

THE BEAUTY OF TABANAN AS AN INSPIRATION FOR INTERIOR DESIGN AESTHETIC ELEMENTS

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Abstract:

Purpose: This paper examines the potential advantages possessed by Tabanan Regency in terms of natural wealth, cultural diversity, preservation of history, and traditions that can be used as objects of creative exploration in forming a design of aesthetic elements by taking into account local cultural identity.

Research methods: The design method is used as a guide in designing. The stages consist of inspiration, ideation, and implementation.

Findings: From mountains, rice plants, dances, to porcelain plates, they can be used as inspiration for interior decoration. All of them are used as dynamic aesthetic elements and represent the beauty of Tabanan Regency.

Implications: The potential for culture, art, and nature in Tabanan Regency, can be used as endless inspiration as design objects. It takes creativity and sensitivity in exploring it. Thus, this can be a way to preserve the beauty of culture, nature, and art in an area.

Keywords: Aesthetic element, local identity, design, interior, Tabanan Regency

INTRODUCTION

Lately, many people think that there has been a change in Balinese culture so that it is considered degraded. The nature of Bali is also considered to be experiencing degradation along with the development of Bali tourism [1]. To maintain the existence and identity of local culture, a form of promotion is needed by elevating local culture to be developed and transformed into a modern form which is then implemented into the design of the space so that its visual beauty can be enjoyed.

A local culture that is present in the community is generally born from the spiritual encouragement of the community as well as local rituals which are spiritually and materially very important for the social life of a village community [2]. Tabanan Regency is one of the regencies located in Bali Province with a total area of 839.33 Km² or 14.90% of the total area of Bali Province which is 5,362.86 Km². Based on the area, Tabanan Regency is the second-largest regency in Bali Province after Buleleng Regency [3]. It has the potential for tourism such as nature tourism, cultural tourism, historical tourism, and artificial tourism that can be used as a source of inspiration for creative exploration of aesthetic elements of Tabanan Regency as its object. With the appointment of



local culture as space, design planning can be an innovative step to introduce the cultural richness of an area, the interior of the lobby space of J4 Hotel located at Jalan Legian No.74 Kuta, Badung Regency, Bali is designed to use aesthetic elements by adopting local culture as one form to introduce the natural wealth and local cultural wisdom of Tabanan Regency.

Aesthetics as one of the important supporting elements in a design has criteria and an understanding of things that are the basis for assessing the beauty of the design. These criteria are known as elements of design and principles of design. These two criteria are the rules used in the process of creating beauty in a design so that the resulting design can provide an experience of beauty to those who see and use it [4].

This paper examines the application of aesthetic elements from the exploration of Tabanan Regency as an identity in the interior of the lobby room of J4 Hotel Kuta to enrich insight into the uniqueness of local culture. In addition, it aims to know more about the natural and cultural potential of Tabanan Regency as well as the local wisdom in it. This article is expected to be a reference for the public, especially designers, and researchers in designing their works. The diversity of culture and local wisdom in the country is an endless source of ideas to be explored and developed in design works.

RESEARCH METHODS

The method used is based on design thinking which is divided into three stages, namely: a) Inspiration; b) Ideation; and c) Implementation [5]. The inspiration stage was data mining carried out by field observations carried out at Puri Anom Tabanan, located in Tabanan District, Tabanan Regency, Bali. Previous data are supported by literature studies in the form of books, journals, and previous research related to theories and data regarding the implementation of aesthetic elements in modern interior design. All the data is then summarized into the ideation stage which is presented in a visual idea sketch. The goal is to clarify the abstract side of the idea into a visual form so that it can be understood and realized in the next stage. The implementation stage is the finalization of ideas, which in this article only arrive at perspective drawings that show the placement of aesthetic elements in the interior space.

