

SUMUR BATU ART SACRED SPACE

L. Edhi Prasetya¹, M. Rifqie Izzulhaq², M. Wira Abi³

Universitas Pancasila Prodi Arsitektur

Jl. Raya Lenteng Agung, Srengseng Sawah, Jakarta, 12640

¹edhi.prasetya@univpancasila.ac.id, ²futufama.garage@gmail.com ³abiprameata@gmail.com

Abstrak

Sumur Batu terletak di Kota Bekasi ditetapkan sebagai benda bersejarah di Kota Bekasi berdasarkan SK no 431/Kep.225-Porbudpar/VI/ 2011 pada 30 Juni 2011. Sumur batu diyakini penduduk setempat sebagai peninggalan leluhur dan dinamai Tirta Karuhun. Galeri Nasional Indonesia (GNI) yang berperan sebagai tempat pameran dan kegiatan seni, memiliki problem keterbatasan space saat ini sementara ekspansi pada lokasi yang ada saat ini juga menghadapi banyak kendala, sehingga muncul usulan mengembangkan beberapa satelit galeri nasional di sekitar jabotabek, yang dapat menjadi venue untuk kegiatan seni. Keberadaan Sumur Batu ini dan pengakuan dari walikota sebagai benda bersejarah, akan diartikulasikan menjadi salah satu satelit GNI, secara khusus sebagai outdoor art venue space dan menimbang lokasinya sebagai sumur keramat usulan ruang pameran yang tepat adalah sebagai art sacred space purpose. Metode yang digunakan pada penelitian ini adalah dengan merekam data spesifik site dan mengembangkan usulan desain ruang pameran terbuka pada site dengan mempertimbangkan keberadaan Sumur batu sebagai fokus utama dan bagian dari obyek desain.

Kata kunci : sumur batu, satelit galeri nasional, art sacred space

Abstract

Sumur Batu located in Bekasi City is decided as a historical object in the city of Bekasi based on SK No. 431 / Kep.225-Porbudpar / VI / 2011 on June 30, 2011. Sumur Batu is a water well that believed by local peoples to be an ancestral heritage and is named Tirta Karuhun. The National Gallery of Indonesia (GNI), which acts as a venue for exhibitions and art activities, has the problem of limited space at for now expansion to the current location is also having a lot of obstacles, so a proposal has emerged to develop several national gallery satellites around Jabotabek, which can become venues for art activities. The existence of this sacred water well and recognition from the mayor as a historical object, will be articulated into one of the GNI satellites, specifically as an outdoor art venue space and considering its location as a sacred water-well, the proper proposal for a exhibition is as an art sacred space purpose. The method of this research is to record site-specific data and develop a design proposal for an open art-exhibition at the site by considering the existence of the Sumur Batu water-well as the main focus and part of the design object.

Keywords : sumur batu, satelit galeri nasional, art sacred space

INTRODUCTION

The National Gallery, as a representative venue for exhibiting works of art in Indonesia, currently occupies a cultural heritage building, known as former Carpentier Alting Stitching (CAS) Christian Foundation building, which was built in 1900 as a women dormitory school as well as the first school in the Dutch East Indies.

Historically, this building underwent several owner changes, from initially being owned by the Carpentier Alting Stitching (CAS) Foundation, then in 1955 through the Nationalization Movement in the era of President Sukarno to belong to the Raden Saleh Foundation then later in 1962 it belonged to the Ministry of Education and Culture [1].

Various art activities are held at the National Gallery, including; exhibitions, preservation, scientific seminars, scientific discussions, film screenings, art performances, festivals, competitions and so on with the aim of education and introducing culture to the wider community. The National Gallery of Indonesia also collects approximately 1700 works from Indonesian artists in the form of paintings, photography, sculptures and sculptures, including works of art from foreign artists from non-aligned movement artists such as Sudan, India, Peru, Cuba, Vietnam, Myanmar, and the others country [2].

Based on the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage Building (*Bangunan Cagar Budaya/BCB*), Cultural Heritage Buildings are built structures made of natural objects or man-made objects to meet the needs for walled and/ or un-walled and roofed spaces. Objects, buildings, or structures can be proposed as Cultural Conservation Objects, Cultural Conservation Buildings, or Cultural Conservation Structures if they meet the criteria of:

50 (fifty) years of age or more; representing the style period of at least 50 (fifty) years; has a special meaning for history, science, education, religion and / or culture; and has a cultural value for strengthening the nation's personality [3].

