

The Adaptation of Batik Motifs as Aesthetic Elements in the Interior Design of Royal Heritage Hotel Surakarta

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ABSTRACT: *This study aims to analyze the adaptation of batik motifs as aesthetic elements in the interior design of Royal Heritage Hotel Surakarta. The research focuses on the transformation of medium, production techniques, and the function of batik motifs when adapted into the hotel interior context. Using a qualitative method with a case study approach, this study examines various aspects, including motif selection, application techniques, and the changing function of batik. The findings reveal that the adaptation of batik motifs has led to significant changes in medium, production methods, and function. Originally serving as cultural identity symbols, batik motifs have evolved into decorative elements that enhance the aesthetic quality of the hotel interior. This transformation is influenced by several factors, such as contemporary interior design trends, technological availability, and market demands. The study concludes that the adaptation of batik motifs is an effective effort to enrich the aesthetic value of hotel interiors while promoting the nation's cultural heritage.*

KEYWORDS: *interior aesthetic elements, batik adaptation, batik utilization, interior design, cultural heritage.*

I. INTRODUCTION

Surakarta, as one of the cities renowned for its rich Javanese cultural heritage, continues to strengthen its local identity. The tourism industry, a key pillar of the city's economy, increasingly recognizes the importance of offering authentic experiences to visitors. In this context, hotels—as providers of accommodation—play a crucial role in promoting local cultural values (Zhang et al., 2025). Royal Heritage Hotel Surakarta, as one of the city's tourism icons, has taken a strategic step by integrating batik motifs into its interior design. This choice is not only driven by contemporary interior design trends that prioritize local elements but also by the desire to offer added value to guests seeking an immersive Javanese atmosphere.

Academic studies regarding the adaptation of batik motifs in interior design have shown various benefits, including enhanced visual appeal (Zhang et al., 2025), the creation of a strong identity (Wahida et al., 2017), and the reinforcement of cultural values (Nuriyanto, 2022). These studies also emphasize the importance of selecting batik motifs that align with the design concept and target market. However, there remains a gap in understanding how batik motifs can be effectively transposed into the hotel interior context. This study aims to fill that gap by conducting an in-depth analysis of the adaptation of batik motif use in the interior of Royal Heritage Hotel Surakarta. The analysis includes motif selection, application techniques, and their spatial placement.

This study is relevant as it has the potential to contribute to several fields, including interior design, tourism, and cultural preservation. In the field of interior design, it can offer new insights into the use of batik motifs in commercial settings and enrich the repertoire of culturally themed interior design (Waisnawa, 2013). In tourism,

the research can provide recommendations for hotel managers in developing more appealing culture-based tourism products (Puspita & Wahyudie, 2017). In cultural preservation, it contributes to the efforts of sustaining and developing batik as part of the nation's cultural heritage. Thus, this research is expected to provide a more comprehensive understanding of the use of batik motifs as aesthetic elements in hotel interiors and inspire interior design development rooted in local cultural values.

This study is based on the argument that the adaptation of batik motifs as aesthetic elements in interior design fosters innovation in terms of media, production techniques, and functional development. Batik is no longer limited to being used solely in clothing; through the use of various media and techniques, batik can serve multiple purposes, including as an interior aesthetic element. In fact, batik has also been used as a learning medium in the form of educational games (Ariyana et al., 2022; Rante et al., 2014). The development and utilization of batik motifs beyond textiles—extending to media such as ACP, MDF, acrylic, taco, and wood—enhance the versatility and application of batik in various aspects of life. This concept demonstrates innovation and creativity in understanding media, mastering techniques, developing designs, applying them across contexts, and achieving aesthetic value (Wesnina et al., 2025).

Media adaptation can be examined to understand how changes in medium alter the intended message. In this case, batik motifs, originally symbols of cultural identity, have become aesthetic elements with potentially different meanings and functions. Media technology has brought about a societal revolution, driven by society's dependence on technology. Social structures are now shaped by how communities utilize technology. McLuhan even argued that media act as creators and managers of culture (Azizi, 2023). In batik, adaptation affects only the surface form, while the deeper structure—related to meaning and values—remains unchanged (Tan & Choy, 2020; Kristie et al., 2019). On the other hand, Boskoff asserted that cultural products evolve due to both external and internal influences—external through cultural contact, and internal through social circles and the social roles and statuses of individuals (Tomars, 1964). These changes ultimately lead to innovation.

