

LANDSCAPE ELEMENTS SYMBOLISM IN MUSEUM PURNA BHAKTI PERTIWI, JAKARTA

Intanasia Noorardi¹, Hinijati Widjaja¹, Rini Fitri¹, Eko Adhy Setiawan¹

¹Department of Landscape Architecture, Faculty of Landscape Architecture and Environmental Technology, Universitas Trisakti, Jakarta, Indonesia, 11440

Corresponding Author: intanasiaputri@gmail.com

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ABSTRAK [Calibri 14pt]

Purna Bhakti Pertiwi Museum is a museum that was established as a manifestation of the gratitude of Soeharto and his family to God Almighty. The form of gratitude is depicted through the concept of symbolism applied to the museum area, one of which is through landscape elements. Purna Bhakti Pertiwi Museum landscape elements symbolism has not been revealed, so does the landscape design base on their symbolism. This study purpose is understanding the use of symbolism in their landscape elements. Descriptive qualitative method will be used for this study. Collecting data in this study using the interview method and identifying the symbolism contained in the elements of the museum landscape using Symbolism in Javanese culture which is classified into Symbolism in Religion, Symbolism in Culture, and Symbolism in Science. Based on this research, it was revealed that the landscape element was used as a way for him to be grateful for the blessings and safety bestowed by the Creator, an effort to respect and preserve the culture of his ancestors as a Javanese person, and as a medium of education for the Indonesian people.

Keywords: *Culture, Landscape Elements, Museum, Purna Bhakti Pertiwi*

INTRODUCTION

A museum is a place to store historical objects, works of art, and others for educational purposes. It also serves as a foundation for the general public, keeping historical collections with cultural and historical values (Bramantyo & Ismail., 2021; Listiani et al., 2019; Muslimin & Ashadi, 2020; Sinurat, 2020). Collecting, maintaining, presenting, and preserving heritage for study and research purposes is the function of a museum. Purna Bhakti Pertiwi Museum (PBPM) is a prominent museum with a wide variety of collections symbolizing the struggle, hard work, and dedication of Mr. Soeharto for the glory of Indonesia.

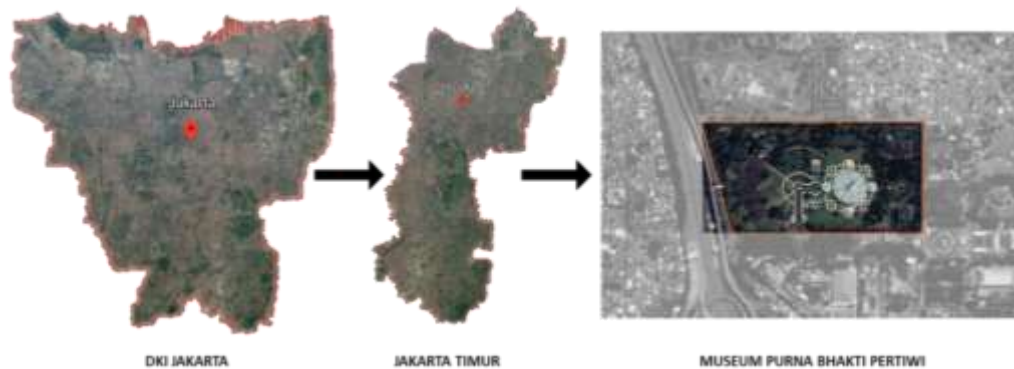
Purna Bhakti Pertiwi Museum became a symbol of what had happened, and Indonesian former President Soeharto experienced initiated by Mrs. Tien Soeharto by raising the concept of Semiotic Architecture inspired by Javanese Traditional dish, Tumpeng (Muktiono., 2022; Widodo., 2010). Lately, a few articles have discussed the symbolism of the Purna Bhakti Pertiwi façade but have not revealed the landscape elements symbolism concept. The landscape design of the Purna Bhakti Pertiwi Museum is less visible based on landscape symbolism. The purpose of this study is to find out what symbols are used in Purna Bhakti Pertiwi Museum landscape elements. This research is essential to reveal the symbols used in landscape elements which are extensions of the museum building. Although the physical form may fade over time, if the analysis could reveal the landscape element symbolisms, it will be maintained and preserved for future generations.

RESEARCH METHODS

Qualitative research uses qualitative and human methods as research tools. Qualitative tends to be descriptive, analyze inductively, limits studies focus, temporary research design, and the results can be used by researchers and research subjects (Moleong, 2010). The research method applied to identify the concept of symbolism at the Purna Bhakti Pertiwi Museum is qualitative by interviews.

Time and Location

The analysis was conducted for two months, from April 2022 to June 2022, at the Purna Bhakti Pertiwi Museum on Jl. Taman Mini Indonesia Indah, RW.3, Pinang Ranti, Makassar, East Jakarta, 13560.



Picture 1. Site Location
 Source: Google Earth, 2022

Data Collection

According to Kusumastuti & Khoiron (2019), primary data is collected from primary or direct sources, and secondary data is collected from secondary or indirect sources. Thus, primary data collection in this study used interviews with informants to seek information and observations—previous related research as secondary data sources that assist in the analysis preparation.

