

An Overview of *Landschapesziekenhuis*: As an Information Media for Cultural History of the Mandar Ethnic in West Sulawesi

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Abstract:- Mandar is a community situated in West Sulawesi-Indonesia. Mandar is a unity of ethnic and cultural groups of people who live in *Pitu Ulunna Salu* and *Pitu Baqbana Binanga*, and extended to *Tiparittiqna Uhai* or *Lembang Mapi* area. The miniature of Mandar culture can be seen in the *Landschapesziekenhuis* building. It is the former hospital during the Dutch administration. The *Landschapesziekenhuis* has now functioned as a museum, also named Museum Mandar, where the collections are quite diverse. Interested in the role and function of the museum, the writer wants to know the form of display in this museum as the artifact of the history of Mandar ethnic culture. The aim of this observation is to know the storyline of the Mandar Museum and how the arrangement of the collection. The method used is a qualitative method, which goes through several stages, including data collection, data processing, and drawing conclusions. The Mandar Museum currently still survives and is used by the local government to preserve the Mandar ethnic culture. This museum holds various kinds of collections that are related to events and the culture of the Mandar ethnic. The entire collection is arranged in the exhibition room, but the information presented to visitors is less informative. The information presented is only the caption of object names in the limited description. Some collections have storylines, but the information is not related to one another.

Keywords:- Museum, *Landschapesziekenhuis*, Cultural History, Mandar Ethnic, West Sulawesi.

I. INTRODUCTION

Culture is the overall knowledge of humans as social creatures that are used to interpret and understand the environment at hand and to create and encourage behavior. Culture has three forms. The first form, culture as an idea, value or norm. The second form, culture as an activity or pattern of human action in society. The third form is culture in the form of material or material creation from human work. Apart from these three forms, culture also has elements,

namely language, arts, religious systems[1], technology systems, livelihood systems, social organizations and science systems. This concept is closely related what was theorized by Koentjaraningrat [2].

Each country has its own culture and uniqueness, including Indonesia, which has a lot of cultures[3], one of them is in Majene. Majene is an administrative area (geographically situated in West Sulawesi Province – Indonesia) where Mandar culture inhabit. The Mandar ethnic group is still one family as other ethnic groups in Sulawesi today, but Mandar ethnic group has a specific cultural pattern that is different from other ethnic in Sulawesi. They differ in customs, aspect of religion, language, local wisdom and the like [4][5]. Mandar is an ethnic group in West Sulawesi. Mandar is a unity of ethnic and cultural groups of people who live in the area of *Pitu Ulunna Salu* and *Pitu Baqbana Binanga*, as well as in the *Tiparittiqna Uhai* area or the *Lembang Mapi* area [6].

Mythologically known, the first humans to develop in Mandar is believed coming from the upper reaches of the *Saqdang* river which appeared after a big flood. The ancestor of the Mandar people was known as *the manusia tuju* (the seven-human) because they are seven. It is said that these seven people are brothers; there were *Talombeng Susu* to *Tabilahan*, *Sawerigading* and *Tanriabeng*, *Talando Beluha*, *Padorang* to *Belau*, *Talambeq Kuntuq* to *Lariang*, and *Tongka Padang*. Based on *Sengo-Sengo Kada Adaq* (disclosure of history through master) by *Neneq Tolling*, *Puaq Belu* and *Daeng Marrota* from *Pitu Ulunna Salu*, it was described that *Tongka Padang* lived and became a Mandar person, both in *Pitu Ulunna Salu* and *Pitu Baqbana Binanga* because humans developed in *Pitu Baqbana Binanga* is a descendant of eleven children from *Tongka Padang* [6].

One of the mentioned people was named *Tiurra-urra* who married *Tomakaka Napo*, then gave birth to a descendant named *Iweappas* entitled *I Tabittoeng* who was the brother of *Irerasi*, the mother of *Sombaiyya Rigoa Tumapparesi Kallonna*. *Iweappas* then married with *Puang Digandang* and

gave birth to a child named *Imanyambungi*. This child later became the first *Mara'dia* (king) in Balanipa Mandar and after his death was given the title *Todilaling*. In the course of subsequent history, these children of Todilaling's descendants became the forerunners of the aristocracy or lineage of the nobility in Mandar. Taken from a story that the Mandar area was originally based on an agreement from *Pitu Baqbana Binanga* which gave birth to *Loa Assamalewuang* or agreement, took place in *Tammajarra I* and *II*. The organization of the meeting also expanded between *Pitu Ulunna Salu* and *Pitu Baqbana Binanga*, the two organizations that joined forces entered into an agreement to cooperate and assist in all matters, especially those related to defense and security issues. This event is estimated to have taken place around the XV and XVI centuries [7].