As a cultural heritage building regulated in the Law on Cultural Conservation, the national gallery building is designated as a national standard gallery with the initial name Wisma Seni Nasional as a pilot project. The Minister of Education and Culture redesigned the building to become the Ministry of Education and Culture's Fine Arts Exhibition Building in 1987.

The enthusiasm of art events in Indonesia today is contrast to the availability of space for art events, and related to national galleries, some of the problems that can be identified are as follows [4]:

- 1) The storage collection that is not representative area, and the collections vulnerable to damage,
- 2) The building C condition, as the storage room, conservation laboratory and showroom is cracked on the wall.
- 3) The complicate of arrangement of the Permanent Exhibition Room (2nd floor) without the emergency exit access,
- 4) The public complaints from the fine arts community that exhibits and organizers, due to the limited in duration of the exhibition.

This research, sentence to the spatial problems in the national gallery above, and proposes a national gallery satellite, which would support art activities in the Jabotabek area. This proposal departs from the consideration that the Jabodetabek area is stipulated in the megalopolitan concept as a supporting area for the existence of DKI Jakarta as the capital of the Republic of Indonesia.

According to this concept, several locations have the potential to accommodate cultural arts activities in the Jabodetabek area, some of which can be mentioned are Sumur Batu, in Bantar Gebang District, Bekasi Municipality.

Sumur Batu located in Bekasi City is designated as a historical object in Bekasi City based on the Decree of the Mayor of Bekasi no 431 / Kep.225-Perbudpar / VI / 2011 on June 30, 2011 [5]. Sumur Batu is Bahasa mean stone water-well, the water-well that there is a stone on the bottom of water-well.

In its history, this stone well is believed to be the origin of Raden Surya Kencana and it is believed that this spring can bring blessings. Raden Surya Kencana is believed to be the ancestor of the Sundanese ethnic, and is also believed to be the propagator of Islam in the land of Sundanese, having a respectable place in the beliefs of the Sundanese people. The belief of the people around Sumur Batu, who believe that the well is a legacy of Raden Surya Kencana's, this information needs to be further explored, however, that Sumur Batu has been certified as a Cultural Heritage object based on the Bekasi Mayor's Decree, emphasizes the importance of this well as an object which needs to be preserved and increased its role in the development of arts and culture, especially in Bekasi City [6].

Sumur Batu, as a historical object, its existence needs to be more articulated, so that it can play a role, not only as an object, but can be a drive for various sectors the community, and at the end, its existence can improve the economic level of the citizens around there.

Therefore, the proposal to make Sumur Batu one of the national gallery satellites was put forward, with the main objective of providing an alternative venue for exhibitions and art perfor-



Fig. 1. SK Walikota penetapan Sumur Batu sebagai Benda Bersejarah

mances in the Jabodetabek area, and for other purposes to improve the economic standard of the surrounding.

The affordability aspects and easy access to the location are the main considerations. Sumur Batu is located close to Jakarta, with toll access which makes it easy to reach out the location. The infrastructure around the location also supports Sumur Batu to become a venue for cultural arts events.

Sumur Batu, as a historical object, remains the main focus of the location, so that proposals submitted through an adaptation approach to cultural heritage buildings, thus, these historical objects, having a function as cultural artifacts, will also be transformed according to current needs.

Adaptive Reuse of Cultural Heritage Object

Building adaptation is a method for developing a building with a specific function, adapting it to a new function that is more appropriate to the

conditions of the times, by making limited changes without destroying or reducing the important value of the building itself. As explained in the Law of the Republic of Indonesia No.11 of 2010 concerning Cultural Heritage article 83, it explains that Cultural Heritage Building (*Bangunan Cagar Budaya/BCB*) can make adaptations to meet the needs of the present while maintaining the original characteristics or facade of the BCB.

Adaptation is meant to be carried out by maintaining the values inherent in heritage building, adding facilities as needed, changing the arrangement of space in a limited way, and/ or maintaining architectural styles, construction, and environmental aesthetic harmony in the surrounding environment [7].

An adaptive reuse is different from restoration or preservation. While a restoration or preservation of heritage building involves restoring a building to its original state. An Adaptive Reuse actually changes the intent of a structure to meet the modern user's needs. In this case, the old building was damaged and the architectural style was unrecognized. Because of it then during an Adaptive Reuse process is need to revealed the originally architecture style [8].

