

A STUDY ON CULTURAL SPATIAL PLANNING FOR A LOCAL ETHNIC COMMUNITY, TARGETING BANTIK TRIBAL SETTLEMENT IN MALALAYANG, INDONESIA

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Abstract

The purpose of this paper is to analyze the spatial characteristics of local neighborhoods based on a wealth of cultural heritage objects. A cultural space has three components: (1) a promotion zone (2) a core zone and, (3) a buffer zone. Although the Bantik settlement in Malalayang has physical cultural heritage, it is unable to develop a cultural space with cultural characteristics because of the distance that separates objects from the main road and because of the position of objects in the settlement. The results show that there exists the potential to develop a cultural space in the area around Minanga street. This would require the management of the cultural space based on the distance between the main street and the various objects, as well as careful spatial planning. The strengthening of the cultural space is needed to create ethnic Bantik identities in the structuring of settlements, thereby increasing the potential wealth of the city based on physical cultural heritage.

Keywords: Distance, Cultural Space, Physical Cultural Heritage, Planning, Bantik Community

1. BACKGROUND

Cultural heritage is an expression of the ways of living developed by a community and passed on from generation to generation. These include customs, practices, places, objects, artistic expressions, and values. Cultural heritage is often expressed as either intangible or tangible cultural heritage (ICOMOS, 2002). Based on these definitions, the Bantik settlement (Figure 1) has a rich cultural heritage (Figure 2); it is dominated by stone material of about 1-2 m³ (Table 1), but it is not developed.

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Figure 1: Map and situation of study area.

The fact that there is a rich cultural heritage tends to be blurred, even hidden, by the influence of urban development, such as the incursion of non-Bantik in the settlements, the displacement of Bantik families to the back or to the outside of settlements (Egam, 2012), and urban orientation among the Bantik people. As a result, cultural values in the community living arrangements are disturbed. The low sense of belonging and diminished appreciation of cultural heritage among the younger generation are leading to the abandonment of the values of local culture and heritage. Heritage in the form of objects such as stones that have a wealth of cultural and local history are somewhat neglected. This situation is exacerbated by the lack of good spatial planning around the sites and the lack of infrastructure, such as access to and between objects. Yet, this is an aspect of continuity of support for social, institutional, and environmental aspects of human society, as well as the non-human environment (Chang, 2007). Cultural heritage is an asset that can be used as cultural identity in the face of globalization (Li, 2007).

In keeping with the efforts to maintain local settlements and support Manado city, government programs aim to optimize local potential as the driving aspect of the city's tourism. The issue of cultural heritage is a topic that will be raised in this study. Degradation of cultural heritage needs to be addressed so that the property can be used as a potential source of local cultural heritage amid strong pressure and the development of the city towards the local settlements. A map of the cultural heritage objects can be seen in Figure 2.

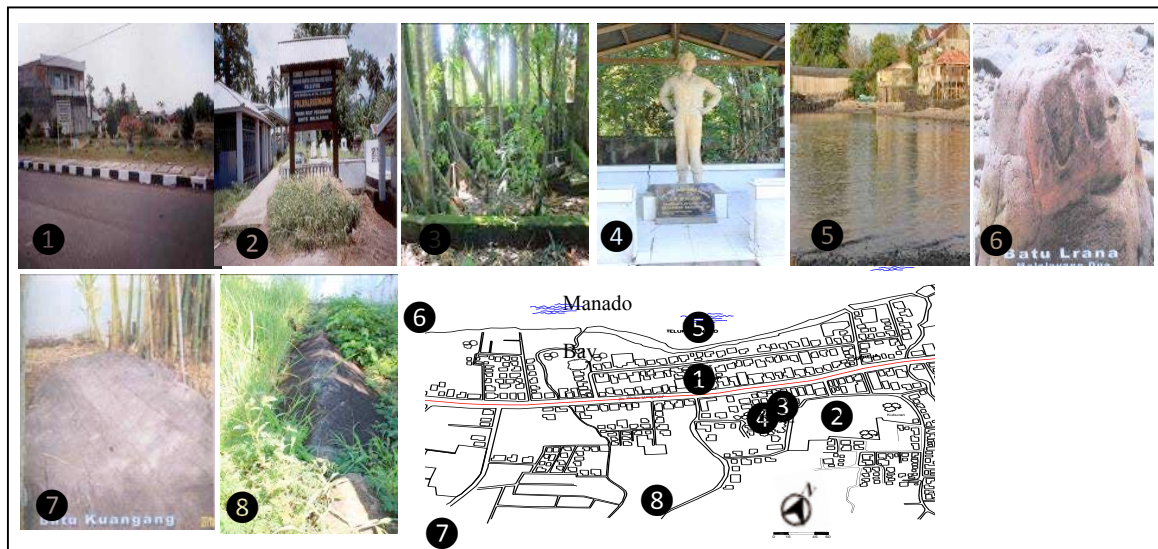


Figure 2: Photos of cultural heritage objects and their locations.

