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Social Accessibility Through Culture

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Sosial Accessibility through Culture

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Osaka City University
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Foreword

It is a great pleasure to publish this book, a collection of papers reporting the 11th academic forum of Urban Research Plaza held at the Multi-media room of Universitas Gadjah Mada on February 18, 2013. The contributors came from Japan and Indonesia. This academic forum was jointly organized by Urban Research Plaza Yogyakarta Sub-center of Universitas Gadjah Mada, Osaka City University, and Indonesia Institute of the Arts. The theme was '**Social Accessibility through Culture**'.

By delivering this theme, the attention will be drawn into how space and cultural events in urban areas can facilitate wider social interaction, especially in Japan and Indonesia. It is important to learn how culture has become a vehicle for social accessibility in the past and to explore its potential in the present and future to articulate 'voices' of the communities that have been considered 'unspoken'.

The theme was selected with the understanding of the experience shared by people of where the problem arise, like what happened in Japan, Indonesia, Thailand, and many other places after the natural disaster took place. The most powerful support in the recovery is the people themselves. This then comes up with the idea that the people's empowerment is important issue in the development of the society. Since the society is bounded by the local culture they are in. The issue of urban development, therefore, cannot be separated from the people's way in building their capacity. This suggests that the scope for empowerment strategies in urban society may be highly specific.

This academic forum has drawn our attention into how locality should be tapped in our efforts to empower urban community in order that urban development can be addressed more accordingly and effectively. The urban study in the mainstream of academic society was clearly established as a global study, and nowadays, it is growing alongside urban social problems, which are becoming all too familiar for countries with ongoing urban development.

The local government normally addresses urban social problems, sometimes with limited financial support from government at a higher level. Recent increasing interests have been shown in participatory arts programs, which are low-cost, flexible, and responsive to local needs. This use of arts and

cultural activity coincides with a shift in the emphasis in regeneration strategies towards seeing local people as the principal asset, through which renewal can be achieved

In today's world, there is an emerging trend to decentralize the investment, operation, and maintenance of public services to the lower levels of the government. However, the transfer of responsibilities to local governments is not always matched with necessary resources. Financing urban infrastructure development is a common and persistent challenge to the local or city governments across the world.

There is a growing support for the view that real improvements in urban development will not be achieved until the issue of people empowerment is addressed. However, if empowerment is defined as a grassroots political process, which results in a redistribution of power in society, urban development should take into account the locality and sites as substantive examples of people's empowerment.

The unsheltered property of human beings in the form of intangible property such as knowledge, trust, shared understanding and beliefs, values and other factors can be made as tools that enable members of urban society to improve their quality of life.

Those arguments are the base why research and discussion on social accessibility through culture are important issue in urban research context. This conference aimed at developing interdisciplinary perspective to inform activities in the public, private, and nonprofit sectors as well as future research to improve the quality of social life in urban communities.

The forum was divided into two sessions. The papers presented in this book are from Universitas Gadjah Mada: written by Ika Putra, Mimi Savitri, Jujun Kurniawan, Ario Wicaksono, from Indonesian Institute of the Arts: written by Alfi Luviani, Retno Mustikawati, and from Osaka City University: written by Tomoko Hayashi, Banban Li.

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Status of Public Transport and Traffic Problems in Major Cities of China

BANBAN LI · YASUO HINO

Abstract

To address traffic congestion and environmental degradation caused by motorization and urbanization process in China, the preferential policies for public transport development have been introduced. However, public transport share is still declining, and transportation services are poor and lack of transportation infrastructures.

In this paper, the process and features of traffic problems in major cities of China are identified and the public transport priority policy developed against the bad condition of public transport is also referred. Especially Bus Rapid Transit (BRT) system which has been introduced to improve the problems is analyzed. As a result, the existing BRT systems were classified into three types according the present situation of rail transit system, through the date of Beijing, Guangzhou, Hangzhou and Xiamen.

Keywords: traffic problems, public transport, Bus Rapid Transit (BRT), transport policy

Background

China is now in a high-speed developing phase in economic sector. The economic development accelerates urbanization and motorization. Thus, many social problems as traffic jam, accidents, environmental pollution, and other problems do not only appear in big cities but also in some medium and small cities. In recent years, the proportion of urban population almost reaches 49.7%, approximately 0.66 billion (table -1). As it has been indicated in the table, the annual increase rate is 1% or so. In other words, there are 13 million people surging into cities every year. In order to fulfill the need for public transportation, it needs 60 thousand buses which are expected to increase annual flow rate. However, it seems difficult to perform this plan. Therefore, the rapid development of public transportation becomes the most urgent matter which needs utmost attention.

Table-1 Urban Population Rate

2005	2006	2007	2008	2009	2010	2011
43%	43.9%	44.9%	45.7%	46.6%	49.7%	51.3%

On the other hand, the need of cars is very high. The sales of Chinese car in 2010 surpassed those of American cars, and it became the highest rate of car sale in the world. The number of car owned by every individual reached 1.783.000 in 1980, 10.400.000 in 1995 (+34.9%/year), 31.596.000 in 2005 (+30.4%/year), and 62.806.000 in 2009 (+49.7%/year). The rate sale in 2012 had exceeded 100.000.000 (figure -1).

The high rate of car sale indicates that the increasing number of cars that every citizen has contributes to the rapid deterioration of traffic jams, accidents and environmental pollution.

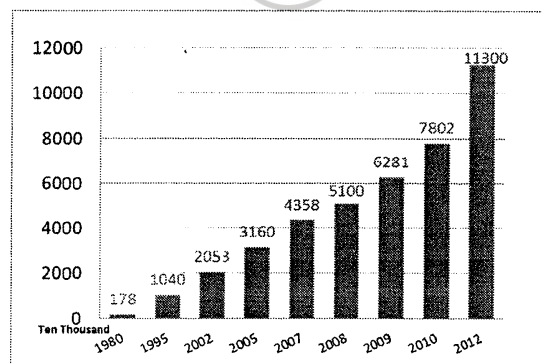


Figure-1 The Rate of Personal Cars in China

2. The Major Traffic Problems in Big Cities in China

(1) The Disjoint Phenomenon between Traffic Program and Land-Use Program.

Due to urbanization and motorization, Cities becomes expanded and scattered which eventually diminishes some of their intrinsic functions. The development of urbanization, outskirts expansion model like satellite city, new emerging economic zones, new settlements and others is more and more widespread. The imbalanced traffic flow which includes crowded unidirectional traffic in the morning and evening rush hours, high concentration of traffic rate in some areas and others serves as the main bottleneck in traffic systems. Further, this condition also greatly affects the stability of traffic systems.

(2) The Inadequate Road Width in Some Cities

As the important infrastructure facility, Road has been improved greatly in recent years, particularly on its width. Either the length or coverage of city roads had increased respectively 1,68 and 2,02 times from 2000 to 2009. However, the improvement in city roads still seems insignificant compare to the increasing number of cars which reaches 3,3 times higher in the same period (table-2). It has become a common phenomenon that the increasing number of car rapidly surpasses road construction. Therefore, the insufficient parking area in cities and street parking become an entangled part of daily life. In addition, it also leads to more distressing and serious traffic jams. The whole city is just like a giant parking lot.

Table-2 A Very Slow Growth of Urban Road Construction Compared to The Increase of Private Car

Year	length of road (km×10)	floor space of road (m ² ×10)	private car (10)
2000	16	23.8	1608.9
2009	26.9	48.2	6280.6
09/00	1.7	2	3.3

(3) Backward Development in Public Transportation

In many cities, giving priority to the development of public transportation is regarded as an important plan, and the strategy of integrated public transportation is viewed as a significant direction in its development. However, the construction of public transportation infrastructure is unable to excel the increasing number of cars. On the other hand, the share rate of rail traffic is very low due to strict restrictions on rail traffic construction in China, (table-3). Recently, 50 cities in China have conducted meeting which discusses the requirements of rail traffic construction. In 14 cities, the length of roads is only 1.417 km, and their traffic volume only reaches 5, 2% of total traffic volume.

