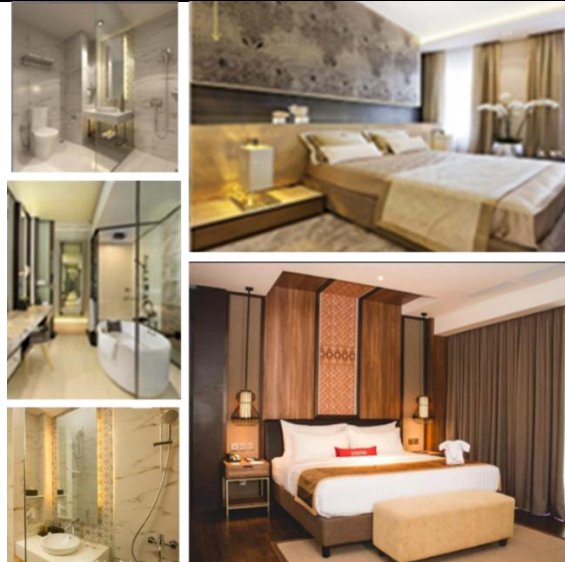


Figure 9. Application of songket ornaments to rooms and carving motifs in bathrooms
(Source: Satu Desain Internusa, 2020)

Conclusion

The application of decoration to the interior of the hotel has a function other than a means of accommodation as well as a means of promoting the cultural richness of an area in Indonesia. The application of ornament that is applied to space can describe natural wealth, cultural traditions and local customs so as to produce a traditional aesthetic image that shows the national identity in contemporary packaging according to the times without leaving the meaning of the values contained therein. The national culture and traditions must be preserved, one of which is by applying and introducing the archipelago's decorative styles through a design process.

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