Mural Restoration as an Effort to Restore the Originality of a Cultural Heritage Building at Santa Ursula Chapel in Jakarta

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Abstract

This research is a review of mural restoration in an effort to restore the originality of motifs at Santa Ursula Chapel in Jakarta. The purpose of this writing is to understand more deeply about the practice of restoration activities. Especially in cultural heritage buildings, where in this case it is focused on restoring some mural motifs that previously existed. The building then renovated by closing all mural decorations based on the policy of the Second Vatican Council in 1962-1965. The Policy is prioritized simplicity so that the church became more populist. Then in 2022 restoration was carried out again in an effort of restoring the originality of the motif. In 2023, the Santa Ursula Chapel in Jakarta has been reinaugurated with the appearance of mural restoration as it was originally. The method used in this critical review is qualitative descriptive narrative, where this study presents descriptive case studies by referring to the guidelines of the Indonesian Cultural Heritage Law No. 10 of 2011. Furthermore, in analyzing this research using Fred Nickols' Goal Grid Framework theory, which is divided into 4 guidelines; what must be achieved, what must be maintained, what must be avoided and what must be eliminated. It is hoped that this research can be a guide in efforts to restore Cultural Heritage Buildings in Indonesia.

1. Introduction

Referring to the Republic of Indonesia Law No. 11 of 2010 concerning Cultural Heritage (2010), it is stated that there are several management and maintenance of Cultural Heritage, including protection, maintenance and restoration [1]. In it explained about the meaning of each management, protection is defined as an effort to prevent and overcome damage, destruction or destruction by means of conservation, security, conservation, maintenance and restoration of Cultural Heritage. Maintenance is defined as an effort to maintain and care for the physical condition of Cultural Heritage to remain sustainable. Restoration is an effort to restore the physical condition of damaged Cultural Heritage objects, Heritage Buildings, and Cultural Heritage Structures in accordance with the authenticity of materials, shapes, layouts, and/or workmanship techniques to extend their life.

This is reinforced by Paragraph 5 concerning the Restoration of Article 55 in Law of the Republic of Indonesia No. 11 of 2010 concerning Cultural Heritage (2010) which contains several things, namely: 1. The restoration of damaged Heritage Buildings and Heritage Structures is carried out to restore physical condition by repairing, strengthening, and/or preserving them through reconstruction, consolidation, rehabilitation, and restoration work. 2. The restoration of Cultural Heritage as referred to in paragraph (1) must pay attention to: the authenticity of materials, shapes, layouts, styles, and/or workmanship technology; original conditions with the smallest possible degree of change; the use of non-destructive techniques, methods and materials; competence of executors in the field of restoration. 3. Future adjustments will be made while considering the security of the community and the safety of the Cultural Heritage. 4. Restoration that has the potential to have a negative impact on the social and physical environment must be preceded by an analysis of environmental impacts in accordance with the provisions of laws and regulations. 5. Restoration of heritage buildings and cultural heritage structures must obtain government, or local government permits in accordance with their authority. 6. Further provisions regarding the restoration of cultural heritage are regulated in government regulations.

In this study hoped that the restoration of the return of mural motive at the Santa Ursula Chapel in Jakarta can be a reference in efforts to restore cultural heritage buildings in Indonesia.

2. Literature Review
2.1 Santa Ursula Chapel

In 1861, two Ursuline nuns from Groote Kloster (now Santa Maria convent on Jl Juanda) opened a nunnery on Juanda Street which became a monastery, dormitory and girls' school [2]. A second girls' school in Batavia was then built, called a small monastery (Klein Klooster) at Postweg (now Santa Ursula Jl. Post 2) [3]. They received 24 female orphans from the Vincentius Foundation. The house burned down in 1871 and was replaced with a new building fourteen years later. Because the community of nuns and the number of boarding children increased, then need for a chapel. Fr. Antonius Dijksmans SJ of the Cathedral was asked to design a chapel of the Neo-Gothic style, which was very popular at the end of the 19th century.