Table-3 Contribute conditions for orbital traffic

SubWay	1. Local government revenue should be over 100 hundred million
	2. GDP should achieve more than 1000 hundred million
	3. Metropolitan area population is more than 3 million
	4. At the Peak hour the volume of one direction is over 3 ten thousand
LRT	1. Local government revenue should be over 60 hundred million
	2. GDP should achieve more than 600 hundred million
	3. Metropolitan area population is more than 3 million
	4. At the Peak hour the volume of one direction is over ten thousand

3. The present situation of public transportation

(1) Low share rate of public transport

According to the recent public transportation development policies, the development target which covers the share rate of metropolitan cities (over 10 million populations) is more than 30% and medium-sized cities is (3-10 million populations) above 20%. Many cities, except Beijing, seem unable to achieve this target, and they also have great differences compared to other cities in many foreign nations having more advanced public transportation (Figure-2).

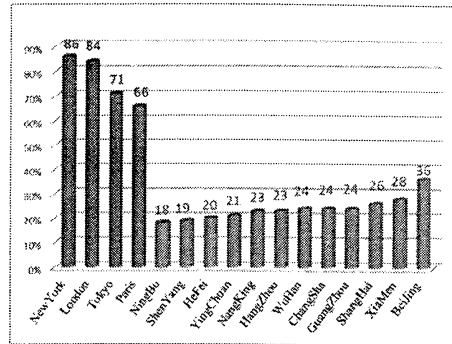


Figure-2 the share rate of public transport

(2) The Imbalance between Supply and Demand

Along with the accelerating urbanization process, 60,000 buses become inevitable demand every year; however, the number of bus increases very slowly (table-4). The imbalance between supply and demand serves a very obvious problem. Because of the strict conditions of rail traffic construction, bus remains the main part of public transportation. By 2010, there were 14 subways in Beijing, whose the length is 336 km, and annual traffic volume occupies 21.6% from total public transportation.

Table-4 The Supply of Buses

Year	2005	2006	2007	2008	2009	2010
Bus(10 ⁴)	31.3	31.6	34.8	37.2	41.2	42.1

(3) Poor Bus Service

The service levels of public transportation in various countries are unbalanced. Travel speed is 11km/h-24km/h on average. Slow speed results in long travel time. On the other side, the inconvenience of transfer and transition of buses makes bus travel time longer, punctuality lower, and the trust on public transportation less. In addition, taxi with high utilization rate competes with bus. Fully loaded buses in rush hours are slow, unpunctual, and crowded. Such problems make public transportation lose charm. Fund shortage becomes a fundamental problem to change this situation. The

construction of large transit hubs and transfer facilities, the usage of ITS technology, and the traffic system free of obstacles are the main subjects of future public transportation development.

4. The policy of giving priority to the development of public transportation

Since traffic jams served as the inseparable part in big cities in 1980, giving priority to public transportation becomes one of indispensable policies in the effort of public transportation development. As a result, the increasing number of buses and traffic volume improved greatly the service of public traffic. Unfortunately, the inadequate fund and faulty operation and construction system leads the development of public transportation faces many obstacles. BRT system was introduced to Beijing in 2004, and it achieved good response. A series of documents was published in 2005 which stated that giving priority to public transportation should be the most primary concern.

5. The Features of Public Transportation in China

The condition of rail construction in China is very strict. In addition, it is urgent to develop the public traffic system with large traffic volume. BRT system, with its remarkable characteristics such as short construction time, low cost, fast speed, high punctuality, large transport capacity and so on, is able to fulfill the demands of public traffic development despite the shortage of fund. Since first introduced in Beijing in 2004, BRT systems had been built in 13 cities by 2010 (table-5).

Table-5 The Current Situation of BRT in China

	Population (10 ⁴)	GDP (hundred million rmb)	Private Car (10 ⁴)	Demand Of Peak Hour	Length (km)	Station	Rail Transit
Beijing	2200	13778	413	4900	54	59	S+R
GuangZhou	1018	10604	161	26900	22.9	26	S
HangZhou	810	5946	117	6800	55.4	50	S*
DaLian	613	5150	90	5800	13.7	13	S*
ZhenZhou	752	4000	160	5600	30.5	38	S*
ChongQing	3235	7800	111	600	11.5	9	S*
HeFei	478	2700	55	2900	15	14	LRT*
XiaMen	252	2054	50	10400	40.2	40	N
ChangZhou	440	2930	45	7400	44.9	51	N
KunMing	613	2120	132	3500	46.7	63	N
JiNan	658	2911	120	3100	34.4	46	N
ZaoZhuang	383	1382	27	700	33	24	N
YanCheng	815	2250	15	2000	15	21	N

Annotation: In this Table S is Subway, R is City Railway, * means be building

By taking 4 typical cities, namely Beijing, Guangzhou, Hangzhou, Xiamen, as examples, the study on present situation and features of BRT system is conducted in order to provide reference for extensive development of BRT system in the future.

There are 14 subway lines in Beijing whose full length is 336 km; however, they cannot fully meet the demands of public transportation. Therefore, BRT system is regarded as the supplement of rail traffic. BRT Number 1 is the only fast-speed traffic means in the southern axis line which covers two economic development zones, Daxing district and Yizhuang. After the opening of subway number 4 and 5, it still plays the role of supplementing insufficient travel volume.

At present, there are 150,000 users every day, and travel volume occupies 40% of the total travel volume along the lines. With more than 700 bus lines in Beijing, BRT Number 1 has become the second bus line in public traffic volume, and it will be upgraded to a subway line by 2020. In addition, before 2008 Olympic Games in Beijing, BRT Number 2 and 3 were opened in order to meet the rapid increase in traffic demands. BRT Number 2 is parallel to Number 1 as the main transportation means of eastern area. By having a link to subway number 2, 10, and 13, BRT Number 3 becomes the main transportation means of northern area.

Similar to Beijing's, **Guangzhou's** BRT system has the function of improving the insufficient traffic volume of subway. There are 8 subway lines whose total length is 230 km in Guangzhou. Daily traffic volume of BRT Number 1 is 800,000 people which exceeds any subway traffic volume and occupies 10% of public traffic volume.

With high construction density, it is impossible to build bus-only lanes in Xiamen. Viaducts were built as BRT-only lanes, connecting the outer and inner part of the island. Currently, daily traffic volume of BRT Number 1 reaches 220,000 which occupies 12% of the total public traffic volume. It makes share rate of public transportation increase from 27.5% to 31%, and improves the development of new economic zones outside the island.

From the last paragraph, it is obvious that BRT systems play a very important role in public transportation although they have different features in different cities. In order to optimize the function of BRT system, the setting of specialized roads and the explanation to car users in advance are both important. Before the opening of BRT system in Beijing and Guangzhou, for example, the roads were broadened, but car drivers speed up their car instead

of lowering the speed. Thus, car users did not have an objection with the opening of BRT. In **Hangzhou**, 2 of 6 lanes are used as bus-only lanes to ensure bus as the main transportation means. As a result, the speed of cars passing through the lanes decreases until 30%. This condition triggers such protests from car results. If one car can carry maximum 5 passengers, it means that the car can carry 1000 people in rush hours;

If BRT system has 60%-90% driving rate, it will carry 4000-6400 people every hour. Therefore, it is very important to explain the advantages of BRT system to car users. Constructing the traffic network focusing on BRT in medium-sized cities is an important subject in the future. The setting of feeder bus lines is always later than that of trunk lines, which obscures the advantage of large traffic volume of BRT system. It is a very remarkable problem at present.

In major cities in China, while rail traffic construction becomes the focus of public transportation, BRT system is placed in trunk road. In the future, rail traffic will be greatly improved and BRT system will function as the supplement of rail traffic volume. Therefore, effective transfer between bus system and rail system becomes very important. For example, 40% users of Beijing BRT Number 1 need to transfer subway to No. 2, and they can realize short-distance transfer in transfer station; Guangzhou BRT-only lines allow some common buses to travel, which improves the operating efficiency of the buses along the lines; in Hangzhou and Xiamen, many feeder bus lines are opened in order to ensure passenger flow volume.

