

# The Application of Tampuk Manggis-Jambi's Batik Motif in Interior Design Hermitage Hotel as Sustainable Cultural Effort

Sri Rachmayanti<sup>1\*</sup> Grace Hartanti<sup>2</sup>

1. School of Design, Bina Nusantara University, KH. Syahdan no. 9, Jakarta 11480, Indonesia
2. School of Design, Bina Nusantara University, KH. Syahdan no. 9, Jakarta 11480, Indonesia

\* E-mail of the corresponding author: srachmayanti@binus.edu

## Abstract

Indonesia has a very diverse variety of decorative batik motifs. In general, the resulting batik motifs are a combination of shapes, colors and images based on the environment, culture, natural potential, and the influence of the local community where the batik is made. In addition, the batik makers not only create visually beautiful batik, but also provide beauty through the meaning that is in every batik motif they create. This research discusses one of the Indonesian batik motifs from Jambi, namely Tampuk Manggis which is a source of Indonesian cultural heritage that has the potential to be an inspiration for interior designs in heritage hotel. Hermitage Hotel is one of the heritage hotels that will be used as a case study in this research. The purpose of this research is to explore design by applying the Tampuk Manggis – Jambi's batik motif in interior design and focus on preserving Indonesian culture and sustainable design that can be applied in hotel. This research uses the Goal Grid method as a sorter that carried out four guidelines; what must be achieved, what must be maintained, what must be avoided, and what must be eliminated. The results of this research are expected to be useful for industry practitioners and designers who aim to create memorable guest experiences and promote cultural values and sustainability.

**Keywords:** sustainable, cultural, heritage hotel, Jambi, tampuk manggis, interior design

**DOI:** 10.7176/ADS/108-05

**Publication date:** November 30<sup>th</sup> 2023

## 1. Introduction

Globalization removes boundaries between countries in a variety of spheres, including economic cultural, social, and political. When the world becomes one global community, there is a shift in lifestyle, with people choosing a new culture that is more practical and abandoning Indonesia's rich traditions. This is quite regrettable since cultural heritage that reflects Indonesian identity is an asset that may help various Indonesian commodities compete in the global market.

From Sabang to Merauke, Indonesia has a unique cultural legacy. Textile is one of Indonesia's cultural assets. The most well-known and certified by UNESCO as a global cultural heritage cloth is Batik (Cahya 2020). Hamzuri defines batik in his book 'Classical Batik' as a method of decorating cloth by covering some sections with a barrier, such as wax (Hamzuri 1985). This one-of-a-kind method will result in a piece of batik cloth with a specific motif and philosophical significance.

A simplification approach will be used to portray an artifact/culture till a unique batik motif is born. Indonesian batik motifs are quite diverse. It gets the inspiration from the surrounding nature and can symbolize the identity of any location in Indonesia. So far, the only famous batik motifs are from Solo and Yogyakarta, even though many other regions in Indonesia have equally diverse batik motifs. Jambi, for example, features 19 batik motifs. The Tampuk Manggis, which was inspired by the mangosteen fruit, is one of Jambi's most recognizable motifs. This motif reflects the identity of Jambi, which is said to be one of the regions of the origins of mangosteen. Because of their strong Indonesian character, batik motifs like Tampuk Manggis have the potential to be developed and implemented in a variety of goods, including hotel furniture.

For a long time, the concept of development has been advanced, both in the scientific spheres of social and scientific with aspects of culture and other sciences. The term development refers to a broad setting that can relate to a variety of fields. The context of development comes from nouns that are interpreted as processes or

ways to progress or change (Pusat Bahasa 2008), so the context of development is very dependent on the text of the verb associated in this case is design development.