Figure 1. Exisisting Design (Phase 1) - Santa Ursula Chapel

A.Dijkmans had attended a course in ecclesiastical architecture in France and had built two churches in the Netherlands. This Jesuit father designed and built a chapel in the Ursuline nuns of Jl. Pos no.2 before 1888 [2]. This is one of the Neo-Gothic styles in Batavia until now. Design P. Dijkmans shows subtle early French Gothic influences. People's room with rows of special benches for the officials on the left and right walls, it is slender patterned with a high ceiling in the form of a cross ripped vault, which is a ceiling formed by four ribs that meet at a keystone in the middle.

All the long windows lead to the pointed arch above and are filled with stained tin glass patterned with simple geometric motifs. The five windows in the altar area are more strongly colored showing events from the gospels as well as the accounts of saints, especially from the legend of Saint Ursula. Renovation was carried out by closing all mural decorations based on the policy of the Second Vatican Council in 1962-1965 which prioritized simplicity so that the church became more populist.

Figure 2. Design Renovation (Phase 2) - Santa Ursula Chapel

Based on the importance of building maintenance, renovations were then carried out again in 2021. In the renovation, the original mural was found which was applied to the chapel in 1888.

Figure 3. Wall Exfoliation Process - Santa Ursula Chapel (Phase 3)

With the discovery of the mural, restoration was carried out on the heritage building as an effort to restore the originality of the motif. The restoration was carried out by the team of Han Awal and Partners by peeling off the wall paint and restoration the mural motif.

Figure 4. Restoration Process - Santa Ursula Capel (Phase 3)

2.2 Restoration Terminology

Restoration comes from the word "restore", which means to restore to its original state. The word restore itself comes from the Latin "restaurateur" which means "to rebuild" or "to restore", which later also developed from Old French, namely "restorer" which has the same meaning of "restore". When judging from the origin of the word, the word restore can be interpreted as "restore", "restore", "repair", "restore", "restore", "repatriate", where all have the same meaning, namely returning to its original condition [4].

From the explanation above, it can be understood that restoration is an activity or process related to the process of restoring something damaged or destroyed to its initial condition. So that restoration, if associated with historical objects can be said to be a process that aims to restore the condition of these historical objects to some previous conditions that can still show their authenticity. This restoration activity or process has been known since the era after the industrial revolution, where a lot of historical relics, especially historical objects such as paintings and statues were destroyed, and it is important to be restored to their condition.

Restoration is one of the activities or processes of preserving buildings and historical sites. Quotes from UNESCO (2005), explain that restoration can be understood in two contexts, restoration in a broad context can be interpreted as: the activity of restoring the physical formation of a place or object to its previous condition by removing additions or reassembling existing components using new materials. Meanwhile, restoration in a limited context is: restoration activities to restore cultural heritage buildings and environments as similar as possible to their original form based on supporting data on the architectural form and structure of the state of origin and so that engineering requirements are met [4].

Currently, restoration processes and activities are considered important, because of the many existences of historical objects, especially historical buildings and sites that are increasingly destroyed due to age and lack of maintenance. As one of the efforts to maintain its existence for the benefit of future generations, this restoration activity and process needs to be carried out. Some things need to be emphasized here, that restoration activities and processes are considered controversial. It is said to be controversial because one party supports it for the sake of historical survival, while the other party argues that the material of the historical object will change so that it can damage the value of the historical object. In the end, it can be determined that in this restoration activity there are two categories, namely minor restoration and major restoration. The restoration process of the Santa Ursula Chapel building is a major category restoration.

3. Objectives

The purpose of this research was to 1. Restoring the originality of the mural according to the original design of the Santa Ursula Chapel as a Heritage Building 2. Guidelines in efforts to restore Cultural Heritage Buildings in Indonesia 3. Adding building assets Cultural heritage buildings in Indonesia, especially the city of Jakarta which has historical value to be preserved and passed on to future generations

