

Analysis of Sundanese Traditional Spatial Concepts on The Space and The Layout of Cibiuk Bandung Sundanese Restaurant

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Abstract Cibiuk Sundanese Restaurants have several analyzes about the influence of Sundanese traditional house patterns as a function of traditional restaurants. These influences can be assessed with a spatial, circulation, and material selection approach used in the interior elements. In this study, the types of users are divided into focus, namely the main users (users who use restaurant facilities) who experience directly whether the traditional Sundanese atmosphere feels strong or not when they come as visitors, whether it's just for eating (enjoying the available menu), or when doing other activities such as discussing, or meeting, or celebrating. The convenience of the user when performing various activities can be felt from the results of the achievement of the atmosphere of the formation of space, so that to obtain the results of the formation of spatial elements and traditional space organizational patterns, can provide comfort and friendliness to visitors. The aim of this research is to finally find out the standard Sundanese traditional spatial concepts that are applied to the spatial and layout design of Cibiuk Bandung Sundanese Restaurant, by also comparing it with several other Sundanese restaurants, such as Sunda Bancakan and Sambara Restaurant. The results of this study can determine to which extent Sundanese cultural elements and values are applied to modern ethnic restaurants, which in this study will focus on Sundanese restaurants, so that they can produce design guides and reviews/ evaluations for young designers and general public in designing and building a modern ethnic restaurant.

Keywords restaurants, traditional, layout

1. Introduction

International Council of Museums (ICOM) defines the Museum as a constant, non-profit institution (not solely seeking for profit; serving public needs; and open to the public, by gathering, caring, communicating, and exhibiting the objectives of study, education and pleasure for the people). As a nonprofit institution as well as a center for information that related to the development history of a particular object, or a trace of civilization from certain groups of people, it is a must if a museum provides a complete picture not only of the information storage system for the displayed objects, but furthermore on the interior layout system of the museum room, which of course this layout solution needs to consider various things and from various perspectives so as to provide a layout solution that gives a space experience that not only builds an emotional impression but also a rational impression, in this case the informative message was reached from display objects of the Museum's collection. Museumindonesia.net as an

official and fairly complete site that provides information about museums in Indonesia, it categorizes the museums in Indonesia into at least 19 types of museums, one of which is the State museum or Regional museum which spread in almost all provinces in Indonesia.

These State or Regional museums generally contain historical collections, civilizations, cultural artifacts, as well as chronological developments in history and culture of the area concerned. Included in the seven cultural systems are religious and belief systems, living equipment systems, knowledge systems, language, livelihood systems, social systems and arts systems. In general, groupings in these museums mostly only use historical chronology, so the level of space experience and information experience provided to museum visitors is not so strong.

In Architecture and Interior, regional museums are generally designed by referring to the richness of the cultural treasures of the area concerned, especially those concerning traditional architectural designs or vernacular architectural designs, but some are also derived from the existing physical buildings (architectures) that exist in

colonial times such as the VOC or the Dutch East Indies, as seen in Makasar La-Galigo State Museum that uses the former Port Rotterdam fort building from the Dutch VOC and also the legacy of Gowa Tallo Kingdom, in which are stored collections from the kingdom. Traditional architectural or Vernacular Architecture making in general is full of cosmological awareness of its people, architecture as the smallest model of cosmological relations between humans, nature and its creator, is made not only based on the function of the space needs alone, but also as a means of devotion to human religiosity. The above statement raises a question of to which extent the philosophical values of traditional architecture are applied to the museum design, especially at the State or Regional museums.

In West Java Province, this museum category is called Sri Baduga State Museum. The Sri Baduga Museum was built in 1974, and inaugurated on June 6, 1980 by the Minister of Education and Culture at the time: Dr. Daoed Yoesoep. The museum building is in the form of a traditional house on stilts with a long-roofed model combined with a modern architectural style, using an area of 8415.5 m, which was once used for Tegalega government office that has been preserved as a cultural heritage building until now. The museum was first inaugurated with the name of West Java State Museum, and in 1990 was given the additional name "Sri Baduga" which was taken from the name of one of the Padjadjaran Kings who ruled in 1482-1521 AD. The collection of this museum is grouped into 10 classifications, namely geology, geography, ethnography, archeology, history, numismatics/heraldics, biology, art, kramalogika, and technology. The traditional architecture of Sundanese houses generally refers to the philosophical and cosmological aspects of Sundanese people, especially the belief in the existence of three Nature Arrangements, which are called Tritangtu which includes the Lower Realm (Buana Larang), the Human Realm (Buana Panca Tengah), and the Upper Realm (Buana Nyungcung).

2. Research Method

In research activities concerning this, the activities implementation is based on generally accepted academic procedures with the following stages. The method used in the study entitled 'Analysis of Sundanese Traditional Spatial Concepts on The Space and The Layout of Cibiuk Bandung Sundanese Restaurant' is a qualitative method. The qualitative method used in this study is through:

1. In-depth observation at the location of this research object.
2. Book/ literature sources on traditional/ vernacular architectural designs, Sundanese culture, and literature about restaurants.