The Contemporary Theory of Art Gallery

To enrich the Jabodetabek's cultural heritage to be the Satellite Galleries, the study refers to the recent museum's/ art gallery theories. One on them is "*The 10 Trends of Museum*" [9], a museum design have changed among others; (a) *Hybrid*. The museum must create a 'Hybrid Spaces' to collaboration with other parties as an example is the "*Te Papa*" *Museum's Learning Lab* in New Zealand, (b) *Instagram Ready*. The museum must arrange with attractive settings to be ready to air on instagram's screen, an example "*The Ice Cream Mu-*

seum" in Los Angeles (April 2017) then in New York (June 2017), (c) *Well – Being*.

The Museum or Art Galleries must hold for the sake of the feeling of prosperity together. "Well-Being" concept was created with other art performances, for example dances, songs, music, films, (d) *Touch point*. There is a museum section that is permitted to be touch (can be by replica) or something like a 'pop up' artifact as a supporter, as an example: *The Jewish Museum Frankfurt's Pop-Up Monument* on the Willy-Brandt-Platz, Then, (e) *Chatting*. The conventionally museum needs to be changed to have an area to keep in touch between visitors, (f) *Social Justice*. The museum needs to incorporated media social elements in order friendly to the millennial generation, (g) *New Realities from Information to Experience*. The museum must 'dare' a novelty element, (h) *New Normal*. The museum must be design in new unique things related to hot issues that were originally taboo, (i) *Remapped*.

The museum/ art gallery must be reviewing the procedures for collections display related to hot issues/trends, (j) *Agility Is the New Stability*. The museum must designing a 'novelty' by reflects the agility. By consideration with "*The 10 Trends of Museum*" above, a museum storyline museum still the important part. It has role to guide visitors by plotting artifacts to show the museum collections.

RESULT AND DISCUSSION

The design of the Sumur Batu area as a site for art exhibitions will consider the existence of Sumur batu as cultural heritage objects that have high historical value and require respect for sites that have sacred values, therefore the *genius loci* approach, spirit of place will be used in the design.

The spirit of place according to Norman Crowe (1997) explains that *genius loci* is a phe-



Fig. 2. **The existence of art space as part of mosque**
 (source: Widia Nur Intan, join research Pancasila University)

nomenon where people believe that certain places have a “spirit / soul” that inhabits the place. It is the spirit / soul that reflects the uniqueness of the place, thus making it distinctive from other places. The spirit / soul that gives meaning to a place, keeps it, and inspires it with feelings. Without the presence of a spirit of place in a place, a place will have no meaning, so it will not have a personal impression, but only general [10].

One of the initiators of the *Genius Loci* (Spirit of Place), John Ruskin, a critic of XIX century, in his book entitled “*Seven Lamps of Architecture*” (1849) stated “That the real grandeur of a building is not found in the stones or even the gold that covers it, but the greatness is in the age of the building, as well as the deep sense contained in it, where the walls of the building have become wit-

ness to the development of mankind “[11].

According to this approach, efforts to “awaken” the greatness of “Karuhun Sunda” Raden Surya Kencana, who is believed to be the propagator of Islam in Sundanese land, will be revived, the existence of a Sumur batu next to the mosque building, strengthening the relationship between the sacredness of the mosque and the water-well. Considering this, art exhibitions related to Islamic art or art as a manifestation of the human-God transcendental relationship, as seen in figure 2.

Sumur Batu art sacred space is the main idea of design theme, with the water-well as the main focus and an integral part of the design, semi-outdoor buildings are designed, to emphasize that; an ‘art space’ building is not a permanent building, outdoor art space, only a protective building for



Fig. 3. **Tagog anjing roof model to articulated Sunda traditional architecture**
 (source: Widia Nur Intan Paramita, join research Pancasila University)

