



# The. Revival of Value

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*: an appreciation of Batik Sarong*







Research

VALUE  
CASE STUDY  
CUKTURE & STORE CONCEPT

10

20 User

Who are the specific audiences/  
communities that you hope to  
engage through this exploration?  
How are you hoping to reach  
them?

22 Site

SITE STORY  
SITE ANALYSIS  
EXISTING SITE

What makes the site important?

32

Motif Room

DABGEROUS SUPPLEMENT:  
VIRTUAL EXPERIENCE

One of the spaces in the store

52

Plan

Floor plan and the structure of  
the whole store for five floors

59

Entrance

Surface treatment and the  
entrance view

Introduction

THESIS PROPOSAL  
DESIGN CONCEPT ABSTRACT

What kind of impact (creative, intellectual,  
communal, civic, social, etc.) do you hope  
your project will have? What strategies will  
you employ to achieve the desired impact?

06

Research

BATIK SARONG: PROCESS

What are the main influences on your  
thesis work?

18

21

Program

How might your proposed thesis act as a  
catalyst for your creative and professional  
growth? How might  
your thesis require changes to the way  
interior design is practiced professionally?

28

Concept

What are the main influences on your thesis  
work?

34

Process

Model and section study

54

Section

Sections with detail sections of the spaces

60

Perspective


Perspective of all the spaces from the first  
floor to the fifth floor



This thesis defines ‘value’ as something that is important or worthy to the beholder more than monetarily. Money sure is valueable but an object with value could mean more than its price. This thesis shows that something that has value also could be associated with its process, quality, and history. One strategy to demonstrate that is by elevating the value of “Batik Sarong”, a cheap everyday worn fabric for women, in a wet store located in a high end mall in Pavilion Kuala Lumpur by presenting the artifact (Batik Sarong), the appreciator, and the maker together.







In today's society, the **value** of an object is commonly **associated with the price** it commands instead of its process, quality, and history. To study this phenomenon, I chose **Batik Sarong** as my **subject of value** as it is a common object worn everyday by every Malaysian woman. I want to create a **wet store** for Batik Sarong **located** at the central **atrium of a famous high end mall in Malaysia** called Pavilion Mall. The area surrounding this site also has been through a redevelopment which pushed all the local stores away from the mall area. By bringing the pop-up store into the mall itself, **local culture is brought back into the site** rather than international or outsider stores. The **users** will be **exposed to the origin** of my subject as well as **its fabrication process** to further understand why it is important to the Malay culture. They will also have the opportunity to both **learn** the fabrication process **directly from the maker** and consequently **make their own Batik Sarong on site**, thus applying everything that they observed. Hopefully this store will be able to **bring back the lost value** of my subject and the user will be able to reevaluate the meaning of value beyond its price.



#### MANIFEST

Berger, John. "Chapter 1." *Ways of seeing*. London, England : British Broadcasting Corporation/ Penguin Books, 1973.

Berger points out that one way people usually use to manifest their own way of seeing the world is by images. Images from his essay include paintings, photographs and films. Images can have a lot of meaning and it could mean differently to different people. In today's world, the images that we see moreover in photography also associate with the person who takes it and it could simply have a direct meaning or hidden meaning to uphold power. Although one of the images (painting for example) is always associated with the hierarchy, the reproduction of photography nowadays totally ripped that status off. Reproduction can simply have different meaning when it is brought to a new context which could also open to any new interpretation of it.

*The relationship of this text to my emerging project is that gives the idea that different people could manifest things differently and therefore could interpret what they are seeing differently.*

## monetary

## retail store: empower

#### EMPOWER SPACE

Kipnis, Jeffrey. *Tricks, Techniques to Subvert Power*. pp 132-139.

It is an interview with Jeffrey Kipnis who is also a professor of architecture design and theory in Knowlton School of Architecture of The Ohio State University. One of the statements mentioned in the article is his words in one of his books that says architecture cannot exceed the power of external, economic, and political condition. Kipnis says that because of the history of philosophy that wants to increase freedom and democracy as architecture looks like only serving power or doing its best when it relates to power. It is true that architecture usually does that and try not to be revolutionary because people with money will always have power to control it and the architects are trying their best to serve power and help the "oppressiveness" of it. He gave the example of the famous Prada retail in New York. Everybody that go in there will most likely be rich and wants to spend their money on the product so that it could increase their visibility of wealth and fame. However, the design maximizes the degree of self-consciousness and self-awareness because everyone who buys the products probably wants to be looked at. But at the same time the store feels like looking at you instead and increases the discomfort so that you wouldn't want to buy anything from there. Same goes to another example of Koolhaas work which is Seattle Public Library. As we all know that library is a place to read and be quiet, the design presented a more informal version of that so that the visitor does not feel burdened by the expectation of the regular library wanting to feel welcomed to come.

*The relationship of this text to my emerging idea is that it informs me in the strategy to create a powerful space. Since my focus is to attract people to come to the space, Kipnis point is helping me in the idea on how that could be achieved. He also help me do develop my thesis by not only serving to "power" and that makes me rethink on the meaning of value once again.*

## redefining value

#### CASE STUDIES:

Value does not only need to be defined monetarily. Value could also exist in the everyday object when it is not used as their everyday function. One of the ways to achieve that is by looking at it in another perspectives in terms of it's form and scale like what Tatsuya Tanaka did.

Tatsuya Tanaka associate his value using the everyday and mass-produced object such as toilet papers and masks. In his *Miniature Calendar series*, the **everyday items** are subverted to create the tiny sets of outdoor adventures. The everyday object being given another meaning to create scene.

Sometimes abstract meaning could also signifies value. For this example, Joseph Cornell is using the everyday object representation and put it in a velvet interior box that always related with jewelry. He still use everyday object which is the ice cube but he raises its value using wooden box and velvet textures as an abstract meaning that means the holder of the jewelery or something expensive inside.

Joseph Cornell shows an example of a value that could be gained through the abstract meaning of the everyday object. He made boxes about things we cannot see such ideas, memories, fantasies, and dreams using boxes and everyday object. He elevate the value of everyday objects and make them as valuable treasure. He is also a symbolist and always associate everything with **abstract meaning**.



Joseph Cornell, Homage to the Romantic Ballet, 1942

Tatsuya Tanaka, Miniature Calendar, 2020

<https://www.thisiscolossal.com/2020/08/tatsuya-tanaka-miniatures-covid-19/>

<https://www.thisiscolossal.com/2020/08/tatsuya-tanaka-miniatures-covid-19/>





# culture.domestic

GENTLE MONSTER, BUKCHON, SEOUL, SOUTH KOREA

The store concept is related to my intended concept of **reevaluating the everyday artifact's value**. This store is using the concept of "bathhouse" for the high end glasses that is made from the old original bathhouse. The concept is made to encourage the user remember memory of the common bathhouse that has value to a lot of common people. Other than that, **this project also drives me to find my artifact as something that has a significant value to a particular culture.**





[http://www.lab-101.com/shop/shopdetail.html?branduid=3358403&xcode=009&mcode=001&scode=&-type=X&sort=regdate&cur\\_code=009&GfDT=aWV9](http://www.lab-101.com/shop/shopdetail.html?branduid=3358403&xcode=009&mcode=001&scode=&-type=X&sort=regdate&cur_code=009&GfDT=aWV9)

# culture.conceptual

LAB 101 , HONGDAE, SEOUL, SOUTH KOREA

This project is a store that combines the **concept of a lab with the denim**. It is called LAB101 and it is an unmanned store. The fact that this store is using industrial-look concept is what make this space succesful in manifesting their concept of **“Revival of Denim”**.



REVIVAL OF DENIM

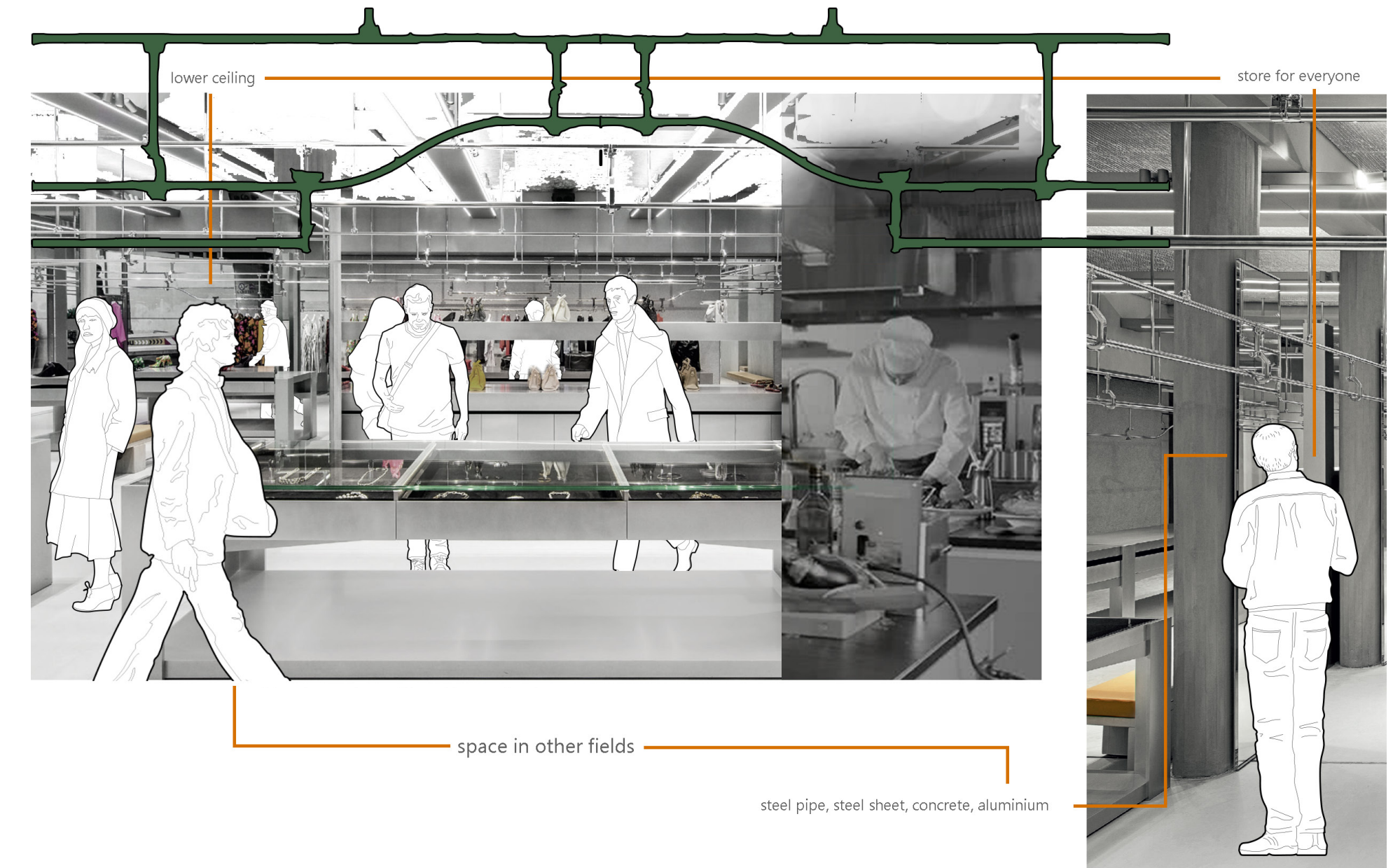
SELF-SERVICE

LAB/HOSPITAL





# culture.conceptual



BALENCIAGA FLAGSHIP STORE IN PARIS  
BY Gonzalez Haase AAS, Berlin

*This retail store is using the **industrial concept of a warehouse or old factories** to give accent to the products. This store also shares the look of a commercial kitchen and that encourages users that are familiar to that space to come to the store.*



## artifact: batik

*The artifact will become the main object of value in the space and therefore, a specific artifact is used to developed the project closely. Batik Sarong is chosen because it fits the everyday object definion of value that was shown in Tanaka's and Cornell's work. Malaysian batik is a traditional fabric with specific motifs and arrangement that was believed to be originated from Indonesia. It is seen as the tradition of the culture and because it is very common to the Malays in Malaysia, every Malay house will have at least one batik. Batik in Malaysia also has two different versions which is 'Batik Sarong' and 'Batik Conteng'.*

*The process started by covering the part where we wanted to retain he white fabric using wax. Then it will either be put in the dye bath for block stamp.batik, or painted using brush for the hand-drawn. The stamping method is easier and it could be mass-produced compared to the hand-drawn or batik conteng as it requires more effort. The later method requires the artist to design the motifs and each area needs to be filled in before the wax is removed.*

*Stamping method, although is considered less valuable because it is mass-produced, is important in continuing the creation and usage of batik that are affordable for all. The hand-drawn batik or batik conteng still try to bring the traditional motifs of batik but the fact that it is custom-made and therefore making it expensive, limit a lot of people in continuing to buy it.*

## process

- 1 Dip the copper block into the molten wax and stamp it on the fabric
- 2 Put the fabric in the dye glue to ensure the dye sticks perfectly later
- 3 Dye bath
- 4 Dip in boiled water with soda to remove wax
- 5 Dry

*\*Mostly used in domestic environment*

### Batik Research Resources

Abu Samah, Abdullah Jumain. "Batik: Sejarah Dan Keistimewaan Tekniknya." *Akademika* 37, Dec. 1990, pp. 73–90.

Asian Art Museum, director. Batik of Java: A Centuries Old Tradition. Java, Indonesia, Asian Art Museum, 27 Jan. 2017, [www.youtube.com/watch?v=PLTmu5m5bFU&ab\\_channel=AsianArtMuseum](https://www.youtube.com/watch?v=PLTmu5m5bFU&ab_channel=AsianArtMuseum).

Abdul Malek, Nur Aziemah, director. Batik Terengganu, 6 Dec. 2017, [www.youtube.com/watch?v=ZFF1Uhjdagg&ab\\_channel=NurAziemahAbdulMalek](https://www.youtube.com/watch?v=ZFF1Uhjdagg&ab_channel=NurAziemahAbdulMalek).

Legino, Rafeah. "Malaysian Batik Sarongs: A Study of Tradition and Change." Aug. 2012, [core.ac.uk/download/pdf/15626199.pdf](https://core.ac.uk/download/pdf/15626199.pdf).

<https://www.dreamstime.com/stock-images-batik-pattern-malaysia-image>

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.pinterest.com%2Fpin%2F532761830897395125%2F&psig=AOvVaw2848Xz2plmeZMOZ43RzopX&ust=1604958497474000&source=images&cd=vfe&ved=0CA0QjhxqFwoTC0IR3sb28-wCFQAAAAAdAAAAABAT>

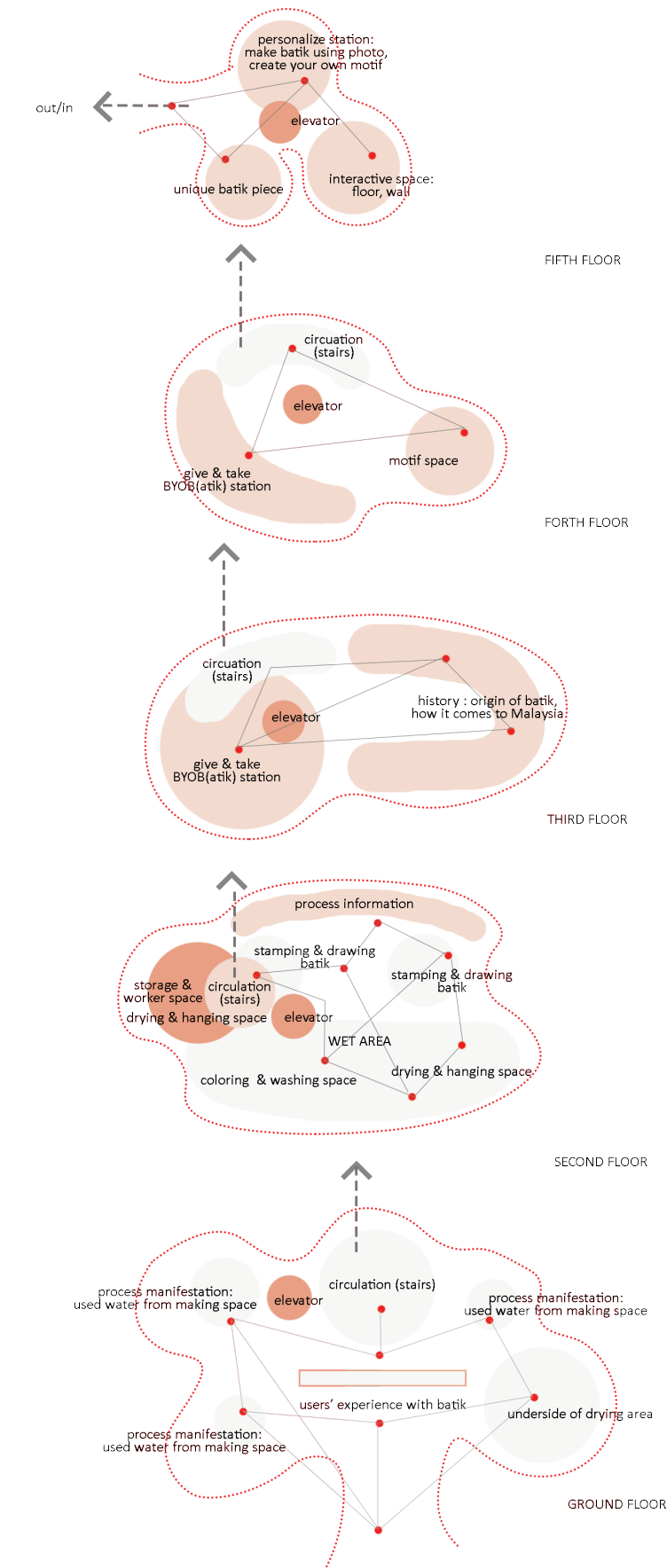
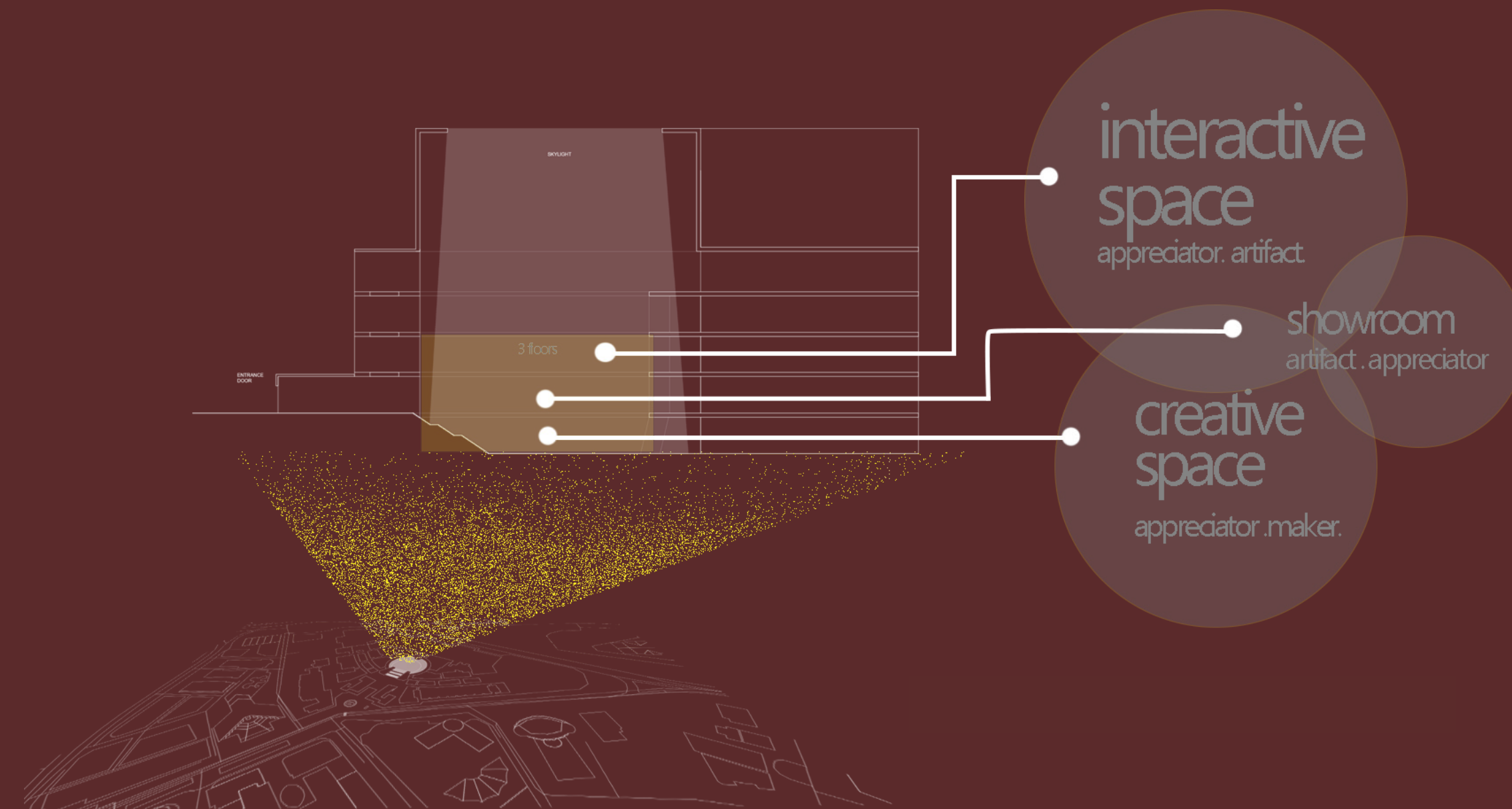




## user

The user of this pop-up store could be **children to old Malaysian** so that they could learn more about batik process. Other than that, **tourists** could also be the user as they come to visit the culture in Malaysia and batik is not an exception. Some other people who might be interested are the ones who **love street and avant garde art** as batik sarong is one of those who does not really seen to have a big value compared to batik conteng. Lastly, **instagrammer** could be some of the people who could fall into the user category as the impermanence aspect of this store might want them to not lose the chance to at least take a picture in the store once.