FINDINGS

1. Inspiration

Some potential natural and cultural resources that have gone through the exploration stage to be used as a source of ideas for works of aesthetic elements include:

a) Batukau Mountain

The second highest mountain on the island of Bali, with a height of 2,276 meters above sea level (7467 ft). Mount Batukaru is an inactive volcano, located in Penebel District, Tabanan Regency, Bali, Indonesia. The peak of Mount Batukau is sacred and becomes the destination of worship for Hindus with the Pucak Kedaton Temple at the peak, and on the southern slope of Mount Batukau, there is the Luhur Batukau Temple. In addition, the

southern slopes of Mount Batukau can also be divided into 5 agroecosystem zones. Of the five zones, 4 of them are agricultural cultivation areas and the other 1 is the natural forest which is designated as a protected forest [6].



Figure 1. Batukau Mountain
[Source: Reference [7]]

b) Oleg Tamulilingan Dance

Oleg tamulilingan dance is one of the most popular works of the great artist I Ketut Maria alias I Mario and some write I Ketut Marya. This dance was composed in 1952 at the request of John Coast, the British culturalist who is most impressed with Balinese art, to perform in Europe and the United States. This oleg tamulingan dance is a dance in pairs danced by a female dancer and a male dancer. The movements of the oleg tamulilingan Dance illustrate the flexibility of a female dancer and the valor of a male dancer. The two dancers demonstrate intimate movements that are full of dynamics [8].



Figure 2. Oleg Tamulilingan Dance
[Source: Reference [9]]

c) Sang Hyang Sampat Sacred Dance

Nedunang Sang Hyang Sampat tradition has the goal of “*nangkluk merana*” in the Subak area and asks the farmers to avoid pests, experience smooth harvesting, and all activities carried out in Subak can run smoothly. *Nedunang* means creating a transcendent condition, with the grace of a supernatural spirit with the power of God. This ritual lasts for two days until the entire subak area with an area of 86 hectares is fully blessed. *Sang Hyang*

Sampat dance is danced by a girl who has been possessed by a spirit using a broom or stick that is moved from left to right or vice versa [10].

d) Rice Field

Tabanan Regency is one of the regencies in Bali which rice is the main commodity. Tabanan Regency According to the Central Bureau of Statistics of Bali Province [11], the area of rice fields in Tabanan Regency is 21,089 ha out of a total of 78,626 ha of rice fields in Bali. There are 5 rice-producing districts in Bali. However, Tabanan Regency became the district with the highest harvested land area and production yield in 2014, where the harvested area reached 36,892 Ha and the production yield was 214,203 tons [12]. So it is not surprising that Tabanan Regency has been nicknamed the “rice barn” of Bali.



Figure 3. Rice Plant
[Source: Reference [13]]

e) Ceramic Plate

The plate is the cutlery used by the majority of the world’s population. Plates have various shapes. However, in general, the plate is circular. Plates are also classified into several types based on the material, such as porcelain plates. Porcelain ceramics have high mechanical and electrical properties [14]. Porcelain ceramics can be applied in the form of plates, saucers, and cups (with various sizes with ornaments or plain without ornaments), and are still often found in buildings that are classified as old in Bali [15]. In the Tabanan area, people still use porcelain plates as decorations on buildings. This statement can be seen from the results of a direct survey portrait of one of the buildings in Tabanan Regency.



Figure 4. Ceramic Plate at Puri Anom Tabanan
[Source: Reference [16]]

f) Bungan Sandat Serasi Dance

One of the arts that have become an advantage as well as the mascot of Tabanan Regency is the "Bungan Sandat Serasi Kreasi Dance". This dance is often performed as an opening dance when official events are held in Tabanan Regency. "Bungan Sandat" means as a symbol of majesty, a symbol of fragrance, and a symbol of beauty [17]. Through the work of an artist, this beauty is implemented in a dance move.



