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Integrating Banjar Traditional Design Into Architecture of The Modern Public Park

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Abstract

Among the main components of a smart city, the modern public space plays a vital and core role in the transition towards a friendly lifestyle. However, urban planning and design guidelines in many countries' practices have radically transformed without cultural preservation purpose. Therefore, it is necessary to design public space with local cultural wisdom demonstrated as renewable criteria considered a sustainable public space solution for smart cities. This may improve places, increasing prosperity and extending expectations of modernization in many cities. This article contributes to cultural preservation dynamism in public spaces. It explores how modernist approaches to planning and design along with cultural features shaped the quality of urban space. This study uses the Banjar culture in Banjarbaru City, Indonesia as a replanned city in a rapidly developing economy, but one where largely unusable public spaces have failed to meet people's everyday needs and aspirations. The study was performed based on extensive literature reviews, documentary analyses, morphological surveys, photographic and qualitative surveys. In general, the integration of Banjar culture into modern public space provides a better promotion understanding of identity and friendly environmental quality.

Keywords: Park, Banjar, Cultural, Design, Environmental

1. Introduction

Culture is a reflection of society's behavior and activities passed from generation to generation (Akil and Osman, 2017). The culture is essentially part for Indonesian influence by belief. The cultural aspect scope is broad from the social, fashion, laws, and in particular of architectural house design settlements (Vuong et al., 2019). Moreover, in Indonesia, there is a lot of infrastructure shaped with local cultural motifs to be found in the metropolis. The design is a reflection in the form of their lives of social environment and distinctive histories image to enlightenment.

Banjarbaru city is part of South Kalimantan province have specific cultural characteristics well-known as Banjar art influenced by Islam over centuries (Ramdiah et al, 2020). Banjar communities have amassed a wealth of knowledge about their local environments and developed a building. However, the globalization era have influenced various new lifestyles in society, most bold in infrastructure preference. Therefore, to preserve local wisdom within a rapid modern era, it is necessary to promote unique designs in public facilities. Banjar traditional art is a cultural identity from the daily values of the Banjar people and influenced by Islam (Hasan, 2016). Traditional art consists of dance, music, clothing, games and traditional ceremonies, customs and traditions or social local identity. Banjar art is also the face of the Banjar people or social activity (Anderiani, 2016). Banjarbaru City is one of the youngest cities in the province of South Kalimantan, which previously had the longest administrative city status in Indonesia, around 23 years (Sa'roni, 2013). Banjarbaru City officially becomes the Capital City of South Kalimantan Province in 2022 and serves as the government. The Banjarbaru has a great opportunity as a place for publication and education of Banjar art to public urban and rural, for the following reasons:

- Maximizing the publication and education of Banjar art in order to shape the city's cultured character.
- Banjarbaru is the center point and face of South Kalimantan Province.
- Banjarbaru has a motto that is listed on the Banjarbaru City Marshal, namely-

-”Banjarbaru kota idaman, kotanya indah damai dan nyaman, masyarakatnya tertib dan sopan,...”. On Mars the Banjarbaru City is in harmony with the character and nature of the Banjarbaru Arts and Culture.

- Banjarbaru has the nickname of the city of youth where the youth are expected to become a generation of character and culture
- Banjarbaru also has the nickname of the city of thousands of ‘events’ even from the government making a calendar of events to be held in Banjarbaru. This is a great potential to develop Banjar Arts through events held in Banjarbaru.

The modern era and currents of globalization have had a negative impact on local traditional arts. Globalization is a process of international integration due to the exchange of views, products, thoughts and cultures from various countries. In the globalization era, technology is growing rapidly so that traditional values are increasingly left behind (Swadźba, 2011). The people in Banjarbaru consider external culture to be contemporary, while local culture is outdated or ‘jadul’.

