

Between Aesthetics and Function: Transformations and Use of Batik Motifs in Urban Interiors in Indonesia

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Abstract

Batik is a traditional Indonesian textile, which has been transformed functionally as an aesthetic element in the interiors. This transformation of the function of batik produces an aesthetic relationship between traditional textile art and interior design as well as personal interactions in art.

This study examines the case of the application of batik as an interior element in urban spaces Indonesia. It aims to reveal the motives, principles, and implications of the aesthetic function of Batik textiles in urban interiors.

It employed phenomenology as a research methodology and presents a number of interior loci of public spaces collected directly or from online documents available in various digital media platforms. The research interprets the contribution of batik motifs as an aesthetic element in urban interior landscapes in cafes, restaurants, public spaces, and hotels, as shifting between the traditional symbolic meanings and the modern functional aesthetics.

The findings of the aesthetic relations show three kinds of functional-aesthetic changes to batik works in the field of urban interiors in Indonesia. It has also revealed a new aesthetic function of ornaments: the negotiating and communicative functions.

Keywords: Urban, Interior, Batik textile, Aesthetics, Function.

Introduction

Batik is a typical Indonesian culture that has been known since the ancient times. Traditional textile works have been passed down from generation to generation as a symbol of its identity (Syamwil *et al.*, 2019; Sugiarto *et al.*, 2020, 2021). All people worldwide also recognize that batik belongs to Indonesia due to its recognition by UNESCO in 2009 (Poon, 2020; Shahrudin *et al.*, 2021). They have recognized Indonesian batik with its techniques and technology, as well as the development of motifs and culture related to the archipelago's textile heritage (Steelyana, 2012). In the Hindu era, around the XIII century in East Java, batik art was represented through the clothes. Indeed, clothe motifs have been used as same as in the statues found in the temple buildings (Istari, 2013). This shows that batik has already existed with various symbols that reflect Javanese cultural values in Indonesia. Symbols in clothing contain meaning and become an incentive to act following their meaning (Shahrudin, *et al.*, 2021).

Batik motifs have been identified since the Hindu-Buddhist period around the 15th century, in the reliefs of East Java temple buildings (Yusran, Widisono and Antariksa, 2021). Being such a historically significant art, it is not surprising that Batik as traditional textiles with local meanings of identity and values have been utilized in urban interior spaces. In general, traditional artworks have been often combined with modern interiors. However, the utilization of textile artworks as part of the interior is yet to be fully explored and understood.

Even though batik as a traditional textile work has been studied quite often, research is yet to examine the use of batik for interior spaces, especially from the aspect of the functional transformation of batik from textiles to urban interiors. For example, Hastangka, (2013) has analysed the Javanese Traditional Batik Motifs. Researchers have also used historical and cultural approaches to identify the meanings and symbolism behind each motif. Hastangka, (2013) provide deep insights into the cultural and artistic aspects of traditional Javanese batik. On the other hand, Adikara & Yanita (2021) focus on the effect of colour on consumer perceptions of batik. Using experimental methods and statistical analysis, they show that color can influence consumer preferences and judgments of batik. They help designers and manufacturers choose the right colours to increase the attractiveness of batik. Wahidin (2019) shows that transformations have occurred in Giriloyo batik in various aspects such as grip, motifs, colours, marketing, and economy. However, entrepreneurs and artisans of Giriloyo batik cloth face various challenges in transforming their craft. It can be seen in the development of Giriloyo batik motifs and colours, which have combinations.

Batik cloth is a beautiful and unique work of art with distinctive patterns and colours. The tradition has existed in Indonesia for centuries and has become integral to the nation's culture and identity. Indeed, batik as a traditional Indonesian textile work has transformed functionally, as an aesthetic element of the interiors.

The importance of research on interior design using batik can be seen from several aspects. First, using batik in interior design can enrich the aesthetics of the rooms (Lucie-Smith, 2005). The typical patterns and colours on batik clothes can give an artistic touch and make a room appear more attractive and different. Second, traditional characteristics in urban interiors provide cultural identity, but people outside the tradition can still enjoy it globally.

On the other hand, interior design as a field that involves the setting and arrangement of elements in a space to create a functional, aesthetic, and comfortable environment, is currently hybridized with various other fields outside the interiors (Caeiro, 2017; Prete, 2017; Bolkaner, İnançoglu and Asilsoy, 2019). Research on interior design using batik has received little attention from researchers, even though it could interest researchers, designers, and design enthusiasts.

In this context, research can help identify the most suitable batik patterns and motifs for various types of rooms, such as living rooms, bedrooms, or workspaces. In addition, the use of batik in interior design can also strengthen local cultural identity. Batik is a valuable cultural heritage of Indonesia, and applying batik in interior design can effectively promote and preserve this cultural wealth. Through research, we can better understand the cultural values contained in batik and how to integrate them into modern interior designs.

