

# The Application of Balinese Decorative Pattern in Lobby and Guest Rooms at the Amnaya's Kuta Hotel & Resort Interiors

Angelina Angelina<sup>1</sup> Hafidh Irawan<sup>1</sup> Mariana Mariana<sup>1\*</sup>

<sup>1</sup>Interior Design Study Program, Faculty of Fine Arts and Design, Tarumanagara University, Jakarta, Indonesia

\*Corresponding author. Email: [mariana@fsrd.untar.ac.id](mailto:mariana@fsrd.untar.ac.id)

## ABSTRACT

Amnaya Kuta Hotel & Resort keeps the concept of a relaxation paradise in the middle of the most beautiful tourist area in Bali. The Balinese are known for their strong culture and respect for nature. With his cultural creativity, he presents some typical Balinese cultural ornament motifs such as kerarangan and pepatran. Ornamental motifs take inspiration from nature and from several mythological stories of Balinese society. As a cultural heritage, this ornamental motif should be developed. In writing this journal, it discusses the ornamental motifs applied in the interior design of the Amnaya Kuta Hotel & Resort which will focus its research on the development of ornamental motifs that can be done by deforming the original form but still based on the original meaning. The research was conducted using descriptive qualitative method, which describes the suitability of the theory obtained towards the hypothesis of the research object. Application of the Lamak Perada Singaraja Bali motif and Patre Punggel motif in the lobby area as well as patra sari motif, Balinese stone carving and painting applied to the guest room area, it gives a harmonious touch of local Balinese culture to the interior of the lobby and guest rooms of the Amnaya Kuta Hotel & Resort.

**Keywords:** Hotels, interiors, decorative pattern, resorts

## 1. INTRODUCTION

Formal Hotel & Resort Amnaya Kuta, formerly known as Alaya Resort Kuta, is a 4-star hotel, which is committed to Balinese hospitality – which means the staff, who bring a new philosophy of family values. This hotel is located on Jalan Kartika Plaza, Kuta, Bali.

Nature is the inspiration for traditional Balinese people in the arts, especially the traditional Balinese decorations or ornaments. In Balinese traditional culture people also make nature as an inspiration when working. Balinese decorative forms are the result of the deformation of several plants that have an important role in life activities. [3]

The entire imagination of the artwork in the decoration is not only exist but through some thought process so that it is able to reflect the meaning of the relationship between human and nature.

Creativity in the field of art which is expressed through decorative patterns is very important in today's development, both as a cultural heritage and tools of learning for the younger generation through the meaning contained itself. Decorative forms that take inspiration from nature with the meaning of life can be seen visually. This creativity should have been developed in effort to preserve local culture, especially Bali.

The human ability to imagine nature has been translated into decorative forms which are characteristic and well known by people especially Balinese. The rapid of the current development should be followed by the development of creativity in cultural heritage, of course without losing the meaning contained itself [7].

### 1.1. Related Work

The following is a description of the Balinese Decorative Pattern applied in this project.

#### 1.1.1. Decorative Motifs of Balinese Culture

Basically, Balinese decorative motifs consist of construction ornaments and aesthetic ornaments. Each of these ornaments has the same character, but the discussion in this journal will be limited to aesthetic ornaments only. According to Drs. I Ketut Murdana, MSn, [7] (Bali Post: 2007), this Balinese aesthetic ornament is divided into four characters, namely: (1) Geometric. (2) Floralistic. (3) Anthropomorphic / submorphosis (human or animal patterns). (4) Affixation (combining all the natural elements of matter). [5]



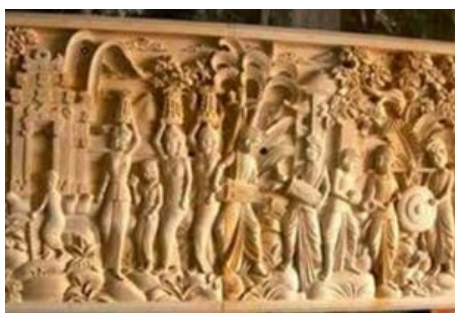
**Figure 1** Aesthetic Geometric Ornament  
(Source: Hartanti, G., & Nediari, A. 2014, p. 525)