Table 1: List of cultural heritage objects.

Name of heritage	Type			Material			Size				Natural	Artificial
	Point	Linier	Areal	Stone	Water	Concrete	1	2	3	4		
① Pananayangeng			✓							✓		✓
② Palaribingang			✓							✓		✓
③ Niopo stone	✓			✓			✓				✓	
④ Mongisiditlrada		✓				✓		✓				✓
⑤ AkeMinanga		✓			✓		✓				✓	
⑥ Lrana stone	✓			✓					✓		✓	
⑦ Kuangang stone	✓			✓					✓		✓	
⑧ Crocodile stone	✓			✓					✓		✓	

Note: 1: <0.5 m³ 2: 0.5-1 m³ 3: 1-2 m³ 4: >100 m²

2. HISTORY OF CULTURE HERITAGE

2.1. Original Cultural Heritage of the Bantik as an *Alifuru* Community

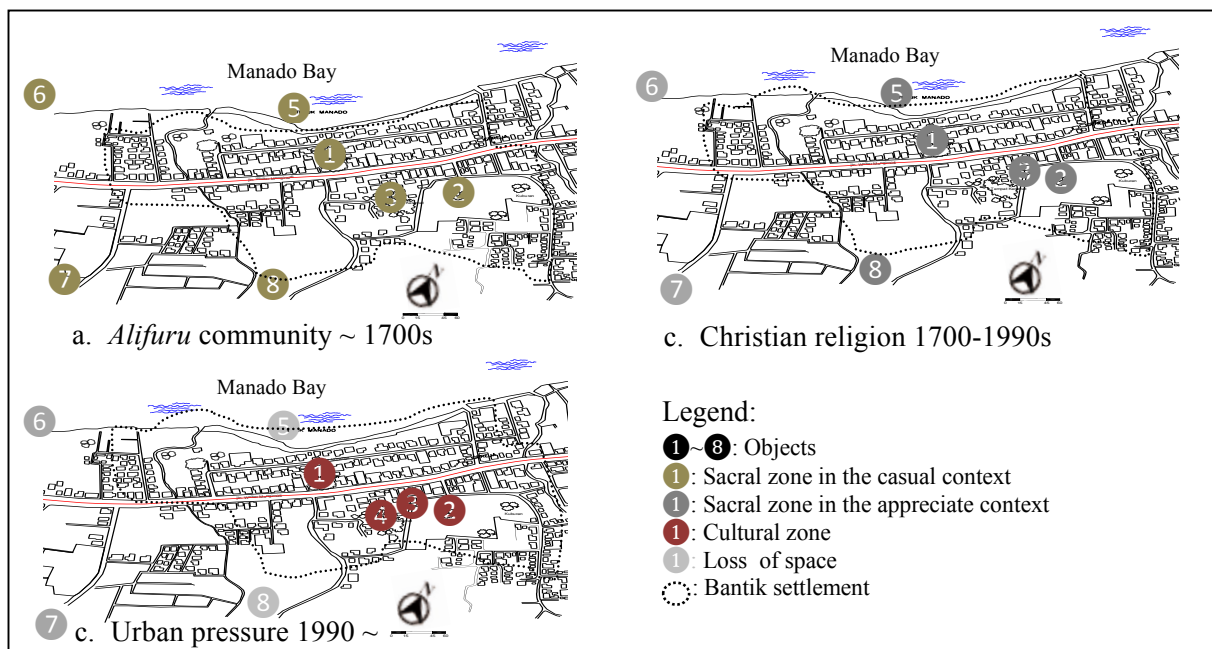
Alifuru is a local term used to refer to the native society (Grafland, 1896). In such a society, cultural heritage objects exist as a representation of the community's belief system and contain mystical value. Rocks, objects, and the space that surrounds them are used as sacred places with magical powers where there is a relationship between objects. Sacral space is determined by the space as a buffer, while the value is more abstract as the mystical belief in society (Table 2).

