

Vol 14, No 1, Juni 2025

p-ISSN 2252-3758

e-ISSN 2528-3618

PURBA WIDYA

Terakreditasi Peringkat SINTA 2:

Berdasarkan SK Dirjen Riset dan Pengembangan KEMENDIKTISAINTEK
Nomor: 10/C/C3/DT.05.00/2025



Yayasan Mandala Purbawidya Buana
Bekerjasama dengan
Badan Riset dan Inovasi Nasional



Pengelola
Yayasan Mandala Purbawidya Buana (YMPB)

Penerbit:
Badan Riset dan Inovasi Nasional (BRIN)

E-mail:
redaksipurbawidya.bdg@gmail.com
Website:
<https://ejournal.brin.go.id/purbawidya/>

Gambar Sampul:

Bangunan bekas Rumah Asisten Residen Payakumbuh (Dokumentasi: Dwi Kurnia Shandy, 2024)

PURBAWIDYA

Terakreditasi PERINGKAT 2

SK Dirjen Riset dan Pengembangan KEMENDIKTISAINTEK Nomor: 10/C/C3/DT.05.00/2025
Berlaku sampai 2028

Purbawidya, which means "Knowledge of the Past". Purbawidya is a journal published by Yayasan Mandala Purbawidya Buana in collaboration with the Directorate of Repository, Multimedia, and Scientific Publishing, National Research and Innovation Agency (BRIN). Purbawidya is a peer-reviewed journal dedicated to promoting and disseminating scientific research on Cultural studies. The journal publishes research results, conceptions, and ideas on the development of Cultural Studies. Purbawidya covers studies from various disciplines that address humans and culture, such as archaeology, anthropology, sociology, philology, history, architecture, geography, geology, biology, chemistry, ecology, and others. Two peer reviewers review each paper. Purbawidya was first published in 2012 and is published twice a volume in June and November.

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Puji syukur ke hadirat Tuhan Yang Maha Esa berkat perkenan-Nya sehingga Penerbitan Jurnal PURBAWIDYA Volume 14 (1) Juni 2025 dapat dilaksanakan. Jurnal Purbawidya didedikasikan untuk menyebarluaskan hasil penelitian dan pengembangan di bidang Budaya. Cakupan Jurnal Purbawidya meliputi kajian berbagai disiplin bidang manusia dan lingkungan budayanya, seperti Arkeologi, Antropologi, Sosiologi, Filologi, Sejarah, Arsitektur, Geografi, Geologi, Biologi, Kimia, Ekologi, dan ilmu-ilmu pendukung lainnya. Pengelolaan dan penerbitan Jurnal PURBAWIDYA yang semula dikelola dan diterbitkan oleh Balai Arkeologi Jawa Barat, mulai Volume 11 Nomor 2 tahun 2022 beralih pengelolaannya ke Yayasan Mandala Purbawidya Buana (YMPB) dan penerbitannya bekerja sama dengan Badan Riset dan Inovasi Nasional (BRIN).

Jurnal Purbawidya volume 14 (1) Juni 2025 memuat sebelas artikel hasil penelitian dan pengembangan dengan berbagai tema.

Artikel pertama berjudul *“Rediscovering Art Exhibition Artefacts of Indonesia Pavilion at Osaka Expo '70 Japan”* yang ditulis oleh Dikdik Sayahdikumullah dan Miyuki Anai. Artikel ke dua berjudul *“Bibliographic Study Of Pawon Man Forensic Odontology Research At Universitas Padjadjaran, Indonesia”* yang ditulis oleh Felia Resha Wulandari, Lutfi Yondri, Suhardjo, Deby Fajar Mardhian, Sri Susilawati, dan Fahmi Oscandar. Artikel ke tiga berjudul *“Fine System Of Ringgit In Simbur Cahaya Manuscript Analysis Using Artificial Intelligence”* yang ditulis oleh Hudaidah, L.R. Retno Susanti, Machdalena Vianty, Made Darmo. Artikel ke empat *“Unsur Maritim Bali Utara: Refleksi Sastrawi Teks Babad Buleleng”* yang ditulis oleh Pande Putu Abdi Jaya Prawira, I Nyoman Darma Putra, I Wayan Pastika. Artikel ke lima berjudul *“Identifikasi Dan Pola Penempatan Kuburan Tionghoa Di Bali”* yang ditulis oleh Gendro Keling, Nofri, dan Ida Ayu Gede Megasuari Indria.