The specificity of using local elements in urban interiors appears as a container for cultural practices while offering the possibility of maneuvering it through various ways of reading, interpretation, and intervention (Bolkaner, İnançoglu and Asilsoy, 2019). The use of batik in interiors can have positive social and economic impacts. By choosing interior products that use batik, we can support local batik artisans and encourage the sustainability of the batik industry. It contributes to the preservation of Indonesia's cultural heritage as well as local economic development. In addition, the application of batik in the interior can also be an attraction for tourists looking for an authentic cultural experience when visiting Indonesia.

In this context, this study aims to explain the case of the application of batik as an interior element in urban spaces Indonesia. Its objectives are (1) revealing the motifs, principles, and applications of incorporating batik as an aesthetic element in interior design, (2) revealing the transformation of the aesthetic function of Batik textiles in the context of urban interior applications.

Literature Review

Studies on the motif of batik in urban interiors are still limited. There are very few studies that explore the relationship between modern aesthetics and Javanese aesthetics in the case of applying batik motifs, and specific discussions about the transformation of batik's aesthetic function have not been found. Among them are (Atmadi et al. (2019) study on the application of batik motifs in office interior partitions, Kristie et al. (2019) study on the meaning of parang batik motifs in interior design, and Rosiana & Indarto (2021) study on the form and meaning of ornamental elements in the interior style of batik kitchen cafes and restaurants in Cirebon. There are also several other studies. For example, Safitri and Budiwiyanto (2020) conducted a study on the interior design of Omah Batik in Bayat to showcase interior styles in a batik showroom. Another study Janah and Kusnaedi (2022) focused on the application of batik ornamentation in the design of the Hyatt Regency Bali hotel. However, all of these studies have not yet provided an explanation of the context of the transformation of batik's aesthetic function.

Atmadi et al. (2019) highlight the use of several batik motifs as partitions in office spaces. Although their discussion only focuses on the technical application and does not address cultural relationships, they claim that the successful implementation of batik motifs, such as kawung and mega mendung, contributes to shaping the spatial image with an ethnic style as supporting elements of modern interior design. This also enhances the dynamic appearance of the office interior and improves productivity. According to them, batik, as a significant element of local wisdom, is an important heritage in its application in interior design. Therefore, it needs to be further developed to manifest design styles for office interiors and other interior applications. Rosiana and Indarto (2021) also reveals the application of batik as decorative elements in a café. The decorative elements applied to the interior style of Batik Kitchen Café and Restaurant in Cirebon consist of Nusantara batik motifs, each carrying various meanings. These decorative elements play a role in introducing, promoting, and preserving the traditional and cultural values of Cirebon City.

Kristie et al. (2019) highlight the application of the 'parang' motif in interiors, emphasizing the psychological aspect. Their study has demonstrated that interior design, through its various elements, can influence the work efficiency and psychological well-being of the users occupying those spaces. With effective planning concepts, an interior designer is capable of providing positive values to the users. The design concepts applied to interior design can be inspired by the form or the meaning embedded in an object. In this article, the chosen concept revolves around the philosophical significance embodied in the Parang batik motif, which belongs to the realm of classical batik and holds local wisdom values.

Indeed, several urban spaces have already incorporated local elements as part of their interior design. According to Campos and Sequeira (2019), urban art has rapidly evolved, expanding the understanding of its creative outcomes and branches. These include public sculptures, resin toys, illustrations, and more. Urban art itself is the art that takes place in public spaces, which are typically considered 'external'. Nowadays, urban art is not limited to external public spaces but can also be integrated into interior spaces. However, the study conducted by (Janah and Kusnaedi, 2022) has revealed an important fact that hotels are among the places that extensively utilize batik motifs as interior elements. This practice is undertaken because hotels can serve as a medium for showcasing the distinctive culture of a particular region. Located in Bali, one of the Hyatt Regency hotels embraces a contemporary interior concept by incorporating local batik motifs as aesthetic elements within its interior design.

The studies conducted previously can confirm that urban and interior are two interconnected concepts, bridging two conditions often presented as dichotomies. In this context, the relationship between the two concepts (interior and urban) can be unified propositionally. Establishing a relationship between interior and urban is not a novel concept, particularly within the discourse of art, interior design, and architecture (Koirala, 2016). The discussion of urban interior spaces is indeed fascinating as it can be approached from an interdisciplinary standpoint. Urban interiors can be examined through social, cultural, political,

economic, and artistic perspectives. Specifically, interior design and architecture are arts that combine expression, technology, and the fulfillment of human needs. Their goal is to create spaces where people feel more humane, vibrant, and satisfied (Pile, 1995; Rapoport, 2005). This aligns with Vitruvius' statement that architecture is the art that combines utility, firmness, delight, human behavior, technology, and beauty (Koirala, 2016; Su, 2015). It is recognized that architecture is influenced by various factors such as social, physical, cultural, environmental, economic, and political aspects, among others (Setijowati, 2010).

