

Structural Analysis of Primordial Cultural Pattern (Pattern of Three) At Sajian Sunda Sunda Restaurant Sambara And Nasi Bancakan In Bandung

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Abstract: The phenomenon of sporadically growth of Sunda's restaurants in big cities, such as Bandung, is the main idea of this paper work. These restaurants with Sundanese culture as their main theme serve all kind of Sunda's cullinary, as well as their atmosphere in interior and architectural space, in traditional or in contemporer way. Then came one question, based on my paragraph above, are those Sunda's restaurants, as representation of primordial Sunda's architectural, still following the Pattern of Three philosophy concept? Especially in space arranging application, because in Sundanese culture pattern philosophy room/space arranging have strong connection with life's harmony. Sundanese society put themselves as microcosmic and universe as macrocosmic, that is the way they see how their relate to the universe. This research uses qualitative descriptive research methods, by analyzing interior-architectural space as an artefacts, to find any application of Sunda's Pattern of Three on Sunda's restaurant space arranging nowadays. This research uses Purpossive Sampling, the samples of Sunda's restaurant are Rumah Makan Sajian Sunda Sambara and Rumah Makan Sunda Nasi Bancakan. The result of the research showed The Power of Three philosophy still in use, there some inventions

Keywords: *Restorant, Pola Tiga, Sunda*

1. Introduction

The phenomenon of tourism industry development in Indonesia, based on tourism destination management, gave a major influence to another sector of industry, such as cullinary industry. In tourisme perspective, cullinary industry function is not only to serve or to feed the tourist, but also give them unique shopping experiences. This kind of needs to be the reason of unique tourisme destination pop-ups in many places, various types of fasilitas, menus, and space atmospheres in interior and architectural, give the different senses of cullinary to the tourist.

There are so many options to choose by market and consumer, and one of their favourite is Sunda's cullinary. Sunda's gourmet and restaurant very favorable for the tourist, especially in Bandung. We can see the spirit because there's always new Sunda's restaurant everytime, using primordial vernacular and urban contemporer as their design themes, applicated in every elements.

Primordial society in Nusantara, including Sundanese society, have a certain way to produce their culture products, the way they produce things came from their transcendence beliefs, in the way they think and see the environment where they lived (cosmologic). All their cultural products related to the transcendence awareness, awareness of the relation between the human inside (microcosmic) and the nature at the outside (macrocosmic). They keep this holy relationship by making the pattern as base of their cultural products. Architectural culture product in this perspective became very important, to be read: primordial culture pattern, to find cosmological understanding of society who make the architectural culture product. Indonesia has various vernacular architects and time has proven that they have survived in the harsh Indonesia's nature challenge. Their different and unique form structure in each region make this traditional architectural form an inspiration to the practical needs of today's society, one of them for the needs of the restaurant.

Sunda restaurants which are object of our study are Sundanese culture products, which inspired by excellences and cosmology philosophy of ancient Sundanese society. Structure, material and layout are modified based on ground, contour and space position. Every combinations from different materials, and different layouts, will give different results.

And the reason why Rumah Makan Sajian Sunda Sambara and Rumah Makan Nasi Bancakan were chosen, simply because they have different way in design development.

2. Theoretical Background

2.1 Rumah Makan / Restoran/ Restaurant

Rumah Makan / Restoran/ Restaurant is the place where you can buy and eat a meal. (Manser,1995:353). According to Aristandi in Swasty,2004:72) one of the demands of the interior design of the restaurant is the ability to build an atmosphere, and should meet the following five factors:

- 1) Vision, as a result from the arrangement of light, in daylight or artificial light.
- 2) Smell, which showed the air in the room to avoid unwanted odors.
- 3) Hearing, by utilizing music to avoid boredom or loneliness.
- 4) Touch, all such bodies touched or contacted, including comfort sitting position, the right height dining table etc.
- 5) Sense, includes both the meal quality and taste.
- 6) Sunda's restaurant existence, in design theme or as selling cullinary, to build the atmosphere that mention above.

