

Conference Paper

Betawi Ornament for Interior Furniture in Efforts to Strengthen National Branding and Entrepreneurship in Jakarta

Polniwati Salim

School of Design, Bina Nusantara University

Abstract

The study observes Betawi culture the wood material in order for it to be applied into furniture design, exposing the roles of traditional Betawi decorative styles. Most of the ornament decorations in Indonesia simply takes a basic shape and sticks it onto a certain product or media. The opportunity to develop it into a new variation with a touch of design on the furniture product is highly possible to be realized. The market of furniture industry in Indonesia, especially Jakarta, never dies. With that fact on our mind, efforts should be made in developing designs with Betawi ornaments, therefore it will be able to promote economic development by the means of additional employment. To address this purpose, the methods used in this study are content analysis, observations, interview, and experimental design, proposed by social, cultural and psychological approaches. The results of this analysis showed it is a worthy attempt to improve the potential of the furniture industry in general, and wooden industry in particular by developing the Betawi ornament designs on furniture. These Betawi ornament designs would most likely by manual carvings, which will ultimately lead to an increase in need of human resources. With empowerment in the field of wooden furniture industry based on the decorative design of Betawi ornament, it is expected to help the economy and entrepreneurship in our country also the national branding as well.

Received: 19 March 2018

Accepted: 27 July 2018

Published: 29 August 2018

Publishing services provided by
Knowledge E

© Polniwati Salim. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ICSPI 2016 Conference Committee.

Keywords: Betawi, culture, furniture, branding, entrepreneurship

1. Introduction

1.1. Background

Indonesia is an archipelago with such different tribes and ethnicities. This nation is extremely rich in craftsmanship and culture extending from the west of the island toward the east of it. Subsequently it is a direct result of these different societies,

 OPEN ACCESS

that it is important to appreciate and preserve them, as they will be passed on to the future eras. Although as we all know that the western culture is fast and aggressively spreading into the state of Indonesia, we must still strive to preserve the Indonesian culture for the years to come. It isn't common to find a community, which prides a foreign culture and somehow forgets their own. And oddly enough, the foreign countries are more interested in the Indonesian culture than us Indonesians, there are even neighboring countries that claim some of Indonesia's cultures to be their own.

The Indonesian culture, which is a mix of different nearby societies from Sabang to Merauke, is exceptionally remarkable and diverse. It ranges from the specialty of conventional moves, functions, customary apparel, signature sustenance, and so on. Our diversity slogan, *Bhinneka Tunggal Ika*. Lately, tourists have come to know more of the islands of Bali, Jogjakarta, Surabaya, and Bandung compared to the other islands. But they do not know of the fact that there are still plenty of tribal cultures which are just as captivating. One of which the author considers interesting and worthy of preservation is the Betawi culture. Betawi itself is a tribe of Indonesia whose inhabitants generally live in Jakarta. Some said that Betawi tribe comes from mixture between some ethnic and nation in the past. Biologically, those who claim to be descendant of Betawi is a mixture of various tribes and nations which were brought by the Netherlands to Batavia. Actually Betawi should be considered as newcomers in Jakarta. This ethnic group was born from the blend of various other ethnic groups who already lived in Jakarta, such as the Sundanese, Malay, Javanese, Arabic, Balinese, Bugis, Makassar, Ambon, and Chinese [3]. The Betawi are known as the locals of Jakarta and are attempting to save their own nearby culture and character to remain alive on the place where there is their predecessors. *Ondel-ondele*, *tanjidor* and *gambang kromong* as the elements of Betawi traditional culture, are becoming rare in Jakarta. There ought to be some activity to be done with a specific end goal to protect the Betawi craftsmanship and culture. On August 18, 2015 Provincial Legislative Council (DPRD) of DKI Jakarta formally approved Local Regulation (Perda) about Betawi Cultural Preservation. The regulation is made to establish the existence of Betawi culture as the host in Jakarta and also proof that Betawi culture is an important and strategic asset to develop tourism in Jakarta. Instructions to build up the Betawi culture and increment open mindfulness about Betawi culture conservation is clearly stated in this rule [2].

