

# The concept of Betawinese decorative in culinary zone planning at Setu Babakan cultural village

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**Abstract.** Setu Babakan Cultural Village is a settlement area established by the Government of Jakarta as a place for the conservation and development of Betawinese culture. It is located in Srengseng Sawah, South Jakarta. It has a natural lake, called as Setu Babakan, as the focal point. It is one of the interesting tourist attractions for those want to enjoy the typical rural atmosphere or see the indigenous Betawinese culture directly. The lack point of Setu Babakan Cultural Village is the character as the village area based on Betawinese culture. Culinary zone as one of tourist destination has a dirty look with the number of carts and food stalls that are not well organized. Thus the visitors feel uncomfortable with the situation in culinary zone of Setu Babakan Cultural Village. To reinforce the impression as Betawinese Culture Village, the culinary zone needs to be strengthening by design. This research use planning approach to interpret the Betawinese decorative concept such as ornament, materials, and color based on Betawinese architectural philosophy. The result of this study is not only to create an interesting, comfortable, and aesthetic atmosphere of culinary zone in Setu Babakan Cultural Village but also strengthen the cultural identity that must be preserved.

**Keywords:** character, design, planning, settlement, tourist.

## 1. Introduction

Jakarta consists of many tribes from all around Indonesia archipelago. It has a local tribe called as Betawinese. Betawinese is a new tribe made from mix cultures such as Malays, Sundanese, Javanese, Buginese, Makassar, Balinese, Ambonese, Arabian, Chinese, and Portuguese [1,2]. Betawinese people mostly living in periphery of greater Jakarta. Islam the main beliefs of Betawinese people and affect their daily life and culture.

One of the area in Jakarta that inhabited by the majority of Betawinese people located on Setu Babakan in Srengseng Sawah, Jagakarsa, South Jakarta. The land use of this area dominated with green open space and settlements [3]. Thus this area designated as Betawinese cultural center by the government namely Setu Babakan Cultural Village (SBCV). SBCV is the embryo of Betawinese cultural center, a place of growth of natural beauty of Betawinese tradition which includes religious, culture, and arts. The main entrance of SBCV located on M. Kahfi II Street and the side entrance is on Srengseng Sawah Street located in the southern part of the SBCV area. Visitor activities around the Setu Babakan area include sitting (relaxing), sports, enjoying views of Setu Babakan, playing, selling food (culinary area), and boating. Besides enjoying the scenery and relaxation, Betawinese culinary is also one of the tourist destinations. The problem is in the culinary area that is currently still looks slum with the number of carts and stalls that not arranged. It makes visitors feel uncomfortable. The objectives of this research

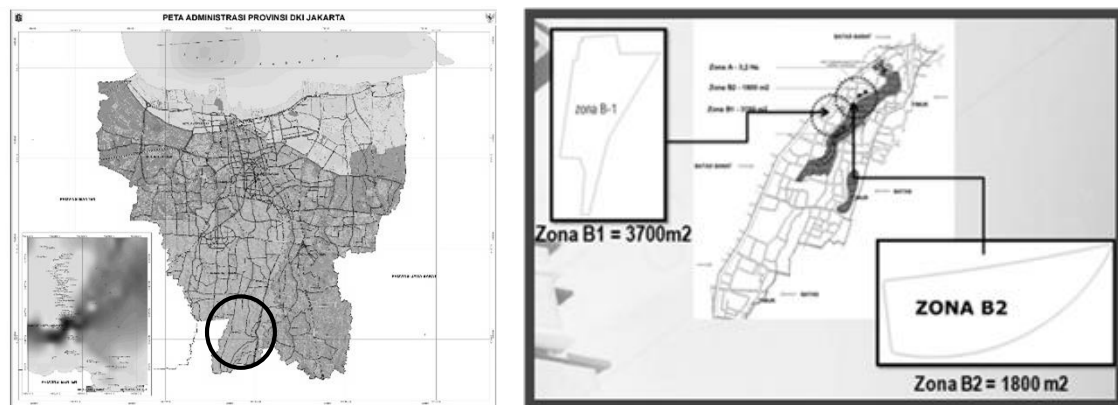


is to create a concept for culinary zone in SBCV through landscape planning. Landscape planning in the culinary zone of the SBCV is basically one of the efforts so that visitors can enjoy the culinary of various regions but while maintaining the nuances of Betawi.