The perception of Mandar as one of the names of the kingdom is wrong because throughout history there was never a Mandar kingdom whose king was called the king of Mandar and the territory covered the entire Mandar region. What exists are kings in Mandar who are sovereign and in full power in their respective kingdoms. The kingdom consists of seven kingdoms upstream (Pitu Ulunna Salu region) and seven jobs at the river mouth (Pitu Baqbana Binanga region) plus an area with the title *Tiparittiqna Uhai* or neutral territory that does not join the two alliances [6].

The social strata of the Mandar community still exists in the structure of society, but its status and role in social life and government are not the same in the past kingdom [8]. The interaction of relationships that take place in society is the essence of socio-cultural life that grows and develops as a symbolic interaction in life [9]. Cultural production can be seen in the third form, namely in the form of human works, such as those in the Majene Mandar Museum.

Museum is a place that stores historical objects and can be used for the benefit of learning and tourism [10]. The museum collection is a national cultural heritage that needs to be preserved and communicated to the public. The value inherent in the collection is presented in an exhibition at the museum, with the hope of providing information about science to visitors. With the knowledge gained by museum to visitors, it may help to educate the nation's life [11]. Some of the functions of the museum are as a place of recreation, a place of knowledge, as a source of information and as education. Reflections on the management of the museum are then expected to be able to change the image of the museum into an institution that is worthy of being visited and visitors will benefit from education and entertainment after visiting it [12].

Seeing the role and function of the museum, the author wants to explore the form of display or presentation of the museum especially Mandar museum in Majene. To map out the collection objects as a medium of information on the history of ethnic Mandar culture. The aim is to know the storyline of the collection.

II. METHODOLOGY

The research method used is a qualitative method in manner by describing in detail the material which is the object of the study. The steps used include: first, data collection which is carried out through several stages such as literature study, field studies (observation), and interviews. Data collection through library data is done by searching various sources of information related to museums in general and Mandar museums in particular. This data collection is obtained through various sources such as study reports, theses, journal articles and statute books on museums. Observation or field data collection is carried out by observing, recording, noting and taking pictures. Observations were made regarding the environmental conditions of the Mandar Museum building, the arrangement of the collections, the staff room and the head of the museum, the warehouse, and the completeness of the museum administration. Recording is done to describe or describe the condition of the museum building, collection space, and some information related to the museum. Taking pictures or documentation is done by photographing several angles of the building, part of the space, museum information and describing the division of space in the building. Interviews were conducted through questions and answers to those who know the ins and outs of the Mandar Museum. In addition, the authors also collected data on visitor responses related to the Mandar Museum. The interviews were conducted openly to the Museum Management, where the questions asked were related to the Mandar and independent museum. This question is intended so that the manager (resource person) can answer questions freely without being bound. Second, data processing is carried out, namely; classify good data sources obtained from literature studies and field observations. Then identify several sources related to the state of the Mandar Museum, such as the function of the museum, the presentation of the collection. Furthermore, identifying the form of presenting the collection applied by the Mandar Museum, identifying the concept and flow of visitors to the Mandar Museum and the extent to which the museum is able to carry out its functions to the community properly. After these two stages are carried out, it is followed by drawing conclusions.

III. DISCUSSION

A. Museum as Information Media

Information is data that is converted into a form that is more useful and meaningful to the recipient. The source of information is data. Reality data that describes an incident and real unity. Incidents of events are events that occur at certain times. In addition, information is data that has been processed into a form that is important to the recipient and has real value that can be felt in future decisions [13].

Information is data that has been processed into a form that is useful for users who are useful in making current decisions or supporting information sources. Information is defined as data that is processed into a more meaningful form for those who receive it. So, information is data that is processed into a more meaningful form in decision making, for the future [14][15]. Information is organized data so that it provides meaning and value to the recipient. Data is the plural

form of the singular or data item. Data is a reality that describes a real event and unity. An incident is something that happens at a certain moment. As in the business world, real events are changes in value called transactions [16].

Information is data that is processed into a form that is more useful and meaningful to those who receive it, it can be stated that data is raw material while information is finished material or material that has been prepared. So the source of information is data [17].

