



Harmonizing the Aesthetics of Jengki House Design Conservation: An Artistic Exploration from Ideation to Batik- Patterned Canvas

Isma Awal Fitroh Cahyani; Gregorius Pamungkas; Astrid Ghita Fatharani; Asyfa Putri Shiba. Y; Ria Rahmawati

Indonesian Institute of Arts Yogyakarta, Indonesia

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Abstract

The architectural style of the Jengki house is an original Indonesian modern architectural style. The issue is that Jengki houses are not exposed in the realm of Indonesian architecture and have begun to be neglected by society. These Jengki houses should already be in a conservation status. One conservation effort is through art. Artwork can serve as a medium for conveying narratives about the importance of preserving Jengki houses. The aims of this paper are: 1) Create a variety of new batik motifs by highlighting the visual potential of the Jengki house architectural style; 2) Create illustrations of batik motifs as a means of conveying messages about the narrative and description of the preservation/conservation of the Jengki house architectural style; and 3) Materialize the batik motif on fabric as an artistic product. The research for this study involves a multi-step process using qualitative methods. It starts with a literature review on the Jengki house architectural style, addresses the lack of attention from society, conducts field surveys to enhance knowledge, and incorporates the Jengki house architectural style into batik motif designs that offer a unique narrative in the artwork. The motif creation process utilizes a design thinking approach. This design elevates the conservation object to a higher level and serves as a vessel for cultural expression and educational media. Thus, the integration of artistic creativity and conservation principles is interconnected to form a dynamic narrative that redefines the role of art as a means of raising public awareness about the preservation of cultural heritage buildings.

Keywords: *Conservation; Jengki House Design; Batik-Patterned*

Introduction

Art with its boundless capacity for expression and innovation has the power to transcend time and cultural boundaries. Within the realm of architecture design, jengki house design stands as a testament to the fusion of creativity and functionality. “*Arsitektur jengki merupakan suatu langgam arsitektur (architecture style) yang berkembang di Indonesia dan menyebar pada sekitar tahun 1950-1960*” (Priyotomo, 1996) originating in Indonesia, this unique architecture style combines sleek lines, geometric patterns and minimalist aesthetics which is resulting in structure that are both visually striking and highly functional.

Amidst the rich tapestry of Indonesia's architecture heritage, the conservation of jengki house design emerges as a compelling narrative of cultural preservation and environmental responsibility. Rooted in the mid-20th century, jengki house design embodies a unique blend of modernist architecture principles with a distinctly Indonesian aesthetic. Nowadays, the preservation of these iconic structures presents a multifaceted challenge and opportunity which is reflecting the delicate balance between honouring a design legacy and fostering sustainability. "*Konservasi merupakan suatu upaya yang menghidupkan kembali vitalitas lama yang telah pudar. Termasuk upaya konservasi bangunan bersejarah*". In addition, Mulyadi dkk said "*Upaya konservasi bangunan bersejarah dikatakan sangat penting. Selain untuk menjaga nilai kesejarahan dari bangunan, dapat pula menjaga bangunan tersebut untuk bisa dipersembahkan untuk generasi mendatang*" (Mulyadi L. dkk, 2020). Prior to this study, there has been no formalized effort to introduce jengki house design conservation into batik ornaments. Therefore, this paper aims to address this gap and investigate the potential integration of jengki house elements into batik patterns. Batik is a typical Indonesian fabric with images or motifs drawn using wax (malam) and a canting as tools to apply the wax, followed by the dyeing and wax removal process on the fabric (Hamidin, 2010:7).

Based on the conservation reasons mentioned above, this writing aims to provide a new perspective on the Jengki house architectural style. A style typically renowned for its structural features and historical significance. This writing approach focuses on incorporating visual creativity into the design by integrating batik motifs. Therefore, the main objectives are: 1) Creating new batik motifs by highlighting the visual potential of the Jengki house architectural style; 2) Creating illustrations of batik motifs as a means of conveying messages about the preservation/conservation of the Jengki house architectural style; and 3) Materializing the batik motifs on fabric as artistic products. The integration of batik motifs into the design of Jengki houses promises to enrich the aesthetic experience and deepen cultural connections. This serves as an innovation in preserving architectural heritage while providing valuable lessons about design, culture, and sustainability. This design choice elevates the conservation object to a higher level and serves as a vessel for cultural expression and educational media. Thus, the integration of artistic creativity and conservation principles is interconnected to form a dynamic narrative that redefines the role of art, inviting the initiation of exploration and transformation awareness.