The planning approach used in this research is to interpret Betawi decoration concept such as ornament, material, and color as Betawi architectural philosophy so that the result of this research is not only to create an interesting, comfortable and aesthetic atmosphere but also to have a cultural identity that can be enjoyed and preserved the Betawinese culture.

## 2. Methods

Research was conducted on March until April 2015 at culinary zone of SBCV which are Zone B1 (3700 m<sup>2</sup>) and Zone B2 (1800 m<sup>2</sup>), Srengseng Sawah, South Jakarta. Figure 1 shows the site location. The data was collected through physical, biophysical, and socio-cultural observation. The landscape planning method used Gold's planning process which are preparation, site inventory, analysis and synthesis stages. At the last stage, the language of landscape theory from Sporn used as an approach to create an attractive and impressive tourism landscape [4].



**Figure 1.** Culinary zone of SBCV, South Jakarta

## 3. Results and Discussions

### 3.1. Betawinese ornamental variety

Betawinese wealth of art and culture supports the creation of ornaments that characterize Betawinese architecture. The ornaments are not only as a decoration of landscapes and buildings but also have a philosophy in the life of Betawinese people.

- Lisplang

The fascia board of Betawinese, called as *lisplang*, is an ornament of teeth or *gigibalang* made from wooden boards. It has lined up triangular form to resemble the teeth of grasshoppers symbolize that life must always be honest, diligent, persistent and patient [5]. The grasshoppers can only break wood if it done continuously and usually in the long period. It also means as 'strong defense'.

- Banji

*Banji* is a rectangular pattern. This pattern developed from the basic ornaments of *swastika* which is the influence of Hinduism culture, means dynamic. The pattern of *banji* similar with stars or solar circulation. This ornaments come from Chinese culture which means 'many' [6]. The philosophy of *banji* is a cheerful or the spirit of life. *Banji* ornaments are often combined with elements of plants. The most widely chosen is *bunga tapak dara* or *Vinca rosea*.

- Jasmine

Jasmine (*Jasminum sambac*) symbolizes the happiness, fragrance, and friendliness towards anyone. No wonder that Betawinese are always open to anyone who wants to visit their village. Just like jasmine flowers, cempaka (*Michelia champaca*) flower ornament is a symbol that the life of the home owner must always be fragrant and harmonious.

- Sunflower

Sunflower (*Helianthus annuus*) ornaments in the form of a translucent engraving that is usually located at the top of the door of the living room as a symbol that the life of the home owner should be an inspiration for the surrounding community. Sunflower also symbolize a source of life and light [6].

- Langkan

*Langkan* is a guardrail that placed on the terrace of the yard made from wood, symbolized like a human statue that also has a moral message that is good ethics in the visit must pass from the front page of the house. In Betawinese belief, a visit through the back or side of the house is an unfavorable ethic.

- Tumpal

*Tumpal* is a triangle form symbolizes the natural power which is consists of macrocosms, microcosms, and metacosms [6].

### 3.2. Site analysis

- Structure and landscape elements

The food stalls are not well managed. Figure 2 shows the actual condition of culinary zone. The food stalls owner occupied the road and not well organized so that it created a filthy environment and unattractive area. The culinary zones need to be improved as the solution in tourism planning development of SBCV. The form of the food stalls will be adjusted with the need of the owner. The Betawinese decorative concept will be applied in landscape elements in culinary zones that strengthen the Betawinese character and aesthetics landscape of SBCV.



**Figure 2.** The food stalls and its furniture

- Material analysis

Mostly, the material that used in the site are paving block, both pedestrian pathway and vehicle circulation. Figure 3 shows the information board and traditional gate made from natural materials.