## program





PAVILION MALL LOBBY

TOTAL SITE AREA

12 623 SQ. FT. / 450 OCCUPANTS	12 623 SQ. FT. / 450 OCCUPANTS	12 623 SQ. FT. / 450 OCCUPANTS	12 623 SQ. FT. / 450 OCCUPANTS	12 623 SQ. FT. / 450 OCCUPANTS
63 115 SQ. FT. / 2 103 OCCUPANTS				

PROGRAM AREA

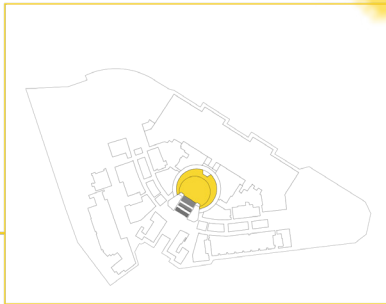
40 529 SQ. FT. / 1 350 OCCUPANTS
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LOCATION:

PAVILION MALL LOBBY  
KUALA LUMPUR, MALAYSIA

USABLE AREA:

63 115 SQ. FT. (12 623  
SQ. FT. PER FLOOR)

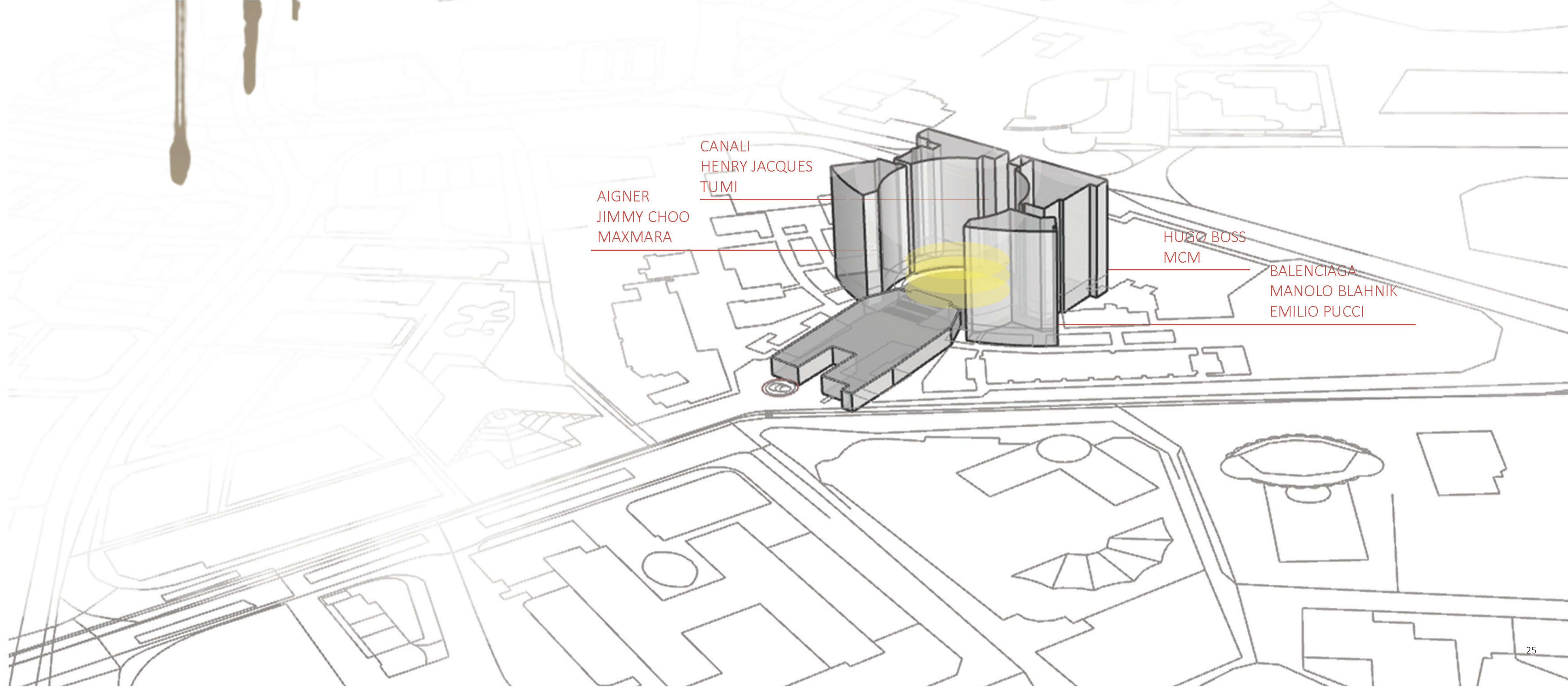


site



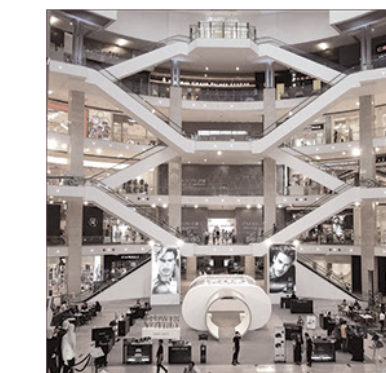
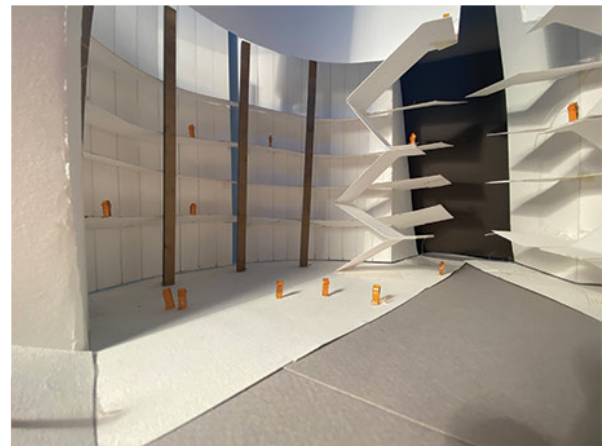
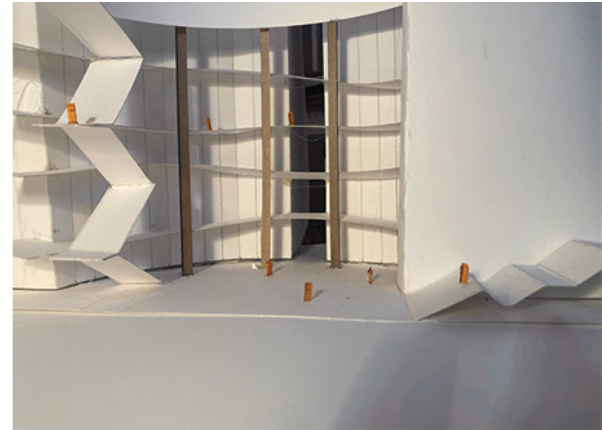
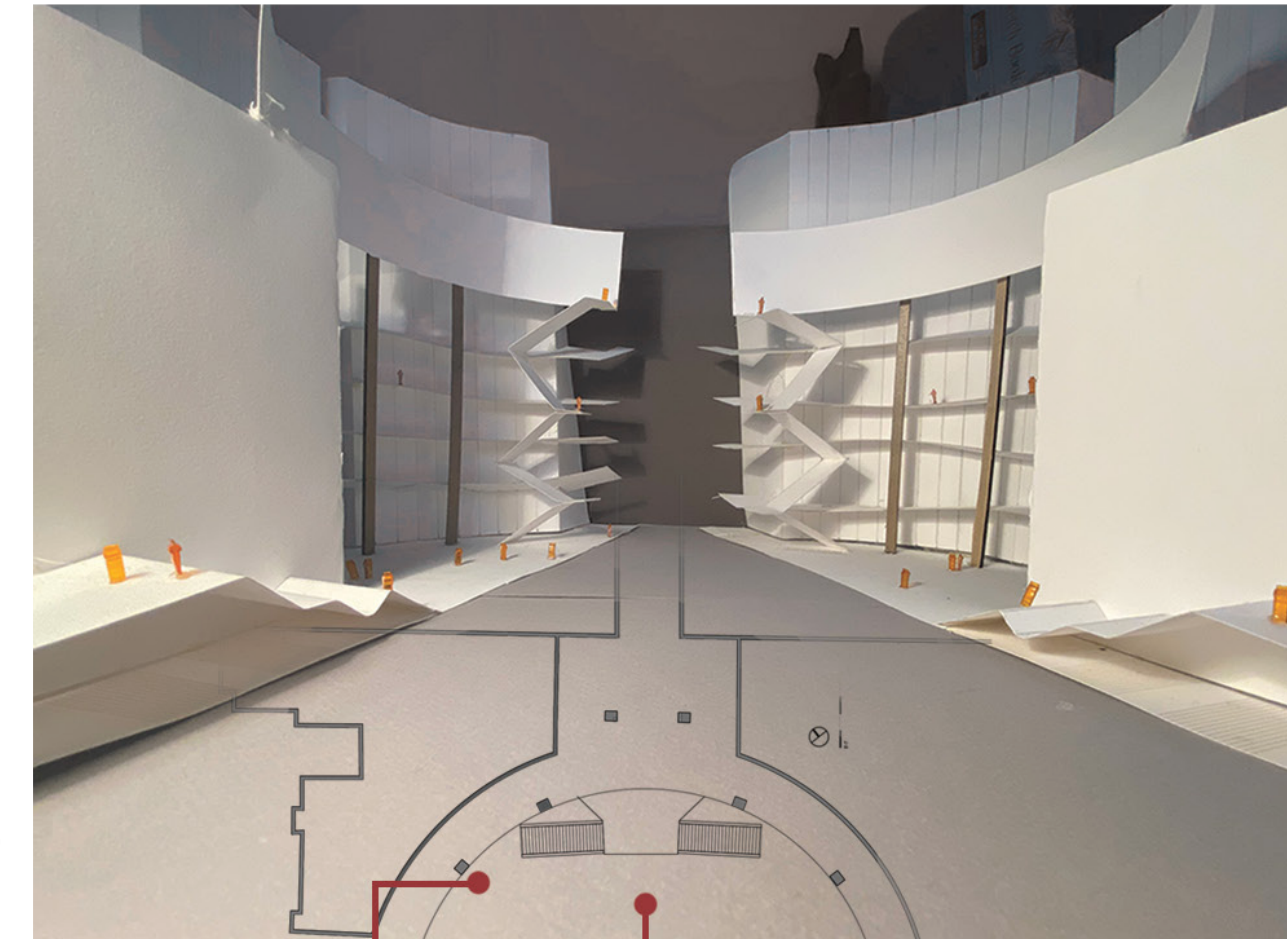
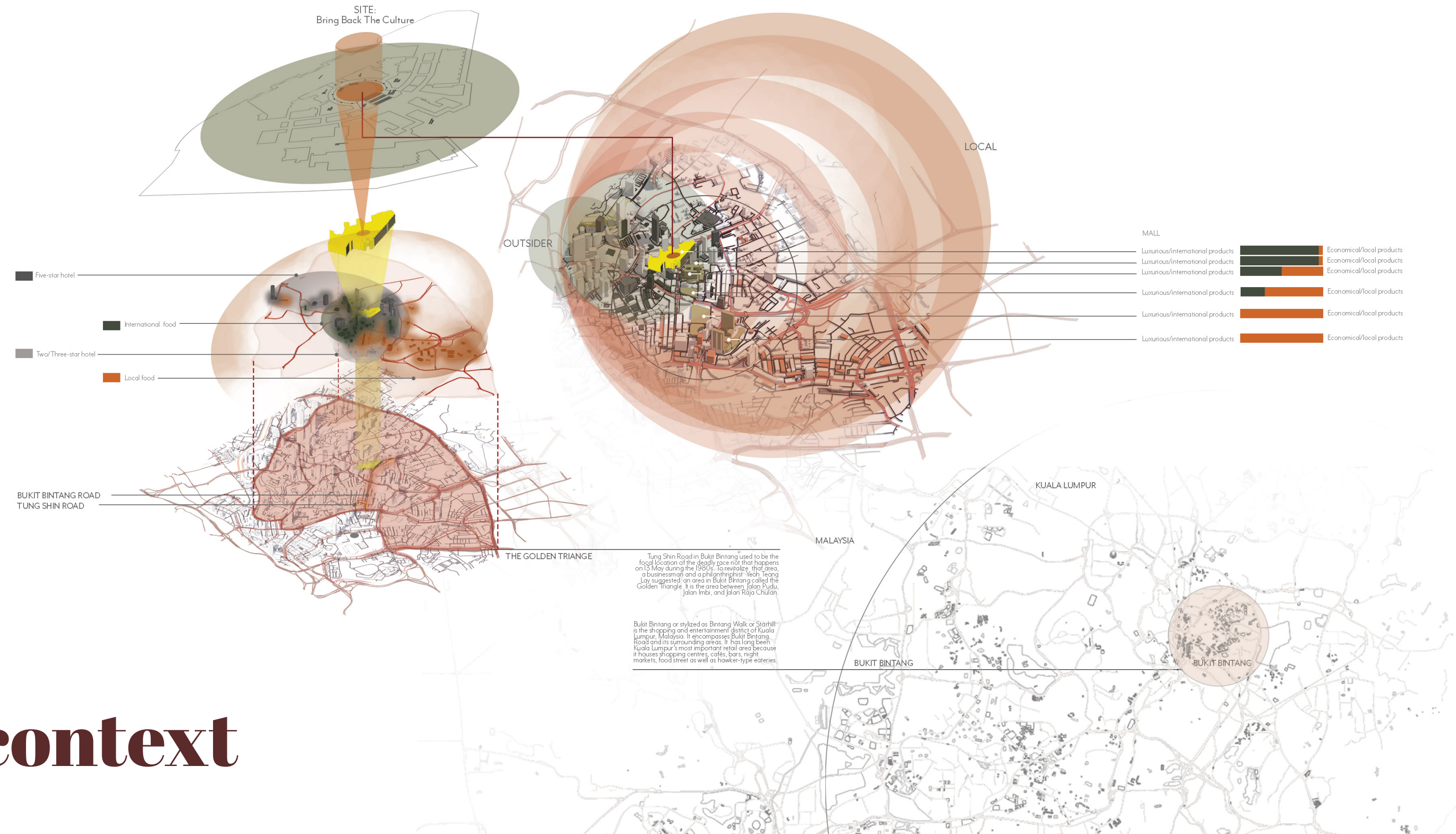
# site story

*My site is located at the lobby of a high end mall that is surrounded by a lot of high end retail stores such as MCM, BALENCIAGA, MANOLO BLAHNIK and many more. The reason why my pop-up store is situated there is so that the value of my mass produced batik sarong could be seen also as something that has the same value or even higher than those that are considered to be high end products. However, **instead of looking at the artifact by its price, the user will start to look at the the product by its history, its process, and quality to understand its true value.***





## existing site

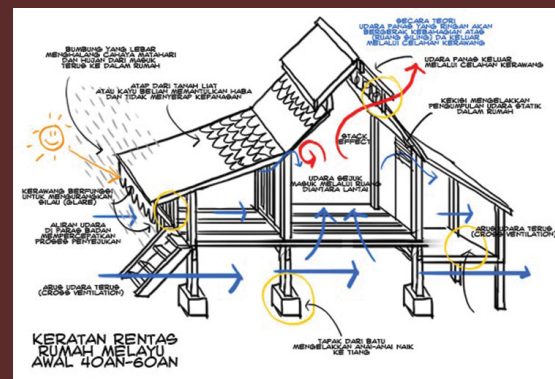


# context



The form of the store comes from the reminiscence of a **hibiscus** where the petals become the protective coatings of the jewels inside. Hibiscus is the best flower chosen representing the concept because it is **Malaysia's national flower** that also signifies 'celebratory flower'. The celebration and appreciation of the process on is emphasized in this store just like how the flower signifies.

What elements do you take from Malay traditional house?  
**The underside of the house** becoming the foundation of the house same as the store  
**The entrance** with the welcoming big stairs.



How to bring the water down?  
**Roof angle** from the house will bring the water slowly down the rectangular panels.





New ways of displaying products

- Could be achieved using Rhino with 3D version of products

Use of wall to deliver facts

- Could be achieved using Ps, Rhino and Enscape

Points that bring to different rooms.

- Could be achieved using panorama view in Enscape

Virtual Reality (VR) of the through five distinct rooms filled with handbags and other pieces from the new collection. It also has interactive elements, animated surprises and more. The journey ends in the gift shop experience.

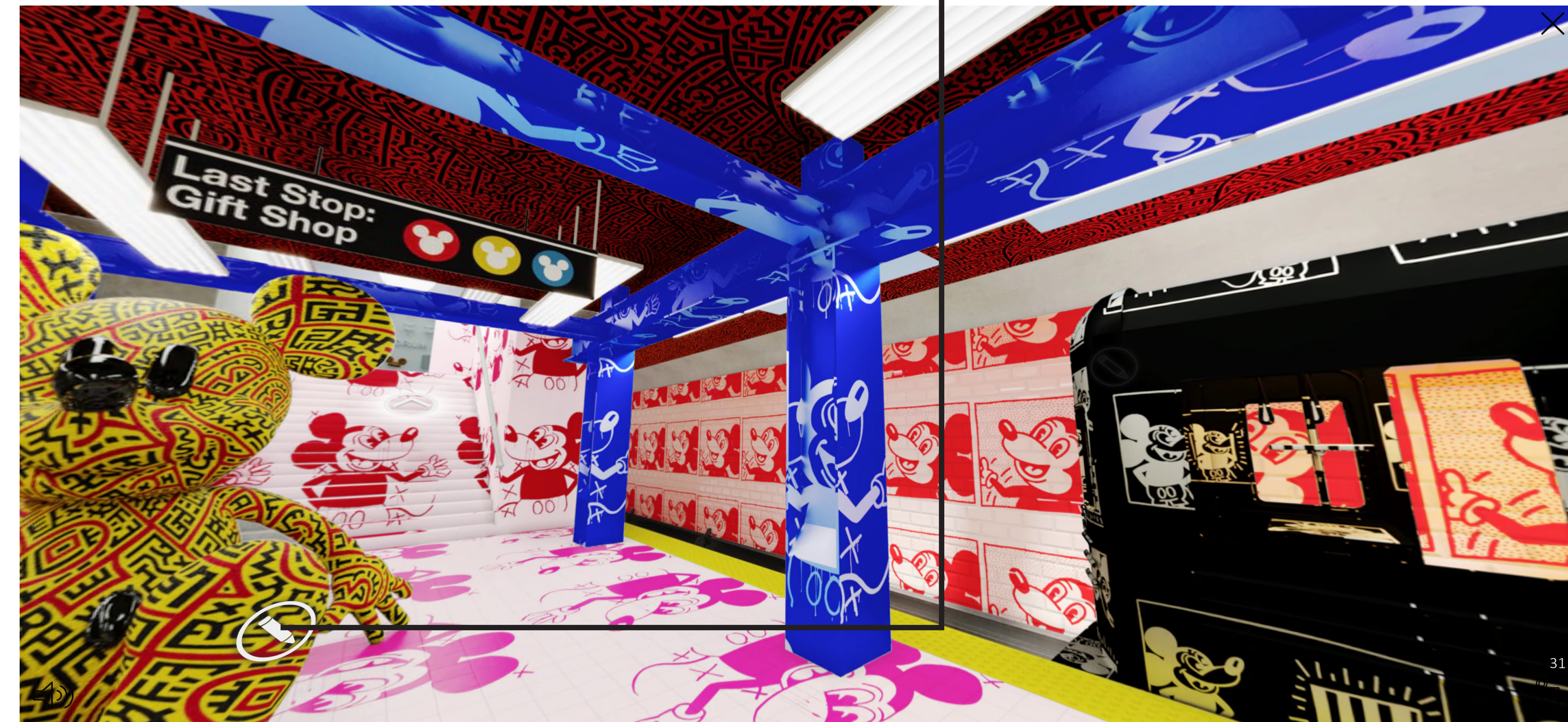
Coach Disney Mickey Mouse x Keith Haring Exploratorium by Coach 2021

Bring in different places in the design

Presence of New York subway station in the design connecting the store to the gift shop. It comes from Keith Haring's background. He is an American artist whose pop art and graffiti-like work grew out in New York City street culture in 1980s.

Interactive

Opportunity to change the surface pattern





scan me!



JASMINE

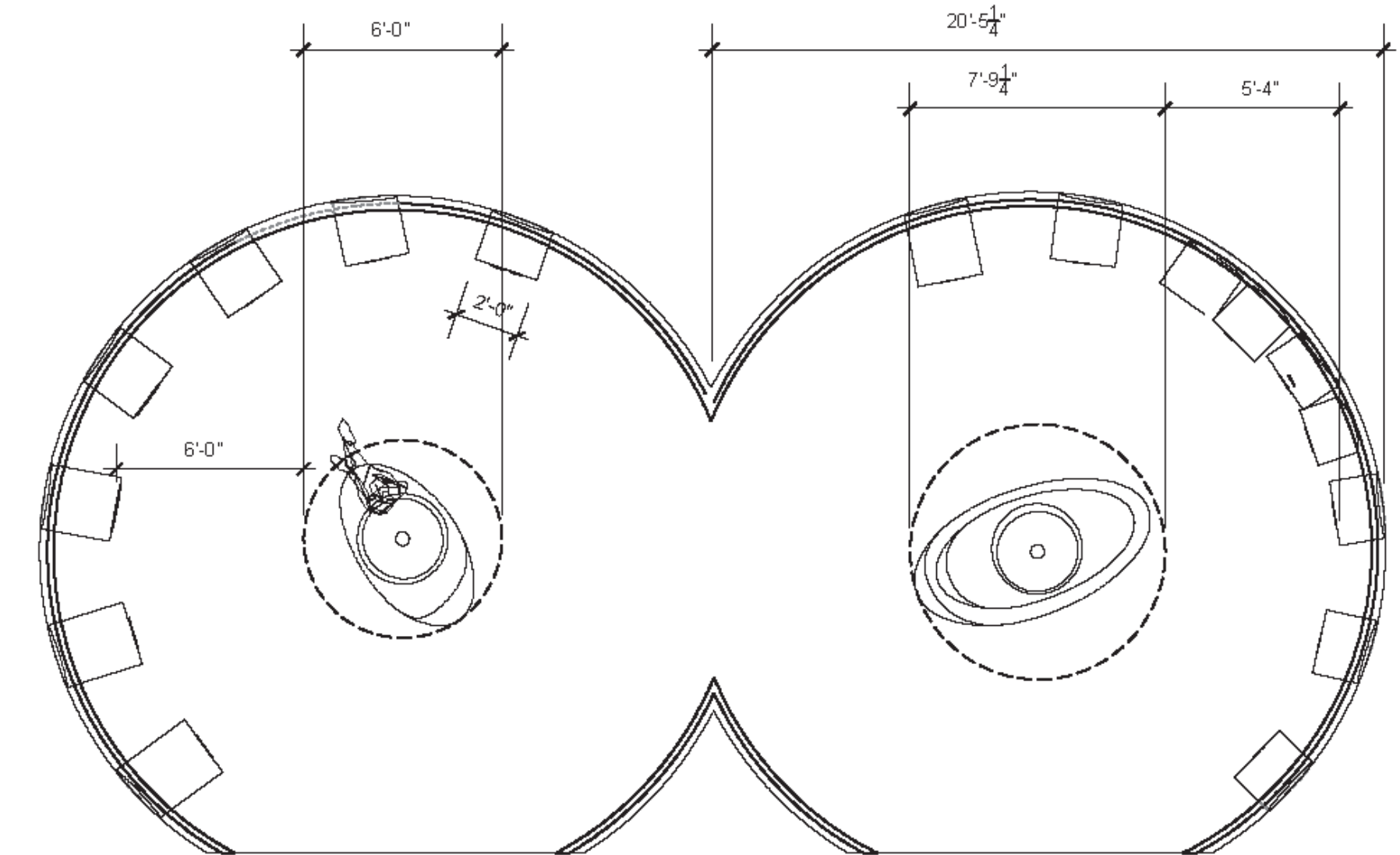
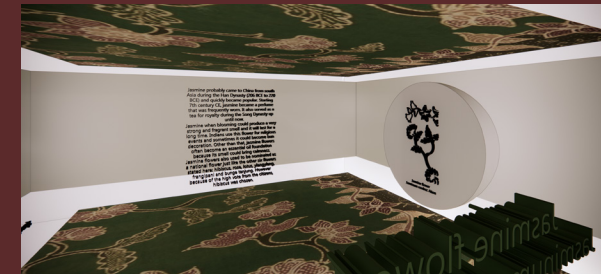
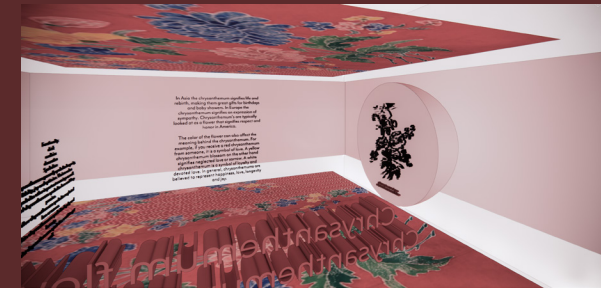


CHRYSANTHEMUM

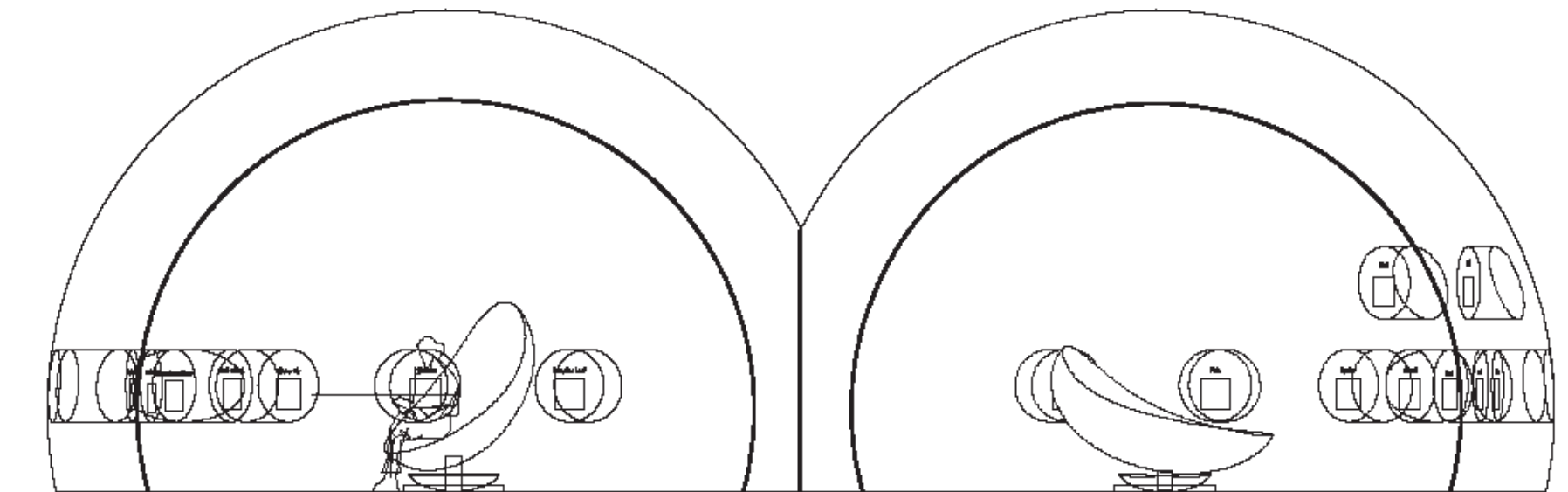


FISH

Motif room is one of the space that will be part of the exhibition in my wet store. The information will be virtual. It will talk about each motif that you can find in batik sarong and the virtual room will tell a story about the motif functionality and significance in the Malay culture. It will also have sound and smell elements accompanying the virtual room when the QR is activated.