Artikel ke enam berjudul *“A Glance At Furnitur Bertutur: A Temporary Exhibition At Jakarta History Museum”* yang ditulis oleh Aditya Bayu Perdana, dan Mush'ab 'Abdu Asy Syahid. Artikel ke tujuh berjudul *“Payakumbuh: Kajian Arkeologi Perkotaan di Keresidenan Pantai Barat Sumatra”* yang ditulis oleh Dwi Kurnia Sandy. Tulisan ke delapan berjudul *“Medan Translasi Pada Pemetaan Artefak Kebudayaan Berupa Produk Kerajinan”* yang ditulis oleh Ruly Darmawan. Artikel ke sembilan berjudul *“Konservasi Bangunan Cagar Budaya Berbasis Status Kepemilikan: Gedung Oudetrap Dan Spiegel Di Kota Lama Semarang 2015-2022”* yang ditulis oleh Ika Novita Safitri, Alamsyah, dan Siti Maziyah. Artikel ke sepuluh berjudul *“Teologi Kontekstual dalam Budaya Simalungun: Analisis Pemanfaatan Ajaran Kristen dalam GKPS, 1963-2003”* yang ditulis oleh Jhon Winley Sipayung, Singgih Tri Sulistiyono, dan Haryono Rinardi. Artikel penutup atau artikel ke sebelas adalah *“Reexamining The Art Of The Amoghapāśa Maṇḍala Assembly Of The 13th Century From Indonesia”* yang ditulis oleh Ahmad Kholdun Ibnu Sholah.

Dewan Redaksi mengucapkan terima kasih atas kerja sama, waktu, saran, koreksi, masukan para mitra bestari dan editor bahasa sehingga kesebelas tulisan tersebut dapat diterbitkan di jurnal Purbawidya Volume 14 (1) Juni 2025.

Bandung, Juni 2025
Redaksi Purbawidya

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DDC: 930.1

**RETRACING ART EXHIBITION ARTEFACTS OF INDONESIA PAVILION AT
OSAKA EXPO'70 JAPAN**

Dikdik Sayahdikumullah; Miyuki Anai

Purbawidya Vol. 14(1) Juni 2025: p. 1 – 20

DOI: <https://doi.org/10.55981/purbawidya.2024.8190>

Abstract

This study traces the art exhibition artefacts that bridge tradition and modernity in the Indonesian Pavilion at the 1970 Osaka Expo in Japan. This international art exhibition project is under the responsibility of the Indonesian National Committee for Expo'70. The arrangement of the pre-presentation works of this exhibition reflects the complex correlation between the pavilion design concept, exhibition materials, and the narrative of Indonesian modern art history. A comprehensive research effort is needed to reconstruct traditional and modern art artefacts, focusing on the role of artistic think tanks in collecting their exhibition materials. Qualitative empirical methods were employed, including site location observations, data collection, literature studies, interviews, and the pavilion space reconstruction. This paper reveals that the decision to conceptualize the exhibition materials was made top-down by the National Committee for Expo'70 to the Design Center ITB (DCITB). This pivotal artistic think tank selected, designed, and implemented the configuration of various traditional and modern works of art to stand for the spirit of universalism from the perspective of Indonesia to the international world.

Keywords: artefact, design center, exposition, pavilion

DDC: 930.1

**BIBLIOGRAPHIC STUDY OF PAWON MAN FORENSIC ODONTOLOGY RESEARCH
AT UNIVERSITAS PADJADJARAN, INDONESIA**

Felia Resha Wulandari; Lutfi Yondri; Suhardjo; Deby Fajar Mardhian; Sri Susilawati,
Fahmi Oscandar

Purbawidya Vol. 14(1) Juni 2025: p. 21 - 40

DOI: <https://doi.org/10.55981/purbawidya.2025.8073>

Abstract

Discovery of Pawon Man provide valuable insights into the region's history. Despite various studies conducted, there is a notable lack of comprehensive identification and systematic review of Pawon Man's teeth. This study aims to map the development of research on Pawon Man in the field of forensic odontology, which contributes to the understanding of human history in West Java. The method used is descriptive analysis, examining technology applied in research by analysing relevant references from 2012 to 2024. 3D Cone Beam Computed Tomography (CBCT) was the method used in 16 studies due to its non-destructive and high accuracy. Scanning Electron Microscope (SEM) provided in-depth insights into dental calculus, revealing information about ancient health and dietary practices. In a review of 33 articles, the study also highlighted age estimation as a crucial aspect of biological profiling. Despite extensive research, there are still variables that require further investigation, including accuracy in age estimation and contributing factors to the absence of dental

caries. Interdisciplinary collaboration is essential to address these issues and enrich the understanding of Pawon Man. Future studies should prioritise interdisciplinary approaches and the use of advanced technology.