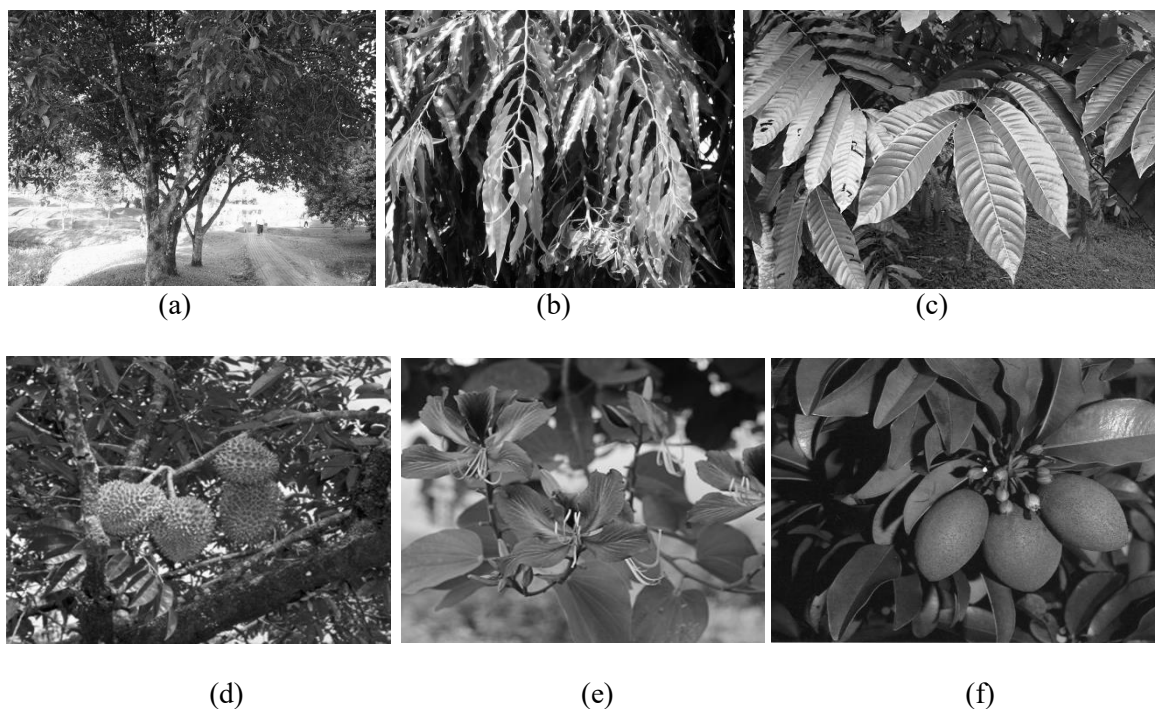
Wood is the dominant material used in Betawinese traditional house, gazebo, and food stalls. The materials are eco-friendly and influence the visitors' perception of SBCV.



**Figure 3.** Materials in the site

- Vegetation analysis

In the whole area of SBCV vegetation are planted for ecology and production purposes. There are so many shades trees and fruit trees that scattered around the area. There are also no aesthetic trees for view amelioration so that makes the area quite monotone. Vegetation selection are needed to fit with the site. Figure 4 shows some existing vegetation in the site.



**Figure 4.** Existing vegetation in SBCV (a) tanjung (*Mimusops elengi*); (b) glodokan tiang (*Polyalthia longifolia*); (c) matoa (*Pometia pinnata*); (d) durian sitokong (*Durio zibethinus* var. Sitokong); (e) bunga kupu-kupu (*Bauhinia purpurea*); and (f) sawo duren (*Chrysophyllum cainito*)

### 3.3. Theoretic approach

Betawinese ornaments are widely known by the community is a tooth ornament, called as *gigibalang*, that is located in the roof. This ornament is widely known because it is often applied to building public facilities such as schools, bus stops, gates, or government offices in Jakarta. The form of Betawinese

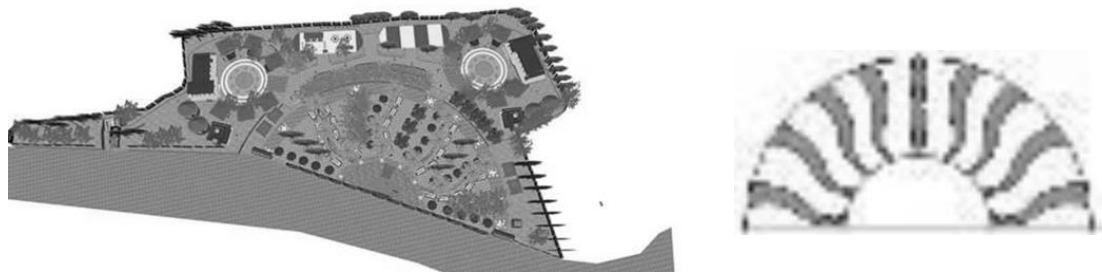


ornaments comes from plants because the Betawinese people are close to nature. Betawinese people are also known as a society that is obedient to the religion it embraces (Islam). This can be seen in many buildings that have a green and yellow color that characterizes religious home owners of religion [5].

Planning in this research use approach of using theory of the language of landscape [4]. The theory is a theory that can be used in planning and design to create an attractive environment and have the impression and message so memorable and liked by the users of the site. As a communication, the contents of the theory include emphasis, framing, exaggeration, distortion, alliteration, echoism, assonance, rhythm, metaphor, euphemism, antithesis and oxymoron, and aposiopesis.