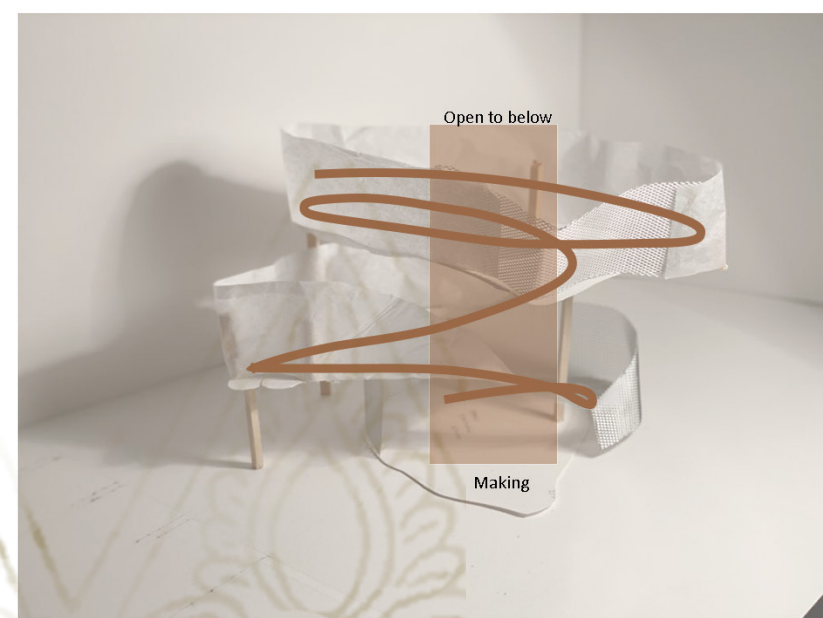
PLAN



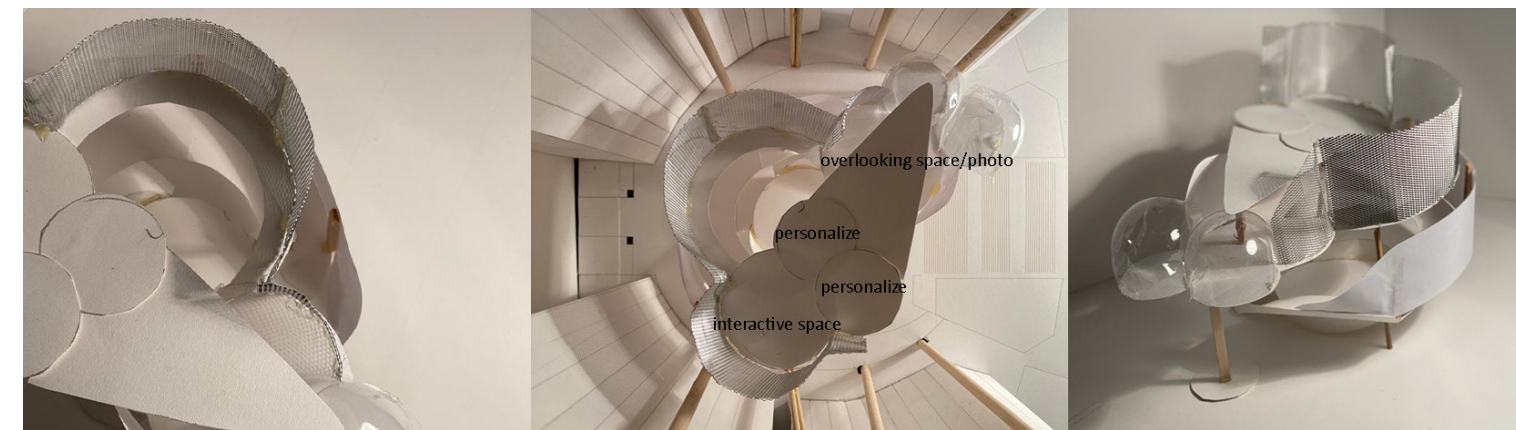
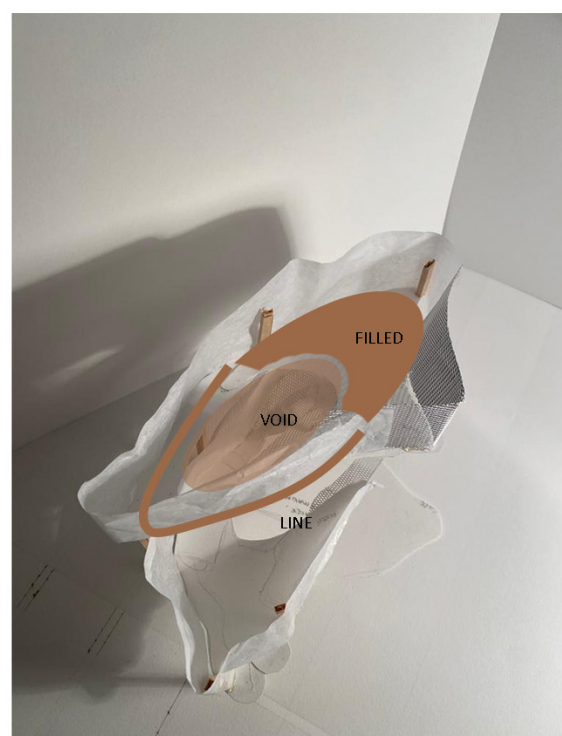
SECTION



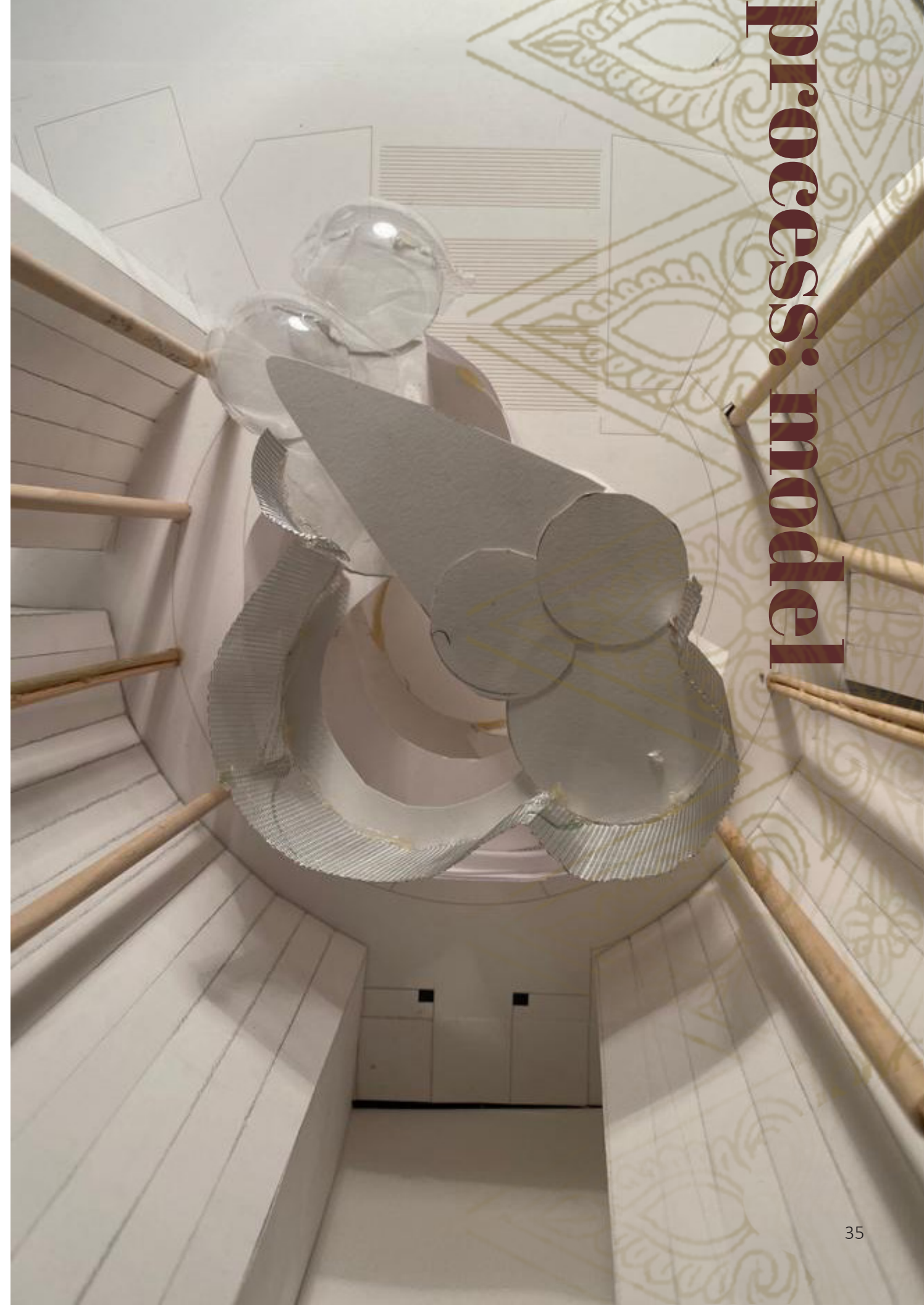
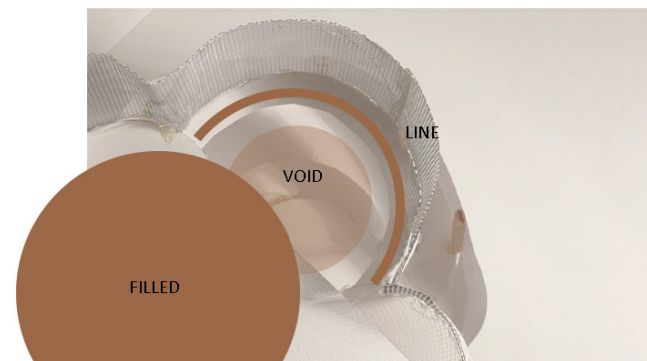
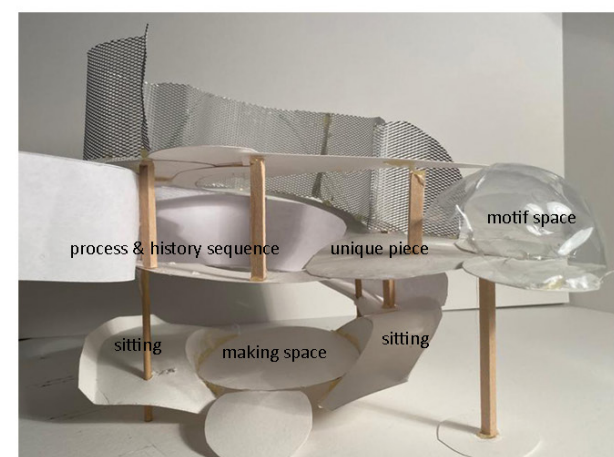




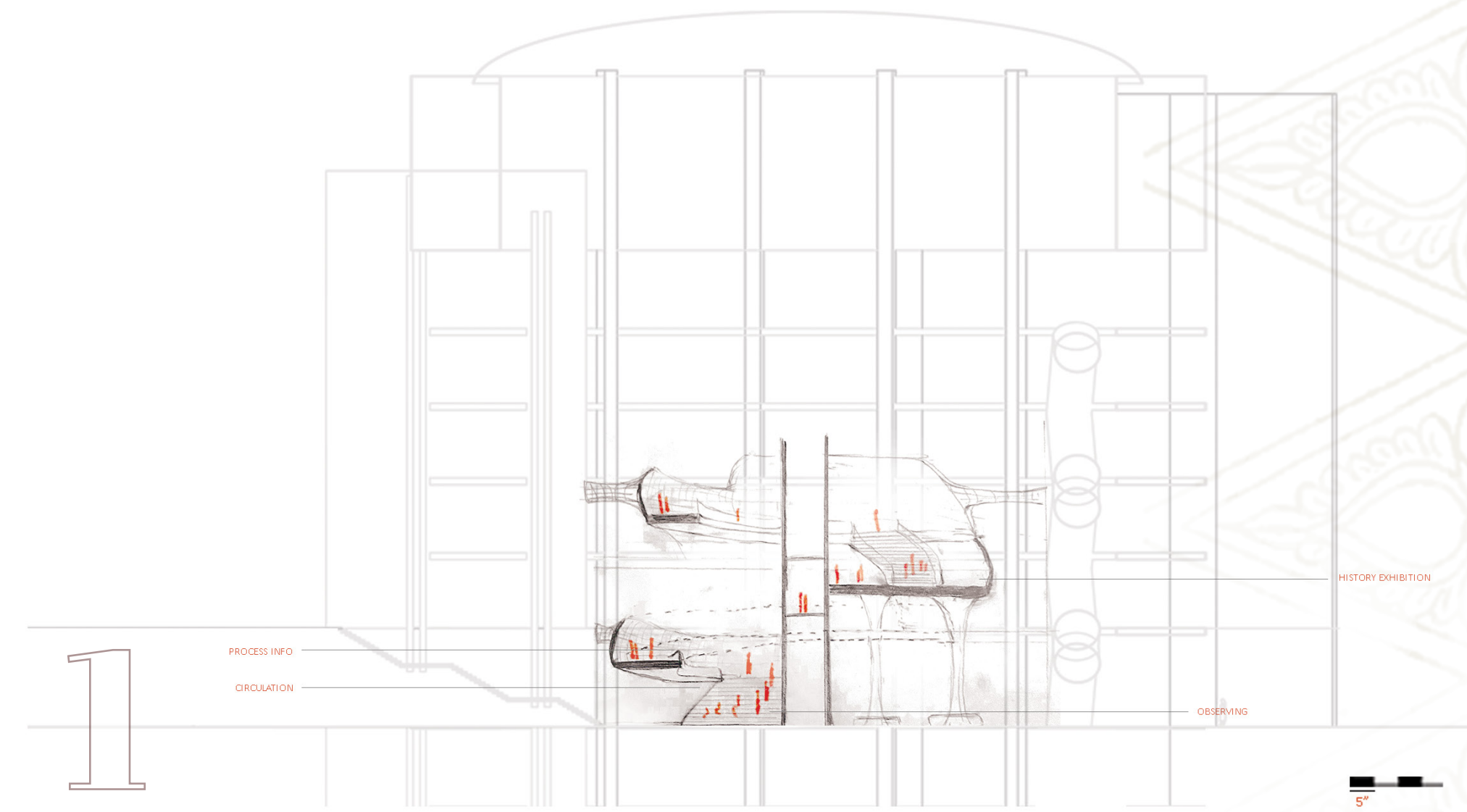
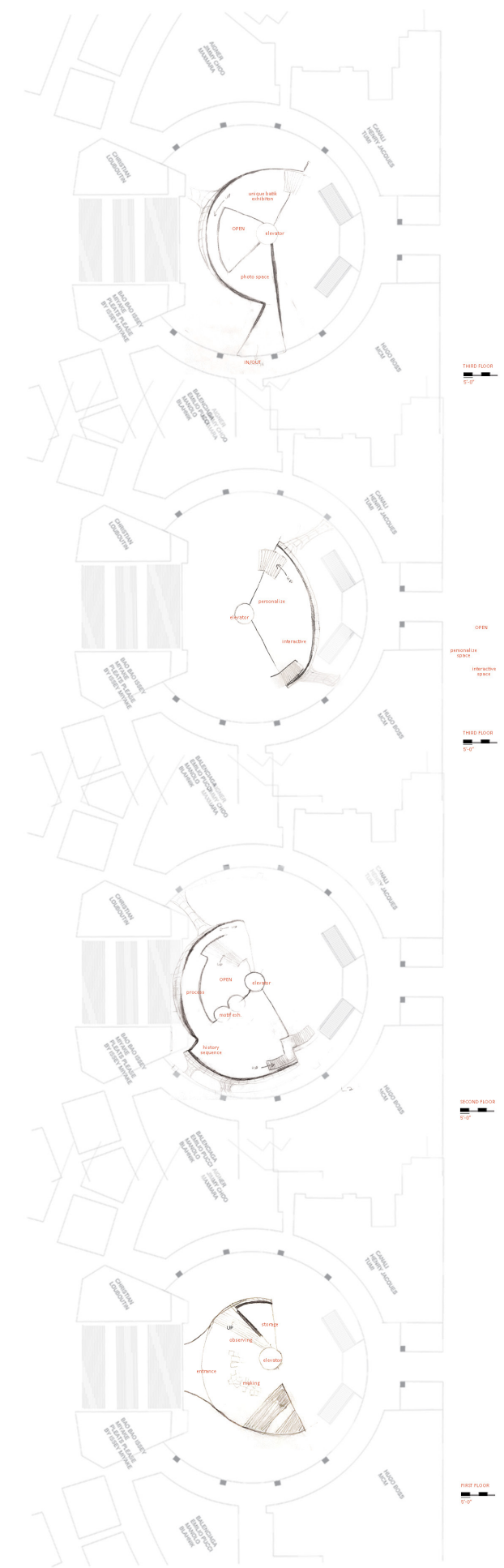
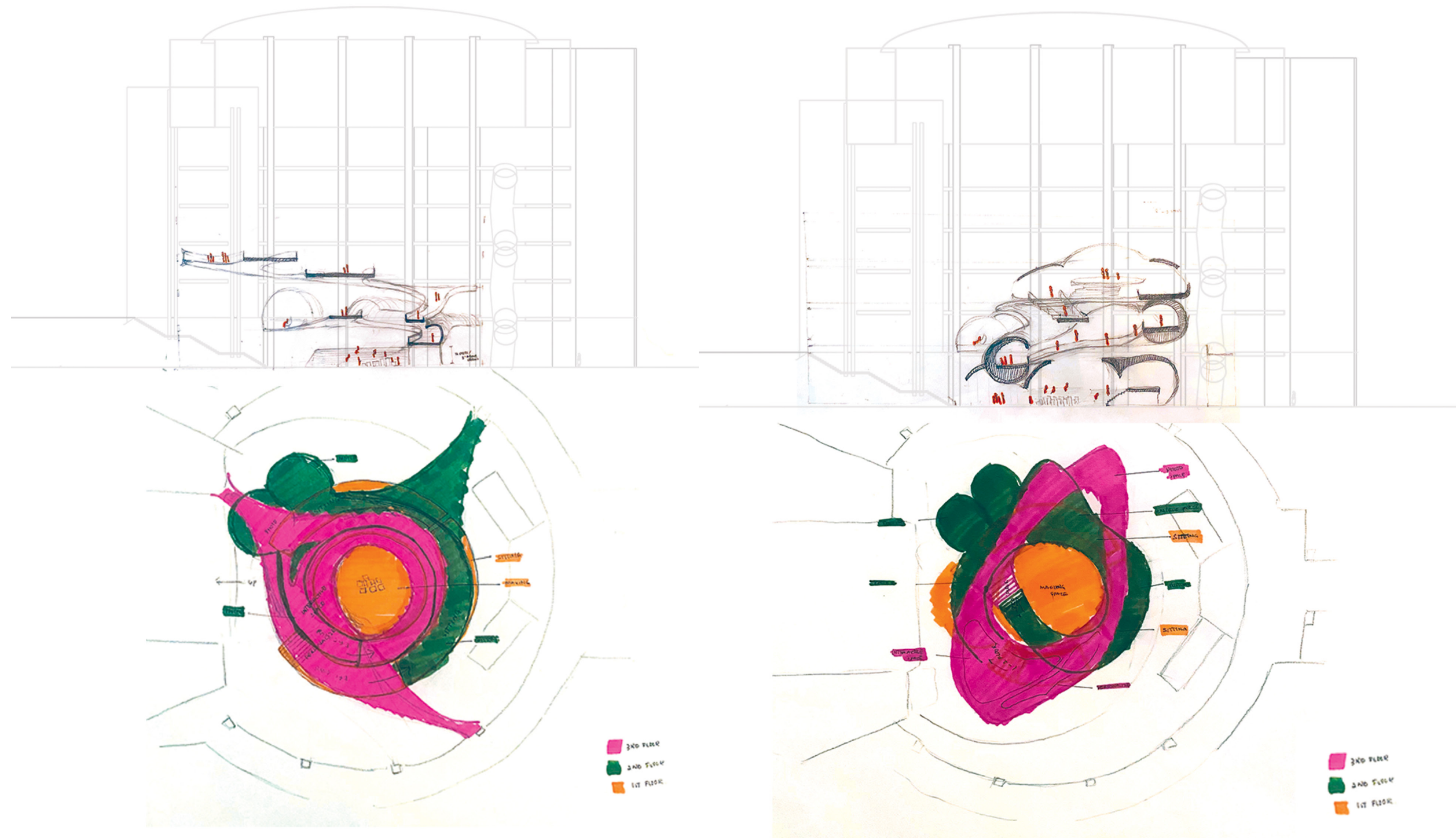
CIRCULATION



