



SPEAKER 2: MR DWI CAHYONO

HERITAGE PRESERVATION AND REVITALIZATION IN MALANG THROUGH ACTIVITIES AND MEDIA

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Malang Great Square 1900. Source: KITLV Collection 16,473. Courtesy of KITLV/Royal Netherlands. Institute of Southeast Asian and Caribbean Studies, Leiden

**WORKSHOP ON
THE HERITAGE OF ANCIENT AND URBAN SITES:
GIVING VOICE TO LOCAL PRIORITIES
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ABSTRACT

The general public only identifies an old building as an old building, nothing more. They do not have clear information because they learned the story of buildings by word of mouth. This public understanding became a major concern for us in our conservation efforts. Since people's understanding is involved, it implies that they can also only be involved in a limited way. However, their involvement should be considered so that it can be maximal and turn the passive engagement into an active one.

To involve a wide range of the community requires a strategy to make people feel that we don't have the intention to ask for their involvement. Such programs have been conducted for years but in 2007 we tried to conduct the conservation activities involving a larger community through entertaining and popular events. One of the programs was called Festival Malang Tempo Doeloe. This event is a kind of night market that exists in various countries.

Festival Malang Tempo Doeloe is like a time tunnel where a variety of information is showcased, and Historical documentation Boards are displayed. We also had a street naming programme which showed names of streets used during the colonial period, for example during the period of the Malang Municipality (Gemeente Malang) in 1914. Finally, people realize how old colonial buildings are and why the people of Singosari kingdom at that time built temples. Such information directly challenges the general public sense of criticism towards the State, especially towards its negligence for valuable heritage.

BIODATA

Dwi Cahyono, S.E has spent 25 years in the heritage field. He is the founder and director of the Inggil Association, the Malang Tempo Doeloe Museum and the Panji Museum. Since 2006 he is in charge of Festival Malang Tempo Doeloe designed as a cultural laboratory. In 2007, he published a book: *Malang Telusuri dengan Hati*, a book about history, heritage and culture in Malang. He also directed some films about culture and heritage in Malang.

CONFERENCE PAPER

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Dwi Cahyono, S.E

Abstract

The general public only identifies an old building as an old building, nothing more. They do not have clear information because they learned the story of buildings by word of mouth. This public understanding became a major concern for us in our conservation efforts. Since people's understanding is involved, it implies that they can also only be involved in a limited way. However, their involvement should be considered so that it can be maximal and turn the passive engagement into an active one.

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Introduction

Unfortunately, there is a common fact in Indonesia: the destruction of ancient buildings that have a historical value and are important to the nation. This always happens in many places. Peter Carey's introduction of the book *Takdir*, a biographical history of Prince Diponegoro, also records stories of destruction and act of neglect towards heritage. In this introduction, Peter Carey emphatically laments over the loss of a building in Makassar that belonged to the late wife of Diponegoro. This building was destroyed and replaced by a new building. In Semarang, something similar recently happened. The former colonial train station buildings were destroyed because no one gave attention to them. Malang is not much different. The government indirectly demolished some buildings because development programs often ignore their historical value. This situation hasn't always been so. There were previous attempts of preserving heritage, such as those built by Thomas Karsten. He was an architect of the colonial period who was appointed by the Government to work in several regions of the Dutch East Indies and who restructured and revitalized the city of Malang. As a matter of fact, Karsten chose not to destroy the old administrative centre. He also firmly stated that: "new construction should have similarities with the original local building and use local residential buildings as a model". The Bundar square built during the development of Malang city is a good example of this. This square was built based on Karsten idea to keep the "old square" pattern of ancient Javanese cities, in agreement with his notion of "living building tradition". Although Karsten's view was very "local-centric", he nevertheless refused to use domestic construction techniques from

indigenous community. Karsten stated that local building techniques could not be used for the development of the modern society. His view echoes to Wolff Schoemaker's who stated that: "Nothing can be learned from indigenous people".



Malang Great Square 1900. Source: KITLV Collection 16,473. Courtesy of KITLV/Royal Netherlands. Institute of Southeast Asian and Caribbean Studies, Leiden

Vandalism and destruction still continues because of a lack of awareness and understanding from various groups involved in heritage.

Preservation and Revitalization

Myself and others who share my interest in heritage in Malang have made various efforts since the mid-1990s. In 1995, the Preservation Team was created. It consisted of 4 persons, led by myself, Dwi Cahyono. We evacuated statues scattered around Malang; in Senaputra water park, the firefighters Squad office (Bingkil street in Malang City), Merjosari Subdistrict-Dinoyo District and

several other places in Malang. Those statues were then collected and placed in a temporary shelter in a Restaurant called Cahyaningrat.

It was a restaurant that I deliberately arranged like a museum. Then we worked together to get a permanent place for all the artefacts, a museum to store all items that had been evacuated. Finally, after all the efforts, the museum was successfully established to display these artefacts.