6. Conclusion

With the rapid development of urbanization and motorization process in China, traffic jams and environment pollution become more and more serious problems. In order to improve the present situation and meet the increasing demands, it is urgent to greatly develop public transportation. BRT system plays a very important role as the supplement of rail traffic. The purpose of opening, building elements and the effects after opening of BRT system are different in every city. These problems serve as the objects of analysis and research in these present days.

Yogyakarta Alternative Space as Social Practice

Tomoko Hayashi

Abstract

In the field of contemporary art, we have experienced a diversification of representations over the last 30 years or so, and now artists' activities have expanded into different fields, disciplines, and manners, and intervened our actual time and place (of daily life). An increasing awareness of social issues on the part of artists is the main cause of this phenomenon, and their attitude now obscures the border between "art" and "non-art." Although art critics and scholars have already considered this development, most still stay within art discourses. Against this, I suggest that we cannot evaluate the significance of artists' social practice correctly without an interdisciplinary perspective.

This paper will discuss the development of alternative space in Yogyakarta. Along with Jakarta and Bandung, Yogyakarta is known as a center of the contemporary art scene in Indonesia. Compared with Jakarta and Bandung, Yogyakarta is a more comfortable city for artists and, indeed, thousands of artists are living there. What makes Yogyakarta special for artists is its tremendous number of artist communities and alternative spaces. Almost every day there is an exhibition opening, concert, and/or performance somewhere in the city, and most are organized by artist communities or alternative spaces. Not only creating a variety of events, they also run many programs in the community. Alternative space, I would say, is also an artistic practice strongly related with artists' social awareness. Alternative space, not as a static infrastructure but as a dynamic social practice, has changed artistic forms and missions with the times. This paper analyzes its transition and considers its meaning and roles.

1. Artists' social practice from three points of view

The reason underlying so many artists in the world to become involved in social issues after the 1990s can be explained in different ways. This section presents an overview of main three discussions about artists' social practice in recent years.

1.1. Contemporary art

There are many descriptions of artists' social practice so-called "socially engaged art." The roots of socially engaged art usually date back to the 1960s when the avant-garde and Post-Minimalism flourished. Many artists started to exhibit their art works in public spaces or private studios which previously had not been recognized as a place for art. It embodies their protest against the authoritarianism or conservatism of museums and galleries as well as the "Modernism" promoted by Clement Greenberg. The 1960s was also a period of social movements, such as those related to the anti-Vietnam war and women's rights, and counterculture in general. It also stimulated artists to look for new ways of directly expressing their ideas to society. Political activists, for example, influenced many artists with their artworks that took the form of performance art rather than the more classical painting or sculpture. Suzanne Lacy mentioned the characteristics of this art movement as "socially engaged, interactive art for diverse audience," and named it "New Genre Public Art" (Lacy 1994). In this book, Lacy criticized artists and critics for having framed present social and political artworks within the context of an essentially formalist movement, as well as developing an alternative reading of the history of the past thirty years. Besides Lacy, Bourriaud (1998) also published collection of essays, *Esthétique Relationnel* (Relational Esthetics), in which he attempted to characterize artists' social practice of the 1990s, which he termed "Relational Art".

Bourriaud explains that Relational Art as artistic practice focused upon the sphere of inter-human relations, having come after the eras of relations first between humankind and deity, and then between humankind and object (ibid.: 28). The characteristic of this practice emerged as a "social interstice" (ibid.: 45). Following Bourriaud, many people used "relational art" as a term of valorizing a new expression of contemporary art in the form of installations, art projects, community-based art, and so on; however, this discussion only occurred in the "art world." Bishop criticized Bourriaud's relational art on the grounds that "the relations set up by relational aesthetics are not intrinsically democratic, as Bourriaud suggests, since they rest too comfortably within an ideal of subjectivity as whole and of community as immanent togetherness... [I]t produces a community whose members identify with each other, because they have something in common" (Bishop 2004: 67). Bishop valorized "relational antagonism," because it takes more disruptive approaches to "relations" than that proposed by Bourriaud, and it because shows a clear difference from the socially engaged public art projects that had sprung up since the 1980s under the aegis of "new genre public art" (Bishop 2004: 77).

In this discussion, contemporary art based on social interaction has been referred to in various ways, including new genre public art, relational art, community based art, collaborative art, participatory art, dialogic art, and art as social intervention. Since the end of Modernism, contemporary artists and critics have tried to return art to a social context. Expanding its field, therefore, Contemporary art has made us difficult to find a border between “art” and “non-art”.

1.2. Artistic activism

In another context, it can be said that “socially engaged art” is trapped in the convention. The more widely socially engaged art has been recognized, the more museums or institutions have (ab)used it for their programs. Many museums and art centers have public programs these days, such as artist in residency programs, outreach programs, and art projects, and many well-known artists now work in socially engaged art as a part of their programmed or commissioned work. The relation between art/artists and public always seems to be in harmony and pleasant because the programs must have educational value, as well as enlightening and empowering the public. As Helguera states, “[T]o understand socially engaged art, an important distinction must be made between two types of art practice: symbolic and actual” (Helguera 2011: 5). Socially engaged art adheres to actual practice. A politically or socially motivated artist cannot be regarded as socially engaged if his/her artwork is merely the representation of particular ideas because it is simply a symbol not an actual fact. Social interaction is necessary for socially engaged art and it should be situated in “real” places.

Considering this situation from different viewpoints, these artists’ actual practices can be recognized as “artistic activism,” originating from cultural activism against the social injustice that neo-liberalism and globalization have brought to our society. Activists in contemporary society strive for strategic approaches to their work to be more effective in a visually overloaded culture. Artists with strong political awareness also seek for some ways to express themselves in society. They collaborate each other and now are creating various kinds of action in the world.

The most important difference between artistic activism and socially engaged art lies on attitude. In contrast to socially engaged art deeply rooted in the context of contemporary art, artistic activism uses aesthetics for social change. For this reason, activist artists do not emphasize on the authenticity of the action, but they incline to be more collective or anonymous. Their practice involves maintaining a distance from art discourse. Nato Thompson, a curator

of "Living as Form," argues that this movement defies easy categorization and explains the strategy as "explicitly local, long-term, and community-based," for which the artists "must have like organizational structures in order to operate efficiently, and combat fatigue and overextension" (Thompson 2012: 31-32). Now we can recognize Thompson's description of social practice and the attitude of alternative space as the sharing of common attributes.

1.3. Community management

The rapid development of information technology has made this world seem smaller, and it enables us to exchange information faster and much easier. Further, it also has emerged a new type of community, namely community of interest. Networks which link new information technologies vary in size and direction, and they go beyond physical location. On the other hand, the expansion of globalism has greatly damaged local communities. It deplores the various types of social gaps, and local communities lose their strong ties between residencies and cultural identity. Thus, this discussion now focuses on finding ways to empower and reconstruct these communities. In a model of community management, community has a horizontal structure, and the members vary according to the situation and their abilities. It means that everyone can creatively take a role and join in a decision-making. As a result, the denial of central power gives every community member equal responsibility for their community and makes them much easier to share the idea of the "common good."

Although globalization has had a crucial effect which disturbs our communities, new communities based on information technology are now emerging from the movement of anti-globalization and sometimes threaten the existence of central power. They form inter-local communities on the Internet. In this situation, they possess equal power. It enables us to create new networks sharing information and establish small movements. The organic relationships between members and new networks lead to the emergence of new capital in the communities.

This discipline of community management also gives useful framework for artist practice or alternative space.

In summary, the reason for the flourish of the social practice by contemporary artists can be explained in various ways. First, it is a movement having emerged from the context of contemporary art; Second, it is based in activism after neo-liberalism; and third, there is community management after globalization. It is very interesting that those explanations indicate different

sources although it produces almost resembled structure. Next, I perceive the history and characteristics of alternative spaces in Yogyakarta from these points of view.

