Sarinah Braga, a Revitalization of the Landmark

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Abstract. The Braga area in the city of Bandung, which is two centuries old, is still a legendary area that continues to preen. Its two-centuries-old certainly leaves many traces and silent witnesses to the beautiful past on these Dutch colonial buildings. Conservation in an area has a significant role in maintaining the dignity of a region and a sustainable city. One way to conserve cultural heritage areas is revitalization. Sarinah building, one of the Braga landmarks, has been established since 1910 has changed its function after the revitalization process of this historic building was carried out in 2018. The purpose of this research is to review the significant change in Sarinah Braga over 110 years and how the latest revitalization carries the image of Sarinah Braga to the new lifestyle as a method of adaptive reuse. This research uses descriptive qualitative methodology using survey and documenter analysis to describe the phenomenon of the Sarinah Braga revitalization as an area landmark, thus its image as a city landmark. This research uses descriptive qualitative methods by making direct visits to the location, documentation, and literature.

Keywords: SarinahBraga, Braga revitalisation, adaptive reuse, Bandung city landmark

1. Introduction

Law of the Republic of Indonesia Number 11 of 2010 concerning cultural heritage states that one of the objectives of preserving cultural heritage is to increase the dignity of the nation and strengthen the national personality. Bandung, located in the province of West Java, Indonesia, is a city known for its beautiful heritage of architectural works from the Dutch era. Architectural works that have symbolic and historical value for the history of the city of Bandung are scattered in several points of the city.

A heritage building that is significant and has high values or traditions in its era is part of life, a living heritage with values to be understood, interpreted, and managed properly, must be preserved by the community surroundings. The lack of appreciation, experience, and attention will damage the value. [1]

Many works of architectural heritage are scattered in major cities in Indonesia and can be categorized as cultural heritage buildings that are seen as dead artifacts that are outdated, ancient, ancient, out of date, so destroying them is the best option. In general, many of these buildings are found uninhabited, neglected, not maintained so that many ends up endangering the surrounding environment.

During the Dutch colonial period in Indonesia, according to Wahadamputeraw et al., Bandung City developed into a modern colonial city in 1906-1940 due to the plan to move the capital of the Dutch East Indies from Batavia to Bandung. The Bandung city development history as a city is closely related to the construction of roads that can connect the city of Bandung with other urban areas where its development is followed by the construction of buildings along the road. These buildings witnessed the golden age and glory of Bandung at that time.[2]. The group areas of cultural heritage as mention in the regulation of 18/2011 about the Spatial Plan of Bandung city, are:[3][4]
1. Central city district as the former subregion of Bandung regency government, a city square or Alun-Alun, the corridor of Asia-Africa, Cikapundung River, and Braga corridor. The Central City district in the period of colonial has characteristics as the government facilities, place of worship, offices, and open space.

2. Chinatown are in Kelenteng street, Pasar Baru, Otto Iskandardinata, ABC street and Suniaraja street.

3. Defense and Security/Military district at Sumatra street, Java Road, Aceh street, Bali street.

4. District of Sundanese Ethnic in Lengkong street, Sasakgantung street, Karapitan street, Dewi Sartika street and Melong street.

5. Housing Villa and non-Villa district, located on the corridor of BKR, Citram, Diponegoro, Ganesha, Ir. J. Juanda, Kiputih, Pandu, Pasteur, Sangkuriang, Setiabudi, Sultan Agung, Taman Sari, Serang, Sawunggaling and Dr. Cipto.

6. Industrial district, along Pajajaran and Arjuna.

The city of Bandung, as the city center, has an essential role in preserving its architectural heritage. Kustedja argued that the city center was formed into a monumental form, but it turned out that it could exceed its functional benefits when viewed from the city as a whole, where according to him, the city could take advantage of remarkable buildings, historic locations, open spaces, and certain areas. To give the city an identity. A city has an identity if the city also has a significant value in its formation, namely having culture, history, art, and can become the center of community activities that express the city soul as the locus of genius and the soul of the city as the locus of genii. [5]

Rahman et al. said that developing cities always have a contradiction between developing a city as a modern city and a cultured city. The culture in question is a culture that can maintain its history because the city is the face of its inhabitants that must be preserved. He also argued that cities always have their history, where, why, and when they were founded, built, and maintained with planning that takes into account both technical and non-technical aspects. Non-technical here is the symbolic and cultural aspect of it. [6]