Data Processing Techniques

1. Collecting data by conducting direct observations in the field and analyzing the data collected using Matrix technique, and also make a blueprint illustrative mapping of the restaurant with each room's function & its circulation activities.

The results of the matrix analysis are processed and described into a descriptive exposure as a research finding.

3. Analysis

Restaurant can be interpreted as a place where food can be bought and eaten (Manser, 1995: 353). According to Aristandi (Swasty, 2004: 72), one of the demands of a restaurant's interior design is the ability to build atmosphere, by means of five factors as follows:

1. Vision factor, which are produced from the arrangement of light, both daylight and artificial light.
2. Smell factor, which shows the air in the room to avoid unwanted odors.
3. Hearing factor, by using music to avoid boredom or loneliness.
4. Touch factor, which includes everything that is touched by the body, such as the comfort of a sitting position, the table's height, etc.
5. Taste factor, including food dishes both in quality and taste.

The existence of Sundanese Restaurant, both as a design theme and as a culinary selling value, is an effort to build an atmosphere built above. Understanding Sundanese culture briefly is understanding the concept of nature of thought of the Sundanese people themselves, also generally what happens to the culture that exists in Indonesian society in general, as described by Jakob (2007), namely the existence of Dualism existence concept:

1. The absolute and unknown upper world.
2. The underworld, the earth that is known and needed by humans.

Sundanese people themselves are farming communities who plant rice in high contoured land. These conditions directly make the Sundanese people as a community with a pattern of three. For the three-patterned society, nature has provided various necessities to carry out life on earth, and therefore the Sundanese people do not fully exploit nature, but rather protect it by living the living part of the living.

This Cibiuk Restaurant was first established in 1998 in Cibiuk district, and started opening branches in 1999. The first branch was established in Garut City, then in the following years Cibiuk Restaurant opened another branch in Jakarta, Medan, Majalaya, Tasikmalaya, Surabaya, Malang, Bandung, and Ambon. Now Cibiuk Restaurant has 68 branches spread across Indonesia.

In the data obtained from the Department of Tourism, Cibiuk is a Sundanese specialty restaurant that has a good track record in Indonesia for the past 10 years. Cibiuk is one of the Sundanese traditional restaurant icons with a category that also becomes the 3 main pillars put forward by Cibiuk Restaurant:

1. Quality of Products and Raw Materials: Quality of products and raw materials is the most important thing, always trying to carry out high standards so that the products sold are of good quality, taking into account the way of working in accordance with company standards.
2. Service: Customer satisfaction is a top priority for us, by establishing quality human resources, being fast in the food serving process, and providing a comfortable and fresh atmosphere, is proof of our commitment in satisfying customers.
3. Cleanliness: The cleanliness of the restaurant is a culture in Cibiuk, every room in Cibiuk restaurant will always be kept clean so that customers who visit will feel comfortable there.

Thus the division of space, atmosphere, and facilities in Cibiuk Sundanese Restaurant is a major supporting factor in the service at the restaurant.

Here are some pictures of the areas in Cibiuk Sukarno Hatta Bandung Restaurant:



Figure 1. Outdoor Lesehan Dining Area of Cibiuk Bandung Restaurant,
source: personal document (2018)



Figure 2. Hand Washing and Kitchen Service Area of Cibiuk Bandung Restaurant, source: personal document (2018)



Figure 3. VIP Dining Area / Reservation Area for Meetings of Cibiuk Bandung Restaurant, source: personal document (2018)



Figure 4. Indoor Lesehan Dining Area of Cibiuk Bandung Restaurant,
source: personal document (2018)



Figure 5. Outdoor Dining Area of Cibiuk Bandung Restaurant, source: personal document (2018)

In the writings of Edi S. Ekajati, R.W., the term "Sunda" was originally used to name the northwestern plains of the East India region, while the central plains were named Suhul. The term Sundanese is used to name the region and population in parts of Java is related to Hindu culture. In Sanskrit, the word "Suddha" means "from a distance it looks radiant white". In its journey, the term Sunda is also used to identify human groups as Sundanese people (urang), because they were raised in Sundanese socio-cultural environment, and used and lived up to the norms and values of Sundanese culture. There are four categories in the aspects of the relationship between Urang Sunda and its environment/ complex vessels:

Table 1. Sundanese people relations with the complex vessels.
Source: Sundanese Architecture 2015

No .	Relationship between Urang Sunda and Life	Architectural Forms Aspect	
		Vessel Complex	Places Concept Complex
1.	Man with God	Ritual vessel	Cemetery, mountain
2.	Man with nature	Production-reproduction vessel	Water, land
3.	Man with society	Social vessel	Hometown
4.	Man with personal	Daily vessel (routine)	Home, earth