Figure 5. Bungan Sandat Dance
[Source: Reference [18]]

2. Ideation

This stage contains the exploration of Tabanan's identity as an idea for designing spatial aesthetic elements. This identity will be given a modern touch, to better suit the conditions of the case room which has a modern style. The simplification of the form of identity is the key to creating modern forms.

a) Oleg Tamulilingan Idea

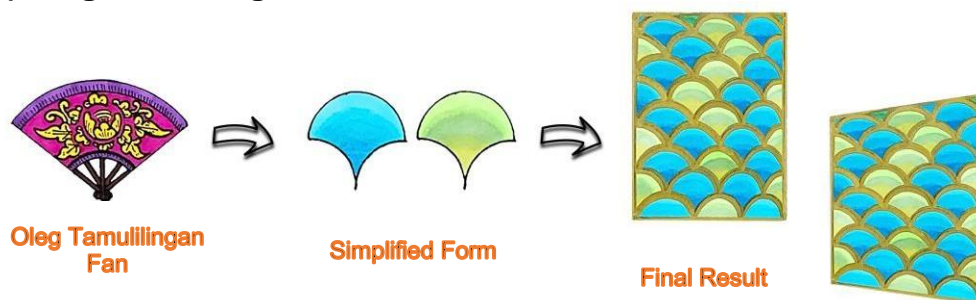


Figure 6. Oleg Tamulilingan Fan Transformation
[Source: Research Team, 2022]

By taking the inspiration from the form of the dancer's fan section, a simplification of the form is made so that the work of aesthetic elements in the form of wall hangings looks more modern and dynamic. The choice of color is also considered to match the conditions of the J4 Hotel Kuta lobby which is dominated by materials with wood elements and brown colors to display the work of aesthetic elements that look harmonious.

b) Batu Kau Mountain

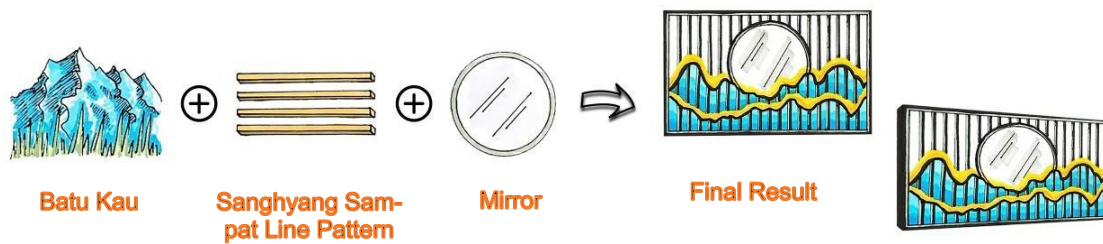


Figure 7. Batu Kau Ideation
[Source: Research Team, 2022]

The decoration of the lights with inspiration from the natural tourism of Mount Batukaru is then combined with the Sang Hyang Sampat Dance culture which was chosen to become a local cultural identity in creating this one aesthetic element. The addition of a mirror accent for the ergonomics function is applied to visitors when they want to look in the mirror while waiting in the lobby of the J4 Hotel. Applied with lighting elements that have a function as additional lighting and as a form of decoration.

