

The Motif of Songket Cloth on the Interior of Hotel Lobby: A Case Study of Fairmont Sanur Hotel, Bali

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ABSTRACT

Bali is one of the most well-known destinations for tourism in Indonesia, due to the uniqueness for its tourism object, both natural tourism or cultural tourism. Songket cloth is one of the most popular cultural products in Bali. There are many kinds of motifs used on Songket cloth, making it interesting and unique. As a cultural product that needs to be preserved and developed, the Songket cloth need to be introduced to local and international community. For this research, the Author chose Fairmont Sanur Hotel in Bali as the case study because it is one of the 5-star hotel that is fully supported by the complete tourism facility and infrastructure. This hotel has the standard of hotel interior containing some Balinese culture specifically in its main lobby as the hotel focal point. So that the main lobby should be designed as attractive as possible to be the representative of design concept at the hotel. Qualitative descriptive research method used in analyzing literature data and empirical data as material for discussion. As the result, application of Songket cloth motifs preserving the Balinese culture to nationwide and worldwide, it also improving the aesthetic value and selling power at Fairmont Sanur Hotel due to its characteristic.

Keywords: Bali, culture, songket, hotel lobby

1. INTRODUCTION

The rise of hotel development in Bali has made the competition between many hotels in term of business. One of the ways to increase selling power is to create something unique and different. Planning to design Fairmont Sanur Hotel in Bali can be an opportunity to incorporate the unique and different elements, such as a specific culture to the interior of hotel.

Besides being famous for its natural panorama, Bali also has a wealth of the existence of traditional Balinese cloth products that are full of philosophical meaning and value, such as Songket cloth. This cloth reflects the daily life of Balinese people. The people's view of life can be presented through motif on Songket cloth which contains some meanings that are deeply embedded in Hindu philosophy. Songket cloth is a traditional Balinese product that has a place exclusively for the main dynasty in Bali. This cloth is usually used in a lot of ritual ceremonies with other fittings so that it looks luxurious, too.

Songket cloth has intrinsic and extrinsic value for Balinese people. The cosmological meaning in term of its intrinsic value is a description of the relationship between human and natural environment which is always harmonious. This is reflected in the symbol expressions made by the craftsmen. Of the many elements that can be applied to the hotel interior, the Author applies the popular motif from Songket cloth because it follows the design standard of Fairmont Sanur Hotel, which is contemporary and modern but still

has cultural elements.

The hotel lobby is the center, as a link and heart of every hotel's part. A hotel lobby is a public and private place to meet. Thus, the hotel lobby is not only a place for transaction and guest arrival, but also a place for networking and socializing. [1]

In the discussion of spatial layout and functional space physical facilities in service businesses are made to meet specific goal and satisfy the need of customer and worker. Physical facilities itself include the designed interior. The lobby that is a hotel focal point must be designed properly in order to provide comfort and impression for visitor. [2]

In this paper, the research focuses on the design of Songket cloth motifs that will be applied in the reception area of Fairmont Sanur Hotel. The final result aimed of this research is to determine the aesthetic influence of Balinese culture through the application of Songket cloth motifs into the image modern of Fairmont Sanur Hotel.

2. METHOD

Methodology is a way of thinking and doing which is best prepared to conduct research and to achieve goal based on the truth. [3] Qualitative research method is the research that intends to understand the phenomena experienced by research subject such as behavior, perception, motivation, action, and so on holistically, and by means of description in the form of word and language, in a specific natural context and by using a various scientific method. [4]

Literature study is a research technique carried out by researcher by collecting a number of books, magazines, leaflets relating to research problem and objective. [5]

The method used in this research is a qualitative-descriptive method and aesthetic element in the reception area is the object of this research. Then the case study object selected: the reception area of Fairmont Sanur Hotel, Bali.

Data collection was carried out by designing the interior design of Fairmont Sanur Hotel with the theme of luxurious touch of Balinese culture and from literature studies related to the research.

3. RESULT AND DISCUSSIONS

In the context of hotel definition, the front office is a department in hotel which is located at the front. Precisely not so far from the hotel front door or lobby. This area is the busiest place in hotel. With a location at the front, the front office is one of the most easily searchable and visible departments for guests. Therefore, the design of front office or reception area determines the desire and motivation of guests to return to the hotel or not.

K. Kuypers said that aesthetic is something that concerns the beauty that is in someone's vision. The view itself can be considered as something that is relative and cannot be guaranteed the same. [6] But there are two important values that need to be known in it, namely Intrinsic Value and Extrinsic Value. Intrinsic Value is value contained in a beauty. This intrinsic value can usually be felt and understood from the heart by the recipient. Extrinsic Value can be seen directly and with the naked eye. For example, in a dance performance, we can see gentle movements of the dancer, this is what is called extrinsic value.

Aesthetic elements can be created with the criteria made in accordance with the design concept that will be applied in the reception area. The criteria that can affect the aesthetic element are:

A. Form

Form is an element of art. Basically form is a three-dimensional geometric figure, such as a sphere, cube, cylinder, cone, and others. Form allows the user of space to perceive the existence of an object and understand it by perception.