This article responds to the less consideration paid to modernize Banjar's design, and especially the green space, in research on Indigenous regional planning in Indonesia. It addresses this gap by undertaking an analysis of building design performance simulations. The article considers traditional design and contemporary architectural principles for public parks, discussing the need for more thorough reforms of design and construction standards. Providing an attractive view of the forthcoming of local wisdom design for an expanded agenda on the design needs for developed local cultural value under globalizations change.

2. Method and Location

The study uses a case study method with a qualitative approach and inductive analysis techniques. Therefore this study uses various literature to find out the concept of the formation of public parks design architecture with software autocad 2d 2017-

-and sketchup 2021 enscape render.

2.1 Location

The site location is beside Jl. A. Yani KM. 33 Guntung Payung, Landasan Ulin, Banjarbaru and adjacent to the development of the Kemuning River Tourism, Banjarbaru. The design of the Banjar Art Park in Banjarbaru will be one of the largest green open space areas in Banjarbaru.

Site boundaries:

- North: Main Street (A. Yani Street)
- West: Commercial area
- South: Residential settlements
- East: Kemuning River Tourism

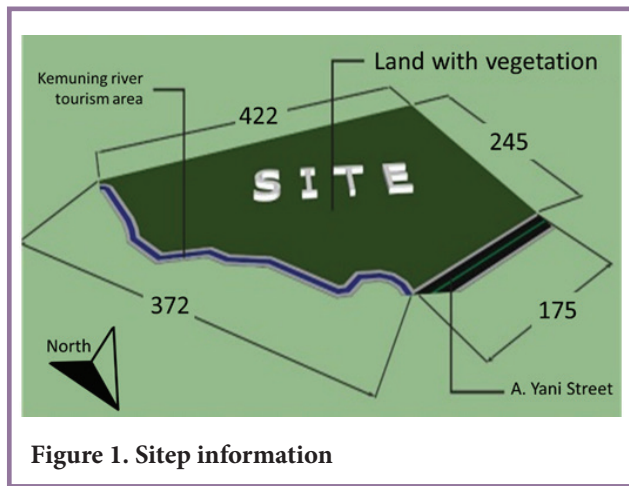


Figure 1. Site information

3 Result and discussion

3.1 Design Concept

3.1.1 Programmatic Concept

The design of the Banjar Art Park in Banjarbaru is to raise local community interest in preserving Banjar arts. Based on architectural problems, the concept of contemporary architecture is a concept that is considered capable of adapting to current conditions.

The Contemporary concept is adapted from the approach method, namely the behavior and lifestyle of today's society. The panting musical instrument is a representative of the main components of the banjar art instrument. The combination of the Banjar Panting Musical Instruments with the Adaptation of Contemporary Architecture produces an icon in a design that has 5 parts namely form, mass layout, nature & function, visual & comfort, and character.

