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## DESIGNING A REPRESENTATION OF JAKARTA'S MARITIME CULTURAL IDENTITY AT THE EXHIBITION AREA MUSEUM BAHARI, JAKARTA

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**DESIGNING A REPRESENTATION OF  
JAKARTA'S MARITIME CULTURAL IDENTITY  
AT THE EXHIBITION AREA MUSEUM BAHARI, JAKARTA**

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**ABSTRACT**

This study describes the identity of Jakarta's maritime culture which is represented through the exhibition area at Museum Bahari. There are four maritime cultural identities of the maritime community in Jakarta that will be displayed in the exhibition area of the Museum Bahari, namely inclusive cultural identities, maritime knowledge, hardworking, and multiculturalism. The theme of the exhibition study on the cultural identity of the Jakarta maritime community was chosen because the current condition of the exhibition area of the Museum Bahari in Jakarta has not yet presented an exhibition area about Jakarta's marine life to accommodate visitors and the public, especially those from Jakarta and its surroundings. The research method used in this study is a qualitative research method. While the theory used in this research is the theory of cultural identity and the new museology paradigm that is oriented towards the community, which will then be applied to examine the exhibition system at the Museum Bahari. The research resulted in several exhibition themes that represent Jakarta's maritime identity which will then be presented in the exhibition area at the Museum Bahari by prioritizing education and entertainment for visitors and the public in the new museology paradigm.

**KEYWORDS:** Museums; Exhibition Procedure; Maritime; Jakarta; New Museology

**INTRODUCTION**

Museum Bahari is the first maritime-themed museum in Indonesia and was inaugurated on July 7, 1977, by the Governor of DKI Jakarta, Ali Sadikin. Museum Bahari is currently under the institutional management of the Jakarta Museum Bahari Management Unit, the DKI Jakarta Provincial Culture Service. Based on the Master Plan of the Museum Bahari (RIMB) in 1976, when it was first inaugurated, the Museum Bahari had the aim of displaying information about Indonesian maritime affairs (Nusantara) to visitors and the public through exhibitions and other museum (Dinas Museum dan Sejarah DKI Jakarta, 1976).

Museum Bahari is located on Jl. Pasar Ikan, Penjaringan, North Jakarta, DKI Jakarta Province. The location of the Museum Bahari and the surrounding environment is very supportive

to convey information about maritime affairs. The place which is currently used as the Museum Bahari area was formerly a place that has links with maritime activities in the archipelago as a former warehouse complex located on the west side (Westzijdsche Pakhuizen) of the Ciliwung River owned by Vereenigde Oost-Indische Compagnie (VOC) of the Netherlands (Heuken, 2017; 2016; 2000). When these warehouses were still managed by the VOC, some of them functioned as storage places for spices collected from various regions in the archipelago, one of which came from the Maluku region. After being collected, they were then re-shipped to Europe as the best-selling merchandise at that time.

The environment around the Museum Bahari is also very close to marine activities carried out by the community as well as historical relics related to maritime affairs. Several environmental locations that can support Museum Bahari include the Sunda Kelapa Harbor, Aquarium Village, the former Dutch Fish Auction Place (Fish Market), Luar Batang Village, the former Shipyard building and several other areas that are still potential for the development of the Museum Bahari.

However, after 45 years of existence (1977 – 2022), Museum Bahari still has several things that still need to be improved, one of which is in terms of managing the display area of the Museum Bahari. Currently, after the fire accident at Museum Bahari in 2018, the condition of the exhibition area has not been properly rearranged. Starting from the placement of collections and information panels in some parts that are still not related to each other, to the concept of structuring the exhibition area which still uses the concept of a traditional museum that is oriented towards objects or museum collections. Whereas, Museum Bahari should have started trying to shift the exhibition area of the museum's from a traditional museum to a new paradigm, namely new museology, with the concept of a new museum that focuses on the community, visitors and also its development.