4.Research Methodology

The method used in this critical review is the qualitative method of descriptive narrative, where this study presents descriptively case studies by referring to the guidelines of the Indonesian Cultural Heritage Law No. 10 of 2011. Furthermore, in analyzing this research using the design thinking method using the Goal Grid Framework from Fred Nickols [5]. Goal grid method to clarify the results of the discussion. Goal Grid is divided into 4 guidelines; what are we trying achieved, what are we trying to maintain, what must be avoided and what must be eliminated [6].
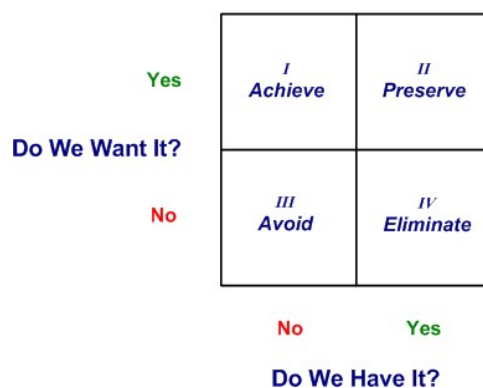

Figure 5. The Goal Grid Framework by Fred Nickols

It is hoped that this research can be a reference in efforts to restore Cultural Heritage Buildings in Indonesia.

5. Research Results and Discussion

Nuns' convents are usually equipped with rather large chapels, thus providing space for school students and/or residents of nuns-led dormitories. The chapel of Santa Ursula on Jl. Pos designed by P. Dijkmans SJ and built in 1888 in pure Neo-Gothic style [2].

Neo-Gothic architecture is Gothic architecture in a more current era, namely Gothic with some simplification. The scale of the building became not monumental in the original style, but some parts were extracted and applied in reference to the original style [7]. However, the simplification does not eliminate too many aspects of grandeur so that its application is almost always chosen at the first time by architects who want to build a Catholic church, including Santa Ursula Chapel located on Jl. Pos, Ps. Baru, Sawah Besar District, Central Jakarta City, Special Capital Region of Jakarta 10710.
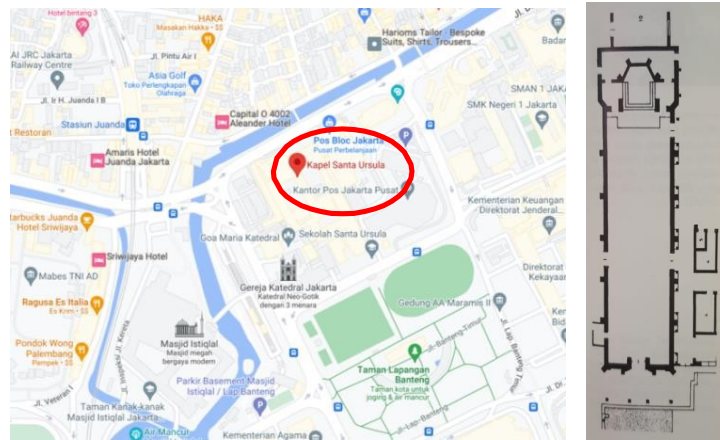
Figure 6. Site Plan & Layout - Santa Ursula Chapel

Figure 7. Front and Side Building - Santa Ursula Chapel

The main characteristics of Neo-Gothic architecture are pointed arches, ribbed domes, flying buttresses, and large windows of patterned stained glass. Neo-Gothic architecture emphasizes vertical lines and horizontal lines [8]. The pointed arches allow the building to be taller and lighter than before. The roof is no longer just a cover but also one of the dominant architectural features. The Neo-Gothic style in its development was then suitable to be developed in a country with high rainfall, because the roof is very steep, allowing water to fall to leave the roof surface faster [9].
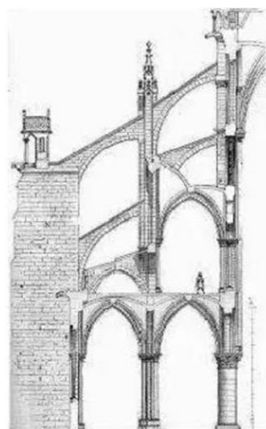

Figure 8. Flying Butters Structure - Santa Ursula Capel

Neo-Gothic architectural philosophy is vertical, diaphanous and transparent. The vertical lines reveal the features of the times that lead totally to the Highest. The stained-glass walls show the ideal of escaping the material deprivation of mortal life. Diaphanous means light that penetrates, as a symbol of God's grace that

penetrates the mortality of human life to illuminate it with Nur-Illahi [10].