A simplification approach will be used to portray an artifact/culture till a unique batik motif is born. Indonesian batik motifs are quite diverse. It gets the inspiration from the surrounding nature and can symbolize the identity of any location in Indonesia. So far, the only famous batik motifs are from Solo and Yogyakarta, even though many other regions in Indonesia have equally diverse batik motifs. Jambi, for example, features 19 batik motifs. The Tampuk Manggis, which was inspired by the mangosteen fruit, is one of Jambi's most recognizable motifs. This motif reflects the identity of Jambi, which is said to be one of the regions of the origins of Tampuk Manggis. Because of their strong Indonesian character, batik motifs like Tampuk Manggis have the potential to be developed and implemented in a variety of goods, including hotel furniture.

For a long time, the concept of development has been advanced, both in the scientific spheres of social and scientific with aspects of culture and other sciences. The term development refers to a broad setting that can relate to a variety of fields. The context of development comes from nouns that are interpreted as processes or ways to progress or change (Pusat Bahasa 2008), so the context of development is very dependent on the text of the verb associated in this case is design development.

Thus, design development is a method of carrying out the technical process of creating a design. Making motif patterns, producing, transforming, and finally applying work outputs using tools with the goal of boosting performance. Design development, in general, is a method or process that is carried out in an organized and scientific manner by thinking about concepts, patterns, and computations, as well as the workings of developing the production of publication works in the output of works that are absorbed in form (Darmanto 2019).

Through this research, the limitation researcher attempted to demonstrate the uniqueness of the Tumpuk Manggis motif on Jambi batik. Application to interior design in hospitality project especially hotel. Tampuk manggis motives which was inspired by the nature surrounding the Jambi area. Also, the researcher would explore the application of Tampuk Manggis motif from Jambi Batik in the design of hotel furniture. Furniture, as one of the most important interior elements, has a considerable impact on the interior design of a room. As Sinangjoyo said the hotel, as a hospitality facility, must cater to all elements of the visitor's demands. Aside from that, it is critical to investigate local identity to determine the location of the hotel (Laksitarini & Purnomo 2021). The design of the Dharmawangsa Hotel project by Jaya Ibrahim, for example, demonstrates a definite Indonesian identity, one that acknowledges the continuous linkages with the past while moving forward into the twenty-first century and displaying international character. The designers combined old and new artifacts to match the overall themes (Jay 2012).

The findings of this study are intended to be valuable for industry practitioners and hotel designers seeking to add value by generating memorable guest experiences while protecting and promoting cultural values in a sustainable manner.

## **2. Literature Review**

### *2.1. The Hermitage Hotel*

The Hermitage located in the elite area of Menteng, Central Jakarta, the hotel building was inspired by an art deco-style design with the Colonial Style Nusantara theme. A five-star hotel with nine floor facilities with a total occupancy of 90 rooms with meeting room, ballroom, swimming pool, spa & fitness facilities. The Hermitage hotel has partnered with international hotel operators namely Marriott International through the Tribute Portfolio Hotels brand to bring a hotel experience (Hermitage 2023).



Figure 1. Front of The Hermitage Hotel

The Hermitage was built in the 1920s, in 1923 this building was the telecommunications center of the colonial government. Then after independence, the Indonesia government was taken over. After being under control of the Indonesian government, this building had become the government office of the Department of Education and Teaching. Then soon, it also became the office of the Directorate General of Culture. Then in 1999, this building also briefly changed its function to become an educational institution, Bung Karno University (Savitri 2023). Unfortunately, after that, this building was empty and did not receive attention. Therefore, in 2008 it was submitted by The Hermitage Hotel. The point, to be used as a hotel without leaving its historical heritage. Since then, renovations have been carried out. Then this year it will operate under the auspices of Grace Leo Associates (GLA) Hotels, an international-scale hotel operator based in Paris.

Now the Hermitage, which is a member of The Leading Hotels of the World, which specializes in luxury properties, is starting to get busy. The front building is an old building while the rear building for hotel rooms is a new building. The old building is the building where visitors enter. On the right side is the L'Avenue restaurant. While entered on the left side there is a lounge and conference room in which there is a large collection of old books.

Walking along this building, guest is invited to reminisce with history. Documentation photos showing many photos of the President of the Republic of Indonesia, buildings of the colonial era and replicas of the Batavia floor plan of the same size as the original emblazoned on the high walls there. Each seemed to break down many stories in his day.