![Figure 1. The Braga Region][6]

The Braga area in the central city district (Figure 1) is a researchers’ choice because it has its history and uniqueness. The Braga Street corridor has a meaning as a place that has undergone various facial changes and still has value on the face of Bandung City as an area that has an economic value in the activities that occur in it. According to Penta, space and time can change the meaning of a place. The meaning of place is not something fixed and fixed due to changes in physical and non-physical factors in place. [7]
Braga, as a conservation area with buildings that, in its golden era, was an area whose existence functioned as a shopping center and was very famous in 1940 with much beauty in the details of its architectural style. As time goes by, the journey of life in the Braga area has also changed. The meaning of place has also undergone changes, where previously, this area was an area for elite groups of society, over time experiencing a change in the meaning of place, becoming an abandoned area, neglected. The government's efforts to save this historical area are stated in the Bandung City Regional Regulation No. 19 of 2009. This regulation regulates the Management of Areas and Heritage Buildings. In this regulation, it is said that revitalization is an effort to empower the situation and condition of the area or cultural heritage buildings for various functions in supporting its conservation efforts.

The research is directed to look at the revitalization strategy used in buildings along with Jalan Braga, where Sarinah buildings have changed themselves, and their physical faces become pretty, and Sarinah has also changed its function with its new concept. Sarinah has undergone a revitalization process using the adaptive reuse method as a revitalization strategy, which is now seen as an iconic part of the Braga area. The Art Deco style that displays the original building can still be enjoyed even though there is a new building on the backside that functions as a hotel. The new appearance of Gedung Sarinah, which, with its simplicity, has become a breath of fresh air in stimulating life in the old city to become more dynamic. We will see whether the strategy taken in revitalizing the Sarinah Building to become de Braga Hotel can maintain the image of the Braga area, which was once an elite commercial area.

This research aims to review the significant change in Sarinah Braga over 110 years and how the latest revitalization carries the image of Sarinah Braga to the new lifestyle as a method of adaptive reuse.

2. Method

This research uses a descriptive method of Qualitative methodology using survey and document analysis to describe the phenomenon of the Sarinah Braga revitalization as an area landmark, thus its image as a city landmark, focusing on two research questions of how the Sarinah Braga has changed over the past 110 years and what the significant changed over the past 110 years. It started with a document analysis of the Historical Sarinah Braga and Braga area and its interchanged revitalization. The research continues with a survey and document analysis of the new Sarinah Braga and the latest condition of the Braga area. (Figure 2)

![Research framework](image)

**Figure 2. Research framework**
3. Result and Discussion
Understanding further about the image of the area, Petricia explained a scheme, Figure 3, where three main components can be used as references in identifying the elements that make up the image of a historic area. One of them is the internal factor, where the internal factor is effortless to become a benchmark for identifying physical characters that are easy to remember and recognize. Physical characteristics can be recognized based on purpose, an object's position, color, size, shape, structure, and meaning.

![Figure 3](image)

**Figure 3.** The relationship between internal-external factors and the typology of perception [8]

According to Tabarsa, a common approach in designing an architectural form is contextualism. In context architecture, it is usually done in three ways, namely through form, activity, and climate. The form in question is space, form, scale, proportion, and detail on the texture and color of the material. It is also said that these elements can be used geographically and in time to relate architecture to its context. The critical thing in contextual theory based on geographical aspects is the relationship between buildings and nearby buildings within a visible distance, usually seen in historic areas or the surrounding city area. While the contextual theory is based on the time aspect, new buildings that exist are not always close to their surroundings but are based on the nearest historical sites. [9]

Research conducted by Ramadhan shows that current government efforts to carry out renovations on cultural heritage buildings around Braga have made this area attractive to tourists, both local and foreign. Ramadhan said that the main thing in restoring cultural heritage areas is to pay attention to brand and identity. The Braga area has an identity as an Art Deco historical tourist area.[10] It is just that he and his friends said that tourists only recognize the existing buildings in the area as cultural heritage buildings, without further understanding and getting to know Art Deco.