2.2 Sundanese Culture

To understand Sundanese culture in brief is about to understand mind concept of Sundanese society itself, which also to understand most sub culture in Indonesia, as has been said by Jakob (2007) there is an Existence Dualisme Concept :

- 1) Upper World, absolute and unknown
- 2) Under World, known in this Earth dan needed by humans

All the things in the world in pairs, there are men and women, left and right, front and back, up and down, north and south, mind and feel, good and bad. All pair categorized by character of male and female language. For example, left is female and right is male, sun is male and moon is female. The pairs is cosmic, meet all what human known as being. Because marriage represent the relation of the opposite matters, then the perfection, salvation, and prosperous life can be achieved only through marriage of two opposite attracts. Then we need something in the middle to connect the opposites. And the Middle World is supernatural, ambivalent dan transvestite world, and all ceremonial placed in Middle World. Middle World is axis mundi, tree or part of a tree or tree silhouette, also mountain/hill.

2.3 Jakob Sumardjo's theory of Sundanese society Culture and Pattern of Three.

The theory is based on peasant society cosmic ecology, they farm in order to fulfill their needs without have to explore consumables, especially forest, because they have metacosmic beliefs that 'something supernatural' lives in the universe and that is why Sundanese society maintain their natural environment.

This kind of beliefs make people assume that Sundanese society culture has strong believe in 'something supernatural' they have high awareness in maintaining the universe and everything inside it. This set-up directly the placement of Sundanese society as The Pattern of Three Society. For The Pattern of Three Society, nature has provided a variety of need to sustain their life on earth. That's the reason Sundanese society never have to do full nature exploration, but maintain the nature by reviving the life of the living.

Harmonious has occured in Pattern of Three Society because they have Middle Earth to unite Upper and Under World. This cosmic occurs so the life still surviving.

There is always a border to do balancing, and in Estetika Paradok, Jakob Sumardjo wrote, "A boundary has paradox character, because it separate and connect as well, as a result of no borderline in between two entities. If there's a border, it must be very thin. The border become sacred because of its paradox value. (Jakob;2011,16-17). The boundary in The Pattern of Three of Sundanese society connecting and also separating antagonistic dualism being. A relation system that unified and also divided one into three and three in one; sky, earth and human.

On further developments, The Pattern of Three manifested in real forms of Sundanese culture. We can see an example in Baduy's theological beliefs states that The All Mighty consists of three Bataras, they are Batara keresa, Batara Kawasa and Batara Bima Karana. Nature itself consists of three buana (world) : buana larang, buana panca tengah and buana nyuncung, known as Rama, Resi Ratu in society social structure. In social relations known as three silih; Silih Asah, Silih Asih, Silih Asuh.

2.4 Pattern of Three Implementation on Architectural and Interior

The Pattern of Three that has been discussed above have an influence to the room/space composition in Sunda's traditional houses.

In generally a space will be divided into three parts, while there are some additional room especially side room, referred to as pangkeng or room.

The division of space in general in Sundanese house according to Martinus Denny's research (2011) are divided into:

- 1) Front Room, known as emper or tepas or golodog
- 2) Middle Room, known as tengah imah or patengahan
- 3) Side Room, known as pangkeng or kamar.
- 4) Back Room, consists of: (a). kitchen, or *pawon*, (b). rice storage,
- 5) or padaringan.

Sundanese house architectural structure is divided into three parts:

- 1) Under Area (bawah)
- 2) Middle Area (patengahan)
- 3) Upper Area (Para/Lalangit)