While the rooms, are in the new building located directly behind the original building. The new building has nine floors with 90 rooms and suites. The design of the building was deliberately made in such a way as to resemble the old building. Strong and classic impression is still felt. The paint is white with a touch of brown from a wall lamp, still carrying the impression and colonial characteristics. Still in the new building, there is a Courtyard Café. This café is in the middle of the ground floor with an open atmosphere. In this new building there is also a rooftop. Usually, visitors come to enjoy the Jakarta sky during the afternoon or night.

The Hermitage has six room types. Among them, Superior Room, Deluxe Room, Executive Room, Junior Suite Room, Executive Suite Room and Presidential Suite Room.



Figure 2. Presidential Suite Room – The Hermitage Hotel

As in the photos above, it can be seen that the application of decoration motifs is seen in the interior and furniture. In this study, Tampuk Manggis – Jambi's batik motifs will be applied to interior design.

## 2.2. History of Jambi Batik

The history of batik in Jambi began in the 7th century during the kingdom (ancient Malay) in the settlement of Kampung Tengah (Jambiberang) and the surrounding areas. Jambi was notable for its spices at the time, such as pepper, cinnamon bark (casiavera), and flowery apparel (woven cloth and batik).

Jambi's people have active ties with numerous nations, and there has been interaction in the art of batik with diverse socioeconomic groups. The social history of a community's existence represents its civilization's lifestyle, as a social history such as clothing styles, and it is mirrored in daily living, including family life, social environment association, economy, literature, and art.

The function of batik during the royal period was not yet an economical material that could be traded. Batik making was intended for the royal family and their relatives for royal interests besides wrapping heirloom equipment. During the Malay Kingdom Jambi batik was done passed down from generation to generation by relatives and the royal family. Today batik has been made by the people of Jambi in particular.

The history of Jambi batik development was previously developed by the Jambi Malay royal family who lived in the opposite Jambi city, by establishing trade relations with other countries. Batik became a trade item. Until now the function and use of batik clothing has developed according to the purpose with various motifs according to technological advances and developments. The history of Jambi batik began with the establishment of the Hindu-Buddhist religion, as evidenced by the descriptions of flora and wildlife.

Javanese batik affected the history of Jambi batik. It started with the Pamalayu (the attack on the Singasari military expedition against Malay/Jambi in 1275 AD). After the fall of the Singasari kingdom, King Kartanegara from Singasari didn't want the Melayu or Swanabumi region joined the other kingdom. As a maneuver, Melayu Princess, Dara Petak and Dara Jingga from Sharmasraya married with aristocrats from Majapahit. Because of the strong Javanese influence, the princes of Jambi used Javanese language and clothing in the 17th century.

Haji Mahibat and his family from Central Java were brought in from Java in 1875 to stay and work on batik in Jambi City. Jambi batik colours are made from plants native to both Jambi and Java. The motifs used include carvings of Jambi traditional dwellings and wedding dress; nonetheless, the number of resulting motifs is still restricted.

These crafts are used to make headbands, scarves, sarongs, belts, and pants. There were no rules that obliged people to wear certain motifs throughout the time of the Jambi Malay monarchy, because the people of Jambi were open to new things. It is utilized as women's clothes, such as skirts, blouses, dresses, headbands, and others, and as men's clothing, such as shirts, safaris, and suits, as technology advances. Aside from that, batik is used to decorate household items such as table mats, sheets, pillowcases and bolsters, and window curtains.

Jambi was controlled by an Islamic empire led by a king named Shekh Ahmad Salim with the title Datuk Paduka Berhala, originally from Turkey. He encouraged the development of Jambi batik, which depicted floral and non-figurative ornaments, when Islam arrived in the 16th century. The location of the batik pattern and the edge/board pattern, particularly on sarongs, long textiles, and shawls, show an Islamic influence in batik. The Middle East, Persia, and India are the origins of edge designs. Rugs, prayer mats, and clothes all use edge designs to reinforce functional boundaries.