The study conducted by Faridah and Rachmaniyah (2018) has confirmed that urban interior spaces can encompass various aspects, including: (1) wall treatment incorporating urban artwork murals as a critique of the urban atmosphere and current development, (2) minimalist multifunctional furniture in both residential and public spaces, (3) development of multifunctional spaces in the backyard, such as terrace areas, laundry corners, storage floors for warehouses, as well as family rooms combined with reading corners, (4) the use of industrial materials in furniture, such as tacon finishing, HPL (High-Pressure Laminate), polywood, fiber, stainless steel, acrylic, and reflective glass.

In relation to this, the remarkable theoretical findings from Koirala (2016) pertain to the relationship between art, culture, interior, and architecture are as follows: (1) multifunctional room design and furniture, (2) embracing minimalist concepts and forms, (3) utilizing materials from the industrial sector, (4) incorporating wall treatments, (5) offering clever solutions for small spaces, (6) creating an illusion of spaciousness. However, it should be noted that not all multifunctional designs are minimalist, and vice versa.

In their studies, Campos and Sequeira (2019) and Prete (2017) mention an important challenge in designing urban interior spaces, which is how to incorporate modern urban concepts into the interior while aligning it with the identity of a place or company. Theoretically, the modern style is known to have developed for approximately half a century, starting around 1920 to 1960, coinciding with the emergence of the Industrial Revolution (1760-1863) in England (Low, 1988). It brought significant changes in technology, society, and culture, and this impact has extended to the field of architecture and design, which is always influenced by societal changes. The modern movement gradually eliminated excessive ornamentation and decorations prevalent in the pre-modern era, replacing them with geometric forms (Arnason, 2013).

Based on the review of several studies, there is a significant rationale for the use of batik as an interior element, as batik represents one of the most meaningful forms of art in Indonesia, making garments symbolize numerous values embraced by the culture that produces them. Selamet (2018) asserts that by combining original forms with new formats and media, the application of batik serves as a means to recontextualize local culture within new frameworks. Additionally, it aims to develop a hybrid praxis that fosters dialogue to support the cultural continuity of the batik tradition.

Batik, as an aesthetic element in interior design has gained significant popularity in Indonesia. This signifies the relationship between art, interior design, and local culture. Batik is a traditional textile art form in Java, the most influential ethnic group in Indonesia. The National Consensus on March 12, 1996, states that batik is an art form created on fabric using a resist dyeing technique, employing batik wax as a color-blocking agent with the use of a tool called canting or a stamp (Hastangka, 2013; Kim, 2013; Sobandi and Rohidi, 2021).

Research Method

This study used a qualitative approach. It employed qualitative descriptive methods (Miles and Huberman, 1984; Shank, 2006) and presents interior loci in 4 types of urban spaces in Semarang, Indonesia. The four urban spaces are hotels, airports, cafe shops, and stores. The urban spaces were observed through field observations and online document observations from digital media platforms. Purposively, the interior spaces studied in hotels, airports, cafe shops, and stores were based on their tendency to use batik art elements as interior attributes.

The types, aesthetic principles, and characteristics of urban interiors were studied through aesthetic analysis, and direct observations (Denzim and Lincoln, 1997; Rohidi, 2014).

In the nonstructured interviews, the researchers explored the description of the selection of batik elements for the interiors, the reasons for choosing batik motifs, the user's understanding of traditional Javanese culture, and the customer's perspective on the interior. Observation, photos, and online document reviews were used to collect data in the preliminary study involving information from documents. Meanwhile, the researchers validated the data's accuracy through a triangulation strategy involving information from the documents, observations, and interviews.

Data were analyzed using content analysis through icon, meanings, and aesthetic morphological analysis to reveal the relationship between traditional batik art and urban spaces with modern spatial planning principles. This analysis used theories about traditional aesthetics, batik art, and contemporary interiors as analytical tools (Barret, 1993; Chistyakova, 2018) to explain the problems in this research. The visual element analysis approach to urban interiors can enrich research methodology in interior studies as a multidisciplinary study (Bae, Bhalodia and Runyan, 2019).

Findings & the Discussion

Urban Space Aesthetics: Between Traditional and Contemporary Tastes

Modern urban interior design represents the character and personality of individuals and communities in the current era. This style has become a contemporary style that serves as a guide for everyone. It often becomes a choice of interior style for private residences and public spaces, especially those in big cities in Indonesia, such as Semarang, Jogjakarta, Surabaya, and Jakarta. The modern urban interior style is directed to show the room's softer side. Even though the flow of big city life tends to be heavy and tiring, a house or apartment with this interior concept will still feel contemporary with soft and homey elements that deliver a sense of calm.

The development of socio-cultural reality aligns with the increasing socio-cultural thinking and interaction in people's lives. In this process, social and cultural realities are integrated into aesthetic values, where the form is an important element that people's lives can influence. Through this interaction, people can develop caring and empathetic values for others (Wiratno, 2018). It is what makes beauty in works of art a source of inspiration that grows and develops as part of the culture.

