Interior design of Sumba fabric museums in Jakarta

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Abstract. This research aimed to introduce Sumba textile by designing Sumba textile museum with interesting design in order to make the knowledge of the society wide open about the textile of sumba and museum. Museum could introduce the variety of Indonesia culture to the young generation and also foreigner, especially the textile of Sumba. The method that would be used to support the interior design of the Sumba fabric museum in Jakarta was the direct and indirect method. Direct method was divided into two methods, namely field surveys and interviews. With the making of interior design at the Sumba cloth Museum, the researcher hopes that the museum will become a new alternative educational and cultural tourism for the community, students, and foreign tourists.

Keywords: Sumba fabrics, museum, interior design

1. Introduction
Indonesia has a very diverse culture and arts. One of them is craft art. In East Nusa Tenggara, there is an island located in the southern rows, the island named Sumba. Sumba has ancient cultures such as belief in ancestors. This belief is translated into customary rules, and also art, namely the art of craftsmanship on Sumba textile. The Sumba textile has recently become popular among Indonesians and foreign tourists. It is highly admired not only because of its complicated manufacturing process but also because of its beautiful variations and colors [1]. Each Sumba textile has a different philosophical meaning, seen from the patterns found in the textile. Now, Sumba fabric has developed rapidly as it is not only used by the people of Sumba but has expanded to the rest of the world and has even become a fashion trend lately.

Sumba has two regions, West Sumba and East Sumba. In these two regions, there are significant differences in the motifs of the Sumba textile. In West Sumba, they have static and simple motifs, such as geometric motifs, lines, earrings, and floral. Whereas East Sumba has a more illustrated motif of living things like horses, deer, lions, birds, fish, and skulls. Of course, the two regions have their respective features and have a different appeal. Not only the motives but the types also differ, namely, there are tied weaving and embroidered weaving. Also, certain fabric motifs are also used for certain sexes and certain groups. With so many types and uniqueness of these fabrics, it is an attraction for Indonesian people and foreign tourists. However, there is still a lack of educational facilities and information about the Sumba cloth, even though these facilities are quite important in preserving Indonesian culture and the knowledge of Indonesian people and foreign tourists who love Indonesian culture [2].

Therefore, with the design of the Sumba Fabric Museum, the researchers hope to introduce the Sumba Fabric through attractive design media, so that people are more familiar with Sumba Fabrics and
can change people’s views about the Museum and also be able to introduce various types of Indonesian cultural diversity to the younger generation, as well as foreign tourists, especially this fabric. Also, this research was part of the interior design’s student final project.

2. Methodology
The method to support the interior design of the Sumba fabric museum in Jakarta is the direct and indirect method. The direct method is divided into two methods, namely field surveys, and interviews [3]. The field survey method is carried out by direct observation or by coming to the field with the aim of obtaining the required information in full and detail, such as coming directly to museums in Jakarta and outside Jakarta. The interview method is carried out by asking questions directly to the relevant source in order to understand better in-depth the information needed, for example, by interviewing the head of the museum.

For the indirect method, data is obtained through intermediary media or indirectly in the form of books, records, internet, existing evidence, or archives both published and not publicized.

2.1. Design stages
The design starts with the collection of internal data from research objects, such as the history of the museum’s establishment, vision and mission, organizational structure, and others. Then it is proceeded with the writing of the report as a basic reference, which is continued to the studio stage. The final project’s design only works on matters relating to interior science at the Sumba Fabric Museum in Jakarta, which include:

1. Design the layout of the fabric exhibition area, cafeteria, souvenir shop and waiting area.
2. Planning interior elements on walls, floors, and ceilings.
3. Planning the air conditioning system, lighting, circulation, mechanical and electrical, and security.
4. Planning detailed construction and furniture.

![Figure 1. Research Methodology](image)

3. Results and discussions
Indonesia is famous for its amazing diversity of weaving techniques, one of its best-known technique is the ikat or tied cloth. The word ‘tie’ comes from the Malay language which means binding. Weaving culture is a hereditary culture. In several regions in Indonesia, we have its own ikat, one of which is ikat which is derived from Sumba [2]. Sumba ikat weaving fabric has certain motifs that are worn for certain sexes or groups. Hinggi and lau are example of Sumba textile which can be divided. Hinggi fabric is worn by Sumba men. The second type of woven fabric is lau. This type of fabric is worn as a fabric-wrapped or a sarong for women [2].

3.1. Design concept
In determining the basis for designing interior museums, a diagram is compiled in the form of a mind map based on matters relating to the Sumba textile museum itself.
Lukamba Nduma Luri is a Sumba language which means "Yarn gives spirit, cloth that gives beauty". The term reflects the Sumba woven fabric from the manufacturing process which is quite long and requires patience so that it becomes a beautiful woven fabric and is traded to fulfill family life. So that the forms taken from the pattern of the Sumbanese cloth are taken, such as geometric shapes and illustrations of living things. Like the motifs of horses and turtles which symbolize royal and royal wives [4].

Figure 2. Design Concept Mind Map

Figure 3. Variations of Sumba Textiles
3.2. Forms concept
The forms that will be used in the design are the forms taken from the characteristics of the Sumba fabric, namely geometric and static forms which are the characteristic shapes of the West Sumba fabric while the organic form is taken from the characteristics of the East Sumba fabric on which the fabric has illustrations of living things. Both forms will be applied to the interior element, and also furniture.

3.3 Colour concept
The colour chosen in the design is a neutral colour consisting of white, beige, brown, grey, and red. White colour is used to make the impression clean and elegant so that the fabric will remain visible. The red colour will be used to add accent to the room to make it look more decorative.

3.4. Lighting concept
The Museum building requires special lighting so that the artwork can be seen comfortably by visitors. In the fabric exhibition area, lighting arrangements are also very necessary, because the fabric to be exhibited must not be exposed to direct light because it will damage the fabric. To overcome this, it is necessary to arrange and manage lighting in the collection with more attention to the use of the type of lamp used [5].

Lighting in the collection is used to create visual comfort for visitors to the Museum. This is because the presence of light can cause three dimensional effects from the collection and make it easier to read labels. However, excessive use will cause permanent damage to collections that are sensitive to light [6]. The following are the lighting concepts that will be used:

- **General Lighting**: Recessed Lighting
  Also known as downlights for general lighting. Serves to light objects in the middle of the room.

- **LED Strip Light**
  Applied to collection objects stored in vitrine walls. LED Strip Light is usually applied to hidden lamps so that they will not dazzle the eyes of visitors and will give a lively impression on the display object.

- **Pendant Lamp**
  This type of lamp is more directed to decorative elements and supporting activities. This lamp can be placed in the café and lounge area or in a seat in the showroom. The color used is usually a warm color.

- **Ambience Lighting**
  This lighting is indirect lighting, by reflecting light onto the ceiling or wall first. This lighting has a suitable low illumination.

4. Conclusion
After conducting several surveys at museums in Jakarta, one of which is the textile museum, it appears that there is still a lack of awareness to design a special interior that suits the needs and attracts visitors so that the value of the Sumba fabric becomes more and attracts the attention of its users. It is hoped that this design can open the insights on design development as one of the elements to improve product quality.

With the making of Interior Design at the Sumba Cloth Museum, the researchers hope that the museum will become a new alternative educational and cultural tourism for the community, students and foreign tourists. Judging from the absence of a museum specializing in Sumba cloth due to its sparse distribution compared to songket and batik cloth, the Sumba cloth museum is expected to be spread so that the public knows one of the unique fabrics from Indonesia, especially fabrics originating from Sumba.
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