



Evaluating Betawi Patterns as an Identity of the Association of the Faculty of Engineering Ambassadors State University of Jakarta

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Abstract. The State University of Jakarta is located in Jakarta, a home for the Betawi culture, which is now gradually venturing into batik culture. Accordingly, the Faculty of Engineering Ambassadors can adopt Betawi batik with its distinctive patterns of Betawi, which reflect the identity of the Association of the Faculty of Engineering Ambassadors. In this research, we created Betawi patterns that the Faculty of Engineering ambassadors could apply to their batik clothing, symbolizing their unique identity. The research explores and evaluates the Betawi patterns designed, which is expected to broaden the collection of Betawi patterns and create a special identity for the Faculty of Engineering ambassadors. The method used was qualitative to generate descriptive data. According to the results, based on the panelists' evaluation, the five designed patterns scored higher compared to other patterns. Among these patterns were pattern 1, "Diversity in Jakarta," and pattern 5, "Harmony of Jakarta." People thought that both patterns met all the criteria set out by the theory in question. These criteria included the use of strong, contrasting colors, geometric and abstract designs with regular and symmetrical elements, and other designs with deep symbolic or aesthetic meanings. And finally, patterns 1 and 5 should have met the symbolic system indicator when it came to community identity, which focused on how culture affects identity. Distinctive local culture influenced community identity, shaping how community members assessed themselves and built relationships with others

Keywords: Betawi Pattern, Identity, Faculty Ambassador Association.

1 Introduction

In 2022, the Faculty of Engineering founded the Association of the Faculty of Engineering Ambassadors as a student organization. The Faculty of Engineering ambassadors act under the coordination of the Division of Student Affairs Faculty of Engineering State University of Jakarta. The ambassadors are the representatives of the Faculty of Engineering students and bear the responsibilities of promoting the faculty and serving as front liners, masters of ceremony in faculty and university events, and liaison officers in the faculty and university.

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The State University of Jakarta is located in Jakarta, a home for the Betawi culture, which is now gradually venturing into batik culture. Accordingly, the Faculty of Engineering Ambassadors can adopt Betawi batik with its distinctive patterns of Betawi, which reflect the identity of the Association of the Faculty of Engineering Ambassadors. In this research, we create Betawi patterns for batik clothing, symbolizing the identity of the Faculty of Engineering Ambassadors.

Betawi patterns are design elements defining the Betawi community culture. They are commonly geometric in motive, as well as flora and fauna, which contain symbolic and aesthetic meanings [1].

Betawi patterns, according to [2], are symbolic and cultural representatives of cultural diversity and the Betawi community values. Furthermore, local customs and beliefs correlate with them. Meanwhile, [3] describes Betawi patterns as design elements with aesthetic and symbolic functions in an art context. [3] also says that Betawi arts are linked to local aesthetics that are shaped by many social and cultural factors in the contexts of traditional ceremonies and identity symbols. From the definitions of Betawi patterns as laid above, we can infer that the patterns are design elements representing aesthetic symbols and values the Betawi community holds as their identity. The characteristics of Betawi patterns by Soedarsono (1984) are as follows:

- a. The patterns are invoking bright and contrasting colors with visually strong and striking effects on textile or decoration media.
- b. The patterns are geometric in motive with abstract motives, including regular and symmetric design elements, e.g., triangular, circle, and lines.
- c. The patterns are influenced by a variety of cultures once communicating with the Betawi community, such as Chinese, Arabic, and Dutch. It is notable in their symbols or design elements which combine local and foreign elements.
- d. Some of the patterns present flora elements, e.g., flowers and leaves, and fauna ones, such as animals. Both elements resemble floras and faunas inhabiting the environment of the Betawi community, thereby becoming the symbol of the community.
- e. The patterns come with deep symbolic or aesthetic meanings and are related to the beliefs, social status, or customs of the Betawi community.

Meanwhile, the characteristics of Betawi patterns by Sasangka [1] include the following.