### 3.4. Spatial concept

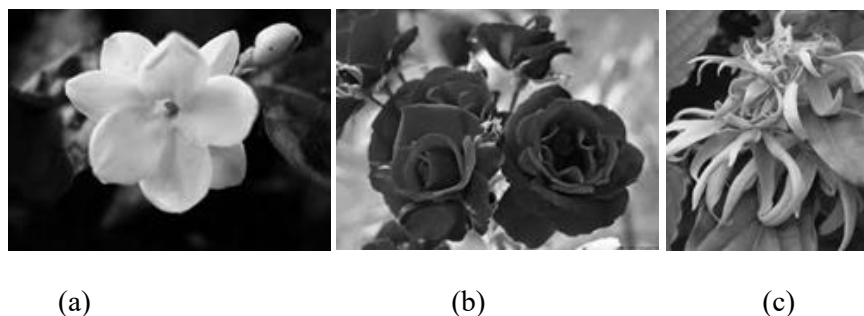
Decorative variety used in the concept of space is a variety of ornamental *banjil* which is defined as the sun that means joy and spirit of life. The form of "half-sun", shows in Figure 5, in the Betawinese philosophy symbolizes "Life is coming forward with Full of Spirit". The shape of the half-sun is chosen to adjust the identity on the Setu Babakan site which is a tourist area of Betawinese culture located in Jakarta.



**Figure 5.** The form of half-sun in Zona B1

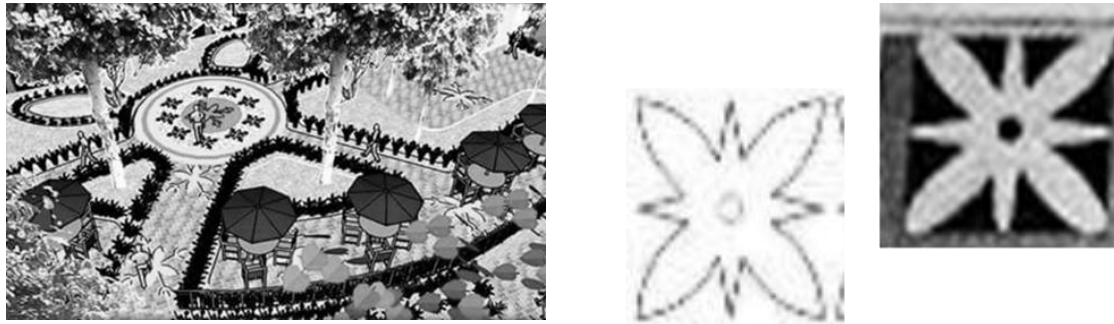
### 3.5. Vegetation concept

The vegetation concept using a typical local Betawinese vegetation that provides identity and education to the user. The vegetation concept also should have architectural, social, cultural, and aesthetic functions. Figure 6 shows some scented flower used in Betawinese decorative concept such as *Jasminum sambac*, *Rosa sinensis*, and *Michelia champaca*. Based on Jakarta's Governor Decree No. 2359/1987 about Betawinese unique plants, there are seven types that are still many found in the yard of SBCC such as *jambu* (*Psidium guajava*), *jambubol* (*Syzygium malaccensis*), *matoa* (*Pometia pinnata*), *mengkudu* (*Morinda citrifolia*), *rukem* (*Falcourtia rukam*), *sawo manila* (*Manilkara zapota*), and *sirsak* (*Annona muricata*). Therefore, the selection of the identity-enhancing vegetation that will be used in SBCC include *tanjung* (*Mimusops elengi*), *buni* (*Antidesma bunius*), *belimbing* (*Averrhoa carambola*), *mengkudu* (*Morinda citrifolia*), *mangga* (*Mangifera indica*), *sawokecik* (*Manilkara kauki*), and *menteng* (*Baccaurea racemosa*).



