



## Outdoor Tourist Destination: Sumur Batu Art Sacred Space

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### Abstract

**Purpose:** This study aims to find how a sacred space be a part of outdoor tourist destination consisting of heritage building law and rules to respect the sacred space.

**Research methods:** The study is based on a qualitative research by accommodating criterias of heritage building rules and considering the local architecture as base design.

**Findings:** Sumur Batu is a heritage-listed object in Bekasi. It is a water well that believed by local peoples to be an ancestral heritage and is named Tirta Karuhun. The site is one of the Satellites of The National Gallery of Indonesia (GNI) that plays a role as an art gallery that shows artworks.

**Implication:** The site enriches the contemporary art displays in a sacred area. The sacred place has opportunity to be a venue for art activities. It can be an outdoor tourist destination.

**Keywords:** Sumur Batu, Satellite of National Gallery of Indonesia, art sacred space, outdoor tourism.

## INTRODUCTION

The National Gallery of Indonesia (Galeri Nasional Indonesia/GNI) is a representative art venue for exhibition. It 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. In 1955 it Nationalized by President Sukarno to belong to the Raden Saleh Foundation then later in 1962 it belonged to the Ministry of Education and Culture.

As an art venue, 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. Based on the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage Building (*Bangunan Cagar Budaya/BCB*), the National Gallery Building to be a Heritage-Building List because of it 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. 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: (1) The storage collection that is not representative area, and the collections vulnerable to damage, (2) The building 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) is without the emergency exit access. The public complaints from the fine arts community that exhibits and organizers, due to the limited in duration of the exhibition.

The study aims to supporting the National Gallery of Indonesia in creative way. 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 itself, is also a historical object in Bekasi City based on the Decree of the Mayor of Bekasi no 431/Kep.225-Porbudpar/VI/2011 on June 30, 2011. Sumur Batu in Bahasa Indonesia means stone water-well, i.e. the water-well that there is a stone on the bottom of water-well.

Historically, this stone well is believed to be the origin of Raden Surya Kencana and it is believed that this spring can bring blessings. It 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.



Figure 1. The Sumur Batu as Heritage-List Object

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 performances in the Jabodetabek (the megalopolitan city of Jakarta and its surrounding: Bogor, Depok Tangerang and Bekasi) 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 adaptation approach to cultural heritage buildings, thus, these historical objects, having a function as cultural artifacts, will also be transformed according to current needs. Based on this purpose, the Sumur Batu have chance to be an outdoor tourist destination by focus as Art Sacred space.

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. 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. The Sumur Batu, is the Heritage-List without a building as usual, so is not need to revealed the originally architecture style as project as usually.

However, to be an Art Space, curator and art directing may need to show attractiveness by accommodated serial display. May he/she need to create a dramatic approach by accommodated a storyline. As an outdoor art venue, it had many of constraint and limitation to her/his express ideas. So, it is need to re-arranged within the space without destroying its integrity or is their deterioration acceptable, for instance: (a) Contemporary artworks may require large bare undecorated wall spaces, (b) the mixed media installations may require a number of electrical outlets; (c) As art space tend to have a fast turnaround of exhibitions with varying exhibition requirements. An ability to attached items to the wall

without risk of damaging the wall. Fragile or solid brick wall surfaces are not readily adaptable.

Free Standing Display Unit (FSDU) is one of the best solutions to create an outdoor art venue supported within criteria among others; (a) standalone off shelf displays, (b) holding products from which a consumer will shop, and (c) are used in retail environments to influence consumer buying patterns. Based on the FSDUs criteria, we propose a free standing displays design idea that meet requirement with the heritage building's recommendation. Art galleries with historic modern collections to re-conceptualized to take account of globalizing opportunities. The argued is related to show the contemporary art, included art sculpture within large-scale, extremely precise, simple sculptural form are need contemporary art displays stands. So, we propose the free standing art displays based on the study among others; (a) top rail hanging ceiling's display, and (b) free standing art display.