- a. The patterns maintain bright, contrasting, and striking colors, such as yellow, green, and blue.
- b. The patterns apply geometric and abstract elements but remain aesthetic.
- c. The patterns present foreign cultural influences, e.g., Arabic, Indian, Chinese, and Dutch, which in turn contribute to their unique characteristics.
- d. Distinguished Betawi flora-fauna patterns are under the influences of local beliefs and are cultural symbols.
- e. The patterns symbolize the aspects of life, beliefs, and folklore of the Betawi community.
- f. The patterns maintain their aesthetic functions and ritual or symbolic ones. That is, their presence is critical to customary ceremonies and symbolizes the community

identity. Among the patterns are ondel-ondel/big-size face-covering masks displayed during certain performances, nusa kelapa, ciliwung, rasamala, and salakanegara.

2 Community Identity Theory

Kertajaya [4] defines community as a set of people caring about each other and establishing a strong relationship as a result of commonness in interests. Koentjaraningrat contends three aspects which underlie how a community is built.

- a. Location: A community should dwell in the same geographic element.
- b. Interest: A community should share the same interest, which can be in terms of religion, occupation, ethnicity, and hobby.
- c. Attachment: A community should nurture the sense of attachment to a group, place, or idea, which then calls for a face-to-face meeting.

Social processes building the identity of a community are determined by social structures. Community identity takes physical, verbal, and non-physical forms, such as community history, values, and philosophies. The properties of community identity by Geertz [5] are as follows:

- a. Symbolic systems, which highlight that a community identity is established through a symbolic system, covering language, rituals, and cultural symbols. The system gives meanings and structures to community experiences and social interaction. Some of the symbolic systems are flags, symbols, or design elements in arts or architecture with particular meanings for community members.
- b. Cultural meanings and interpretation, which put a fine point on the idea that community identity is determined by how a cultural meaning and interpretation are built and can be accepted by a community. They encompass shared understandings related to values, norms, and beliefs and are noticeable in customary and ritual activities, which have specific cultural meanings, establishing a collective identity.
- c. Culture as the “Web of Meaning”, which gives meaning to social lives. For example, cultural concepts, including honors, civility, or familiarity, can affect how individuals interact and understand their positions in their communities.
- d. Social life as a text, which is associated with viewing social life as a readable, interpretable, and understandable text by analyzing cultural and symbolic texts functional for the related community. For instance, analyzing rituals, festivals, and ceremonies as cultural texts can provide insights into the identity and values of a certain community.
- e. Cultural influences on identity: stressing the notion that community identity is strongly influenced by unique local culture, which plays a crucial role in shaping how community members perceive themselves and build relationships with others. Some of the products include the distinguished habits, traditions, and aesthetics of a community, differentiating it from others.
- f. Social interaction and integration among community members build community identity, which in turn correlates with social integration and integrity. How

individuals interact and communicate in their cultural context will generate a common understanding and collective identity. For instance, families, friends, and interaction-regulating norms influence how community members participate in events.

Understanding a community identity demands in-depth approaches to the built cultural symbols and meanings retained in a social context. The approaches provide broad ideas concerning how a community identity is established and maintained through cultures and symbols. Tajfel and Turner carefully explain how social identities change over time by dividing the main steps in creating a social identity into three groups: identification, social categorization, and social comparison.

2.1 Identification.

The identification process has an essential aspect, in which each of the individuals describes themselves as members of a community. Hogg & Abrams argue that in identification, there are values and knowledge adhering to each community member and representing individual social identity. Individuals carry out identification to achieve a positive social identity and optimize self-benefits within a community.

2.2 Social Categorization.

Social categorization is interpreting a certain environment in a simple fashion, suggesting individuals' tendency to arrange social environments by categorizing meaningful social ones for individuals in the communities. Social categorization in social identity allows individuals to assess commonalities in objects perceived as sharing the same characteristics in a community. Self-categorization is the process of mentally associating with a social category. It has to do with how people naturally become involved in their communities. Self-categorization is the result of social categorization.

