

## The Concept of “*Bebarengan*” That Construct The Spatial Identity of Dinoyo Ceramic Village

Cyntha Tendean<sup>1</sup> Wara Indira<sup>2</sup> Turniningtyas<sup>3</sup>

<sup>1</sup>Master Program of Civil Engineering, Urban and Regional Planning, Brawijaya University, MT Haryono St. 169, Brawijaya University Campus, Malang 65145;

<sup>2</sup>Department of Urban and Regional Planning, Faculty of Engineering, Brawijaya University, MT Haryono St. 167, Brawijaya University Campus, Malang 65145;

<sup>3</sup> Department of Urban and Regional Planning, Faculty of Engineering, Brawijaya University, MT Haryono St. 167, Brawijaya University Campus, Malang 65145;

### Abstract

Dinoyo Ceramic Village of Malang City is a village that has distinctive community socio-cultural and economic characteristics. Almost all of the community of Dinoyo Ceramic Village work as ceramic makers and traders from generation to generation. Dinoyo Ceramic Village has a history well-known for its ceramic industry that has existed since the 1950s and supposedly the community ability to make ceramics has emerged since the days of the Kingdom of Kanjuruhan in the 8<sup>th</sup> century AD. This study aimed to reveal the space identity themes formed by physical and socio-economic elements and to disclose the concept of space identity or *genius loci* of Dinoyo Ceramic Village. This study used a descriptive explorative method with a narrative descriptive analysis technique. The results showed that the space identity themes constructed from the physical and socio-economic elements are “*Jagongan*” Space, “*Bale*” Space, “*Bebarengan*” Space, and “*Dodolan*” Space. “*Bebarengan*” is one of the space identity concepts in Dinoyo Ceramic Village. “*Bebarengan*” is defined as a unity or togetherness found in the terms of Activities, Performers, Space Quality, Elements, and Space Settings.

**Keywords:** Identity, Space, History, Ceramics

### INTRODUCTION

The concept of *place identity* refers to the relationship between *place* and *identity* emphasizing the meaning and significance of a “place” for the occupants and users of the place [1]. *Place identity* or *genius loci* is a phenomenon in which people believe that certain places have an inhabiting “*spirit*” (soul) that reflects its meaning and uniqueness, making it different from other places [2]. Without the existence of *genius loci* or *spirit*, a place will not have a personal meaning and impression, but only the general [3].

A place formed through time with its uniqueness and distinctive characters is the basis of a space and its users. However, the building of a place based on the place spirit will enhance the meaning of the place and can create a harmonious environment [4]. A place can be defined as a space that has a certain character, atmosphere or meaning [5].

Dinoyo Ceramic Village becomes one of the representations of historical items where there are artifacts such as ceramic handicrafts that can be traced through the process of interpreting

places and the space identity arising from the people’s memories or perceptions [6,7]. *Genius loci* refer to the local intelligence built by the community in the physical environment that accommodates their activities [8]. With the *genius loci* approach, any space or place will be assessed for its meaning by the community who utilizes it [9].

This research would reveal the meaning or significance formed in the Space of Dinoyo Ceramic Village as the identity of the Village viewed from the developmental history of the settlement building and to examine the elements of performers, activities and physical spaces [10] forming the concept of space identity or *genius loci* in Dinoyo Ceramic Village.

### RESEARCH METHOD

This research was conducted in Dinoyo Ceramic Village, Malang City. The primary data were collected through observation and interviews while the secondary data were collected through literature study and institutional data. The sample of qualitative

---

#### Correspondence address:

Email: Cynthatendean@gmail.com

Address: Faculty of Engineering, University of Brawijaya, Mayjen Haryono, 65145 Malang

research is not called as respondents but informants. The informants of this research include:

1. Heads of RWs (Community Associations) / RTs (Neighborhood Associations) of Dinoyo Ceramic Village
2. Head of Dinoyo Ceramic Association
3. Public figures as the elders and villagers of Dinoyo Ceramic Village.

This research used a descriptive explorative method with a narrative descriptive analysis technique. Narrative descriptive analysis technique is a technique to describe one event to another event by slowly spreading it, presented in the form of narrative consisting of quotes from informants based on the facts of the events [11, 12].