Conserving the Jengki house style is crucial for preserving a unique and culturally significant architectural heritage. Preserving these houses not only safeguards architectural diversity but also provides opportunities for sustainable development by repurposing these historic buildings, thereby reducing the environmental impact associated with new construction. In short, the goal of preserving the Jengki house style lies in conserving a valuable part of Indonesia's cultural heritage while also supporting sustainable architectural practices. This study initiates its creative exploration, investigating intricate details on how the design of Jengki houses can be easily incorporated into batik motifs, with a specific focus on its implications for conservation and education.

Literature Review

Jengki architecture is an architecture style that developed in Indonesia and spread around the years 1950-1960 (Priyotomo, 1996). Although jengki is an architectural style that emerged as an ideological rebellion against Dutch colonialism, it is said that in the years 1948-1957 two Dutch architects named Ger Boom and Gmelig Meyling were the catalysts for this style (Khalil, 2018). In the last years of Ger Boom and Gmelig Meyling in Indonesia, they designed several buildings that are considered as the embryo of Jengki in Indonesia. In 1957-1958, Dutch citizens in Indonesia were forcibly repatriated, and all their assets were nationalized. During this time, many Indonesians who had previously worked under Dutch leadership suddenly became wealthy and provided construction services, later referred to as "aannemer" due to the lack of formal education. They consistently incorporated a Jengki twist into each of their

projects. The departure of the Dutch triggered the spread of Jengki in Indonesia. The "aannemer" engaged in numerous explorations of forms based on a rebellion against the colonial style dominating Indonesia at that time.

In architecture terminology, jengki style was first popularized around 1990 (Kurniawan, 1999). The word jengki itself is still debated in terms of its origin, some say that jengki is inspired by the English word "yankee" which originated from the United States Armed Forces in New England as a symbol of resistance against British colonialism at the time (Priyotomo, 1996). However, Sukada (2004) and Kurniawan (1999) argue that the name of jengki is a product of American pop culture. Priyotomo (1996) and Silas (2003) states that the jengki architectural style represents the expression of freedom/ independence from colonialism and nationalism which is then translated into a form of architecture that is significantly different from what was introduced by Dutch architects. Due to the freedom of jengki architecture during its development, the forms created by jengki architects at that time were nothing more than imitation followed by modification. The common characteristics of jengki architecture include a curved roof (Priyotomo, 1996). The characteristics of jengki architecture are further detailed by subsequent researchers (Widayat, 2006) and (Susilo, 2009) as follows: 1). Curved roofs with a 35-degree slope. In recent developments the curvature of the roof does not meet at the peak of a composition but has varying heights resulting in two triangular shapes visible from the front; 2). Slanted gable walls with mostly in pentagonal shapes as an expression of resistance against the dogma of straight lines representing an anti-straight line expression; 3). The presence of louvered walls or air ventilation holes which are important architectural elements in jengki architecture. They are sometimes composed to conform to pentagonal shapes and other irregular forms; 4). The presence of terraces as balancing elements in the overall building composition; 5). The use of concrete frame structure in some parts which is often serving as ornamental elements. These structures can have separate, unitary or combined straight lines, broken lines, curved; 6). The basic room shape remains unaffected by the *façade* shape. For example, residential homes start with square or rectangular shapes, not shapes that follow their outer appearance; 7). A combination of wall coverings or cladding materials including natural stone fragments, *serit* natural stone, cubic sandstone or natural stone circles; 8). Slanted outer walls often form pentagon shapes; 9). Flat roofs, if found on terraces are supported by "V" shaped columns; 10). Asymmetric windows and doors are used as embodiments of new aesthetic expressions and ideologies. These characteristics collectively define the jengki architectural style.