CIRCULATION



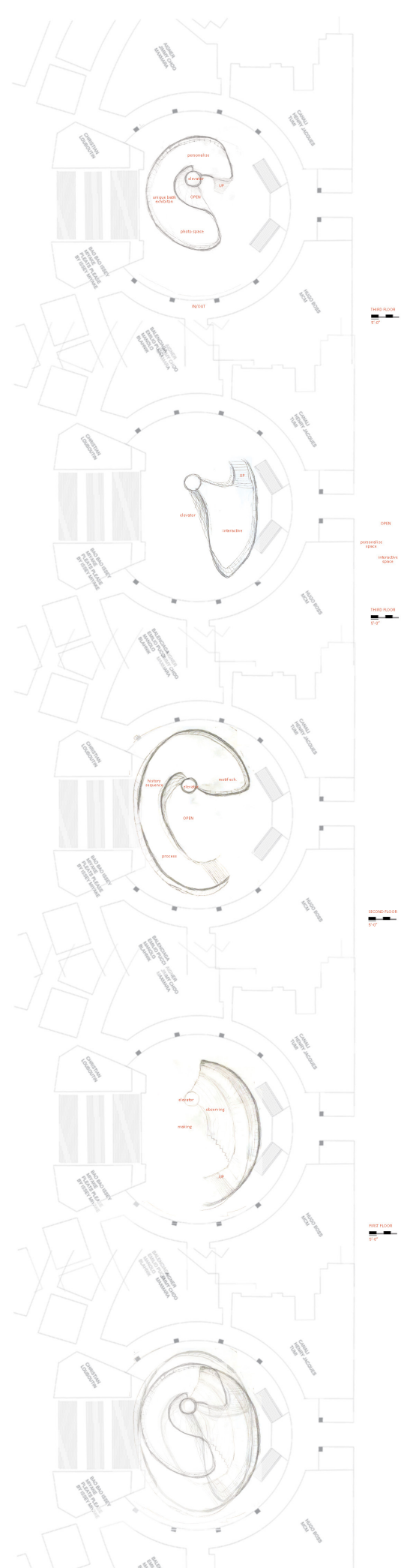
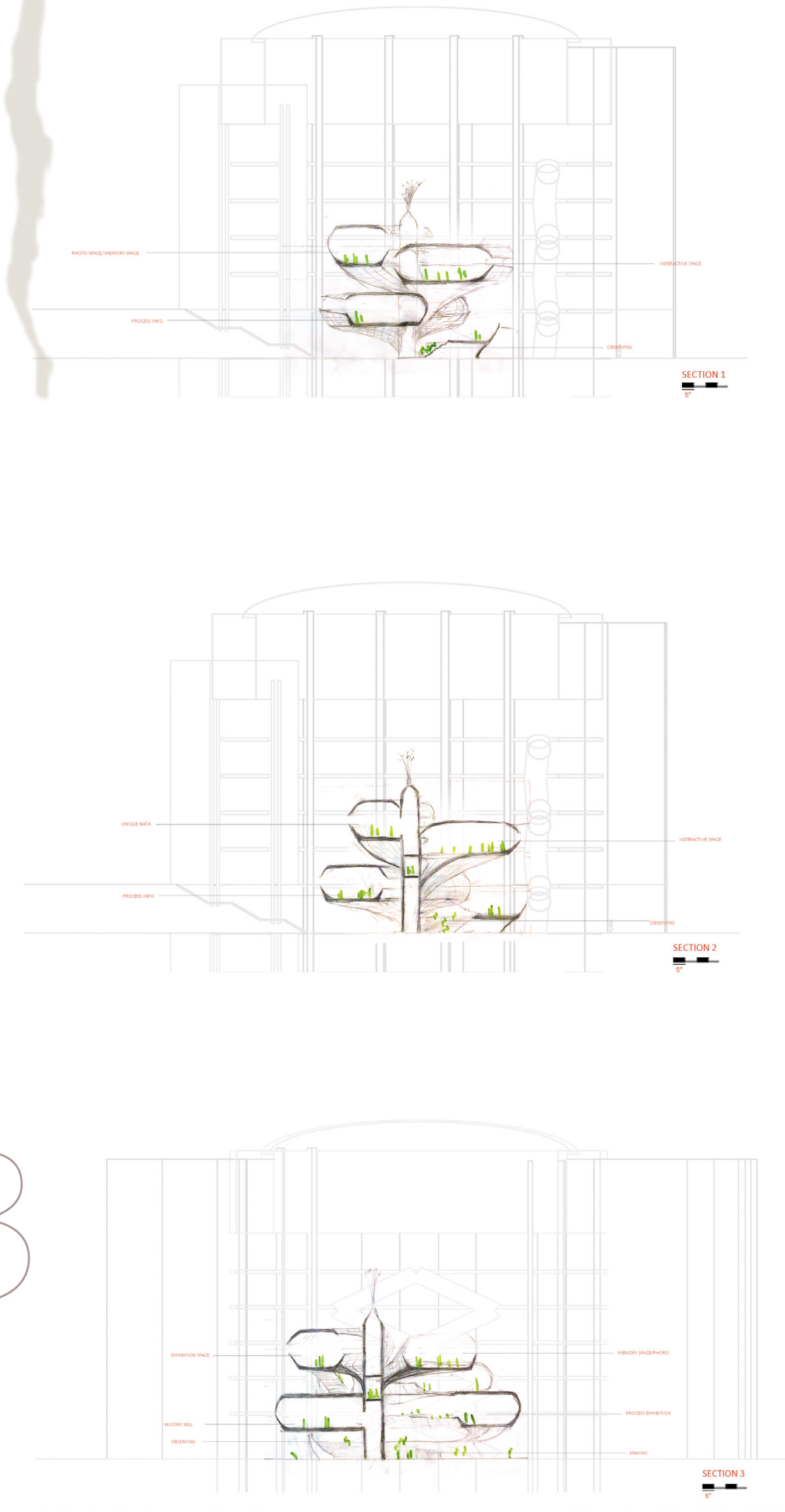
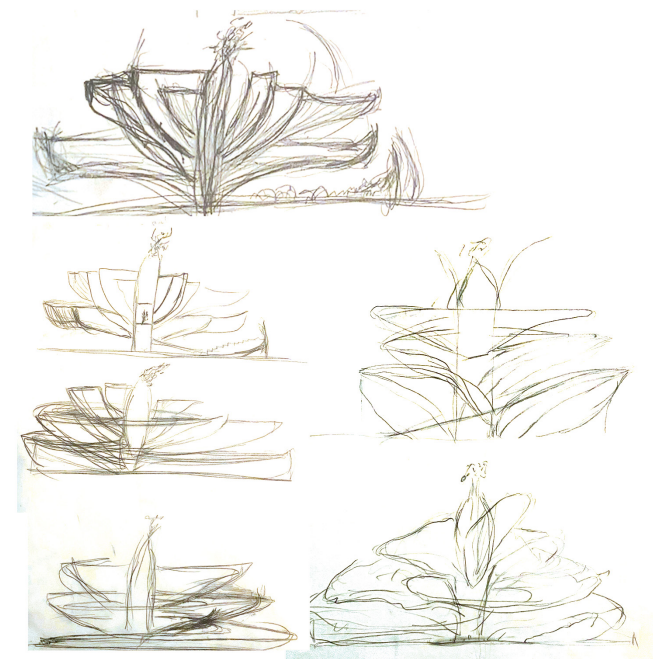
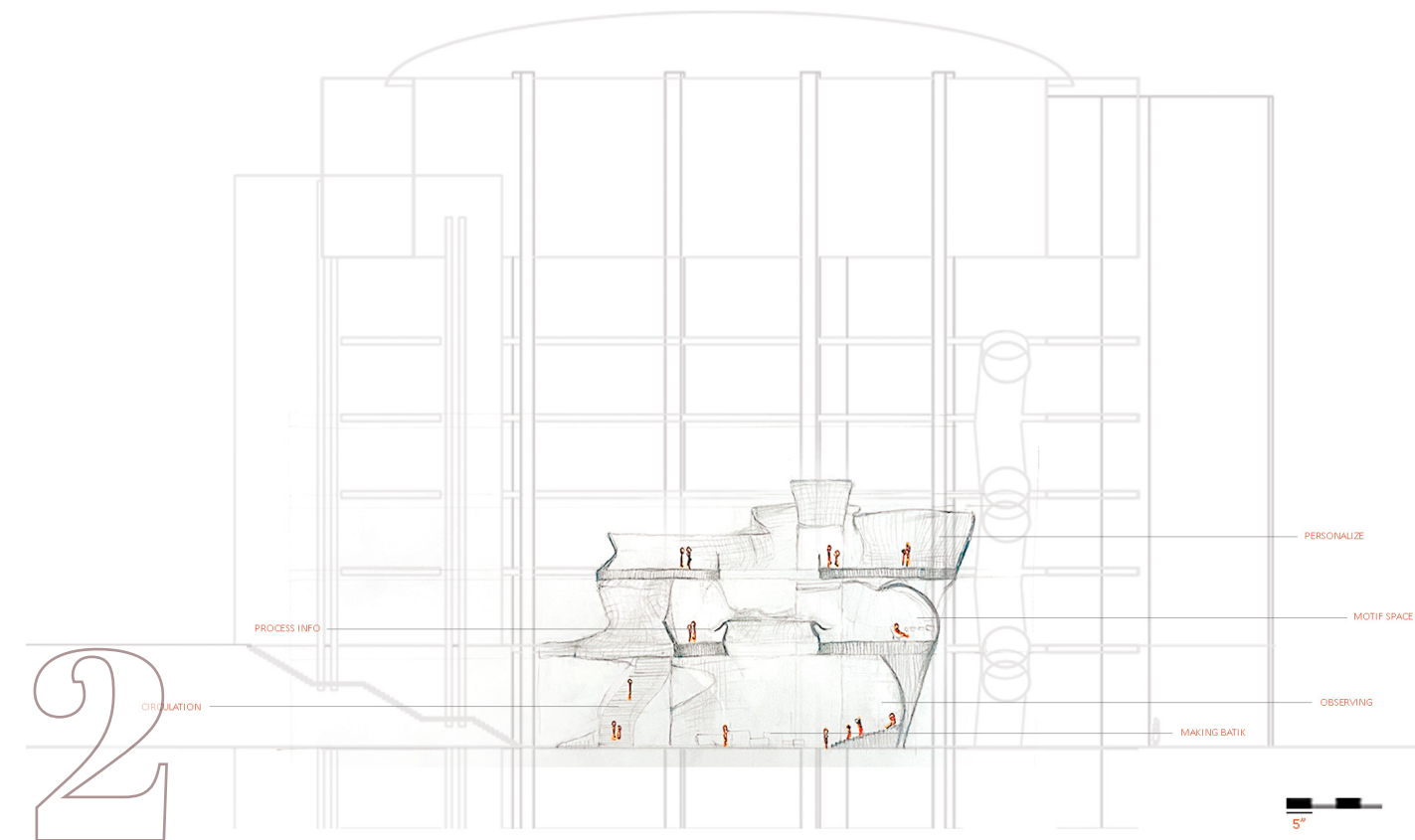
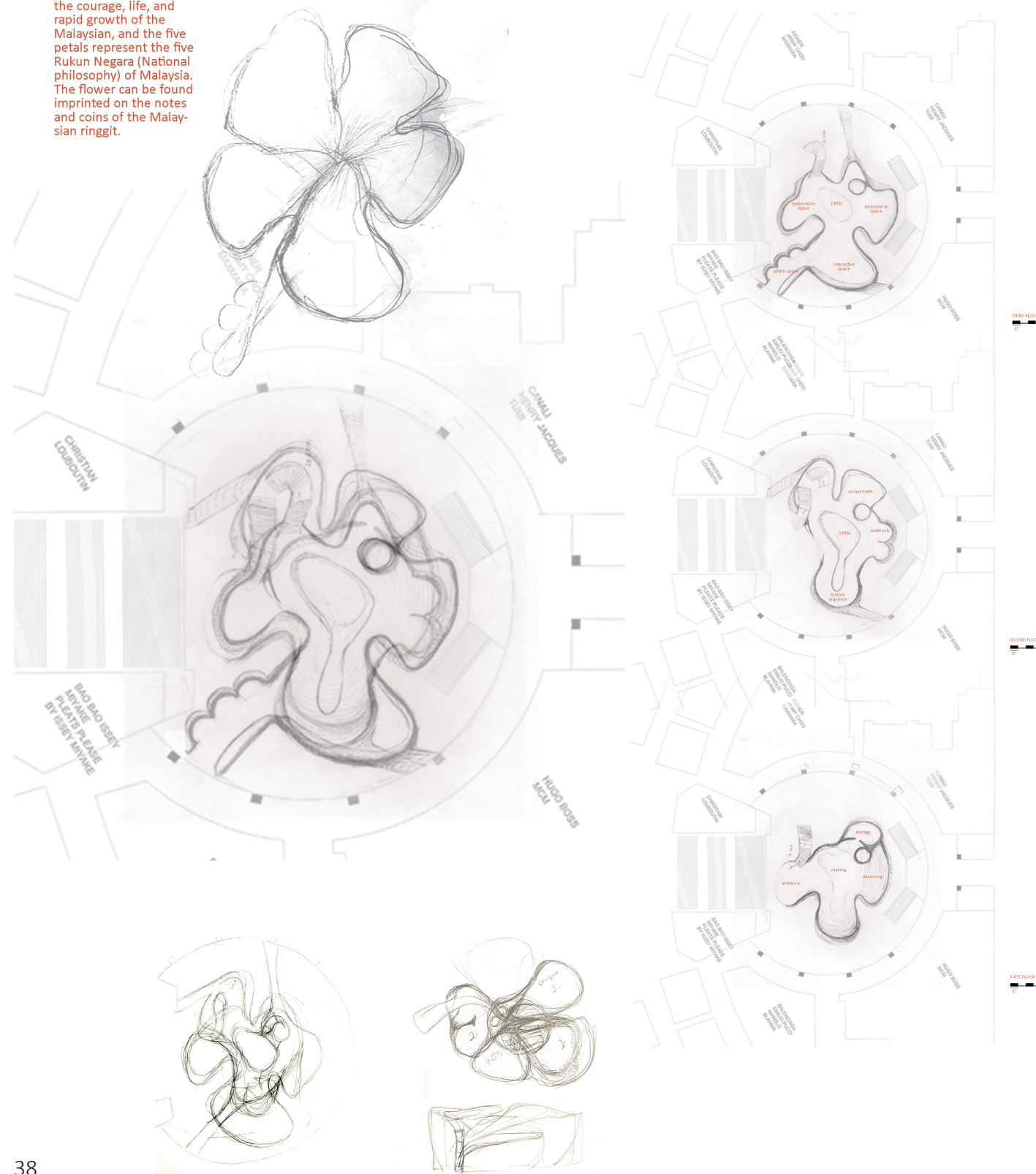






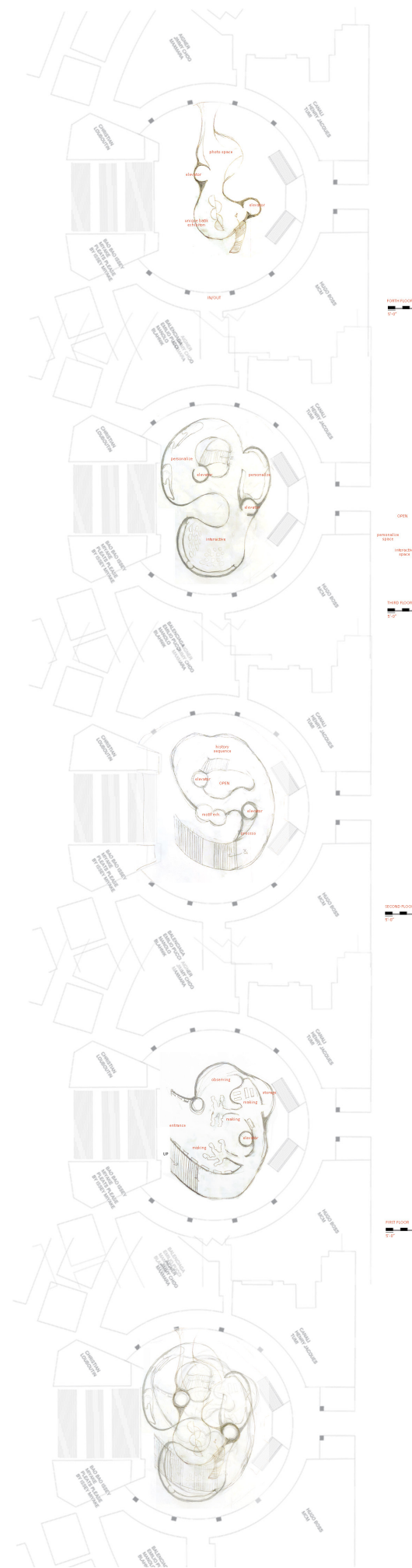
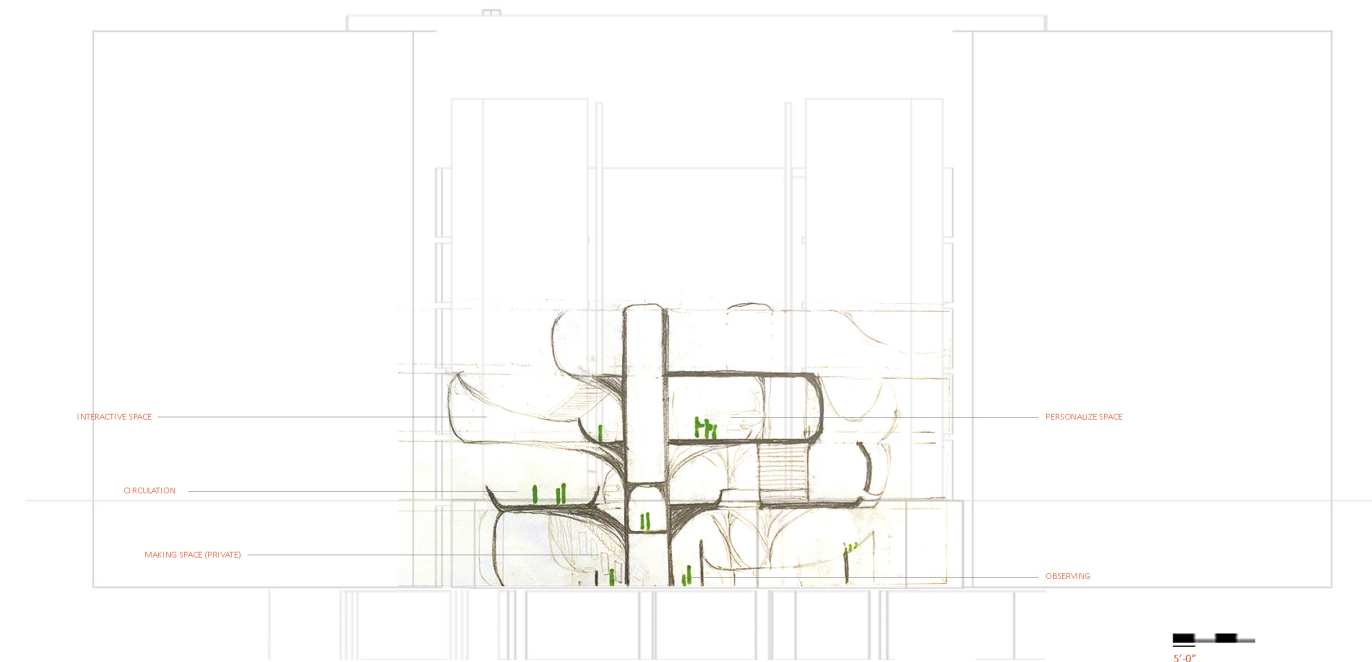
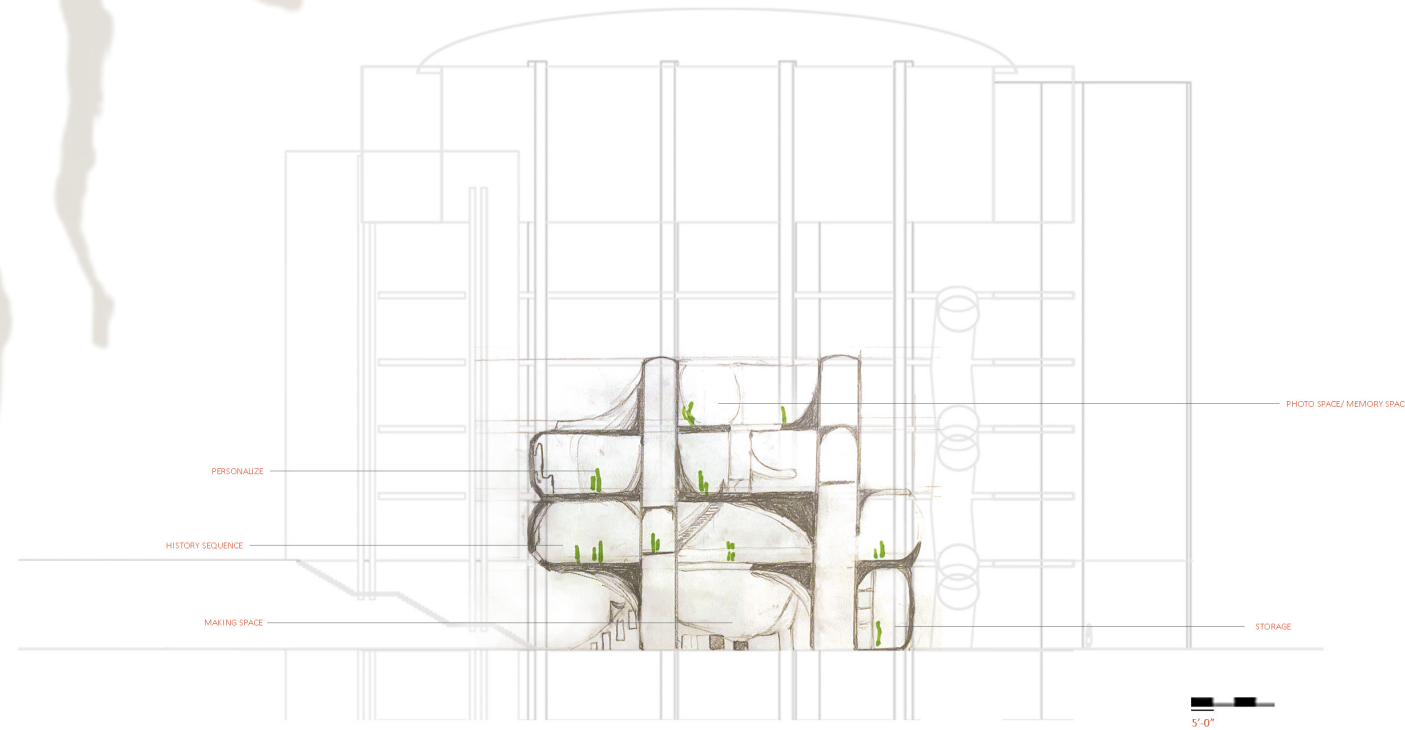
## FORM INSPIRATION

The Hibiscus is literally known as the "celebratory flower" in Malay. The red of the petals symbolizes the courage, life, and rapid growth of the Malaysian, and the five petals represent the five Rukun Negara (National philosophy) of Malaysia. The flower can be found imprinted on the notes and coins of the Malaysian ringgit.