When discussing Museum Bahari, you will also be faced with the words *bahari* and *maritim* which both have meanings related to the sea. In this study, the words *bahari* and *maritim* will be interpreted as the same meaning, but in this study the author will use the term *bahari* because the museum that is the object of research is the Museum Bahari. Susanto Zuhdi (2020) in his writing explains that the word *bahari* is more appropriate when associated with culture (*budaya bahari*), while maritime is for the state (*negara maritim*) (Zuhdi, 2020). Thus, Museum Bahari is more appropriate if it can focus on the study and delivery of information about maritime culture in Indonesia, especially in Jakarta, which is the location of Museum Bahari.

When referring to the inauguration speech of Professor A.B. Lopian (1992) *bahari* is related to the sea which is the center and connects the islands to form a sea system with the concept of the main sea. However, for the marine scope, Lopian added that the focus of the study is not only on the sea, but coastal areas and behind the coast or hinterland (hinterland) can also be included in the scope of marine studies (Lopian, 1992). Mohammed bin Abdullah (2017) in his dissertation also stated that the term 'marine' which comes from the word 'al-bahr' in Arabic which means a place where a lot of water gathers (both salt and fresh water) (Abdullah, 2017). So, it can be concluded that the scope of maritime studies can cover seas, rivers, lakes and those related to other waters such as coasts and archipelagic areas.

In the journal *Museum International*, Olivier Genin (1997) once argued that maritime-themed museums have many types and varieties, to prove it Genin summarizes several maritime-themed museums discussed in the *Museum International* journal published in 1997, including the Maritime Museum of the Netherlands (Rijksmuseum Nederlands Scheepvaart Museum), the

Maritime Museum of Barcelona, the National Waterways Museum, the American Merchant Marine Museum, the German Museum of Shipping (Genin, 1997). Based on the information provided by Genin, the maritime-themed museum is not only related to the sea, but also discusses ship activities, trade and shipping activities, and also conveys information about activities on the river.

In line with what was stated by Genin, The Australian National Museum of Maritime Affairs also on its official website states:

*“We are Australia’s museum of the sea. A place to explore our relationship to the oceans, rivers, and lakes around us and to dive deeper into the rich maritime heritage that binds us all.”*

On its official website, The Australian National Maritime Museum is the place to explore our relationship with the oceans, rivers and lakes around us and dive deeper into the rich maritime heritage that binds us all (<https://www.sea.museum/about/about-the-museum>). Based on what was conveyed by Genin and The Australian National Museum of Maritime Affairs, it further strengthens the author's view that the scope of the study from a maritime themed museum can discuss information about seas, rivers, lakes and other water areas such as coasts and islands as previously stated above.

Museum Bahari currently has a condition of exhibition areas that is not well organized and does not reflect the concept of a new community-oriented museum. Narrative about Jakarta maritime life is not yet present in the area of exhibition. It is not uncommon for people who visit Museum Bahari, especially people from Jakarta and its surroundings, to get very little information about Jakarta's maritime life. The Jakarta Maritime Narrative in the exhibition area of the Museum Bahari is currently only represented through the presentation of a map of Batavia's urban planning during the colonial period (still object-oriented) with little information that can be obtained by visitors. The rest, there is no sufficient information regarding information on the maritime culture of Jakarta. As a museum that explores the maritime archipelago (Indonesia), the Museum Bahari can also specifically display information presentations through an exhibition system about Jakarta's maritime cultural identity so that people can learn, recognize, and find out more about Jakarta's maritime cultural identity for the existence of Jakarta's maritime culture. How to represent Jakarta's maritime cultural identity through the exhibition area of the Museum Bahari?

## **THEORY AND CONCEPT FRAMEWORK**

This study uses the theory of cultural identity, according to Alo Liliweri (2002) Identity means (1) conditions or facts about something that has something in common, something that is similar to one another; (2) the condition or fact about something that is the same between two people or two things; (3) conditions or facts that describe something that is the same between two people (individuality) or two groups or objects; (4) shows about a habit to understand identity with the word 'identical' (Liliweri, 2002). Furthermore, Liliweri explained that cultural identity is the details of the characteristics of a culture that is owned by a group of people whose boundaries are known, when compared to the characteristics of other people's cultures.