2. Alternative space

2.1. What is “alternative”?

When I talk about “alternative” in this context, one thing to consider is its intended meaning. According to the dictionary, an alternative is defined as “a thing that you can choose to do or have out of two or more possibilities,”. As an adjective, alternative is understood as either “That can be used instead of something else,” or “Different from the usual or traditional way in which something is done.” In the Western modern art discourse, alternative space first emerged in the art boom of the United States (especially New York) in the 1950s. Young, novice artists felt the need for a space to show their works without waiting for existing galleries to recognize and support them. Meanwhile, the increasingly commercial character of galleries enables them to realize the need to develop their own corridors (Anusapati 2003: 33).

In Indonesia, “alternative” is primarily used in the context of “alternative art”. It is a description of art that was neither part of the mainstream nor the establishment in the late 1980s, and generally not supported by either government or commercial institutions (Ingham 2007: 2). This term was commonly used at the same time that the first modern/contemporary art boom flourished in Indonesia (around 1986). Modern art, such as abstract and décor, was recognized as less political work. It was supported by the bureaucracy of the Suharto regime along with traditional arts (especially Javanese traditional arts) and crafts. Gradually, following the GSRB (*Gerakan Seni Rupa Baru Indonesia*: Indonesian New Art Movement, 1975–1983), artists started to insist on alternative art and a place for it. In the mid 1990s, Indonesians started to be familiar with the term “alternative,”. The terms “alternative” and “underground” were thus used opposite to the “mainstream” or the “majority” (Juliastuti 2007: 106).

Thus, the discussion about alternative space in Asia began in the beginning of the 2000. In 2001, the first large-scale conference of alternative spaces was held in Hong Kong.¹ Today, the name “alternative space” has become common

¹ The *IN-BETWEEN: International Conference-Exhibition Program of Independent Art Space 2001* was held in Hong Kong, and a second conference held in Seoul in 2004. In both years, the conference was well attended

usage in the art world and its network is getting wider and stronger. In contrast to this rapid growth of alternative space, the research conducted on this topic is relatively little.

Developed in different period, alternative space depended on the spirit of the artists' country and it generally emerged as a reaction against the conventional art system and the powers controlling their societies. Thus, I would define the characteristics of alternative space as *socially oriented* and *noncommercial*, and by its *independence from particular power system* and *openness to the public*.

2.2. Development of alternative space in Yogyakarta after Cemeti

The history of the alternative spaces in Indonesia started from the establishment of the *Cemeti Gallery (Galeri Cemeti)*, later changed to *Cemeti Art House [Rumah Seni Cemeti]* in 1995). The space for alternative art was very limited at that time, so a couple of artists, Nindityo Adipurnomo and Mella Jaarsma, provides a place for them and their friends. Even though this place was located in a small rented house and built during Soeharto regime, it served as the main place for many artists to gather to organize various programs such as multidisciplinary workshops, lectures, performances, and workshops for children in the communities, as well as exhibitions. Their operational method became a model for other alternative spaces that followed.

After the foundation of *Cemeti Art House*, only few places began their activities before 1998. Those included *Sanggar Suwung* (1993-2005), *Gambasa Art Studio* (1994), *Spirit Art Studio* (1994), *Via Via Café* (1995), and *Kedai Kebun Forum* (1996). In 2001, Yustina W. Neni, director of *Kedai Kebun Forum*, stated that "There is no place to exhibit here in Yogyakarta." Brands (2001) states, "A gallery also has a related, educational task: it should show the public what an artist does,". Nonetheless, until the beginning of the 21st century, exhibition space in Yogyakarta was very limited, covering such spaces as *Karta Pustaka* (founded in 1967), *LIP Yogyakarta IFI (Institut Francais Indonesia 1975)*, *Taman Budaya* (1978), *Purna Budaya* (founded in 1978 by Universitas Gadjah Mata), and *Bentara Budaya* (founded in 1992 by Kelompok Kompas Gramedia and Harian Kompas).

by organizers of alternative-spaces, who convened to present their activities and propose projects and workshops for collaboration. The inclusion of alternative spaces in the Gwangju Biennale in 2002 heightened the awareness among Asians that such spaces could be platforms for expressing individual identities (Hoashi 2004). In 2004, the *Cemeti Art Foundation* organized its follow up workshop in Yogyakarta.

In 1998, Corruption and the currency crisis in Asia affect the second contemporary art boom. From 1998 to 2003, various kinds of alternative spaces sprung up in Yogyakarta which can be classified in four groups according to their missions and organizational or management style.

One direction has been developed from *Sanggar*, a studio where an artist gets an education about art tradition from the expert. It can be said that *Sanggar* is the embodiment of the Javanese traditional culture of *gotong-royong*, mutual cooperative spirit which is still alive in the community. During the contemporary art boom in Indonesia, several young artists raised enough money to establish their own studio where many younger artists and students started gathering in their studios. Some studios functioned as public places for exhibition and workshop. Then, these activities provided the profit from the artworks. Artists believe that an “artist cannot grow by himself but with the communities,” and that “If you could achieve some success outside of communities, you should share it with them.”² Before the 1990s, only a limited number of senior artists were able to develop a *sanggar*. However, the contemporary art boom boosted the opportunity for many younger artists to own their *Sanggar* which in turn made them very happy. For example, Ugo Untoro built his new studio from some amount of money he got as a prize from Philip Morris Indonesian Award and ASEAN Art Award in 1998. In 2003, he renovated his studio and changed it into a museum (*Museum dan Tanah Liat*).³

The second alternative space is art activism. It has centre, but their activities are mainly carried out in public spaces. Their activities are rooted in the indignation against socio-political wrongs and flourished especially during the corruption era. The most influential activity is *Taring Padi*. Established on December 21, 1998 and still very active through several regenerations, *Taring Padi* initiated its activities by squatting in ex-ASRI spaces (the Indonesian Academy of Arts: Akademi Seni Rupa Indonesia).⁴ *Taring Padi* activities are always collective and anonymous. The activities of *Apotik Komik* (since 1997)

² Personal communication: interview with Ugo Untoro (September, 2012).

³ Ibid. After Ugo Untoro established his new studio, many younger artists came and started hanging out almost every day. He reported enjoying the experience but at the same time feeling that he had no space or time for his work and so deciding to separate his own studio from the public. He also mentioned that Malioboro Street was a place for artists to gather, but after *Gedung Senisono* (one of main exhibition places for young artist at that time) closed in 1995, the artist communities started to spread out in the city, mainly in the southern area (September 2012).

⁴ In 1997, when ASRI decided to relocate to a new campus in the Sewon area, students and young artists squatted in the building until the DIY (*Daerah Istimewa Yogyakarta/Yogyakarta Special Region*) started renovation of what in 2007 became the Jogja National Museum.

and *Anak Wayang Indonesia* (1998) also can be included in this category although they involve more moderate attitudes.

The third alternative space is run by artist-collectives. As time passed, *Cemeti* became an “established” art space,⁵ leading younger artists to feel that they needed more spaces and opportunities for their activities.⁶ They funded their projects and places via self-financing. This group included *Gelaran Budaya* (1999–2003), *Benda Gallery* (August 2001–2003), *Rumah Seni AIR* (January 2001, now ceased), and *Ruang Mes 56* (since 2002). Most artists performed their spaces based on their own ideals without giving very much consideration to management which eventually did not endure.

The fourth is multidisciplinary and networking space. Following the *Cemeti* discipline, it tried to develop alternative or contemporary art in interdisciplinary contexts. *KUNCI cultural studies* (starting from 1999) is the most influential organization for more than ten years. Different from the former groups, the founders are not artists from ISI Fine Arts Department but students of Universitas Gadjah Mada, Nuraini Juliastuti and Antariksa. Another example is *The House of Natural Fiber [HONF]* founded by Venzha, Ira, and Itaz from the ISI Design Department in the same year as *KUNCI*. Their focus is new media. Looking back to the end of 1980s, Unlike *Cemeti* whose primary mission was to create a space for alternative art, the *HONF* did not focus on the art itself, but to expand the field of art and consider the possibilities of art in social contexts.