## RESULTS AND DISCUSSION

### 1. Empirical Description

In qualitative research, the data analysis technique used is narrative descriptive. The process of data analysis starts with reviewing all available data from various sources, *i.e.* interviews, observation, official documents, pictures, photographs, and so on. The existing data are then incorporated into information units collectively forming categories, results, and memories of society. The information units include physical spaces, activities, and humans, combined to produce the concept of identity [13, 14].

As for the information units or findings of this research, there are 11 physical spaces, 12 activities, and 11 performers/ humans. The physical spaces include as follows:

#### 1) Ceramic Factory

The ceramic factory is located in RT 2, RW 3, Dinoyo Urban Village, at MT. Haryono Street of Alley IX. It was built in 1957. The ceramic factory located in Dinoyo experienced stagnation thus closed in 2006. The lid of the factory was caused by the improper management and the very old factory equipment (NS9; L10).

Currently, the factory is functioned as a multipurpose place for the community of RW 3 to hold annual activities such as commemorating the independence day of the Republic of Indonesia; weekly/ monthly/ special activities including narcotics socialization, ceramic handicraft socialization, and meetings of the community and Family Welfare Program (PKK) mothers. For daily

activities, the factory functions as a children’s playground and four-wheeled vehicle parking area (Figures.1, 2 and 3).

All the activities are done in the ceramic factory yard. Thus, it can be said that the Space of Dinoyo Ceramic Factory has a “meaning and spirit” for the community, which is as the landmark (NS2; L3).



Figure 1. Sketch of the Community’s Daily Activity Location in the Ceramic Factory



Figure 2. Sketch of the Community’s Weekly/ Monthly/ Special Activity Location in the Ceramic Factory



Figure 3. Sketch of the Community’s Annually Activity Location in the Ceramic Factory

2) Park

The park is located in front of Dinoyo Ceramic Factory, at MT. Haryono Street Alley IX. The park was built in 2016 by PT. Pertamina and State Polytechnic of Malang (Figure 4). The facilities provided in the park include toilets, seating/benches, tables, and trash cans. Besides, the park is also decorated with trees, flower plants, lamps, ceramic sculptures and children swings.

Every day, the park is used as a playground for children and a stop-over and relaxing place for either the local people or outsiders. Aside from being a green open space, the park also functions as a vehicle parking area for tourists. This is because the entrance of Dinoyo Ceramic Village is very narrow due to the limited space (NS2; L3).

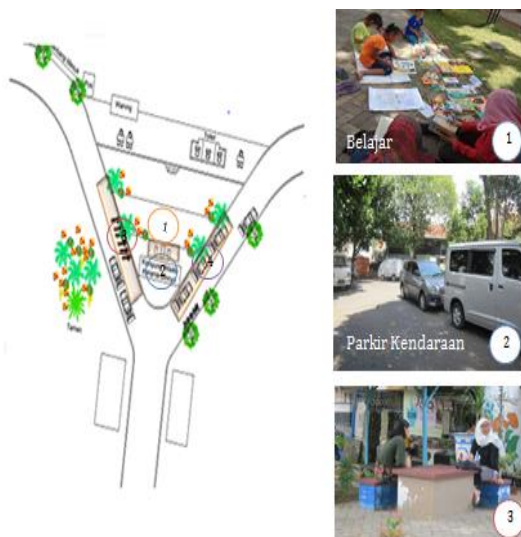


Figure 4. Sketch of Activities Occurring in the Park of Dinoyo Ceramic Village

3) Houses

Overall, the residences existing in Dinoyo Ceramic Village are family heritage houses since the 1930s. However, the people do not utilize their houses as a place to trade because they choose to avoid noise and crowds. (NS17; L18).

4) Houses with Ceramic Showroom

The houses equipped with a ceramic showroom are a kind of home-centered trading business or industry. The ceramic showrooms spread on MT. Haryono Street of Alley IX, XI, and XIII with the total number of 25-30 showrooms. The houses functioned as a place to trade ceramics makes Dinoyo Ceramic Village have a unique character that distinguishes it from other villages. This condition has existed since the establishment of Dinoyo Ceramic Factory in the 1950s. The owners of the showrooms are former

workers of KY5, who modified their houses to be ceramic showrooms (NS22; L23).