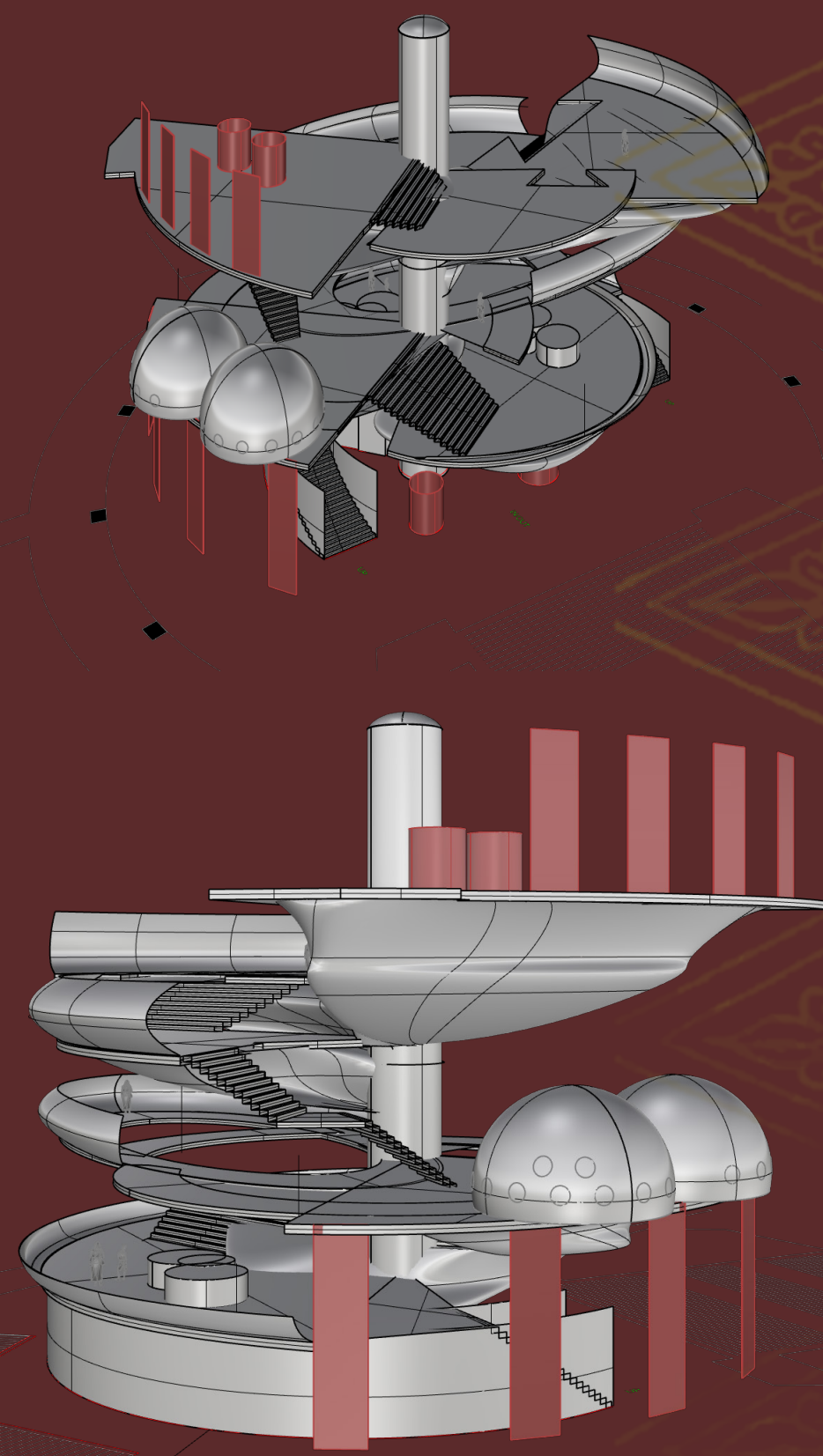
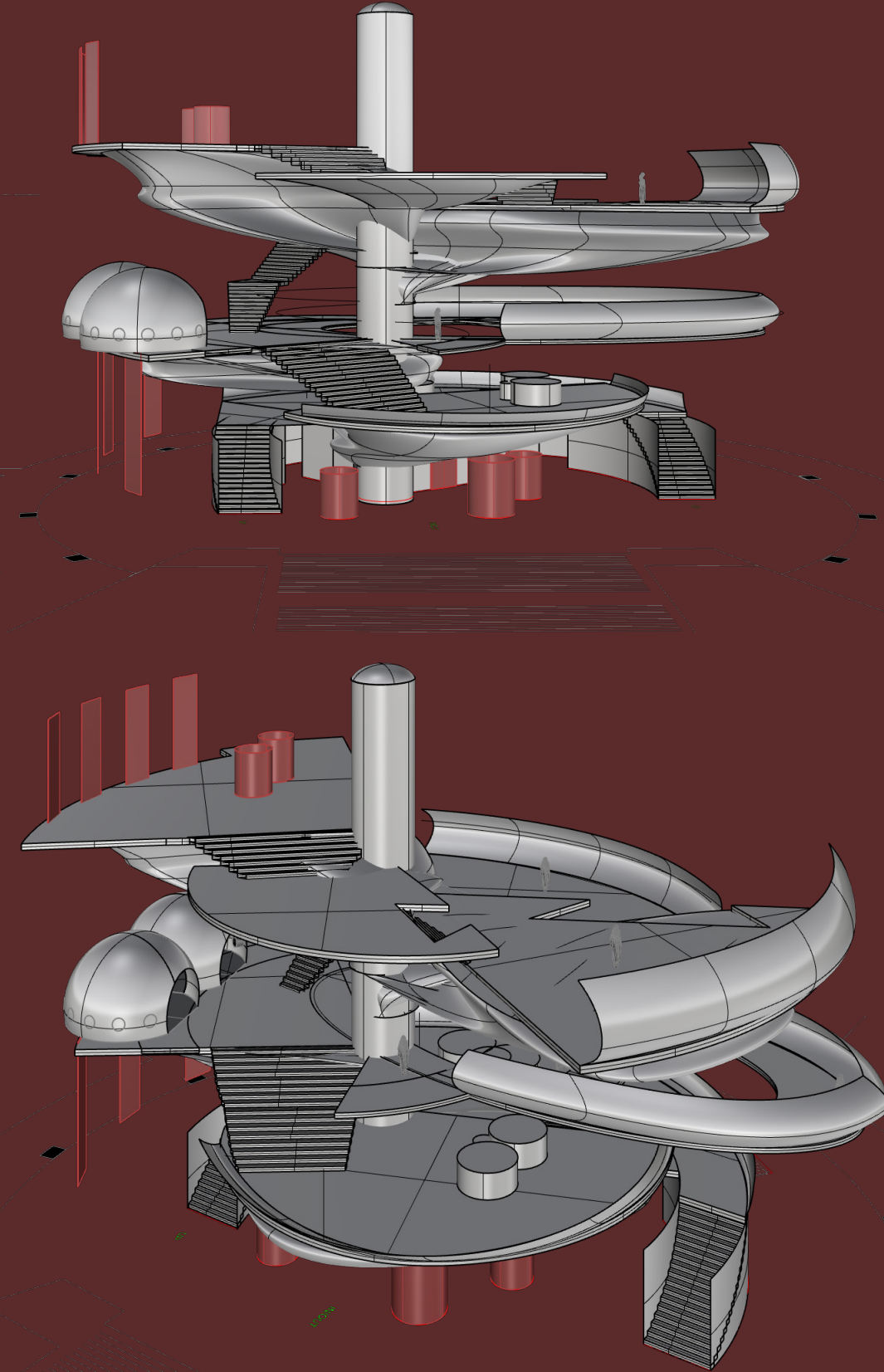




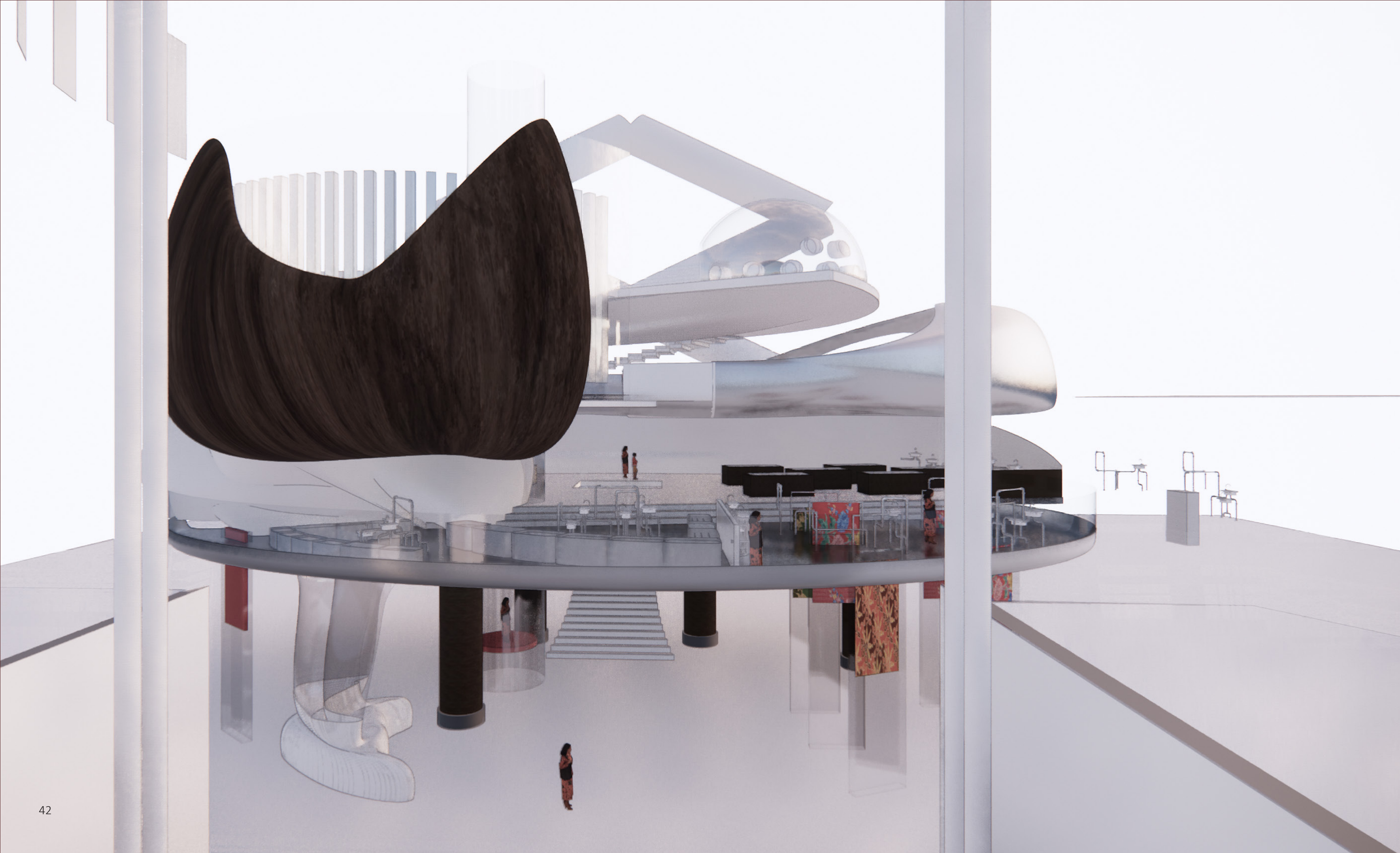
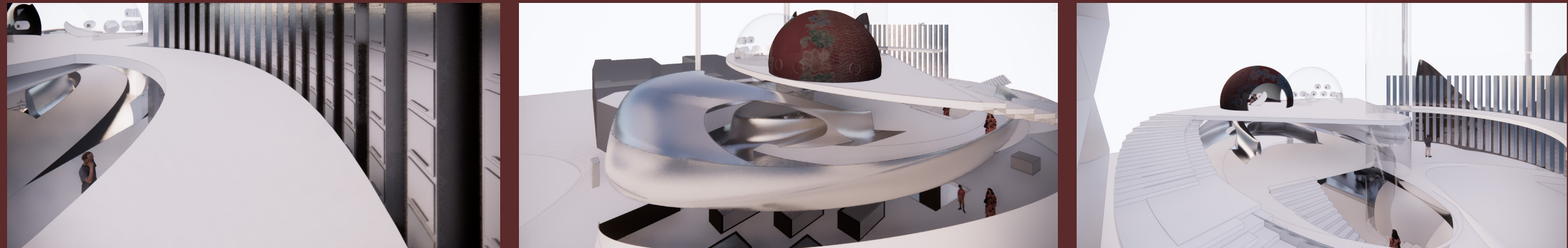
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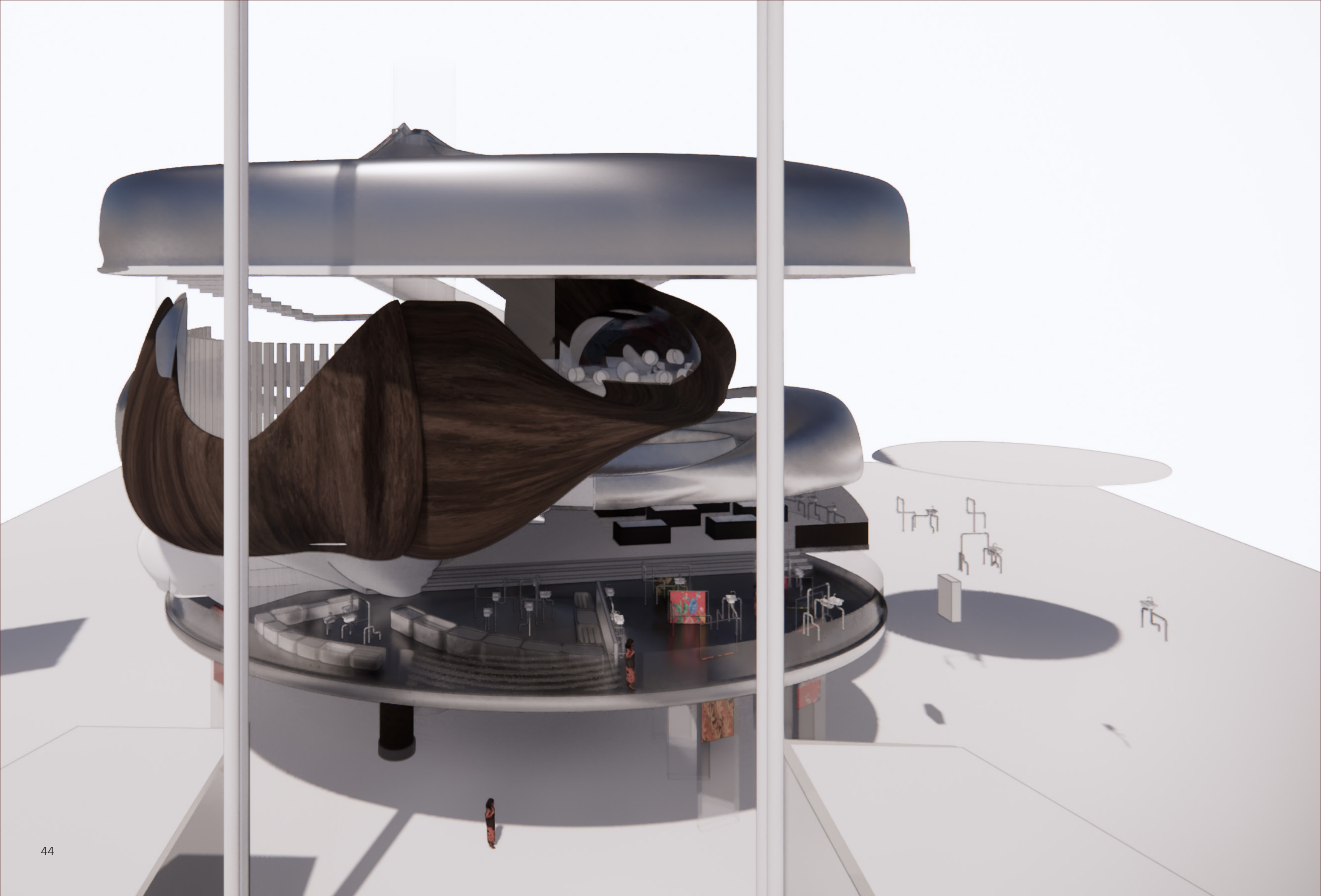
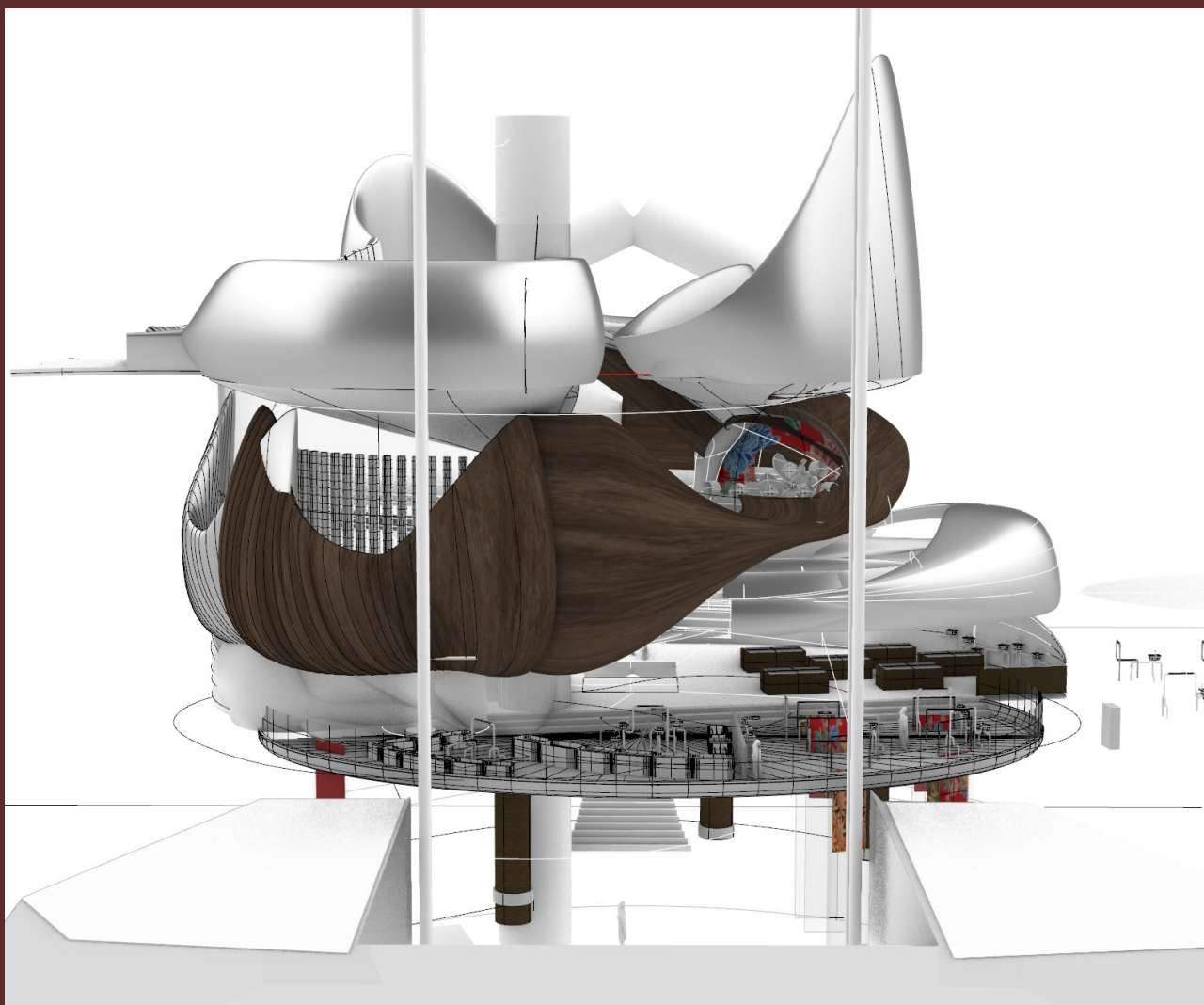
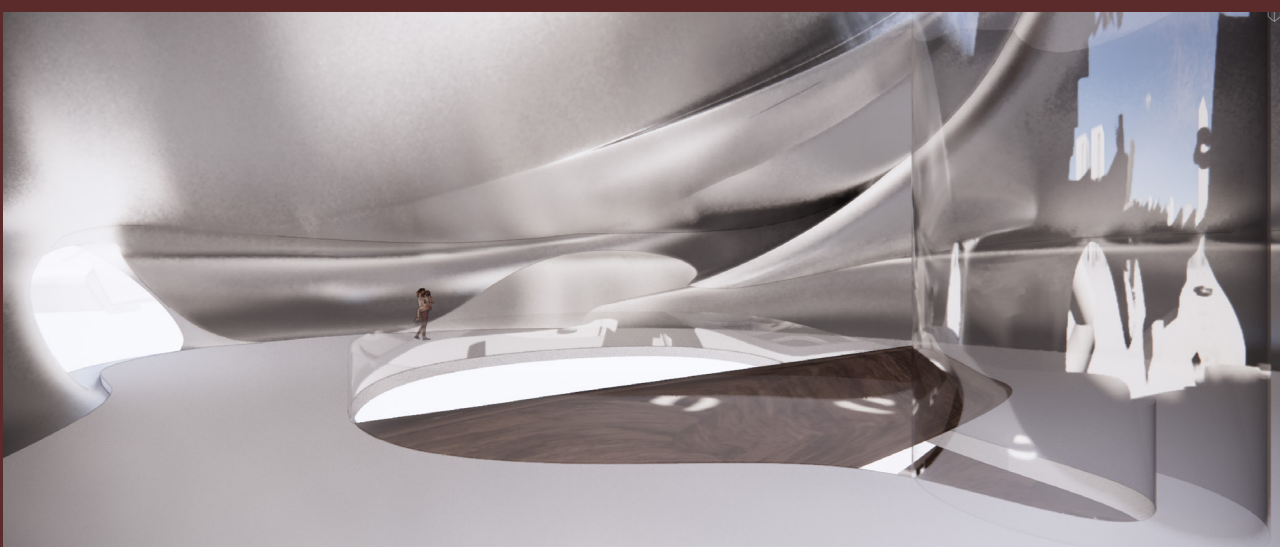




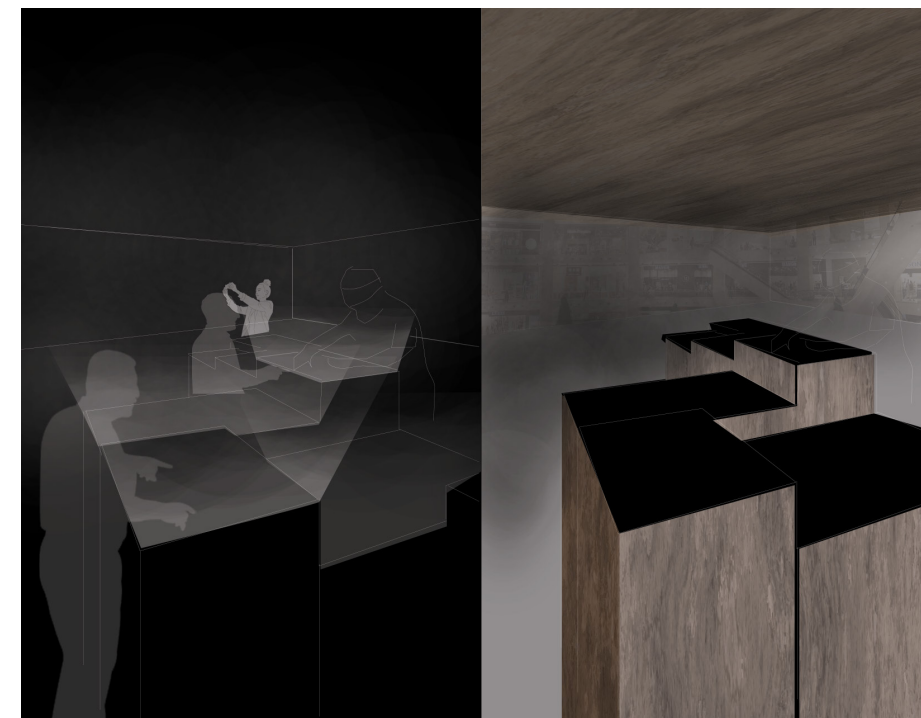
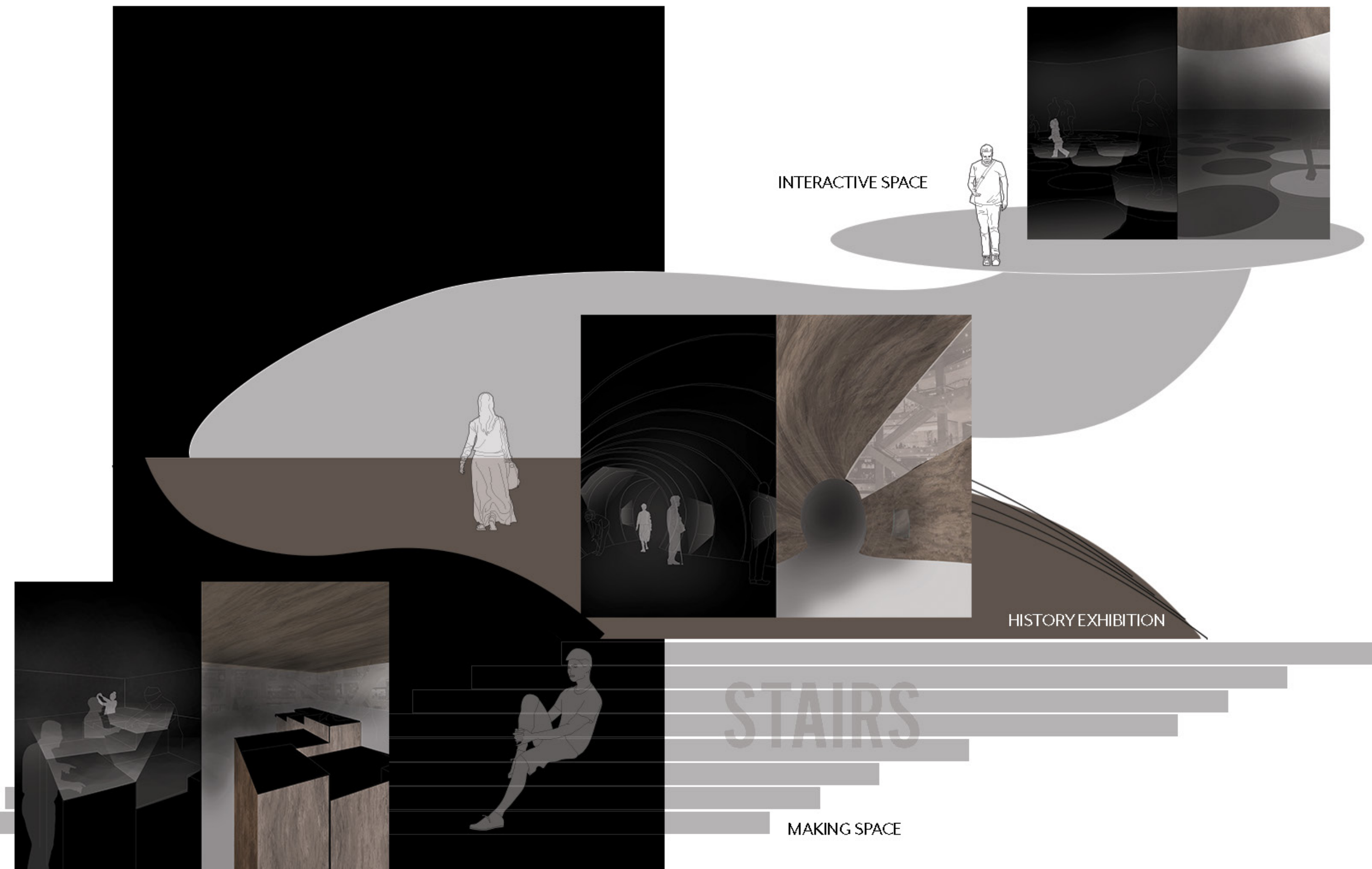




# process: development







This diptych shows the **process space** where the maker is presenting and teaching the users to make Batik Sarong. The space is **non-hierarchical** so that the barrier between the appreciator and the maker does not exist. **Dark colored wood** is also used so that it reflect the **traditional materials** that is commonly used in Malaysia for traditional houses **since Batik Sarong is typically worn domestically.**



This diptych shows the **exhibition space** for Batik history. It is made **continuous** so that every step the user takes inform the next thing happened that eventually bring batik to Malaysia. The space also has the similar dark wood finish so that it **relates to domestic concept** of a Malay traditional house. in a home.