One form of strategy in carrying out conservation is to combine new functions into old buildings that have historical value. As said by Sakina, new functions are placed in old and historic buildings to better adapt to the lifestyle of the community. This condition can increase the economic value of the environment and increase the socio-cultural aspects. Activities that can be seen, for example, by the existence of activities such as boutiques, galleries, and cafes where these activities also indirectly change the visual form of buildings in the conservation area. [11] The soul and spirit of city space can be shown by the existence of a place for conveying ideas and creativity according to Rahman because when space becomes ideal for an activity that is creative, has cultural and artistic values, entertainment, or economically becomes a comfortable place for the community. it can be said that the place gives positive energy. [6]

Plevoets and Cleempoel, in their description, explain the approach strategy in conserving historic buildings to maintain the sustainability, which essential and carried out from ancient to postmodern times are looking at the building inside to, the building above, the surrounding buildings, the building on the side, recycling materials or their remains, and to adapt to new functions and rebuild with style.[12]

The conservation strategy is carried out by revitalizing buildings and rebuilding historic buildings for other functions, namely by adapting to the use of new functions of the building, adaptive reuse,
which according to Soewarno this is one of the solutions to revive a historic area to increase the feeling have for the surrounding urban communities to increase the potential of the environment. [13]

A short tour in February 2020, Figure 4, walked along with Jalan Braga, was one of the surprise experiences. We have found many changes have occurred along with Jalan Braga. Passing Jalan Asia Afrika, proceeding to the Bandung city square on Jalan Alun-Alun Timur, on that day, one can see various attractions along the way. Artists collide with their imaginations with unique appearances unexciting attractions. Entering Jalan Braga, this old area feels like it is trying to squirm hard to attract the attention of local and foreign tourists. Many of the buildings scattered around Jalan Braga have changed their function.

![Figure 4. Maps of Braga's Activities in 2020](image)

It occupies a Dutch heritage building, Onderling Belang, which was founded in 1910, which has become a shop of some brand of fashion and clothing. Then the name Sarinah as a form of Bung Karno's nationalism was attached to the building since 1960. The building, which stands at Jalan Braga number 10, Bandung, is an essential part of the growth of the Braga area. Serving as a commercial building that trades ethnic handicrafts in the archipelago, it has experienced its heyday until 1990 and was finally suspended. (Figure 5)

![Figure 5. A.Onderling Belang in 1930[14], B. The Sarinah in 1960[15], C. The Sarinah's Sign Before Revitalisation in 2012[16]](image)

Sarinah herself has been worn out by age and has only a few physical characteristics, in the form of one element of the writing "Sarinah" in red on a white background, which is synonymous with the spirit that she wants to convey as "the window of Indonesia". The colors red and white, which are the
colors of the Indonesian national flag, are taken as physical characteristics that are easily recognizable. The character of the written form is also sufficient proof because it becomes a particular identity in the perception of the environment and the surrounding community towards the writing, color, and shape that is unique to the handwriting of the President at that time, Ir. Soekarno, known as Bung Karno.

Apart from that, the character of meaning, Sarinah, was an important name for President Soekarno. Sarinah was Soekarno's caretaker as a child. Adams, in her book, describes the impression given by Bung Karno to caregivers who are considered his family, Sarinah is a common name. However, this Sarinah is no ordinary woman. She is the most influential person in my life. [17] Sarinah for Bung Karno was a symbol, a symbol of a woman who came from the small people but had a big heart because it was very influential on Bung Karno's thoughts during his reign, namely paying great attention to the little people. So, the name Sarinah was immortalized in the first shopping center building in Indonesia.

De Braga Hotel Development Planning Consultant, PT. Atelier Una Indonesia recounts the journey of the emergence of the idea to carry out renovations on the building, which only has a list plank left in front of the building, starting in 2015, namely to change its function to a commercial hotel. The main goal is to transform the remaining footprints of Sarinah into a new function, change the function so that it has a higher commercial value. Besides that, another main goal is to provide space for Sarinah's existence so that she can still become a spirit in her new building.[18]

The architectural planner's efforts in maintaining the Art Deco architectural style attached to the Sarinah Building were carried out by looking at the image of the surrounding area and the skyline of the nearby buildings. As seen in the documentation below, the existence of the West Java Bank Building (BJB), formerly known as De Eerste Nederlandsch-Indische Spaarkas, by architect Albert Frederik Aalbers, built-in 1935, has strong horizontal line elements and is Art Deco in style. This line element is one of the considerations for the design concept of the Sarinah De Braga Hotel. If one looks at the height of the podium in the Sarinah building and the BJB building, which have the same height, it is intended that the streetscape of the area can be maintained.