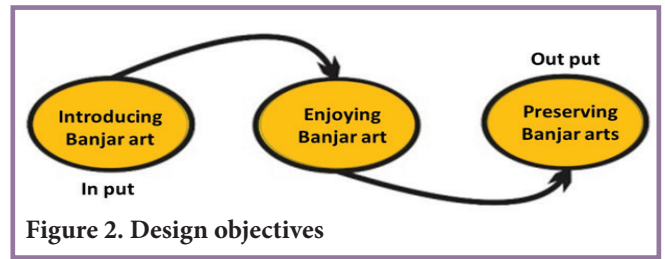


Figure 2. Design objectives

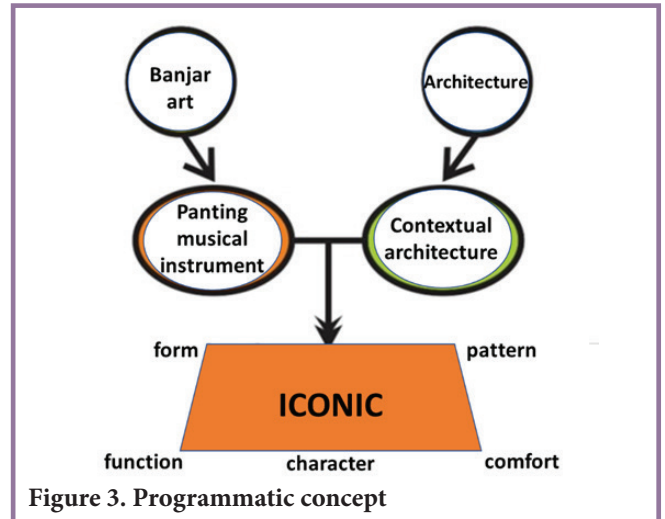


Figure 3. Programmatic concept

3.1.2. Concepts of Mass and Shape

The mass and shape of the building is one of the main things in identity and flow and circulation in the design of the Banjar Art Park in Banjarbaru. The mass and shape of the building must match the mass and shape of the building must be balanced with the green open space area in order to create a comfortable building. Then the concept of mass and form based on panting musical instruments with contemporary architectural adaptations resulted in econic ethnic designs and was accepted by the-

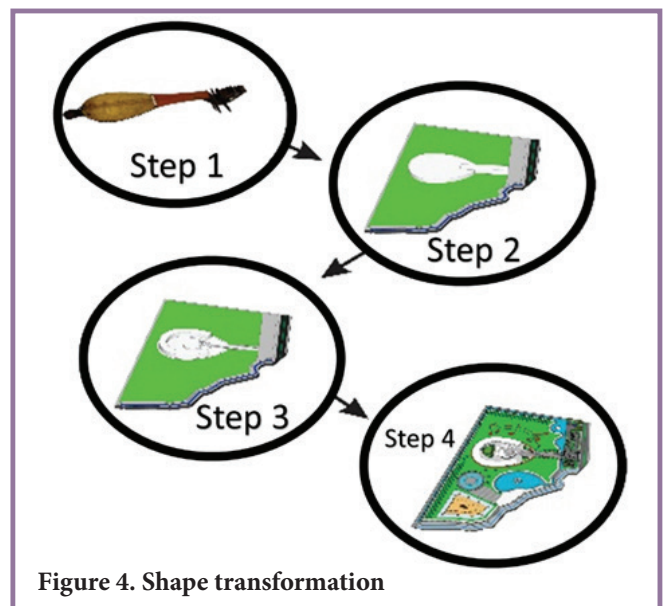


Figure 4. Shape transformation

-people in Banjarbaru. The design of the Banjar Arts Cultural Park has masses that are interrelated with one another, thus creating a solid and complementary unit.

3.1.3 Interior Concept

The interior concept adapts to the character of the building's functions and user activities. Public areas such as: staging stands, exhibition halls, buying and selling centers will be highlighted so that they become an attraction-

-in the design. Private and semi-public areas are placed in areas that are less prominent and provide materials, colors that have closed properties.

The interior concept is open with centralized space organization. The concentration of space still pays attention to the interrelationships between spaces so as to form an integrated space. From this, a transformation of the 'panting' musical instrument will be formed which is designed with a contemporary adaptation.