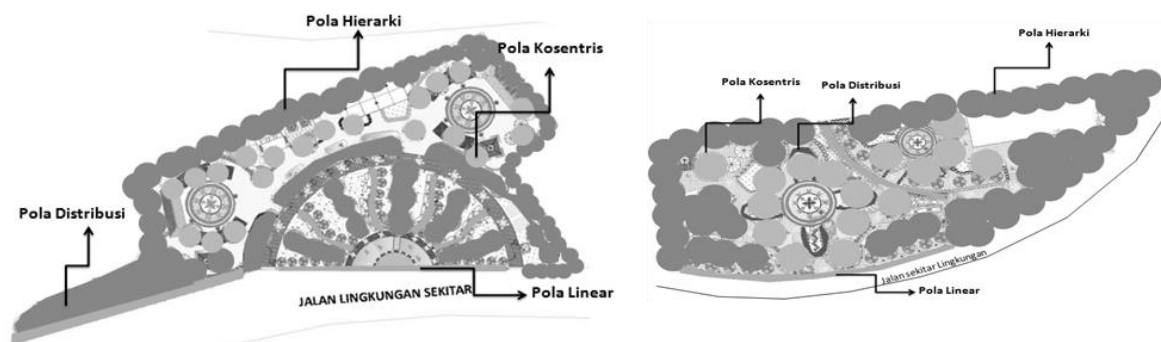
**Figure 6.** Scented flowers used as decorative concept (a) melati (*Jasminum sambac*); (b) mawar (*Rosa sinensis*); and kenanga (*Cananga odorata*)

Figure 7 described the spatial concept of zone B2 derived from the form of jasmine. Jasmine flowers symbolize sanctity or it can be interpreted that the SBCV region has a mission to preserve the authenticity of Betawi culture in Jakarta. In addition, the form of jasmine flowers selected to adjust identity on the footprint of SBCV.



**Figure 7.** The spatial concept of zone B2 from the form of jasmine

The concept of vegetation that is presented also provides aesthetic value and provides a special characteristic to give identity, create elements of beauty, and soften the atmosphere on the site. The use of crop ping pattern in cultivation landscape planning of SBCV uses several cropping patterns such as linear pattern, distribution, hierarchy, and concentric. The shape of the jasmine (*Jasminum sambac*) ornament is applied to Zone B2. Figure 8 showed the vegetation concept both B1 and B2.



**Figure 8.** Vegetation concept at zone B1 (left) and B2 (right)

### 3.6. Colors concept

The color selection is an important part of the planning process. The use of colors also helps the nuance of space [7]. Figure 9 showed the colors concept. In this study, color selection is based on site characteristics. Colors to be planned using the colors typical Betawi include soft colors such as brown and old-brown that are more modern-nuance while the colors are dominantly bright using the color green and yellow which is the color of Betawinese people who live on the outskirts of Jakarta. The acculturation element of Chinese culture in the form of the use of red color will also be applied in the site. Red symbolize a leadership, energy, love, and warmth, yellow symbolize prosperity and wealth, green symbolize calmness and harmony with the nature [6, 7]. Different color combinations will create harmonization on the site planning that results in a culinary landscape identity at SBCV.



**Figure 9.** The colors concept

### 3.7. Materials concept and landscape buildings

The concept of material and landscape buildings in the culinary zone of SBCV interprets the Betawinese culture which makes an identity on the site. Material concept on B1 and B2 zone treads includes carts, gazebos, dining chairs, stalls, lamps, lanterns, garbage bins, and others. These buildings and appendages will be displayed using materials appropriate to environmental conditions and providing symbolism as a culinary area. Materials or materials to be used include wood, iron, concrete, bricks, ornamental stone, and stone times. While the image will be displayed using many organic patterns (arch) and some in the form of a line (geometric).

- Cart

The cart has a length of 120 cm and a width of 80 cm. Figure 10 showed the proposed idea for cart. Ornaments used are ornaments of Betawi form philosophy such as the form of half the sun, jasmine flowers, and *lisplang gigibalang* material. In addition, the wood is also resistant to pressure and flexible. In terms of aesthetics of wood has a good texture and beautiful for various types. And in terms of physical properties of wood has a fairly light weight that can float and resonance properties.

- Gate

Figure 11 showed the proposed gate for culinary zone. In the welcome area will be planned a gate at the entrance with traditional accents using Betawinese philosophy ornaments such as *lisplanggigibalang* and formation of sun patterns on the gate column. The size of the gate is 3.5 m long, 2.8 m high and 0.8 m wide. The material used in the form of concrete because it can last long and strong in the structure.

- Gazebo

The planned gazebo on the site has a size of 3 m x 3 m. The material used is wood with the intention of providing ease in staining and anti-rust material. There are half sunflower ornaments, and *lisplang gigibalang* with the intention to characterize the identity of the site. The illustration of gazebo can be seen on Figure 12.