2.2. Cultural Heritage after the Influence of Christianity

The Christian religion became a source of influence after the arrival of the Dutch around 1700 (Sumolang, 2010). It led to changes in the meaning of cultural heritage. This mixing-in of new meanings had an effect on the character of the space surrounding the cultural object as Crocodile Stone, Niopo Stone and so on. However, sacral and private space was still connected to territory in the context of the native culture. Private space exists without the communal ritual activity it was once connected to. This is described in Table 2.

Table 2: Periods in the Bantik community.

Bantik community period	Meaning of cultural heritage		Description
	Object it self	Surroundings	
Alifuru Community (~ 1700s)	Mystical: <ul style="list-style-type: none"> • Secret and hidden • Understood by the person or entity particular 	Sacral space: <ul style="list-style-type: none"> • Highly respected space 	<ul style="list-style-type: none"> • Direct relationship between humans and nature • There is a buffer space surrounding objects • Territory in the context of culture • Temporary Barrier
Christian Religion Community (1700s-1990s)	Mystical Non-mystical	Sacral and private space	<ul style="list-style-type: none"> • The causal link between man and nature • There is a space between object and surrounding • Territory in the context of culture • Temporary Barrier
Influences of urban pressure (1990 ~)	Cultural	<ul style="list-style-type: none"> • Los of sacral and private space • Cultural space 	<ul style="list-style-type: none"> • Ambiguity territory


Figure 3: Changes in the location of cultural heritage sites based on the Bantik community

2.3. Heritage Under the Influence of Urban Pressure

The biggest change to cultural heritage brought about by urban pressure was to the space surrounding cultural objects; this space previously served as an introduction space to cultural objects such as Lrana Stone, Kuangang Stone, Crocodile Stone, and Ake Minanga. The expansion of non-Bantik settlement and lifestyle influences caused the loss both of the cultural space and of the meaning associated with it (Table 2). The three biggest changes to cultural heritage brought about by city development are: (1) changes in meaning, (2) changes

in activity, and 3) changes in space. The changes in the location of cultural heritage sites are described in the Figure 3.

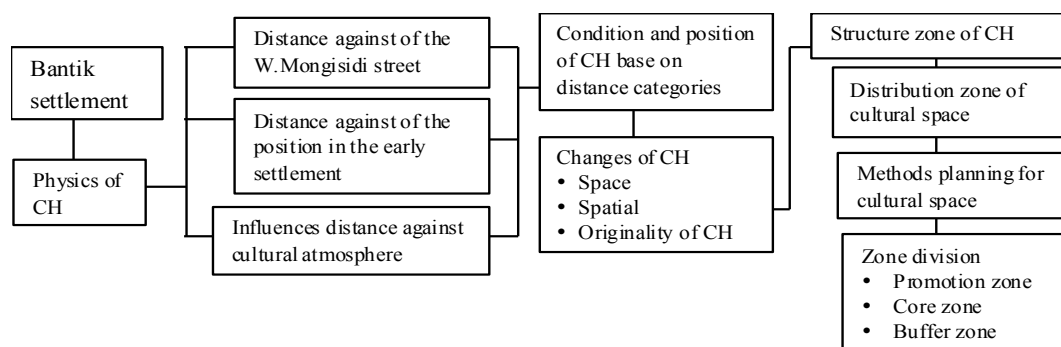
3. RESEARCH OBJECTIVES AND METHODOLOGY

3.1. Research Objectives

The aim of this paper is to analyze the spatial characteristics of the local neighborhoods based on their local cultural heritage. This paper focuses on the objects of physical cultural heritage belonging to the local community of the ethnic Bantik tribal in Malalayang. Based on these objectives, the management of cultural heritage through the use of space is an important idea that needs to be implemented to protect the local settlements.