Widayat (2006) proposed that the pentagonal shape in jengki architecture is influenced by Indonesia's fundamental philosophy that is Pancasila which consists of five principles (*sila*). He suggests that the post-independence era that is coinciding with the emergence of jengki architecture, strengthens the argument that the pentagonal shape in jengki is a symbolization and reflection of the considered a symbol of luxury and freedom.

Conservation is an effort to revive the fading vitality of the past. This includes efforts to conserve historical buildings. Enhancing the aesthetic and historical values of a building is crucial to rekindle tourists' interest in visiting the area or structure as evidence of history and civilization through the ages. Conservation efforts for historical buildings are considered very important. Besides preserving the historical value of the structure, it also ensures that the building can be presented to future generations (Mulyadi L. et al., 2020 – Heritage Conservation Policy).

Batik is a distinctive Indonesian fabric with patterns or motifs drawn on the cloth using wax (*malam*) and a canting as a tool to apply the wax. It is then followed by the process of dyeing and removing the wax from the fabric (Hamidin, 2010:7). The word "batik" originates from the Javanese word "ambatik" which consists of "amba" means wide or broad cloth and "bhatik" means dots or points. Therefore, the term has evolved into the current term "batik" which means dots or points on a wide or broad cloth (Wulandari, 2011:4). Batik is a combination of artistic patterns of decorations and color aspects processes through resist dyeing using batik wax as a resisting agent (Soesanto, 1984:45). In *Kamus Besar Bahasa*

Indonesia (Balai Pustaka, 2007) batik describes as a patterned fabric specially made by writing or applying wax on the cloth followed by a specific processing method that commonly known as batik cloth. In this dictionary, there is an explanation of “batik cap” which is batik made by using a stamp and “batik tulis” which is made by hand with canting as a tool.

The development of modern (contemporary) batik designs in Indonesia has been widely observed. According to Iwan Tirta (1997:2), contemporary refers to something modern, existing and happening, and still ongoing until now, or related to the present time. Contemporary batik patterns are those that have undergone changes for the development of the increasingly modern era. The development of contemporary batik designs in Indonesia is presented by highlighting the strength of regional potentials and local wisdom as support for programs aimed at improving the quality and quantity of the creative industry in various regions of Indonesia. Contemporary batik motifs are created as a narrative medium to highlight the objects of local wisdom in a region, objects that are almost extinct, and other objects that have meanings equally important as the interpretation of classic batik motifs.

Aesthetic Approach

Aesthetics is a science that studies everything related to beauty, examining all aspects of what is called beauty (Djelantik, 1999). Beauty plays a crucial role in human life. One form of the manifestation of beauty is in works of art (Surajiyo, 2015). The principles of beauty are not inherently formed, which has a meaning that beauty is something arranged and assembled into a complete unity of various elements without anything being separated or ignored (Mukhsin and Didiek, 2021). Beauty is fundamentally a set of specific basic qualities found in something. The qualities most often mentioned include unity, harmony, symmetry, balance and contrast (The Liang Gie, cited in Surajiyo, 2015).

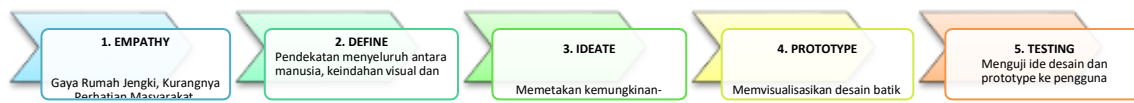
The issue regarding the relationship between beauty and art has been addressed by philosophers from various parts of the world. Some philosophers argue that art and beauty are inseparable. The concept of aesthetics in art is essential to be studied and used as a guide in the artistic process. Djelantik, in his book, explains the importance of understanding the elements of beauty, as beauty consists of components that determine the level of its presence, and then the level of beauty will determine the quality of the art. The elements of aesthetics (Djelantik, 1999) consist of form, substance, and appearance. Form includes the elements of shape (point, line, plane, space) and structure (integrity, prominence, balance), which are visual-forming elements. Substance is the content or substance behind visual elements, containing ideas or messages from the artwork. Meanwhile, appearance is a complementary aspect as a way of presenting the artwork to the general public. Artwork that pays attention to and consists of these three elements can be considered beautiful.