c) Porcelain Plate

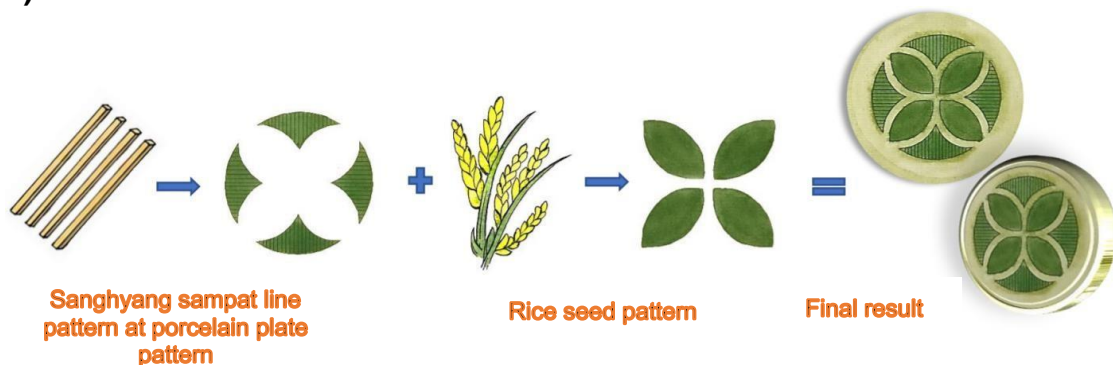


Figure 8. Porcelain Plate Ideation
[Resouce: Research Team, 2022]

A porcelain plate with a circular shape as the layout adds an authentic impression. The combination of rice and stick patterns, where both patterns are taken from the characteristics and culture of Tabanan Regency. These two patterns are designed in a simpler form and combined so that they become a harmonious whole. The striped accent in the stick pattern is used because of its timeless nature, making it easy to combine the stripes with other patterns and not be time-consuming. This green color combination is intended to give a fresh color and a tropical smell to the J4 Kuta lobby.

d) Another Idea from Porcelain Plate Exploration

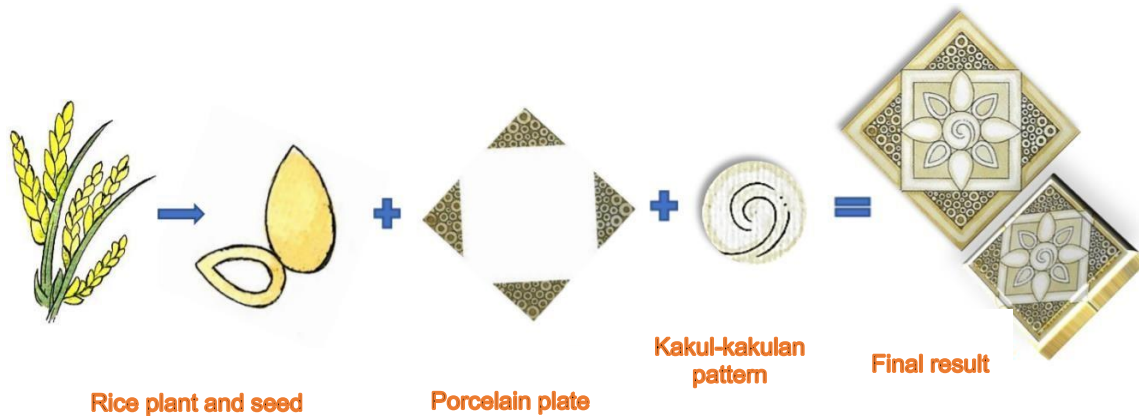


Figure 9. Rice Plant and Porcelain Plate Ideation
[Source: Research Team, 2022]

The hallmark of the potential advantages of Tabanan Regency that most of the people of Bali Province know about, namely the nickname "the rice barn" of Bali. Based on the concept applied, rice is the main element that will be used as a new pattern in the creative exploration of this aesthetic element. Combined with the basic pattern of plates and the use of kakul-kakulan ornaments as complementary ornaments in the middle. The pattern or pattern that becomes the new characteristic is made in a simple, firm, and soft form. Natural colors are combined with brown which adds a simpler impression when applied to the Lobby J4 Kuta.