Islam forbids the use of human figures; instead, the motifs employed stress aesthetic values and the meaning of symbols tied to the social structure that governs social life. The calligraphy motifs employed are primarily flowery and religious elements.

Batik in Jambi had been done for generations by relatives and the royal family in the Malay Kingdom, but with the kingdom's collapse and occupation by the Dutch and Japanese, the Keraton family relocated to Huluan Jambi (Muaro Tembesi and Muaro Tebo). There are two sub-districts in Jambi Seberang (Serving sub-district and Danau Teluk sub-district) where ordinary people can wear batik clothes that were originally worn by the daughters of nobles and royal families.

Ordinary people can now wear the batik worn by kings and their families, which was previously outlawed. Several pieces of ancient batik cloth belonging to a businesswoman, Ibu Ratu Mas Khadijah, were discovered in the mid-1970s. This encouraged the Jambi Regional Office of the Department of Industry/Industrial Service Level I to restart batik efforts, beginning with training Ratu Mas Hadijah's mother.

The first training was held in the Municipality of Jambi in 1980, from 12 to 22 October in Ulu Gedong Village, by the Regional Office of the Ministry of Industry of Jambi Province, Drs. H. Suprijadi Soleh in collaboration with related agencies and the Chairperson of the Jambi Province PKK Mobilization Team Prof. Dr. Sri Soedewi Maschun Sofwan, SH. by bringing in trainers / instructors from the Yogyakarta Batik Craft.

Jambi batik growth in each district, Sarolangun, Meragin, and Batanghari, began in 2000. Until now, batik, which originated in Jambi, has grown and spread throughout the city. The history of batik in Jambi is intertwined with the development of culture, which has been known for centuries since the Old Malay period, the Sriwijaya Kedatuan period, the Jambi Sultanate period, the Dutch colonial era, Japan until the time of independence, there is indeed the art of Jambi batik craft and is developing until now.

### 2.3. The Origin of the Motif's Form

The designs found in Jambi were inspired by Megalithic age remains in the shape of enormous stone buildings such as *slindirik*, *menhirs*, and carvings found in traditional home carvings. Humans, flora, and fauna from the surrounding nature serve as motifs for these buildings.

As a means for communicating thoughts through visual forms, numerous types of flora and animals have undergone harmonious form stylization. A motif emerges from a desire to adorn an object to suit the needs of human life, including the need to visualize religious symbols, aesthetic needs, and other needs based on the desired function. Various types of Jambi batik motifs stem from this desire to decorate an object.

The name for the Jambi batik motif is given to each form of motif, and the Jambi batik motif has the character and pattern of the *ceplok-ceplok* motif, which means that each motif stands alone, but in its application, it is combined with one another (the main motif with the filling/*isen* motif).

Tampuk Manggis, Kapal Sanggat, Durian Pecah, Merak Ngeram, Angso Duo, Kua Berhias, Riang-riang, Batanghari, Bungo Kaco Plates, Keladi Leaves, and 9 motifs that have not yet been copyrighted are among the 19 existing motifs. Copyrights were obtained for the following items: Mushroom, Jasmine Flower, Coffee Flower, Kepak Lepas, Bungo Pauh, Keris Siginjai, Bungo Duren, Sunflower, and Pineapple. The Tampuk Manggis motif will be raised in this study and used to furniture designs in hotel interiors.

### 2.4. Tampuk Manggis – Jambi's Batik Motif

In terms of thematic shape, the mangosteen fruit's calyx is truly lovely, resembling a flower, and the number of calyxes linked to the fruit might reflect the amount of fruit inside. The purpose or application of the mangosteen pattern on Jambi batik is not always the same, because the shape is nearly like a flower, has a medium size that is neither too small nor too large, and serves as the major motif.

It depicts a cross section with a split mangosteen in the middle based on the shape of the motif inspired by the peel of the mangosteen fruit. So that the mangosteen fruit's outer skin, flesh, and contents are all visible.