Data Analysis Technique

According to Creswell (2010), in qualitative research, data analysis is an attempt by researchers to interpret data, either in the form of text or images, which is carried out thoroughly. The data analysis method used is descriptive analysis, so that the results of data analysis obtained based on observations and interviews are described and displayed in tables, pictures, and photos.

The Analysis of Macro Assessment Data

Analysis variables will be based on Simonds & Starke (2006) landscape elements classification, hardscape, and softscape. With indicators of the category of Symbolism in Javanese culture according to Herusatoto (2001), variable operational are shown in (Table) 1.

Table 1 Variable Operational Definition

Variabel	Sub-Variabel	Indicator	Source
Hardscape	Site furniture	Religion Symbolism	– Simonds & Starke, 2006 – Herusatoto, 2001
		Cultural Symbolism	
	Knowledge Symbolism		
	Pavement	Religion Symbolism	
		Cultural Symbolism	

		Knowledge Symbolism
Softscape	Vegetation	Religion Symbolism
		Cultural Symbolism
		Knowledge Symbolism

Source: Noorardi, 2022

RESULTS AND DISCUSSION

Observations have been made on the Purna Bhakti Pertiwi Museum hardscape and softscape, including the concept of symbolism contained in landscape elements. The author analyzed the results of the observations based on the data obtained through interviews with Symbolism in Religion, Symbolism in Culture, and Symbolism in Knowledge. The interview results are shown in (Table) 2.

Table 2 Analysis of the Purna Bhakti Pertiwi Museum Landscape Elements Symbolism

No.	Value Aspect	Symbolism in Javanese Culture		
		Religion Symbolism	Cultural Symbolism	Knowledge Symbolism
Hardscape				
1.	Entrance sign	V	V	V
2.	Umbrella Pergola		V	V
3.	Flag Pole Pool		V	V
4.	Tien Soeharto's Statue			V
5.	Red & White Water Fountain		V	
6.	Tugu Dian	V		V
7.	Pavement Pattern Outside Boulevard		V	V
8.	Boulevard Pavement Pattern		V	V
Softscape				
9.	Salam Tree	V		V
10.	Acalypha bush shaped into a line of triangle (<i>Tumpal</i> pattern)	V	V	
11.	Acalypha bush shaped into batik <i>parang's</i> design		V	V
12.	Beringin Tree	V	V	V
13.	Sawo Kecil Tree	V	V	V

Source: Noorardi, 2022

Symbolism in Religion

The religious symbolism in the museum's landscape elements is found in the Entrance sign, Tugu Dian, Salam Tree, Beringin Tree, Sawo Kecil Tree, and the acalypha vegetation. The

entrance sign has religious symbolism because its shape and the form of a triangular pyramid represent a mountain. In Javanese culture, a hill is a sacred place, not just a towering state of nature. Javanese people believe that the Creator is Most High and located in the sky. Therefore, the mountain is an intermediary between humans and God. Solitary activities to get revelation are often done on the hill. So, the mountain is a form of the human relationship with God. Tugu Dian is a modification of the Teplok lamp that uses oil as its source of life, with the pillars as the wick of the fire. Teplok lamps are the primary lighting function and a light source in the dark, interpreted as help or guidance from God Almighty for his servants who are lost in the darkness of life. His flames become the spirit for His servants to rise and struggle in life.

The Salam tree is used in the museum as a welcome and farewell to visitors. Salam interpreted as Assalamualaikum warahmatullahi wabarakatuh is a greeting often used by adherents of Islam which means "may Allah SWT bestow His salvation, mercy, and blessings on you." This sentence is also a prayer for the listener to always be in the protection of God. In addition, the Salam tree is a tree of salvation, as the purpose of human life is a process of achieving salvation in this world and the hereafter. The beringin tree in the museum is located in the field and is a twin beringin tree in a north-south direction. Twin beringin is located in the Yogyakarta Palace Square with an East-West orientation. Twin beringin each has boundaries or is adjacent to different things. The northern beringin is adjacent to the At-Tin Mosque, which symbolizes the human relationship with God. Beringin, situated in the South adjacent to the Green Terrace TMII, is a place to shop, thus representing the relationship between humans' market transaction. Based on these two things, the twin beringin depicts the relationship between humans and the relationship with God. The Sawo Kecik tree in the museum is used in the parking area. Sawo trees in line interpreted as orders to straighten the rows (rows of worshipers in prayer), carried out before the prayer service begins. Sawo Kecik tree means that after the rows are straight, then be a good person, meaning after the end of prayer so that you become a good person after worshipping the Creator. Acalypha bush is a topiary plant shaped into a pattern. One of the patterns formed is a line of triangles. The triangular shape resembles the tumpal batik motif, which means to repel evil. The tumpal pattern has a meaning as the unity of the cosmos. The unity of the cosmos occurs between the macrocosm (universe), metacosm (other realms), and microcosm (world realm). An isosceles triangle has one highest side and two equal sides. The highest side is defined as the universe, while the two equal sides are the world and other realms. Because of its tapered shape, it is interpreted as a human journey towards or approaching the Creator.