e) Bungan Sandat Serasi Dance

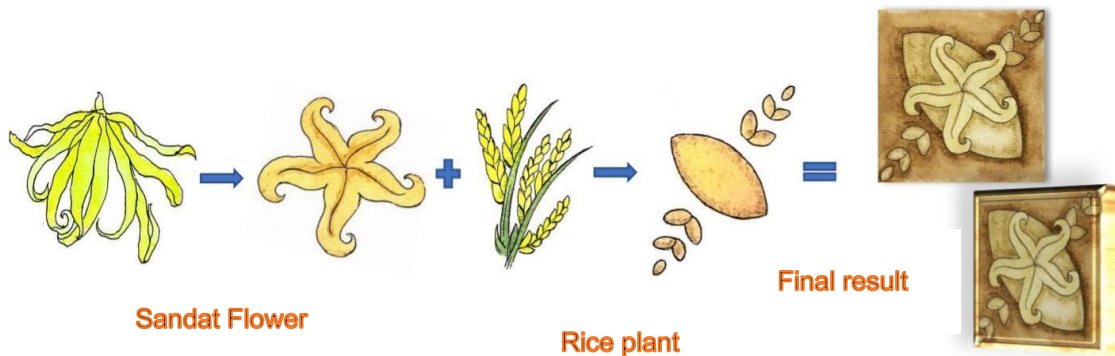


Figure 10. Bungan Sandat and Rice Seet Ideation
[Source: Research Team, 2022]

Taking inspiration from the nickname "rice barn" and Bungan Sandat Serasi Dance. The combination of these patterns adds to the impression of flexibility when combined with a geometric layout that will produce a balance between the two elements. The geometric layout used and the use of dark brown colors are intended to add a firm and elegant impression. The choice of wood material will look more expensive and have a lot of suitable color spectrum according to the different lighting effects in the room. The wood

material is also able to give a natural feel to the room of the tropical design theme in the room.

3. Implementation

The lobby of the J4 Kuta hotel was chosen as the interior object. The interior design will focus on the concept of a space atmosphere with the characteristics of potential advantages and the culture of Tabanan Regency. The thing that needs to be considered in the interior of the J4 Kuta Lobby is to create new elements through the exploration of aesthetic elements by paying attention to the uniqueness and bringing out the character of local Balinese culture, especially Tabanan Regency. Thus, visitors who come will feel welcomed and be given information about the cultural richness found in Tabanan Regency. This concept will be divided into several sub-concepts, namely, (1) the concept of shape, (2) the concept of color, and (3) the concept of material.

a) Form Concept



Figure 11. Concept Implementation
[Source: Research Team, 2022]

Inspired by the wealth of Tabanan Regency, which takes the form of Mount Batukaru and the Oleg Tamulilingan Dance fan which forms a curved line so that it looks flexible implemented into a work of aesthetic elements.

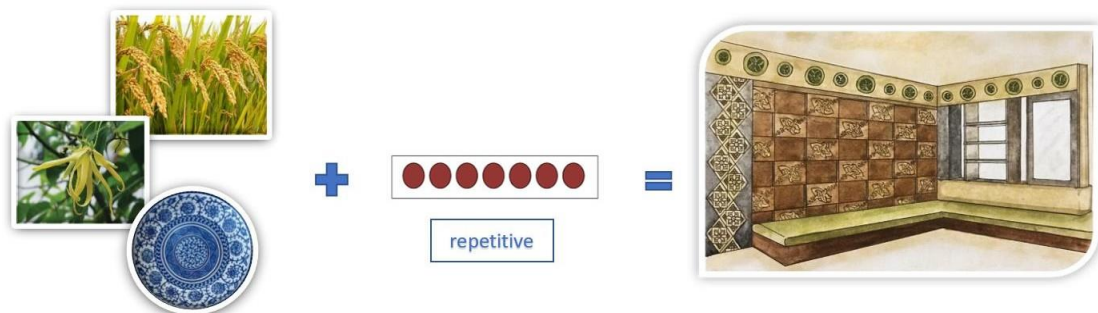


Figure 12. Second Form Concept
[Source: Team Research, 2022]

In the second design, the concept of shape is taken from the characteristics of the potential advantages of Tabanan Regency by applying elements with repeated shapes, of the same size (repetitive). Room J4 This hotel presents the room through the principle of harmony/harmony. This principle arises because there is similarity, conformity, and the absence of conflict [19].

b) Color Concept

Color is one of the psychological charms for space users. Color has meanings related to the psychological experience of the user of space [20]. Therefore, color is a very important element in the interior design process.