Jakarta government had guaranteed to build up the Betawi community and their way of life in the capital city since their presence will bring incredible potential for Jakarta by protecting and developing it. In this manner, Jakarta government has built up a pledge to bolster it by requiring the application of Betawi trimmings on structures in

Jakarta, also finish the development of another area in Kampung Betawi Setu Babakan, Jagakarsa, South Jakarta where in the region will be manufactured few extra facilities for example, the organizing space, display and custom Betawi conventional house. The staging space, gallery and custom Betawi traditional house.

The Government of Jakarta formed Betawi Cultural Village in Setu Babakan, South Jakarta in order to preserve the culture of the original tribes in this capital city through Jakarta Governor Decree no 92, 2000 about environmental restructuring Betawi Cultural Village (penataan lingkungan perkampungan budaya Betawi). The rapid development of the city should be offset by an increase in cultural values, environmental development and improvement of facilities and infrastructure was in a good management in order to preserve the traditional culture especially Betawi community and enrich the culture of Indonesia (local government regulation, 2005). The Betawi Cultural Village is a neighborhood social life or the built environment with Betawi atmosphere, Betawi community inhabited by the fascinating natural beauty, diversity of traditions and culture of Betawi. Beside this, the government does commit to construct Masjid Raya Jakarta which apply Betawi characters on the whole building. Regulation to wear Betawi cloth once a week is also action to show the commitment of reserving Betawi culture [4].

The government's desire to preserve and develop the traditions and culture of the specified area is proven by the Decree of Indonesian Republic People's Consultative Assembly no. IV / MPR / 1999 which discusses social issues of Indonesian culture. As one of the cultural heritages that should be preserved, traditional decoration is a potential asset to be developed as an element of interior design, both constructively and decoratively. The application of traditional decorative as one of the elements in interior are often experiencing change and development both in terms of shapes, motifs, materials, manufacturing methods, and different colors.

Indonesia's furniture industry has long been viewed as an export oriented industry. But the fact is private consumption also drives the country's economic growth and take as a center stage in domestic market. Indonesia has become a highly attractive market as a manufacturing base for furniture companies due to the country's competitive labour wages in addition to the wide availability of skilled carpenters and wood carvers. Since we have such kind of human resource, then adding some more attractive value such us local content to the furniture will increase the entrepreneurship in the furniture industry. Furniture with Betawi ornament could be considered and brought to the local market and international as well.

Ornament as one of the most fundamental elements of any culture acts here as a powerful non-verbal communicative tool that can influence significantly the intercultural communication process' essence and content. Symbols of culture, expressed in various forms of aesthetic reality (from applied arts to intangible forms of traditions, customs and folklore), represent a universal resource of communicative and semantic continuum that could actualize the intercultural communication processes [10].

1.2. Purpose

The purpose of this study is to introduce Betawi ornaments that can be applied to the interior and furniture in an effort to be more widely known, as well as to improve and introduce the local culture and be able to be national branding, attract entrepreneurs for mass production. With the awareness of local culture appreciated in interior furniture, we should not rule out the possibility of our furniture being noticed by the foreign market. In this modern era, many entrepreneur tries to seek for some unique product. So that when the demand increases, the amount of labor required in the production process will increase as well. The focus of the research on the topic above would be:

1. Introducing and analyzing the diversity of the types of Betawi ornament used in the modern era nowadays.
2. The effort of improving the traditional ornaments connecting to furniture design along with the needs of the industry and work force.

2. Methodology

Despite the fact that both quantitative and subjective approaches have been connected in business enterprise investigate, quantitative research in light of observational information has ruled past business enterprise. The utilization of quantitative research in business enterprise examines, in any case, has drawn feedback [5]. This study utilized subjective research as this permits the writer to have a more profound comprehension about the wood-industry and entrepreneurship.

This research is developed with a case study through a qualitative approach, with the constructivist paradigm that focuses on the observation and condition in the field [1]. To address this purpose, the methods used in this study are content analysis, observations, interview, and experimental design supported by design, and also data collection. The studies were done in Jakarta and Bekasi. Due to time constraints, the

object of research will be done gradually. The first phase of this case study will be the decorative ornament of Betawi that currently applied in architecture of the mainland houses. Then the author tries to bring the design of those ornament into some furniture, then take it to a factory in Bekasi called "Laras Tata Kreasi", to observe the system of production and workmanship for the furniture also in order to understand the production of wood industry.