According to philosophers who examine the value of beauty, beauty can be categorized into objective beauty and subjective beauty. Objective theory argues that the characteristics creating aesthetic value are inherent in the beautiful object itself, so aesthetic value is created by the influence of certain principles regarding the form of an object, regardless of the observer (Surajiyo, 2015). On the other hand, subjective theory states that the characteristics creating beauty in an object actually do not exist; what exists is the emotional response within an individual observing the object. The value of beauty depends on the perception of the observer (Surajiyo, 2015).

Method

The research for this study involves a multi-step process using a qualitative method that integrates design principles and cultural exploration. It begins with a comprehensive literature review on cultural symbolism in products and design, conducts field surveys to enhance insights, incorporates the Jengki house architectural style into batik motif designs offering a unique narrative in artistic products. The process of creating Jengki house architectural style batik motifs starts with the roof, walls, and unique ornaments

through a design thinking approach. The design process methodology, according to Robin Landa (2014), is divided into stages: Empathy > Define > Ideate > Prototype > Testing.



Picture 1. Design Thinking Approach
Source: Writers, 2023

Empathy is the most crucial component of design thinking. When combined with aesthetics, it can be a good method for developing solutions to enhance aesthetic value. In this research, empathy arises from the concern for the Jengki house – cultural heritage preservation – and the lack of attention from the community. In the define stage, a holistic approach is involved that bridges the gap between humans, visual beauty, and the conservation of cultural heritage buildings through the unique visual characteristics of the Jengki house. In the ideate stage, several creative ideas are generated by transforming various creative possibilities that can be produced by the architectural style of the Jengki house, especially in creating art with the aim of raising awareness about the preservation of cultural heritage buildings. The prototype stage involves creating representations of tangible ideas and concepts. Prototyping allows testing and visualizing Jengki batik design solutions in a more concrete form before full implementation. In this writing, the visual findings (motifs) of the Jengki house are applied to new media such as fabric, clothing, and others (batik) to undergo the prototype process. The testing stage requires testing design ideas and prototypes with actual users. Collecting feedback, refining the design, and ensuring aesthetic solutions are successful in visual appeal are crucial parts of this step.

Data was obtained through qualitative research based on documentation and visual observation of the Jengki houses. Qualitative research is a method to explore and understand meanings that are considered to originate from social or human problems by a number of individuals or groups (Cresswell, 2009). This research was conducted through direct observation and interviews with relevant parties and the location of Jengki houses. Secondary data were obtained from documents and literature about Jengki houses. The explored data include visual elements of the facade design of Jengki houses, such as: 1) Curved roofs with a slope of 35 degrees; 2) Sloping hammer-shaped walls, mostly in the form of pentagons; 3) The presence of louvered walls or air ventilation holes, which are important architectural elements in Jengki architecture. Sometimes arranged to fit the pentagonal shape and other irregular shapes; 4) The presence of terraces as elements to balance the overall composition of the building; 5) The use of concrete frame structures in some parts, often used as decorative elements. These structures can have separate straight lines, unity or combination, dashed lines, and curves; 6) The basic shape of the rooms remains unaffected by the facade shape; 7) The combination of wall coverings or cladding materials, including natural stone fragments, serit natural stone, cubic sandstone, or circular natural stone; 8) Flat roofs, if present on the terraces, are supported by V-shaped columns; 9) Flat roofs, if present on the terraces, are supported by V-shaped columns; 10) Asymmetric windows and doors.