Keywords: Pawon Man, forensic odontology, Indonesia, bibliographic

DDC: 930.1

FINE SYSTEM OF *RINGGIT* IN *SIMBUR CAHAYA* MANUSCRIPT: ANALYSIS USING ARTIFICIAL INTELLIGENCE

Hudaidah; L.R. Retno Susanti; Machdalena Vianty; Made Darne

Purbawidya Vol. 14(1) Juni 2025: p. 41 – 64

DOI: <https://doi.org/10.55981/purbawidya.2025.8954>

Abstract

Simbur Cahaya manuscript is a customary law originating from the government of Palembang Lamo, precisely in the 17th century, and was applied in the interior regions of Palembang. During the Dutch colonial period, the Dutch Assistant Resident Van den Bossche successfully completed the codification of the *Simbur Cahaya* law in 1854. This law was subsequently revised multiple times, including in the years 1862, 1873, 1875, 1876, 1890, 1894, 1897, 1913, 1922, 1927, and 1939. An analysis using artificial intelligence (AI) has revealed a unique feature of this manuscript: all legal violations in society were sanctioned with fines in the form of ringgit. This paper aims to explore how ringgit was used as a fine to punish members of society who violated the rules. The focus of this study is to trace how ringgit was applied as a sanction for legal offenders. The research employs historical research methods, including heuristics, source criticism, interpretation, and historiography, with the primary source being the *Simbur Cahaya* manuscript codified by the Dutch in 1922 and 1927. The novelty of this study lies in the use of artificial intelligence to interpret the *Simbur Cahaya* manuscript as the primary source of research. Based on the analysis, it was found that all social punishments recorded in the *Simbur Cahaya* manuscript for individuals who violated the rules were always accompanied by fines in the form of ringgit, ranging from a minimum of half a ringgit to a maximum of six ringgit.

Keywords: Ringgit; Fine System; *Simbur Cahaya* Manuscript; Artificial Intelligence

DDC: 930.1

UNSUR MARITIM BALI UTARA: REFLEKSI SASTRAWI TEKS BABAD BULELENG

Pande Putu Abdi Jaya Prawira; I Nyoman Darma Putra; I Wayan Pastika

Purbawidya Vol. 14(1) Juni 2025: p. 65 – 81

DOI: <https://doi.org/10.55981/purbawidya.2025.8538>

Abstract

This article examines the elements of maritime literature in the locality of North Bali, based on the source Babad Buleleng. Babad Buleleng chronicles the early dynasty of kings who ruled the Buleleng region. Buleleng is a strategic area in North Bali and has often been involved in economic, political, and multicultural interactions. This paper uses a textual study approach with an interpretive method. Based on the study conducted, it was found that maritime values are deeply embedded in Babad Buleleng. The identified aspects include navigation, trade, cultural contacts and maritime safety. These aspects have influenced the socio-cultural life of the community until today. Through these maritime aspects, it can be stated that Buleleng has been a strong maritime locus in Bali in the past. This value can be optimized to build maritime awareness and identity of Bali's maritime people, especially in North Bali, to reposition the sea as an important axis in the economic and socio-cultural life of the community, based on the wisdom of classical literary works inherited to this day.

Keywords : babad, North Bali, maritime.

DDC: 930.1

IDENTIFIKASI DAN POLA PENEMPATAN KUBURAN TIONGHOA DI BALI

Gendro Keling; Muhammad Nofri Fahrozi, Ida Ayu Gede Megasuari Indria

Purbawidya Vol. 14(1) Juni 2025: p. 82 - 104

DOI: <https://doi.org/10.55981/purbawidya.2025.8128>

Abstract

Chinese society believes in the existence of human relations with God or other powers that control human's life, such as reincarnation and the law of karma for all human actions. This is reflected in rites and Chinese Cemeteries. Chinese Cemeteries are considered a bridge that connects the human realm with ancestral spirits in the sky. This article attempts to reveal the socio-religious aspects of Chinese Cemeteries in Bali and is therefore expected to broaden insight into the cultural diversity found in Nusantara. This study focuses on the analysis of grave structures, tombstone inscriptions (bongpay), and the geographical placement of Chinese graves in Bali, which have not been widely explored by other researchers. Data collection is done by observation and literature study. The data was analysed by using stylistic and contextual analysis. The results show that Chinese Cemeteries in Bali, especially in the bongpay section contain some information about the identity of the dead, starting from the name and surname of the dead, time of death, origin of the dead, and closest relatives of the dead. In addition, the placement location of Chinese Cemeteries in Bali also contains a specific purpose, namely its relation to feng shui in the hope of providing good benefits for the dead and good wishes for the dead's family who are still alive