5) Ceramic Company

The ceramic company existing in Dinoyo Ceramic Village is a small company built personally by the community. This ceramic company has its own uniqueness, which offers visitors to learn how to manufacture ceramics (NS2; L3).

6) Warung (Small Shop)

The *warung* was built permanently with 2x4 meter size, located right in front of Dinoyo ceramic factory and beside the park at MT. Haryono Street of Alley IX (Figure 5). The *warung* is cart-shaped equipped with seating facilities by the *warung* owner. The *warung* was built in 2007 right after the lid of the ceramic factory. The *warung* is a community gathering point at noon to evening. Usually, in this place, we can meet all circles of the society like fathers, mothers, grandfathers, grandmothers and so on. The habit of the people to gather in this space has been done since the *warung* opened (NS15; L16).



Figure 5. The Villagers' Gathering Activities in the Warung

7) "Krempyeng" Morning Market

The "Krempyeng" market is a once-out market in which the goods traded there will be sold out at once. This market is located on MT. Haryono Street of Alley IX and has existed since early 2017 with its operational hours from 05.00 – 10.00 am. "Krempyeng" is one of the locations where social interactions occur between villagers in the morning (NS8; L9) (Figure 6).



Figure 6 The Villagers' Gathering Activities in "Krempyeng" Market

### 8) Men's Barbershop

The men's haircutting place (barbershop) is located on the right side of MT. Haryono Street with the upper drainage covered with a roof of zinc. This barbershop operates from 11.00 am – 17.00 pm (Figure 7). This men's barbershop is always crowded at daytime, visited by both the local community and outsiders (NS1; L14).



Figure 7 Men's Barbershop

### 9) Parking Area

The parking area is always used by visitors of the ceramic village and motorcycle riders (ojek). The lack of space for parking vehicles and the small street condition have made the local government function the side of the street as a vehicle parking space. The parking area is

approximately 3x10 meter-sized (Figure 8) (NS2; L3).



Figure 8 Parking Area

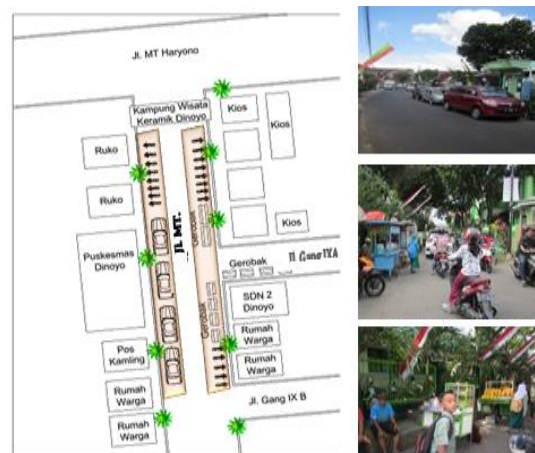
### 10) Street

The main street referred to in this study is the street that is said big and wide by the community, namely MT. Haryono Street of Alley IX, XI, and XIII (NS8; L9).

#### •MT. Haryono Street of Alley IX

MT. Haryono Street of Alley IX has existed since the 1950s, a 7-meter wide asphalt street whose side is in the form of soil with no sidewalks (Figure 9, 10, 11).

MT. Haryono Street of Alley IX is identified as a frequently crowded route due to the activities of street vendors and the careless vehicle parking. The street function that should be the access of vehicles now is converted as a trading location and parking lot (NS25; L26).



Gambar 9 Sketsa aktifitas di Jl. MT. Haryono gang. 9 depan SD. N. dinoyo dan puskesmas dinoyo pada hari kerja



Figure 10. Sketch of Morning Activities on MT. Haryono Street of Alley IX



Figure 11. Sketch of Activities on MT. Haryono Street of Alley IX at daytime (11.00 am -17.00 pm)

•MT. Haryono Street of Alley XI

This pathway is covered with paving stone up to the edge of the buildings (houses/shops/fences). The width of this pathway is not more than 3 meters so it is only quite to be traversed by one four-wheeled vehicle, no special path for pedestrians. This pathway is one of the accesses to Dinoyo Ceramic Village and the ceramic showrooms, so this pathway is always crowded by visitors. This street segment is small and often used as a vehicle parking lot by visitors. Thus, this pathway is always dense of vehicles but it does not until result in excessive congestion (NS18; L19) (Figure 12).