[https://www.archdaily.com/600641/ad-classics-centre-culturel-jean-marie-tjibaou-renzo-piano/540e03b9c07a80b9060000f7-ad-classics-centre-culturel-jean-marie-tjibaou-renzo-piano-photo?next\\_project=no](https://www.archdaily.com/600641/ad-classics-centre-culturel-jean-marie-tjibaou-renzo-piano/540e03b9c07a80b9060000f7-ad-classics-centre-culturel-jean-marie-tjibaou-renzo-piano-photo?next_project=no)



## surface treatment

CENTRE CULTURAL JEAN-MARIE TJIBAO  
BY Renzo Piano

*Its objective was to manifest ideas for a center that would* **celebrate the Kanak culture** *native to New Caledonia.*





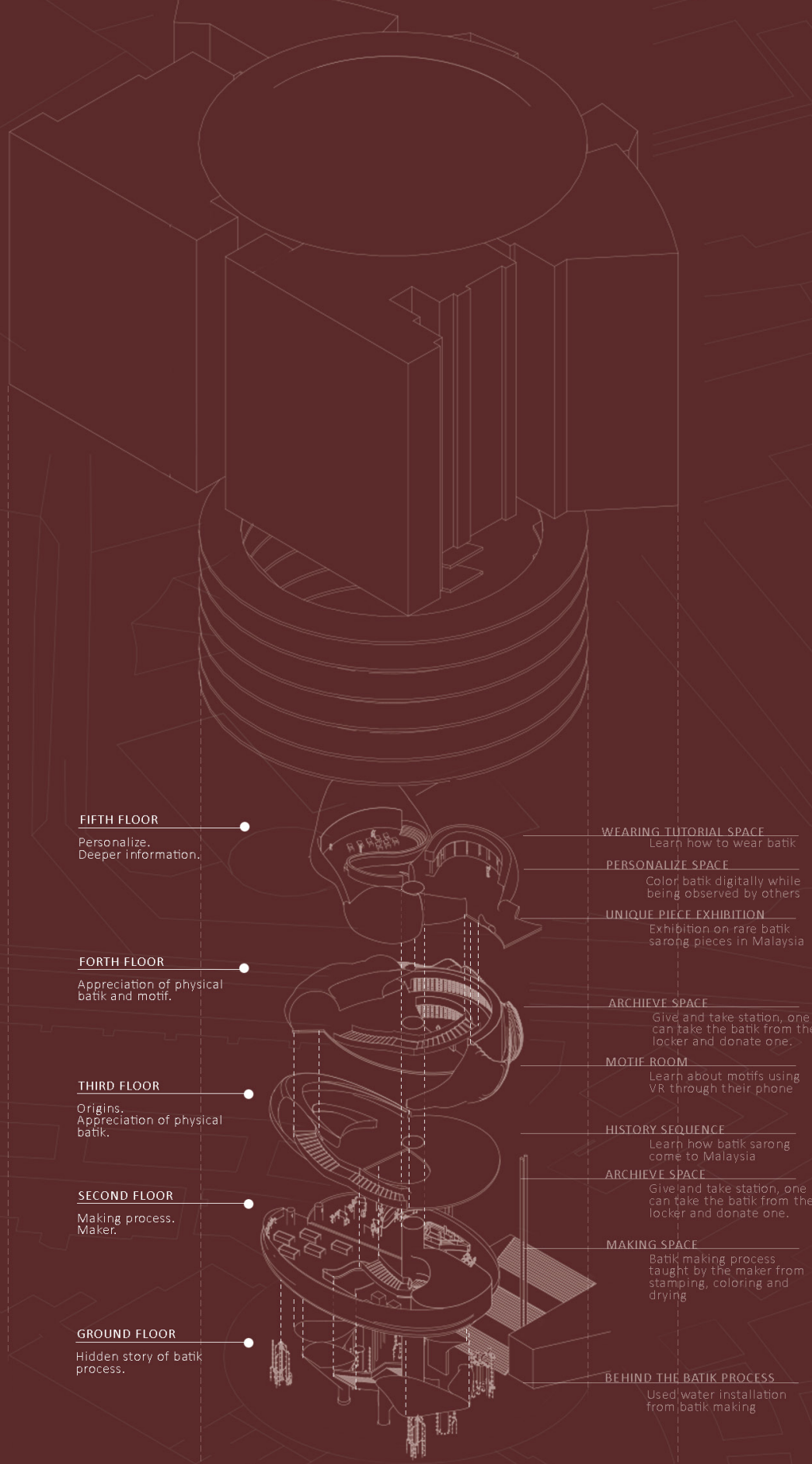
# water tube precedent

LIBRARY OF WATER  
BY Roni Horn

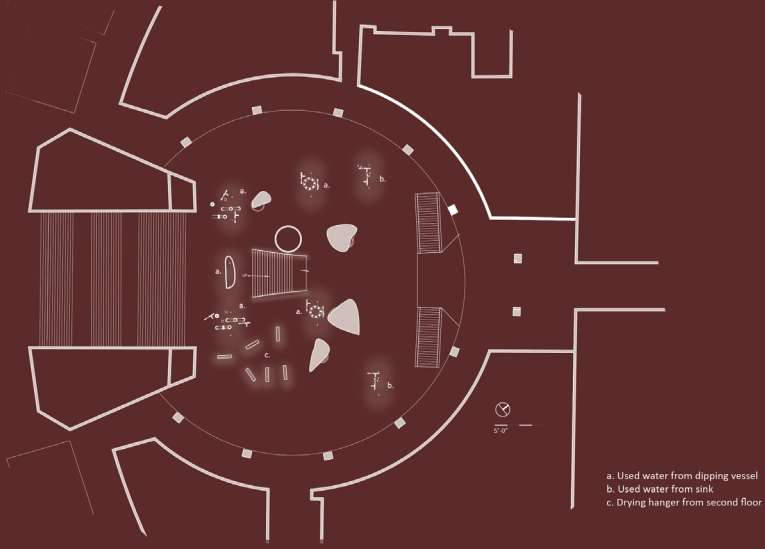
*Each pillar standing throughout the main room is filled with water that was melted from one of Iceland's 24 glaciers. Every tube holds the liquid of a single glacier, allowing visitors to take a sort of tour all across Iceland in one room.*



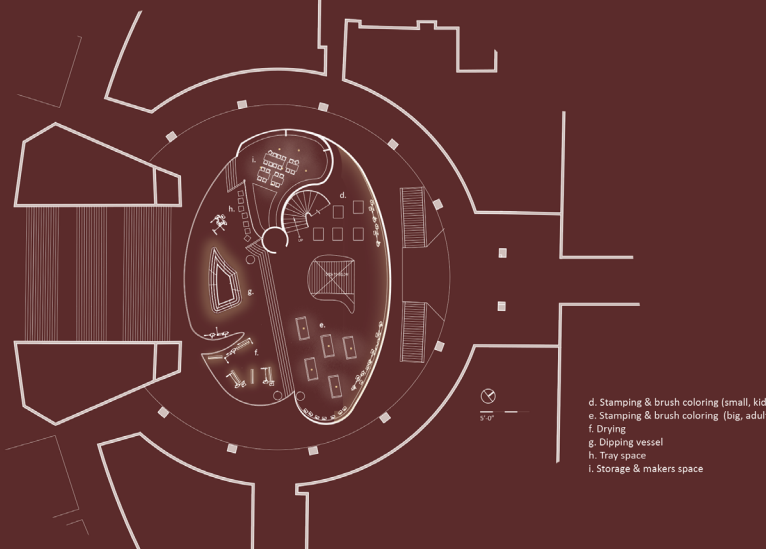
# structure & plan



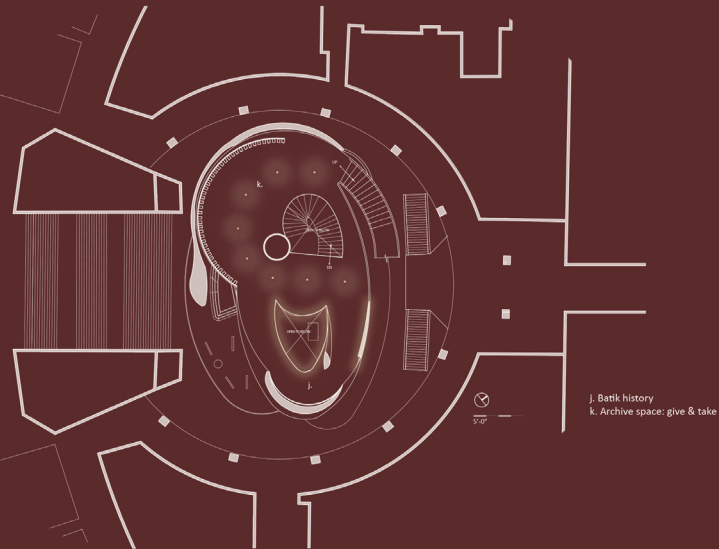
1st



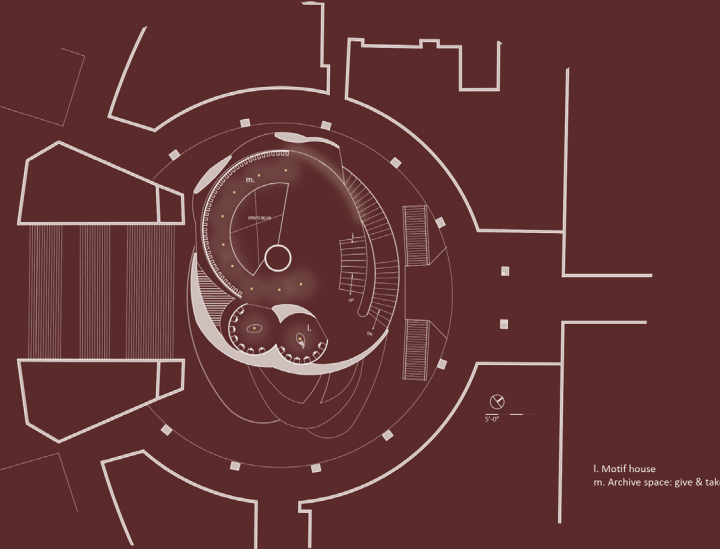
2nd



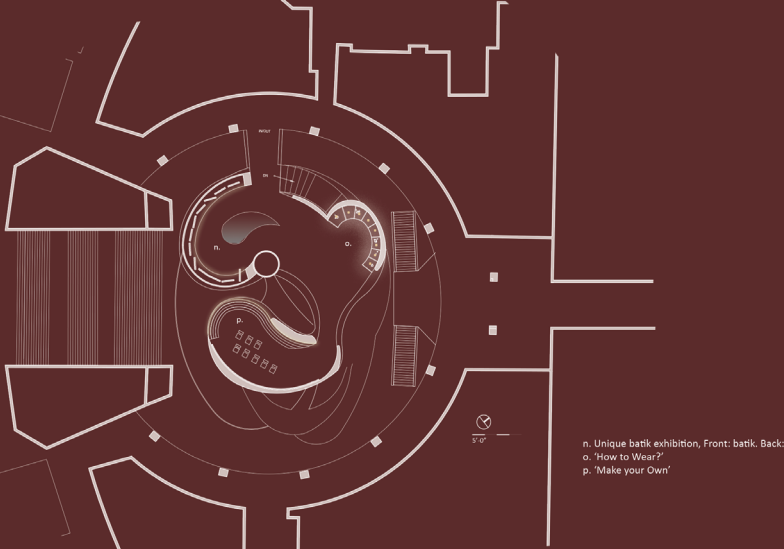
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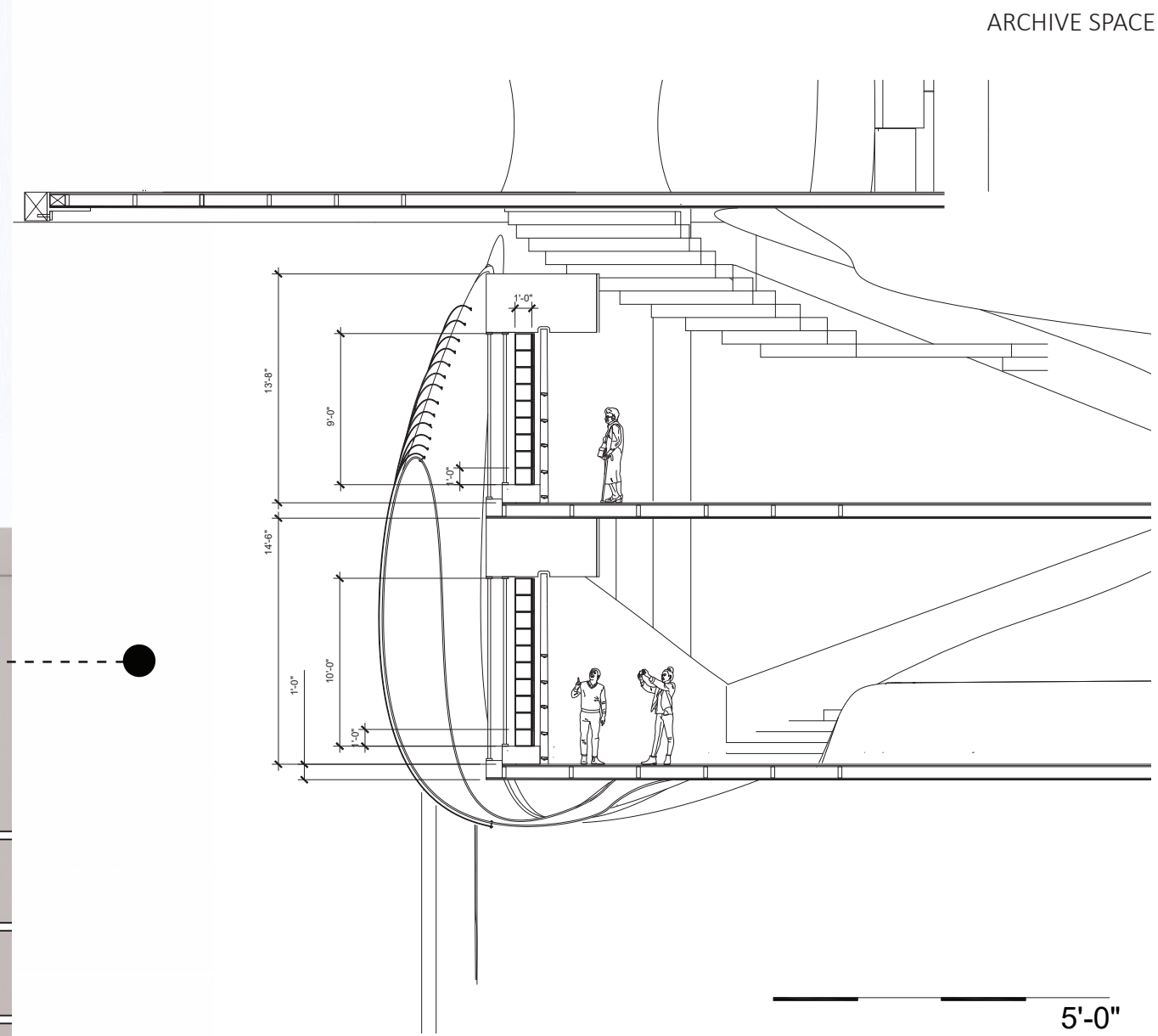
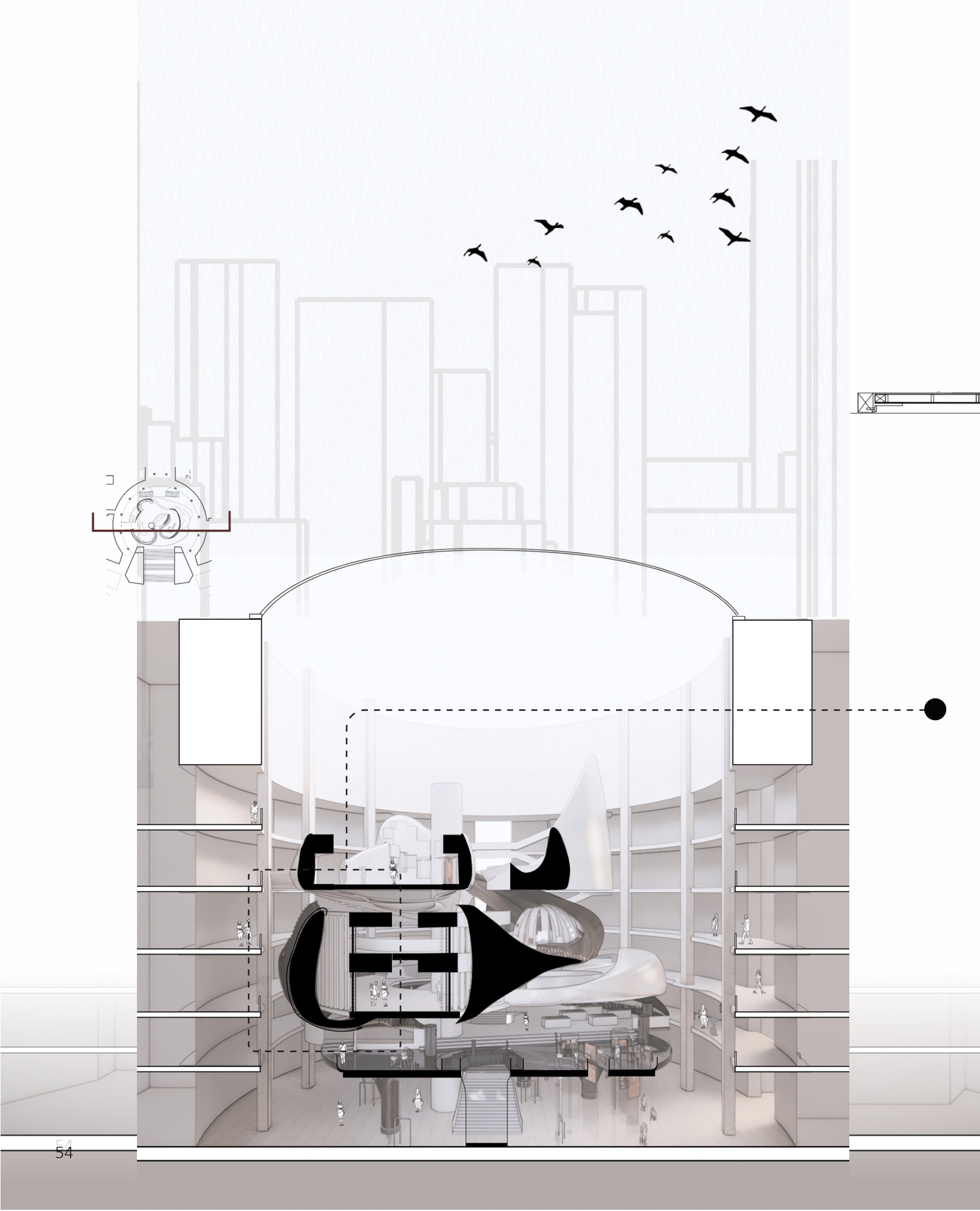
4th