Meanwhile, according to Marry Jane Collier who developed the theory of cultural identity,

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identity is formed based on communicative interactions with other people and the messages conveyed by a person when interacting with others can contain various cultural identities such as race, ethnicity, social class, and various other things. Then to understand more about cultural identity Collier (in Iskandar, 2004) begins a discussion of the concept of culture as a system that has three main components, namely: first, symbols and meanings; second, norms; and third, history. According to him, many groups form their own cultural systems. Usually, the same history and geography provide common views or lifestyles that help create and establish a system of cultural communication and then become a cultural identity.

For application in the museum, the concept of new museology which later developed into a theory about museum management will be used in the development of exhibition arrangements at the Museum Bahari. Because the presentation of the exhibition is one form of museum communication which is included in the three basic functions according to Peter van Mensch (2003). In the new museology paradigm, museums are required to be able to present an exhibition in a museum that is more oriented to the community it serves.

Andrea Hauenschild (1988) in his dissertation entitled *Claims and Reality of New Museology: Case Studies in Canada, The United States and Mexico* developed a new museum concept as a critique of traditional museums which are still object-oriented or collections in museums. Andrea Hauenschild distinguishes the concept of a new museum and a traditional museum as follows:

*Tabel 1*

The difference between the concept of the Traditional Museum and the New Museum  
 (Source: Andrea Hauenschild, 1988)

No.		Traditional Museum	New Museum
1.	Objective	Preservation and protection of a given material (	- Coping with everyday life - Social development
2.	Basic Principle	Protection of objects	- Extensive, radical public orientation - Territoriality
3.	Structural and Organization	- Institutionalization - Government financing - Central museum building - Professional staff - Hierarchical structure	- Little institutionalization - Financing through local resources - Decentralization - Participation - Teamwork based on equal rights
4.	Approach	- Subject: extract from reality (objects placed in museums) - Discipline-oriented restrictiveness - Orientation to the object - Orientation to the past	- Subject: complex reality - Interdisciplinarity - Theme orientation - Linking the past to the present and future - Cooperation with local/regional organization

5.	Task	<ul style="list-style-type: none"> <li>- Collection</li> <li>- Documentation</li> <li>- Research</li> <li>- Conservation</li> <li>- Mediation</li> </ul>	<ul style="list-style-type: none"> <li>- Collection</li> <li>- Documentation</li> <li>- Research</li> <li>- Conservation</li> <li>- Mediation</li> <li>- Continuing education</li> <li>- Evaluation</li> </ul>
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Based on what was conveyed by Hauenschild, there are five differences from the concept of a new museum and a traditional museum. For the discussion of museum exhibition procedures, the author will only focus on two related categories, namely objectives and basic principles that will be applied in the area of exhibition and exhibition management at Museum Bahari.

The theory of cultural identity and new museology, according to the author, can be the basis for designing the cultural identity of Jakarta's maritime culture which will then be exhibited through an exhibition area at Museum Bahari. Cultural identity theory can be a prefix to identify and determine what Jakarta's maritime cultural identity will be presented in the exhibition area of Museum Bahari. Furthermore, the New Museum concept also strengthens the form of the Museum Bahari's exhibition layout which is oriented to the community, visitors and its development, by prioritizing education, entertainment, and interactive exhibition.

## METHODS

The method used in this study is a qualitative research method by observing directly the condition of Museum Bahari by using the study of the new museology paradigm to analyze problems related to the exhibition system at Museum Bahari. There are four stages carried out by the author in this study, namely 1) data collection both library data and field data (museum) related to the exhibition system at Museum Bahari, 2) data processing from previously collected data, 3) data analysis which is in accordance with the museum's exhibition system and cultural identity, and 4) a conclusion in the form of an idea for a representation of Jakarta's maritime cultural identity which will be exhibited in the exhibition area of Museum Bahari which refers to the concept of New Museology.