The wood-furniture factory in Bekasi named Laras Tata Kreasi was chosen as a solitary industry for this project because of its huge commitment to national economies. The informants of this study are the owner of the factory, a rundown of open-finished inquiries on particular themes in this review was utilized as a rule for the specialist to do the meeting and to permit sources adaptability in replying. This technique empowered the analyst to ask other applicable inquiries not on the rundown [8]. The aim of the observation of local tradition Betawi house is to document the decorations used in those houses. The second observation, a visit to a furniture factory is to get pictures of the workers and the work processes. Other than field studies, literary data must also be studied. Books explaining the culture of Betawi would be necessary to broaden insight into the Betawi ornaments that would be applied to the furniture.

3. Results and Discussion

Indonesia's cultural diversity is celebrated in the national motto, *Bhinneka Tunggal Ika*, meaning "Unity in Diversity." One manifestation of this tenet of Indonesian national identity is the government's efforts to give equal precedence to the development of traditional art forms from each ethnic group.

Jakarta is the capital city of the Republic of Indonesia, a country composed of more than 13,000 islands with a population of over 180 million. Comprising more than 300 ethnic groups speaking 200 different languages, the Indonesia population exhibits marked diversity in its linguistic, culture, and religious traditions. As the Capital City, Jakarta is a melting pot of representatives from each of these ethnic groups. Jakarta is a special territory enjoying the status of a province, consisting of Greater Jakarta, covering of 637.44 square km area. Located on the northern coast of West Java, it is the center of government, commerce and industry and has an extensive communication network with the rest of the country and the outside world. Strategically positioned in the archipelago, the city is also the principal gateway to the rest of Indonesia. From the Capital City, sophisticated land, air, and sea transport is available to the rest of the country and beyond.

Jakarta is a city of differentiations; the customary and the cutting edge, the rich and poor people, the sacral and the common, frequently stand one next to the other in this clamoring city. Even its population gathered from all those diverse ethnic and cultural groups, which compose Indonesia, are constantly juxtaposed present reminder of the national motto; Unity in Diversity. After autonomy, Indonesia entered the time which its diverse social conventions were converged to make a typical new identity. Amid this season of social homogenization, the decision ethnic gathering could step by step force its qualities on the others. Under the motto of "patriotism" in the Sukarno period, and "create men" amid the Suharto time, the "others" were accommodated with the power center.

4. Betawi and the Ornament

As the Betawi joined the country as equivalents to other ethnic gatherings, the innovative compel that once characterized them stopped to work. Numerous social associations proceed with today to be dynamic under the name Betawi, and Betawi images and signs keep on serving as qualities, yet no new types of Betawi social expression are today being made. "Orang Betawi" as the ethnic of Jakarta speaks Betawi Malay, talked also in the encompassing towns such as Bekasi and Tangerang. This Language has two variations: conventional Betawi Malay, spoken by the elder people and bred in Jakarta, and modern Jakarta Malay, a slang form spoken by the younger generation and migrants. The language of the Betawi has been adopted by the fashionable younger generation of Jakarta's from all ethnic origins, whereas the more formal Betawi Malay is only spoken by the more conservative older generation *Orang Betawi* [3]. In Jakarta, the *Orang Betawi* - the natives of the city - are considered to be the hosts of these cultures, having emerged from the melting pot of races, ethnic groups and cultures of Indonesia in the 19th century. Today they constitute one of the city's main ethnic groups alongside the Javanese (from Central and Eastern Java), Sundanese (from West Java) and Chinese. Betawi culture is a treasure trove of color, tradition, song, dance, clothing, cuisine, language and dialect. The culture thrives today due to government policy to enhance the cultural identity of the original inhabitants of the city, and prevent their traditions being buried beneath a tide of modernization [13].

The word "Betawi" comes from "Batavia", it is the name of Jakarta in the past given by the Netherlands where the majority of society are Sundanese before the 16th century and before the kingdom of Tarumanegara and Pakuan Pajajaran. Beside the Sundanese, there are foreign traders and sailors from the north coast of Java also

from different Indonesian islands, East of Malacca in the Malayan peninsula, even from China and Gujarat in India. The indigenous people of Jakarta are the Betawi, a community of mixed descent, a mixture of different races and ethnic groups, who for generations have made Jakarta their home. Very outspoken and democratic, the Betawi have assimilated different cultures in their daily life, arts, music and traditions. The Betawi blends the original Malay language with neighbouring Sundanese words, mixed with Javanese, Chinese, Indian, Arab and Dutch words [3].