It should be noted that some new organizations focusing on art management, such as *Heri Pemas Art Management* (since 2001) and *Antenna Project*, also began their activities in Yogyakarta. They played an important role in making connections among stakeholders in Yogyakarta (alternative spaces, state institutions, commercial galleries, communities, and so on).

Before 2003, various types of alternative spaces were established and began to take on social roles according to their missions. Satriagama Rekantaseto (Seto), the director of *Heri Pemas Art Management* explained it thus: “We don’t have to compete with each other in a small world. To socialize

⁵ In 1995, Nindityo, Mella, and several of their friends founded *Yayasan Seni Cemeti* which focused its activities on documentation, and then in 2007 they changed its name to the *Yayasan Indonesian Visual Art Archive (IVAA)*. In the late 1990s, not only collectors from abroad but also Indonesian collectors began to buy “alternative art” (Wicaksono 2003: 193). In this way, *Cemeti* started to be recognized as a reliable gallery/archive organization for contemporary art.

⁶ Personal communication: interview with Satya Brahmantya, one of founders of *BENDA Gallery* (November 2012).

contemporary art we rather need to help each other.”⁷ His comment clearly shows the characteristic of alternative spaces in Yogyakarta. As “alternative”, the artists are fully conscious that individual alternative space has just a small power. To survive and get a position as a social actor, they need to collaborate, unite their power to cultivate the new field, and fight with the mainstream. This attitude seems to stem from a distrust of the central power which has long history from the colonial era and then the New Order era, through to the economic and political confusion after Soeharto. In addition, people in Yogyakarta are proud of being independent from the state. It gives them a spirit of freedom and an understanding of cultural diversity. This is a major factor in the flourishing of alternative spaces in Yogyakarta.

2.3. Towards alternatives to “alternative”

When the second contemporary art boom came to Indonesia in 2007, many gallery owners and collectors personally visited artists’ studios and bought their artworks with expensive prices. This economic power damaged the younger artist communities. Some artists became involved in the art market world and engaged in their own businesses. This generation, emerging around 1980, experienced the era of the pro-democracy movement, economic crisis, and Soeharto’s resignation. When they involved in art communities, alternative spaces seem as a gift. For them, to make a new alternative space was no longer special.

This generation learned the management of alternative space from the first and second generations, but tried to find its own way with a more specific focus. Some community spaces focus on different concerns such as *Ketjilbergerak* (from 2006) has a focus on education, *Mulyakarya* (2007) focuses on comedy, *Kedai Belakang* (2008) focuses on younger street artists, the *Survive!* garage (2009)⁸ focuses on street art, *Lir* (2011) focuses on lifestyle with arts, and *LifePatch* (2012) focuses on knowledge about DIY.

Their motive for starting alternative space is similar to former generations although they have different way to achieve their goals. Today, new artists rarely try to gain support from companies or institutions, preferring to be independent from any system or power even if their funds are insufficient.⁹

⁷ Personal communication: interview with Seto, manager of *Heri Pemado Art Management* (August 2012).

⁸ The origin of the *Survive!* garage dates back to in 2004. Bayu Widodo was invited to the Yogyakarta Art Festival (FKY, *Festival Kesenian Yogyakarta*) in 2004, where he exhibited *Survive!*, a decorated car with various kinds of merchandise supplied by artists (interview with Bayu Widodo, September 2012).

⁹ Personal communication: interview with Farah and Greg, founders of *Ketjilbergerak* (August–September, 2012).

Most of them produce merchandise and raise their funds for management. For the younger generation, the distance between the art market and social practice is very large. They try to keep their balance between the two. For them, alternative space is a tool to maintain a relationship with their society and take social responsibility as an artist.

3. Role of alternative space

3.1. Role as a node

This year marks the 25th anniversary of *Cemeti*. It is so remarkable that it has survived through various difficulties and established a solid position in contemporary art world. *Cemeti* became “an institution fulfilling functions provided elsewhere by government organizations, NGOs, art academies, even museums, for want of any alternative in Indonesia” (Ingham 2007: 153). Now, the existence of alternative spaces like *Cemeti* and *KUNCI* is indispensable to Yogyakarta’s contemporary art and culture as well as community infrastructure. It happens because alternative spaces function to support various role due to the absence of a relevant cultural policy from the government,¹⁰. *Cemeti* has played a major role in the development of alternative spaces in Yogyakarta, eventhough there are many other alternating spaces. Through its development, it can be recognized that each of the alternative spaces took its responsibility and played a partial role. The network of alternative spaces as a whole shows power w Yogyakarta social fabric. The term ‘node’ perfectly explained this style. ‘Node” connects international, inter-local, interdisciplinary, intergenerational, and intercultural activities.

This diversity of art space indicates the presence of pluralism in the lives of contemporary artists and their community in Yogyakarta. As a matter of fact, few art spaces do not simply disappear in a short period of time; however, it can not be denied that the needs of artists and societies change, and the alternative art space community has also managed to realize a smooth transition of power to the next generation.

¹⁰ Yudaningrat, head of Cultural Department of Yogyakarta Special Province, explained that the reason why the government does not took an active role in supporting contemporary art as follows: “For traditional art it is the time for conservation, for contemporary art it is the time for market. They can grow by themselves.” (interview with Yudaningrat, January 2013).

3.2. Networking between “alternative(s)” and knowledge sharing

The activities of the third generation of alternative space appear more challenging to give limitation of art and non-art, and in freeing aesthetics from the art world context and bringing an aesthetics of art back to social life. It also can be said that they are trying to apply their esthetics to more real issues. Globalization has sharpened our consciousness on the invisible force that controls our lives. This force deprives our creativity and knowledge and we no longer feel a sense of ownership of our own lives. To confront this, many alternative spaces have started to create “alternative” leaning systems. The activities of *Ketjilbergerak*, *LifePatch* are good examples. Their mission as “alternative” is not to oppose the mainstream or criticize specific issues, but to create their own alternative life by their own esthetics. Their social awareness expands to various fields: agriculture, environment, technology, and so on. They collaborate “alternatives” of other disciplines in the attempt to develop a new network.

Conclusion

We saw in this research that the structures and networks of alternative spaces are in accordance with the phenomenon of the recent community management model. In the context of contemporary art, artists focus more on their attitudes or the actual practice in society rather than its representation as artwork. This means that the movement of alternative space in Yogyakarta can be recognized as artists’ social practice.

Thus, I can conclude that the development of alternative space in Yogyakarta has own history and it cannot be understood only by Western context. At the beginning of the history of alternative spaces, their motivation was the rivalry with the suppression of a central power, the New Order regime and conservative art academism. After the corruption period, alternative space constructed a collaborative network in the city. This worked as a “node” form and consequently filled the cultural infrastructure and social role left vacant by the center. Factors in the realization of this were the Javanese mutual culture and autonomous spirits of Yogyakarta. These made it easier for artists to develop collective practices and networking. Similarly, from another perspective, the absence of the center enable them to take responsibility much easier and play a role in the community.

By considering the role of the contemporary art/artist in the community in Yogyakarta, I would say that alternative space is the most important factor and further discussions are greatly encouraged in the future.

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Architecture and Cultural Interaction in Surakarta (1745-1942): Learning the Past for a Better Future

Mimi Savitri

Surakarta, the capital of Islamic Javanese kingdom from 1745 to 1942, is known as a city which is susceptible to ethnic conflicts today which destroyed parts of the city, especially to the Chinese settlement. The conflicts damaged local pride in the shared ethnic heritage of Surakarta. In fact, various architectural styles of heritage buildings demonstrate that Surakarta has been a multi-ethnic city since 1745.

Such issues have not got the attention from the scholars. Writings about Surakarta mostly discuss the socio-political history of the city without considering the material culture of the city. Or, there are a number of scholars that discuss about morphology of the city or heritage buildings in the city, but they do not give more attention to the history of the city as the context of such heritage buildings. Therefore, writing about Surakarta in the past which considering the architecture of heritage buildings, city layout, and its historical background is an alternative theme to examine the thesis that Surakarta is the product of cultural interaction over time.