The use of batik motifs in interior design must be thoughtfully considered, with function and aesthetics as primary concerns to ensure visual appeal. Effective interior design should take into account aspects such as unity, complexity, and intensity (Beardsley, 1979). Interiors, as reflections of character, behavior, lifestyle, symbols, and social status, reveal the socio-political and economic lives of their users. Interior design functions as an art form that serves everyday life and can be assessed through design concepts and the arrangement of interior elements. These design concepts include: scale, proportion, harmony, unity, variety, contrast, balance, rhythm, emphasis, pattern, and ornamentation (Pile, 1988). These concepts guide the arrangement of interior elements such as form, pattern, texture, color, and lighting (Beardsley, 1979).

II. METHODOLOGY

This research employs a qualitative approach. The qualitative approach is intended to explore deeper meanings behind the use of batik motifs in hotel interiors. It allows for a comprehensive understanding of cultural context, symbolism, and perceptions associated with the application of batik motifs. The research design used is a case study, focusing on Royal Heritage Hotel Surakarta as the subject of investigation. A case study enables an in-depth analysis of phenomena occurring within a specific context.

The data sources include artifacts, informants, and literature. Data derived from objects or artifacts were collected through direct observation, which involved examining the use of batik motifs in various hotel spaces, such as the lobby, restaurant, meeting rooms, and guest bedrooms. Data from informants were collected through in-depth interviews. These interviews were conducted with relevant parties such as interior designers, hotel managers, and hotel guests. The purpose of the interviews was to gather insights into the reasons behind motif selection, the design process, and their perceptions regarding the use of batik motifs. Literature-based data were approached through a literature review, involving the examination of relevant sources such as books, journals, and academic articles discussing batik, interior design, and cultural tourism.

Data analysis was conducted through two main aspects: thematic and visual. Data obtained from observation, interviews, and literature review were analyzed thematically. Thematic analysis was used to

identify key emerging themes related to the use of batik motifs, including motif selection, application techniques, and symbolic meanings. Visual analysis was applied to photographs and videos taken during fieldwork to identify visual characteristics of batik use, such as color, pattern, and composition. The data analysis techniques employed were qualitative descriptive and interpretative analysis, focusing on the interpretation of meaning, description, clarification, and contextual placement of data (Faisal, 2005). The analytical procedure in this study was conducted interactively. The analysis process flowed from the initial stages through to the conclusion of the study. The components of data analysis—including data reduction, data display, and conclusion drawing—were interrelated in an interactive manner throughout and after the data collection process (Salim, 2006).

III. RESULT AND DISCUSSION

3.1. Identification of Batik Motifs as Aesthetic Elements in Interior Design

According to the *Kamus Besar Bahasa Indonesia* (Indonesian Dictionary), batik is a patterned fabric made through a special process involving the application of wax onto cloth, which is then processed using a specific technique. The definition of batik according to several experts is as follows. Santosa Doellah defines batik as a piece of cloth made traditionally and used primarily in traditional contexts. It features various decorative patterns and specific motifs created through a resist-dyeing technique using wax as the color barrier. Afif Syakur states that batik is a spectrum of color that involves waxing, dyeing, and wax removal (heating), resulting in intricate motifs that require high precision throughout the process. Iwan Tirta describes batik as a textile decoration technique using wax in the dyeing process, with all stages performed by hand (Kusumo; Shaharuddin et al., 2021).

Generally, batik is made from a piece of fabric waxed with *malam* (batik wax). After several processes such as waxing and dyeing, it undergoes a wax removal process known as *pelorotan*, which involves soaking the fabric in hot water and stirring it until the wax melts off. After the wax is removed, the cloth is air-dried. If further coloring is needed, the existing colors must be covered with wax before the new dye is applied. After each coloring stage, the wax must be removed again through the same process.

Batik can be categorized into two types: *kraton* (palace) batik and coastal batik (Nuriyanto, 2022). *Kraton* batik was traditionally worn by kings and royal families, designed exclusively for palace members and aristocrats. Coastal batik, on the other hand, developed in coastal areas of Java Island and features different motifs. As Anas explains, batik based on regional development can be grouped into two types: *kraton* (palace) and *pesisiran* (coastal) batik (Anas, 1997).

Kraton or inland batik was used by kings and royal relatives, both in Surakarta and Yogyakarta palaces. It features symbolic decorative patterns, which represent philosophies derived from Javanese royal traditions, such as *garuda*, *joli*, *lereng*, *truntum*, and others. These motifs carry symbolic meanings both in their patterns and color schemes, often favoring earthy brown tones like *sogan*. *Kraton* batik emphasizes philosophical and aesthetic values, often created by kings or royal family members themselves. According to Cassirer, humans are *animal symbolicum*, beings who understand and use symbols (Cassirer, 1987). Humans are also capable of creating and interpreting the meaning of symbols, which function as norms and guides for behavior and ethical actions. Thus, batik motifs are often imbued with symbolic values intended to guide society. In contrast, coastal batik is more expressive and independent in its decorative choices. The motifs are not bound to particular philosophical concepts but are instead driven by market demand and consumer preferences.

