Interior design of Betawi performance art building in Jakarta

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Abstract. This research aimed to show that the interior design was a bridge that would facilitate the performing arts of Betawi culture to attract teenagers and youth by using the concept of fantastic shape. Betawi culture had performing arts such as dance, theater, and music. The three performing arts were related to each other because these three elements could be a show at an event. Performing arts had high potential, but less enthused teenagers and youth in Jakarta. This research was a literature study by collecting information from reference books relating to this research and journals. Observations and surveys were conducted so that researchers knew the actual situation on the ground from the interior of the performance center to the state of the people who occupied the space. Information gathering could also be done from media that had high accuracy. It is expected that with the design of this interior can attract the interest of youth and adolescents to learn and perform cultural activities, especially Betawi performing arts.

Keywords: Betawi cultures, Betawi performing arts building, interior design

1. Introduction

Diversity is common in Jakarta. Many foreign cultures entered and were accepted by the community, including young men and women. The lack of supporting facilities for local arts that make people less understand their own arts and culture. The simplest thing is when Betawi culture and art are less desirable in his own home to make it look as if the culture is displaced from its own place. Seeing such conditions makes the role of the arts center to be more aware of the youth to be more instrumental and further introduce Betawi culture and art. Performing arts is an activity that displays activities such as dance, music, or theater. Performing arts that are immediately seen by many people with the aim of entertaining the public and people watching. The term performance art itself is adopted from English, namely performance art, which is defined as art shown to the audience, be it theater, music, or dance. Traditional performing arts are performing arts in which traditional elements or local culture are still very dominant in them. At the same time, modern performance art is performance art, which is considered more advanced and loaded with foreign elements in it, for example, band music, Traditional Performing Arts, Values, Functions, and Challenges [1]. Indonesian performing arts have special characteristics. He is a very flexible and 'liquid' figure of the performing arts. So-called because the community environment is always in changing conditions [2]. It can be seen that the authenticity of their culture, for example, a simple way of life, a dialect of speech that is mediocre, and a spontaneous style of speech [3].

The most prominent characteristics of Betawi people are that they are open and sociable and the harmony of society that is generally breathed in Islam [3]. The number of Betawi people in the Dutch
colonial era in 1930 was 778,953 inhabitants, who made up the majority of Batavia's population at that time. In daily life, Betawi people refer to themselves based on residences such as Kemayoran people, Senen people, or Rawa Belong people. The existence of Betawi people as an ethnic group and a social and political unit in a broader scope, namely the Dutch East Indies, emerged in 1923. It happened when Husni Thamrin, a Betawi community leader, established Pemoeda Kaoem Betawi. In a different opinion, the Betawi people did not only include the mixed community in the Batavia fort built by the Dutch but also included residents outside the Batavian fort called the Betawi proto community. After independence (1945), Jakarta was flooded with immigrants so that the Betawi people became a minority. In 1961, the Betawi tribe included approximately 22.9% of the 2.9 million inhabitants of Jakarta.

2. Methodology

Literature Study of this method is done by collecting information from reference books relating to this research and journals. Information gathering can also be done from media that has high accuracy. This reference aims to determine the standardization of the Betawi cultural center design and things that must be done when designing a performing arts center. Observations and surveys are conducted so that researchers know the actual situation on the ground from the interior of the performance center to the state of the people who occupy the space.

Interviews were conducted by interviewing trusted informants and observing the weaknesses of the center of the performing arts. Through interviews, researchers can find out what should be developed when designing a cultural center. Documentation is done by researchers to have data and analyze weaknesses that exist in the center of the performing arts.

3. Results and discussions

The Special Capital Region of Jakarta (DKI Jakarta, Greater Jakarta) is the national capital of Indonesia. Jakarta is the only city in Indonesia that has provincial-level status. Jakarta is located in the northwestern part of Java Island. Jakarta has an area of around 661.52 km² (ocean: 6,977.5 km²), with a population of 10,187,595 people (2011). The Jakarta metropolitan area (Jabotabek), which has a population of around 28 million, is the largest metropolitan area in Southeast Asia or second in the world.

Jakarta City is generally tropical, with a maximum range of 32.7 °C - 34, °C during the day, and a minimum air temperature of around 23.8 °C -25.4 °C at night. Average rainfall throughout the year 237.96 mm, during the period 2002-2006 the lowest rainfall of 122.0 mm occurred in 2002 and the highest of 267.4 mm occurred in 2005, with air humidity levels reaching 73.0 - 78.0 percent and average wind speed reach 2.2 m / sec - 2.5 m / sec (http://www.jakarta.go.id/ accessed March 23, 2018).

As the capital of Indonesia, Jakarta is able to attract migrants from all over Indonesia. This is due to increased infrastructure and economic growth that causes increased urbanization. This urbanization has brought various cultures into Jakarta. The tribes that inhabit Jakarta are the Malays, Betawi, Javanese, Sundanese, Minang, Batak, and Chinese. Betawi culture as the main culture in Jakarta and has its own cultural heritage that is the village of Setu Babakan, which aims to preserve the original culture of Jakarta. There are many excellent attractions in Jakarta, such as the Istiqlal Mosque, Ragunan Zoo, National Monument (Monas), Elephant Museum, Beautiful Indonesia Miniature Park, Ancol, Thousand Islands, and Setu Babakan. Based on BPS data in 2011, the population of the capital city of Jakarta was 10,187,595 people. However, on a daily basis, it increases with comers from satellite cities such as Bekasi, Tangerang, Bogor, and Depok.
Taking Betawi culture as a basic design idea is the main goal of designing a Betawi cultural center. It is hoped that this design can introduce more into Betawi culture through interior design. Betawi culture is a culture that we often encounter in this Jakarta city. The art that accompanies daily life is a Betawi community event held by an event and becomes a symbol of tradition for the Betawi people themselves. The concept of designing a Betawi cultural center draws on the Betawi people's arts and daily lives. The nature and habits of the Betawi people are known to be compact and sociable and religious as well as cheerful. Then the Betawi arts took the mask dance and Tanjidor music.

