

THE APPLICATION OF CLASSIC MODERN BETAWI CONCEPT TO THE GUNAWARMAN BOUTIQUE HOTEL

Maitri Widya Mutiara¹ Sisilia Carerina¹ Franky Liauw^{2*}

¹Interior Design Program, Universitas Tarumanagara, Jl. Letjen S. Parman, West Jakarta, Indonesia

²Architecture Department, Universitas Tarumanagara, Jl. Letjen S. Parman, West Jakarta, Indonesia

*Corresponding author. Email: frankyl@ft.untar.ac.id

Submitted : July 2022, Revised : December 2022, Accepted: May 2023

ABSTRACT

Efforts in the development and preservation of culture are paradigms that must be developed in the current development process. In the past, it was often heard that local culture was often ignored and thought of as an obstacle to development, but for now, the local cultural process is the main factor being implemented. Indonesia is known as a country rich in very diverse regional cultures. kinds of ethnicity and culture of the immigrants, one of which is Betawi culture which has begun to become extinct and has many aspects such as music, dance, decoration, ornaments and so on. So with this design, it is hoped that it can be a form of acculturation and preservation of Betawi culture with classics, where the Gunawarman Hotel itself is already known for its buildings and classic touches, so that with this design it can be accepted by the community with the Classical Modern Betawi concept, And the method in this interior design uses the Rosemary Kilmer method.

Keywords: Betawi, Classic, Hotel, Interior, Modern

1. PREFACE

Creating a tradition that can last a long time is not an easy thing to do. In the Capital City area of DKI Jakarta, there are various ethnic groups and very diverse cultures. Jakarta is the capital of the country which is the center of the Indonesian economy and government. The number of offices and trade centers that have been built has attracted many entrepreneurs to conduct business meetings because it is necessary to provide facilities such as hotels for entrepreneurs while in Jakarta. [1] With tall buildings and facilities that have developed rapidly, there is an indigenous culture from Jakarta, namely the Betawi tribe, which is now increasingly being pushed aside from the center of Jakarta, and can only be found in various suburban areas of Jakarta. The country of Indonesia is already known to the world that it is one of the most diverse countries, ranging from ethnicity, culture, and others. And become one of the countries that deserve to be visited as a place of tourism for outsiders.

Therefore, that makes one of the attractions for tourists to visit Indonesia. Apart from the high number of tourists to the city of Jakarta, the people of Jakarta really love their own culture, namely Betawi culture. At this time, the Jakarta city government is encouraging the people of Jakarta to continue to preserve their culture because this culture itself is recognized as having started to become extinct. One way to increase the attraction of hotel visitors is to provide a boutique hotel atmosphere that is different from other hotels, namely by applying Betawi cultural elements to be applied to hotel interior elements. In this design, we take The Gunawarman hotel in the south Jakarta area, where the hotel has its own characteristics with a classic touch that has begun to be known to the public.

According to the KBBI, a hotel is a form of commercially managed accommodation, provided for everyone to obtain services, lodging, eating and drinking. Inside the hotel there are many rooms including the lobby, rooms and restaurant. [2] The lobby is a fairly important place in a building or office, shopping center and others. The lobby is appropriate which is often used by

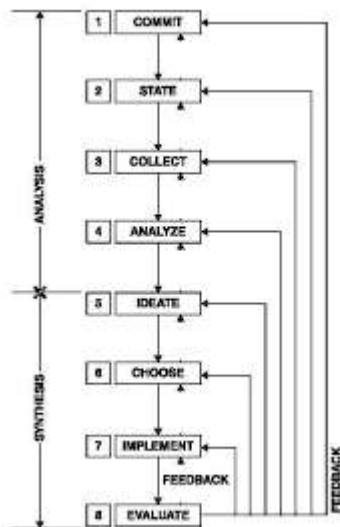
visitors so that several facilities are provided, such as tables and chairs for visitors and in this design is also the main access to enter a hotel. One of the problems is in the lobby area.

2. RESEARCH METHODS

The method in this design research uses the Rosemary Kilmer method. In the design process according to (Kilmer & Kilmer, 2014) [3] there are several stages based on the design mindset chart and what the designer does at that stage

Figure 1

Design Process Diagram



Source: Rosemary Kilmer and Otie Kilmer, 2014

The stages are as follows:

1. Commit. This is the stage of accepting and committing to a hotel design project.[4] At this stage the designer is willing to come directly to the Hotel Gunawarman.
2. State. For this stage, it is necessary to define the problem, so that the designer makes the design background and finds the existing problems.
3. Collect, which at this stage is the collection of data and facts in the field. The designer conducted a direct survey to the location of The Gunawarman hotel on Jalan Gunawarman, south Jakarta, Designer also visited the 3 types of rooms available and looked for some data such as taking some angles from the hotel. In addition, the designer also collected some non-physical data and literature via the internet.
4. Analysis, is the stage of analyzing the results and field facts that have been summarized so that a problem can be seen. And at this stage the designer can make facts in several special rooms that will be designed or redesigned and also don't forget to make solutions to existing problems. One of the problems found was seen in the reception area which was too narrow and quite disturbing to hotel residents passing by in that area.
5. Ideate, where the stages of issuing ideas in the form of schemes and concepts. At this stage the designer makes several sketches of design ideas and design alternatives. [6] Starting from sketching the lobby area, rooms and restaurant with several design concepts.
6. Choose, the designer chooses several alternatives that have been made and now is the process of selecting the most suitable and optimal design from the previous stage through the criteria

that have been set in the design.[7] The concept taken is to take the classic modern concept of Betawi.

7. Implement, the stage where designers distribute ideas that have been created and applied through images or visualizations with 3D.
8. Evaluation, Collect the final design and present the results of the designs that have been made in such a way.

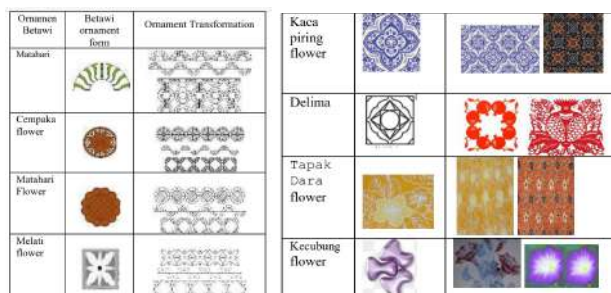
3. RESULT AND DISCUSSIONS

The word betawi comes from the word Batavia, which is the ancient name of Jakarta [8], which has been given by the Dutch from the ages formerly. The word betawi is actually used to prove that the natives of Jakarta and the Malay language were in use at the time. The decorations in Betawi houses are simple in form with motifs geometric shapes such as points, rectangles, rhombuses, triangles, curves, half circles, circle, and so on. [9] Betawi people are a mixture of several tribes and nations. In the book Study on the Development of Betawi Ornaments [10] it is stated that some of the ornaments found in Betawi houses are geometric shapes, flora and fauna. These ornaments include roses, jasmine flowers, cempaka flowers, ylang flowers, balang teeth, bamboo shoots, deer head horns, big dragons, and calligraphy.

Ornaments and transformation of Betawi culture in the form of [11]. Betawi culture has several well-known ornaments, such as swastika banji, balang teeth, and sunflowers which each have their own meaning.

Figure 2

Betawi Ornament



Source: Author's Document, 2021

This hotel has some similarities from the Classic Greek European that can be seen from the ceiling and wall columns used in the hotel.

Figure 3

Ceiling Period



Source: Author's Document, 2021

Figure 4

Column Period Renaissance

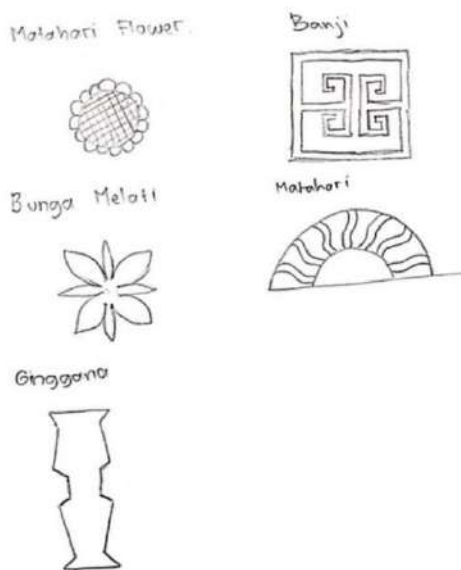


Source: *Author's Document, 2021*

So with a situation like this, modern Betawi can be applied with a touch of European classics
The following is a sketch of the Betawi ornament used in this design;

Figure 5

Betawi Ornament Sketch



Source: *Author's Document, 2021*

With this design, it is necessary to see from 2 sides of culture such as from the dining room, bedroom, terrace, furniture and others in order to determine the results of the design itself.
The example for the Classic and Betawi Bedroom is as picture below:

Figure 6

Classic Bedroom



Source: *Pinterest.com*

Figure 7

Betawi Bedroom



Source: <http://www.f3ri.net/2014/10/rumah-si-pitung-jagoan-betawi.html>

So, from the two photos above can be seen 2 views. Therefore, the results of the two images are
Figure 8

Suite Bedroom



Source: *Author's Document, 2021*

Figure 9

Suites Bathroom

**Perspektif Digital
Bathroom**



Source: *Author's Document, 2021*

Figure 10

Manual Drawing Suite Bedroom



**Perspektif Manual
Bedroom**

Source: *Author's Document, 2021*

Figure 11

Deluxe Bedroom



Source: *Author's Document, 2021*

Banji decoration is the basis swastika decorations that are arranged each the tip. The decoration resembles a image of the circulation of the stars or the sun.