Result and Discussion

Result

The Existence of Jengki Houses: The Empathy Stage in the Design Thinking

The importance of Jengki architecture for the general public, especially for architects or those closely associated with architecture, lies in the awareness of the existence of a distinctive Indonesian architectural style that is not traditional but rather a modern Indonesian architectural style. An additional



urgency of Jengki architecture is also evident in the minimal role of the government in the preservation and conservation of Jengki-style houses that emerged in the 1950s-1960s era. However, this can be attributed to the lack of knowledge among the Indonesian public about the existence of Jengki architecture itself.

Table 1. Jengki House Existence Source: Writers, 2023

No.	Rumah Jengki	Tahun	Lokasi	Kondisi
1.	Kaliurang Resort	1962	D.I. Yogyakarta	Good
2.	Rumah Godean (3 buildings)	-	D.I. Yogyakarta	Not Good
3.	Boen Kwet Kong, Late – Bandung	1950	Jawa Barat	Good
4.	Villa Kopeng	-	Jawa Tengah	Good
5.	Swinging Sixties Semarang–Oei Kan Yang	-	Jawa Tengah	Good
6.	Hotel Sinar Indah Solo	-	Jawa Tengah	Good
7.	Wisma Semen Gresik	-	Jawa Timur	Good
8.	Madura	1960	Jawa Timur	Good

One case of abandoned Jengki-style houses was found on Godean Street, Sleman, Yogyakarta. The building is currently vacant, uninhabited, and poorly maintained due to a lack of preservation efforts. However, well-conserved Jengki-style houses can still be found, one of which is located in Tlogo Putri Kaliurang, Sleman Regency, Yogyakarta. Additionally, the government, in collaboration with the private sector, has developed the Kebayoran Baru area, which was the beginning of Jengki-style official residences. Consequently, many Jengki-style houses and buildings in this area, now owned by the government, have been well-conserved and transformed into M Bloc Space. Some building owners, particularly in Yogyakarta, mentioned that they were unaware that their Jengki-style buildings were considered cultural heritage. Consequently, some owners demolished or renovated these buildings.

Table 2. Differences in the Consition of Jengki Houses Source: Writes, 2023

Abandoned Jengki House	Existence of Jengki House
	
Jalan Godean, Sleman, DIY	Tlogo Putri Kaliurang, Sleman, DIY

Documentation, Narration and Result

Creative Ideas about the Aesthetic of Jengki Houses: The Define Stage in the Design Thinking Method

Applying the design thinking method in the process of creating a work to address a societal issue begins with identifying a problem that is considered crucial and in need of a situation. In this case, jengki houses area one of the architectural style in Indonesia that currently do not receive much attention from the general public. Conservation is one of the efforts to revive historical buildings and one approach is through the creation of artwork which is aimed at conservation. Exploring into documentation and narratives are

intended to provide a visual representation of the jengki house architecture style that is enabling this process to generate creative ideas from the jengki house as an object. This action is one part of preventive efforts to avoid extinction as well as a step in determining the thinking method in designing artwork. Here are the visual elements of the jengki house:

Table 3. Elemen Visual Rumah Jengki Sumber: Penulis, 2023

No	Visual Element	Description	Visual Potention
1.		Curved roofs with a 35-degree slope, varying heights resulting in two triangular shapes visible from the front.	The triangle shape can be developed into a dominant form in the stylized motif ornament.
2.		Ventilation holes with geometric shapes, such as circle, squares, and other forms that are composed to create a pattern.	Geometric shapes like circles, squares, rhombuses, and other forms can be composed to create ornamental patterns. Additionally, Sundanese community belief that these geometric shapes have philosophical meanings.
3.		Ornaments are special shapes deliberately added as wall coverings or wall dividers in the form of a composition of geometric shapes.	A composition pattern that gives a classic and neat impression to the object.
4.		Wall cladding stones, consisting of various types of stones arranged. Typically used to cover walls in a pattern or arranged randomly.	The interesting texture and composition of stone materials can be adapted in artistic motifs. Additionally, it also provides a natural impression.
5.		Pentagon as the dominant shape in the jengki architectural style.	The pentagon shape represents the pattern of five, which is an aesthetic principle used in the composition of motifs.
6.		Roof supports, a distinctive feature of the jengki architectural style, these roof supports form the shape of the letter "V" or a triangle.	Roof supports are a hallmark of the jengki architectural style, and this characteristic is easily recognizable.
7.		Windows and doors made asymmetrically.	Windows and doors become forms that can identify the house object in the motif composition.