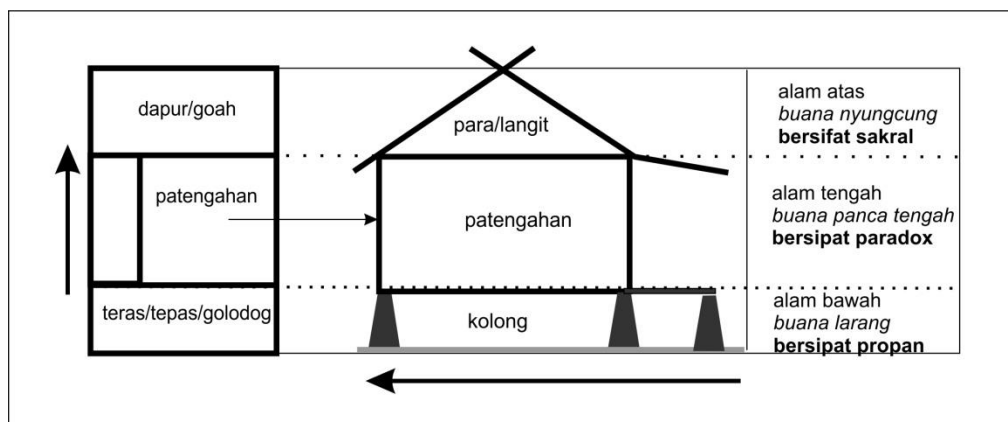


Figure 1 . Sunda's architectural interior cosmology came from the division of world into three parts. (source : Jakob Sumardjo , modified by Writer)

Jakob has interpreted space arrangement system, sacred space is female, public or general space is male and middle space or any space in between as ambivalent, nor male and female. Practically, this space arrangement associated with society's point of view to every family member's position and function. Space arrangement by function very discreet, but when the function applied to the room then we can see that the space is not for everyone. For example, Back Area or Goah is sacred room with female characteristic, and become a forbidden space for men. Space division by function philosophy in Sundanese house will be explained in matrix below:

Table 1. Comparison and application Pattern of Three Concept on architectural and interior space (source : Writer's Documents)

Pattern of Three Concept	Interior Space Terms in Sundanese house	Architectural Structure of Sundanese house	Interior Concept Terms
Pofound Room with male character (<i>Buana Larang</i>)	Front Room: <i>Tepas, Teras, Golodog</i>	Under Space : <i>Kolong</i>	Public Area
Room with ambivalent/transvestite / paradox character (<i>Buana Panca Tengah</i>)	Middle Room : <i>Patengahan / pangkeng</i>	Middle Space : <i>patengahan</i>	Semi Private/semi public Area
Sacred Room with female character (<i>Buana Nyungcung</i>)	Back Room: <i>Dapur dan Goah</i>	Upper Space : <i>Para, Lalangit</i>	Private Area

According to the theoretical backgroud above, a question has arised: is The Pattern of Three as a primordial Sundanese society culture pattern, peasant culture pattern to be more specific, whether still in use to restaurant's design under modern Sunda theme?

3. Research Methods

This study uses qualitative *descriptive research methods* , by analyzing interior-architectural space as an artefacts, to find any application of Sunda's Pattern of Three on Sunda's restaurant space arranging nowadays.

This study uses *Purposive sampling* and the objects are two Sunda's theme restaurants : Rumah Makan Sajian Sunda Sambara and Rumah Makan sunda Nasi Bancakan, both restaurant have different approachement in interior design. Sambara builds their interior design in urban

atmosphere, meanwhile Bancakan in village atmosphere. The pattern application on architectural interior of the restaurants will be analyzed using Case Study Approachment. And Analyzing Methods will using Comparative Methods Approachment.

4. Analysis

4.1 Room Ambiance Analyzing

The restaurant that become our research object standing side by side at jalan Trunojoyo bandung. This option was taken because they have similarity in themes, menus and visitors, not to mention the have strategic placement. Rumah Makan Sajian Sunda Sambara tends to build homy ambiance in their interior, meanwhile Bancakan tends to build rural ambiance.

The facilities and serving style in Nasi bancakan blends with their concept as 'rumah kampung Sunda' or rural ambiance, with humble dinner ware and humble in meubeler/fixture/estetetic elements. The facilities and serving style in Sambara looks more sophisticated.



Figure 2 . Comparison between interior atmosphere in Sajian Sunda Sambara (left) and Nasi Bancakan (right)

(source : [www. Sajian.sunda.sambara](http://www.Sajian.sunda.sambara), www.jenzcorner.net/)