This Banji decoration comes from China, the origin of the word from ban meaning ten and dziyang means a thousand.

The meaning of a diverse house banji is expected to get sustenance or a lot of happiness or can also means meaningful joy and enthusiasm for life. [12]

Figure 12

Manual Drawing VIP Restaurant

Pers
Manual Vip



Source: *Author's Document, 2021*

Figure 13

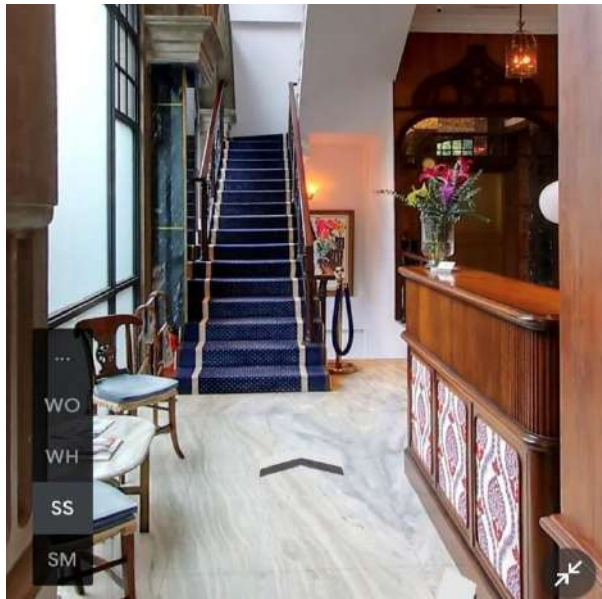
Lobby Rendering 1



Source: *Author's Document, 2021*

Figure 14

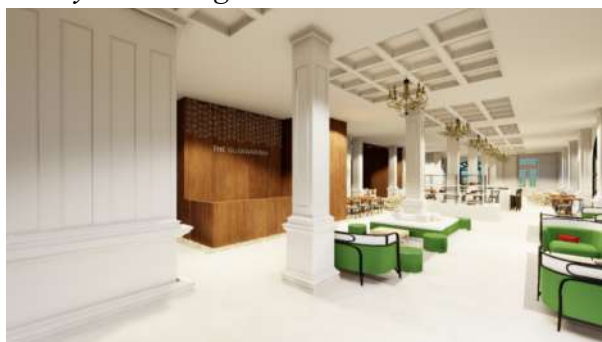
Lobby of The Gunawarman



Source: <https://goo.gl/maps/tXfUMPrk6NRiWBYD>

Figure 15

Lobby Rendering 2

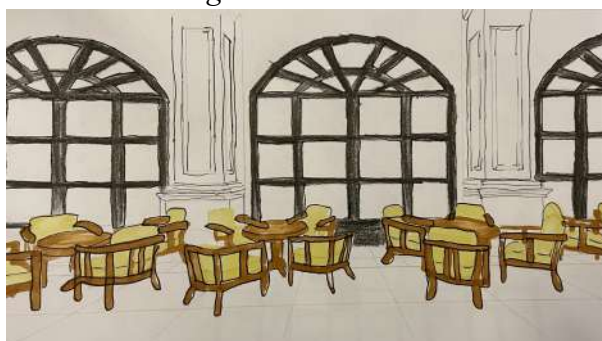


Source: *Author's Document, 2021*

It can be seen in the reception area at the Gunawarman hotel which is too narrow and very uncomfortable when visitors check-in or check-out and the reception area is the access to get to the hotel room. And in this problem the author tries to provide a solution by designing a wider reception area, comfortable when visitors are on the move and not disturbing other.

Figure 16

Manual Drawing Restaurant



Source: *Author's Document, 2021*

Figure 17

Manual Drawing Receptionist



Source: *Author's Document, 2021*

Figure 18

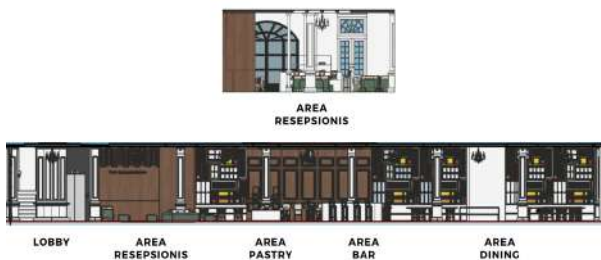
Layout 1st floor



Source: *Author's Document, 2021*

Figure 19

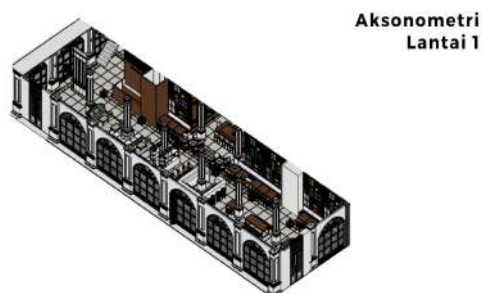
1st floor



Source: *Author's Document, 2021*

Figure 20

Axonometry



Source: *Author's Document, 2021*

The following explanation is the result of the design that has been made:

- a. The image of the Gunawarman hotel (its images) conforms to the vision of the hotel that wants to give visitors, with varying destinations and origins, a cultural experience itself. The theme taken in this design is "Friendly & Welcome". Derived from the Betawi culture itself,

which is famous for being friendly in welcoming guests and relatives, therefore the concept of this theme itself can be applied in the design of The Gunawarman hotel.

- b. For the style itself, it takes Betawi Modern Classical Betawi which is indeed famous at the time and "modern" which is usually closely related to something "latest" or "new" and classic that already exists in The Gunawarman itself so that the style of this design is to keep applying classic Betawi elements without leaving the old.

4. CONCLUSIONS

From the results of the Interior Design of The Gunawarman Boutique Hotel, it can provide good value, one of which is in the attitude of maintaining this extinct Betawi culture, precisely in South Jakarta. Designing a hotel is not an easy thing with a different design concept and makes visitors interested in a design that keeps up with the times but can still maintain the old culture in the design of this hotel, which is taking the design concept of "Classic Betawi Modern", with some combinations of classic and betawi as well as some ornaments applied, such as banji and sunflowers.

Hotel Gunawarman itself is a hotel with a concept that is quite attractive to the public with a classic concept that is very well known to the public and with this design it is combined with the concept of Betawi culture which is the culture of Indonesia itself. modern because it is adapted to the current developments and in the restaurant lobby area, receptionist and bedroom area. So from the available opportunities, the design intended for this final project is the application of modern and classical Betawi culture used in interior elements, as a form of preserving Betawi culture for visitors to The Gunawarman Boutique Hotel, South Jakarta.

ACKNOWLEDGMENT

In compiling this research report, it is undeniable that many have provided support and prayers from all parties. The researcher did not forget to express his gratitude and praise and gratitude to all those who helped. Therefore, the researcher is very grateful for all that the researcher has gone through from the end until now.

REFERENCES

- A. Ajik, "Asal Muasal Suku Betawi, Betawi86, August.2011. Available: <https://betawi86.blogspot.com/2011/08/asal-muasal-suku-betawi.html>
- B, Firmansyah. "Karakteristik Arsitektur di Wilayah Budaya Betawi Ora," Vol. 2 No. 1, 2018.
- Chaer, Abdul, "Folklori Betawi Kebudayaan & Kehidupan Orang Betawi." Jakarta: Masup Jakarta, 2012.
- Dea Olanda Ardianti, " Perancangan Interior Gedung Pusat Pengkajian Islam Islamic Center NTB," Yogyakarta, 2016.
- Desti, R. A., Irma, S. "Penerapan Ragam Hias Rumah Betawi pada Desain Interior Hotel Harris di Radio Dalam, Jakarta". Disertasi. Fakultas Seni Rupa dan Desain, Universitas Trisakti, 2018.
- Leo, F. Tanmin, J. Frendy. Ika, A. "Analisis Ornamen Budaya Betawi pada Elemen Desain Interior". Disertasi. Prodi Desain Interior, Fakultas Seni Rupa dan Desain, Universitas Tarumanagara, Jakarta Barat, 2019.

- M. Rachmi, F. Rangga, I. M. H., Uly, "Re-desain Interior Masjid Agung Al Ukhuwwahdi Kota Bandung," e-Proceeding of Art & Design: Vol.5, No.1,2018.
- Nurisma K, Chairil B. Amiuza dan Noviani Suryasari, "Transformasi Ornamen Rumah Betawi dalam Unsur-Unsur Ruang," Jurusan Arsitektur, Fakultas Teknik, Universitas Brawijaya, 2017.
- R, Kurniati. B, Chairil. N. Suryasari. "Transformasi Ornamen Rumah Betawi dalam Unsur-Unsur Ruang," Vol 3, No 4 Malang, 2015.
- R. Kilmer, *Designing Interiors*, 2nd ed., New York: Wiley, 2014.
- Salim,Polniwati, "Memaknai Arsitektur dan Ragam Hias pada Rumah Khas Betawi di Jakarta sebagai Upaya Pelestarian Budaya Bangsa," *Humaniora* Vol. 6 No.: 395–402.2013.
- Sulaiman, et al. *Kajian Pengembangan Ornamen Betawi*. Jakarta: Dinas Pariwisata dan Kebudayaan DKI Jakarta, 2012.