Ganesya Bunulrejo (Kanjuruhan Inscription) Andesite; H. 109.5 CM; L. 101.5 CM I. 74 CM.
Location: Beji village, Kel. Bunulrejo, Dist. Blimbing. Mpu Purwa Museum Collections, Malang

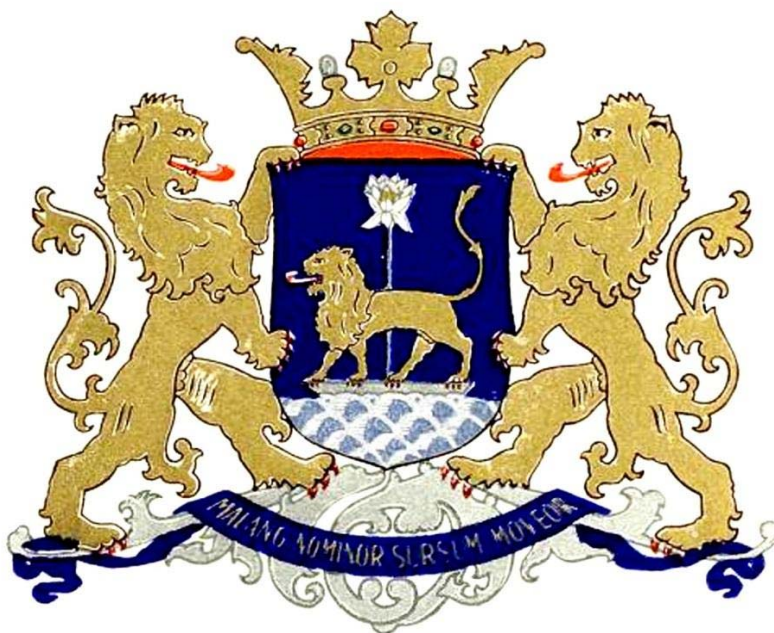
We continued to do this kind of action every year. It seems that conservation efforts should involve every parts of the society, as a permanent effort to conserve the heritage of Malang. The involvement of people is important as a part of the conservation efforts. We cannot rely only on a few interested people, because it will not be effective. This participation also has an important value because they can continuously convince the government. In other words, the bigger the mass involved the more the government will take notice of our efforts. Thus, the government may issue rules relating to it.

In our country, a large crowd tends to get faster responses from the government and the release of regulations related to conservation. Another unique thing in Indonesia is that often government policies depend on personal interests of the governor. What I mean is that if the head of a local government cares for certain issues, those issues will get a quick response. On the contrary, if the head of local government doesn't feel any personal curiosity for an issue, a heritage issue for example, then his response would often come late, if it comes at all. The efforts to involve a large crowd can be very effective in this regard.

However, involving the community also has its own challenges. Communities have their own level of interest, meaning that there are some groups of people who have a high interest in heritage issues, some a moderate interest, and some people no interest at all. The difference can be observed in the number of community groups that are active or absent. The active groups tend to have initiatives to create activities related to heritage, while the moderate groups shows interests but does

not have any initiative. Groups with a low interest usually do not understand the importance of heritage.

This reality requires special efforts to target groups with the lowest interest in heritage issues since those who have a moderate and a high interest would be easier to mobilize in various activities. From this situation, in 2006, we held the Festival Tempo Doeloe (“good old times”). This festival was a pioneering effort to provide citizens with low interest to the history and heritage of Malang city. This festival format was chosen because it was easily accessible, as a popular event, although it had a historical theme. This event became a laboratory with an easy access for all to get the simplest to the most comprehensive information about Malang. In order to communicate the message easily, the fair had a theme, and then the theme was communicated to the people at large. During this first edition of the event, the response from the public was very positive. People who came to the fair were required to wear traditional costumes, and it was a surprise to them. It was also interesting to see that many young people were enthusiastic about this. Another interesting thing from the first annual fair was that the coat of arms of Malang during the Dutch East Indies colonial era became the logo of the event. Afterwards, many people showed their enthusiasm about the logo. They understood the signification of Malang’s coat of arms, whereas they never knew anything about it before.



Stadsgemeente Malang’s Coat of Arms in 1937, Authorized by the Governor of General Indies by letter no. 27 dated 25 April, 1938. Source: *Kroniek der Stadsgemeente Malang book over de jaren 1914-1939*, gedrukt bij n.v. g. Kolff & co. te Soerabaia

The fair is held annually, and each year has a different theme. In 2009, the theme was the Reconstruction of Panji Culture. There was also an International Seminar on Panji Culture to discuss many aspects in the stories of Panji: historical aspects, stories related to Panji, and other forms of Panji stories from other countries. In general, citizens of Malang only know Panji through the art of Malang masks (*seni topeng Malangan*), but most of them do not know that the stories of Panji can also be found overseas. For example, Sir Richard Winsted studied Panji stories in his scientific article *A History of Classical Malay Literature*, 1958. C. C. Berg in 1965 wrote an article *The Javanese Picture of The Past*

Conference draft. Please consult the author when citing.