These four categories of vessels, namely ritual, production-reproduction, social, and daily vessels, are then broken down again by Purnama Salura with a more detailed description taken from daily activities. The description is:

Table 2. Description of Four Vessels Category
Sources: Sundanese Architecture 2015

Vessel	Vessel Description
Ritual vessel element	Stilt houses, mosques, <i>hideung</i> stones, cemeteries
Production-reproduction vessel element	Farm, <i>huma</i> , rice fields, <i>balong</i> , <i>leuit</i> , <i>saung lisung</i> , <i>jemur</i>
Social vessel element	Contour, footpath, <i>batu turap</i> , <i>tegalan</i> , <i>buruan</i> , field, bamboo fence, tree, <i>bale</i> , <i>pancuran</i>
Daily vessel (routine) element	Goah, paroka, tengah imah, golodog, bilik, <i>bale panggung</i> , pasarean

From the description of the vessels above, it is then re-elaborated based on internal and external influences on its activities as follows:

1. Internal influences

Table 3. Internal Influence Factors on Activities Complex
Sources: Sundanese Architecture 2015

Name of Internal Influence	Local Activities Designation
User	Who and what their position is in society
Time	When was made, when was used
Accessibility	Which way to reach this vessel
Activity	What activities are accommodated
Blueprint	How wide, tatanah
Structure	Known structural system
Construction	Known construction system

2. External influences

Table 4. External Influence Factors on Activities Complex
Sources: Sundanese Architecture 2015

Name of External Influence	Local Activities Designation
Culture	Lifestyle that influence
Social	Formal community activities (government)
Economy	Trading activities
Technology	Activities that consume technological devices

Sundanese Traditional Spatial Concepts At Home

In Sundanese house layout there is a division of rooms, each room has a certain function as follow:

1. The front room

Serves as a place to receive guests or also called *tepas* or *emper*. The front room is usually left empty with no furniture, and when there are new guests, the host will prepare a mat for the guests to sit. The front room is also a relaxing place for homeowners.

2. The middle room

The middle room of the house functions as a family gathering place or is also used as a place for family events such as salvation. In this middle room, there is also a bedroom, commonly called a *pangkeng* or *enggon*.

3. The back room

The back room functions as a place for cooking and also a place to store foods and crops.

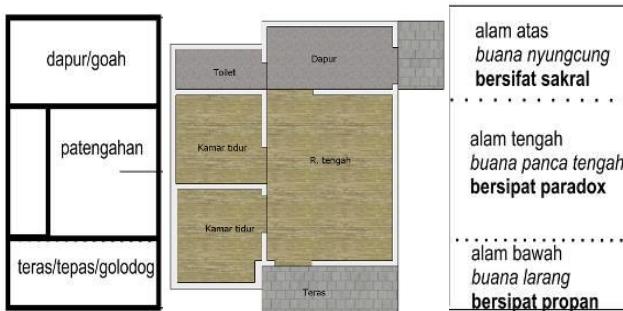


Figure 5. Blueprint of Sundanese Houses

The organization of space, circulation, position and philosophy of Sundanese traditional houses is used as a reference as an analysis of the space division, adjusted to the needs of space in the restaurant, because the restaurant has activities that can be relatively adjusted to activities carried out in the residence.

4. Conclusion

The Cibiuk Sundanese Restaurant, which became the purposive sampling of this study, was taken in view that the restaurant carrying Sundanese food and atmosphere, the observations also showed that Cibiuk Sundanese Restaurant has Sundanese traditional menus such as sambal, lalap, and other types of side dishes, and also remember that this restaurant located in a strategic place, not far from Buahbatu toll gate. One of the uniqueness of Cibiuk Sundanese Restaurant is that it tends to build its atmosphere with a 'home' atmosphere with the materials used on the elements of walls, floors and ceilings are predominantly using natural finished wood and bamboo. Dining facilities and ways of structuring the presentation are in accordance with the concept of home and there is a garden in the middle of the building so that it adds comfort for the visitors, they can sit while looking at plants and sit in *lesehan* position. Below is presented some data on existing conditions as a comparison of the two restaurants:

By looking at the conditions above and by looking at the analysis as shown above, the following things are found: At the front (terrace/ *tepas/ golodog*) which in Sundanese philosophy is part of the profane / public space, then in the

Sundanese Restaurant layout is divided into two parts, namely the façade/ main entry and the main *lesehan* room.

Façade / main entry

Fulfill the philosophical function of space as a public/profane space. But in the main *lesehan* space, which is actually the front (terrace/ *tepas*) of the architectural structure of this building is functioning as a private space, because this *lesehan* space is for the consumers in the same group (family/ group). Then there is a change in the space function philosophically, which should be public to be private.

In the middle, the room is divided into three groups, namely the main dining room (*patengahan*), *lesehan* 1, and *lesehan* 2 (*pangkeng*), this room is categorized as a *pangkeng* because there is space divider in the form of walls and partitions, so that this terrace is like a special room in the middle room (*pankeng*).

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