Batik is one of Indonesia's handicrafts with high artistic value. Its use dates back to ancient times, as seen in the *Kawung* motif found on a statue of the King of Kediri in East Java (Pullen, 2021). Batik motifs have also been found in the costumes of kings depicted in *Wayang purwa* (traditional Javanese puppet theatre), with patterns like *Kawung*, *Lereng*, and *Cinde* (Ahmadi et al., 2019). Traditionally, batik was used as ceremonial attire in Javanese cultural and ritual events. Over time, batik has also been adopted for festive occasions, formal uniforms, and everyday clothing.

Today, batik is no longer limited to being produced on *mori* or *prmissima* cotton fabrics. It has expanded to various other materials and media such as acrylic, glass, wood, artificial boards, paper, and metal sheets. It has also undergone a shift in platform, for instance, batik being adapted into digital games and applications using technological devices (Purnamasari et al., 2017). This expansion reflects human creativity, enabling batik to transcend its traditional functions as art and clothing, and enter the realm of interior decoration and design (Anas, 2008).

1. Kawung Motif

According to historical records, the *Kawung* batik motif was created by Sultan Agung Hanyokrokusumo of the Mataram Kingdom. He was known for drawing inspiration from nature or simple everyday objects, which he then elevated into beautiful batik patterns (Koeswadji, 1981). Sewan Susanto further explains that the *Kawung* motif was inspired by the *Kawung* tree, a type of sugar palm whose fruit, known as *kolang-kaling*, is oval-shaped and translucent white (Sewan, 1980). The motif is also associated with the beetle-like insect *kuwangwung* (Koeswadji, 1981). It is not surprising, then, that the *Kawung* motif was inspired by the shape of the *kolang-kaling* fruit. In Javanese culture, the *kolang-kaling* tree is considered highly beneficial, with all parts of the plant leaves, fruit, trunk, fibers, and sap being useful. Reflecting this, the *Kawung* motif symbolizes the idea that individuals who wear or utilize the *Kawung* motif should bring benefits and be of value to others, to the nation, and to the country (Parmono, 2013).

Historically, the *Kawung* motif has not only been applied to fabric but also incorporated into floor tile designs. Tiles are arranged with a repeated *Kawung* pattern to create rhythm and harmony across large surfaces. This can be seen in the *dalem pangeran* (prince's residence) at the Kasunanan Surakarta Palace, specifically at Ndalem Suryohamijayan. At this site, the *Kawung* motif is used on the *pendhapa* (main pavilion) floor, combining green, light green, and white colors. The repetition of the green *Kawung* motif across the large floor area creates a harmonious and aesthetically pleasing impression.

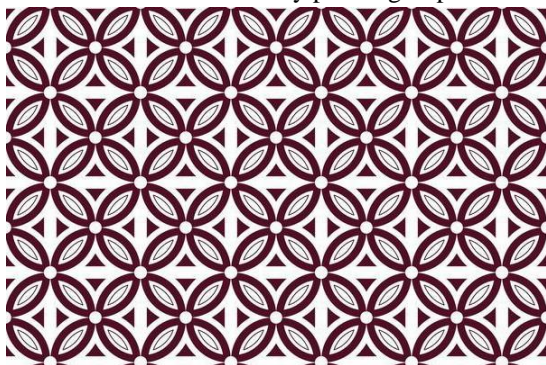


Fig.1. *Kawung* motif with white background.

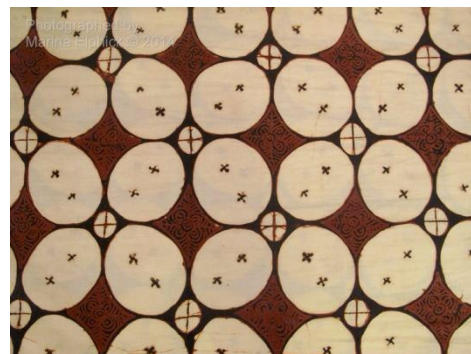


Fig.2. *Kawung* motif with brown background.