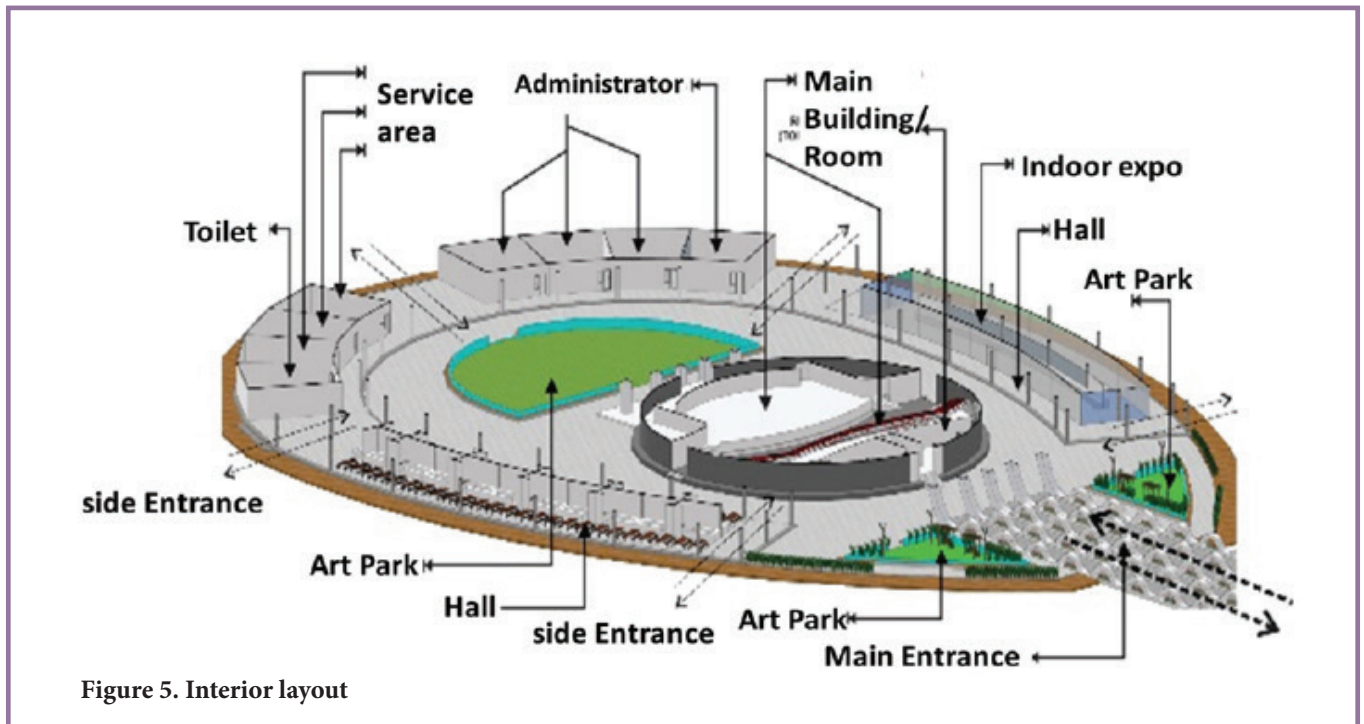


Figure 5. Interior layout

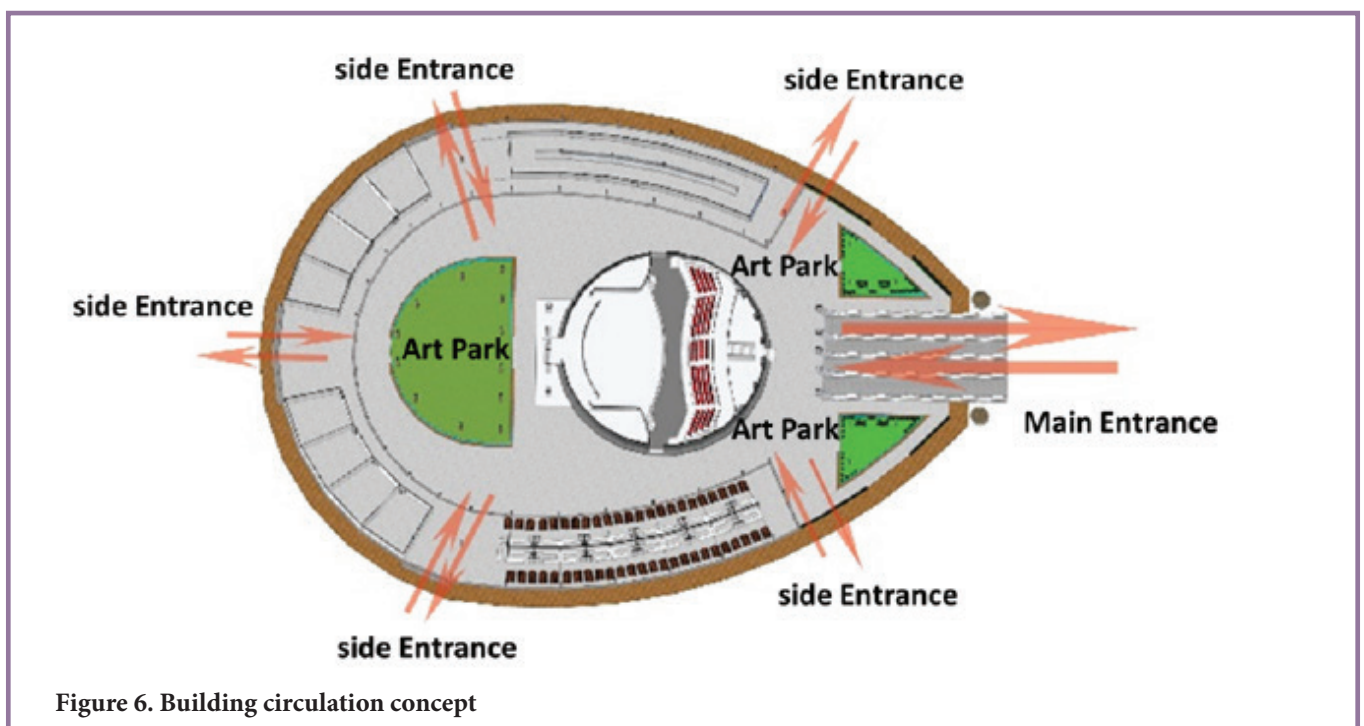


Figure 6. Building circulation concept



Figure 7. Main staging room



Figure 8. Cafeteria room and souvenirs

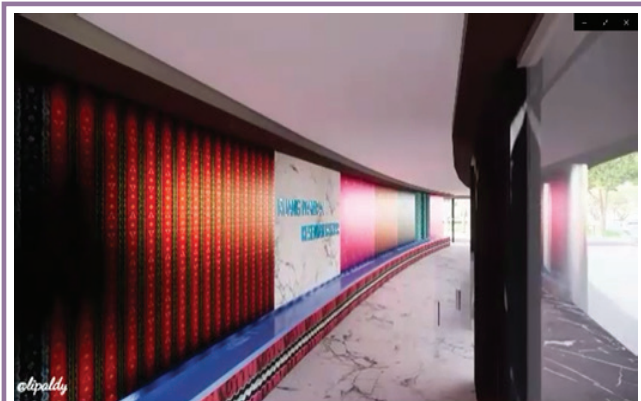


Figure 9. Exhibition room

Spatial circulation is designed to be dominant because it carries the concept of openness or transparency so that people can easily access it. There is an outside garden and an inside garden built on an open garden concept. The purpose of an open garden is to add to the aesthetics and natural comfort (Rahman, 2017). The main building, has four parts of space: the main staging room, exhibition room, cafeteria room, support room (located at the back of the building starting from opposite the cafeteria and across the exhibition to the back).

The main staging interior has the characteristic of being open or transparent. The goal is to -