The choice of material colors used in the design of aesthetic elements in the lobby of J4 Hotel Kuta is carried out using colors with tropical elements. Colors that are thick with natural elements such as green, blue, beige and brown can give the impression of being comfortable, calm, and relaxed for hotel visitors. The tropical colors are then combined and matched harmoniously.

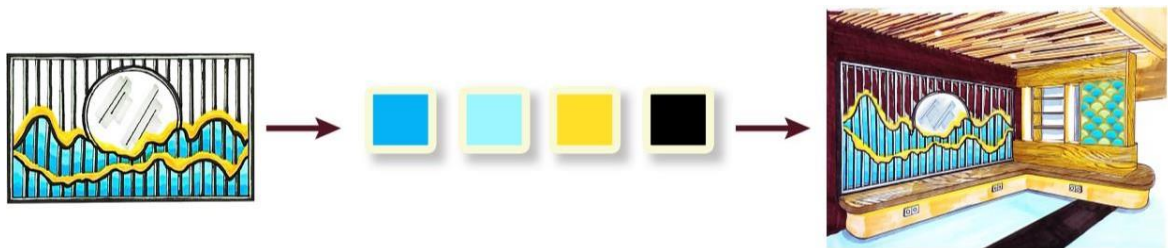


Figure 13. Tropical Vibes Color Implementation 1
[Source: Research Team, 2022]

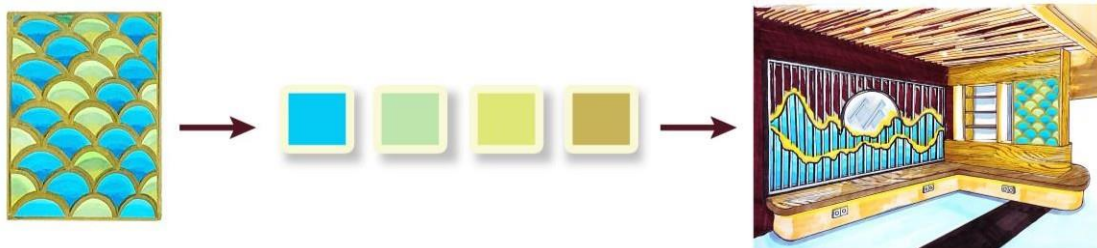


Figure 14. Tropical Vibes Color Implementation 2
[Source: Research Team, 2022]

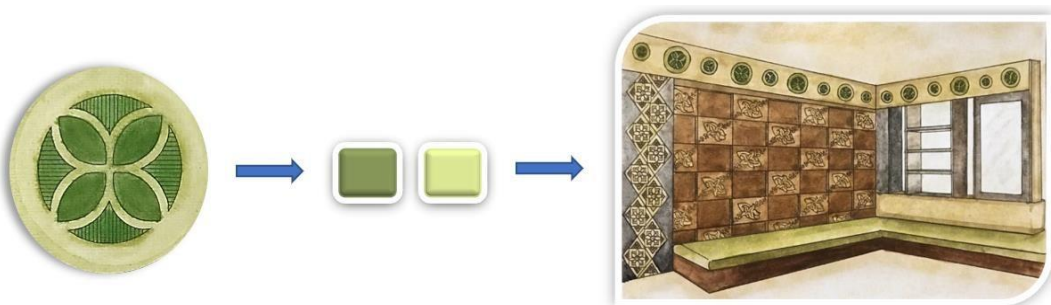


Figure 15. Tropical Vibes Color Implementation 3
[Source: Research Team, 2022]

