

Implementation of Chinese Oriental Ornaments and Decorations on the Wall of Li Feng Restaurant in Bandung

Fanny^{1*}, Eddy Supriyatna Marizar¹ and Maria Florencia²

¹Interior Design Study Program, Tarumanagara University, 1 Jl. Letjen S. Parman, West Jakarta, Indonesia

²Faculty of Art and Design, Tarumanagara University, West Jakarta, Indonesia

Fanny.61516003@stu.untar.ac.id

ABSTRACT

Li Feng Restaurant is a Chinese fine dining or known as a Tinghoa peranakan restaurant. Peranakan culture is an assimilation or mix of cultures between immigrants from China and Javanese, Dutch, English, Arabic, Indian, Malay, and Portuguese. However, Chinese Peranakan culture is now no longer known by modern society from its uniqueness that is rich in philosophical ornamental elements because it is replaced by modern culture that is simple and functional today. Ornamentation is one of decorative elements obtained by developing forms that exist in nature. Interior of Peranakan restaurant focuses on the ornaments and wall decorations that elevate Chinese culture so that the atmosphere supporting the restaurant is not only in serving food, but the interior appeal that gives satisfaction to visitors who come. The method used is descriptive qualitative. The results of the descriptive explanation are followed by a general analysis according to the rules of the characteristics of Chinese walls. Implementation of typical Chinese ornaments and decorations on the walls of the restaurant will be focus on the 1st floor dining area and the 2nd floor buffet area.

Keywords: Chinese, Restaurant, Ornamentation, Wall

1. INTRODUCTION

A restaurant with a unique interior will make a visitor more interested to come and trying things that are offered. This is because the people who come not only pay attention to the high taste with the choice of ingredients, but also the atmosphere or interior design of a comfortable and exclusive dining place so that it makes the event to eat or gather with family, relatives, or relations to be more has its own impression. Many restaurants that come up with a various concept, one of them is Li Feng Restaurant. This restaurant is a Chinese fine dining inside the Mandarin Oriental Hotel.

Li Feng Restaurant serves peranakan food, originating from China, Java, the Netherlands, English, Arabic, Indian, and Malay so that the concept used is oriental Chinese with a modern touch inspired by the menu of dishes served. Chinese typical decoration or decoration motive consist of human nature, natural fauna (animals), natural flora (plants), and natural objects or symbols (Kwa, 2009). All existing ornaments are the embodiment of the beauty of human and nature manifested through ornamental decoration.

Wall ornaments and decorations on the Li Feng restaurant are objects in this analysis, where to attract

visitor interest, an interior design that can provide a new image in accordance with corporate identity is needed. The oriental Chinese concept with a modern twist will be implemented on the restaurant's walls so as to provide an attractive interior aesthetic and restaurant atmosphere.

2. METHOD

The method used descriptive qualitative. Qualitative method is a method that places the writer as a key instrument, data collection techniques are carried out by combining and inductive data analysis. The author uses a qualitative method with a descriptive explanation of each the typical Chinese ornaments and decorations implemented at Li Feng Restaurant. Data collection techniques were obtained through literature or library data and indirect observation. Literature data relating to the design object that will be used as a basis for thinking to produce designs that are adapted to standardization or general principles used. Literature data which includes ornaments or decorative elements typical of China as decorative items in restaurants. Indirect observation is an observer's activity that is not carried out at the specified place or location, but uses other media such

as the internet, print media, and the results of previous studies that have the same background.

3. RESULT AND DISCUSSION

The name of Li Feng in this restaurant in Indonesian means abundant beauty. Li Feng has the tagline "Cantonese cuisine in an ethereal, classic, and culinary rich space" which serves Cantonese specialties with a modern, classic and luxurious touch. The atmosphere wants to show the ornaments and decorations on the interior walls with an oriental concept with a modern nuance taken from the name of the restaurant itself and the type of food served. According to (Gustami, 2008, p. 4) ornaments are components of art products that are added or deliberately made for the purpose of decoration. Li Feng Restaurant is a fine dining restaurant with a table-service system on the 1st floor and self-service (buffet) on the 2nd floor.

3.1 1st Floor Dining and Bar Area

Dining area is the chosen area because the majority of visitor activity in this area. In addition, this area is the largest area in this restaurant.

3.1.1 Wood Panel with Apricot Paintings

On the first wall using wood panel in the middle there is an apricot flower painting. The brown wood panel gives a warm impression to the room and in the middle of there is a colorless apricot flower painting. Apricots are the focus of Chinese people as a symbol of happiness in the hope that visitors can feel the happiness to come and eat at this restaurant.