Media is a tool in conveying messages to the audience. Whether the message conveyed by the communicator is successful or not, media users have a very big role. The use of information media in museums is strongly influenced by data. The data that is presented to the people who come, of course, can be understood and understood and many visitors will be helped by the use of media in communication [18]. Some of the responses regarding the information above can be concluded that information is a storyline that comes from data.

B. *Mandar Museum in Majene*

Mandar Museum is the one and the only museum in Majene Regency and is the first museum was built in West Sulawesi Province (Provinsi Sulbar). This museum is located on Jalan Raden Suradi No. 17, Ex. Pangali-Ali, Kec. Banggae, Majene Regency, which was later designated as the Mandar Majene Museum. The name Mandar Majene Museum is taken from the name of the location where this museum is located. The use of that name is a reminder, unifier and encouragement for the Mandar people to commemorate the fighters who fought against the Dutch colonialism. Although various inputs regarding the given name of the Mandar Majene Museum are now still being debated. Some proposed that this museum will later become the West Sulawesi Provincial Museum. This last given name hopefully will be the umbrella of all elements in West Sulawesi.

Mandar Museum was initiated in 1984 based on the results of the Mandar Culture Seminar in Majene on August 2, 1984. Then the Mandar Museum Foundation was founded by several community leaders. The establishment of this foundation was based on the Deed of Establishment Number 171 dated December 21, 1984 issued by Sistke Limowa, SH, an Official for Making Land Deeds for the Municipality of Ujungpandang at that time. Mandar Museum occupies the former residence of the District Head (KDH) Level II of Majene Regency. This museum aims to increase development in the field of preserving cultural objects.

Furthermore, in 1989 the status of the museum which was initially managed by a (private) foundation was transferred to the Regional Museum of the Majene Level II Regional District with the Decree of the Regent of Bupati Majene Number 142 / HK-Kpts / IX / 89 dated 21 September 1989. Decree No. 20 / HK-Kpts / II / 1989 stated the relocation of the museum to one of the former Colonial buildings of the Majene General Hospital, namely in the ex-operating room. In this decree, it also stated that some of the rooms are used as learning spaces for Inpres 57 Tanggatangnga Elementary School. Currently the museum is under

the Department of Culture and Tourism of Majene Regency with the museum standard type C. Until 2019, the share location with the elementary school has not been operated so the Mandar Museum can expand the museum's exhibition space.

Like the museums in South Sulawesi, the establishment of the Mandar Majene Museum as an institution in utilizing the collection of ancient objects found in Majene Regency is still relatively new. The determination was initiated with the regional seminar entitled First Mandar Cultural Seminar held in Majene Regency. This is initiated by Ahmad (former head of the Mandar Majene Museum) who stated that the existence of cultural relics that were almost extinct without any attention from the government. Now the museum management is under the Department of Youth and Sports of Majene Regency.

Since its establishment in 1984, the Mandar Majene Museum has experienced very significant developments over time, this development can be divided into two parts, namely physical and non-physical developments. Physical development is related to developments in terms of facilities such as buildings, collections and other facilities.

The Mandar Majene Museum opened for the first time on August 2, 1985 and began operating on August 3, 1985, but during this period the Museum was not yet open to the public, and only functions as a storage or maintenance area for historical objects, this is because Human Resources are still lacking. and the security system that the museum had at that time was still not good, so there was concern about the existence of objects stored in the museum.

C. *Landschapsziekenhuis as Information Media*

The Mandar Majene Museum building is a Dutch heritage building which was formerly called Boyang Marendeng (Healthy House) now known by the wider community as a museum. The current condition of the Mandar Majene Museum building is not well maintained. This building has European characteristics, the building area of the Mandar Majene Museum is 32 meters long, 32 meters wide, 5 meters high.

The Mandar Majene Museum has a collection, consisting of objects obtained from the public, entrusted to it, and the results of purchases. The collections are classified based on the type of collection. As for the themes of the Mandar Majene Museum collection room, until now there is no clear theme. The condition of the former Landschapsziekenhuis building which is now used as the Mandar Majene Museum is currently quite well preserved. This building has a European style concept. This former Landschapsziekenhuis building consists of 10 rooms consisting of a ward, pharmacy, operating room, and waiting room. The former Landschapsziekenhuis building is one of the cultural heritage buildings to date having remains such as floors, glass, doors and ceilings which are still original in some of the remaining rooms which are not all made as exhibition collections, which will be used as exhibits only rooms that have hospital artifacts and a room that houses Landschapsziekenhuis' documents or annual reports.