-make the design attractiveness. The main staging room is in the central area so that it becomes the central point for visitors after exploring all the facilities at the Banjar Art Park. The main staging room has four doors, three public doors and one exclusive door that only the performers can pass through. The arrangement of space in the main staging room consists of: 1) performance area, 2) audience area, 3) backstage area. Specifically for the back area, it is behind the stage and to the-



Figure 10. Entrance gate

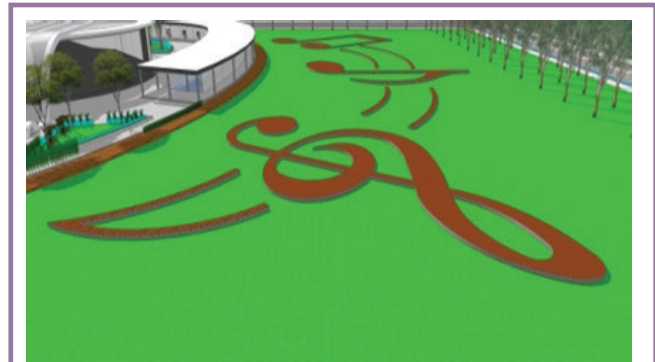


Figure 11. Open space



Figure 12. Burdah stage

-left and right of the staging. This space functions as a private area for the performers and is filled with supporting facilities. And 4) the area under the stands where there are service and other supporting facilities.