3.2. Methodology

The research focus is the physical cultural heritage within the Bantik settlement in Malalayang. Settlements are located in four administrative sub-districts: Malalayang 1 and 2, Malalayang 1 East, and Malalayang 1 West. Before the analysis, we could know that the physical position of culture heritage were located around the coast, the main street, and the back of Bantik settlement, based on the existing data. Data for this study was collected through the use of questionnaires and field surveys, combined with a study of the literature. Aspects of spatial characteristics are reviewed base on physical cultural heritage, including the distance, early of the Bantik settlement position, and originality of culture heritage. Spatial analysis considered three factors related to the conditions of the physical cultural heritage sites in the Bantik settlement: (1) the situation and condition of physical cultural heritage based on its distance from the main street, (2) the position of the physical cultural heritage site within the settlement, and (3) the structure zone of cultural heritage, which consist of distribution zone based on the distance from the main street. Finally these factors will be analyzed to obtain cultural planning method for getting zone deviation (Figure 4).



CH: Cultural Heritage

Figure 4: Methodological.

4. ANALYSIS AND DISCUSSION

4.1. Situation and Condition of Heritage

4.1.1. Distance of Cultural Heritage from W. Mongisidi Street

Table 3: Distances between the main street and each culture heritage sites.


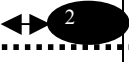
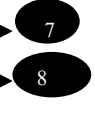









Map	Distance			
	<100 m	100–200 m	200–300 m	>300 m
				
				Legend:  : Mongisidi street  : Direct contact  : Indirect contact  : No effect  : Objects

Table 4: Influence of W. Mongisidi street development on culture heritage sites.

Condition and Distance	Analysis	
	~1990s	1990~
General conditions	<ul style="list-style-type: none"> The width of the road: 8m Without limiting lane road 	<ul style="list-style-type: none"> The width of the road 16 m equipped roadblock Addition of an alternative path for direct access to residential areas Increased density
Distance		
<100 m	<ul style="list-style-type: none"> Not have direct access to the object except through the field Not have direct contact with the public, other than through the court Located in a residential area Have a private space 	There are two categories of relationships with regard to culture heritage: 1) Direct relationship with object <ul style="list-style-type: none"> Can see the object directly from the main road Located on the main corridor and areas with public access to the city Conveniently located in a commercial area Spaces with less privacy 2) Indirect link with the object. <ul style="list-style-type: none"> Not have direct contact with the main access Being in a residential environment with the dominant of Bantik society Less privacy space
100 – 200 m	<ul style="list-style-type: none"> Does not have a direct relationship with the object There are a number of buildings as a barrier to the object Not far from the hustle of the main street 	Does not have a direct relationship with the object
200 – 300 m	<ul style="list-style-type: none"> There is no relationship with the object No effect on the object 	Located outside the residential center No effect on the object
>300 m	Does not have a relationship with the object	Located outside the residential center No effect on the object

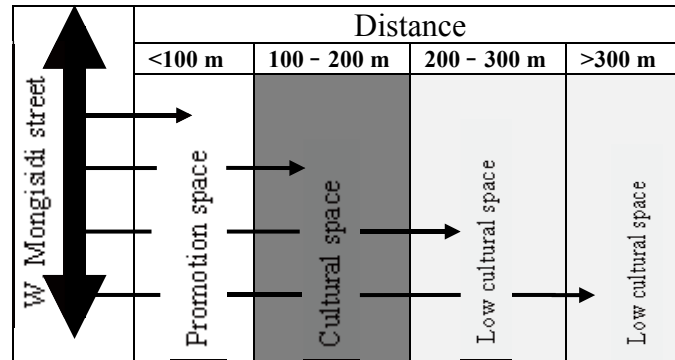


Figure 5: Categories of distances between the main road and cultural heritage objects.

Our analysis of the distance of cultural heritage sites from the main road shows that it has an important influence on the way people interact with cultural heritage sites. First, to promote people's interaction with the physical object, a distance of less than 100 m is most effective as it encourages direct contact with cultural objects. This is because the general user traffic that passes through main street comes into close proximity to the physical objects. Second, condition most allows to get originality cultural heritage lies on space with a distance 100-200m. This is caused by three factors: (a) the lack of intervention by non-Bantik people inside settlements, b) the influence of the hustle that results from traffic density, c) the increased privacy of the space. Third, we found that at a distance greater than 200 m, there is no meaningful influence encouraging people to interact with cultural heritage objects because the functional aspect of the road is more dominant than the access heading to the object (Tables 3).