The Mandar Museum collection consists of 1,073 objects divided into 10 classifications, namely: Geology, Biology, Ethnography, Archeology, History, Numismatics, Philology, Keramology, Technology and Fine Arts. Most of the Mandar Museum collections are grants or purchases from the community around the Museum.

Collections in the Mandar Majene Museum consist of wood fossils, namely stones that resemble wood which were found during the excavation of the foundations of the mosque in the Pakkola neighborhood of Majene district. Stone shaped like corn was found in Pangali Ali sub-district, Banggae district which was donated to the Mandar museum, a model of the residence of a royal aristocrat in the Mandar area which was named "Salassa Mara'dia", a model of a residence inhabited by the nobility *hadat* Mandar, a model of clothing traditional bridal wear worn by the woman (consisting of a chain *boko*, chain sarong, shawl and a set of pattu'du accessories), a mandar dress model for the groom (consisting of sokko, biring, cap jacket, silk sarong, and *keris*), the mandar silk sarong or lipa sa'be is made of traditional silk threads with vertical and horizontal stripes and motifs in various colors (*sure batu dalima*, *sere pengulu*, *sure mara'dia*, *sure salaka*, *sure parara*, etc.), *keris*, photos of warriors in the Mandar area, photos of Islamic preachers in the mandar, corpses made of wood, relics of prehistoric times (such as hand-held axes, human-like stone is thought to be a statue for worship), a collection of 19th century bricks found in the old hospital building complex at the time of its construction, namely 1908, a collection of currencies consisting of coins and paper originating from Asian and European countries, a collection of ceramics including those from China in the Ming dynasty in the 17-18th century, Thailand and Europe from the 19-20th century. The ceramics stored in the Mandar museum have various forms. Collection of ancient manuscripts containing the mandar community during the colonial period in 1925-1935 and several other events. Collection of weaving equipment made of wood, collection of transportation equipment (bicycles), collection of sterile surgical instruments belonging to the old hospital which is permanently installed in one of the rooms of the *Landschapsziekenhuis* building; Collection of decorative forms or carvings, and art collections (musical instruments).

Collections that are in the Mandar Majene museum are not good at conveying information, because the arrangement does not have a complete story structure. The presentation of collections needs to be developed in terms of presenting information from collections, such as in the form of books about existing archaeological collection information or visualization related to archaeological collections, as well as attractive and modern presentations whose subjects are taken from public life, are interdisciplinary, and the meaning of collection objects is also based on their use in society. Furthermore, the meaning is examined for its relevance to the present and the future. Information orientation in museums currently emphasizes the presentation of information-oriented exhibits rather than collections. This information is intended to reconstruct collective memory and adapted to current needs.

The Museum Collection Presentation is an important place for the preservation of cultural and natural objects that are collected, cared for, preserved and presented for the common interest of the present and the future. So, it is necessary to present the collection with information in accordance with the storyline so that the source of information can be well received by visitors.

IV. CONCLUSION

The Mandar Museum is a medium for informing the history of ethnic Mandar culture in Majene, West Sulawesi. The Mandar Museum currently still survives and is used by the local government as a way to preserve the ethnic Mandar culture, because this museum holds various kinds of collections that are tied to events and the culture of the Mandar tribe. Collections related to the history of Majene are the Mandar museum building itself, namely the *Landschapsziekenhuis* (Hospital during the Dutch administration). In addition, there are also several historical documents, such as photos of heroes, royal genealogies and the like. Meanwhile, collections that smelled of culture were traditional mandar clothes, silk sarongs, *keris*, jewelry, weaving tools, spinning tools and so on. The entire collection is arranged in a storage room or permanent exhibition room, but the information presented to visitors is less informative, especially on the storyline of the Mandar culture. The information presented is only in the form of object names and a few descriptions of collectibles, some collections have storylines but some of the information is not related to one another.

Seeing the condition of the Mandar Majene museum, a suggestion came up as an input that could be considered, namely that the exhibition system in the Mandar museum should be changed and the concept of a storyline was made so that the information presented could be accepted by visitors. It is better if the museum manager makes a collection exhibition concept based on a theme, so that information on the cultural history of Mandar can be known by the public.

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