

CULTURAL AND TRADITIONAL VALUE IN THE INTERIOR OF A.A.MARAMIS CULTURAL HERITAGE BUILDING RESTORATION IN JAKARTA-INDONESIA

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Abstract

Application of cultural and traditional values for the interior design of A.A. Maramis Jakarta-Indonesian cultural heritage buildings is the main choice. The reason is that the traditional theme of tradition has become a nation's wealth that needs to be preserved and can be a reference in choosing a space theme. In addition, this theme is a symbol of identity as well as an aesthetic element. This article shows the use of motifs found in traditional Indonesian fabrics in interior processing. The conclusion of this research is that an interior design work that carries a traditional theme with the use of motifs from traditional Indonesian fabrics cannot only be interpreted individually. The actualization and expression of traditional themes applied to the interior not only displays the concept of tourism but as an aesthetic medium and symbol according to the function of space. Likewise in the interior design process, a designer must have the ability to tolerate the design process and know a little more about traditions and culture. With these conditions, it can also be used as a basis for designing interiors in a cultural context by presenting several examples taken from the history of the building. The qualitative research methodology used here involves a phenomenological approach where the author as an interior design practitioner handles several interior design clients. The purpose of this research is to provide insight into the tolerance between interior design in the context of tradition and culture in order to achieve user comfort, and is useful for parties related to this type of research.

Keywords: *identity, interior design, motif, tradition*

Introduction

The application of the theme of Indonesian tradition or culture is one of the basic references for the aesthetic concept developed in the restoration interior of the A.A. Maramis Cultural Heritage Building Jakarta-Indonesia. Tradition and culture that continue to develop in the thinking of every human being has long been an idea in interior design and as part of creativity.

The interior of a heritage building has become an interesting field or space where the implementation of various ideas of interior designers who want to display Indonesian identity related to tradition and culture is made possible. This paper will specifically describe the extent to which the interior of the A.A. Maramis heritage building can become a space that allows the implementation of the traditional values through the application of Indonesian fabric motif aesthetics. Furthermore, this research is to respond the various ideas that have emerged in a number of interior works that explore Indonesian tradition and culture.

The palace was designed by J.C. Schultze in a style that was popular in France at the time, the Empire Style; later the style was adapted to Indonesia's tropical climate and is known as the Indian Empire style. The palace was a 160 m (520 ft.) long building, with a two-story main building that was built as the residence of Governor-General Daendels himself. The private residence is flanked by two wings on its left and right intended for the administrative centre, guesthouse, stables for 120 horses, and carriage house. The palace was built using the unused bricks from the 17th-century Batavia Castle and parts of the city walls that were dismantled in 1809. Since colonial times, the building has been described as "big and ugly" by critics. There is a small park behind the palace known as Tuin Du Bus (Du Bus Park), but the plants there do not thrive, nor do people walk around there.

Tradition is a part of culture that must be continued to be handed over, thought about, and preserved so that it will not be lost. Originally the concept of tradition comes from the Latin word meaning "something handed over" in society, although it has slowly changed. The term becomes equivalent to heritage. Tradition is a means of seeking symbols and memories that provide identity and status, from generation to generation. Shills understands tradition that comes from the word 'tradita' (plural of traditum) meaning things that are handed down. According to him, it can be a belief, or simply the way things are done. He defines tradition as anything that is transmitted or passed on from time to time, until now (Shills, 1981: 12).

Still, according to Shills, things that are passed on include material objects, beliefs about all sorts of things, descriptions of events, practices and institutions. It also includes architecture, monuments, landscapes, sculptures, paintings, books, tools and machines. It encompasses

everything that a society has at a given time and that already exists and is not solely the product of physical processes in the external world or exclusively the result of ecological and physiological needs.

The most fundamental element of tradition is continuity. All traditions have continuity. If a tradition has continuity and is not a canon then it exists only in ritual form. For example, Pocock says that a tradition, in its simplest form, can be thought of as an indefinite series of repetitions of an act, performed on each occasion on the assumption that it has been done before, where each performance presupposes the previous one.