## RESULT AND DISCUSSION

Based on the results of direct observations to the Museum Bahari and the data that has been collected and analyzed by the author, relating to cultural identity, it can be identified several cultural identities of the maritime community in Jakarta as follows:

### Jakarta Maritime Cultural Identity

Jakarta is one of the provinces in Indonesia that has a long history and is also known as the miniature of Indonesia, a gathering place for people from various regions from across the archipelago and abroad. The area in Jakarta that is directly related to the sea waters on the north

coast of Jakarta and the Thousand Islands is a picture of the reality of Jakarta's maritime conditions that have been formed for a long time in a Jakarta maritime community.

The Jakarta maritime community is formed from various ethnic groups who come from various regions who come to Jakarta via waterways (sea) and then carry out their maritime activities in Jakarta. Gradually these community groups grew into marine communities that have their own cultural identity that distinguishes them from other groups of people who are active on land. There are four Jakarta maritime cultural identities that can be identified by the author through observations and available literature related to the culture of the Jakarta maritime community, namely inclusiveness, hardworking, maritime knowledge, and multiculturalism.

### 1. Inclusiveness

The first identity of the maritime community is an inclusive society. Inclusive can be interpreted as being open, which is the opposite of exclusive, which is closed. So in the context of society, an inclusive society is the tendency of an open society to invite and include various kinds of people from various backgrounds, regions of origin, race, characteristics, culture and other differences.

Meanwhile, the United Nations (United Nations) on its official website [www.un.org](http://www.un.org) explains that an inclusive society is a society that puts aside differences in race, gender, class, generation, and geography, and ensures inclusion, equality of opportunity and the ability of all members of society to define an agreed set of social institutions that govern social interactions. (Expert Group Meeting on Promoting Social Integration, Helsinki, July 2008)

For the maritime community of Jakarta, which is currently located in the northern coastal area of Jakarta and the Thousand Islands, based on the data that has been collected, it can show the condition of an inclusive society. This can be seen from the ethnic and cultural diversity of the Jakarta maritime communities who inhabit the northern coastal areas of Jakarta and the Thousand Islands, most of them are people who come and gather from various places such as the North Coast of Java or what is sometimes known as RCTI (Rombongan Cirebon, Tegal, and Indramayu). Then there are also people from Madura, people from Sulawesi waters (Bugis, Makassar, Mandar, and Buton), and others. Even in the coastal areas of Jakarta or not so far from the coastal areas, there are villages of descendants from outside the archipelago such as Chinatown Village (Chinese), Pekojan Village (Arabic), and Tugu Village (Portuguese). For the Thousand Islands area, there is the lucky island of Java which is a place for Javanese people, then there are the islands of Kelapa and Sabira which are the places to live and have activities for people of Bugis and Makassar descent. There are also other islands in the Thousand Islands that cannot be mentioned one by one and also apply inclusivity to immigrants.

### 2. Maritime Knowledge

The identity of the second maritime community is a society that has maritime knowledge. It is natural for marine communities who carry out daily activities directly related to marine waters (nautical) to have knowledge of maritime affairs. Maritime knowledge possessed by the maritime community of Jakarta is usually passed down by their groups from generation to generation by

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inviting them to sail directly to catch fish in the sea.

There is some nautical knowledge that is usually owned by marine communities, namely boat technology (shipping), navigation knowledge, reading wind direction, natural conditions, fishing techniques, and so on. This nautical knowledge is very important for them because it will always be used to support them in carrying out nautical activities.

For example, the knowledge that the maritime community needs to have, especially the Jakarta maritime community, is boat technology (shipping), this is needed because boats are the means or tools they use to carry out their activities at sea. Each marine community group in Jakarta also has its own type of boat which is usually used in the area where it comes from. Some examples of boats that are usually used in the waters of Jakarta are the Mayang Boat (Payang) which is usually used by Jakarta maritime community groups from Madura, Cirebon, Tegal and Indramayu who usually rest at the Port of Muara Baru and Muara Angke, Jakarta. Comprong (Tembon) boats are usually used by Jakarta maritime community groups from Cirebon and Indramayu, usually these boats dock in the Cilincing Fisherman's Village area, North Jakarta. Janggolan and Golekan Lete boats are usually used by Jakarta maritime community groups from Madura. Pinisi boats are usually used to go to sea by Bugis and Makassar people who are currently Jakarta's maritime community, usually these Pinisi boats rest at Sunda Kelapa Harbor, Jakarta.