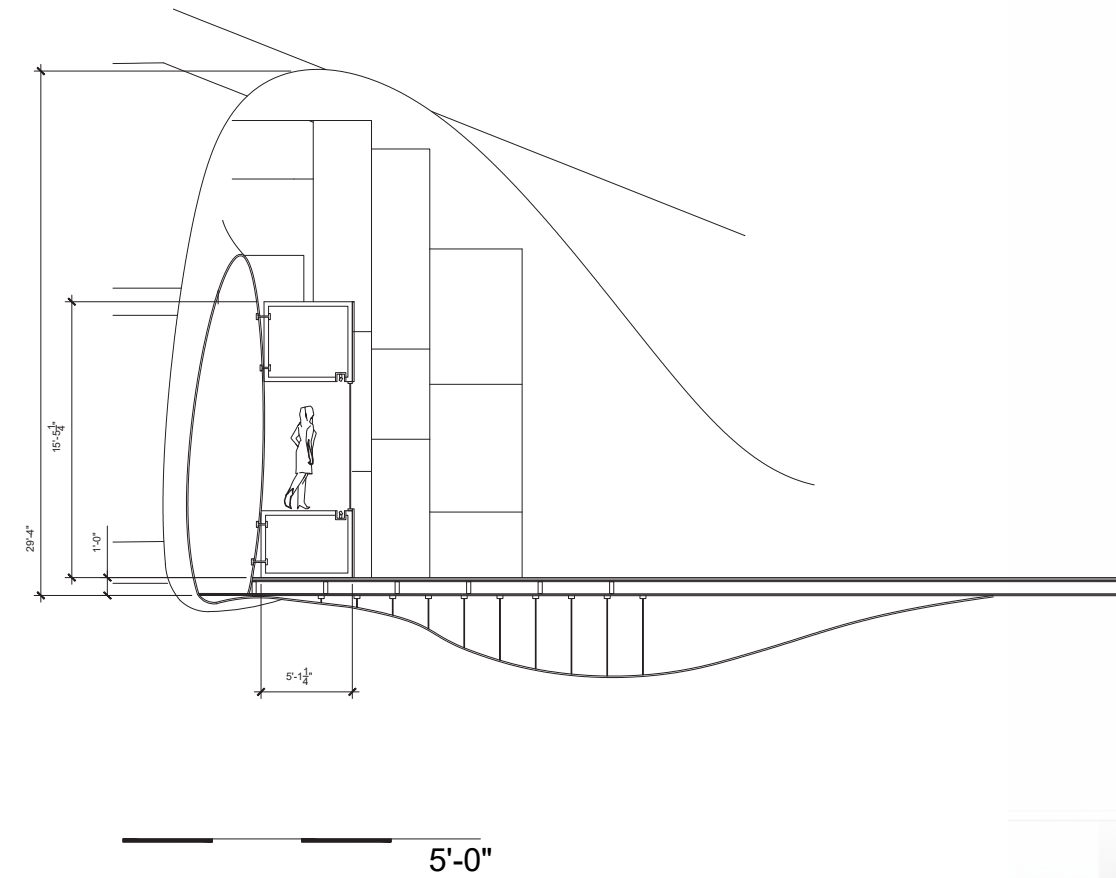
5th



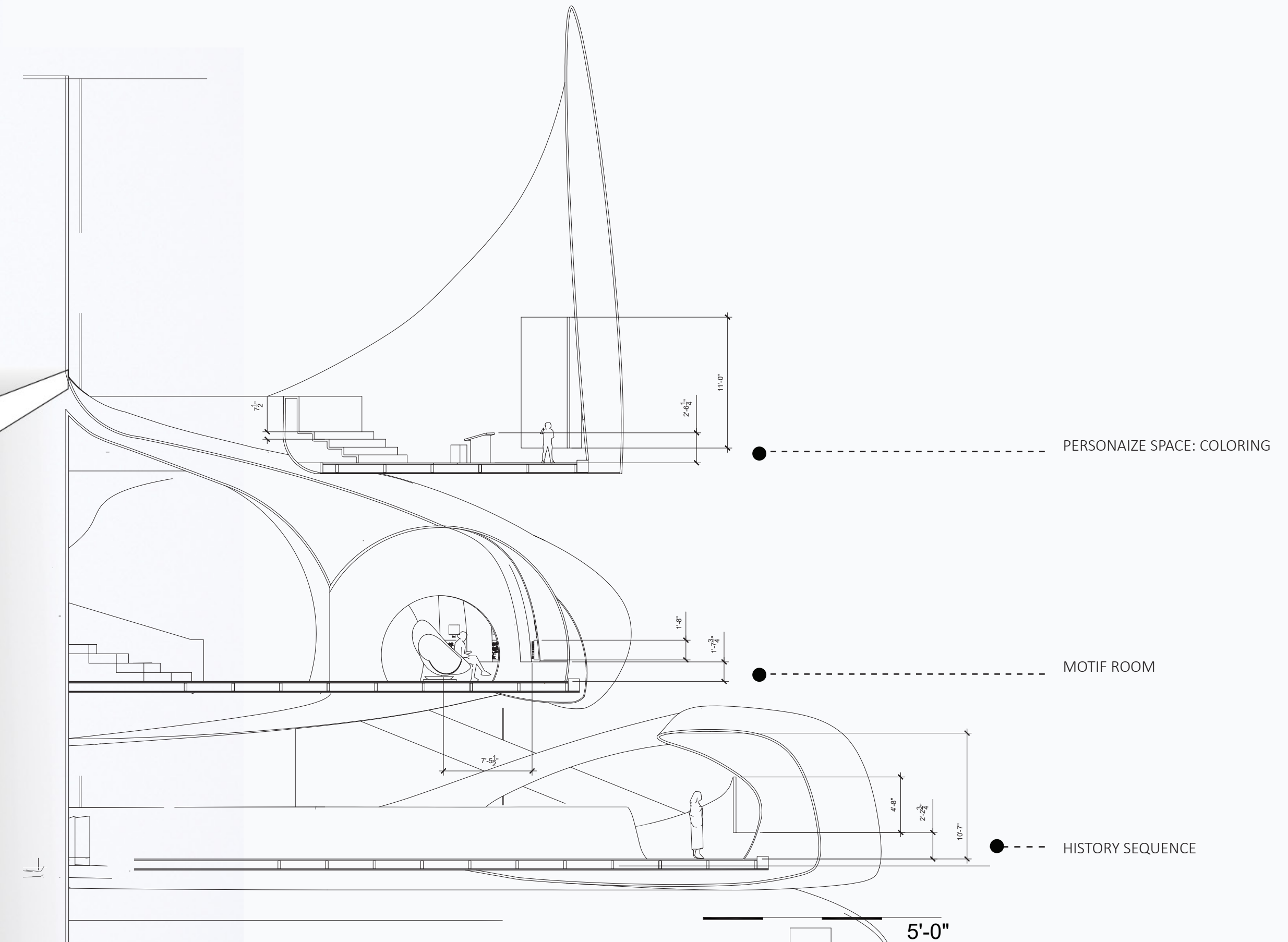
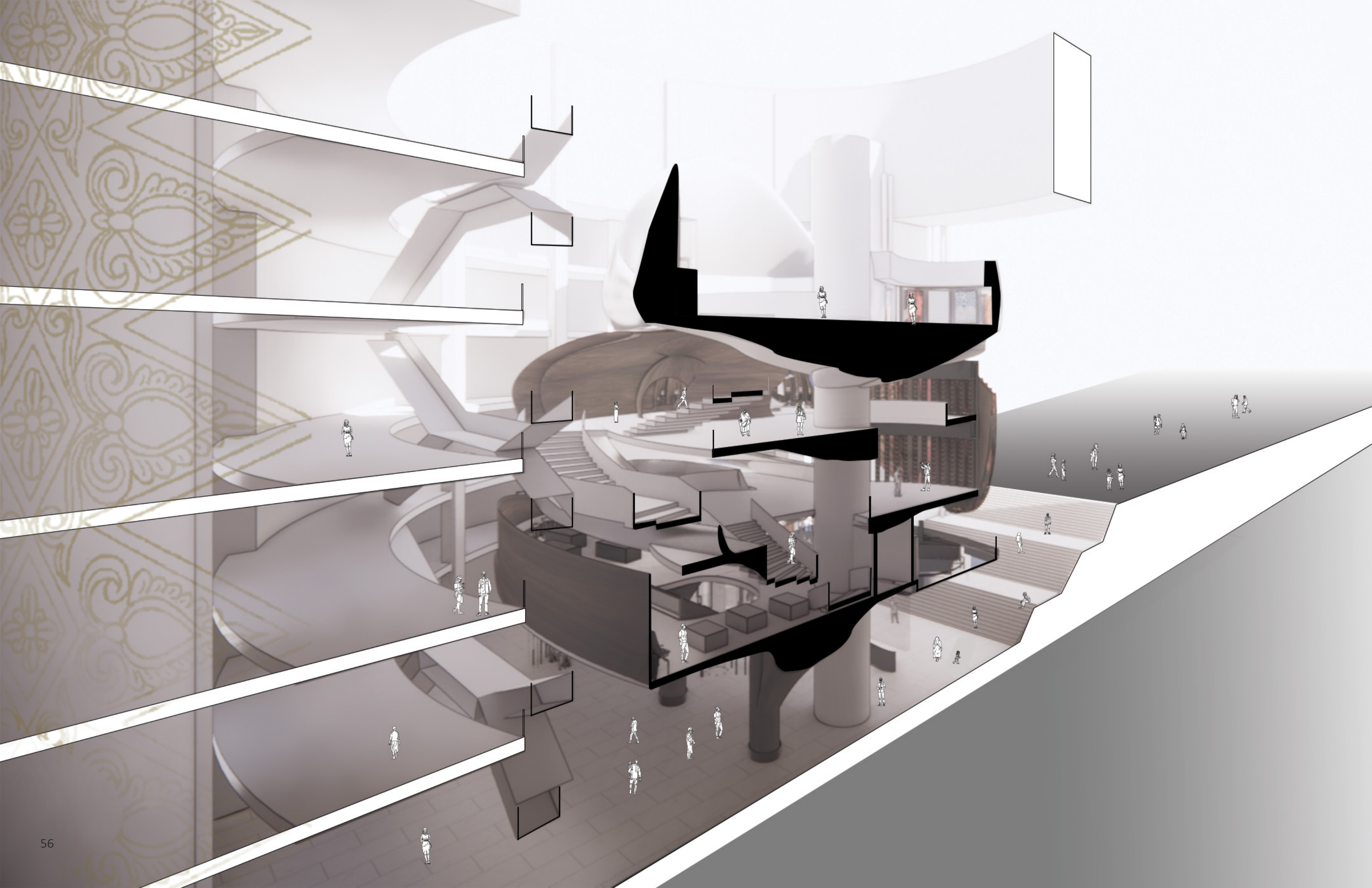




BATIK TUTORIAL INSTALLATION

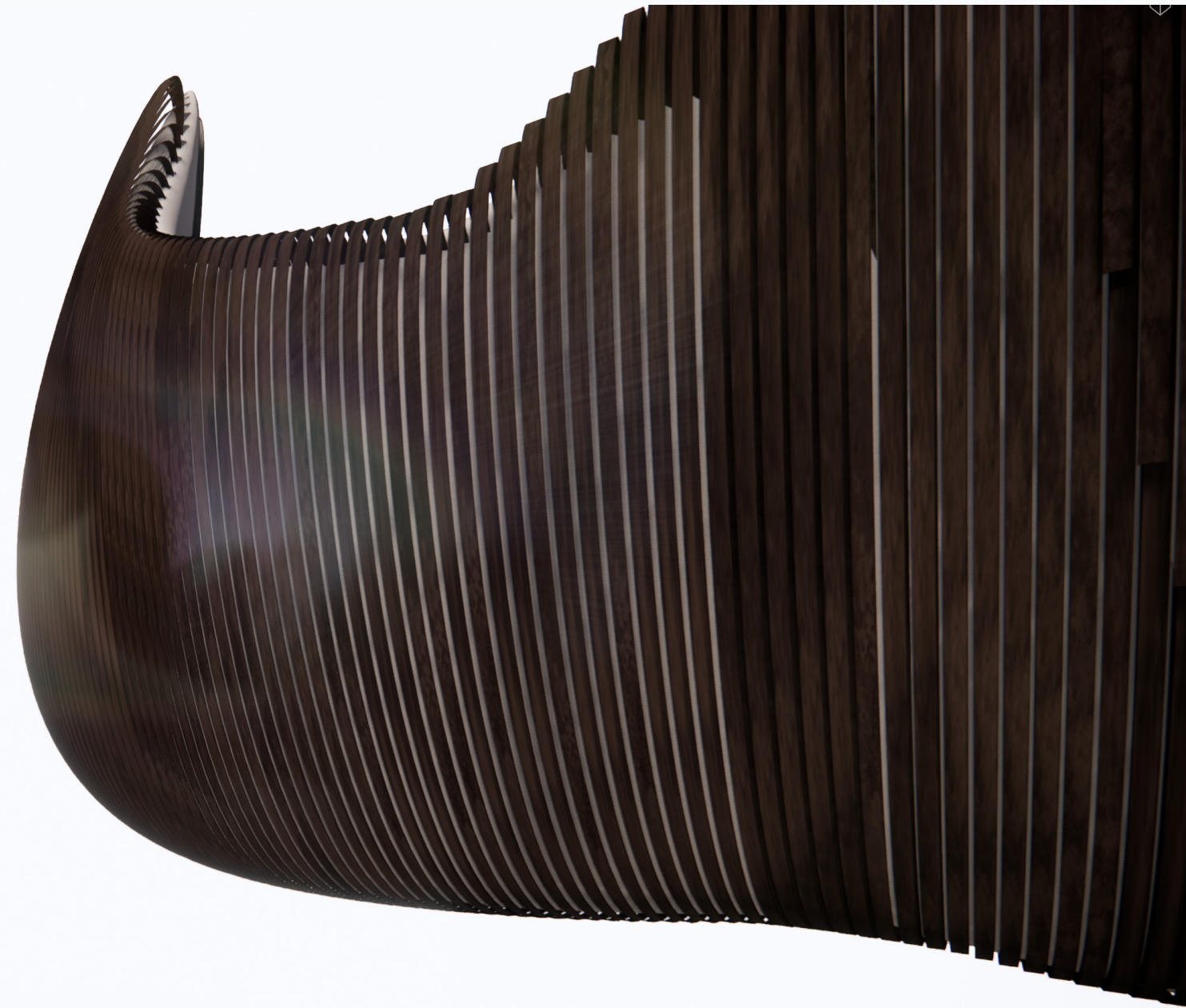
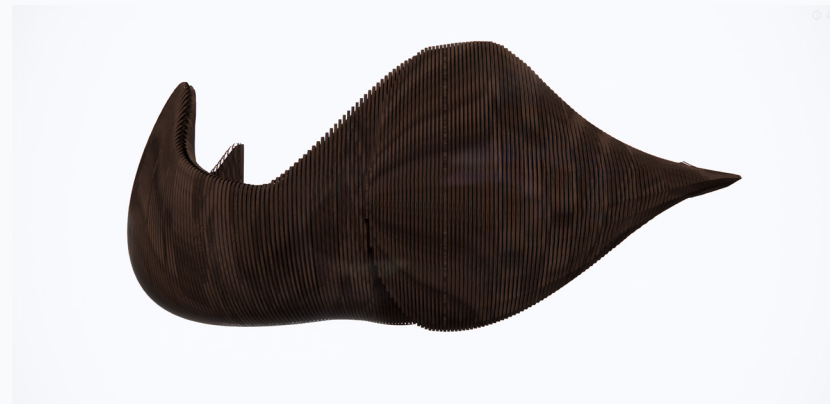
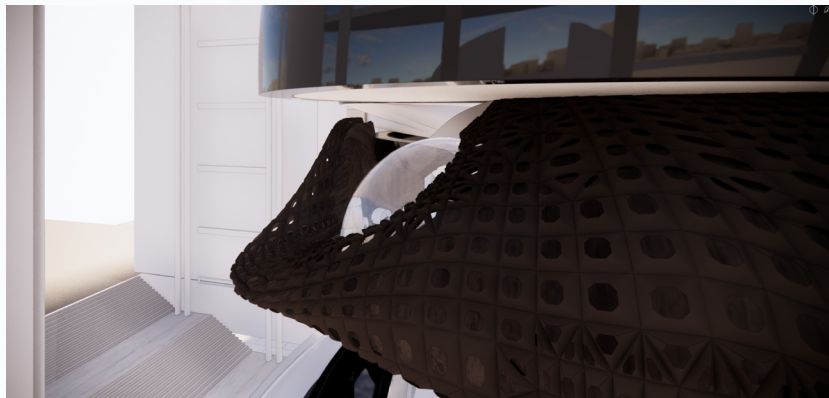








surface treatment

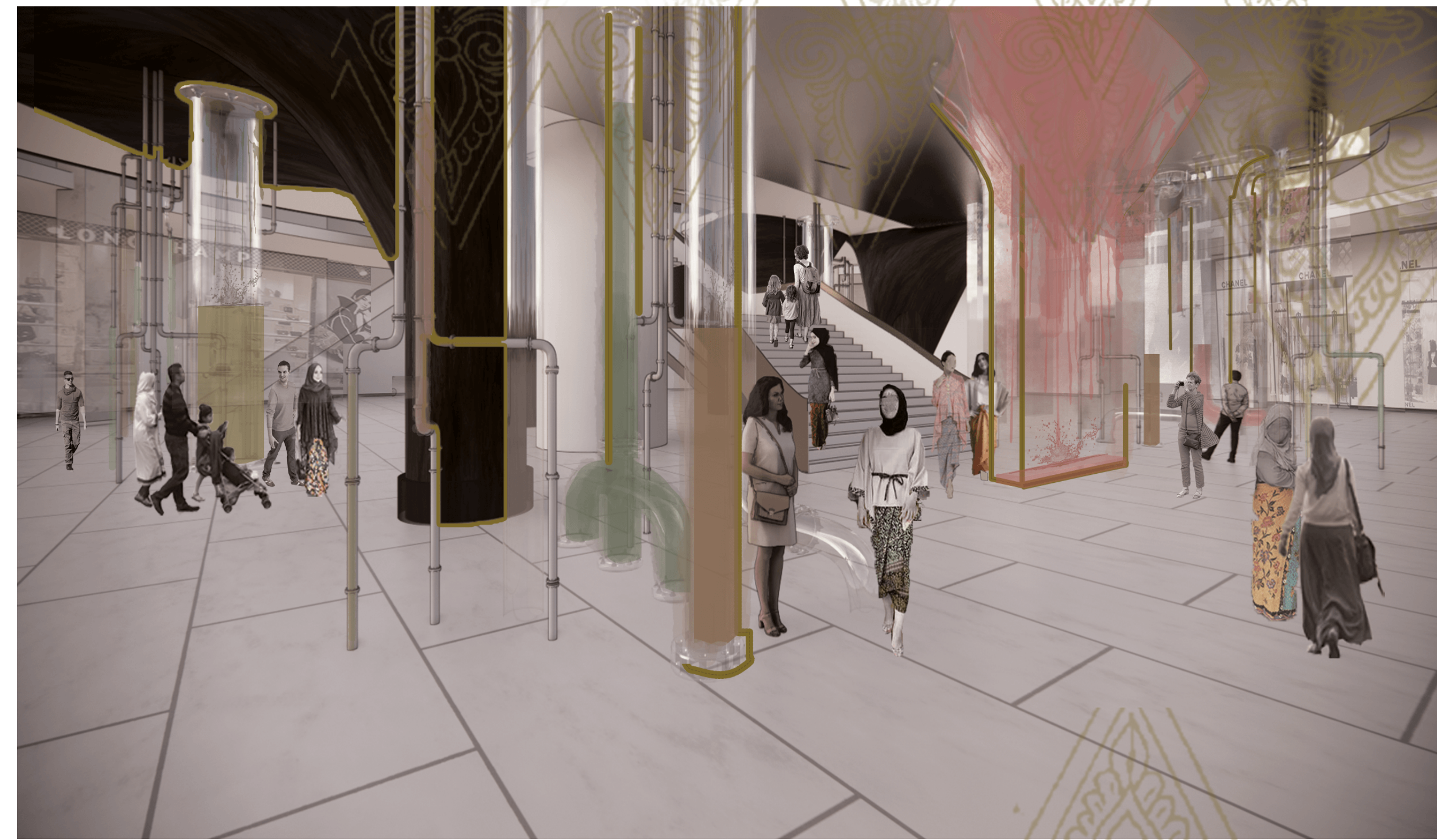


ENTRANCE



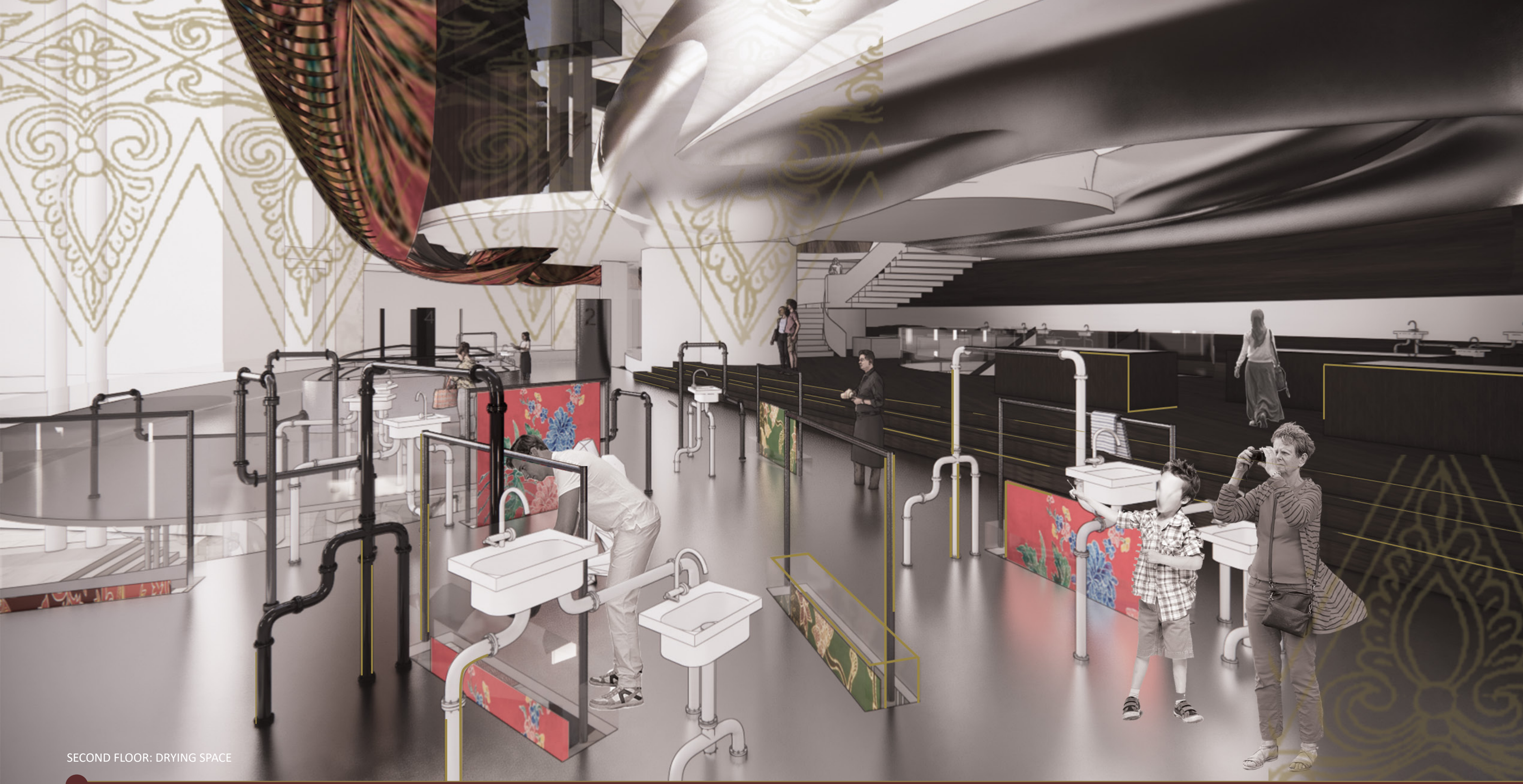


FIRST FLOOR WATER INSTALLATION



FIRST FLOOR WATER INSTALLATION (Water used after batik making)