2. Parang Motif

The *Parang* motif is one of the oldest batik patterns in Indonesia. The term *Parang* comes from the Javanese word *pereng* or *lereng*, meaning slope. The motif is shaped like an “S” curve, with a continuous, interlinked pattern. *Parang* is considered a sacred motif, traditionally reserved only for kings and royal family members. It was forbidden for the general public to wear, which is why it is often referred to as batik *larangan* (prohibited batik). The *Parang* motif holds deep philosophical meaning. Its continuous “S”-shaped pattern symbolizes continuity, strength, power, and a burning spirit. The interconnected curves represent the unbroken flow of human life—consistency in self-improvement, striving for prosperity, and maintaining good relationships with others, nature, and the Divine. The diagonal lines in the motif symbolize noble aspirations, steadfastness in one's beliefs, and loyalty to the values of truth (Kristie et al., 2019).

In addition to its use in royal garments, the *Parang* motif is also utilized as an aesthetic element in interior design. It can be found in the *Dalem Yudaningratan* residence within the Yogyakarta Sultanate Palace. Here, the

Parang motif is used as a ceiling cover between the *pendhapa* and *pringgitan* (anteroom). The ceiling, decorated with the *Parang* motif, conceals water drainage channels from the roof of both sections, while also serving as a decorative interior feature. This design solution elegantly combines function and aesthetics by resolving structural challenges with a culturally significant motif.



Fig.3. Light brown *Parang* batik with dark brown *soja* background.



Fig.4. *Parang* (lereng) motif in white with a brown background.

3. Sidoluhur Motif

The *Sidoluhur* motif features various ornamental elements such as *joli* (a stylized palanquin or house-like shape), the wings of the *garuda* bird, and representations of flora and fauna. It is typically rendered in *soja* (brownish tones). As its name implies, the *Sidoluhur* motif represents nobility or moral virtue. It is intended to inspire those who wear it to become role models in society and to attain higher social status (Ishartono & Ningtyas, 2021). This interpretation aligns with the traditional use of *Sidoluhur* batik by brides on their wedding night. The motif symbolizes a wish for nobility and dignity, reflecting hopes for success, virtue, and respectability within the community (Kusumawati, 2022). Over time, the *Sidoluhur* motif has undergone various modifications driven by the creativity of batik artisans. These changes allow each batik maker to incorporate unique characteristics into their work. In contemporary practice, *Sidoluhur* batik is no longer limited to traditional fabrics—it is now applied across a range of media using different techniques.



Fig.5. *Sidoluhur* motif in brown with black outlines.

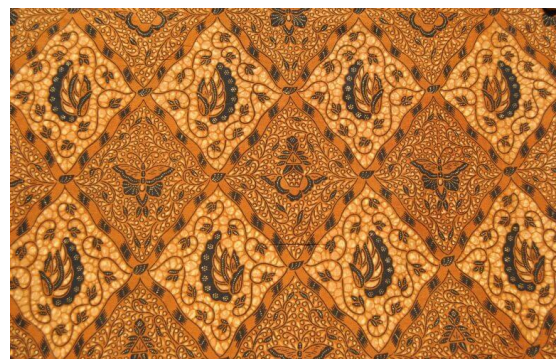


Fig.6. *Sidoluhur* motif in *soja* brown.

3.2. The Use of Batik Motifs as Aesthetic Interior Elements at Royal Heritage Hotel Surakarta

The use of batik in public interiors can be traced through various hotels in Surakarta, one of which is the Royal Heritage Hotel Surakarta. The application of batik in public spaces is diverse, including on walls, floors, ceilings, and craft objects, serving both aesthetic and functional purposes. Batik is applied in many ways, such as fabric wraps for columns, wall decorations, wall treatments, motif cuttings on architectural elements, and more. Below is an identification of the use and application of batik motifs in the hotel interior.

1. Batik Motifs as Floor Elements

The floor is the flat bottom surface of a room that serves as the main area for human activity. As an area for various activities, the floor plays a significant and functional role in supporting human movement and comfort. It must be durable, capable of bearing loads and withstanding impact. Flooring materials should be easy to clean, low-maintenance, and non-slippery for safety purposes. Additionally, floor design should consider resistance to moisture, impermeability, poor electrical conductivity, acoustic functionality, and aesthetic appeal. The aesthetic aspect is essential to enhance the character of a space, making it more engaging and less monotonous. Floor characteristics can be expressed through level variations, patterns, colors, and textures. Changes in floor height can create imaginary boundaries within a room and add a sense of spatial dynamics. Likewise, floor color influences the lighting quality of a space; bright-colored floors can increase light intensity, while dark-colored floors absorb most of the light that falls on their surface.