5.1 The Restoration Process of Saint Ursula Chapel

In the renovation process carried out in 2021 on the Santa Ursula Chapel Heritage Building, original motifs were found after peeling off the walls.

Figure 9. Wall Restoration Process Santa Ursula Chapel

After reconstruction, the mural motif was redrawn as a form of restoration in an effort to restore the condition of the heritage building accurately according to its authenticity by removing additional elements / components and materials (in this case wall cladding paint) and replacing missing elements / components to become their previous form in the initial design period in 1888 when the Santa Ursula chapel was first built.
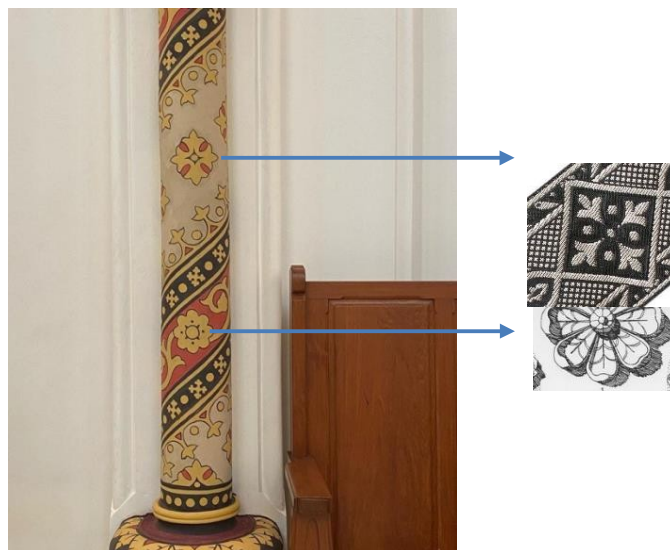

Figure 10. Colom Mural Renovation Process, Neo Gothic Motif Applied

This restoration effort was carried out for 2 years by peeling off all the covering paint until the initial mural base was found on all the walls and architrave of doors and windows of Santa Ursula chapel. In addition to murals, restoration was also carried out on most of the interior elements of the Santa Ursula chapel such as the ceiling, walls and columns in the interior of the chapel.

Figure 11. Wall Mural Restoration at Santa Ursula Capel

After peeling off the paint on the ceiling elements, it was found that the initial design used wood material with natural color finished, so the restoration process was also carried out on the entire chapel ceiling.

5.1 Goal Grid Analysis

The Goal Grid approach is used to examine 4 things, namely: what needs to be achieved and maintained; In addition, it also provides advice on what should be avoided and eliminated in the restoration process of the Santa Ursula chapel in Jakarta.

Table 1. Goal Grid Analysis

No.	Goal Grid	Analysis
1	Achieve	- Restoring originality of mural motifs, finishing, materials to the Chapel of Santa Ursula - Changing the general lighting according to the ambience of the Chapel as a Neo-Gothic style place of worship
2	Preserve	- Preserving Neo-Gothic style mural motifs - Preserving heritage buildings - Maintain the structure of the original chapel layout - Doors and windows are retained according to the initial shape and material
3	Avoid	- Avoiding the extinction of Neo-Gothic style heritage building
4	Eliminate	- Eliminated chandeliers that use fluorescent bare lamps that do not match the initial design and do not support aesthetics

6.   Conclusion

Preservation activities of historical buildings in this case, buildings included in cultural heritage are one of the imperatives for the safety of the nation's cultural heritage. One of these preservation activities is to implement restoration activities on cultural heritage buildings. This research analyzes the importance of renovation as a form of maintenance of the physical condition of the cultural heritage building, without losing the originality of the original design. So that the strength of historical and cultural values can be passed on to future generations.

In addition, the restoration of the Santa Ursula chapel makes the building sustainable in its same function as a place of worship, and as a preserved building. Research on the restoration of the building of the Santa Ursula chapel, is expected to become a reference in efforts to restore cultural heritage building in Indonesia so that it can increase the assets of cultural heritage buildings in Indonesia, especially the city of Jakarta.

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