Figure 12. Sketch of Activities on MT. Haryono Street of Alley XI

• MT. Haryono Street of Alley XIII

This alleyway is a 4-meter wide asphalt street with no special path for pedestrians. MT. Haryono Street of Alley XIII is the access to the Office of Dinoyo Urban Village and State Elementary School 4 of Dinoyo. In this street segment, there is frequent congestion in the morning and afternoon because this alleyway is functioned as a trading location by street vendors and vehicle parking lot (NS4; L5).

11) Alternative Streets

The alternative streets referred to in this study are the ways defined smaller by the community (NS2; LP3).

• Alley IXa

This alley serves as an alternative street covered with paving stone up to the edge of the buildings (houses/ shops/ fences). The width of this street path is about 3 meters but narrows to 1 meter in the mouth of the residential area bordering the Miftahul Huda mosque. This alley is often used by the local community as an alternative path to shorten the time, be free from congestion and passing vehicles (traffic flow) so that the safety and comfort of the riders are guaranteed (NS23; L24)(Figures 13 and 14).



Figure 13. Sketch of Activities on the Alley IX in Working Days



Figure 14 Sketch of Activities on the Alley IX in holiday

• Alley XIIIa

The alley XIIIa has existed since the 1950s with a width of 2 meters and covered with paving stone up to the edge of the buildings (houses/ shops/ fences). The alley XIIIa is used by the local people as an alternative route to shorten the time, be free from congestion and passing vehicles (traffic flow) so that the safety and comfort of the riders are guaranteed. The main (front) gate of this alley is in the area of MT. Haryono Street of Alley XIII while the back gate is in the area of MT. Haryono Street of Alley XI. This alternative path looks deserted and not crowded because it serves as a shortcut for the local people (NS24; L25) (Figure 15).



Gambar 15. Alley XIIIa street

Based on these findings, it was obtained that the space identity themes constructed from the physical and socio-economic elements are "Jagongan" space, "Bale" space, "Bebarengan" space, and "Dodolan" space.

- "Jagongan" space is a term from the local community which refers to space or place used by people for "Jagongan" (Javanese) or having a conversation. The term of "Jagongan" is understood by the community as a situation where there is a group of people somewhere having meeting or gathering activities. The "Jagongan" places in Dinoyo Ceramic Village are found in the factory, park, ceramic company, warungs (small shops), "Krempyeng" market, and on the streets. These places are the locations where the local people usually gather and hold activities, such as learning, playing, relaxing, chatting, buying/ selling, parking vehicles, and commemorating the Independence Day by holding race events. Besides, these places can also be used by people for having formal meetings such as the meeting of Family Welfare Program (PKK) mothers. Those activities are carried out by different performers, covering children, the local community, visitors/ tourists, students, parking attendants, barbers, owners of the warungs/ stalls, owners of the company and showrooms and ceramic craftsmen. Everything is done at different times (daily, monthly, annually, or on special moments).

- "Bebarengan" space is a term understood by the local community as a common space or a place functioned for various purposes together, alternating at different times. The local people have utilized the factory, parking areas, and streets as "Bebarengan" spaces. In these spaces, there are many activities found such as parking vehicles, racing/ competition, people's meetings, relaxing, chatting, drinking coffee, playing chess, and riding/driving. These activities are carried out by different performers, covering children, the local community, visitors/ tourists, students, parking attendants, barbers, owners of the warungs/ stalls, owners of the company and showrooms and ceramic craftsmen at different times.

- "Bale" space is a term understood by the local community as a personally/ independently used place or space, without any joint activities. The local people interpret "Bale" spaces as residences where the activities of relaxing, resting and chatting with family members take place.