The floor's visual treatment must also take into account its pattern and texture. Floor patterns influence the character of a room, whether they feature batik motifs, geometric designs, or plain surfaces. Batik-patterned floors convey a classic and elegant atmosphere. Geometric patterns can evoke either static or dynamic impressions, depending on their design, while plain floors offer a sense of cleanliness and spaciousness. Another important design element is texture, which is the visual and tactile quality of the floor material's surface. Texture communicates the nature of the material and contributes to the overall spatial character—such as simplicity, openness, confinement, heaviness, or lightness.

At Royal Heritage Surakarta, the use of batik motifs as a floor element can be found in the meeting room. The floor in this space features carpet material with the *Gurda (Sidoluhur)* batik motif in maroon combined with cream tones. Carpet is used in the meeting room to function as a sound absorber, creating a soundproof environment. The use of batik motifs is intended to evoke a classic and elegant ambiance, while also reflecting the identity of Surakarta as a batik city. The application of batik motifs as flooring patterns in the hotel strongly aligns with the overall interior style, which prominently features traditional Javanese elements to reinforce a Javanese character. These traditional elements include handicrafts such as *Loro Blonyo* statues, *dakon* (traditional games), masks, wooden carvings, antique Javanese lamps, and others. Thus, the use of batik motifs across various decorative media and interior elements enhances the function of batik as a representation of local culture in the context of modern architecture.

2. Batik Motifs as Wall Elements

Walls are vertical planes that function as room dividers or space supports in an interior. In modern construction buildings, walls mostly only function as room dividers (partitions). Given its function as a room divider, wall materials and designs are very dynamic and innovative. Walls are visually more emphasized in their visual parts. On the walls there are also elements of doors, windows, and ventilation. Various wall design creations are done by making ornamentation on the wall surface, making reliefs, covering with wall paper, painting, making niches, covering with various materials, such as marble, granite, ceramics, natural stone, wood, artificial boards, and even metal materials with batik patterns made using laser cutting techniques. The purpose of designing walls is none other than to support the function of the space in addition to the aesthetic aspect. Walls can also be used as a point of interest in the room.

The use of batik on the walls can also be seen at the Royal Heritage Hotel Surakarta. In this hotel, there are several batik motifs used as wall elements. The motifs used include the *Kawung*, *Parang*, and *Flora* motifs. The *Kawung* motif is used as an aesthetic element designed to resemble a vertical border, placed on the right and left of the meeting room entrance. The border is given an indirect white lighting accent, causing the *Kawung* motif to be clearly visible. On the door leaf, it is given a brown *Parang* batik motif accent. The combination of the *Parang* batik motif as a door leaf ornament and supported by the *Kawung* batik motif ornament which is only made outlining looks harmonious and shows its local character. The *Parang* motif is also used as a side accent on the entrance to the guest bedroom. The *Parang* motif arranged vertically with a white lighting accent and used as a guest bedroom number indicator feels even stronger. In addition to being a door accent, the *Kawung* motif is also used as a wall accent on the facade of the foyer room that connects the guest rooms on the

second floor of this hotel. In addition to the *Kawung* and *Parang* motifs, this hotel also uses a floral motif in the form of flowers. The use of a floral motif in the form of flowers is used as a border on the elevator door. The color used is gold leaf. The combination of gold leaf and the stainless style elevator door looks very dominant.

The composition and structure of the *Kawung* and flora motifs used as door accents with a vertical arrangement feel strong and emphasize the existence of the intended door. Likewise, the application of the *Parang* motif on the door leaf with a brown color, further emphasizes it as a marker of its function as an entrance. Overall, the use of batik motifs as an aesthetic element of the hotel's interior, further strengthens its local atmosphere, namely Java. This technique further strengthens and enriches the existence of batik as a local element that can be applied in various media, especially as an aesthetic element of the interior.



Fig.7. The *Kawung* motif is used as decoration on the right and left of the door and the *Parang* motif is used as decoration on the door leaf of the meeting room.



Fig.8. Floral motifs are used as elevator door borders.



Fig.9. *Parang* motif is used as an accent for the hotel guest bedroom entrance door number.

3. Batik Motifs as Ceiling Elements

The ceiling is a surface located at the top of a room that functions as a protector of human activities below it. The ceiling also functions as a place to place room conditioning equipment such as lamp armatures, smoke detectors, sprinklers, CCTV, speakers, AC diffusers, and so on. Ceiling designs vary widely, adjusting to the function and characteristics of the room and the atmosphere that will be created. For example, flat/flat shapes, drop or up ceiling shapes, textured, plus ornaments, skylights, and so on. In addition, the ceiling also functions as a room acoustic, both as a sound control area and as an area to place sound sources. Ceilings that function as acoustics need to consider several aspects, such as the type of material, the shape of the ceiling, and the placement of the sound source.