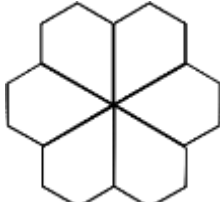


Based on the table above, it can be observed that the jengki architectural style has visual potential in its building characteristics such as distinctive and unique geometric shapes that form patterns which is providing a distinct impression. After collecting documentation and narratives about the visual elements of jengki houses. The characteristic forms of the jengki architectural style have an aesthetic value that can be elevated and developed into a work of art like batik motif decorative art.

Aesthetic Visualization of Jengki House; Ideation Stage for Design Thinking Method

In the design thinking method ideation is a stage that opens up a wide space to generate ideas and concepts to address problems. It is usually presented in the form of design concepts, visual experiments, or sketches. The ideation stage produces several creative ideas especially when creating art with the aim of raising awareness about the conservation of rare buildings. This stage involves several innovative concepts that effectively convey the message about the importance of preserving jengki house buildings to appreciators for both intellectually and emotionally. In other words, it builds a strong connection with the audience regarding conservation goals. The selection of ideas is developed based on the stages of the design process, ultimately proving that dynamic art can effectively convey the message about the urgency of protection.

Jengki houses have visual elements including roof slope, ventilation hole shapes, geometric ornamentation, stone material as wall cladding, dominant pentagon shapes, V-shaped roof supports, and doors and windows that identify the house object. These criteria can be found in every jengki house building. This article explains the visualization of jengki houses in the form of stylized motifs that can generate aesthetic value. The explanation is provided in the following table:

Table 4. Aesthetic Visualitation of Jengki HouseSource: Writers, 2023

Visual Element			
			
			
<p>Stylization of jengki house forms; the entire house takes on the shape of a pentagon, with V-shaped roof supports, and ornaments along with the addition of windows and doors that identify the house’s shape. Composed with a pentagon pattern, it forms a frame shape with the addition of <i>isen-isen batik cecek lima</i> elements.</p>		<p>Geometric form of a pentagon; ornament shapes are crated to fill the motif with repeated thick and thin lines forming a rhythm. Addition of circular/dot shapes in the middle part.</p>	



Picture 2. Final Composition of Batik Motif Jengki House
Source: Writes, 2023



Picture 3. Batik Motif Jengki House
Sumber: Penulis, 2023

Implementation of Jengki House Aesthetics; Prototype Stage in the Design Thinking Method

After generating several ideas, the best and the most ideal idea is selected to address design issue, and more tangible prototype is created. In this case, the chosen batik motif design incorporates the concept of stylized jengki house objects with the hope of effectively conveying a message about the conservation and preservation of jengki houses. Based on the created batik motif, a version of the artistic product is then

produced as a testing or embodiment stage of the motif work. This step will demonstrate the gap between conceptual ideas and practical realization, and it also allows for observing the feedback that occurs in society regarding how this batik motif artwork contributes to raising awareness about the conservation of jengki house buildings.



Picture 4. Mockup Shirt & Blouse Batik Motif Jengki House
Source: Writers, 2023






The visual results of the aesthetic visualization of visual elements from jengki houses can be categorized into two compositions. The first composition consists of the stylized shapes of jengki house objects with a group of pentagon shapes forming a frame and filled with a pattern of *isen-isen batik cecek*

lima. The second composition is a combination of the frame shape the first composing forming a hexagon pattern and filled with ornaments of pentagon lines with a circle in the center. Odd geometric shapes are rarely used in batik motifs, and their odd number presents a unique challenge in the process of arranging the objects. Therefore, this becomes one of the unique features of the jengki house batik motif. The overall composition created produces a different visualization of jengki houses (jengki house visualization in batik motif). The high artistic value of batik in Indonesia can be utilized and serves as a reason for the preservation of jengki houses.