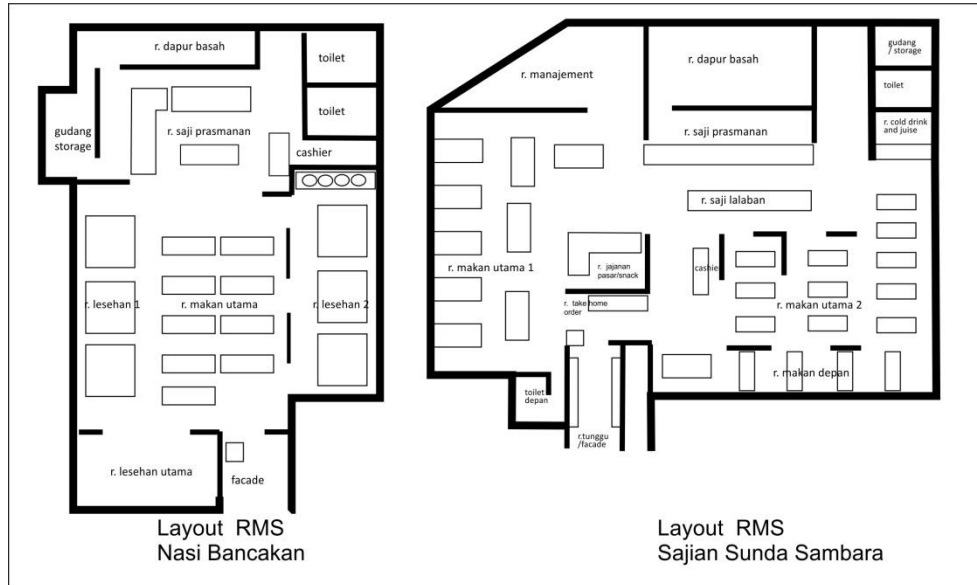


Figure 3. Comparison between existing interior layout in Sajian Sunda Sambara (left) and Nasi Bancakan (right) (source : writer's document)

4.2 Terms and Function Room of Pattern of Three Analysis

This paragraph will examine the terms of function room in Sundanese house according to spaces in this study. We need to analyze to see the comparison in naming and placing area in layout so we can have further research to see The Pattern of Three application .

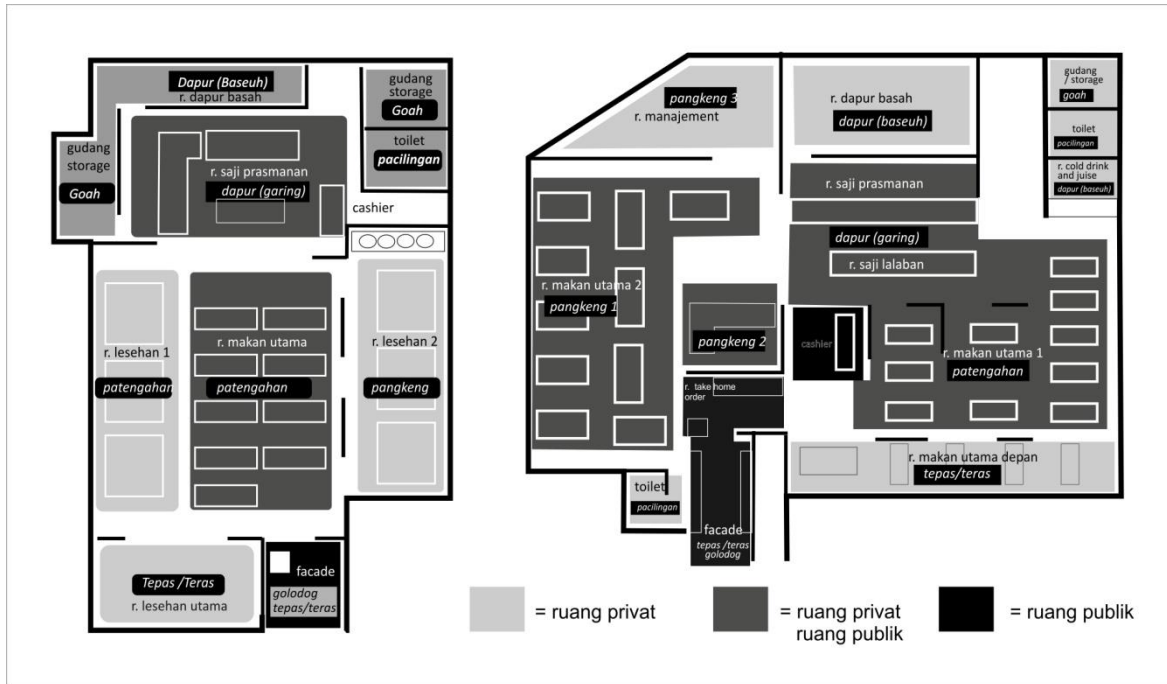


Figure 4 : Comparison of terms and its placement on existing interior layout between Sajian Sunda Sambara (left) and Nasi Bancakan (right) (source : writer's document)