Beauty, in the form of human works, can be realized as works of art and culture. The beauty of artworks is a manifestation of subjective, objective, and absolute values of beauty (Ramírez, 2020). As a beauty, artworks provide various possibilities to be understood globally, even though they elevate their local aspects.

The relationship between traditional and modern art in urban interior design reflects contemporary art (Smith, 2011; Chistyakova, 2018; Tjahjaningsih *et al.*, 2020). Although there is still much debate about the concept of contemporary art, contemporary art is art that is currently undergoing a process of development that may still carry traditional art as a source of ideas, especially in Indonesia.

The consequence of incorporating batik as an aesthetic element in interior design has brought about a shift in the function and aesthetics of batik itself. Batik, originally a textile art form for fashion purposes, has transformed into an interior function as decorative ornamentation. In terms of materials, batik is not limited to fabric but can also be applied to other materials. Nevertheless, cultural symbols remain identifiable despite the changes in its aesthetic function.

The application of batik as an interior element can also be discussed within the perspective of contemporary aesthetics, integrating both tradition and modernity (Poon, 2020). Contemporary history constitutes a component of the late modern period, or alternatively, it represents one of the three principal divisions of modern history, alongside the early modern period and the late modern period. Within the realm of social sciences, contemporary history is also characterized by its continuity and correlation with the emergence of postmodernity (Chistyakova, 2018)

Contemporary art can be interpreted as a form produced by considering various contexts of space and time involving artists, audiences, and their environment. The term

"contemporary" refers to what exists or those who live simultaneously (Smith, 2011). Therefore, contemporary art has actual characteristics because it was created simultaneously with us and the world of art in general.

We can find various works of art in Indonesia, especially craft art, which can be categorized as traditional art (Sugiarto, Rohidi and Kartika, 2017). Batik is one of the traditional arts in Indonesia. Throughout the Indonesian Archipelago, many craft objects' shapes, materials, and manufacturing methods have not undergone significant changes since their creation. These traditional artworks generally exist in communities that still adhere to the norms and customs passed down from their ancestors (Raharjo, 2011). The changes that occur are generally related to the function of these craft objects, which originally served as disposable objects or heirlooms, and now they are decorative objects or souvenirs. Such functional-aesthetic changes are driven by socio-cultural changes (Zhang, Walker and Mullagh, 2019; Munck and Fagan, 2022). Therefore, batik as an aesthetic element of urban interiors is an inevitability.

A detailed discussion on the aesthetics of urban space and the relationship between traditional aesthetics and contemporary Taste is presented in the following discussion.

Application of Batik Motifs as Interior Elements in Modern Coffee Shop

Urban landscape design is universal in terms of aesthetic values and local values (Pramitasari, Istiqoma and Winarni, 2020). Public spaces as part of urban areas are generally designed with attention to the elements forming space to provide good and local characteristics but with a modern arrangement. Batik, as an aesthetic element of a room, represents the relation between modern aesthetic values and local values.



Fig. 1 Application of Batik Textiles to Room Displays of Coffee Shop at Kelapa Gading Jakarta

Source: Majalahasri

Figure 1 depicts a batik-patterned interior, specifically a tablecloth in batik textiles and a wooden room divider with a kawung batik pattern. "Kawung" is a term that refers to the "kolang kaling fruit" (*Arenga Pinnata*) from palm tree trunks. Other sources also say that the kawung batik motif is associated with the *kuwangwung* animal. The philosophy in the palm tree implies that humans are useful to all people in society, nation, and state (Sunaryo, 2009). The kawung motif is implemented on wood made using carving techniques. The motif is a typical batik motif, sometimes implemented on materials other than textiles. Based on this application,

there is a change in the aesthetic function of the batik motif as a decoration for dividing space and a change in art media from cloth to wood.

Batik is also used as a tablecloth in the form of cloth. The motifs used in this batik are various floral motifs dominated by blue. If we notice the character of the coloring, this batik is mostly made in coastal areas of Java, such as Cirebon and Pekalongan (Lucius, 2018). It is a batik cloth combined with solid wood table furniture with a modern impression. It adds an ethnic impression. The application of batik cloth to become tablecloths in the interior arrangement of urban spaces, like the figure above, shows a change in the aesthetic function. It changes the function from the cloth covering material (fashion) to cover tables. Meanwhile, material changes do not occur.