Testing Batik Motif Jengki in the Design Thinking Method

The testing process is an evaluative stage of the nearly completed artwork, assessing whether the work/product effectively addresses the issues. This process begins by realizing the motif artwork using fabric as a medium. The visual design of the batik motif is applied in the batik process. The batik tulis technique is employed to test the Jengki motif artwork, utilizing a canting (a tool for applying hot wax) and hot wax on cotton or mori fabric, along with fabric dye. This process spans two weeks, starting from sketching the motif on the fabric, applying wax with a canting, coloring using a dip-dye technique, and finally removing the wax from the fabric (Nglorod).

Table 5. Making Process of Batik Motif Patterned Canvas Source: Writers, 2023

1 Sketch	2 Canting Process	3 Colouring	4 Nglorod Process	5 Drying
				



Picture 5. Testing Process (Frame & Final Project)
Source: Writers, 2023

Discussion

Jengki houses represent an original modern architectural style from Indonesia. The average age of Jengki houses found in the available data is already over 50 years. Ironically, Jengki houses do not receive much attention from the community themselves. This stems from the fact that homeowners renovate and sometimes neglect their houses. Owners of Jengki houses tend to be unaware that their buildings are cultural heritage or that the style of their houses is Jengki. However, the government has designated these houses for conservation. In this writing, the author presents ten Jengki houses, with

seven in good condition and three in a state of disrepair. The critical condition of Jengki houses is a result of society's lack of awareness about the identity of Jengki houses as part of Indonesia's cultural heritage. The consequences of this ignorance are also due to the scarcity of information and knowledge about this architectural style, both formally and informally. Despite this, Jengki houses have the potential to serve as a source of inspiration for modern architectural styles, much like Scandinavian-style houses that are currently popular in the world of architecture. Publications on Jengki house architecture are challenging to find and access.

When the author asked a group of people in a discussion about Jengki houses, they were unaware that houses with such characteristics were referred to as 'Jengki houses.' Some individuals only recognized the architectural style based on its appearance, having passed by such houses or seen them in photos on the internet. The lack of knowledge about the identity of Jengki houses is at the core of the problem, potentially leading to the extinction of these houses in Indonesia. If this continues, Jengki houses may fade from public awareness and disappear on their own. Indonesia would then suffer a loss by losing a part of its cultural heritage. This research argues that the existence of Jengki houses, which receives little attention from the public, will be eroded by time if this situation persists without intervention. Therefore, there is a need for follow-up actions to preserve Jengki houses, ensuring their continued existence as part of Indonesian culture and even raising their recognition and appreciation. Knowledge about the identity of Jengki houses, characterized by intrinsic elements, needs to be cultivated and promoted through various means. It should be emphasized that Jengki houses hold architectural, cultural, historical, and aesthetic values that are valuable for their persistence in the modern architectural world, potentially even more than that. Conservation is one way to revive historical buildings. One form of conservation effort is through the creation of works of art. The unique visual elements of Jengki houses then become a potential source to be developed into works of art, utilizing these elements in batik motifs as a means and bridge of knowledge about Jengki houses through a transformative process into new forms. This is one of the ways to conserve Jengki houses so that their existence can be known by the wider community.

Analysis of the observation results on the visual elements and visual potential of Jengki houses indicates that Jengki houses possess aesthetic elements that have the potential to become beautiful works of art. This is achieved through the process of design thinking and the application of aesthetic principles. The design thinking process is used to summarize the potential contained in Jengki houses, while an aesthetic approach is employed to ensure that the created motifs contain aesthetic value. The aesthetics inherent in these batik motifs are objective aesthetics, where the elements inherent in the artwork determine the level of beauty of the artwork.