**Figure 2** Aesthetic Floralistic Ornament  
(Source: Hartanti, G., & Nediari, A. 2014, p. 526)



**Figure 3** Aesthetic Antrophomorphic / submorphosis Ornament  
(Source: Hartanti, G., & Nediari, A. 2014, p. 526)

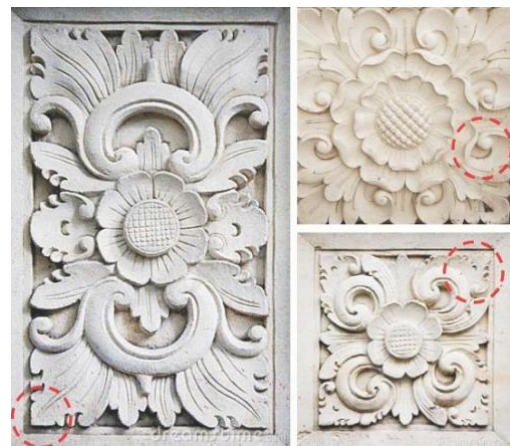


**Figure 4** Aesthetic Affixation Ornament  
(Source: Hartanti, G., & Nediari, A. 2014, p. 526)

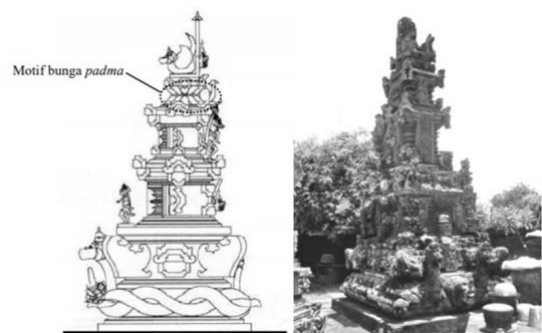
In the translation, as you can see the decorations with natural patterns, gods and goddesses telling the story of wayang puppets, simplified human decorations, and decorations that get influence from outside cultures, such as Chinese, Islamic, and others. Then the developments of this decorative ornament, one of them is the decoration in this form of expressions and creations of imagination that give

birth to new forms through cultural, artistic and religious approaches. [5]

In addition to the grouping of character types, These Balinese decorations also have several different functions: [1]: (1) Ornament for beauty: decorations intended to beautify the appearance of a decorated building. The accuracy and beauty of decoration can enhance the value of a building. By applying decoration, the appearance of a building will be more beautiful and refresh the view. (2) Decorative Motifs for symbolic expressions: apart from various kinds, shapes and placements, decoration can also reveal the symbols contained itself, color selection can also reveal symbols of orientation direction, red for kelod (north), yellow for kauh. (west), white for kangin (east) and black for kaja (south), and the union of two colors side by side for corner directions. (3) Decoration as a means of communication: it can be seen from the form of decoration that used in ceremonies or certain buildings. [5]



**Figure 5** Floralistic Ornament for beauty  
(Source: Waisnawa, I. M. 2014, p. 3)



**Figure 6** Padma Flower Decorative Motifs of Padmasana Religious Building for symbolic expressions  
(Source: Waisnawa, I. M. 2014, p. 3)



**Figure 7** Decoration at Nekara as a means of communication  
(Source: sejarahharirayahindu.blogspot.com)

### *1.1.2. Types of Balinese Decorative Motifs*

- a. Flora consisting of (1) Keketusan: Taking the most important part of a plant that is patterned repeatedly by processing to beautify its projection. (2) Kekarangan: it displays a form of decoration with an arrangement that tries to approach existing flora forms with an emphasis on beauty parts. (3) Pepatraan: This type of decoration is in the form of beautiful ornate compositions in patterns which are also called patra. The basic idea of this expression is mostly taken from the beauty of flora. The beauty of the flora is taken in such a way that the paths of leaves, flowers, pistils and twigs are made repeatedly.
- b. Fauna: (1) Kekarangan: has an expressionist style, which is leaving its true form so that the fauna is presented abstractly. [5]

### *1.2. Our Contribution*

This paper presents some characteristics of various types of ornaments, decorative motifs and Balinese arts that are applied in the interior lobby and guest rooms of the Amnaya Kuta Hotel & Resort.

## **2. BACKGROUND**

### *2.1. Object of Research*

In this review, the object under study is the Interior Lobby Interior and Guest Room of the Amnaya Kuta Hotel & Resort. the researchers conducted limitations in conducting research. The research covers the characteristics of various types of ornaments, decorative motifs and Balinese arts that are applied to the interior lobby and guest rooms of the Amnaya Kuta Hotel & Resort. Compilers only look for

references to descriptions of ornaments and decorative motifs from the internet and books.

## **3. METHODS**

The assessment system that used in this research is descriptive qualitative method. Descriptive qualitative method that utilizes qualitative data and is described in descriptive history by describing the suitability of the theory obtained against the hypothesis of the research object. The variables of this research are ornaments, decorative motifs and arts that will be analyzed through shapes and colors. The object to be studied is the Interior Lobby and Guest Room.