## RESEARCH METHODS

To enrich the Sumur Batu to be Art Sacred space as well as the Satellite Galleries, so the study refers to the recent museum's/art gallery theories. One on them is "*The 10 Trends of Museum*", a museum design has 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 Museum*" in Los Angeles (April 2017) then in New York (June 2017), (c) *Well – Being*.

The Museum and 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 and 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.

## FINDINGS

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 phenomenon 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.

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 witness to the development of mankind".

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 picture 2.



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

*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 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.

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.



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

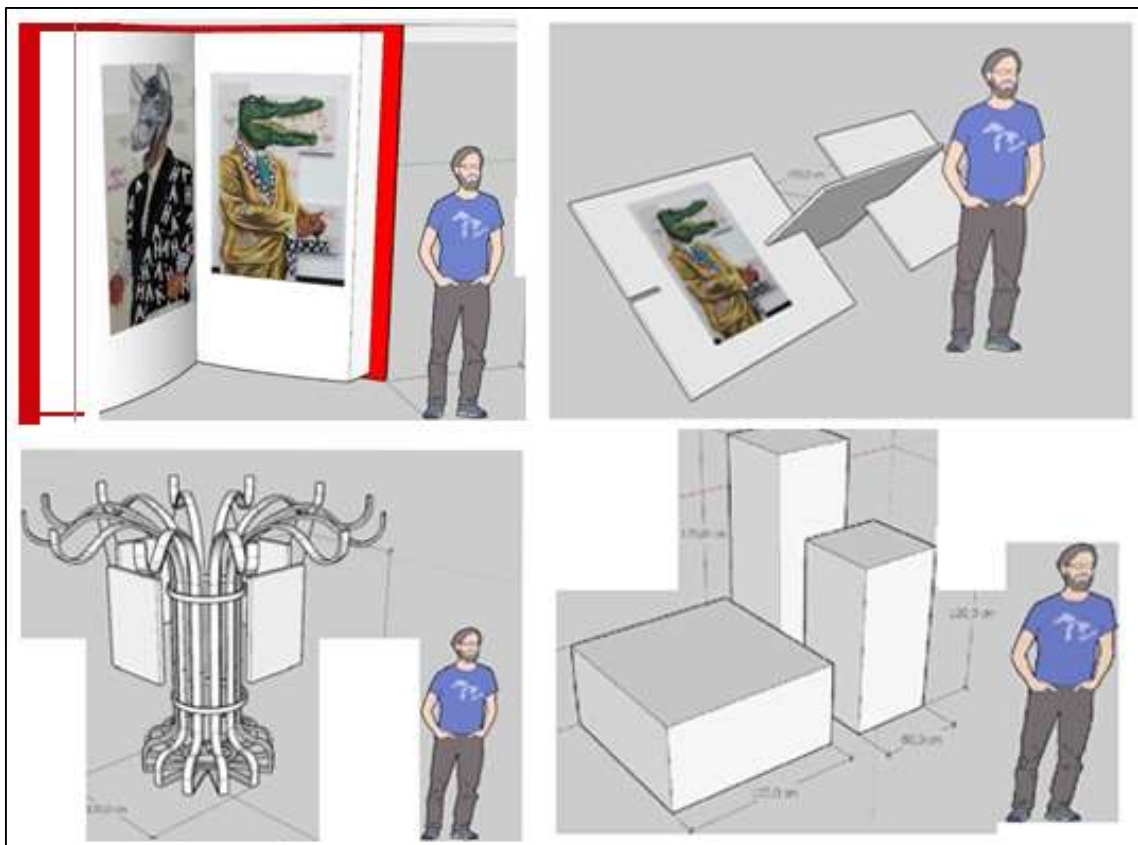


Figure 4. Display area of Sumur Batu Art Space (picture source: Chandra Arfiandyah, joint research Pancasila University)

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 monolight 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 a semi outdoor building, the approaches method 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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