Betawi ornament also called Betawi style decoration. Ornament is about geometric shape. Geometry is the basic form for the architecture, various ornaments and introduction to the world of symbols. Ornament can be applied in any places. For example, in buildings, houses, household items, craft, boats, art tools, etc. There are two kinds of Betawi traditional house. First, *Bapang* house or often called as *kebaya* house. The character of this house is large terrace in which there are living room and bale divan-like structure commonly used for relaxation with semi open architecture with a fence of 80 cm only. There is a floor that is higher than the surrounding grounds by 3 steps, made of brick and covered with cement. The house is surrounded by a yard and another simple wooden fence uniquely carved in Betawi style. *Bapang* house consists of living room, family room, bedroom, bathroom, kitchen and extra-large terrace. *Bapang* Betawi traditional house is square-shaped and built on a square land [6].

The second type of Betawi traditional house is "rumah gudang", *gudang* means warehouse. The house is in rectangle shape, long, extending from the front part all the way to the rear. Its roof looks like a horse saddle or shield, with a separate small roof covering the front part of the house. This particular type of house is built with wood or bamboo, while the floor is traditionally soil, cement or tiles. Unique to the Betawi house is its wood planks carved with triangular ornaments repeated in rows called '*gigi balang*', often seen very much in Betawi style. At the center of the house, there are bedroom, dining room, kitchen and bathroom with timber walls and several windows for ventilation. Terraces with low wooden fences are outside the house proper. Clay roof tiles and the timber walls at the front of the house are built for easy disassembly so that when the owner needs to hold a party or event, that part of the house can be easily readjusted to create a larger space.

Extensive yard bolstered by particular shapes and adornments add appeal to Betawi-style. The front part of the house is a favorite area to conduct all activities with the family [6]. A house that takes the concept of traditional Betawi is very suitable to be applied to Indonesia's geographical conditions. Its characteristics are actually

in accordance with the Indonesian community living in coastal areas. A Betawi style house has dependably demanded the idea of close family and group relations. It can be seen from the style of the building that has wide yard and porch, with a terrace to welcome all guests. In addition, a Betawi style house generally has wide windows and cannot be separated from surrounding green plants to add to the beauty of the house. Building a house with Betawi concept, it is really important to consider some elements [12]. First, the division of space in Betawi-style dwelling is the most important namely, the patio, living room or family room, bedrooms and kitchen. The most interesting side of a Betawi house is the concept of openness, from the use of wide windows that open wide to the doors which are always left open. That's because the nature of the Betawi people are sociable and open. The initial design of Betawi house is quite flexible and not hard to apply in every type of building design, therefore the Betawi style staying and can likewise be connected to the present houses nowadays [14]. The concept of openness can be applied in a modern dwelling by incorporating the terrace as a substitute for the living room. It can be designed using modern materials coupled with a modern arrangement, but still bringing the concept of openness which is the characteristic of Betawi people.

Another important room is the family room which is semi-public space, then the bedrooms and kitchen which are more private. In Betawi house, public space is the part that can be entered by anyone. While the semi-public space is the space accessible to certain people, while the private spaces can be fairly limited and only certain people and guests are allowed in there. In a modern house, the division of space is no longer there because the concept of modern dwelling is more independent and not restricted by customs and tradition. Another special characteristic of Betawi houses is the material that used. Wood and bamboo are majority material that applied and brought them close to nature. Instinctual nature transmitted from some building segments make an impression of genial and superness. Conversely, advanced staying frequently gives dividers material utilizing glass, aluminum, etc. Betawi ethnic appearance can be shown regardless by joining parts of wood with regular Betawi carvings. Carving is a piece of the trimming, an enrichment used to adorn parts of a building or objects.