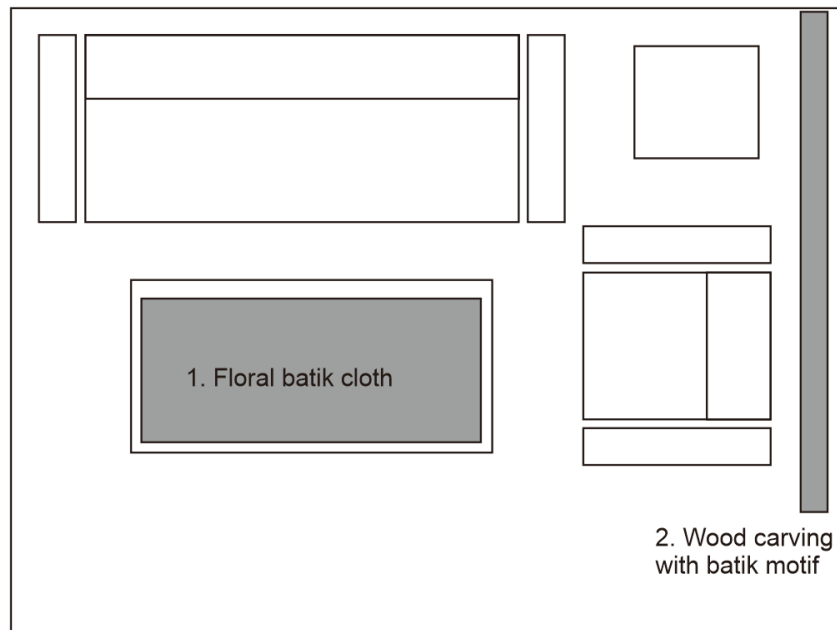


Fig. 2 Layout with the application of batik as an aesthetic element
Source: Sugiarto

The idea of interior appearance by applying batik motifs is carried out so that it has local value as identity. There are two strategies for applying the desired batik motifs, namely, in whole or in part, in spatial planning. Figure 1 also shows other complementary decorations, such as pillows or table colors. Therefore, all the furniture looks more integrated with the room, and it uses walls or roofs of wood.

Application of Batik Motifs as Interior Elements in The Airport

Batik is also applied to urban spaces at the Yogyakarta International Airport (YIA). The application of batik to YIA's interior is in a different form than cloth but only the use of classical Javanese batik motifs as an aesthetic element for room decoration. Using batik motifs as decorative elements at YIA delivers a touch of culture and beauty unique to Indonesia. Batik is a valuable cultural heritage symbol of national identity with a rich history and art. At YIA, batik is used creatively in various interior elements to create a welcoming and unforgettable atmosphere.

One of the visible uses of batik is its use as wallpaper or decorative wall decoration. The beautiful and versatile batik motifs have been used skillfully and harmoniously, creating a unique and enchanting atmosphere. Batik is also a decorative element in furniture and accessories such as chairs, tables, and lamps. It adds a unique aesthetic touch and gives the impression that batik is not just a cloth but also a work of art that enriches space.

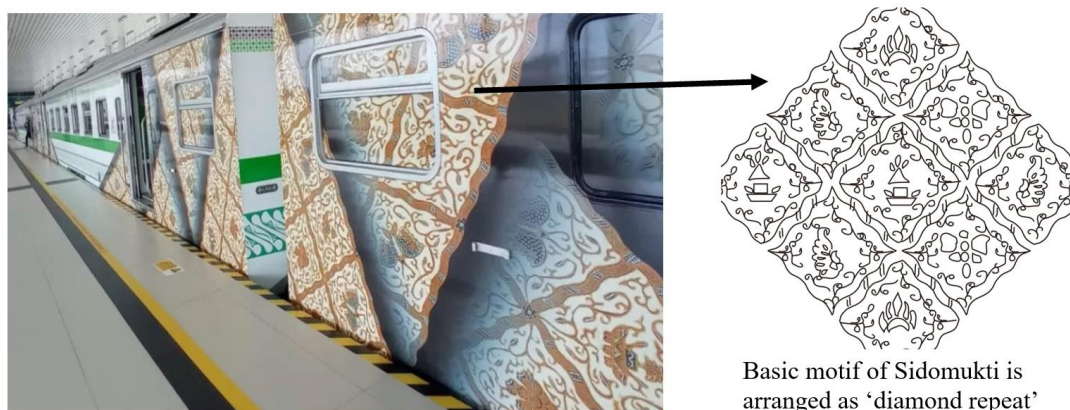


Fig. 3. Sidomukti Batik Motif in YIA

Source: Sugiarto

The naming of sidomukti batik is explained as follows. "*Sido*" comes from the Javanese word, which means it happens, a wish will come true. "*Mukti*" comes from the Javanese language, which means happiness, power, respect, and not lacking anything. The Sidomukti motif is a classic batik motif with deep meaning for the Javanese people (Wasiswo, 2011). The pattern structure of Sidomukti batik in the Surakarta style has a basic geometric pattern forming square fields (rhombuses). The rhombus field is the main pattern and has a symbolic meaning: power. The arrangement of the Sidomukti batik, which consists of a lar (wings), a tree of life, buildings, and butterflies, is a standard ornament (Anggraini and Affanti, 2020). Symbolically for Javanese society, the highest symbol is depicted in the form of a Garuda/gurdo or its wings. The shape of Garuda's wings means that humans can control their passions and achieve perfection in life. Meanwhile, the Tree of Life has a symbolic meaning of belief. Moreover, the butterfly element symbolizes beauty and high hopes, namely ideals (Anggraini and Affanti, 2020).