Figure 3. 1 Wood Panel Wall
(Source : Fanny, 2020)

3.1.2 Swastika Motive Geometric Wood Partition

On the second wall uses a window partition facing out. The partition is a geometric shape connecting lines with each other to form a square and rectangle and glass in the window facing out. Doors and windows follow geometric patterns that are widely used in China (Liu 1989: 56). The wooden partition is a geometric motif of the swastika or standard that symbolizes happiness, luck, and longevity, as shown below:

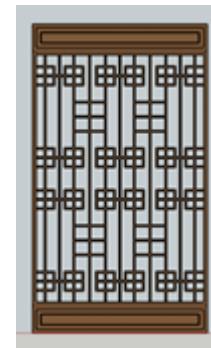


Figure 3. 2 Swastika Motive Geometric Wood Partitions
(Source : Fanny, 2020)

3.1.3 Bamboo Partition

On the third wall is a bamboo partition (Tik and Zhu) as a space divider between the 1st floor dining area and the bar area. Bamboo partition is not only as a room divider, but also as an element of decoration. For Chinese people, bamboo is a plant that fengshui brings positive energy, namely prosperity in business, health, strength, and life balance.

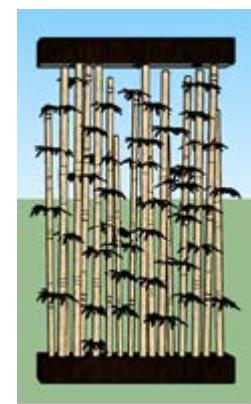


Figure 3. 3 Bamboo Partition
(Source : Fanny, 2020)

Application of ornamentation on the dining area of the 1st floor, namely wood panel wall and apricot flowers in description number 1, then the application of swastika or banji geometric motif partitions in description number 2, and the application of bamboo partitions in description number 3, as shown below:



Figure 3. 4 Application of Ornaments in the 1st Floor

Dining Area

(Source : Fanny, 2020)



Figure 3. 5 Bar Area

(Source : Fanny, 2020)

3.1.4 Lantern Light

Aside from being an ornament, the selection of red lantern-shaped lamps is a characteristic of Chinese decoration. According to (Moedjiono, 2011, p. 22) the red color is a symbol of the element of fire (Huo) which symbolizes joy, hope, luck, and happiness. The lantern is a symbol of Chinese culture which means hanging a blessing and hope in a good place and if there is a light that lights in it, it means that the illumination symbol so that hope for guidance is on the right path (Bonavia, 1980: 25) where one of the philosophies of society the Chinese are not to lose hope and not despair.



Figure 3. 6 Lantern Lamp
(Source : Fanny, 2020)

The application of the lantern-shaped lamp was applied to the dining area of the 1st floor as shown below:



Figure 3. 7 Application of Lantern Lights
(Source : Fanny, 2020)

3.2 2nd Floor Dining and Buffet Area

2nd floor dining and buffet area is the area for all you can eat. The decorations and ornaments used on the 2nd floor area will be explained below:

3.2.1 Pat Kwa symbol (Eighth Trigram)

The walls of the dining area and the 2nd floor buffet are wooden partition windows with geometric shapes drawn that do not usually refer to one particular form, but only to play a certain pattern. The octahedron resembles the Pat Kwa symbol (Eighth Trigram) as shown below:



Figure 3. 8 Pat Kwa Partition
(Source : Fanny, 2020)

Pat Kwa (Pa Kua) is an eight diagram or symbol which is the basis of the cosmogony system and philosophy of ancient Chinese belief (Too, 1995), as shown below:



Figure 3. 9 Pat Kwa Symbol
(Tiongkok.info, 2020)

According to ancient Chinese cosmogony, to describe the four seasons that form Yin and Yang, solid lines and interrupted lines are used. The combination of four solid lines and interrupted lines is a symbol of sky, wind, water, mountains, earth, thunder, fire and earth.



Figure 3. 10 Yin and Yang Symbol
(Tiongkok.info, 2020)

Application of wooden partitions with the symbol Pat Kwa on the walls of the 2nd floor dining area as shown below:



Figure 3. 11 Application of Ornaments in the 2nd Floor Dining Area
(Source : Fanny, 2020)

3.2.2 Patra Nala

Partition of buffet area use glass partitions and wood carving motifs called double swirl motifs in the form of tendrils on plants following the pattern "S" which are mutually interlocking then arranged horizontally (Ham, 2005). Double twisted motif is one of a variety of decoration called patra in the regions of Java and Bali. (C.A. Backer, 1963)

In the picture above, the carving is called one of the Chinese Patra namely Nala Patra. Patra Nala is a curved vine decorated with flowered stem motifs on the right and left side and in the middle there is a leaf decoration like a flame. Chinese Patra is one of the proverbial ornaments that uses the name of a foreign country used by the Balinese people. Chinese Patra is a multicultural product, which is a blend of traditional Balinese culture with China. Chinese Patra is made by people of Chinese descent, but the structure of the ornamental pattern uses the rationality pattern of traditional Balinese society by using a form of hibiscus originating from China as a symbol of unity between Balinese and Chinese culture. Chinese patra design has a recurring pattern with aesthetic considerations and symbolizes unity, happy life, and prosperity as shown below:



Figure 3. 12 Patra Nala
(Source : Fanny, 2020)

Application of Patra Nala partition on the wall of the buffet area as shown below:

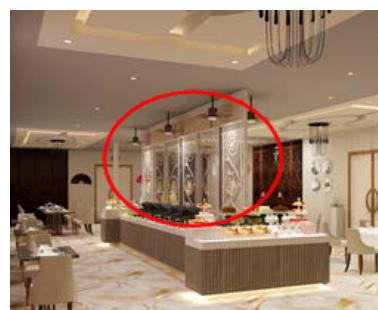


Figure 3. 13 2nd Floor Buffet Area
(Source : Fanny, 2020)

3.2.3 Decorative Painting

Decorative elements used in the form of jars, carvings, paintings are symbols of good luck.