The elements inherent in batik motifs are reflected through three aesthetic principles: form, weight, and appearance; (1) Form consists of points that are then arranged into lines that can create a surface. In batik motifs, the lines are arranged geometrically, forming the regularity of a motif with rhythm. This regularity then encompasses the values of integrity, dominance, and balance. Dominance is emphasized in the stylization of Jengki house forms with pentagon-shaped frames, which are then repeated to form a unified motif. (2) Weight is intended in conveying the message about the effort to preserve Jengki houses, so that their existence is maintained and receives attention from the public as an inspiration for modern Indonesian architecture. Conveying the message can be achieved by building a narrative about Jengki houses alongside the presentation/appearance of the products from the resulting batik motifs. (3) Appearance is an effort to use batik motifs in various media. In the final results of this research, batik motifs are used as two-dimensional works that function as wall decorations. However, this batik can be developed into other contemporary products, such as shirts, T-shirts, phone cases, and so on. The appearance serves as a bridge between the audience and the conservation message.

The aesthetic approach is used not only to observe and analyze these elements but also to transform the visual elements of Jengki houses into a creative form in an effort to conserve them. With a

new presentation in the form of batik ornaments, artistic sensations can grow, which will then attract people's attention to learn more about the meaning embedded in the batik motifs, as it is known that batik motifs always have meaning behind their visuals. Then, when people know the visual identity of Jengki houses, knowledge will grow, and appreciation for the existence of Jengki houses in Indonesia will increase. This writing has limitations in analyzing all aesthetic elements of the visual elements of Jengki houses; only seven elements are used as sources for creating batik ornament motifs. The results of this writing analysis can be interpreted as the inspiration for creating art is not far from what already exists, and efforts to conserve culture are essential to ensure its preservation.

From this writing, several conclusions can be drawn: 1) the innovation of creating batik motifs from the visual elements of Jengki houses. This observation was successfully carried out by transforming architectural forms into batik motifs, where both are part of Indonesian culture. It reflects an achievement of new creativity in developing pentagonal-shaped batik motifs, which is a challenge in the process of designing batik motifs that also depict the uniqueness of batik; 2) the implementation of batik motifs as a new source of knowledge: this can trigger a desire to learn more about the meaning behind the contained batik motifs, leading to discussions about the importance of conserving Jengki houses; 3) ongoing discussions and dialogues about the identity and protection of Jengki houses: through the utilitarian value contained in batik ornaments with Jengki houses as inspiration for creation, the importance of preserving and conserving culture will become a relevant topic for discussion. Therefore, batik motifs can serve as a mediator to increase awareness of the importance of preserving architectural buildings and conservation efforts; 4) new awareness of the preservation of architectural buildings: by combining artistic value in batik motifs themed on building preservation, new awareness will emerge in society about the importance of preserving Jengki houses. In broad strokes, this writing has successfully bridged Jengki houses, art, and public awareness.

Conclusion

Knowledge of conservation based on the identity of Jengki houses, including the distinctive elements that characterize them, needs to be cultivated and pursued in various ways. One form of conservation effort is by creating a work of art. The unique visual elements of Jengki houses then become a potential source to be developed into the form of artwork, namely by utilizing these elements to create innovative batik motifs as a means and bridge of knowledge about Jengki houses through the transformative process into new works. In this research, there is a process of creating batik motifs that are intended to convey a message about efforts to preserve Jengki houses so that their existence is maintained and attracts attention from the public as an inspiration for modern Indonesian architecture. The message can be conveyed by building a narrative about Jengki houses alongside the presentation/appearance of products from the produced batik motifs.

This writing is carried out from the initial process of delving into the object of Jengki houses to the stage of testing the motif into batik fabric. Conveying the narrative about the conservation of Jengki houses is not only done up to that stage, but the process is carried out until the batik motif artwork can play a role in the effort to preserve the architectural style of Jengki houses for the general public. Efforts are made in various ways, such as in art exhibitions and realizing innovative product ideas using Jengki batik motifs.

This writing has limitations in analyzing all aesthetic elements of the visual elements of Jengki houses. There are still many other visual elements that can be explored for their potential to be developed into aesthetic elements in the creation of future artworks. It is hoped that this writing can inspire many future researchers to continue research on Jengki, traditional architecture, or other historical architecture in Indonesia so that their existence is not lost to time.

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