Symbolism in Culture

Based on table 2, the study of cultural symbolism found in the Entrance sign, Umbrella Pergola, Flagpole Pool, Red and White Fountain, Pavement Boulevard Pattern, Teh-Tehan vegetation, Beringin Tree, and Sawo Tree. The entrance sign in a triangular pyramid has a meaning like a wayang gunung used in wayang performances, located at the forefront for welcoming and bidding farewell to visitors. Therefore, the entrance sign interprets as receiving and giving farewell to visitors like wayang gunung. Pergola Umbrella with a shape that resembles "songong" that can only be used by the king, royal family, and Javanese officials; because of its umbrella nature to provides protection and protects the people so that only certain classes of society can use it. The Flagpole Pool has a basic shape of a floor in the form of a flower with five petals. In Javanese culture, the number five symbolizes the perfection of life and the honor a person gets. The Red and White Fountain represents one of the slametan dishes that should not be missed: red and white porridge. Red and white porridge is a dish to reject evil and symbolize the formation of life. White porridge is a symbol of the father's seeds, and red porridge is a symbol of the origins of the mother who met, and then there was the creation of man. Pavement patterns outside the boulevard use red, interpreted in Javanese culture as a symbol of courage and prosperity. Pavement boulevard patterns have different shapes and colors from other pavements, and this pavement has a condition that resembles woven diamonds. *Ketupat* is a Javanese tradition served at the time of Eid al Fitr. *Ketupat* is an abbreviation of *Ngaku lepat* which means admitting one's mistakes, and behavior *papat*, which means four actions. The four actions in question are:

Lebaran (the end of the fasting month).

Luberan (abundance of fortune in giving *zakat fitrah*).

Leburan (loss of human sins after forgiving each other).

Laburan (maintaining purity of body and soul).

In conclusion, *ketupat* is a confession of sin and forgiveness to fellow human beings. This pattern is interpreted as admitting mistakes, apologizing, and not repeating the same mistakes.

The acalypha plants in the museum area have two forms of pruning: a striped triangle pattern and a parang motif. Batik motifs inspire both designs; tumpal batik stands in a row of triangles as danger repellent and boundaries in Javanese Batik. Back in the day, kings could only use batik parang and had the user's power, authority, and honor. Javanese planted beringin trees in the center of their government and civilization as a symbol of protection and

unity. Sawo kecil means *sarwa becik*; all is well; thus, it is believed to bring victory and kindness to the people.

Symbolism in Knowledge

The knowledge symbolisms in museum landscape elements are the Entrance sign, Umbrella Pergola, Flag Pole Pool, Statue of Ibu Tien Soeharto, Tugu Dian, Pavement pattern inside and outside of the boulevard, acalypha vegetation, Salam Tree, Beringin Tree, and Sawo Kecil Tree. The entrance sign symbolizes knowledge as a site monument visible from afar and could be seen from various sides to make it easier for visitors. The triangle shape can be interpreted as a symbol of a no longer active volcano, represented by a black triangle. The umbrella pergola is not only shaped like an umbrella but also its function is to provide shade. The shade is provided for tired visitors who need to avoid the hot sun. The Flagpole Pool symbolizes Indonesian independence (17 August 1945) and the people's effort to achieve freedom. In addition, ponds with water can form a cooler microclimate. The statue of Mrs. Tien Suharto was erected as a depiction of the character Mrs. Tien who initiated the Museum Purna Bhakti Pertiwi. The figure of Mrs. Tien is depicted in her daily clothes holding a bouquet of roses and jasmine. Therefore, the depiction of Mrs. Tien through this statue is a simple figure, humble, full of love, respected, and a person who loves flowers. Tugu Dian is a symbol of the teplok lamp that uses oil—standing above a pool of water which symbolizes oil as the main ingredient to light an oil lamp, while the monument is the wick that channels the oil so that it can be lit. At the top of it, the flame symbolizes the lamp's fire. The difference in the pavement pattern in the boulevard area and other areas is a differentiator and affirmation of a different direction. In the boulevard area, the pavement uses a more complicated design because the core circulation takes visitors from the entrance gate to the building and vice versa. Meanwhile, the pavement pattern outside the area is distinguished because it brings visitors to places other than the museum, such as outdoor spaces, parking lots, and fields.

The acalypha vegetation forms a parang pattern inspired by the reef crashing waves. The shape of these waves can be seen clearly in the motif through the formation of the ripples. The Salam, Beringin, and Sawo Kecil trees symbolize shade for visitors.

CONCLUSION

Based on the results of the study, it can be concluded that the landscape element of the Purna Bhakti Pertiwi Museum has the concept of symbolism which is divided into three according to Symbolism in Javanese Culture, namely Symbolism in Religion, Symbolism in Culture, and

Symbolism in Knowledge. Landscape elements identified as part of Symbolism in Religion are intended to show gratitude to the Creator and obedience. Landscape elements that are part of Symbolism in Customs and Tradition are a tribute to Javanese culture and preserve it. Symbolism in Knowledge is intended as media for disseminating knowledge.

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