Based on our analysis of the street development (Tables 3, 4), there are three categories of ways in which space has an influence, based on the distance between the main road and the cultural heritage: (1) a distance less than 100 m is categorized as a promotion space, while (2) distance between 100-200 m is most likely to be a cultural space, and (3) a distance of more than 200 m has a low promotion of cultural heritage, as showed in the Figure 5. This effect increases for distances greater than 300 m. Though this is considered a low cultural space, it can still be identified at a distance because of its proximity to physical cultural heritage sites.

4.1.2. Position of Cultural Heritage in the Settlement

Based on available data, physical cultural heritage takes various forms, but they are mainly stones (40%) of a large size ($>1-2 \text{ m}^3$). As the number of Bantik in the community diminishes due to the growth of the non-Bantik population and the outward movement of the Bantik people, the meaning of the object is further weakened. The relative position of these cultural heritage objects can be classified into three groups, as described in figure 6. Although several of these have historical and cultural value with unique physical trace evidence, Kuangang Stone, Crocodile Stone, and Lrana Stone have no effect on Bantik culture, because they are in a location separate from the largest settlement areas of the Bantik community.

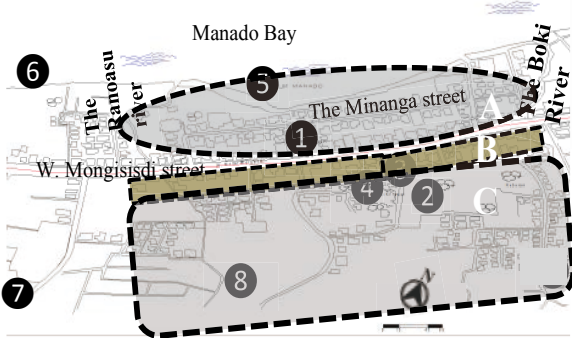
Position	Description
 <p>A. Surrounding the Minanga street (Between the Boki River and the Ranoasu River) B. East of the main road and parallel to it C. Surrounding the cemetery to the east direction of the settlement</p>	<p>A</p> <ul style="list-style-type: none"> • An initial settlement • Primarily inhabited by members of the Bantik society. • Area with limited space • There are two cultural heritage objects
	<p>B</p> <ul style="list-style-type: none"> • Street in front of the main street: Dominated by non-Batik people • Dominated by building with commercial functions.
	<p>C</p> <ul style="list-style-type: none"> • Dominated by the non- Bantik people • Have alternative access

Figure 6: Position of cultural heritage.

5. THE STRUCTURE ZONE OF CULTURAL HERITAGE

5.1. Distribution Zone of a Cultural Space

Analyses of the distance and positions of cultural heritage sites (Table 5) reveal the cultural space created by the activities of the ethnic Bantik individuals and the possible forms of human activity based on physical and social relationships (Higgins, 2007). What is needed is a close relationship between physical culture and cultural activity, because there are some physical objects outside the zone of greatest concentration of the Bantik people in settlements. Factors of space, time and distance cause the quality of family relationships in the settlements to be reduced, so that the cultural space becomes blurred. As such, firmness is necessary when zoning the cultural space by involving communities and indigenous organizations with reference to the physical cultural heritage. Appropriate zoning of space is needed to strengthen local identity and to improve the quality of relationships and ethnic.

Table 5: Categories of cultural heritage.

Distance				Category
<100 m	100-200 m	200-300 m	>300 m	
Field Cemetery Niopo Stone Sculpture of W. Mon gisidi	Ake Minanga	Lrana Stone	Crocodile Stone Kuangang Stone	A. Cultural space based on cultural activities
				B. Cultural space based on ethnic identities
				C. Cultural space based on symbolic meaning