2.3 Social Comparison.

Social comparison shapes social identity. It happens when a group perceives themselves better relative to other groups, which may lead to a positive social identity. Assessing individual attitudes and abilities in establishing a social identity entails a social comparison process using others as a comparison object. Through social comparison, a social identity can be built by underlining ingroup and outgroup differences. In social comparison, individuals endeavour to attain a positive identity by joining an ingroup. A social comparison process provides individuals with the evaluation of their positions and status.

3 Research Methodology

To get data and information about the evaluation of Betawi patterns as the identity of the Association of the Faculty of Engineering Ambassadors at the State University of Jakarta, a qualitative approach along with a descriptive approach was used. In this study, the data amassed were words and pictures instead of numbers [6].

The research procedures conducted were composed of the following steps.

- a. Designing the research by performing a preliminary observation to garner data, undertaking general interviews, and recording the results.
- b. The research involved gathering data from reliable informants who acted as the data sources.
- c. Carrying out interviews with those considered suitable for being informants/panellists.
- d. We are collecting data through observations, interviews, and documentation.

We used the Miles and Huberman model data analysis technique in this research. Miles and Huberman [7] posited that data analysis activities encompassed data reduction, data display, and conclusion drawing/verification. We conducted the processes once we had collected all the data through interviews, observations, and documentation. We collected all data until they were credible and feasible for further analysis.

The research utilized two types of instruments: (1) Betawi pattern theory-based instruments and (2) identity theory-based instruments.

Table 1. Research Instruments

Research Focus	Research Sub-Focus	Indicators in Question	Item
Betawi patterns as the identity of the Association of the Faculty of Engineering Ambassadors	Betawi patterns	Bright and contrasting colors	1 and 2
		Geometric motives with abstract motives	3 and 4
		Motives with symbolic meanings	5
	Community identity	Symbolic systems	6
		Cultural influence on identity	7

4 Results and Discussion

We performed interviews with four panelists addressing Betawi patterns inspected through Betawi pattern theory by [3] and community identity theory (1973). Based on Betawi pattern theory, the signs used were bright and contrasting colors, geometric shapes with abstract meanings, and shapes with symbolic meanings. In the meantime, the evaluation used symbolic systems and cultural influences on identity, which were based on community identity theory.

The Betawi pattern theory, which focuses on bright and contrasting color elements, was established by [3]. This theory states that patterns designed with bright and contrasting colors have a visually strong and striking effect on textile or decoration media. The colors enabled the wearers to look exquisite and attractive. Color patterns visualized in a decorative design were the products of color composition and combination. Using colors, we could draw dissimilar design elements together. To determine which colors were suitable, individuals had to identify the effects of colors on the environment. Grounded on evidence extracted from the interview results, of the five Betawi patterns created, patterns 1, 2, and 5 implemented bright and contrasting colors.



Fig. 1 “Diversity of Jakarta” Pattern

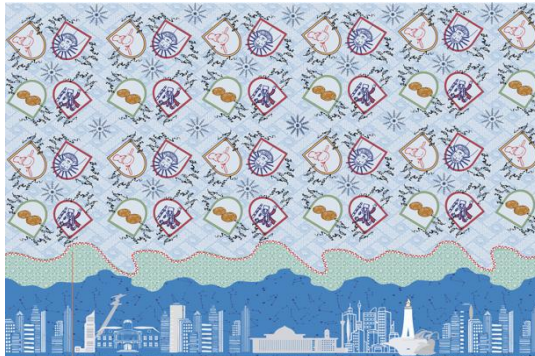


Fig. 2 “Charms of Jakarta” Pattern



Fig. 3 “*Langgam of Jakarta*” Pattern



Fig. 4 “*J-Town*” Pattern



Fig. 5 “*Harmony of Jakarta*” Pattern

Among the characteristics of Betawi patterns by Soedarsono [3] was having geometric motives with abstract motives. That is, the motives used were geometric shapes with abstract motives with regular and symmetric design elements, e.g., triangular, circle, and lines. Geometric motives and abstract motives-maintained simplicity and efficiency in their application in diverse media, such as textiles, handicrafts, and architecture. Geometric motives offered efficiency in processing and customizing according to certain needs and contexts, which could vary. Geometric and abstract motives in Betawi patterns were the results of combining cultures and traditions long developing in time, bringing about attractive and distinguished designs with a high selling price. Of the five patterns investigated, patterns 1 and 5 implemented geometric motives with abstract motives.