Specifically, Rendra writes that tradition is meaningful as a habit that is passed down from generation to generation in a society. It is the collective consciousness of a society. It is broad in nature, encompassing all the complexities of life, making it difficult to disaggregate with clear and definite details. According to him, tradition is not a dead object, but a living tool to serve human life, which is also alive. It can be simple, but in reality it is not (Rendra, 1983: 3). In connection with continuity and the concept of change, tradition (in the broadest sense, culture) undergoes acculturation.

The limitations of interior design included in this research are in the context of the era that occurred after the development of history and tradition, namely era and contemporary interiors. Modern and contemporary interiors in this context are space designs that develop in line with rational thinking, have the concept of originality, novelty, and sometimes go against traditional thinking or what is often referred to as deconstruction in contemporary art.

Research Method

The qualitative research methodology used here involves a phenomenological approach where the author is an interior design practitioner in handling several interior design clients. The phenomenological approach is a qualitative data analysis technique to reveal the common meaning that is the essence of a concept. Where phenomena are consciously and individually experienced by a group of individuals in their lives. In phenomenological research there are structured and specific analysis methods developed by Moustakas (1994) (Creswell, 2015: 268-270). This method requires a description of personal experiences with the phenomenon being studied; making a list of important statements; and retrieve important statements. Phenomenological research require these following steps: 1/ Find a research phenomenon that is reasonable to study through qualitative research; 2/ Analyse whether the phenomenon is suitable to be revealed through phenomenology; 3/ Determine the subject under study and the actual context; 4/ Field data collection; 5/ Note-taking, including photographs.

Discussion

In the context of space design, diversity can be examined through: (1) the cultural concept chosen for each space, (2) the function of the space and, (3) the way of presentation or visualisation. Accordingly, a number of spaces in the A.A. Maramis cultural heritage buildings are used as case studies in this article. These spaces have different functions in expressing and actualizing tradition. Here are some ambiance spaces related to the theme of tradition.

1. Application of aesthetics

Application of aesthetics is a pattern of expression that is respectful of tradition / ancestors, presents textual excavation, raise the philosophy of the motif, the visual style is not single: realistic, decorative, abstraction and so on. Presentation of culture & tradition, is a pattern of motifs that visualises tradition, in this case it is often a visual style that is representative / realistic, the philosophy studied is daily life or traditional objects, the traditions painted still exist / are preserved, but still have a strong personal style.

2. Presentation of culture & tradition

Presentation of culture & tradition, is a pattern of motifs that are visualisations of tradition, in this case it is often a representative / realistic visual style, the philosophy studied is daily life or traditional objects, the tradition painted still exists / is preserved, but still has a strong personal style. Interior design work that explores the theme of tradition with the use of motifs from traditional Indonesian fabrics cannot only be interpreted singularly. The actualization and expression of the theme of tradition applied to the interior is not just a touristic concept but as an aesthetic medium and symbol according to the function of the space. Likewise, in the process of designing interiors, a designer must have the ability to tolerate the design process and know a little about tradition and culture. With these conditions, it is also used as a basis for designing interiors in a cultural context by presenting several examples raised from the history of the building.

3. Symbolic

Symbolic, is a pattern of expression that contains a strong sense of hospitality, themed on the history of past traditions and has a new interpretation or dual meaning (dual coding) while still using traditional elements and usually there is a mixture of Eastern and Western elements, and free visual style: realistic, abstraction. Symbolic, is an expression pattern that contains a strong sense of hospitality, is themed on the history of past traditions and has a new interpretation or dual coding while still using traditional elements and there is usually a mixing of Eastern and Western elements, and free visual style: realistic, abstraction. Interior is a form of human thought that is poured in the form of space in the building. The form of the interior that is made is sometimes also adjusted to the form of architecture and phenomena

that exist in the world of building art, in this case it is a change in style or trend that makes the interior form diverse, the A.A. Maramis building is a Neo-Classical building art in Indonesia.

The term neoclassical was very popular in Europe in the mid-18th century because many people at that time were amazed by classical architecture, namely architecture commonly found in Greece. In addition, neoclassical can also be identified from its naming. Neo meaning new, and Classic meaning classic or classy so it can be said that neoclassical is a re-realization of classical (Greek) architecture in the 18th century. However, the building style during the Dutch occupation was found in Indonesia because the Dutch loved art including building art, one of which was neo-classical building art found in several cities in Indonesia such as Bandung, Surabaya, Semarang and Jakarta.