The location of the research object is at the Amnaya Kuta Hotel & Resort, which is located at Jalan Kartika Plaza Gang Puspa Ayu No. 99, Kuta, Bali.

Research data obtained through:

- a. Study of literature
- b. Observation

In the final stage, the next thing to do is data analysis. The data that has been collected will be analyzed with related sciences, such as the theory of types of Balinese decorative motifs, and other related theories.

### *3.1. Data Analysis Method*

The design method uses data analysis techniques, which means of visual analysis techniques, identifying forms of ornaments and decorative motifs of Balinese culture. The applied processes, relationships, organization and ordering principles are interpreted using visual materials. It was analyzed using a 2D matrix system developed taking into account the factors and techniques developed in the theoretical part of the current study.

## **4. FINDINGS AND DISCUSSIONS**

With the advancement of science and the understanding of the meaning contained in decoration, the development of shapes, patterns and colors should be unlimited. The development carried out is precisely based on the meaning in the decoration itself. In a sense, development can be carried out further from the physical outside of the building to the physical inside of the building. In the interior, development can be done on the room-forming elements, furniture and accessories. With the development of Balinese decorations in the interior, it is hoped that the unity of the concept between architecture and interior can be achieved.



4.1. Application in the Lobby Area (Lounge)

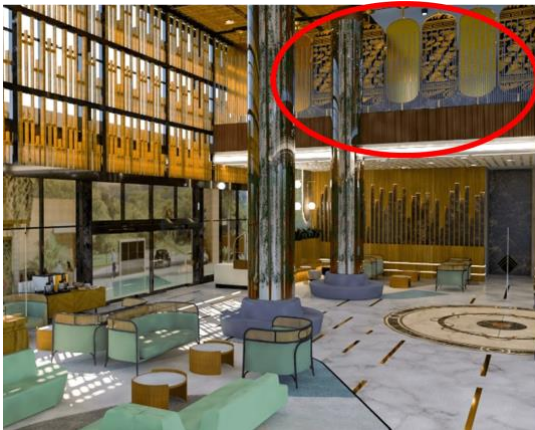


Figure 8 Lobby area perspective 1  
(Source: Author's Reproduction)

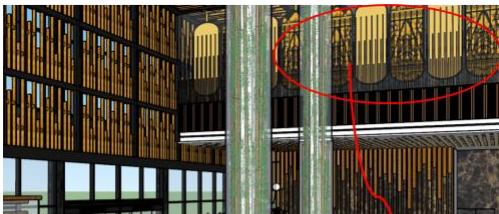


Figure 9 Types of motifs in the Lamak Perada Singaraja Bali  
(Source: Gavin, T., & Hamilton, R. W. 2010, p. 210)

The Lamak Perada fabric motif is made using perada technique (coating gold leaf over glue applied to certain parts of the fabric). In its new incarnation, the cloth is suitable for use in domestic Balinese temples, such as at the big annual festival, Galungan. The decorative motifs are applied to the Void barrier of the 2nd floor Lobby area. Using a combination of gold and black colors is adjusted to the meaning contained in the Lamak Perada Singaraja Bali cloth motif, which means in the history of the Balinese people used this expensive and imported cloth with the aim of adding and having more dignity.

4.2. Application in the Lobby Area (Receptionist)



Figure 10 Lobby area perspective 2  
(Source: Author's Reproduction)



Figure 11 Patre Punggel decoration  
(Source: Hartanti, G., & Nediari, A. 2014, p. 525)

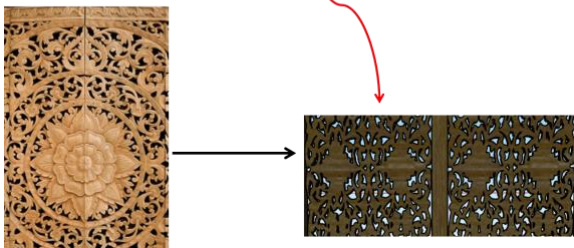
The Patre Punggel ornament is a flora decoration which takes the basic form of the leaves: (1) the main part; is a combination of concave and convex shapes and a mixture of large or half-sized leaves, so that the leaf shape can be seen if this leaf is a Balinese carving motif. (2) the main part of the leaf; is a leaf that grows in the middle of other leaves and is covered by an angkup. The boundary and main line coincide with the face thread and enter into the anchor. (3) Angkup; is a leaf that covers the main leaf from the base to the tip, and at the end of the leaf is threaded. (4) Sunggar; a leaf that grows upside down in the form of a krawangan which basically grows from the threads of the thread. (5) Endong; a leaf that always grows behind the main leaf in

the form of a threaded cempalukan or punggel leaf. (6) Trubusan; an additional leaf that grows at the top of the main leaf until it is adding to the beauty of the leaf. (7) Simbar; an additional leaf that grows on the large leaf or the lower part of the main leaf side by side with the angkup stalk. (8) Fractions; a cawenan that separates the main leaves, lies in the middle of the leaves and adds to the refinement of a Balinese motif. The simplified patre Punggel shape is then applied to the two sides of the reception area to form a symmetrical pattern.