There is a change in media in applying batik motifs, namely from cloth to wall materials or other flat areas. Batik is implemented with painting or mural techniques for aesthetic elements. Some parts of the walls at YIA are decorated with batik murals that reflect the beauty of Nature, culture, and local wisdom. Using batik in fine art, YIA has successfully created a cool, cheerful atmosphere and conveyed a message of pride in Indonesian culture.

Using batik as a decorative element at YIA is also a form of appreciation for Indonesian batik artisans. In every decoration detail applied, YIA ensures that the batik used is originally handmade to maintain its authenticity and quality. It supports the development of the Indonesian batik industry and introduces the nation's rich culture to domestic and foreign tourists who come through YIA.

In conclusion, using batik as a decorative element at YIA not only beautifies the space but also enlivens the space with warmth and uniqueness. By combining traditional ornaments with interiors, YIA succeeded in creating an unforgettable experience for visitors, enriching their understanding of the beauty and diversity of Indonesia. According to YIA's public relations manager, applying batik motifs as interior elements is one of the strategic steps to promote Indonesian cultural heritage and make it a major attraction for international destinations. Referring to Collie et al., 2010; Jackson, 2002; Swann and Bosson, 2008), it is an identity negotiation strategy, especially through works of visual art. Identity negotiation can shape social cognition, motivational drives, attitudes, and communicative tendencies (Ting-Toomey, 2017).

If it is viewed from an economic perspective, the application of batik as an interior element of YIA can be referred to as cultural commodification, and it refers to the transformation of cultural heritage into products for commercial purposes which can include

intangible cultural heritage into branding, logos, and products (Shepherd, 2002; Pröschel, 2012; Nurhadi *et al.*, 2022).

Another part of the urban interior represented by YIA is the application of the kawung motif as an element of the gate decoration (exit and entrance).

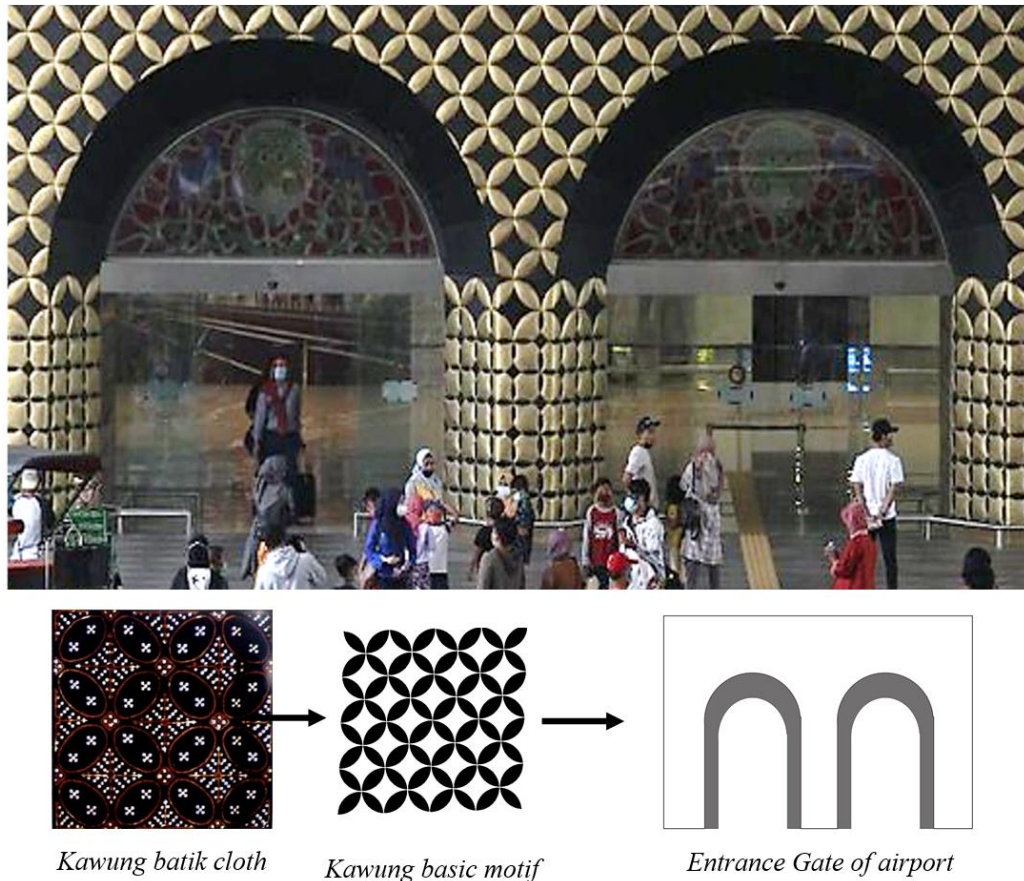


Fig. 4. Application of the Kawung Batik Motif at the Main Gate

Source: Sugiarto

The airplane passengers can see batik ornaments at the entrance and exit gates. In another part of the building, there is a roof covered with glass, so the lighting relies on sunlight during the day, enabling the passengers to see typical Javanese paintings and carvings. In Fig.4 above, the airport entry/exit gate uses the kawung motif as an aesthetic element. This aesthetic element decorates the entire surface of the entrance wall so that the batik motif has a decorative function. Based on this application, there is a change in the aesthetic function of batik motifs in wall decorations. This method might remind us of the ornamental style of mosque buildings in the Arab region, which uses a lot of repetitive geometric ornaments to fill the entire wall area (Cromwell, 2016; Alashari, Hamzah and Marni, 2020). However, applying the kawung batik ornament on the YIA wall is only placed at the gate. Meanwhile, in terms of the use of materials, there is a change in the material from cloth to metal with a gold color as a panel for wall decoration. It can be seen in Fig. 4 above.