- "Dodolan" space is a term meant by the local community as space or place in which there are buying and selling activities. "Dodolan" (Javanese) activities are mostly done in the

houses, ceramic company, *warungs* (small shops), "Krempeyng" market, and streets. In the spaces, there are several activities found such as, relaxing, chatting, selling and buying, haircutting, drinking coffee, and playing chess. Like in the previous spaces, these activities are carried out by different performers, covering children, the local community, visitors/ tourists, buyers, students, parking attendants, barbers, owners of the showrooms, and ceramic craftsmen at different times.

**2. The concept of Space Identity and Genius Loci of Dinoyo Ceramic Village**

In this research, "Bebarengan" is the space identity concept of Dinoyo Ceramic Village. "Bebarengan" is a term understood by the local community as a unity or togetherness found in terms of Activities, Performers, Space Quality, Elements and Space Setting.

**A. Activities and Performers**

Some of the basics that build the concept of "Bebarengan" are space activities and performers. There are four activities encountered, namely: social-recreational, social-educative, social-informative, and social-productive activities.

- Social-recreational activity is an interesting and fun activity such as chatting, etc.
- Social-educative activity is an educative activity that provides learning and mandating.
- Social-informative activity is an informational or explanatory activity.
- Social-productive activity is a productive and beneficial (economic) activity. Of the four types of activities, it was obtained the following pattern of activities forming the concept of "Bebarengan". (Figure 16).



Description: A=Similar Activity, A≠ Different Activity, S=Similar Space, T=Similar time, T≠Different Time  
**Figure 16** Activity Pattern Diagram

**B. Space Quality**

The second basis building the concept of "Bebarengan" is Space Quality. There are 3 categories of space quality expected by space performers to support their particular activities, covering: 1) Comfortable and shady, 2) Comfortable and Relaxing, and 3) Comfortable, safe and quiet. It was obtained that the space quality needed to create the concept of "Bebarengan" is the one that can give feeling to the five senses, namely comfortable.

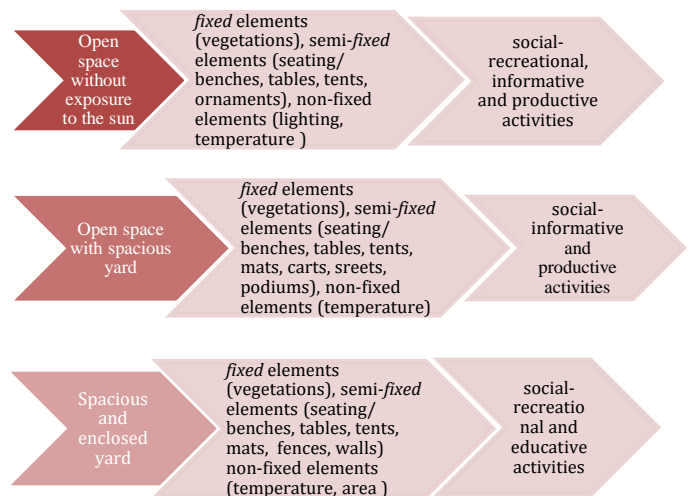
**C. Elements**

The third basis forming the concept of "Bebarengan" is elements. There are three types of space elements, namely fixed elements, semi-fixed elements, and non-fixed elements. Fixed elements essentially cover things that are fixed/permanent or unmoved such as trees while semi-fixed elements include components or things that are semi-permanent such as tables, benches, *warungs*, potted plants, grasses, cars, motorcycles, paths, podiums, tents, mats, carts, and marker ornaments. As for the non-fixed elements, it covers anything related to the performers in a space setting such as lighting, temperature, and color.

It was obtained that the main elements in the determination of space selection for its performers are fixed elements in the form of vegetations (Trees).

**D. Space Setting**

The fourth basis forming the concept of "Bebarengan" is Space Setting. In this research, it was obtained 3 space settings constituting the requirement in selecting places for the space performers (Figure 17) as follows:



**Figure 5.17** Space Setting Diagram

From the results of this research, it was found that the space performers prefer to have activities in open spaces with the main elements of vegetations (trees). This is because the performers tend to choose to be in a space that has comfortable quality. Therefore, it can be concluded that "Bebarengan" concept tends to be implemented in an open space rather than closed space.