This study is important to enhance people's respect to other ethnic groups to gain peaceful life. This generates local pride of Surakarta people in their common history. Learning the past is crucial to gain a better life today and in the future.

A. Introduction

As the former capital of Islamic Javanese kingdom from 1745 to 1942, Surakarta is well-known as a city susceptible to ethnic conflicts today. There were three serious ethnic conflicts in twenty years between 1984 and 2004 which destroyed part of the city, especially to the Chinese settlement. The conflicts damaged local pride of the shared ethnic heritage of Surakarta. In fact, various remaining heritage buildings demonstrate a long history of ethnic groups and cultural interactions in the city. This issues received little attention from scholars. Writings about Surakarta mostly discuss the socio-political history of the city without considering the material culture of the city. Further,

there are a number of scholars discussing morphology of the city or heritage buildings in the city, but they do not give more attention on the history of the city as the context of such heritage buildings. Therefore, writing about Surakarta in the past which considered the architecture of heritage buildings, city layout and its historical background presents an alternative theme to examine the hypothesis that Surakarta is the product of human interaction for a long time.

Question raised in this writing is:

‘How do the architecture of heritage buildings established between 1745 and 1942 demonstrate cultural interaction in Surakarta?’

This study attempts to enhance people awareness that Surakarta is a city where various cultural products interact since founded in 1745. It is important to drift away pessimistic outlook of people who perceive Surakarta as a conflict city and to instill optimistic thinking that Surakarta is a peaceful city, a new idea to generate local pride in their common history.

B. Surakarta heritage buildings from 1745 to 1942

Surakarta was a multi-ethnic city whose development from 1745 to 1942 can be divided in three stages. These stages are important as the historical context of the buildings and its architecture. Gadamer states that “architecture is of primary significance in that it points beyond itself to the totality of its context” (Leach 1997:125). Architecture as the unavoidable art is not only scattered all over the landscape but also likely to stay there for a long time along with the development of the city (Abercrombie 1984:7). Following is the discussion about the development of Surakarta and the architecture of heritage buildings in Surakarta.

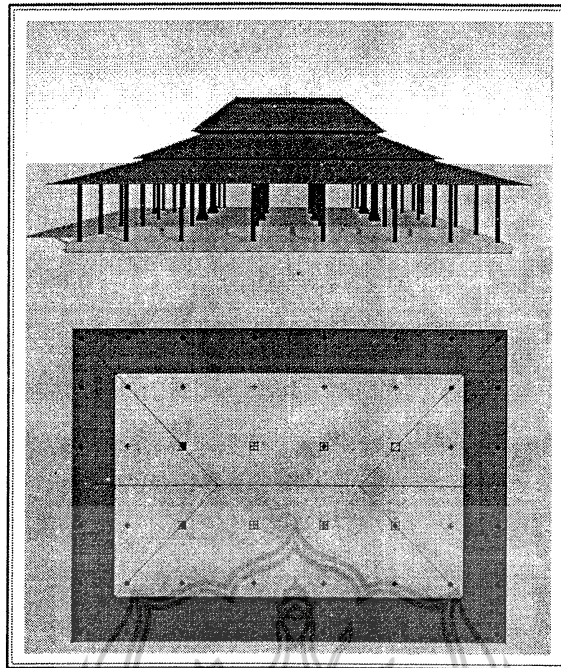
1. The Early Period

The Early Period of Surakarta commences with its founding in 1745 and continues up to 1829, one year before the Dutch established full colonial control of Java (Ricklefs 1993:119). In this period, the Javanese and the Dutch had intensive interaction to share the city. Javanese chronicles, *Babad Tanah Jawi and Babad Giyanti*, explain that the construction of the city was the result of negotiation between the VOC and the Javanese ruler, Pakubuwana II

(r.1726-49), and the result of blending between the Dutch and Javanese cultures. The Javanese envisioned that the city follows a traditional cosmic model, whereas the Dutch VOC applied something rather more practical. Surakarta was established based on abstract concepts derived from Javanese Hinduism, which was exemplified by Majapahit, the largest Hindu kingdom in Java in the fourteenth century. It can be interpreted that the universe and the gods are one, and they intended to attain harmony between the people on earth and the divine. In contrast, the Dutch approach regarded Surakarta as the centre for trading and defense (Widodo 2007:6). In other words, Surakarta was founded with the common goal of reaching harmony (although it is clearly seen that both sides have very different motivations for establishing harmony).

The layout of Surakarta in this early period focused on the Javanese city centre located on the court complex: the *kraton* (court) which is located between the *alun-alun lor* (northern square) and *alun-alun kidul* (southern square), the pair of sacred *waringin* (banyan trees) in both *alun-aluns*, and the Masjid Agung (Great Mosque) in the west of the *alun-alun lor*. The Dutch fort, the settlements of indigenous people and foreigners, the market and educational facilities such as the *pesantren* (Islamic school) and the Dutch school were other city elements that completed the city and were located outside the city centre.

The court was regarded as the centre of the Islamic Mataram kingdom. The most sacred building which strongly demonstrates the influence of Javanese culture in the Surakarta court is the Dalem Ageng Prabasuyasa or Prabasuyasa. The building which is covered by Javanese *limasan* roof (hipped roof) was built in 1694 by Pakubuwana III (r. 1749-1788) and finished in 1723 (1796-1797) in the reign of Pakubuwana IV (r. 1788-1820).



Limasan roof of a Dalem Ageng Prabasuyasa, supported by several wooden columns (marked by dots, above).

The Masjid Agung, or Great Mosque, is another building that characterized Javanese architectural style. The mosque built in 1757 was a crucial building for the Islamic Javanese kingdom as it was a symbol not only of the glory of God, but also the political power of the Javanese king (Dijk 2007:48). The oldest picture obtained from a sketch drawn in 1847 shows the characteristic of indigenous mosque: built of wood, with a square floor plan, covered with a roof consisting of three tiers and completed by an ornamented top. The imposing roof with sturdy supporting pillars expressed the political power of the *sunan* and the glory of Islam as the royal religion (ibid).

The Dutch fort located outside the Javanese city centre was a building with different architectural style. The Vastenburg fort gave the impression of a Dutch fort which is massive, strong structure, built according to a square plan, completed by four pointed bastions and four high walls. It was surrounded by a broad moat and had four drawbridges in each of its four walls (Veth 1869:439); its design was intended to protect the Dutch living inside and also as the embodiment of authority.

The fort was the earliest building which indicated the presence of the Dutch in Surakarta. The fort was located on the northern side of the Javanese court, and its location was similar as the Dutch fort in the previous capital of Kartasura. This fort was built for the protection of the Dutch and became their effort the Javanese monarch under scrutiny. This location, close to the court complex, indicates that some negotiation took place between the Javanese and the Dutch. The sunan actively contributed to the completion of the Dutch fort by giving his money and providing the cannons such as reported by a Dutch engineer in 1775 (Semarang to Batavia, 5 Dec 1775, in KA 3336 (OB 1776) in Ricklefs 1974:120).

The Dutch fort was constructed twice, the first one began in 1746 and was completed in 1765 by Frans Haack. It was given the name De Grootmoedigheid ('Magnanimity') (ibid). In 1772 the Grootmoedigheid was replaced by Vastenburg fort ('Fixed Castle' or 'Fixed Town') which was seven years in construction (ibid).

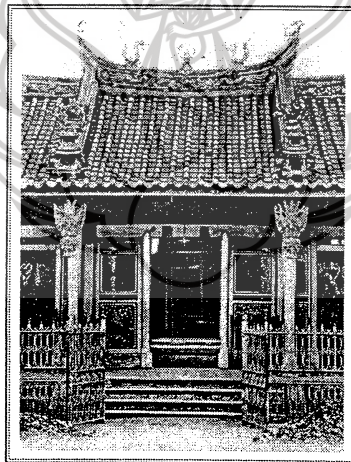
Settlement was another element that vividly describe Surakarta as a shared city. Different group of people lived in different area. The Dutch government divided them based on their ethnicities so that it would be easier for them to control. In the early period, Europeans, mostly Dutch people, lived in the Vastenburg Fort, Loji Wetan (a European settlement, which is located on the northeast of the Alun-Alun Lor or Northern Square), and in Purbayan (which was to the northwest of the Vastenburg fort). The Dutch built *Loji Wetan using the style of settlements*. It only consisted of three streets of densely-built stone houses which had two storeys supported by Doric columns, long and narrow to the back without a garden (Veth 1869:439; Sumintardja 1978:54). These are existing in Surakarta today.