The Cafeteria and Souvenirs room is open from the outside giving an impression of openness and easy access. The cafeteria and souvenir space follows the concept of space in traditional Banjar markets with the concept of togetherness and openness.

The design of the exhibition space is an area for the introduction of passive art because it is only an object or art tool. Furthermore, the space adjustment was adapted to a transparent exhibition hall made of glass material so that it can be seen from the outside and the layout of the exhibition is linear in order to make it easier for visitors to enjoy the exhibition facilities. The Exhibition Room has an interrelated arrangement, which is surrounded by a corridor and transparent walls. This is intended so that visitors can still enjoy the exhibition and feel a 'curious' sensation to see it up close.

3.2 Exterior Concept

The exterior has an OPEN ART concept with contemporary architectural adaptations. The goal is to be interesting. At the gate, traditional elements are designed, namely the shape of the transformation gate from the 'jukung' shape. The façade is decorated with Banjar ornaments and the addition of a wave element analogous to the identity of the Banjar tribe, namely water. Provision of building spacing aims to keep away from sources of noise and pollution. This distance can also maximize pedestrians enjoying-



Figure 13. Life fountain



Figure 15. Water kintang

-the atmosphere around the building.

Open Space is a transformation of the form of melodies or musical instruments that support the characters in the core building (Figure 12). An open area made of concrete with a layer of 'ulin' wood on the top surface so that it gives the impression of a footbridge / wooden walkway in the river area. This Open Space is a supporting facility that functions as a means of relaxing and playing.



Figure 16. Traditional art 'panting' design

Burdah stage is the selection of the name of the musical accompaniment of the Banjar art which is round in shape from animal skin. This stage has two functions, namely 1) the linkage of the concept as an artistic identity. 2) operational function as a stage for performances and relaxation areas.

The reason for the name Fountain of Life is that when viewed from above the shape of the pool of water looks like a fetal embryo which has a core and there is an umbilical cord in the form of a source of water. This area has three zones, the most in the middle is the waters zone as a play area and aesthetics of beauty, the outer zone is the-

-stairs zone as a place to sit and relax, and the outermost zone is the pedestrian and cyclist zone.

Kintung Air is a marker of the transformation of the musical instrument form of Banjar art, namely Kintung. Kintuk consists of 7 different hitting tools with one punch target. Then, put it in the water and name it kintung of water. This water kintung is to attract children to come and not feel bored visiting the Banjar art park in Banjarbaru. When children play, they will also feel and see various artistic activities at the venue and will love it.

Each region has its own philosophy and uniqueness with its Banjar cultural values. Then, it is bound with a solid unity from the banjar cultural concept and coated with contemporary style.

4. Conclusion

The Banjar Art Park in Banjarbaru is a new idea that designs supporting facilities for the preservation of Banjar Traditional Arts in the form of open areas in the city area. Blending Traditional Art of the Banjar Tribe with contemporary styles in an adaptation of contemporary Architecture. This design is expected to attract all levels of society.-Furthermore, Banjar Traditional Arts will always be sustainable and maintained.

The design of the Banjar Art Park in Banjarbaru is to raise local community interest in preserving Banjar arts. The Contemporary concept is adapted from the approach method, namely the behavior and lifestyle of today's society. Then the concept of mass and form based on panting musical instruments with contemporary architectural adaptations resulted in econic ethnic designs and was accepted by the people in Banjarbaru. The interior concept adapts to the character of the building's functions and user activities. And, the exterior has an OPEN ART concept with contemporary architectural adaptations.

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