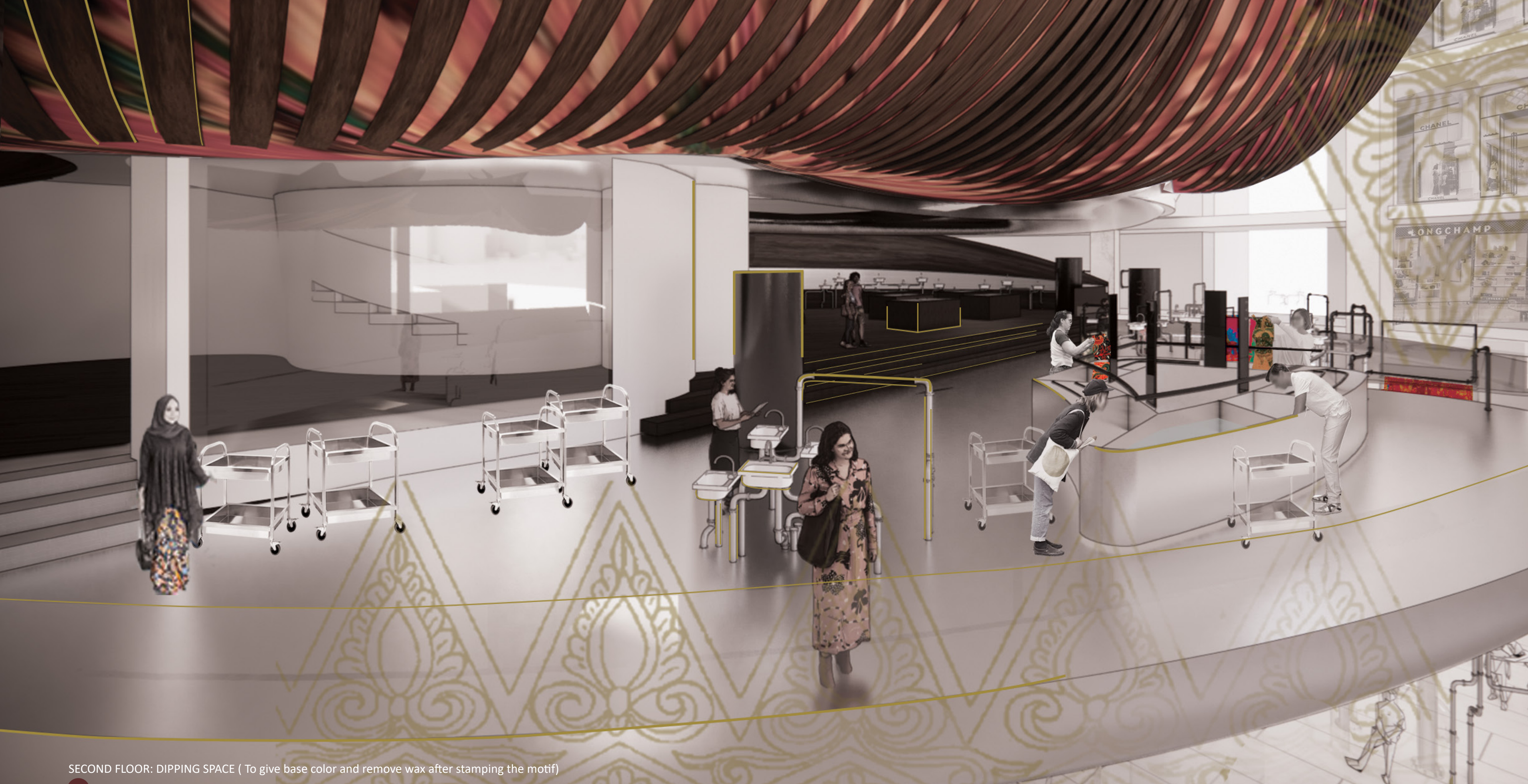


SECOND FLOOR: DRYING SPACE

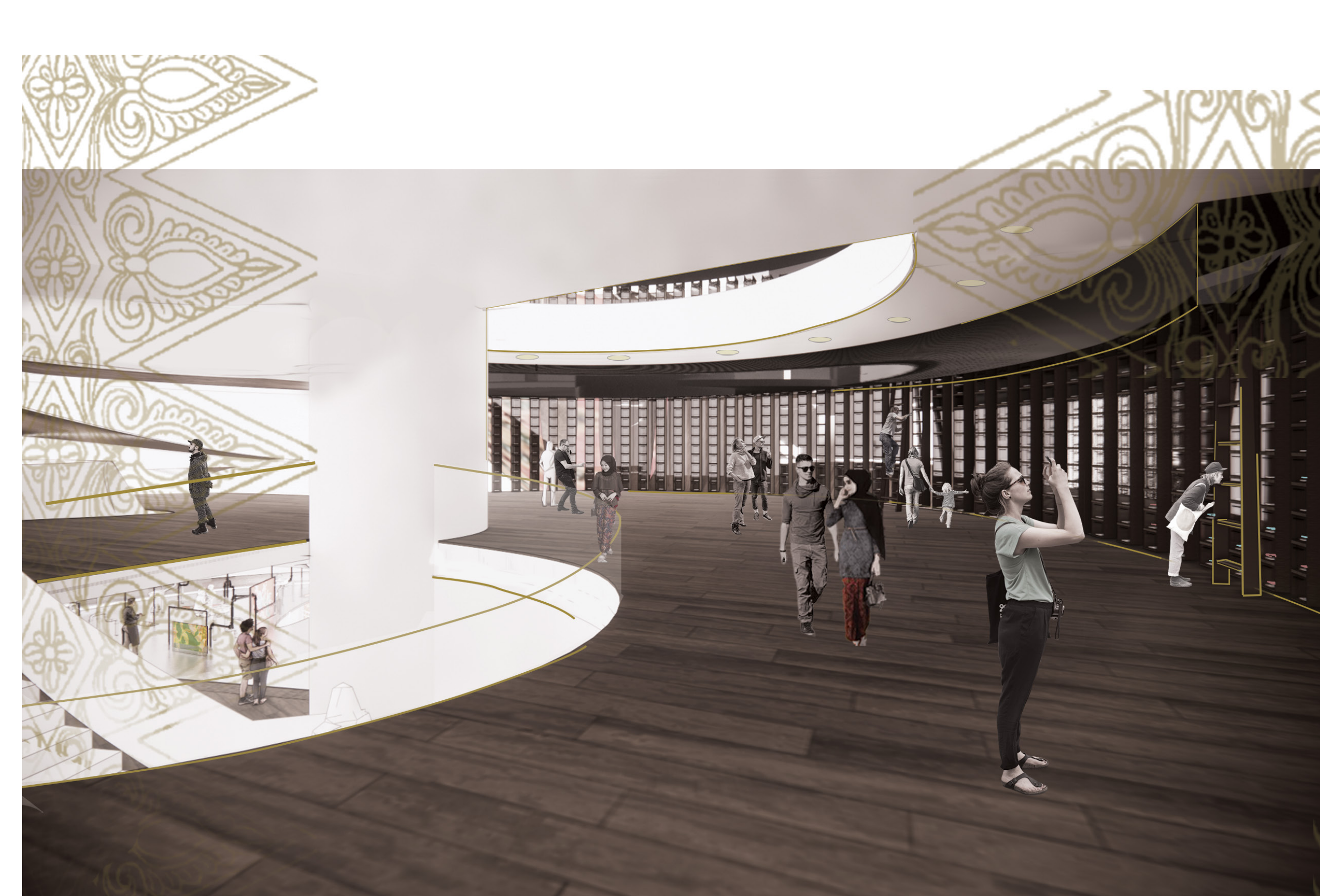


SECOND FLOOR: STAMPING & COLORING SPACE WITH THE MAKER



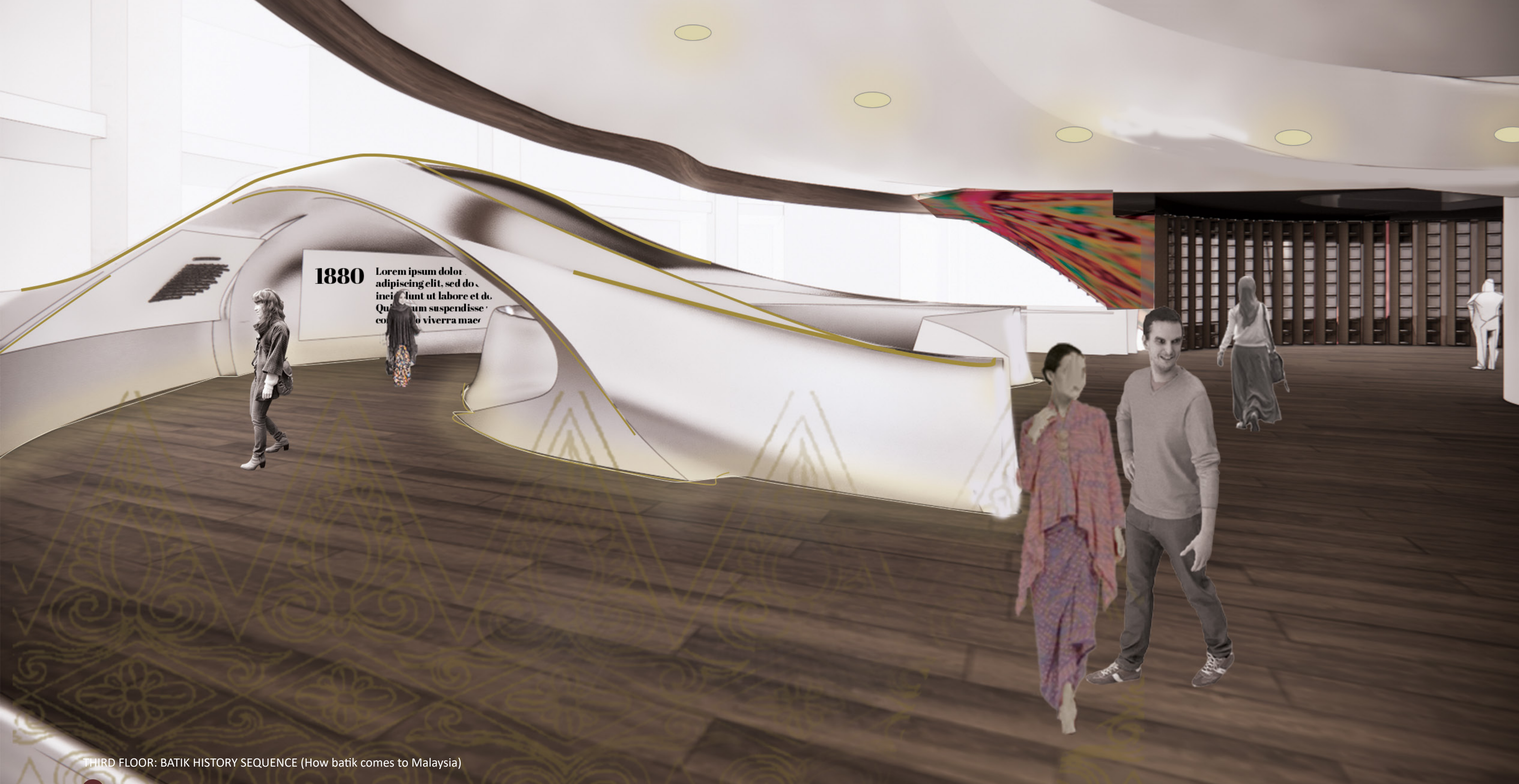


SECOND FLOOR: DIPPING SPACE ( To give base color and remove wax after stamping the motif)

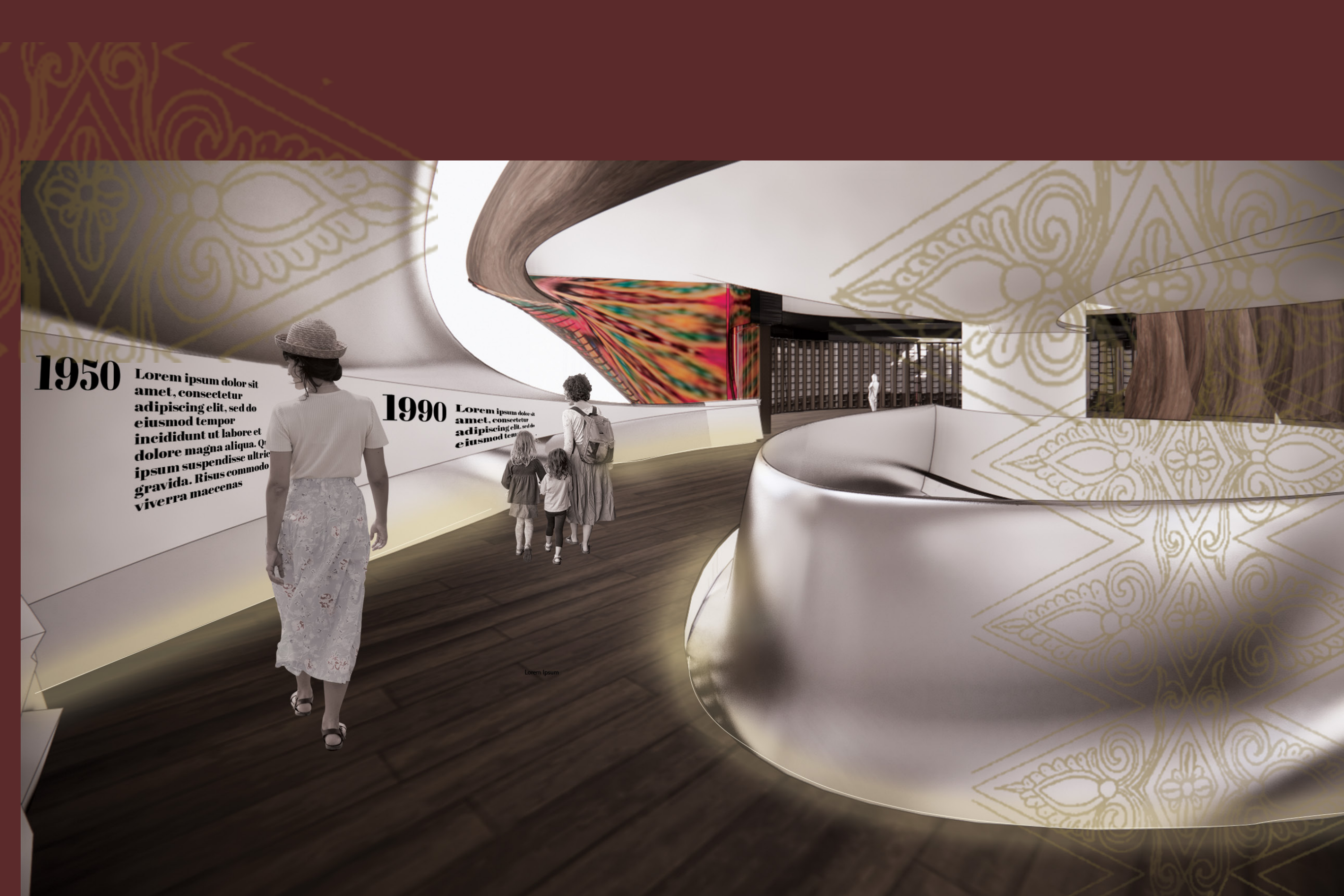


THIRD FLOOR: ARCHIVE SPACE (The users can bring their own and/or take the batik made on the second floor from the lockers)



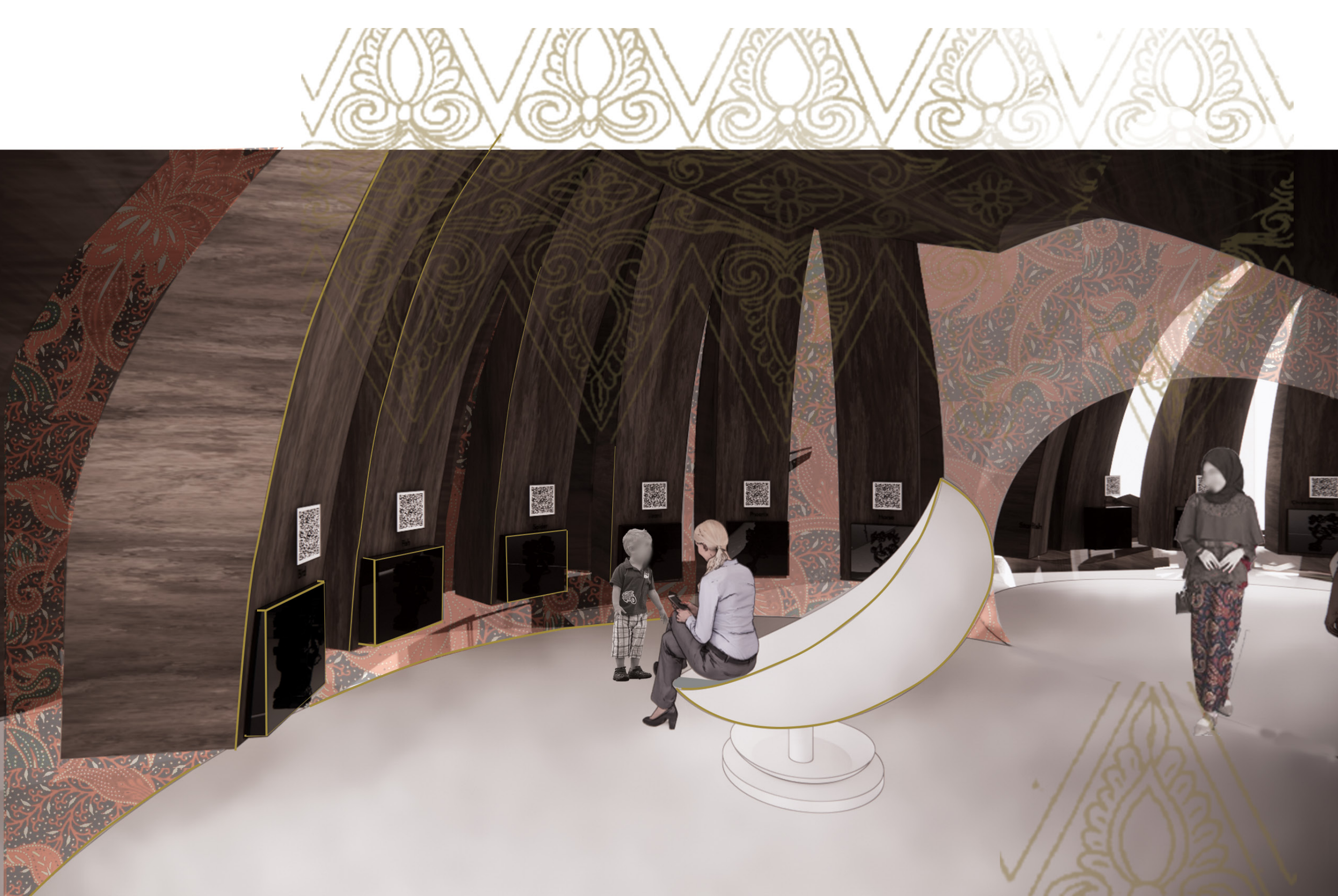


THIRD FLOOR: BATIK HISTORY SEQUENCE (How batik comes to Malaysia)

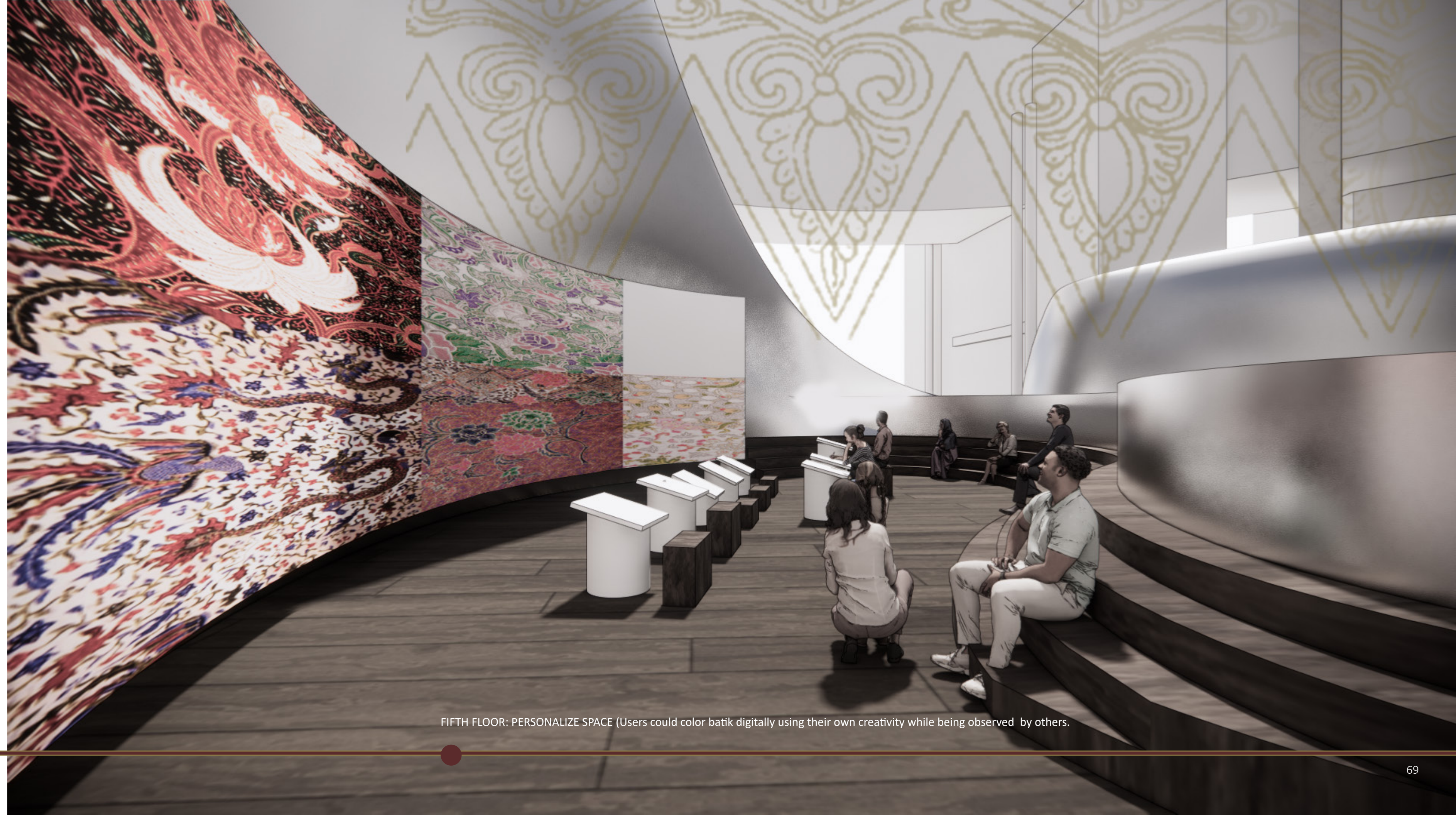


THIRD FLOOR: BATIK HISTORY SEQUENCE (How batik comes to Malaysia)





FORTH FLOOR: MOTIF ROOM (Exhibit each motif that could be found in batik and its significance to Malay culture through virtual room from scanning the QR code.

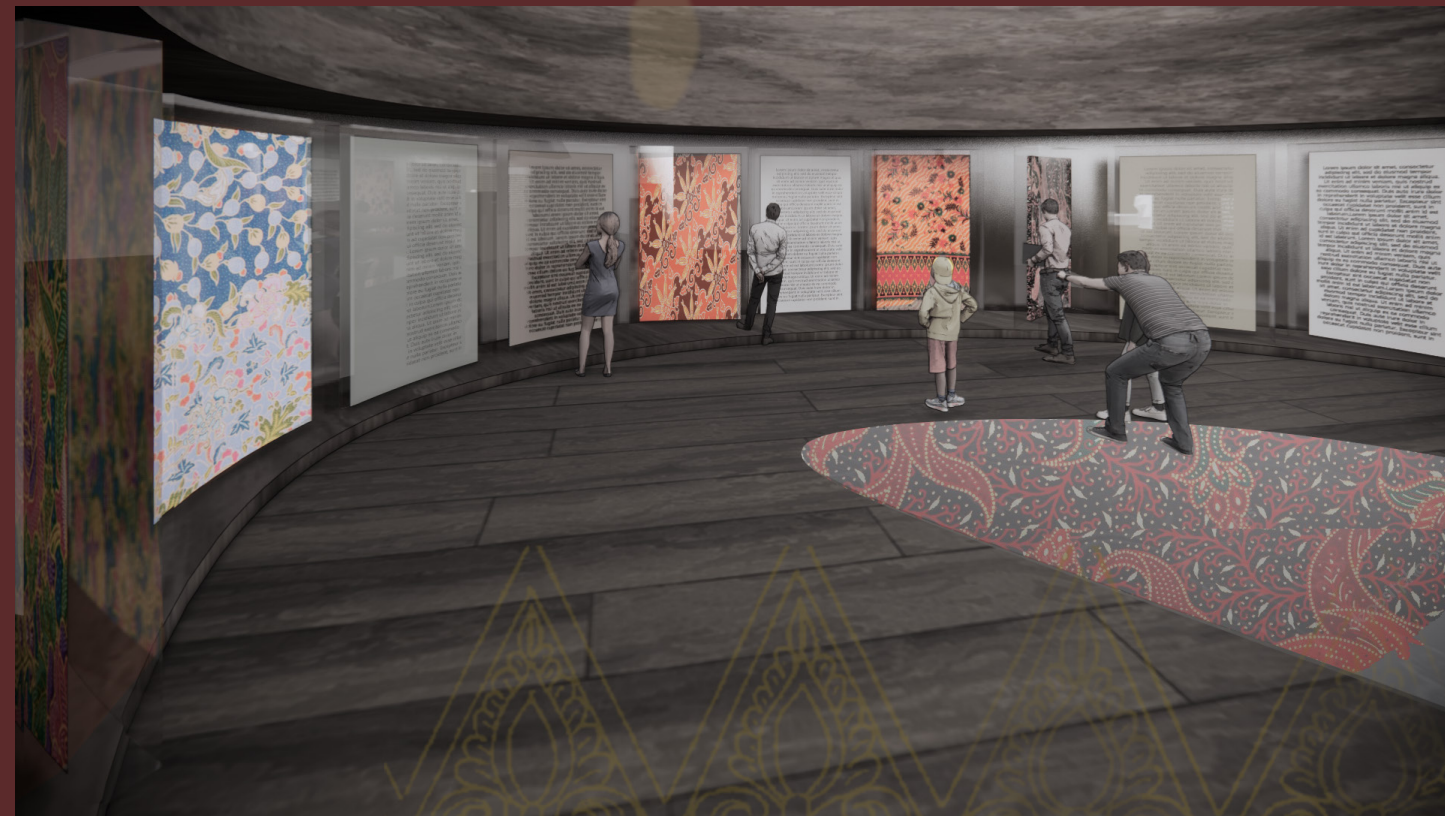


FIFTH FLOOR: PERSONALIZE SPACE (Users could color batik digitally using their own creativity while being observed by others.





FIFTH FLOOR: BATIK TUTORIAL SPACE



FIFTH FLOOR: UNIQUE PIECE EXHIBITION



FIFTH FLOOR: TOP VIEW



The value of Batik Sarong is **more than just about its price,**  
it's about the richness of **its process, quality, and history.**