Architectural ornament can be made of stone, wood or precious metals carved, concrete stucco and also clay. The extravagance of Betawi craftsmanship and culture will bolster the making of adornments that describes the Betawi design. Ornaments are not only decorating the building, but also contain the philosophy of Betawi society. Betawi ornament also called Betawi style decoration. Ornament is about geometric

shape. Geometry is the basic form for the architecture, various ornaments and introduction to the world of symbols. Ornament can be applied in any places. For example, in buildings, houses, household items, craft, boats, art tools, etc. Some ornaments of Betawi traditional houses are *lisplang gigi balang*, it is a wooden board shaped in triangles, lined up and resemble the teeth of locusts which symbolizes honest, diligent, tenacious and patient life, because locusts can break the wood by donning it continuously and usually within a long period that can be considered as a 'strong defense'. Beside *gigi balang*, there is ornament called *Banji*, an ornaments in Betawi house that has a square pattern, and was developed from the basic shape of Swastika, influenced by Hindu culture which means dynamic [16]. *Banjis* often combined with elements of floral and most frequently used was five flowers or *tapak dara*. Jasmine flower ornaments usually found on the side of the front roof cover. This ornament symbolized joy, fragrance, and hospitality to anyone, as the Betawi community is always open to anyone who visits to the village. Just like jasmine flowers, *cempaka* flowers are symbol of fragrant and harmonious life that owner of the house should have. While sunflower translucent ornament which is usually located at the top of the door symbolized good life of the host which should be an inspiration to people around just like the sun, a source of life and light, bright sun. It means, the owner of the house should always have good thought, the inner light and became role model to the community [10].

A noteworthy element of Betawi style, as apparent in these structures, are rooftop overhang enlivened with a rehashing geometrical theme. Specialists in Indonesian design styles will, in any case, perceive that such a theme is not distinctively Betawi, but rather is shared by various seaside communities [16]. *Langkan* is guardrail of the porch and made of wood in a shape like human statue. This ornaments symbolize good moral of guest that they should enter the house from the front of the door. For sake of politeness, Betawi society is not welcome those who visit them by passing through the back or side of the house. Betawi ornament that is applied in the corner of a room made by custom design will be very inspire. Not only for the interior, as well as furniture. Interior Betawi traditional house focused on function and aesthetic appearance of the ornament as the result of the adoption from various nations and other ethnic groups. The characteristic of Betawi house is the ornament of *gigi baling*, *langkan* and the shape of the window with lattice panels or a four-leaf window that combines the grille and panel [6].

5. Wood furniture industry

The wood-furniture industry assumes an imperative part in the Indonesian economy, as this industry has extraordinary potential for household as well as an international exchange. In the worldwide market, Indonesia is one of the greatest furniture exporters in the world, same with some countries such as China, Italy, Vietnam and Malaysia [7]. Without a doubt, this industry is perceived as having another imperative part in Indonesia as a wellspring of foreign trade. The industry of wood-furniture in Indonesia is portrayed as an asset escalated and also work concentrated industry. This industry utilizes around two million individuals straightforwardly, and an extra eight million laborers by implication [9].

Nation branding aims to measure, build and manage the reputation of countries. Some approaches applied, such as an increasing importance on the symbolic value of products, have led countries to emphasize their distinctive characteristics [17]. Furniture with distinctively Betawi ornament characteristic can be brought to the public through exhibitions and featured products. Bringing cultural local content as a characteristic of furniture products, can increase the reputation of Jakarta, as a brand that is patented in the future.

Indonesia's furniture sector in both the local domestic market and the global export market holds ample room for future growth and expansion. Capitalizing on the country's strengths in raw material availability as well as qualified labour will enable the country to focus on providing high quality furnishings to mature markets. Indonesia has an established reputation within the furniture and handicrafts sector within the regional and global market due to the country's strong historical traditions in woodwork and artistic crafts such as batik (Global Business Guide, 2013).

Our country's abundant natural resources as the world's largest rattan producer and with access to a variety of wood types like teak have served as the basis for Indonesia's extensive furniture and homeware industry with exports reaching \$2.2 billion USD in 2011 and expected to reach \$2.7 billion USD in 2012 (ASMINDO, The Indonesia Furniture Industry and Handicraft Association). Indonesia's domestic furniture and homeware sector has been growing steadily in line with the growth of the middle class and consumer purchasing power as well as home ownership among those of productive and working age. Furniture and homeware imports have been rising presenting new opportunities to foreign brands while simultaneously local retail brands have matured and are gaining notoriety at both ends of the market spectrum thereby making their mark on the furniture and interior design industry.