(in Soedjatmoko, et al., *An Introduction to Indonesian Historiography*¹), which addresses the relevance between history and Panji stories, as well as children folktales derived from Panji stories.

These descriptions are a means of exploration and introduction for the next generation in an accessible style for the general public. These two methods -- namely in depth knowledge and popular education-- are always provided for those who show interest archaeological issues.

This event was completed with *Jatidaya*, a volunteer (cultural and social) activity² involving active participation of the people. Cultural social work (*kerjabakti*) is derived from the old tradition of the *bersih desa* ritual (cleaning the village and its surroundings). Usually this social work focuses on fixing, maintaining or developing public facilities in a village/sub district. This tradition, in our event, put an emphasis on culture: maintaining and taking care of culture, by cleaning old buildings and, if possible, painting them. The number of volunteers involved in our *Jatidaya* activity was amazing. People showed a lot of enthusiasm. It would be interesting to conduct this event annually.

Besides using events as a way to communicate knowledge, we promoted book publications such as simple but informative encyclopaedia. Books are acknowledged as a media that can survive through time, unlike events that are dependent on space and time. When time passes, people cannot share information anymore. In order to preserve this information, we need to publish books or brochures to disseminate important values. Publications can maintain a depth of information and be accessible to many people. Our first book was published in 2007. It contained information about many places where art and artefacts can be found in Malang. Meanwhile, another book, a comic strip, was also published. This comic strip format is expected to be entertaining and informative at the same time. In it the same idea to preserve information that can survive through time, a museum with the same name as the event was established: *Museum Malang Tempo Dulu*. This museum is categorized as a city museum. Although the museum is relatively new, the collection gathers items collected gradually.

Conclusion

Four important things should be done to improve conservation: 1) Direct preservation, 2) Widening the scope of the public by involving all kinds of groups from civil society. 3). Increasing in-depth knowledge through seminars, etc., as well as using popular activities to attract as many people as possible, and 4) Creating media that would not be affected by time, such as publication of books, brochures and other types of publications, as well as the establishment of a museum.

References

Carey, Peter, *Takdir: Riwayat Pangeran Diponegoro 1785-1855* Kompas Book Publishers, Jakarta 2014, p X: "Since the days of the Reformation (May 21, 1998), the flow of destruction and embezzlement of historical objects in Indonesia apparently increased. In the history of Diponegoro itself, it is the destruction of the home of Diponegoro widow, Raden Ayu Retnoningsih, on Jl. Irian No. 83, Makassar after being sold by his heirs to a Chinese businessmen in 2000 (Chapter 12) and the loss

¹ Sudjatmoko (Ed), *An Introduction to Indonesian Historiography*, First Equinox Edition Publishing, Jakarta, 2007

²*Kerja* (Work) is usually associated with job and wage, ya terasosiasi dengan pekerjaan dan upah; while *bakti* refers to sincerity. Thus *kerja bakti* means giving sincerely by working together in a certain community.

of Diponegoro charcoal sketch created by AJ Bik when Diponegoro was arrested in Stadhuis, Batavia (April 1830) from the Jakarta History Museum in 2006 (chapter 11).

Ir Thomas Karsten was a citizen of Amsterdam who graduated from the Technische Hogeschool in Delft; in 1914. At his friend Maclaine Pont (Semarang architect since 1913)'s request he left for Indonesia and was involved in the Koloniale Tentoonstelling (1914) planning. He later became adviser to the construction of Semarang city. Karsten was later involved in Malang city's development planning from 1917 onwards.

Read also Basundoro, *Purnawan, The Two alun-alun of Malang (1930-1960)*, page 272-299, in *Cars, Conduits, and Kampongs: The Modernization of the Indonesian City, 1920-1960*, Freek Colombijn, Joost Coté (eds), Brill, Leiden, 2015.

Local centric or in today's terms "local wisdom".

Coté, Joost, *Thomas Karsten's Indonesia, Modernity and the End of Europe, 1914-1945*, *Bijdragen tot de Taal-, Land- en Volkenkunde* 170 (2014) 66-98.

Festival Tempo Doeloe in Charles van Ophuijsen old spelling letter U is written OE, so the word DULU is written DOELOE following Van Ophuijsen script. It was applied in 1910 and replaced after the Republic of Indonesia spelling by Suwardi S. in 1947.

The word 'kerja (work)' is usually associated with employment and wages, while the word 'bakti (voluntary)' means giving with sincere devotion. Thus, voluntary work means sincerely working together in a certain environment.