The simplification of the motif form above begins with a look at realistic/real forms, followed by Extremely Stylized removing unnecessary parts, and finally the last motif form is given touches that are adapted to the batik style called Stylized, with motifs that are not strung together and added *isen-isen cecek*, so that the shape of the motif is beautiful with the predetermined *isen* (filling pattern) and the desired motif is formed but the characteristics of the or defines *isen-isen* as "the process of filling in the ornamental parts of the specified isen pattern with the special skills and creativity of the batik makers" (Musman et.all 2011).

The Tampuk Manggis motif provides the concept that the people of Jambi have refined morals, decent manners, and friendliness that cannot be seen from the outside.



Figure 3. Tampuk Manggis – Jambi's Batik Motif

## 3. Objectives

The purpose of this research was to 1. Preserving the classic Jambi batik motifs that have been known for a long time in the public spaces of hotels where many guests, both local and international, would come to view the environment. 2. Applying Jambi's batik motifs in interior design hotel to protecting national assets for

sustainable cultural heritage. 3. Diversification of the application of Tampuk Manggis – Jambi’s batik motif on interior elements by using new materials.

#### 4. Research Methodology

This research uses a qualitative method by analysing the application of Tampuk Manggis – Jambi’s batik motif in interior design. Tampuk Manggis – Jambi’s batik motif is analysed using the Goals Grid method as a sorter who carries out the four initial guidelines for designing furniture designs at hotels, namely what must be achieved, what must be maintained, what must be avoided, and what must be eliminated.

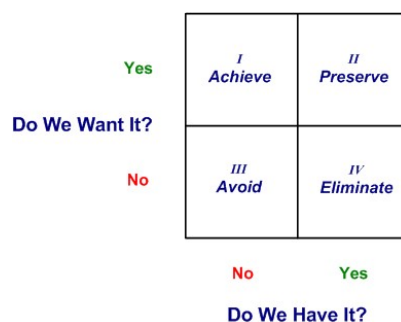


Figure 4. The Goal Grid Framework by Fred Nickols

The results of this research are expected to be useful industry practitioners and designers who aim to create memorable guest experiences while promoting cultural values and sustainability.

#### 5. Result and discussion

Application of Tampuk Manggis – Jambi’s Batik Motif in Interior Design. In this study, the shapes, and motifs of Tampuk Manggis from Jambi's batik motifs were observed and analysed in their application to interior design's hotel.

The Goals Grid approach will be used to examine what needs to be attained and maintained in the use of Tampuk Manggis - Jambi's batik motifs. Aside from that, it will offer advice on what to avoid and eliminate when using Tampuk Manggis - Jambi's batik motifs.



Figure 5. Tampuk Manggis – Jambi’s Batik Motif

##### 5.1 Achieve

- Promoting the motif of Tampuk Manggis – Jambi to the younger generation as an effort to preserve cultural heritage.
- Revitalization of Hermitage Hotel hotel building as a heritage hotel that carries Indonesian culture (Jambi).
- Diversification of the application of Tampuk Manggis – Jambi’s batik motif on interior elements by using new materials.
- Simplifying the shape so that it may be easily applied to interior elements.

### 5.2 Preserve

- Preservation of Tampuk Manggis – Jambi’s batik ornamental motifs on new materials (other than textiles).
- Preservation of Tampuk Manggis – Jambi’s batik motif to facilitate mass production.
- Preservation of Tampuk Manggis - Jambi's batik motif as culture legacy to prevent its extinction.

### 5.3 Avoid

- High cost for mass production
- High maintenance costs on hotel bedrooms
- Complex motif

### 5.4 Eliminate

- Eliminate complicated shapes in Tampuk Manggis – Jambi's batik motifs that cannot be applied to materials other than textile.

In this study, the President Suite Room was chosen as a study of the application of Tampuk Manggis-Jambi’s Batik Motif. The following is an example of the Tampuk Manggis - Jambi batik motif being used on interior elements and furniture.