The existence of a BJB building tower(Figure 6 & 7) is well adapted to a built hotel building. The simple design with the dominance of square geometric shapes makes the outer elements of this hotel building still have a strong character but do not disturb the harmony of the area. When viewed in more detail, the use of exterior materials that use precast concrete the size of a hotel room module with a light gray paint finish has a smart concept. The precast concrete material makes the exterior elements of the building look perfect because it is fabricated so that no significant finishing damage is seen. The light gray color was chosen because it does not appear dominant among the surrounding heritage buildings. The power of conceptual thinking will only emerge if planners or anyone involved in a heritage project can understand history, local wisdom, and care about the image of the surrounding area. The essence of the visible architectural style is the massive mass, which is one of the hallmarks of Art Deco, which can be seen in the Sarinah De Braga Hotel.
Figure 7. A. The BJB is located beside The Sarinah De Braga Hotel, B&C. The Exterior of The Sarinah De Braga Hotel [20]

Sarinah's interior design (Figure 8, 9, 10) is made in a simple, minimalist style that is packaged and wrapped in art deco nuances. The facade of the building retains its old architecture. De Braga Hotel also displays the nuances of contemporary art like other hotel buildings managed by Artotel. Artotel, as the manager of various hotels in Indonesia, always tries to see the existence of local contemporary art where the hotels it manages are located. Apart from trying to maintain the main elements on the outside of De Braga Hotel with the symbol of the name Sarinah, Artotel collaborates with seven young artists in Bandung: Addy Debil, Agung, Argya Dhyaksa, Elfandiary, Erwin Windu Pranata, Radhinal Indra, Riany Karuniawan to be part of creating a new lifestyle ambiance. These young artists enliven the interior of the hotel and guest rooms with their contemporary works. The theme carried out by these artists is the theme of botany. The inspiration came from the historical background of the city of Bandung, known as the Kota Kembang. Besides that, Bandung is also known for its tea plantations. At a glance, one can see the documentation showing the interior of the room in the De Braga Hotel.

Figure 8. The Lobby Interior of The Sarinah De Braga Hotel: 1. Reception desk, 2. Artwork By Erwin Windu Pranata, 3. Main entrance door, 4. Corridor, 5. Sitting area in the Lobby. [21]
4. Conclusion
The Braga area, which is beautiful with all the government efforts and cooperation with many parties, continues to adapt the progress; the progress of the social community as well as economic growth and urban development. In the observations made, the adaptation that has occurred in the Braga cultural heritage area shows the success that can be felt by people in the city of Bandung, local and foreign tourists. Changes in several historical building functions with the revitalization of old building functions into new functions have revived an area that several decades ago became a forgotten area into an area that is currently more dynamic in capturing people's lifestyles.

The existence of De Braga Hotel is one of the breakthroughs in the process of revitalizing a historical object. Its condition is significantly damaged, leaving no physical building in its golden age and only leaving traces of the name Sarinah, and now it has made a beautiful appearance. Its beauty is seen in how the architects and decision-makers carried out the revitalization process by looking at the area image in their vicinity and identity. The physical character of the new De Braga Hotel building retains its Art Deco character in response to its revitalization strategy. The meaning of the place name Sarinah can still be a name that can be remembered from time to time, is sustainable, continues to survive among the increasingly dynamic city developments. Sarinah, commemorating the golden era of nationality, strong nationalism in the era of the first President of the Republic of Indonesia, Soekarno, who became a symbol for history, paying attention to the little people, rakyat.

The strength of the name Sarinah with the reconstruction of the main building and its new function has succeeded in making this area a stronger image of the area as a cultural heritage area that must be preserved and maintained as a witness to the cultural civilization of Bandung, West Java, Indonesia. Contextualism and adaptive reuse are strategies that can be a guide for other cultural heritage buildings that are currently in motion to become an object that is alive again and effective for the sustainability of cultural heritage in Indonesia.

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