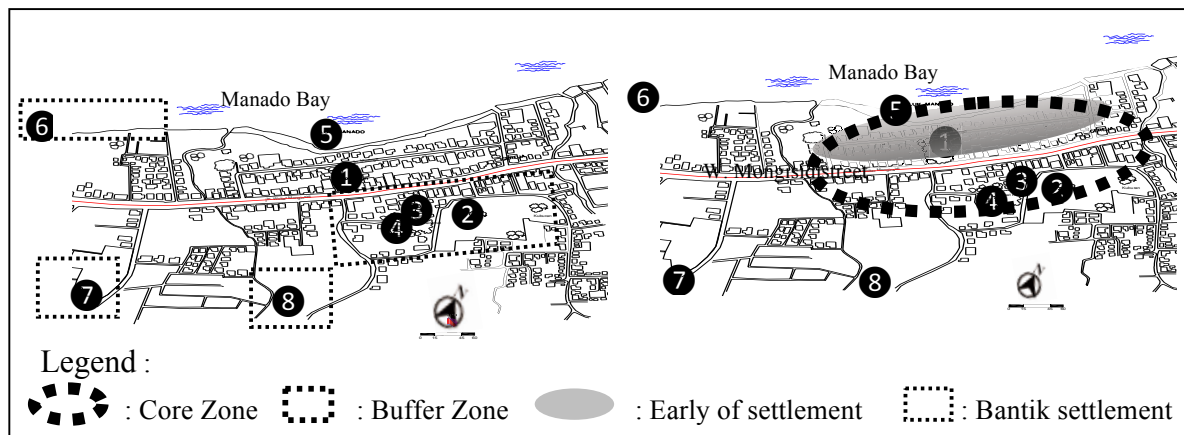


Figure 7: Idea distribution of zone considering the distance from the main street

Table 6: Planning methods for cultural space.

Distance	Problem	Planning Method	Details
<100m	Varied of tangible cultural heritage	Promotion zone	<ul style="list-style-type: none"> Planning gate with the Bantik ethnic character Physical arrangement of cultural heritage by the Bantik ethnic character Information cultural heritage board
100-200m	Separated by the main road Have two characters location	Core zone	<ul style="list-style-type: none"> Legalization location Determination of locations around the Minanga street as the center location of cultural space development Prohibition on the transfer of land ownership to outsiders Development of culture activities Characteristic spatial arrangement of the Bantik ethnic identity
200-300m	Separated from largest location of the Bantik society	Buffer zone	Spatial planning with local identity and optimizes view beach
>300m			<ul style="list-style-type: none"> Prohibition against expansion beyond the physical space around the location of cultural heritage Spatial planning with the Bantik ethnic character Maintenance of objects Identity design for the object and space

Based on the questionnaires, 90.90% of individuals pick the field as a representation of cultural activity. However, based on location analysis, the field has direct contact with the general public, and has prestigious value for the Bantik society. Based on a these results, a field is a prestigious representation of the cultural space. Zoning of the cultural space extends northward along the Minanga streets bounded by the coast. The location is the site most likely to serve as the core zone of the cultural space (Figure 7).

5.2. Methods for Planning a Cultural Space

Three aspects are necessary for the management and planning of a cultural space in the Bantik settlement, namely: (1) a promotion zone (2) a core zone and, (3) a buffer zone. It is the arrangement of space, especially with respect to the stones objects, that is the cause of low public awareness of cultural heritage sites. The distance from the main street is an important factor when objects are positioned in the center of the settlement. The planning of spatial and physical objects needs to take into account their distance from areas with the highest concentration of Bantik community members and from the main road as (described in Table 5). The loss of cultural identity tends to be caused by the erosion of cultural activities, the influence of W. Mongisidi Street, and the distances between objects with a prime location with regards to the Bantik settlements. Government cooperation and support of are essential for the establishment of zoning law and to assist in the maintenance of the objects and the area that surrounds them.

CONCLUSION

Although the Bantik community in Malalayang possesses a rich cultural heritage, its local potential is not optimized. This results in the blurring, and even the loss of cultural practices and identification. This process is influenced by distance, the position of cultural heritage sites, the low activity of the Bantik people, and the diminishment of cultural activities due to urban development. The greater the distance between the object, the areas of highest concentration of the Bantik community, and the main road, the more will be the undermining of an original cultural space. Conversely, when objects are in close proximity to the main road, this will lessen the originality of the cultural atmosphere. The core zone for the creation of a cultural space can be found at a distance of 100-200 m from the main corridor, with locations around the Minanga street. This corresponds to the early settlement locations of the Bantik society. To this day, these areas have the largest concentration of Bantik people of any other location in the settlement. The distance of less than 100 m serves as a promotion zone, whereas the other locations where physical cultural heritage exist are used as a buffer zone. Physical identity can embody the unique characteristics of a community and contribute to maintaining continuity within local settlements, thus contributing to the wealth of the city as a whole. Managing cultural heritage with a zoning approach that incorporates a core zone and buffer zone, and customized, neighborhood-based spatial planning is necessary. For this, the government must be involved for legal, financial, and promotional purposes.

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