Wood furniture is a traditional mainstay of the Indonesian furniture sector making up 58.1% of the industry's total exports in 2010 (ASMINDO). Central Java and Jepara in particular are the main centers for the wood furniture industry with teak, mahogany and reclaimed wood being the most popular materials for the local and international markets. The sheer diversity of consumer preference among the Indonesian market offers plenty of space for competition and a variety of furniture styles. Local Indonesian designers are competing effectively by providing high quality materials, sleek contemporary design and often a unique local touch which draws on the artistic traditions of Bali and Java to bring a distinctive style to the market.



Figure 1: Activities at Tata Laras Kreasi, furniture factory.

The picture shown above is an example of employees in a furniture factory located in Bekasi, namely Tata Laras Kreasi. This factory is a family company which have been in the furniture business for a long time, exporting products to foreign countries. Having lots of partnership in Indonesia makes this factory absorbs lot of workers. Production of local furniture depends on the booking and specialty in wood bending. If a large scale of production is necessary, then a lot of human labor would be needed. Not all productions are done by machines, some of which include human needed processes like carvings and subtle finishes.

Betawi teak terrace chair with a minimalist style which is typical of the city of ethnic and exotic Betawi manufactured using good quality teak. The chair is done directly by the original craftsmen town of Jepara (Central Java) who are experienced in the field of manufacture of Jepara furniture products. Jepara is not only famous for the local-style furniture which attracts foreigner but also with the resources of reliable and qualified craftsmen. The amount of this type of human resources is not quite small, in making really good quality furniture and complex carvings. Jepara is also famous for its furniture exports to foreign countries.

Talking about export, the Indonesian government must improve the competitiveness of our furniture industry, in order to boost furniture exports, and also to protect the domestic market today which seems to be dominated by imported products lately. The General Secretary of the Association of Furniture and handicraft Indonesia (AMKRI), Mr. Abdul Sobur said that the value of the market share in domestic furniture is around Rp 10 trillion per year, and 45% of the domestic market is dominated by imported products.

According to Mr. Abdul, the domestic furniture market should not be ignored, given its rapid growth in the last five years, along with the growth of the property sector in which all residential or commercial space would need furniture (Kompas, January 2015). Based on the data from the AMKRI, the furniture industry attracts more than 500,000 people for human resource work in the factory. The indirect labor needed for the furniture industry also reaches more than 2.1 million people. Below table shows the number of furniture industry workers in 2006 to 2010 and the trend (source: Ministry of Industry Republic of Indonesia, 2013)

TABLE 1: Number of Workers in Furniture Industry.

Jenis industri	2006	2007	2008	2009	2010	trend
Furniture kayu	153.103	148.476	126.056	127.624	155.020	-1.2%
Furniture rattan	38.670	36.885	35.246	30.279	26.813	-8.8%

It impresses that the pattern of the quantity of worker from year to year is declining and what brought to it. There could be many reasons for this symptom. One of those is the weakness of our local furniture market. Related to the growth of the domestic market, an important thing to note is the strengthening of human resources in the furniture industry itself. We need to enhance knowledge for industry players to develop the domestic furniture industry with the target to increase exports. In the domestic market itself, to compete with the imported products, the local players have no choice but to continuously elevate their quality in terms of material and other value add element such as interesting models and local culture ornaments.

6. Conclusion

Betawi culture needs to be preserved for our children in the future. Don't let them know this traditional culture just by reading book or getting the information from social media only. Betawi culture consist of a lot of type, one of those is art ornament. All of the symbol of ornament has its own meaning which can be applied both interior and

furniture. Our government continuously preserve the development of Betawi culture by constructing Betawi village where all things inside are related with Betawi and also the construction of mosques with Betawi characteristic as well. Every year on the celebration of Jakarta birthday, our city always brings up the Betawi culture merrily.