According to Kandinsky, form tends to dominate human perception because form can understand the sense of space better. [7] The forms that are easier to understand are fixed forms with not too many arrangements. Kandinsky divides form into two, which are regular (geometric) and irregular (biomorphic). Geometric form in design has a specific sense of kindness, the power to please and lead to a sense of divinity.

Thus, geometry is approved as a form of religious architecture, Le Corbusier said that: "Geometry is our greatest creation and are enthralled by it". [8]

Meanwhile, the biomorphic form creates dynamic, unstable and sometimes strange feeling at the certain condition. But it seems alive, especially in the term of elasticity.

The form of wall treatment and ceiling treatment at the

receptionist area are taken from the motif of Balinese songket cloth. The motif is stylized into simpler form to meet the concept applied to the interior of the Fairmont Sanur Hotel.

In general, Balinese Songket can be grouped into types of motif: [9]

a. Floral Motif

Floral motif or patra is the most widely used motif in songket including Balinese songket cloth. Floral motif usually includes tree motif, vine, leave, flower, seed and plant shoot. Flower in general for Hindus describes the purity of heart because it is used to worship Sang Hyang Widhi and his ancestors.



Picture 1 Patra sari motif

Patra is a vine and creeping plant as forefront part of the calculation formula for Wariga and Ayu adults in the Balinese calendar which is used to determine good days based on them. There is also lotus motif or padma which is the holy throne of the Gods, in the Upanisad.

Padma is called the symbol of universe, meanwhile buga padma is Sattvam or the holy idea out of which comes Dharma teaching and knowledge. In addition, flower motif indicates the closeness to woman. As stated by R.H.M Akib quoted by Suwarti Kartiwa (1996), that songket cloth is closely related to woman and it reflects a woman's personality. The flower motifs found on Balinese songket fabric such as patra sari, hibiscus, *sekar taman*, and bracket pot also symbolize the refinement of woman. [10]

b. Fauna Motif

Songket with fauna or coral motif displays pictures of various types of animal. These animals not only symbolize the sacred qualities of the Gods in Hindu but also are friend and mount of the Gods. Animal symbols that are considered sacred include: lion, dragon, cow, swan, peacock, *manuk dewata*, butterfly, etc. The lion motif, for example, is a very sacred motif because it symbolizes the supernatural power of the Gods protecting the nobility.



Picture 2 Lion mekampid motif as rerajahan motif

The winged lion motif is a very special motif, because it is only worn by a king or someone who has a very important position in the kingdom.

c. Wayang (Indonesia Traditional Puppet) Motif

Wayang motif is the motif that uses human images. The characters depicted in Balinese songket motif are characters from Mahabarata and Ramayana epics.



Picture 3 Ramayana epic wayang motif

Wayang motif, according to Balinese Songket expert, is the rarest motif both in production and use. Other motifs such as cili, wayang and mask are symbol of respect for ancestral spirit and are considered effective in rejecting reinforcement. [9]

d. Geometric Motif

Geometric motif is the motif that uses measuring tool or in the form of symmetrical line and shape, such as triangle, rectangle, circle, rhombus, etc.

Tumpal motif is an isosceles triangle motif decorated with floral motif on the inside. This motif is scattered throughout the archipelago and is a testament to the strong influence of China.



Picture 4 Tumpal motif

e. Mixed Motif

Mixed motif or prembon is a combination of various flora, fauna or geometric motifs.



Picture 5 Barong motif

From the type of songket motif used in this design, only one type is used, namely the geometric motif.

The following picture is the transformation of Balinese songket motif on the aesthetic element of reception area:



Picture 6 The transformation of Balinese Songket fabric motif that is applied to the wall treatment and ceiling treatment in the reception area

B. Color

Color has tremendous power to move emotionally. The study of color begins with the interaction between light and color. We cannot observe color, shape or space without the light. But the appreciation of light is more important than physically, as explained by Arnheim that psychologically, color provides something fundamental and very strong in human experience. [11]

Meanwhile, Hazel Rossotti (1985) in *Color: Why the World Isn't Gray*, wrote that color is a sensation, which is generated by the brain from light entering through the eye, and that the sensation of a special color composition usually arises from a special composition of light received by our eyes apart from physical and psychological factors that also play a role. [12]

All colors can have a certain psychological effect on the viewer. In architecture and interior science, each color can create a different impression of the space existence. Such as dark and light impressions that can affect the existence of a space.



Picture 7 The color concept of aesthetic element in the reception area

The overall reception area uses element of brown and gold colors so that they give warm and luxurious impression to the guest.

C. Material

Classification of interior material consists of interior elements that currently has various types, developments, and applications along with many supporting technologies as well as deeper exploration of resources. To determine the material to be used in interior design, it is necessary to consider what kind of criteria are expected first, one of which is aesthetic criteria. In aesthetic criteria, there are four important elements, namely: color, texture, pattern and conformity to the function or design direction. [13]

Color sets the tone and theme. Color is also one of the first attraction for consumer. While texture plays an important role when touched, the role of the material functions whether it requires a smooth, medium or rough texture. Texture can also be an indication of the quality of a particular item. Pattern has a decorative value role for this material, so the choice of pattern in the material must be adjusted to the design concept that we want to realize.