5. Findings and Results

5.1 Rumah Makan Sunda Nasi Bancakan, the Observation Result

Space arrangement in RMS Nasi bancakan designed to use partition, levelling floor and different type of meubeler/fixture (table, chair, and mat), the results is the space looks spacy but still can feel the space division. The space division very strong in middle area (main room), divided into three: left side lesehan area, in the middle uses conventional table, and right side is lesehan room separated by wall and partitions. Other room feel different because there is floor levelling and they only use mats on the floor, without meubeler.

Backside space arrangement (buffet room , kitchen dll) playing with floor evelling.

Based on description above, then we can see some details:

- a) At the Front Side (*teras/tepas/golodog*) in philosophy should be public/profane space, RMS Nasi Bancakan divided it into two parts: *façade/main entry* and ruang lesehan utama. *Façade /main entry* meet the philosphical function factor as public/profane space. But main lesehan room, which is Front Area (*teras/tepas*) of bulding architect became private room in finction , because the lesehan room able to fasilitate big group.

Then there was a change in space function in philosophy, public area became private area.

- b) At the Middle Side, space divided into three parts: Main dinner room (patengahan), lesehan 1 room, and lesehan room 2 (**pangkeng**), this room categorized as *pangkeng* simply because there were walls and partitions so the room feel special in Middle Area (*pankeng*).
- c) Middle Area which in philosophy should be in between/paradox/semi private and public where men and women can use together, RMS Nasi Bancakan layout meet this requirements, especially in main dining room and lesehan room 1, in lesehan room 2 feel more private.
- d) At the Back Side (*Dapur / Goah*), the function meet the Sundanese house philosophy as sacred and private room, there also clean and wet kitchen placement, and a private storage , they also have semi private and public middle room (paradox) at buffet room.

5.2 Rumah Makan Sunda Sajian Sunda Sambara, the Observation Result

Space arrangement in RMS Nasi bancakan designed to divide a space into three parts; front side: *façade & main Entry* , waiting room (*tepas, teras, golodog*), and main dining room at front (*teras/tepas*). The Middle Area consists of main dining room 2 main dining room 1 (patengahan) main dining room 2 (*Pangkeng 1*) pastry room (*pangkeng*), buffet room. Main dining room 1 and main dining room 2 separated by walls and cashier area so dining room 2 has changed the function into special room (*pangkeng*). Middle Area have cashier room that became a separator main dining room 1 and main dining room 2. Floor levelling arrangement in the middle section became space separation.

Based on description above, then it can be found as follows:

- a) At the Front Side (*teras/tepas/golodog*) in philosophy should be public/profane space. We found that fasade /waiting room became a public area, but they have dining room at the front (*teras/tepas*) in philosophy public space became private space because they put partition and the space became a dining room for small group. They also have a toilet outside the main building, known as *pacilingan* in Sunda's philosophy.
- b) At the Middle Side (*Patengahan*). It should be a paradox space in Sunda's philosophy. But they divided the space into two rooms: main dining room 2, become special room (*pangkeng*), there also cashier room and pastry room, we can put them in *pangkeng category*. In this area there were a private and public function as well in buffet room.
- c) At Back Side(*Dapur / Goah*), the function meet the Sundanese house philosophy as sacred and private room, there also clean and wet kitchen placement, and a private storage , they also have semi private and public middle room (paradox) at buffet room.

5.3 Room Function Interpretation and Analyzing based on The Pattern of Three

According to Jakob Sumardjo interpretation about room/space in Primordial Culture Pattern, so called The Pattern of Three, can be applied in human genders, which are sacred room for women, profane room for men and ambivalent/paradox room for in between aor axis mundi or as medium in between upper world or spiritual world. Based on interpretation above we can see that space separation/arrangement will have consequencey to the concept above, but in generally it proven that the arrangement has fulfilled the Pattern of Three Concept requirements, even though there were some function modifications in field.