One of the neoclassical buildings in Jakarta is the Ordinary Raad van Justitie binnen Het Kasteel Batavia building or commonly abbreviated as Raad van Justitie. This building is located in the Kota Tua tourist area, Jakarta. The arrival of Herman Willem Daendels to the Dutch East Indies was the beginning of the development of European-style architecture in Indonesia because he introduced the Indische Empire building style.

The Indische Empire building style that was applied to buildings when he was still in power in the Dutch East Indies was the Het Groote Huis building in Banteng Square, which has now changed its function and name to the Ministry of Finance Building.

Based on the official website of the DKI Jakarta government, Het Groote Huis was originally built as a palace. The construction of this building used material from the ruins of Kasteel Batavia, which was demolished in the year However, the construction of this building was not completed during the Daendels period.

Ir. Tromp then completed the building in 1828 on the orders of Governor General Du Bus de Ghisignies. A few years later, the Indische Empire building style was applied to buildings such as the Raad van Justitie in Batavia and the Preanger Hotel in Bandung. The introduction of the Indische Empire by Governor-General Herman Willem Daendels during his reign became the starting point for the development of building art in the Dutch East Indies at that time. In 1866 when Daendels no longer ruled in Dutch East Indies, Ordinaris Raad van Justitie Binnen het Kasteel Batavia was still built using the Indische Empire Style. The Indische Empire Style seems to have been Daendels' legacy and this trend of building art lasted until the early 19th century.

The Raad van Justitie building, which was designed by Van Raders using the Indische Empire Style, symbolises power and law enforcement in the Dutch East Indies. This can be seen from the exterior. Paleis Van Daendels is a monumental building from the Colonialism era. Its construction began on March 7, 1809 from the initiative of the Governor General of the Dutch East Indies, Herman Willem Daendels, to move the center of government of the Batavia palace which began to slum because of the disease outbreak that hit the Dutch at that time at the mouth of the Ciliwung river. The government centre was moved to the central area of the new capital, Weltevreden, which is now known as Lapangan Banteng.

It was originally designed as a palace for Daendels. The building was designed and constructed by J.C. Schultze in the Indische Empire Stijl style that developed in Indonesia in the mid-18th to late 19th century. The design included a 160-meter-long two-story palace main building for Daendels' residence. The living quarters were enclosed by two buildings on the right and left wings that served for administration, guesthouse, stables for 120 horses and carriage storage.

The walls of the A.A. Maramis buildings are plain white and without ornamentation. This shows the influence of the Nieuwe Bouwen style, which is anti-adornment. Nieuwe Bouwen, the building style after the 1920s was Nieuwe Bouwen that was an adherent of the International Style.

- As with other imported western architecture, its application here was always adapted to the local climate and level of technology. The general form of Nieuwe Bouwen's architectural appearance is formally white, with a flat roof, horizontal gevels and a cube-shaped building volume. On the terrace, there are fewer doric style columns than ionic and corinthian columns.

For an explanation regarding the culture and tradition of the motifs used, an example is taken in the state dining room on the 2nd floor of the main building.



Diagram 1. Interior State Dining 1

Source: 3D proposed design (Ika Yuni Purnama)

- The atmosphere of the dining stateroom, with the dominance of light green colour is a picture of a classic style that is elegant with the philosophy of the Mega Mendung batik motif. Another meaning of Mega Mendung batik is that every human being must be able to hold back anger at himself when he is in a downturn, sad and depressed. Always be wise under any circumstances, like a cloudy cloud and cool the atmosphere. Batik is the work of the Indonesian nation, which is a blend of art and technology by the ancestors of the Indonesian people. Indonesian batik can develop to a level that is unparalleled both in design/motif and process.