The check-in counter area at YIA also applies a batik motif as an aesthetic element on one of the wall panels and as a check-in counter background. The batik motif used is the kawung motif. In contrast to applying the kawung motif at the YIA entrance area, the application of the motif to the check-in counter area is made in a more dynamic style. It is not composed in a rigid pattern. Some motifs are made in larger, medium, and the rest are small. Brown is used as the background color, while white is used as the pattern color. The brown color is identical to or distinctive in the coloring of classic Javanese batik. For the people of Solo and Yogyakarta,

batik with brown or dark colors is referred to as 'sogan batik' because it comes from the natural color source of the bark of the Soga tree (*Peltophorumterocarpum*) (Rahardja and Purbasari, 2018). The brown color in Javanese culture has a symbolic meaning as the color of the earth, synonymous with the character of the people who are humble and unpretentious, with the presence of some brighter colors that project a friendly nature (Wessing, 1986; Saddhono *et al.*, 2014). It can be seen in Fig. 5.

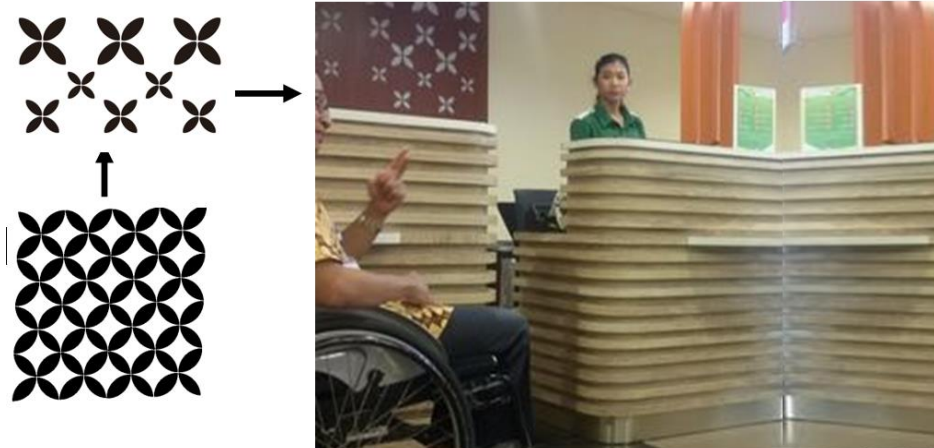


Fig. 5. Application of the Kawung Batik Motif at the Airport Gate
Source: Sugiarto

The batik motif is placed on the back of the check-in counter table, which functions as the room's background. The manufacturing technique is by drawing murals or painting on walls. The placement of batik motifs as wall decorations for check-in counters is sketched as follows.

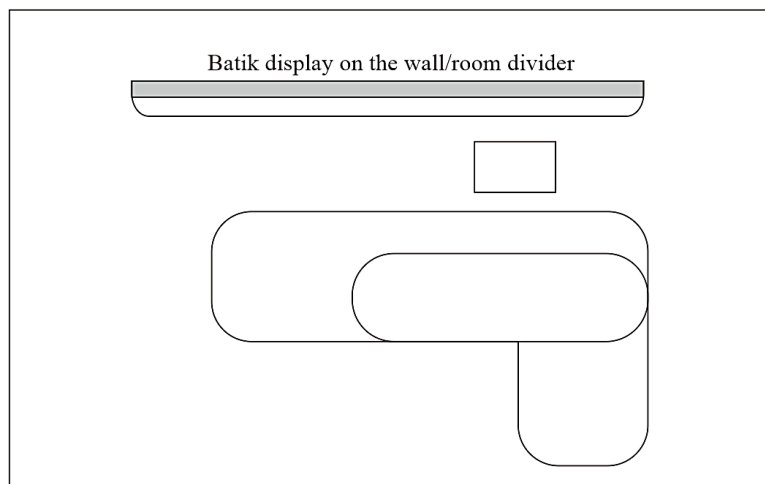


Fig. 6. Interior check-in counter layout
Source: Sugiarto

The contemporary batik motifs are suitable for urban interior elements (especially in public spaces) because they can give a global impression while still having local nuances. Contemporary batik motifs are generally designed with large field variations. Contemporary batik motifs, like contemporary art, are batik motifs that do not refer to standard rules (standards) for certain forms or ornament motifs (Afriansyah, Darwoto and Dartono, 2021). Contemporary batik is one of the most popular batik nowadays. It is all kinds of batik whose motifs and styles are not like traditional batik and are not bound by certain rules as in *isen-isen* and *free*. The technique is also separate from commonly used tools in batik (Enrico, Sunarya and Hutama, 2020).