Keywords: feng shui, cemetery, Chinese, distribution, Bali

DDC: 930.1

A GLANCE AT FURNITUR BERTUTUR: A TEMPORARY EXHIBITION AT JAKARTA HISTORY MUSEUM

Aditya Bayu Perdana; Mush'ab 'Abdu Asy Syahid

Purbawidya Vol. 14(1) Juni 2025: p. 105 – 128

DOI: <https://doi.org/10.55981/purbawidya.2025.8257>

Abstract

The Furnitur Bertutur exhibition, held at the Jakarta History Museum from October 2024 to January 2025, presents an overview of Dutch East Indies or Indies style furniture as a manifestation of material encounters and hybridity between European and Nusantara societies in colonial Jakarta/Batavia. This exhibition showcases various types of historical furniture mostly from the *Verenigde Oostindische Compagnie* (VOC) period, such as chairs, tables, and cabinets, highlighting craftsmanship and cross-cultural influences mirroring the multi-layered history of Jakarta. This paper aims to inquire the exhibition practice while providing constructive criticism regarding its substance from critical museology, art history and interior architecture perspectives. The method used is a comparative architectural criticism, involving direct observation towards the exhibition's presentation, an analysis of its narrative and displayed information, spatial layout, and curatorial approach, then compare them with relevant historical and theoretical references. The exhibition manages to display the richness of Indies furniture in an attractive and engaging setting. The integration of digital catalogue as explanatory medium is effective and the catalogue itself is well designed. There are however notable shortcomings. In the display space, several items seemed to be out of scope thematically and chronologically, while reconstructed rooms show anachronistic elements that may misled casual observers. In its narrative, some of the omitted information obscure the exhibition's scope, as well as crucial aspects of Batavian live which could have enhanced understanding of the displayed pieces. Some statements seem to contradict referenced sources and are not sufficiently discussed, giving the negative impression of a didactic revision. Nevertheless,

this exhibition deserves appreciation for reigniting interests in Indies furniture as a complex historical heritage. Some of its significant elements have the potential to be preserved as part of the museum's permanent exhibition.

Keywords: Batavia, Furnitur Bertutur, Indies furniture, Jakarta History Museum, temporary exhibition

DDC: 930.1

**PAYAKUMBUR: KAJIAN ARKEOLOGI PERKOTAAN DI KERESIDENAN PANTAI
BARAT SUMATRA**

Dwi Kurnia Sandy

Purbawidya Vol. 14(1) Juni 2025: p. 129 – 150

DOI: <https://doi.org/10.55981/purbawidya.2025.9107>

Abstract

Payakumbuh is one of the colonial cities developed by the Netherland East Indies Government in the Residency Sumatra's Westkust. This research aims to explain the history of Payakumbuh's development since it was established as the Capital of Afdeeling Limapuluh Kota until the influence of the colonial urban planning concept on its modern spatial development. The method used in this research is a desk study, with data collection from maps, photos, newspapers, and related documents from colonial era, which are then verified through field surveys. The results revealed five main types of infrastructure built in Payakumbuh during the colonial period, reflecting the city's function as an administrative and trading centre. The urban planning of Payakumbuh at that time was divided into three main zones: the core zone that functioned as the centre of government and trade, the buffer zone that included community service facilities and the local community settlement zone located on the outskirts of the city. The current development of Payakumbuh shows spatial adaptation that retains some colonial elements, but with functions that have been adjusted to modern needs. This research concludes that the Netherland East Indies colonial concept of urban planning has a significant influence on the development of Payakumbuh City until today.

Keywords: Payakumbuh; Colonial City; Afdeeling Limapulu Kota

DDC: 930.1

**MEDAN TRANSLASI PADA PEMETAAN ARTEFAK KEBUDAYAAN
BERUPA PRODUK KERAJINAN**

Ruly Darmawan

Purbawidya Vol. 14(1) Juni 2025: p. 151 – 163

DOI: <https://doi.org/10.55981/purbawidya.11418>

Abstract

This paper aims to present theoretical findings related to the translation field in relation to efforts to reveal the value of the intangibility of cultural artifacts in the form of craft products. The theoretical findings here are ideas obtained when carrying out re-readings that are being carried out (work-in-progress) based on the findings of two previous studies on the manifestation of artifacts that focus on the aspect of human-technology interaction and its interpretation. The re-reading of the two previous research findings is qualitative interpretative in nature that focuses on the translation mode in the process of producing craft products. This re-reading attempts to find the position of the translation field as a complement to awareness when revealing the value of the intangibility of craft products. The findings of this re-reading are expected to be an inspiration for developing a tool that can assist in research activities into craft products and/or cultural artifacts based on the dynamics of cultural translation.

