
APPLICATION OF SIDOMUKTI BATIK AS INTERIOR ELEMENTS IN AN EXECUTIVE OFFICE OF A STATE OWNED BANK

Irena V Gunawan

irena.vgf@art.maranatha.edu

Lecturer in Interior Design Department , Maranatha Christian University

Abstrak

The operations of bank influence many aspect in people's modern life. Hence a bank need to reflect trust and ability to innovate. As a state bank it also have to reflect the nations identity. The identity could be presented in the form of cultural products. Indonesia has a wealth of cultural products resulting from its geographical structure, have around 600 tribes across it's vast archipelago which consist of 17.000 islands. The using of cultural products in interior elements also is a way to introduce them to raise public awareness and appreciation in this modern era. Beside public area, the cultural elements also need to be implemented in special function rooms which represent the presentation of the bank. The office of an executive should also represent the trust, the ability to innovate and Indonesia's identity.

As being explained before that Indonesia have many tribes with their own cultural uniqueness, there are of course not one symbol or elements that could represent all the cultures. Batik is choosen since it is one of cultural product that already have international recognition as Indonesia's cultural product by UNESCO in 2009. Batik cloth once is also being used in every aspect of Indonesian people, form birth until a person passed away. The batik pattern have symbolic meaning and being used accordingly. Modern Indonesian people nowadays still wear batik in many occasion, in everyday home wear, office wear, wedding, inauguration amongst many other events, although the choice of batik and the choice pattern is not being used in a strict manner, modern batik even have modern pattern which is tend to gain visual esthetic than symbolic meaning.

Contemporary implementation of batik into interior setting comes in many way. The batik is represent not in the form of a piece of fabric, but in a new material with a modern technique to represent innovation as an effort to keep the pace of time. Bearing in consideration the character and the impression of the batik itself as a meaningful cultural product.

Keywords :

Batik, interior element, modern

1. Introduction

A bank is an institution that needs to reflect public trust and as a state-owned bank it represents Indonesian culture. The certain state Bank in discussion in this writing, works in public housing financing. The bank itself need to represent the image of trust and modern, and also presents Indonesian traditional values and the proficiency of Indonesian craftsmen.

One of traditional that is uniquely Indonesian is batik. Batik is an appealing cultural work that interest many foreigners. Sir Thomas Stamford Raffles was amongst the first who write about batik around 1817. Batik issues and development also attract international interest as The New York Times over the time has published several articles. The article "Score One for Indonesia in the War over Batik" is published regarding international recognition given by UNESCO on October 2, 2009. Recognition that batik is indeed Indonesia important culture. Through Presidential Decree no. 33/200, the government has designated October 2 as National Batik Day. These events also awakens the proudness in modern Indonesian citizen, which encourage and the preserve the blended use of Batik into the lives of Indonesian people. There are certain batik available for every occasion , for everyday wear and household use, like batik cloth for carrying babies, there are also batiks for wedding and funerals.

In the past a woman only make her batik on her own to be used for her family. In the development batik start to be an industry and started to be traded. The tradition of making batik itself is carried out from generation to generation. Nowadays there are many courses which provided batik design and making skills, resulted in the emergence of new pattern and applications. The modernisation allowed the batik with specific meaning or symbols ,which before are only allowed to be used by certain people (e.q. royalty) in special event , nowadays could be used into broader applications like table cloth, wall covers, pillow case and then there are batik patterns which started to be applied on other media. Hence the position of batik is not merely a craft but has develop into design.

In The American College Dictionary as conveyed by Agus Sachari through his book, Introduction to Visual Cultural Research Methodology, batik means planning and giving an artistic

novateurpublication.com

touch, and is done with high expertise. If batik is included in the design scope, its application is not limited to a single cloth. In other words, its application is not only for clothing needs and it is not only done manually. That is the real meaning of batik in industrial language because batik also means that it can penetrate into interior design, product design, and architecture in a new way with a broad selection of media and application process. Therefore in this interior design for executive office in a state bank, the choice of batik to represent Indonesian culture is considered the right choice.

2. Sidomukti Batik

In this Interior Design Project, the executive that occupy office came from Java culture background. She choose the Sidomukti batik as an inspiration for interior elements that will be produced in the form of an art work that will be installed on the office's wall.

Sidomukti Batik motif is one of the easiest motifs to find because of its popularity. Sidomukti motif is widely used as traditional bridal clothing in Central Java Solo. Batik Sidomukti comes from the word "sido" which means to be and the word "mukti" which means a prosperous life or prosperity. By wearing the Sidomukti batik motif, the bride and groom are meant to always be happy and blessed with good fortune in navigating the household ark without forgetting God the creator.

Javanese custom always puts forward meanings and symbols, especially talking about batik motifs, there are a deep meaning regarding Javanese batik motives. The ornaments in Sidomukti batik also has its own meaning and purpose. In ancient times, everyone who made a sidomukti batik motif always prepared themselves with a fasting ritual first so that their hopes and prayers were granted by the Almighty God.