(a)



(b)



(c)

*Figure 1 (a) Boat of Mayang or Payang (Source: Adrian Horridge, 2015); 1 (b) Boat of Pinisi (Source Pius Caro, 2012); 1(c) Boat of Janggolan (Source: Adrian Horridge, 2015).*



### 3. Hardworking

The identity of the third maritime community is a hardworking community. Maritime activities carried out by the maritime community of Jakarta are not easy, based on the author's observations, seeing firsthand the maritime activities of those who are on the North Coast of Jakarta and in the Thousand Islands must prepare everything carefully. Starting from physical, mental preparation, the facilities used such as boats, fishing gear to catch fish, and so on.

The hardworking ethos of the Jakarta maritime community can also be seen through fishing activities. There are several fishing gears used by the marine community in Jakarta such as FADs, traps, bagans and others that require hard work and mutual assistance from marine community groups when catching fish using these techniques or tools.

FADs are one of the fishing gear for the people of Jakarta which are usually used by people in the Thousand Islands. Starting from making it to sinking it by the community requires quite a hard work, because the size of these FADs is quite large and exceeds human height. The following is an activity of sinking FADs in the Thousand Islands carried out by fishermen from the Jakarta maritime community and the DKI Jakarta Provincial Food, Maritime, and Fishery Security Service.



(a)



(b)

*Figure 2*

(a) and 2 (b) Activities for Decreasing FADs in the Thousand Islands Waters, Jakarta.  
(Source: Dinas Ketahanan Pangan Kelautan dan Pertanian Provinsi DKI Jakarta)

In addition to FADs, there is also a trap as a fishing tool commonly used by fishermen in catching fish. The traps are usually sunk and placed on the seabed close to coral reefs where fish usually gather. The ability to swim and dive must also be owned by the marine community for those who carry out these marine activities. The picture below shows a marine community who works hard in carrying out marine activities in the form of fishing techniques using traps.



*Figure 3.*  
*Trap Setups at the Bottom of the Sea*  
 (Source: bahadur.id)

Bagan is one of the fishing gears used by the maritime community of Jakarta and is often found in the waters of Jakarta, both around the waters near the north coast of Jakarta and around the Thousand Islands. Bagan the waters of Jakarta are usually found in two types, namely attached bagan and floating bagan. The attached bagan is a chart that is installed by plugging it into the bottom of the water and operates during the harvest season. Usually there are small houses on it. Making the chart in these waters also shows the hard work ethic of the marine community who plugs and makes frames and small houses on it to harvest fish later when the harvest season arrives. In addition, there is also a floating bagan that uses a boat to move from location to location looking for a gathering point for fish.

Contoh dari bagan tancap dan bagan terapung di wilayah perairan Jakarta dapat dilihat pada gambar (a) untuk bagan tancap dan gambar (b) merupakan kumpulan bagan-bagan terapung yang ada di Pelabuhan Muara Baru, Jakarta.

An example of a attached bagan and a floating began in the waters of Jakarta can be seen in Figure (a) for a attached bagan and picture (b) is a collection of floating bagan in Muara Baru Harbor, Jakarta.



(a)



(b)

*Figure 4*  
 (a) Attached Bagan; 4(b) Foating Bagan (Source: merdeka.com)

#### 4. Multiculturalism

The fourth identity of the maritime community is a multicultural society. Multiculturalism can be interpreted as cultural diversity, then in the context of the Jakarta maritime community, multicultural identity is created from other identities, namely inclusiveness. The open nature of the Jakarta maritime community has made various cultures of Jakarta maritime community groups from various regions still able to apply the traditional culture they bring. Some of the traditions that are present and continue to develop in the maritime community of Jakarta on the north coast of Jakarta and the Thousand Islands are *nyadran* or *nadran*, *pulang babang*, *melasti* and others.