- Tampuk Manggis motif on the side wall panel with textile and cushion serves as the focal point of the hotel bedroom (number 1).
- Tampuk Manggis on the centre is wood wall panel with laser-cut technic, *salak* brown melamic finishing (number 2).
- Cushion with Tampuk Manggis motif on bed and bench (number 3 and 4)



Figure 6. Tampuk Manggis – Jambi’s Batik Motif Application in Backwall Panel & Decorative Cushion

- Paneling on the mini bar cabinet door with laser cut technic, *salak* brown melamic finishing (number 5).
- Wood craving on top and side coffee table with laser cut technic, *salak* brown melamic finishing and cover with 1cm clear tempered glass on the top of coffee table (number 6).



Figure 7. Tampuk Manggis – Jambi’s Batik Motif is Used on Other Materials (Other Than Textile) on Cabinet and Coffee Table

From the pictures above, it can be seen that the application of Tampuk Manggis – Jambi motif in interior design at Hermitage Hotel by not changing the condition of the existing Hermitage hotel building.

## 6. Conclusion

The following conclusions were reached after applying the Goal Grid method. Preserving the Tampuk Manggis – Jambi's batik motifs that have been known for a long time in the public spaces of hotels where many guests, both local and international, would come to view the cultural heritage environment.

Applicating Jambi's batik motifs in interior design heritage building to protecting national assets for sustainable cultural heritage so that they will sustain and not become extinct.

Diversification of the application of Tampuk Manggis – Jambi's batik motif on interior elements by using new materials allows craftsmen to work in a more varied manner.

This research attempt to become an impact in some area. Especially for batik artisan in Jambi and the batik industry in Indonesia. The motif can reach more wider user. The application more diversity not just only in fashion as in this research application in interior Hermitage heritage hotel. Future research on this topic is to develop another motif in batik Jambi or another batik from other culture in Sumatra that was not familiar in public.

It is hoped that this research will provide more inclusive cultural experience and promoting Jambi and Indonesian tourism to increase public awareness.

## References

- Cahya K. (2020), "Alasan Batik Indonesia Diakui UNESCO Sebagai Warisan Budaya Dunia", Kompas.com, available: [https://travel.kompas.com/read/2020/10/05/174000427/alasan-batik-indonesia-diakui-unesco-sebagai-warisan-budaya-dunia?page=all\\_\(accessed January 25, 2023\)](https://travel.kompas.com/read/2020/10/05/174000427/alasan-batik-indonesia-diakui-unesco-sebagai-warisan-budaya-dunia?page=all_(accessed January 25, 2023)).
- Darmanto E. (2019), "Penguatan Usaha Batik di Kub. Batik Flamboyan Melalui Diversifikasi Produk Batik Berbahan Pewarna Alami serta Desain Instalasi Pengolahan Limbah", *J. Pengabdian Masyarakat Universitas Wahid Hasyim*. 4 (2).
- Hamzuri. (1985), "Batik Klasik", Djambatan, Jakarta.
- Hermitage Hotel. (2023), "Hotel Presentation of The Hermitage-Tribute Portfolio Hotel", Hermitage Hotel, Jakarta.
- Jay E. (2012), "Woven Indonesian Textiles for The Home", Cita Tenun Indonesia, Jakarta.
- Laksitarini and Purnomo. (2021), "Penerapan Ragam Hias Batik Pecah Kopi pada Interior Hotel Berkonsep Modern Sebagai Representasi Identitas Budaya Lokal Jawa Barat", *J. Senada* 4 (210).
- Musman, Asti, Arini, and Ambar. (2011), "Batik Warisan Adiluhung Nusantara", Gramedia, Yogyakarta.
- Pusat Bahasa. (2008), "Kamus Besar Bahasa Indonesia", Departemen Pendidikan Nasional, Jakarta.
- Savitri I. (2023) "Hermitage dari Gedung Lawas Jadi Hotel Mewah" Tempo.com available: [https://travel.tempo.co/read/622486/hermitage-dari-gedung-lawas-jadi-hotel-mewah#google\\_vignette](https://travel.tempo.co/read/622486/hermitage-dari-gedung-lawas-jadi-hotel-mewah#google_vignette) (accessed July 14, 2023).