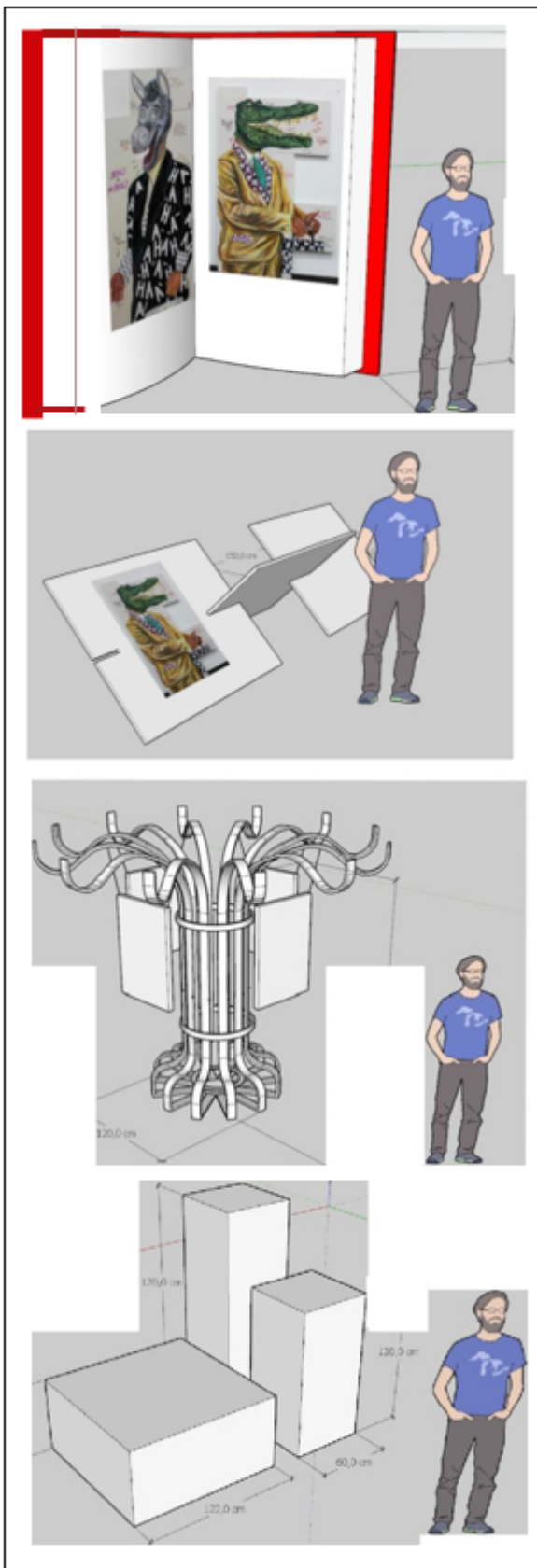


Fig. 4 Display area of Sumur Batu Art Space
 (source: Chandra Arfiansyah, join research
 Pancasila University)

the existence of a water-well, and therefore, this art space is more suitable for outdoor type exhibitions.

The site of the art space consists of two main parts, a roofed building, without walls, and an open courtyard or garden without roof protection. Open building without walls, in the form of a *tagog anjing* roof as an implementation of local wisdom of traditional Sundanese buildings. The shape of the *tagog anjing* roof, is believed to have been influenced by Mataram architecture [12].

The use of the *tagog anjing* roof, also confirms Bekasi's on the North Coast of Java as a melting point between Sundanese culture from the south and the influence of Mataram culture. Based on historical records, the Mataram Kingdom troops during the time of Sultan Agung, who failed to attack Batavia (Now: Jakarta) in 1628-1630 chose not to return to Mataram, and settled in Bekasi, Karawang, Indramayu and its surroundings, giving a strong influence on Mataram culture on the north coast of West Java [13].

The display area becomes an inseparable part of the building, the display area is designed for semi-permanent display, making it moveable and flexible, adjusting the needs of the exhibition area. The media on display can be in the form of painting or sculpture media.

The proposal for display forms adjusting to the media being exhibited, for exhibition media in the form of paintings, can be in the form of hanging displays or with standing panels, while for media sculptures it can take the form of monolith pedestals.

The selection of the display area will depend on the type of media, so that the proposed display area is optional, it can even become an integral part of the display media itself.

CONCLUSION

The Satellite of Gallery Nasional is the series of the Heritage Buildings are located in *Jabodetabek* that have chance to be the extension of the Gallery Nasional of Indonesia. They would be role as the art space of exhibition by refers the requirement of the Gallery Nasional of Indonesia.

The sumur batu art sacred place designed to be the art space to be used for display art panting or statue in an semi outdoor building, the approaches methode use an Adaptive Reuse, described as a process by which structurally old buildings/old artifact are developed to generate an economically value. According to this, art exhibitions related to Islamic art or art as the transcendental manifestation of God-man, will be the major theme of this design.

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