The ornaments commonly found in Sidomukti batik are: butterflies, the king's throne, Garuda wings, flowers, then additional ornaments or isen-isen such as; *sawut* depicts fine lines to fill leaves ornaments, *cecekan* which are picture dots to decorate empty space in sidomukti motif, *ukel* ornament, which are decoration similar to curly hair, and also a *cicak pitu* ornament in the form of seven dots. These ornaments could be considered as the unique identity ornaments of Batik Sidomukti.

Butterfly ornament has the meaning of enlightenment or liberation. The King's Throne means high position or high rank. The Garuda Bird Wing ornament means that it can fly high, representing the upper world and also the wind. Gunung shows a symbol of hope and a strong firmness like a mountain capable of controlling the negative emotions within them. The image of a flower that symbolizes beauty and beauty is believed to be a source of life it also means the initial development in life.

3. The Artwork Making Process

Sunaryo (2009: 3), explains that: "Ornament is the application of decoration to a product. The forms of decoration that become the ornaments whose main function is to beautify the product object or the decorated item, the product object may already be beautiful, but after adding the ornament, it is hoped that it will be more beautiful." Hence in this project, the use and development of ornaments plays an important role in to preserve the batik character in other form of presentation.

Nowadays there are many ways to implement batik as interior elements. Some are using batik cloth as tablecloth, pillow case. More exclusive batik are displayed by hanging it on the wall or inside of a glass frame. However for the executive office project, it is decided with the client that the batik element will be a focal point of the room and will be displayed in exclusive manner in a form of artwork.

As the office room is located in the building with limited natural light, hence the pattern of the batik will be applied by considering the best visual presentation, using manipulation of light to enhance the main pattern of the batik.

Laser cutting technology and the use of materials like stainless steel and acrylic is used to produce the artwork with three dimensions form and light presentation. Laser cutting technology is a technology which concentrate a vast amount of light into a very small area, creating enough energy to cut through steel sheet. The process resulted into a clean cut and enable to cut small intricate pattern or shapes.

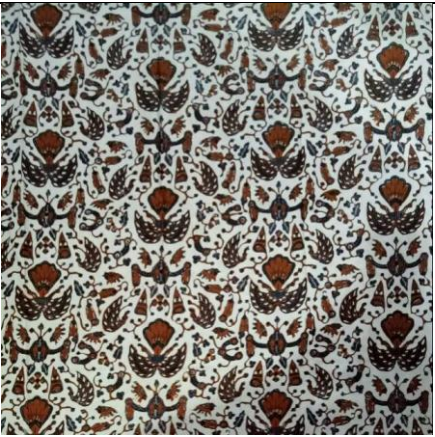
Sidomukti Batik	Media	Ornaments	Lighting
 <p>(source : https://surabaya.tribunnews.com/2018/10/02/4-makna-motif-batik-di-pulau-jawa-mulai-batik-parang-sido-mukti-truntum-hingga-kawung?page=2)</p>	<ul style="list-style-type: none"> - Material : cloth is changed into 0.8 mm thick stainless steel plate - Cutting : laser cutting - Finishes hairline with fine gold coating 	<ul style="list-style-type: none"> - Main ornament : the King's throne, Butterfly, Garuda wing, flower - Material : 5 mm acrylic and 0.8 mm stainless steel plate, stacked into two until four tiered layer - Cutting : Laser cutting - Finishes hairline with fine gold coating 	LED strip lighting

Table 1. Design plan Sidomukti Batik artwork

In its original process, batik is an art and a way of decorating cloth with a wax cover to form a decorative pattern, forming a dyeing field, while the color itself is dyed using dyes. Hence the result product have many intricate details that could not all be transferred into the pattern for laser cutting. The batik ornaments has to be redesign in a contemporary approach by creative effort in design development, so the visual essence of the Sidomukti batik could be achieved.

The main Sidomukti main batik ornaments is being chosen and reshape, like the shape of the King's Throne, Garuda wing, butterfly and the flower motives.



Figure 1. Sketches to study the shapes of the ornaments (source : CV Angga Studio)

Metal material is also a form of technology development, hence this artwork is using 0.8 mm stainless steel plate. Although the use of brass or copper plate is considered since the use of this metal could be found in many Indonesian cultural product, however stainless steel represent a more modern era and the stability of the plate is more firm regarding to the whole production process. Another advantage of using stainless steel, which is being invented by Stahl in 1912, have corrosion and oxidation resistivity, unlike brass and copper.

The base stainless steel plate is then cut according to the shape of main symbol, so the result is a base stainless plate with hollow in a form of batik shape and independent stainless steel shapes.

There also smaller shapes which is part of the main shapes since these parts will be stack into two until four tier layers.