A Chinese settlement, identified as a Chinese camp, was found on the 1821 map and it still can be found today. Chinese houses were in dense rowing and characterised by two storeys and extended to the rear and used the horseback or saddle backed roof, roof with concave ridge, the very common Chinese architectural styles. Living and working were often done in one building with the business area on the ground floor and the living quarters on the first floor (Pratiwo 2010:85). Typical Chinese dwellings can be seen in the 1939 from the picture drawn by a Dutch artist Ferdinand Erfmann (1901-86). A picture taken in 2010 at Limolasan, dwellings that probably had been built around the nineteenth to the early 20th century.



Chinese house in Limasan, an expansion of the Chinese camp to the east.

Ketandan, the earliest Chinese settlement in Surakarta, was characterised by the building of a well-known Chinese Buddhist temple (or *klenteng*). The name of the temple is Tien Kok Sie ('guardian of the world') which is dedicated to Avalokitesvara and the main goddess is Kwan Im, the Bodhisattva Avalokitesvara. Avalokitesvara, is a bodhisattva practising the compassion of all Buddhas. Everybody may become a bodhisattva, a being destined to enlightenment, a future Buddha (Zurcher 1962:32).



Tien Kok Sie in the earliest Chinese camp

The construction of the Tien Kok Sie temple is dated in 1745 when the city was established although no historical record survives. In Chinese temple architecture, the roof is an expressive feature of the building, as it identifies the character of the building. The roof of Tien Kok Sie has horseback of saddle

style which has a curve shape like a saddle on horseback, and a swallowtail roof with a pair of *naga* on the roof ridge. The façade of Tien Kok Sie shares similar feature as the façade of the Chinese temple Kong Tek Cun Ong ('Saviour') located in Coyudan, the west of the Surakarta court. This was a Taoist temple established in 1808.

The early period of Surakarta witnessed the beginning of cultural interaction among people living in Surakarta. The Dutch and the Javanese established Surakarta together as a city where many ethnicities live together. Each ethnic group presented the strong characteristic of their own culture through the architectural styles of their buildings which is different from the architectural style designed in the next period, Transitional Period. It demonstrates the cultural and environment adaptation of various architectural styles from the early and transitional periods which highlight Surakarta as a city where various ethnic groups lived together in harmony.

2. Transitional Period

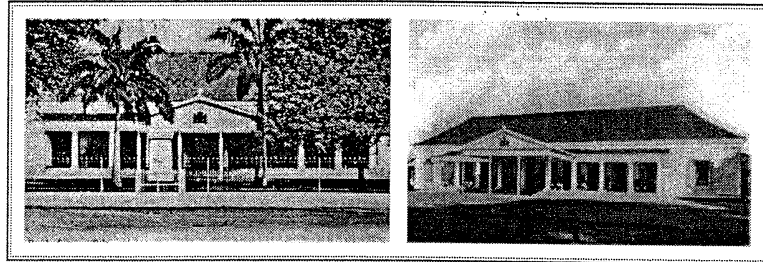
Surakarta's Transitional Period began in 1830, when the Dutch for the first time were in a position to control the whole of the island without any serious challenge to their dominance (Ricklefs 1993:119). The new political situation in the Transitional Period was a radical one, as it was the first time the Dutch government reached their greatest territorial extent in Surakarta. A number of buildings using new architectural style were established by the Dutch which presented cultural and environmental adaptation. It is another evident showing Surakarta as a shared city.

Surakarta had two city centres in this period, the Javanese city centre and the Dutch city centre. The Gereformeerde church had monumental significance in the development of the Dutch city centre in a Javanese city. It was the first church established outside the fort in the capital of the kingdom of Surakarta when most people embraced Islam as their religion. The establishment of the church in this period, however, indicates the degree to which the *sunan*, as the ruler of an Islamic Javanese state, was compelled to compromise and share the city with another religion (in this case, Christianity) and ethnic groups.

The old church, located to the opposite of the Vastenburg fort, was replaced by the new one. The architectural style of the previous church can be seen from a photograph which is very useful to identify the architecture of heritage buildings of this period since most buildings remain as ruins.

The house of Surakarta's resident (the representative of the Dutch government in Surakarta) is another building that can be studied solely the photograph. It was situated on the northwest of the Vastenburg fort. The plan

of the building was symmetrical with several Doric columns on its veranda. The house was spacious and had a portico and veranda opened to the tropical environment. The portico was covered by a sloping roof with a tympanum-shaped gable. A coat of arms, probably the Royal Dutch coat of arms, was placed on the gable.



House of resident of Surakarta

The Indische Empire style blended the local architectural traditions with the Empire style (Tjahjono 1998:113). Veranda located in front of the house is the example of the important part of the house, as the most of family's daily activities – sitting and entertaining guests – took place here, and it also functioned to protect its occupants from the sun and rain. Tjahjono states that the veranda is derived from a *pringgitan*, an area found in Javanese houses, linking the *pendapa* (a pavilion at the front of the compound), and the *dalem* (inner house). A *pringgitan* has either a *kampung* or *limasan* roof.¹¹ Widodo has different opinion from Tjahjono regarding the origin of the veranda since he believes that it was derived from the traditional Javanese *pendapa* (Widodo 2007:20). Both views are valid and I believe that verandah is derived from *pendapa* as the veranda and *pendapa* are both located in front of the house and have a similar function, that is, as a meeting place to carry out activities of a semi-public or semi-private nature; most of the family's daily activities such as relaxing and entertaining guests took place on the large veranda (ibid). This veranda is, in my opinion, a hybrid of a porch (a roofed exterior space on the outside of a building) and a *pendapa*, thereby extending its function to be similar to that of a *pendapa*. Blended architecture found in this period is a clear evident of cultural interaction between the Dutch and Javanese. Cultural interaction through architectural styles between the Dutch and Javanese

¹¹ A *kampung* is the simplest type of roof, a pitched roof erected over four central columns, braced by two layers of tie beams. A *limasan* roof is a more elaborate version of the *kampung*, found on the houses of higher status Javanese families. With the *limasan* roof, the basic ground plan of four house posts transforms the pitched roof into a hipped roof with a trapezoidal longitudinal section and five roof ridges.

continued in the next period. To what extent it embodied on the architecture of heritage buildings in Surakarta is presented below.

3. Colonial Period.

Surakarta continued its development as a Dutch colonial city between 1870 until the arrival of the Japanese in 1942. In Indonesia, the colonial city "began with economic liberalisation when its open-door policies started to attract Dutch entrepreneurs" (Nas 1986:7). The open-door policies attracted Dutch entrepreneurs to establish plantations (such as rubber, tobacco, coffee, tea, and sugar cane) and factories for processing these crops in the regions of Surakarta principality such as Sragen, Boyolali, Delanggu, Karanganyar, and Klaten, small towns within less than 35 km radius of Surakarta (Ismet 1970:41-167). A direct consequence of this expansion around Surakarta was the transformation of the city layout and its urban elements for about seventy years (1870-1942). During this time, the city boundary expanded, new settlements emerged and infrastructure including railways, roads, markets, and post and telecommunication facilities was built. Social, cultural, religious, and educational amenities also emerged. New architectural styles derived from European culture such as Transitional, Dutch Colonial House, Art Deco, Neo-gothic, and Villa styles enriched the cultural landscape of the city. Blended architectural styles between Javanese and European or Chinese cultures also can be found in the city in this period. Other architectural styles found in the city in this period are derived from Indo Persian or Mughal culture. They underlie the emergence of new urban ways of life with the city developing as a composite, made richer by several cultures.