Meanwhile, conformity to the function or design direction is a consideration of material to be used with the design to be conveyed.

Material Classification

According to Subkiman, Anwar, the classification of interior material consists of: [13]

1) **Natural Material**

Natural material is a material that is made from material obtained from nature and is used in the construction sector as in nature. Its processing only undergoes cutting and shaping.

There are two classifications of natural material, which are: living and non-living. Living material is a material that comes from living nature, for example wood, bamboo, rattan, etc. Meanwhile non-living is a material originating from nature that is not living, for example stone, sand, etc.

2) **Processed Natural Material**

Processed natural material is a material that before being used in the construction sector undergoes processing first so that it changes shape, property, and size unlike what it was in nature.

The example includes plywood, gypsum board, ceramic, metal, textile, plait, etc.

3) **Synthetic Material**

Synthetic material is a material that initially was not present and then made into new material using chemical process technology. For example, glass, rubber, polymer, acrylic, PVC, etc.

4) **Ready-to-use Material**

Ready-to-use material is a various kinds of material that have been processed in such way that we just have to select and use them. The example includes carpet, wall covering, etc.

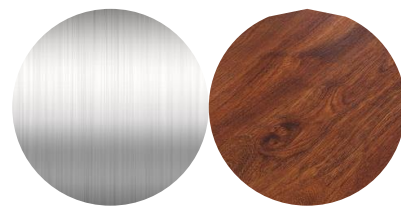
5) **Accessories (Hardware)**

Accessories are complementary material used for attaching, gluing, strengthening, etc. On material or interior design element, the examples can be nail, screw, nut, hinge, handle, etc.

6) **Finishing**

Finishing is a material used to protect the surface of main material used and beautify its appearance with a certain color, pattern or texture. For example, paint, varnish, melamic, etc.

The material used on the wall is wood with a laser cutting technique and basically uses wood panels covered with post-form. Meanwhile on the ceiling using stainless steel with the same technique as on the wall and finished with gold paint.



Picture 8 The material elements of the reception area

D. Lighting

Lighting affects the interior arrangement in terms of:

- Determine the space atmosphere
- Affects the user's mood
- Supports room function

For interiors, the main tool used in room lighting is artificial light. In general, artificial lighting is divided into three types, namely general lighting, task lighting, and accent lighting.



Picture 9 The concept of lighting in the reception area

The type of lighting used in the reception area is general lighting using direct lighting such as downlights and spotlights. They are used to emphasize the form of songket cloth motif on the aesthetic element. This lighting gives a warmer atmosphere with a yellowish light appearance. So that it becomes a good combination of brown, gold and yellow.

E. Proportion

Proportion is related to the scale, or in other words it is related to the relative size of things. The proportion of space is not only affected by the height of the ceiling, but also in relation to the width and length of the room. The high ceiling is often associated with a sense of relief and luxury, while the low ceiling has the connotation of a cave and intimate nature.

The wall area size of the reception area is wide so that there are 2 rows of large songket motif horizontally and 5 smaller rows vertically, which are divided into 2 columns on the left and right of the field. To get around the high ceiling, the motif size on aesthetic element of ceiling is made of various size, but the motif form is still visible even though it is seen from a far (below).



Picture 10 Reception area perspective

F. Pattern

According to Andie A. Wicaksono, pattern is a decorative design that is used repeatedly. Pattern can also be described as the design arrangement that is often found in an object.

The horizontal line motif will expand the impression of room, while the vertical motif will enhance the impression of room. [14]

The applied pattern is made regularly so that it looks balanced between left and right. The wall treatment and ceiling treatment use a repeat pattern in each box.

G. Texture

Texture is the feel, appearance or consistency of a surface or substance. The feeling caused by sight in a room is not directly felt, but by seeing it can be said how the material feels in the room when it is touched, as also expressed by Kahn: "To see is only to touch more accurately".

Texture also relates to the material used. For example, wood material will warm the room, while stone material will cool the room.

The texture of this wall treatment and ceiling treatment is rough on the laser cut. The texture is a real texture where the surface properties indicate the actual impression or taste which is the same when it is seen and touched. However, at the bottom of the wall there is an unreal texture since the wood texture that tends to be rough can be seen. But since it uses artificial material (post-form), it feels smooth when it is touched.

4. CONCLUSION

After doing the design and study literature, it can be concluded that the reception area of Fairmont Sanur Hotel has a wall treatment and ceiling treatment with a form that are easily recognizable and more unique as well as luxurious.

The existence of wall treatment and ceiling treatment in the reception area can strongly support the main concept of hotel, which is luxury. With the support of the use of simple material, warm lighting, proportion in the reception area, as well as the unusual form of Balinese songket cloth motif, then the intended concept of this hotel is conveyed.

As a high value cultural work, songket cloth need to be continuously developed in their use in various forms, songket cloth and motifs not only can used in fashion but can also be applied in other works including interior design.

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