Keywords: translation field, crafts, artifacts, culture, intangibility.

DDC: 930.1

**KONSERVASI BANGUNAN CAGAR BUDAYA BERBASIS STATUS KEPEMILIKAN:
GEDUNG OUDETRAP DAN SPIEGEL DI KOTA LAMA SEMARANG 2015-2022**

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Purbawidya Vol. 14(1) Juni 2025: p. 164 – 181

DOI: <https://doi.org/10.55981/purbawidya.2025.11219>

Abstract

This research examines the conservation of heritage buildings based on ownership status of the Oudetrap and Spiegel buildings in the Old Town of Semarang during the period 2015-2022. The purpose of the research is to analyze the implementation of cultural heritage building conservation of the Oudetrap and Spiegel buildings from different ownership statuses. This research employs historical methods by collecting sources through in-depth interviews and several related conservation archives. This research takes two examples of building conservation, namely the Spiegel Building as one of the private properties that has been successfully revitalized since 2012 with clear and consistent ownership and repurposing into a commercially oriented building by 2015, and the Oudetrap Building as the only asset of the Semarang City government in the area managed for public interest, which also tends to prioritize historical value. This research shows that the ownership status of a building plays a significant role in determining the direction of conservation policies and the sustainability of cultural heritage preservation. This research is also complemented by a collaboration model between building owners, the government, and the community to create a balanced approach to the conservation of cultural heritage buildings, balancing historical value and preservation efforts.

Keywords: Conservation; Cultural Heritage Building; Ownership Status; Oudetrap Building; Spiegel Building; Old Town Semarang.

DDC: 930.1

**TEOLOGI KONTEKSTUAL DALAM BUDAYA SIMALUNGUN: ANALISIS
PEMANFAATAN AJARAN KRISTEN DALAM GKPS, 1963-2003**

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Purbawidya Vol. 14(1) Juni 2025: p. 183 – 198

DOI: <https://doi.org/10.55981/purbawidya.2025.1120>

Abstract

This study examines the importance of faith in God as the creator and preserver of culture, critical evaluation of destructive forces in culture, cultural restoration and preservation revival of excellent, cultural accomplishment. This study will also discuss the background, the role of Gereja Kristen Protestan Simalungun (GKPS) in the transformation of local Simalungun culture and examples of local Simalungun cultural transformation. Simalungun is one of the ethnic groups that firmly uphold particularly through the concept of ahap hasimalungunan. Ahap hasimalungunan is an important factor in the foundation of GKPS. Protestant Christian doctrines have been present in the Land of Simalungun since the 19th century, yet its part in local culture has not been broadly explored. This study analyzes the transformation of Protestant Christian teachings on local Simalungun culture through the Simalungun Protestant Christian Church (GKPS) in the period 1963-2003. GKPS, which employs local culture as a strategy of evangelism in Simalungun, is significant factor in endeavors to accelerate evangelism in Simalungun. The inception of Protestant Christian theological doctrines was begun mode of teaching faith and educating the Simalungun ethnic community in the realm of reforming the worship and educational systems.

Keywords: Ahap Hasimalungunan; GKPS; Transformation;

DDC: 930.1

**REEXAMINING THE ART OF THE AMOGHAPĀŚA MAṆḌALA ASSEMBLY OF THE
13TH CENTURY FROM INDONESIA**

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Purbawidya Vol. 14(1) Juni 2025: p. 199 - 218

DOI: <https://doi.org/10.55981/purbawidya.2025.11336>

Abstract

This article discusses the style and iconography of the statues from Candi Jago, consisting of Amoghapāśa and his attendants, and their later copies. It departs from the notion that the new transmission of esoteric Buddhism in the thirteenth century from Northeast India to Java brought along iconographic programs as well as artistic elements. However, the problem of whether such artistic influence can be attested remains disputed among scholars. Using both formal and comparative analysis of the statues' photographic reproduction, this paper re-examines the style of the Amoghapāśa *maṇḍala* assembly to unravel the problem of locating the Pāla influence. It begins by tracing the development of the cult of Amoghapāśa and its eight-armed form, following the notion of the movement of Buddhist masters seeking refuge to explain its re-emergence in the thirteenth-century Java. Finally, it elaborates on the theories concerning the style of Candi Jago statues and their later copies related to the presence of Pāla style elements. It concludes that the so-called Pāla elements on the statues reflect the creative force of Javanese artisans in incorporating these new elements into their artworks.

Keywords: Buddhism; Sinhāsāri; Amoghapasa Lokeshvara; Style; Indonesia, Candi Jago