On the other hand, the ceiling also functions as an aesthetic element. Ceilings that function aesthetically are often designed with various ornaments, making up ceilings or down ceilings, using hanging lamps, indirect lamps, and special lighting. The use of ornaments on the ceiling is intended to display the characteristics of each region. For example, the use of batik motifs, *tumpangsari* ornaments, *kamasan* paintings, *Wayang beber* paintings, *sunnging* techniques, and so on. The use of batik motifs on the ceiling has a variety of techniques, such as: painting techniques, laser cutting, batik, *sunnging*, digital printing, batik cloth applications, and construction forms that form batik motifs. The use of batik motifs on the ceiling is mainly placed in the lobby area and meeting rooms. At the Royal Heritage Surakarta hotel, the use of batik motifs on the ceiling is applied to the meeting room. The batik motif used is the *Kawung* motif. The ceiling made of artificial boards is made into a *Kawung*-shaped motif arranged symmetrically in rows and combined with lamps that function as lighting as well as aesthetic accents.

4. Batik Motifs as Space-Filling Elements

In addition to being used as an aesthetic element on floors, walls and ceilings, batik is also used to decorate craft objects and furniture. What is meant by space-filling elements here include: furniture, craft objects, lampshades, table lamps, and so on. These space-filling elements are generally decorated with batik motifs with the aim of adding beauty and achieving a local interior atmosphere. For example, batik motifs are used to decorate craft objects, such as *Loro Blonyo* statues, masks, and *Wayang*-shaped reliefs. *Loro Blonyo* is a pair of statues of a bride and groom dressed in traditional Javanese clothing symbolizing Sri and Sadana. The bride and groom wear batik cloth with a *Sidomukti* motif. *Loro Blonyo* statues are generally made of wood. The wood is then carved to resemble a statue of a bride and groom wearing traditional Javanese clothing in the form of batik cloth. The technique of making batik motifs on *Loro Blonyo* statues using the batik technique is the same as batik cloth. The coloring technique uses the *colet* technique. The colors used are still standard batik colors, namely *soga* brown.

In its development, the *Loro Blonyo* statue in the form of a pair of bride and groom in a sitting position has undergone design developments. The *Loro Blonyo* statue is made in a standing form with the position of both palms meeting in front of the chest as a sign of paying respect to the guests who come. The clothing used in the form of Javanese bridal clothing is *paes ageng*. The technique of making batik motifs with the wax batik technique on wood, is the same as batik cloth. The coloring technique is by dabbing. The color changes, namely from brown *soga* to green. Changes in shape and color indicate variations and further enrich the design of the *Loro Blonyo* statue. In addition to the *Loro Blonyo* statue, batik is also used to decorate masks.

Masks are generally made of light wood. The batik technique on the mask can be said to be the same as the batik and coloring technique on the *Loro Blonyo* statue, namely with the canting technique, coloring with the dabbing technique, and rolling the wax (wax) with hot water. Masks with a repetitive arrangement model on a wall area can create a harmonious and harmonious impression, and can be used as interior accents in an interior room. The batik canting production technique on wood shows a high level of creativity and innovation for the craftsmen. The craftsmen show how to innovate with the same production technique, namely the canting technique and *colet* coloring which are generally used on cloth, showing that the technique can also be applied to wood media. This technique and media further enrich the existence of batik in society.



Fig.10. The *soga* colored *Sidomukti* motif is used on the *Loro Blonyo* statue as a *jarik* cloth.



Fig.11. Innovation of the *Kawung* motif on the *Loro Blonyo* statue.



Fig.12. Mask with batik finishing as wall accent in the hallway.

In addition to being used for craft objects, batik motifs are also applied to furniture. The most widely used batik motif as an aesthetic element in furniture is the *Kawung* motif. The furniture in question includes TV tables in hotel bedrooms, food counters in restaurants, and wooden table mats. The application of the *Kawung* motif as an aesthetic element on the TV table in the guest bedroom, precisely on the front of the table. The *Kawung* motif is made of artificial board (MDF) with a pasting technique, then finished according to the color of the table. In addition to the TV table in the guest bedroom, the *Kawung* motif is also used as an aesthetic

element on the restaurant counter table. Unlike the TV table, on the restaurant counter the *Kawung* motif is applied to the vertical part under the top counter.