- Kiosk

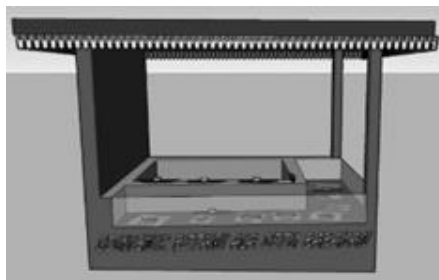
The kiosk available on the site consists of Betawinese and non-Betawinese food stalls, kiosks of equipment, and souvenir kiosks. Besides offering the local food of Betawinese, the kiosks also serve non-Betawinese food. The kiosks are managed by local people in order to improve the local income and welfare. Figure 13 showed the illustration of the proposed kiosk.



**Figure 10.** The Cart



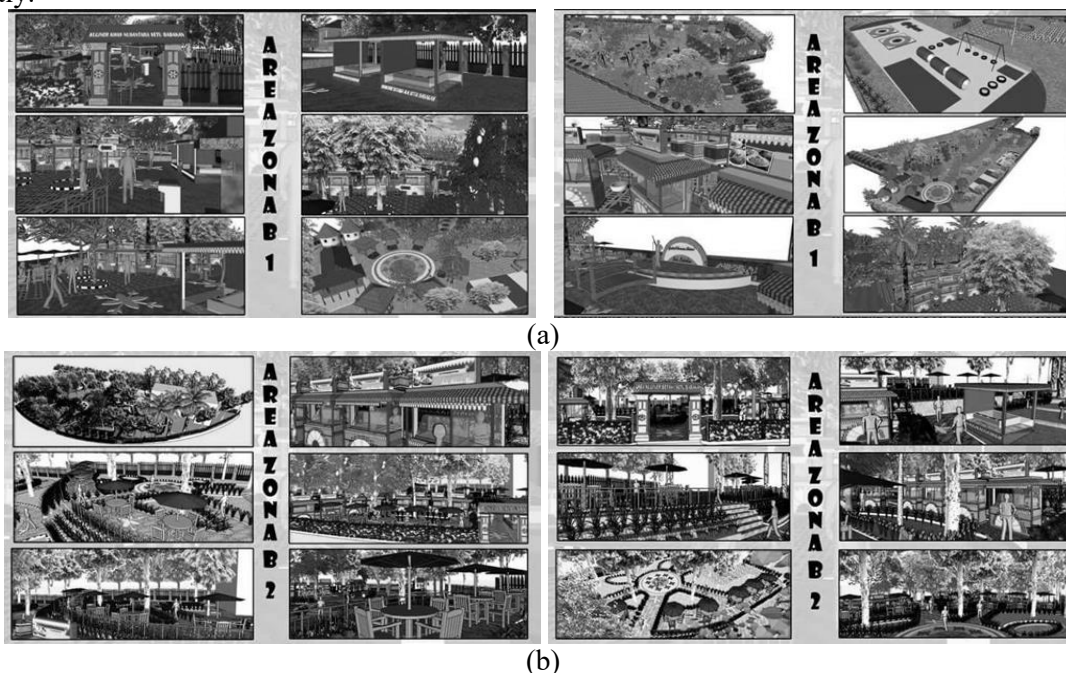
**Figure 11.** The gate

**Figure 12.** The gazebo**Figure 13.** The kiosk

#### 4. Conclusions

The culinary landscape planning of SBCV is basically one of the efforts to make SetuBabakan as a recreational area that has a special culinary zone where visitors can enjoy the culinary from various regions but while maintaining the nuance of Betawi and culture contained in SetuBabakan. The culinary zone B1 and Zone B2 planned as Betawinese culinary landscape of SBCV interpret the concept and forms of ornaments, materials, and colors from the characteristic or Betawinese philosophy. The concept is not only creating an interesting atmosphere, comfortable, and aesthetic but also have a cultural identity that can be maintained. Thus an integrated planning needs to be done to create an exciting culinary landscape and can provide benefits to visitors. Figure 14 shows the concept illustrations of Betawinese decorative in culinary zone B1 and B2.

To compensate for the increasing demands of the needs and desires of visitors who want to enjoy the tour at the SBCV required the addition and repair of some facilities either in the form of social facilities, sports, and recreation that has a nuance of Betawi with the intention not to override the original local culture. So hopefully in the development of SBCV itself becomes one of the interesting tourist attraction for tourists who want to enjoy the typical rural atmosphere or see the original Betawinese culture directly.

**Figure 14.** Concept illustrations of culinary zone in B1 (a) and B2 (b)



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