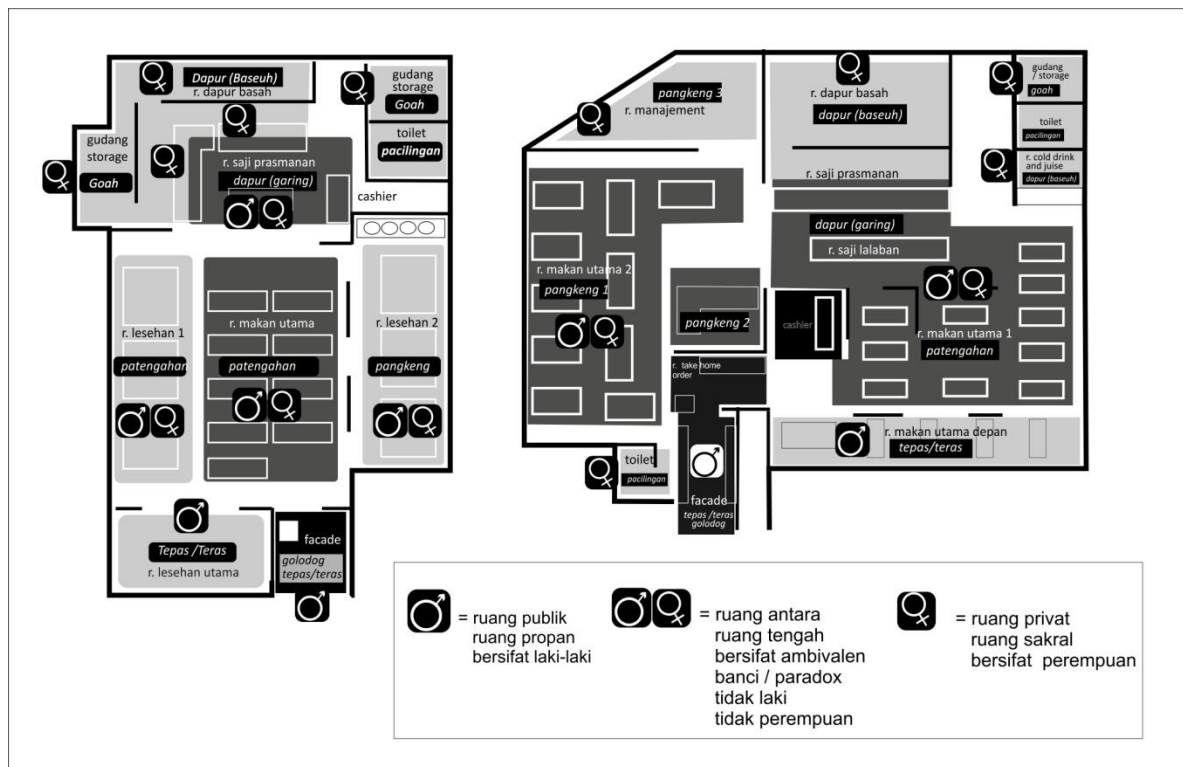


Figure 4. Comparative Interpretation based on the nature and character in existing interior layout in Sajian Sunda Sambara (left) and Nasi Bancakan (right) (source :writer's document)

6. Conclusion

Rumah Makan Sunda Bancakan and Rumah Makan Sunda Sambara have similarity by using Budaya Sunda as their theme. Interior space arrangement in Rumah Makan Sunda Nasi Bancakan were designed by partitions, floor levelling and various meubeler/fixture (dining table,

bangku lesehan and carpet/mat), even the space looks big and spacy, but there are blocking spaces in pschycological way. In another way, Rumah Makan Simbaran sajian Sunda Sambara divided their space into three zones, which are : *façade & main Entry* , waiting room (*tepas, teras, golodog*), and main dining room (*teras/tepas*). In the middle area consists of dining rooms, there are two main dining rooms 1 (patengahan), main dining room 2 (pangkeng 1), pastry room (pangkeng), and buffet room.

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