Since the furniture industry in Indonesia is continue to grow rapidly nowadays and the development of furniture design is also always up-to-date, including the intention to promote local culture of Indonesia, so it is very possible that the furniture industry will also produce furniture worth of Indonesian culture. In this case the ornament and motive of Betawi culture motive is quite interesting to be developed and appreciated in furniture design. The government efforts to improve human resources and entrepreneurship in this country can be achieved by pushing the furniture industry more productive. By having local culture characteristic on the furniture design can be more interesting for foreigner market, and is able to do export in great scale which means improving the society empowerment through labour and entrepreneurship.

Betawi as one of the tribes in Indonesia which has a variety of motifs and attractive colors are suitable to be applied in furniture such as tables and chairs or others with some interesting design for sure. Therefore, well-designed and classy furniture design especially the one with the local content will be the spearhead of employment for human resources, especially when it is successfully exported which means requires more manpower and also highlight our national brand. Many governments have resource dedicated to Nation Branding. Their aim is to improve their country's standing, as the image and reputation of a nation can dramatically influence its success in attracting tourism receipts and investment capital; in exports; in attracting a talented and creative workforce and in its cultural and political influence in the world.

References

- [1] Azrul, Azwar, Joedo Prihartono. (2000) *Metodologi Penelitian*, Jakarta: PT Binarupa Aksara.
- [2] Buchori, Ahmad. (2015). Saatnya Kembangin Budaya Betawi. Retrieved on 19 Sept 2016 from <http://www.Betawitoday.com>
- [3] Chaer, Abdul. (2012) *Folkor Betawi: Kebudayaan dan Kehidupan Orang Betawi*, Jakarta: Masup Jakarta, Depok.
- [4] Dinamayasari. (2016). "Exploring the Readiness of Betawi Cultural Village? as a Sustainable Cultural Tourism Destination in Jakarta." *Asia Tourism Forum 2016 – The 12th Biennial Conference of Hospitality and Tourism Industry in Asia(ATF-16)*. 89-94:90.

- [5] Gartner, W. B. & S. Birley (2002). "Introduction to the special issue on qualitative methods in entrepreneurship research." *Journal of Business Venturing* 17(5): 387-395.
- [6] Hasanah, Ani. (2013). Betawi Traditional House. Retrieve from <http://www.en.voi.co.id/>
- [7] Kusumawardhani, A. & McCarthy, G. (2013). "Innovation in small and medium-sized wood-furniture rms in Central Java, Indonesia". *International Conference on Managing the Asian Century 2013*, Singapore.
- [8] Marschan-Piekkari, R. & C. L. Welch (2004). Qualitative research methods in international business: the state of the art. *Handbook of Qualitative Research Methods for International Business*. R. Marschan-Piekkari and C. L. Welch. Cheltenham, Edward Elgar
- [9] Ministry of Trade of the Republic of Indonesia (2008). Indonesian furniture: creativity in wood. Jakarta
- [10] Nikolenko. Nadezhda. (2013). "Ornament as a Symbol of Intercultural Communication." *Middle-East Journal of Scientific Research*, 17(4): 444-454. Article Journal.
- [11] Peraturan Daerah Provinsi DKI Jakarta. (2005. no.3). Perkampungan Budaya Betawi Situ Babakan ?
- [12] Ratu Arum. (2012). *Liyan Dalam Arsitektur Betawi: Studi Kasus pada Rumah Betawi Ora di Tangerang Selatan*, Tesis Universitas Indonesia, Depok 2012
- [13] Saidi, R. (2000). *Orang Betawi dan Modernisasi Jakarta*, Jakarta: LSIP.
- [14] Sudrajat, Ati Waliati. (2001). *Masyarakat Betawi Pesisir di Jakarta Utara: Studi Kasus Perubahan Fungsi Ruang Pada Rumah Tradisional Betawi*, Tesis Universitas Indonesia, Depok 2001
- [15] Seni Rupa (Sept, 2016) retrieve from <http://lembagakebudayaanbetawi.com/artikel/senibudaya/senirupa>
- [16] Tjahyono, Gunawan. (2003) "Reviving The Tradition: The Case of Setu Babakan, Indonesia". TDSR. Volume XV, pg 66. Article Journal.
- [17] Zhang Xiaomeng. Kathryn M.Bartol. (2010). "Linking Empowering Leadership and Employee Creativity: The Influence of Psychological Empowerment, Intrinsic Motivation, and Creative Engagement". *Journal of Academy of Management*. 11: 107-128. Article Journal.