Figure 3. 14 Chinese Decorative Painting
(Source : Fanny, 2020)

3.2.4 Fan Lights

Fan-shaped lamp decorations and fan wall decorations with dragon images depict oriental Chinese. For the people of China, fans are part of a symbol of social status. The first folding fan originated from Japan and was popularized in China a century later. The fan is made of thin pieces of Hinoki wood that are held together by threads and then the number of pieces of wood is distinguished by the social and nobility level that holds the fan. The image of the dragon according to the Chinese people is the most popular animal and is believed to have a changing power and is very powerful. The dragon symbolizes strength, justice and power (Yoswara, 2017, p. 20).



Figure 3. 15 Decorative Fan Lights
(Source : Fanny, 2020)



Figure 3. 16 Fan decoration on the wall
(Source : Fanny, 2020)

3.2.5 Geometric motive typical of China

The outside of this glass carries geometric motifs typical of Chinese banji attached to the walls of the 2nd floor dining area. The word banji is only known in Java, but it is derived from the Chinese word wanji which has the basic shapes of interrelated lines. Banji motives in Java are better known as Swastika.

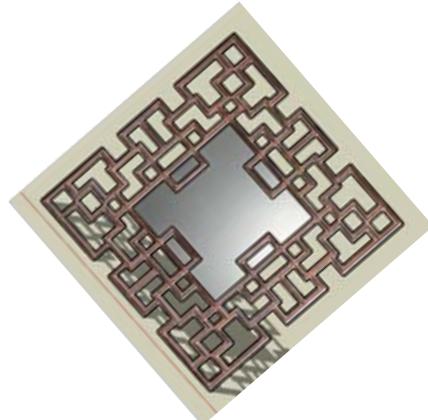


Figure 3. 17 Decorative Glass
(Source : Fanny, 2020)



Figure 3. 18 Application of Decorative Glass
(Source : Fanny, 2020)

4. CONCLUSIONS

Based on the results and discussion above that have been analyzed previously, it can be concluded that the implementation of Chinese oriental ornaments and decorations consisting of human nature, fauna (animal), flora (plant) nature, and natural objects or symbols have been applied to the walls of Li Feng restaurant thus showing the oriental Chinese identity, the ornaments and decorations have their own

meaning and meaning and are very closely related to the traditions, culture, and outlook of life of the Chinese people in general.

Li Feng Restaurant is expected to be able to maintain the quality of its restaurant interior with aesthetic value in every restaurant ornamentation. Thus, the implementation of ornaments and wall decorations still shows the element of beauty and character identity, according to the type of restaurant that is a Peranakan restaurant. It is expected that the interior aesthetic quality can provide an attractive atmosphere for the community.

ACKNOWLEDGMENTS

The author want to say thanks to the speakers who have provided data and information that is useful for the author, so that the author can finish this journal well and on time.

REFERENCES

- C.A. Backer, R. B. (1963). *Flora of Java (Spermatophytes only)*. New York : N. V. P. NoordhoffGroningen: The Netherlands .
Gustami, S. (2008). *Nukilan Seni Ornamen Indonesia* . Yogyakarta : Jurusan Kriya Fakultas Seni Rupa .
Ham, O. H. (2005). *Riwayat Tonghoa Peranakan di Jawa* . Depok : Komunitas Bambu .
Kwa, D. (2009). *Peranakan Tionghoa, Sebuah Perjalanan Budaya* . Jakarta : Intisari dan Komunitas - Lintas Budaya Indonesia .
Moedjiono. (2011). *Ragam Hias dan Warna sebagai Simbol dalam Arsitektur Cina*. Semarang : Universitas Diponegoro .
Too, L. (1995). *Penerapan Feng Shui Pa Kwa dan Lo Shu* . Jakarta : PT. Elex Media Komputindo .
Yoswara, H. P. (2017). *Simbol dan Makna Bentuk Naga* . Bandung : Institut Teknologi Bandung .

<https://man1jepara.sch.id/pengertian-fungsi-dan-motif-ornament/>

<https://media.neliti.com/media/publications/95577-ID-perancangan-interior-redesain-restoran-b.pdf>

<https://media.neliti.com/media/publications/245864-kajian-arsitektural-dan-filosofis-budaya-89845f4f.pdf>