*Figure 5*

(a) The Procession of Nyadran or Nadran in Thousands Islands (Source: beritasatu.com); 5(b) The Process of Nyadran or Nadran di Muara Angke, North Jakarta (Source: republik.com)

Nyadran or nadran is a tradition that is usually carried out by the people of the northern coast of Java, one of which is in the Cirebon and Indramayu areas. The nyadran tradition is believed by coastal communities, most of whom work as fishermen to the sea. According to their beliefs, the sea is the source of life, where they make a living and has magical powers that can affect their safety and the results they get. They get this belief from the religion and beliefs of their ancestors which continue to be passed down from generation to generation (Yuliaty, 2019).

The development of Jakarta maritime community groups originating from Cirebon and Indramayu at the same time has also brought the traditional nyadran culture to Jakarta to become one of the maritime cultures accommodated by Jakarta. Nyadran is a way for marine communities to express their gratitude for the sea, so that they always get protection, safety, health and convenience when making a living at sea. Nyadran itself has a positive value for the maritime community of Jakarta because it is carried out together with other coastal communities, not infrequently other ethnic groups from various regions participate in this nyadran event.

In addition to the nyadran tradition, there are also several other maritime traditions that are carried out by the maritime community of Jakarta, one of which is the celebration of Pulang Babang in the Thousand Islands. Pulang Babang can mean the awareness to return to their hometown after going to sea for a long time (Ataladjar, 2015). The tradition of the Pulang Babang celebration is a culture in the Thousand Islands which is usually still carried out on Pramuka Island and Panggang Island. People in the Thousand Islands also have a distinctive identity for the maritime community of the Jakarta archipelago, known as the Orang Pulo.



(a)



(b)

*Figure 6*

(a) The Procession of Pulang Babang, a welcome home to fishermen after a long time at sea; 6(b) The catch from the sea (Source: tempo.co)

Another cultural tradition carried out by the Jakarta maritime community is the Melasti tradition. Melasti is a self-purification ceremony, this tradition is usually carried out by Hindus, especially Hindus who are in Bali once a year and is a series of events from the Nyepi day. This Melasti ceremony is carried out to wash away the impurities of nature using the water of life. Melasti ceremony is usually carried out near the beach to then throw dirt (bad deeds in the past) into the sea as water of life (tirta amerta). In Jakarta, the Melasti Ceremony procession is usually carried out by the Jakarta Hindu community at Pura Segara which is located in Cilincing, North Jakarta, which is close to the beach and sea. Below are some documentations of the Melasti ceremony at Pura Segara, Jakarta.



(a)



(b)

*Figure 7*

(a) The Procession of Melasti di Pura Segara, North Jakarta; 7(b) The Procession of Melasti at Sea, Jakarta Waters (Source: news.detik.com)

## Jakarta Maritime Cultural Identity Exhibition Procedure

### 1. Procedure for Exhibition of the Theme “Jakarta Maritime Society”

Jakarta's inclusive maritime cultural identity will be represented through an exhibition space at the Museum Bahari with the theme "Jakarta Maritime Society". This theme will explain the description of the formation of the Jakarta maritime community and also provide information on the Jakarta marine community groups both on the north coast of Jakarta and the Thousand Islands.



(a)



(b)

*Figure 8*

(a) Australian Museum Showcase Display using video (Source: Australian Museum); 8(b) Maritime society related photos (Source: safety4sea.com)

The presentation technique on this theme will use audio-visual equipment in the form of videos that are displayed through the walls in the role room as shown in the Australian Museum in picture (a). Then, information about who is the maritime community in Jakarta will be displayed through photographs, drawings, and paintings as shown in picture (b) related to the maritime community, also equipped with information panels. Some photos of Jakarta's maritime ethnic groups and their activities such as people from Cirebon and Indramayu, Madura, Bugis, Makassar, Mandar, Chinese, Arab and Portuguese will be installed in the partition.