Figure 2. The base stainless steel plate with hollow shapes and the parts after being cut with laser cutting process (source : CV Angnga Studio)

The flower figure is made by sandblasting the base stainless steel plate to produce a fine motif. Laser cutting stickers with flower pattern is used as a mold in the sandblasting process. The stickers are being stick on the base stainless steel plate and the sandblasting process will scrape the surface of the stainless steel plate according to the hollow pattern on the stickers, leaving flower motives. The resulted pattern is not being colored but the pattern will appear as a result of reflection light on different kind of surface.

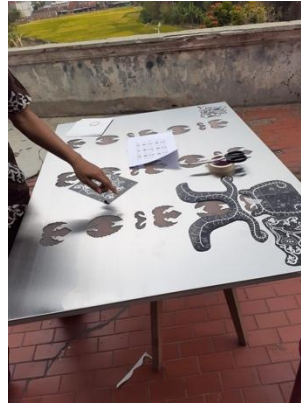


Figure 3. Laser Cut Stickers with hollow patterns as a mold for sandblasting the base stainless steel plate (source : CV Angnga Studio)

The idea is to make a three dimensional effect of ornaments layers, and having light comes out from the rim, to enhance each layers and shape. Acrylic plate is being chosen as it is more sturdy than glass, and have the ability to transfer and diffuse light.

To prop the stainless steel ornament parts, 5 mm transparent acrylic plates are being cut in the same shape. This acrylic shape is thus being inlaid into the hollow shape of the base stainless steel plate. After that the independent stainless steel shape is glued on to the acrylic shape. These process also being done for the second layer and so forth.



Figure 4. The stainless steel ornaments are prop using acrylic plate and inlaid into the base stainless steel plate . The layers consist of two until four tiered layers (source : CV Angnga Studio)

When the plate is given light from the back of the plate, the light will infiltrate through the difference thickness of the transparent acrylic plate and the two to four tier pattern itself will look like it is floating on top of the plate and each other.



Figure 4. Three dimensional ornaments propped with acrylic is given light from the back, the light seep through the thickness of the transparent acrylic (source : CV Angnga Studio)

All the stainless steel is applied hairline finish and being coated with fine gold color. This is to give a captivating shine and the look of “metal cloth”. The artwork also being framed in glass and stainless frame with fine gold finishes. The final artwork is shown in Figure 5, which is being installed in the executive office.



Figure 5. The Installed Art Work (Source : CV Angnga Studio)

4. Conclusion

The conclusion that can be drawn is that it is possible to presenting batik in forms other than cloth. The development of material as a media and the technology to process enables the possibilities to present batik in a new way, here it is present in a form of three dimension ornaments on stainless steel and acrylic , which is combined with lighting system. The end result is a captivating Sidomukti Batik art work that reflect modern, innovation and the Indonesian culture in an executive office of a state owned bank.

5. Thank You Statement

The author would like to thank CV Angnga Studio which provide the data for this study.

BIBLIOGRAPHY

1. Atmadi, T (2015) *Kajian Aplikasi Batik pada Desain Interior Kantor Google di Jakarta*, Narada Jurnal Desain dan Seni Volume 2 Edisi 1., Fakultas Desain dan Seni Kreatif, Universitas Mercu Buana, Jakarta,
2. Elliott, I (2010) *Batik : Fabled Cloth of Java*, Tuttle Publishing
3. Dewangan, et all (2015) *Stainless Steel for Dairy and Food Industry : A Review*, Journal Material Science and Engineering Volume 4 Issue 5

4. Gelling, P (2009) *Score One for Indonesia in the War over Batik* The New York Times, accessed 12 December 2020.
5. Innes, M (2012) *Lighting for Interior Design*, Laurence Publishing
6. Meindrasari, et.all (2019) *Makna Batik Sidomukti Solo Ditinjau Dari Semiotika Sosial Theo Van Leeuwen*, Wacana Jurnal Ilmiah Ilmu Komunikasi, Volume 18, No. 1, Indonesia
7. Noviana, et. all, (2013) *Aplikasi Motif Batik Baru Khas Kalimantan Timur Pada Elemen Dekorasi Interior*, Simposiun Nasional RAPI , Fakultas Teknik Universitas Muhamadiyah Surakarta, Indonesia
8. Nurcahyati, et all (2018) *Pengembangan Desain Batik Kontemporer Berbasis Potensi Daerah dan Kearifan Lokal*, Jurnal Sositologi, Volume 17 No. 3, Institut Teknologi Bandung
9. Rizali, N (2012) *Metode Perancangan Tekstil*, Surakarta, UNS Press
10. Sunaryo, A, (2009) *Ornamen Nusantara : Kajian khusus tentang ornament Indonesia*, Dahara Prize
11. Sachari, A (2003) *Metodologi Penelitian Budaya Rupa : Desain, Arsitektur, Seni Rupa dan Kriya*, Penerbit Erlangga, Jakarta