**4.3. Application in the Guest Room Area (Canopy)**



**Figure 12** Perspective of Guest Room area 1 (Source: Author's Reproduction)



**Figure 13** Patra Sari Decorative Variety (Source: [www.pinterest.com/sandimcdonell](http://www.pinterest.com/sandimcdonell) (Downloaded December 13, 2020))

Patra Sari, its shape resembles a type of flora with circular trunks that turning back and forth. The accentuate of the flower essence is identifying the identity according to the name patra sari. Leaves and flowers are painted in beautify patterns. Patra sari can be used on wide upper area, leaves in general for narrow area, cannot be made in many

variations because the spread of the twig, sari leaves, petals and petals' leaves are fixed patterns as the identity. The shapes of the Patra Sari decoration motifs are simplified, repeated or repetitive patterns are made so then applied to the terrace canopy in the living room area.

**4.4. Application in the Guest Room Area (Living Room)**



**Figure 14** Perspective of Guest Room area 2 (Source: Author's Reproduction)



**Figure 15** Bali Padas Stone carving (Source: [www.mtribali.com](http://www.mtribali.com) (Downloaded December 13, 2020))

The art of carving Batu Padas which is grouped as building decoration can be in the form of relief, there are three types of decoration the form of relief in general, namely flat relief, embossed relief, and convex relief. Besides from adding to the value of the beauty and physical authority of the building, relief can also serve to convey moral messages through story themes taken from the Mahabharata, Ramayana, legends and so on. Reliefs that take inspiration from the natural theme of flora and fauna, for example lotus flowers, animal activities such as bird life, marine life, and reliefs with a Buddhist theme can give an impression of coolness, serenity and peace, for the physical appearance of a building.

The relief of this stone carving is mounted on a wall which is easily visible. adapted from a theme often raised in flora and fauna paintings as a characteristic of the Pengosekan painting style. Although the bird of paradise is not a bird



that usually lives on the island of Bali and is better known as a bird that lives in Papua, it proves that carving craftsmen not only examine flora as Balinese identity but also try to bring out the identity of the unity in Indonesia. This is evident through the work of stone carving in efforts to maintain the unity of the nation. In this case, it can be seen how the element of peace is present in the form of visual communication which implies harmony that is present in the midst of the potential wealth of the Indonesian archipelago which is symbolized in the form of lush trees and the ripening of the fruit that have been produced.

#### **4.5. Application in the Guest Room Area (Bedroom)**



**Figure 16** Perspective of Guest Room area 3  
Source: Author's Reproduction



**Figure 17** Balinese Painting  
(Source: [www.mtribali.com](http://www.mtribali.com) (Downloaded December 13, 2020))

## **5. CONCLUSIONS**

Ornaments, decorative motifs and art as a result of human culture and power are an appreciation of nature. Based on the meaning contained itself, the creation of decorative motifs can be further developed to be sustainable in every era.

Development in interior design is one of the efforts to preserve culture, especially Bali. The designs that are

present in the interior in the form of wall hangings, room aesthetics, in visual form will present an atmosphere that is thick with local culture. The uniformity of the interior concept becomes a unity which will make people aware that local culture is able to go hand in hand with the times.

The application of the Lamak Perada Singaraja Bali motif on the Void barrier of the 2nd floor Lobby area and the Patre Punggel decoration at the reception area gives a harmonious touch of local Balinese culture to the interior of the Amnaya Kuta Hotel & Resort Lobby. The application of patra sari decoration on the terrace canopy, Balinese stone carving applied to the walls of the living room area and the painting applied to the sliding windows in the bedroom area also gives a harmonious touch of local Balinese culture to the interior of the Amnaya Kuta Hotel & Resort.

Based on the research conclusion, the authors recommend the following suggestions:

- a. To add insight into ornaments, decorative motifs and Balinese cultural arts, more book references are treated.
- b. It is hoped that other researchers will also conduct research related to ornaments, decorative motifs and Balinese cultural arts.
- c. For future researchers, it is hoped that they can conduct research on ornaments, decorative motifs and more diverse Balinese cultural arts.

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