The material used is a type of ACP with a filigree technique attached with acrylic and given lighting from behind. This technique is used to provide an accent or exposure to the *Kawung* motif so that it looks bright and dominant. In addition to the *Kawung* motif, batik with a puppet motif is also used as a partition. This puppet motif is made of copper. Using the carving technique, the motif is made on copper. The motif is in the form of boxes. Each box has a different motif, but is still the same, namely in the form of a puppet. Some copper that has been carved with the puppet motif is then composed with a wooden frame technique and functions as a room divider in the hotel restaurant space. The use of *Kawung* and puppet motifs as aesthetic elements on furniture and partitions is intended to strengthen the Javanese-style interior. This application model can be used as a model for preserving culture, as well as promoting tourism to local wealth so that it is widely known by the public. This method does not degrade the form or meaning of the batik motif, but rather strengthens and enriches the media and batik production techniques on other media, while at the same time maintaining the sustainability of the nation's culture.



Fig.13. *Kawung* motif is used as an aesthetic element of the TV table in the hotel bedroom.



Fig.14. *Kawung* motif is used as an aesthetic element of the restaurant counter table



Fig.15. *Wayang* motifs are used as aesthetic elements for partitions in restaurants.

Batik motifs are used as decorative elements on lampshades. Basically, lampshades are designed to produce indirect lighting in a room. The use of lampshades in this type of lighting function is as room lighting and the aesthetic function of the room to present a certain atmosphere, such as a dim, romantic, or cheerful atmosphere. The use of lampshades in a room is very diverse, such as: table lamps placed on the right and left of the bed, table lamps, standing lamps, hanging lamps, and wall lamps. Lampshades are designed very diversely, both in shape and material. In terms of material, lampshades are made of an iron frame covered with mica and covered with cloth or other materials, such as metal sheets, clay, wood that is perforated with certain motifs, such as batik motifs. The use of batik motifs as decorative elements on lampshades comes in several types, such as table lamp shades, table lamp shades, standing lamps, and hanging lamps. An example is the use of the *Kawung* motif and its application on the lampshade for the lamp placed on the right and left of the bed in the guest bedroom of the Royal Heritage Surakarta Hotel below. The use of *Kawung* motif as a lampshade is intended to strengthen the atmosphere or theme of the Javanese interior. This innovation model can be used as a model for preserving culture, especially batik, so that it is more useful.

IV. DISCUSSION

The study analyzing the adaptation of batik motifs as aesthetic interior elements reveals three key aspects: material innovation, production technique innovation, and functional enrichment. The first aspect, material innovation, encompasses the use of diverse materials such as wood, acrylic, carpet, aluminum composite panel (ACP), medium-density fiberboard (MDF), metal sheets, taco, and other manufactured boards.

The second aspect, production technique innovation, includes canting and colet batik techniques, screen printing, digital printing, laser cutting, and mold printing—each technique being selected in accordance with the medium utilized (Rahman, Maghfira Aulia, 2022). The third aspect involves functional enrichment, where batik motifs serve as aesthetic components not only to embellish handicrafts and furniture but also as design elements integrated into floors, walls, and ceilings. This development indicates that the use of batik in varied materials, techniques, and interior design applications offers great potential as a sustainable model for batik preservation, adapting to evolving functions and needs.

The adaptation of batik as an interior aesthetic element results in both innovation and functional development. The shift in medium necessitates a corresponding shift in technique, which is followed by changes in function. This innovation contributes significantly to economic development, the creation of new aesthetics, increased visual appeal in hotel interiors, tourism enhancement, and cultural preservation. Batik is now widely applied to media such as wood, carpet, acrylic, engineered boards, taco, and metal sheets (ACP), functioning as aesthetic elements on door panels, column covers, decorative wall panels, flooring, and ceiling features. The aesthetic transformations brought about by material and functional changes lead to the emergence of new visual interpretations, as the composition, motif scale, form, and color must be adjusted to match the interior theme. However, this transmedial transformation is not without challenges. Not all batik motifs can be successfully transferred across media, as some motifs are too complex to replicate accurately. Batik motifs traditionally consist of three components—main motifs, supporting motifs, and isen (filler patterns) (Kartika, 2016). Among these, main and supporting motifs are the most adaptable for transmedia applications. With careful compositional arrangement and spatial scale adjustment, batik motifs can enhance interior aesthetics and serve as distinctive visual attractions. The application of batik motifs in interior design can also strengthen the tourism sector, particularly in integrating traditional elements into modern hospitality spaces. The development of local cultural arts through such applications has the potential to improve community welfare via cultural tourism (Lahpan et al., 2024). This way, hotel guests are introduced to high-value local cultural elements, further reinforcing the relevance and sustainability of local identity through interior design.