Changes in aesthetic function also occur in using batik motifs as interior elements for hotel rooms in Semarang, Indonesia. Batik cloth, which should be used as a body covering (clothing) in the tradition of the Javanese people, has changed its function to become an attribute of a bed cover. Even though it will not reduce the visual beauty of batik in the aesthetic function change, it will reduce the symbolization of batik related to the costume of the Javanese people. Desactality (profane) will occur along with transitioning the function of batik cloth into an accessory bed cover (see Fig.7).

Application of Batik Motifs as Interior Elements in the Hotel Khas Semarang

The aesthetic-functional change made by the Management of the Hotel Khas Semarang, Indonesia, was not carried out by displaying it as a wall decoration but by placing batik cloth as an accessory only. Therefore, morphologically, batik cloth retains the same status as cloth works. It is different from the implementation carried out at the Yogyakarta International Airport. Specifically, the implementation of batik as an aesthetic element in the Typical Hotel Semarang is presented in the following Fig. 6 and Fig.7.



Fig. 7. Interior elements of hotel rooms using batik cloth
Source: khashotels.com

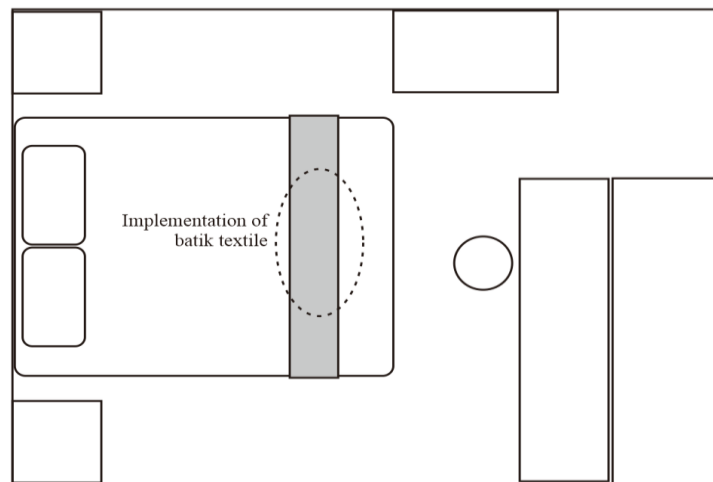


Fig. 8. Sketch of the hotel room interior layout using batik cloth
Source: Sugiarto

Application of Batik Motifs as Interior Elements in Omah Kreatif of Pekalongan

Lastly, the application of batik motifs in interior design can be seen in the use of curtains. Many curtains in Indonesia incorporate batik motifs. In this application, the use of textile/fabric material is still maintained as the primary element. However, there is a shift in the function of batik, from being used as clothing material to serving as window or door coverings. In urban communities in Indonesia, the use of batik as curtains for their homes is often practiced. However, the distinction between low art and high art is made based on individual aesthetic preferences (Slattery, 2006; Chistyakova, 2018).



Fig. 9. The application of batik as curtains for room interiors.
Source: Doc.Omah Creative Pekalongan

Conclusions

Based on the discussion above, there is an aesthetic relationship between batik and urban interiors with the spirit of contemporaryness. This aesthetic relation represents a merger between traditional Javanese aesthetics which tend to emphasize symbolic aspects, and modern aesthetics, which tend to emphasize functional aspects. This aesthetic relation brings three kinds of functional-aesthetic changes to batik works in the field of urban interiors in Indonesia. First, batik, a traditional textile with a fashion function, has shifted to a decorative function for interior spaces. Second, there is a change in the material used to visualize the motif, namely from cloth to other materials. Therefore, it brings a change toward the commodification of batik. The essence of batik as a traditional textile technique is only considered a motif. Third, the use of batik, both in the form of cloth and the implementation of motifs, is used to target the human body and other objects.

Sunaryo (2009) puts forward three functions of traditional Indonesian ornaments which include: (1) a decorative function, (2) a symbolic function, and (3) a constructive function. The cases of the application of batik to urban interior spaces has those three functions. However, the three functions are only viewed from the internal-aesthetic aspect. At the same time, Indonesian ornaments, using batik as an aesthetic element of urban interior spaces, have shown other functions from an external-aesthetic aspect. In this research, the external-aesthetic functions of ornament that have not been previously revealed are (1) negotiating functions and (2) communicative functions.

Through the application of batik motifs to urban spaces, identity negotiation massively legitimizes batik as an Indonesian cultural heritage. In addition, by applying batik motifs in urban spaces, it can communicate Indonesia's profile to urban communities as users of public spaces who may come from across cultures.

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