## 2. Procedure for Showing the Theme "Waters of Jakarta's Connecting Facilities"

The identity of Jakarta's maritime culture that has maritime knowledge will be represented through a display room at the Museum Bahari with the theme "Waters of Jakarta's Connecting Facilities". The theme of this exhibition explains that the sea as a means of connecting Jakarta's maritime community encourages the creation of marine knowledge from the marine community so that they can carry out marine activities, relate to sea waters, traverse them and earn a living from the sea.

Through maritime knowledge, coastal and island communities can connect with each other. The results of this nautical knowledge include boats or ships which are one of the main media in nautical studies. According to one researcher of the maritime-themed museum, Robert D. Hicks (2001) in his article entitled "What is a Maritime Museum?" explained that the boat or ship is the main artifact of the maritime-themed museum. Although some maritime themed museums do not make boats or ships the main object in their museums, the image of a boat or ship will always be related to their main artifact object (Hicks, 2001).



(a)



(b)

*Figure 9*

(a) Display Show of Traditional Boats at Bishop Museum, Hawaii (Source: bishopmuseum.org); 9(b) Het Scheepvaart Museum, Belanda (Source: hetscheepvaartmuseum.nl)

Based on the explanation given by Hicks above, the presentation technique on the theme of “Jakarta Waters Connecting Waters” will show various types of ships used by the Jakarta maritime community in carrying out their maritime activities in Jakarta waters. As shown in pictures (a) and (b) from the Bishop Museum, Hawaii and Het Scheepvaart Museum, the Netherlands. Then in addition to displaying the technique of presenting the object of a boat or ship equipped with exhibition information presentations, the Museum Bahari is also advised to display presentation techniques that prioritize education combined with entertainment or also known as edutainment. The recommended presentation technique is to make a miniature object of a boat or ship of the Jakarta maritime community that can also be held, touched, seen directly, and even played by visitors as shown in picture (c) at the Jersey Maritime Museum, France and the Maritime Museum Rotterdam, The Netherlands. In the presentation of the exhibition, which emphasizes edutainment, the new museology paradigm has been applied by applying the concept of interactive exhibition.



(a)



(b)

*Figure 10*

(a) Visitors play with miniature ships in flowing water at the Jersey Maritime Museum, France (Source: jerseyheritage.org); 10(b) display of ship routes at the Maritime Museum of Rotterdam (Source: maritiemmuseum.nl)

In addition to displaying boats or ships, there will also be a presentation about the knowledge of shipping navigation from the maritime community of Jakarta. Each community group from a different area usually has its own knowledge regarding how they conquer the ocean and carry out their activities. This exhibition will feature a collection of traditional navigation tools used by the maritime community of Jakarta and also their show to read natural phenomena and wind direction when sailing at sea or in their activities of catching fish in the sea. This exhibition also aims to introduce the existence of maritime knowledge of the Jakarta maritime community which is still maintained today and passed down to the next generation. The display layout at the Het Scheepvaart Museum, the Netherlands will be an example of the display which is then equipped with several props for museum visitors to be able to try these navigational tools.



*Figure 11.*

Display of Navigation Showcase at Het Scheepvaart Museum (Source: hetscheepvaartmuseum.nl)

### 3. Procedure for Exhibition of the Theme “Jakarta Community Maritime Activities”

The identity of Jakarta's hard-working maritime culture will be represented through a display room at the Maritime Museum with the theme "Jakarta Maritime Community Activities". This exhibition will showcase the hardworking culture of the Jakarta maritime community in their maritime activities. The work ethic of the Jakarta maritime community has been described previously in the section (4.1.3) of this paper. One of the narratives that will be displayed in this theme is about the marine activities of the Jakarta maritime community when catching or looking for fish in sea waters.

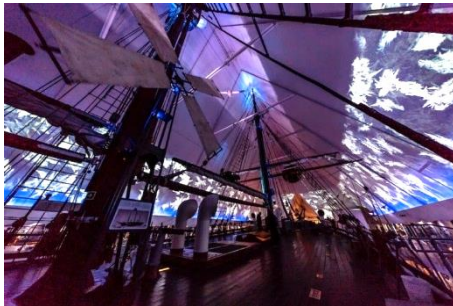
The presentation technique will use diorama and mannequin presentations that describe the marine activities of the Jakarta maritime community, plus several collections of traditional fishing gear belonging to the Jakarta maritime community in original and miniature forms such as FADs, bubu, bagan, lukah, tangkok, and so on. For example, the exhibition display at the Museu de la Pesca (The Fishing Museum), Palamos, Spain will be a reference for the museum in developing its exhibition system.