COLOR SCHEME STATE DINNING 1

Diagram 2. Colour Scheme State Dining 1

Source: 3D proposed design (Ika Yuni Purnama)

The colour scheme and materials of Indonesian theme that show the Indonesian theme emerge in the combination of the Mega Mendung batik motif on the ceiling and the batik buketan of Pekalongan flower 1940-1950 and there are accents on the chair. The name Mega Mendung means cloudy cloud; mega is cloud and mendung is cloudy. The motifs in this cloudy cloud batik also depict a masculine, straightforward, dynamic, and open impression. In the world of colour psychology, green is often used to help someone to have the ability to balance emotions and to communicate. The green colour itself is able to provide a relaxing and calming effect for humans like blue. The green colour is full of harmony, peace, and can even have a relaxing effect on someone. In colour psychology, green is often used to balance one's emotions.

Bouquet batik is a batik design in the form of a flower arrangement. The term bouquetan comes from the French word bouquet, which means a bouquet of flowers (Liong, 2014). On the batik cloth, a bouquet of flowers is placed on the head of the batik, while another bouquet is made on the body with a repeating arrangement. Around the bouquet there is always a motif with a picture of a bird or a butterfly (Veldhuisen, 2007:137).



Diagram 3. Ceiling Plan State Dining 1 with The Kawung Motif

Source: 3D proposed design (Ika Yuni Purnama)

The Kawung Motif



Diagram 4. Ceiling Plan State Dining 1

Source: 3D proposed design (Ika Yuni Purnama)

The Kawung motif has a symbolic meaning, which is the hope of a "long life". Javanese people understand that the Kawung motif can be interpreted as a symbol of "longevity" inspired by the process of growing a kolang-kaling seed that continues to grow and live long. Kawung batik has a high philosophical value, and is not only applied to cloth to be worn on certain occasions, but also used as a unique ornament on various objects, such as paintings, sofa cushion covers, to building decorations. The Kawung batik motif is believed to have been created by one of the Sultans of the Mataram kingdom.

This batik motif was first recognized in the 13th century to be precise on the island of Java. Initially, this motif appeared on wall carvings in several temples in Java, such as Prambanan. The colour of Kawung is given a yellow colour, yellow is a colour that is often thought of as a warm colour. The meaning of yellow is something that gives energy and brightness. It has to do with sunlight. The yellow colour also symbolizes happiness. Image result for yellow colour means. The Meaning of Yellow is Synonymous with Happiness. According to the Colour Psychology website, the colour yellow can create energy, a feeling of optimism, self-confidence, and a sense of joy. Again, yellow is synonymous with the colour of the sun and is considered the colour of a bright smile. Because of this brightness, the yellow colour is easily visible, even from a distance



COLOR SCHEME STATE DINNING 2

Diagram 5. Colour Scheme State Dining 1

Source: 3D proposed design (Ika Yuni Purnama)

Batik motifs are often also used to indicate one's status. Batik is a hereditary tradition. Morning-Sore Batik for rug carpet is a term for batik cloth, which has two motifs. In a batik cloth there are two motifs where both meet in the middle of the cloth diagonally or horizontally. This batik is quite attractive to the public because in one day it is enough to use only one batik piece of cloth. Lasem batik is a type of coastal batik cloth, which is a cross-cultural result of local batik inspired by the idea of kraton batik and absorption of foreign cultural elements. Batik Lasem has unique characteristics and is thick with Chinese and Javanese cultural nuances. The hallmark of Lasem batik is the red colour that resembles the colour of blood. The distinctive red colour of Lames batik is called brother get pithy (chicken blood red). The colour of abang getih pithik is produced from natural dyes, namely from the colour of the roots of the noni tree (pace). Red. According to Canva, red in colour psychology represents courage, strength and joy. This colour is also able to encourage passion and energy for humans to take action. Red is a bold looking colour. The colour red is often associated with several things such as violence, fire, and even war. In addition, red is also often associated with passion and love. The colour red has a physical effect on humans.

Conclusion

After elaborating a number of applications of Indonesian culture and tradition in the interior of the A.A. Maramis cultural heritage building, a number of conclusions can be drawn. The interior presentation that explores traditional themes is not only interpreted in a single way. Actualization and ambiance of space are the result of implementation with heterogeneous thinking. The ideas and themes applied have different meanings. This proves that traditional culture has become an inspiration that strongly supports the function of space with its various interpretations. This leads to the conclusion that tradition will undoubtedly be constantly actualized in various ways, thoughts, and perspectives. The results of actualization will further strengthen our character and identity as a nation rich in culture.

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