## CONCLUSION

Based on the findings mentioned above, it can be concluded that:

The themes of spatial identity constructed the physical and socio-economy elements are the Spatial of "Jagongan", "Bale", "Bebarengan" and "Dodolan". All the four themes formed the concept of "Bebarengan" that become the identity of Kampung Wisata Keramik Dinoyo. The concept of "Bebarengan" was reflected through the activity, subjects involved, and the physical space in Kampung Keramik Dinoyo. Activity: socio-recreative, socio-educative, socio-productive, and socio-informative. Subject: children, local residents, outside society, visitors/customer, students, barbers, owners of food stall/showroom/home industries, craftsmen. Spatial quality: cozy and comfortable, safe and comfortable, comfortable, quiet and comfortable. Elements: fixed-element, semi-fix-element, non-fixed-element. Spatial setting: outdoor space with no direct sunlight, outdoor with large yard, large and closed yard, and indoor space.

## REFERENCES

- [1] Norberg-Schulz, Christian. 1979. *Genius Loci*. Rizolli International Publication. Inc., New York
- [2] Garnham, Hary. L. 1985. *Maintaining The Spirit Of Place*. Arizona: PDA Publisher Corporation.
- [3] Norman Crowe. (1997). *Nature and the Idea of a Man-Made World*. The MIT Press (1709)
- [4] Christopher Alexander. (1979). *The Timeless Way of Building*. Oxford University Press
- [5] Zahnd, Markus. (1999). *Perancangan Kota Secara Terpadu*. Penerbit Kanisius: Yogyakarta.
- [6] Breakwell, G. M. (1986). *Coping with Threatened Identities*. London: Methuen.
- [7] Harvey, David. 2000. *Modern Analytical Chemistry*. The McGraw-Hill Companies. The USA.
- [8] Hidalgo, M. C. & Hernandez, B. (2001). *Place Attachment: Conceptual and empirical questions*, Journal of Environmental Psychology, 21, 273-281
- [9] Ekomadyo, 2012, *Kajian Relasi Sosio-Spasial antara Masjid dan Pasar: Kajian atas Kontribusi Islam dalam Urbanitas Kontemporer*, Seminar Nasional Arsitektur Islam 2, Prodi Arsitektur Fakultas Teknik UMS, Solo.
- [10] Carmona, M., Heath, T., Oc, T. & Tiesdell, S (2003) *Public Places Urban Spaces, The Dimensions of Urban Design*, Architectural Press.
- [11] Moleong, Lexy J. (2007) *Metodologi Penelitian Kualitatif*, Penerbit PT Remaja Rosdakarya Offset, Bandung
- [12] Moleong, L.J. (2012). *Metodologi Penelitian Kualitatif Edisi Revisi*. Bandung: PT Remaja Rosdakarya.
- [13] Norberg-Schulz, Christian, 1980, *Genius Loci*, Rizzoli International, New York
- [14] Amar. (2009). *Identitas kota, fenomena dan permasalahannya*. Jurnal " Ruang " Volume 1 Nomor 1 September 2009.
- [15] Doxiadis, C.A. (1968), *An Introduction To The Science Of Human Settlements-Ekistics*, London: Hutchinson of London.
- [16] Rossi, Aldo (1982). *The Architecture of the City, the Institute for Architecture and Urban Studies*, the Massachusetts Institute of Technology, Massachusetts.
- [17] Ujang, N. (2010). *Place Attachment and Continuity of Urban Place Identity*. Asian Journal of Environment-Behaviour Studies, 5, 61-76.
- [18] Waxman, Lisa (2006). *The Coffee Shop: Social And Physical Factors Influencing Place Attachment*. Journal Of Interior Design. Volume 31, Issue 3. Pages 6-69.
- [19] Wikantiyoso, R. (1997). *Konsep Pengembangan: Transformasi Pola Tata Ruang Tradisional Studi Kasus: Permukiman Tradisional Jawa di Kotagede Yogyakarta-Indonesia*.
- [20] Wulanningrum, D. S. (2014) *Elemen-elemen Pembentuk Kota yang Berpengaruh terhadap Citra Kota, Studi Kasus: Kota Lama Semarang*. Jurnal. Pembangunan Wilayah dan Kota Volume 10 No 2. Hal 197-204.