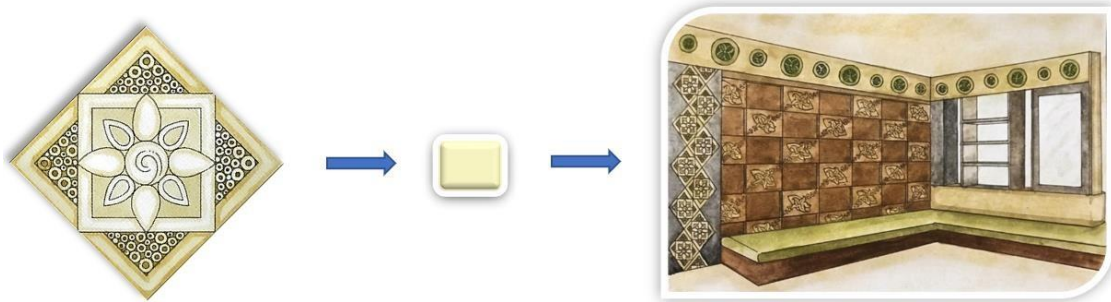


Figure 16. Tropical Vibes Color Implementation 4
[Source: Research Team, 2022]

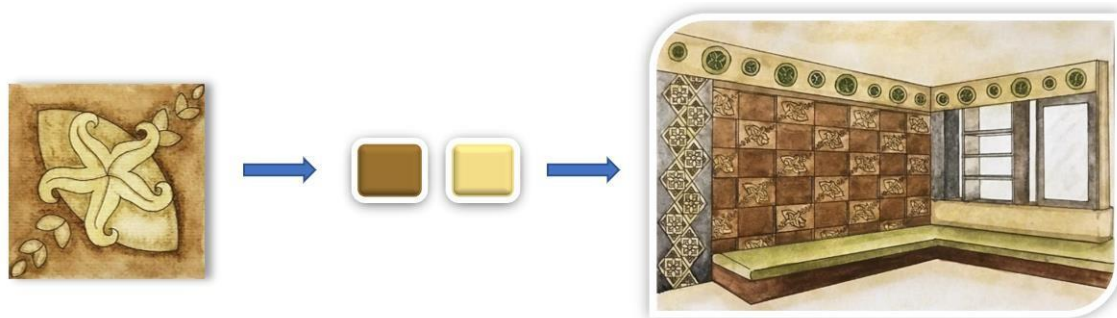


Figure 17. Tropical Vibes Color Implementation 5
[Source: Research Team, 2022]

c) Material Concept

In selecting the material to be used, 4 elements need to be considered, namely, (1) Emotional; the material used is intended to stimulate the creation of a positive mood to provide maximum comfort, (2) Effectiveness; the material used has durable and long-lasting properties to facilitate the maintenance process and the maintenance costs are low, low maintenance, (3) Conceptual; the material used is readjusted to the concept to be used, (4) Safety; the material used is certainly not harmful to smooth surface users [21]. The use of materials designed for space includes materials that are following standard facilities as public space. Materials that are used according to the criteria for easy maintenance and have a high level of resistance such as marble, granite, and natural stone. In addition, modern fabrication materials such as iron and glass are also used. Another material that is quite dominantly used in the design is wood, which is intended to lift the tropical atmosphere in the room.

CONCLUSION

The beauty of Tabanan Regency, both its culture and nature, is the inspiration for the aesthetic elements in the interior of the J4 Hotel lobby. The adoption of shapes, colors, and materials is taken from the beauty of Mount Batu Kau, the Oleg Tamulilingan dance, the Sanghyang Sampat dance, rice plants, porcelain plates, and the Bungan Sandat dance. All forms of inspiration are simplified to find a modern impression so that it blends with the atmosphere of the lobby which has a modern interior style. Both the choice of colors and materials were

taken from the inspiration of the beauty of the Tabanan Regency, which was paired with the modern tropical atmosphere that became the style in the lobby of the J4 Hotel.

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