According to Soedarsono's [3] Betawi pattern theory, Betawi patterns use more than just bright, contrasting colors and geometric and abstract designs. They also use designs that have deep symbolic or aesthetic meanings that are connected to the Betawi community's beliefs, social status, or traditions. Of the five Betawi patterns we made, according to the panellists' evaluation, all patterns (patterns 1, 2, 3, 4, and 5) had the symbolic meanings of the Association of the Faculty of Engineering Ambassadors.

Community identity theory by Kertajaya [4] claimed a community comprised a group of people who cared about each other and built an inextricable relationship between community members because of common interests. Geertz [5] confirmed that one of the things that made up a community's identity was its symbolic systems. These systems, like language, rituals, and cultural symbols, gave experiences and social interactions within a community meaning and structure. In this research, our patterns, particularly patterns 1, 3, and 5, had highlighted the utilization of motives with symbolic systems [8].

Community identity took physical, verbal, and non-physical forms, e.g., community history, values, and philosophies. It had cultural influences aligned with community identity characteristics, according to Geertz [5]. Based on the panelists' evaluation, the patterns we created—Patterns 1, 2, 3, 4, and 5—had local cultural influences.

In general, the five Betawi patterns, i.e., pattern 1 “Diversity in Jakarta,” pattern 2 “Charms of Jakarta,” pattern 3 “Langgam of Jakarta,” pattern 4 “J-Town,” and pattern 5 “Harmony of Jakarta,” complied with Betawi pattern theory and community identity theory. However, we noticed several weaknesses, such as the colors not being sufficiently contrasting and striking, which could be attributed to the age of the wearers, specifically the Faculty of Engineering Ambassadors State University of Jakarta. Meanwhile, element-wise, all patterns successfully represented the identities of the Betawi culture and the Faculty of Engineering ambassadors at the State University of Jakarta.

Based on the panelists' evaluation, of the five patterns that were made, patterns 1 (“Diversity in Jakarta”) and 5 (“Harmony of Jakarta”) scored higher because they met all the criteria set by the applied theory, which was Soedarsono's Betawi pattern theory [3]. These criteria included using bright and contrasting colors, geometric and abstract motives with regular and symmetrical design elements, and motives with

deep symbolic or aesthetic meanings. They also met the indicators of symbolic systems stipulated by community identity theory. In other words, they made a clear distinction between community identity and the impact of cultural influences on identity. The latter indicator was associated with community identity influenced by unique local cultures, significantly contributing to how community members perceived themselves and established relationships with others [9].

5 Conclusion

This study concludes that the integration of Betawi batik patterns into the attire of the Faculty of Engineering Ambassadors at the State University of Jakarta successfully bridges local cultural heritage with institutional identity, as demonstrated by the evaluation of five designed patterns under Soedarsono's Betawi pattern theory and Geertz's community identity theory. Patterns 1 ("Diversity in Jakarta") and 5 ("Harmony of Jakarta") emerged as the most effective, fulfilling criteria such as bright/contrasting colors, geometric/abstract motifs, and symbolic meanings reflective of Betawi values (e.g., multiculturalism, social cohesion), while also aligning with symbolic systems and cultural influences central to community identity. These designs not only distinguish the ambassadors as representatives of the faculty but also serve as tools for preserving Jakarta's cultural identity amid globalization. However, challenges like insufficient color contrast for younger demographics highlight opportunities for refinement. The research validates the adaptability of traditional motifs in modern institutional roles, contributing to discourses on cultural identity and offering a framework for future studies to explore dynamic adaptations, such as integrating digital elements like augmented reality. Ultimately, the project underscores the enduring relevance of cultural symbols in fostering institutional pride and identity, positioning the ambassadors as cultural custodians who embody both academic and local heritage values.

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