The art is played with a cheerful movement and the spirit of showing that the Betawi people are enthusiastic and cheerful. In Betawi culture, the colors are very prominent with bright colors like yellow, green, red, blue, orange. These colors symbolize that the Betawi people are cheerful figures in every activity and are eager to face anything. From the Betawi people's art and character, a common thread can be drawn that they are figures who really like to move in other words, dynamic. Dynamic
has an understanding that is full of enthusiasm and energy. It moves quickly and easily adapts to the situation, passionate, functioning, and contains dynamics. The dynamic nature is reflected in the Betawi character and the art possessed by the agile movements, enthusiasm, and passionate colors. Therefore, this dynamic concept will be applied to the form of layouts, furniture, and the use of "dynamic" colors in lighting or material.

The colors that will be used at the Betawi cultural center is the color that is often found in Betawi art events, namely red, blue, green, yellow, or orange. These colors will give the impression of a dynamic space according to the nature of the Betawi people.

![Color Scheme](image)

*Figure 3. Color Scheme*

These dominant colors will be mixed with neutral colors such as brown used in wall panels, furniture, and white. Formerly the white color is the mainstay color blend between other bright colors using only chalk and applied to the wall. The use of golden yellow is only used in certain areas such as door frames, walls, or ceiling. This is because the golden yellow color means Majesty.

The use of forms taken from Tanjidor will be used in the design of Betawi performing arts buildings. These forms will create a space that has a more lively, mobile, and not a rigid impression. However, it still has a combination of geometric shapes that will support the room's ambiance so that it has an irregular stability side.

![Tanjidor](image)

*Figure 4. Tanjidor*

The use of furniture with a more flexible shape and has a more flexible/dynamic shape. Basically, furniture in Betawi houses has a colonial style with a smooth and curved shape. This furniture will be developed with a modern touch. Another application in the use of furniture is furniture with a flexible form, easy to use, and its application.
The use of floor finishing in areas contained in the Betawi Cultural Center uses plain tiles and key tiles. The use of tiles in the room aims to make the room have a more typical Betawi atmosphere. However, there are special features, especially the diverse and interesting motives in its use.
The carpet will be applied to areas, such as theater areas and music course class areas. Carpet material that can absorb sound is very useful in rooms that need acoustic treatment.

![Carpet Tile](image)

**Figure 8.** Carpet Tile

The use of Forbo Linoleum will be used in the management office area, which has a high intensity of activity and activity. It requires materials with durability, easy maintenance, and of course, environmentally friendly.

![Forbo Linoleum](image)

**Figure 9.** Forbo Linoleum

The use of wall finishing in areas contained in the Betawi Cultural Center uses paint and wood panels. The use of ceiling finishing in the areas contained in the Betawi Cultural Center by using gypsum material and wood panel alloys as an ornament. In planning room lighting at the Betawi Cultural Center will use several types of lighting. The use of direct lighting with downlights and spotlights in the area as a whole. Then use the indirect lighting system for areas that require light that does not bounce.
For the concept of air conditioning, it is planning at the Cultural Center using the Central Air Conditioner (AC) system. Besides, it will use an exhaust fan in the service area of the toilet and kitchen cafe so as not to disturb the air in the other room. The use of air conditioners is regulated at a temperature of 18-25 degrees Celsius, depending on visitors' density. Accent lighting such as wall washing light systems and LED strip lighting types are applied to areas such as stairs and sidewalls. For lighting settings, in the gallery area will be given high lighting. Room acoustic planning at the Betawi Cultural Center is very dependent on the material used in the room that requires room acoustics. Rooms that require room acoustics are the theater area and music course classrooms. Acoustic treatment will be carried out on the selection of floor material using carpet. The walls are coated with absorber material and treatment.

4. Conclusions and suggestions
The people of Jakarta have are considerately aware of the local Betawi culture. However, this awareness is not balanced with the ability to maintain the culture. Culture includes all elements obtained by humans from the group, through a conscious study or through a process of creating certain conditions. The lack of awareness of Betawi culture is also felt by the young people; hence, the interior design of the Betawi Cultural Center is expected to be a bridge between the community and the culture itself.

The Betawi Cultural Center aims to welcome all kinds of community’s activities. People do not need to have a certain sort of activity to visit; anyone can come to conduct daily activities in the Center. The essence can be poured from the Betawi people’s habits from social life, Betawi specialties, to the Betawi arts. The daily situation will be set forth in the interior design that can be applied in dance halls, music studios, and existing cafes. With the application of the Betawi concept in daily activities, it is expected to invite the wider community and youth to come to the Betawi Cultural Center. This design is also expected to be able to provide a positive view of Betawi Culture to the broader community.

From the results of the design of Betawi performance art, the writer would like to suggest that the research was carried out in order to raise awareness to maintain local and surrounding culture by conducting activities at the Center of the performing arts and introducing more in-depth about the Betawi culture. Hopefully, the design results will be useful for all people, especially those who want to do Betawi art activities.

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