*Figure 12.*

Display of Fishing Equipment Showcase at de la Pesca (The Fishing Museum), Palamos, Spain (Source: museudelapesca.org)

In addition, the exhibition system for Jakarta's maritime activities will also be equipped with immersive technology that invites museum visitors as if they were in a tense situation on a ship that was sailing to find fish and was hit by a storm. The presentation technique will adopt the presentation style at the Fram Museum Oslo, Norway and accompanied as if the visitor were the helmsman of the ship as in the Maritime Museum of Denmark below. From this experience, visitors can better understand and feel firsthand the condition of the marine community when carrying out activities. How hard-working ethos is inherent in the culture of Jakarta's maritime community.



(a)



(b)

*Figure 13*

(a) Display of the Immersive Exhibition simulating the conditions of a ship affected by a storm, at the Fram Museum Oslo, Norway (Source: frammuseum.no); 13 (b) simulation of being a ship's helmsman at the Maritime Museum of Denmark (Source: mfs.dk)

#### 4. Procedure for Exhibition of the Theme "Jakarta Maritime Cultural Traditions"

Jakarta's multicultural maritime cultural identity will be represented through an exhibition area at Museum Bahari with the theme "Jakarta Maritime Cultural Traditions". As previously stated in section 4.1.4 regarding the maritime traditions of the multicultural Jakarta community, it was born from the openness (inclusiveness) of the Jakarta maritime community so that the tradition



continues to thrive and is practiced from generation to generation.

In the theme of this exhibition, the presentation technique will be displayed in the form of audio visuals in the form of videos of several traditional activities of the Jakarta maritime community such as nyadran, pulang babang, melasti and others. In addition, several collections of traditional ritual objects used in the maritime tradition will also be displayed. This is intended so that people who visit Museum Bahari can also recognize and know the process and what objects are used in the traditional procession, and the most important thing is the purpose and positive meaning of the tradition.

The exhibition display at The National Folk Museum of Korea featuring 'Miyoko and Konbu' which is a sea mankan which is one of the offerings for the gods will also try to be adopted as a reference for the arrangement of the exhibition "Jakarta Maritime Culture Tradition". The purpose of displaying Jakarta's various maritime cultural traditions is to show the cultural identity of the multicultural maritime community and respect each other.



*Figure 14.*

Display Showcase of objects such as 'Miyoko and Konbu' used in sea ceremonies at The National Folk Museum of Korea (Source: nfm.go.kr)

## CONCLUSION

Museum Bahari as the first maritime themed museum in Indonesia and located in Jakarta can explore further about Jakarta's maritime cultural identity to accommodate visitors and the community. This is very important considering that almost all museums in the world have begun to direct their museums to the new museology paradigm, a community-oriented museum.

Jakarta's maritime cultural identity can be identified in four cultural identities of the maritime community, namely inclusiveness, maritime knowledge, hardworking, and multiculturalism. These four Jakarta maritime cultural identities are then represented in the exhibition themes at the Maritime Museum. The themes are as follows:

1. Procedure for Exhibition of the Theme "Jakarta Maritime Society"
2. Procedure for Showing the Theme "Waters of Jakarta's Connecting Facilities"
3. Procedure for Exhibition of the Theme "Jakarta Community Maritime Activities"
4. Procedure for Exhibition of the Theme "Jakarta Maritime Cultural Traditions" Tata Pamer Tema "Tradisi Budaya Kebaharian Jakarta"

Through the presentation of the exhibition using the concept of new museology, it is also hoped that the public can be well educated and at the same time they will also get entertainment

and a good understanding of Jakarta's maritime cultural identity. So that the existence of maritime Jakarta will continue to grow in society.

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