When compared to previous research, this study presents new findings. Earlier studies primarily focused on the symbolism, aesthetic values of batik motifs, batik as a learning medium, or as design inspiration. Examples include introducing classical batik motifs to the public through games (Purnamasari et al., 2017), the use of batik stamp tools as ethnic interior mood-setters (Hafiza et al., 2021; Ni Luh Kadek Resi Kerdianti, n.d.) aesthetic analysis of the *Sekar Jagad* motif (Sudardi, 2021; Ferdiaz et al., 2024), batik as inspiration in car seat design (Soeriaatmadja et al., 2022), and interpreting the *Kawung* motif for hotel interior design (Sugiarto et al., 2023; Mulyatama, 2022). Other studies have explored transforming *Parang* motifs into abstract art (Hafiza et al., 2021; Prihandayani, 2020), and the use of traditional elements to create Javanese ethnic ambiance in restaurants (Maharani, 2013; Sarihati et al., 2015). This study's unique contribution lies in its exploration of batik motif transmediation across various materials, production techniques, and functional transformations as a strategy for cultural preservation in tourism accommodation contexts.

The shift in material, technique, composition, form, and motif scale offers new meanings and interpretations. Batik motifs applied in hotel interiors will be appreciated and reinterpreted by audiences, while still maintaining proximity to their original meanings—provided the core motif remains recognizable to the general public (Pane & Hadi, 2023). Even so, thoughtful design planning is crucial when determining where and how to position batik motifs in interior elements—be it in the lobby, restaurant, or function rooms. The motif's placement—whether at the top, middle, or bottom of a surface—should be culturally sensitive and aligned with traditional values.

Therefore, adaptation of batik motifs significantly enrich their functions beyond their original textile-based roles. Using batik across different materials fosters product innovation, contributes to community economies, revitalizes the tourism industry, and advances cultural preservation. Numerous traditional elements have been reinterpreted and creatively modified, such as Javanese houses transformed into restaurants and cafés, *Loro Blonyo* statues employed as decorative interior accents, and *gebyog* used as partition panels in hotels or

offices. These examples demonstrate that traditional elements can be adapted and repurposed, broadening their use across sectors. Consequently, the application and development of traditional elements—particularly batik—can not only stimulate creative innovation but also support local economic growth and cultural sustainability.

This study also emphasizes the need for a comprehensive action plan. Policy support is essential to promote the development and preservation of batik in diverse applications. The concept of transmedial adaptation should not be perceived as degrading or diluting batik's traditional meanings. On the contrary, it serves to strengthen and expand batik's cultural presence. Likewise, innovations in production techniques will reinforce the presence of batik motifs amid the pressures of globalization. The role of batik will evolve from a textile-based tradition into a multidimensional cultural icon embedded in various material forms for interior aesthetics. Ultimately, applying batik as an interior design element in hospitality spaces expands its relevance and visibility, encouraging appreciation from both domestic and international audiences. Through this, batik continues to thrive as a living tradition, supported by its cultural significance and aesthetic versatility.

V. CONCLUSION

This study, which explores the application of batik motifs as aesthetic interior elements in hotels, identifies three key aspects: transmedial transformation, technique modification, and functional adaptation. The findings show that batik techniques originally used for textiles have been innovatively applied to other media such as wood, metal (ACP), acrylic, and engineered boards. Traditional batik motifs such as *Kawung*, *Sidoluhur*, *Wayang*, and *Parang* are prominently featured as aesthetic elements in hotel interiors, adapted onto new materials like taco sheets, metal panels (ACP), and manufactured boards. Through technical innovation, these motifs can be seamlessly integrated into various interior elements including walls, ceilings, and floors. Additionally, batik motifs have been incorporated into decorative objects such as *Loro Blonyo* statues, masks, furniture, partitions, and lampshades, further expanding their application and significance in interior design.

The primary contribution of this study lies in its novel approach to batik development. Traditionally limited to ceremonial garments, batik—through material and technical innovation—has evolved into multifunctional elements with broader and higher economic value. The diverse new functions such as aesthetic elements for walls, floors, ceilings, and spatial fillers enrich the use of batik across various media and design contexts. Thus, the strength of this research lies in its focus on transmedial transformation, mastery of new production techniques, and design innovations aligned with specific functions and applications.

This research, however, is limited to a case study of a single hotel in Surakarta. Future studies could expand this exploration by observing a broader range of public facilities such as airports, office buildings, dining establishments, and other public spaces. A wider scope of study on transmediality, technical transformation, and functional shifts may offer new perspectives on the role of batik in society and foster further innovation in its application and cultural sustainability.

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