Transitional style was a new architectural style brought by the Dutch which was adapted to the local culture and tropical environment. The style which emerged between 1890 and 1915 was not only used by the Dutch but also by Javanese and Chinese. The architectural style that shares similar characteristics with the Indische Empire style has a symmetrical plan, a central room, and front and back verandas but without Greco or Roman columns and sloping roof. Arches, which are found on the façade of the house, are used to replace the columns.

This new school of architecture continued to adhere to a style essentially designed to protect the house against the scorching sunlight and heavy tropical rains. The most important innovation was the introduction of a double façade: the façade of the entrance or portico leading to another façade, that of the main building. Tjahjono referred to the 'tropical' style – a new form of architecture, adapted to the tropical environment (Tjahjono 1998:120).

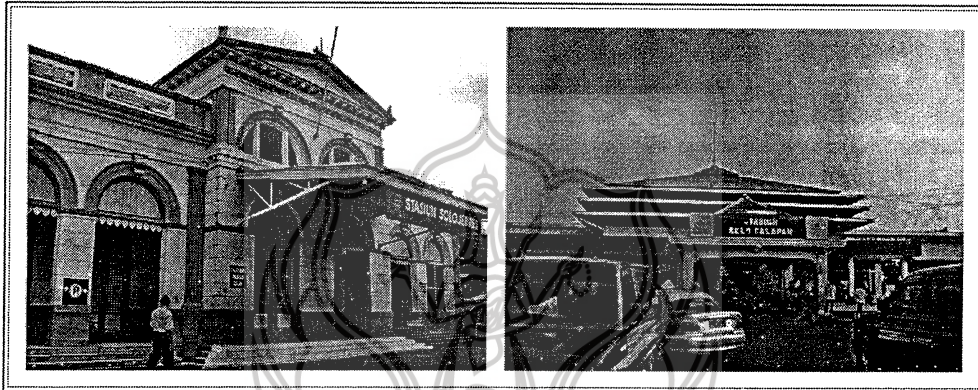
A well known Transitional style established by the Dutch can be seen at Kantor Veteran (also known as Omah Lawa, or Bat Mansion), a house of a Dutch officer built in around the early of twentieth century and it remains a landmark of the city today. The Transitional style is also used by Javanese batik merchants known as Laweyan saudagars living in Laweyan, around 5 km to the west of Surakarta court. The Laweyan merchants became known as they sought to create their own independent hierarchies based on wealth that can be seen for their houses instead of title, as they were not part of the *sunan's* family (Brenner 1991:82). Another building that can be classified as having been built in the Transitional architectural style is found on the eastern side of Surakarta in Purwodiningratan *weg*, in an expanded Chinese settlement to the northeast of what was the early Chinese camp. From its location in the Chinese settlement, it seems likely that the house had been owned by a rich member of the Chinese community. The fact that the building is dominated by European influence supports this argument, as wealthy Chinese (and any other ethnic groups) in the colonial period tended to imitate the Dutch way of life, including in the architecture of their houses. Again, the exact date of the house has not been recorded, but based on its characteristics it is likely that it was built around the same time as Omah Lawa. The spread of buildings with Transitional style in the city demonstrates how the architectural style which in the first instance associated with the Dutch was echoed in other parts of the city by other ethnic groups such as the affluent Javanese and Chinese.



Omah Lawa (left) and a house in Purwodiningratan (right).

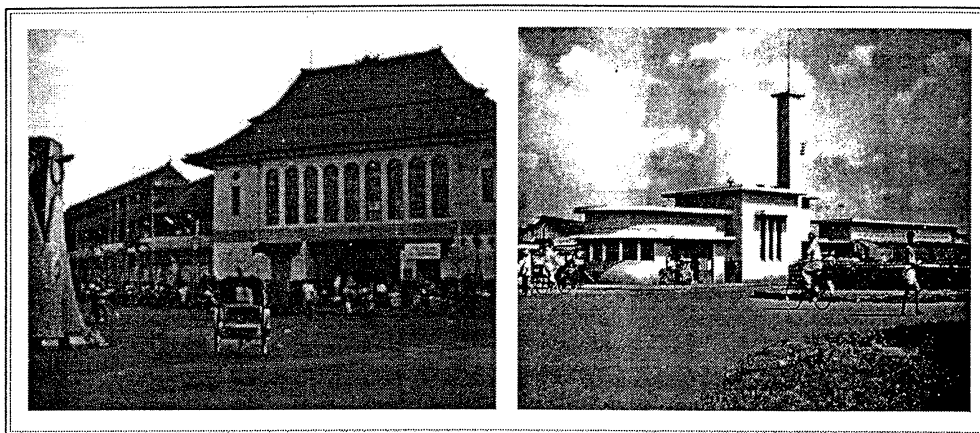
Architecture as an evident to cultural interaction in the city can be seen on other heritage buildings such as Balapan station, Pasar Gede, Tri Pusaka school, and pendapa of Mangkunegara House. Balapan station was established for the first time in 1873, and it was then rebuilt in 1923 by Karsten, a Dutch

architect concerned to Javanese architecture (Jessup 1985:156), applying traditional construction techniques to new materials. Karsten used steel and galvanised iron to invoke a traditional form, and married it with a contemporary uses (ibid:155). The architectural style of this station is very different from another station, Jebres station, in Surakarta especially the tiered roof which shows the Javanese influence. This reflects Karsten's awareness of the tropical climate, as the Pasar Gede in the Chinese settlement located to the north of Tien Kok Sie temple was built at the expense of Pakubuwana X (begun in 1927, inaugurated in January 1930) (Sajid 1984:72). It was an example of the Modernist movement, accompanied by technological innovations, the use of new building materials, and Javanese tradition (Tjahjono 1998:123).



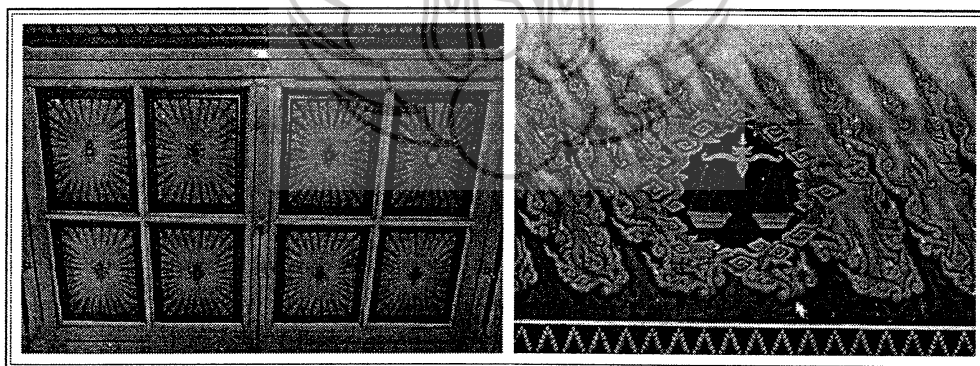
Jebres station (left) and Balapan station (right).

Pasar Gede was built by Karsten and incorporated architectural adaptations from the Javanese culture and tropical climate. One cultural adaptation is manifested in the enormous, *joglo*-style tiered roof on the façade of the main entrance. Adaptation to the climate can be seen from several large windows on the upper storey over the main entrance. The large window allows the air to flow into the building to make it cooler, as the weather in Surakarta is hot and humid. The split-level roof, which exploits the advantages of natural lighting and ventilation, also reflects Karsten's interest in the relationship between architecture and the tropical environment (ibid). In general, the style of the building represents a practical application of traditional forms to contemporary social needs (Jessup 1985:155).



Main entrance of Pasar Gede, showing *joglo*-style tiered roof and large windows (left). Pasar Legi in Art Deco (right).

Another Karsten's work in Surakarta that shows cultural interaction can be seen in the *pendapa* of Mangkunegara House. He restored the ceiling of the *pendapa* Mangkunegara House in collaboration with Stutterheim, a Dutch archaeologist in 1938 (Djajadiningrat 2007:129). Stutterheim proposed a Hindu decoration, eight symbols in eight areas using symbolic colours. The symbols represent the eight Hindu gods of eight directions as do the colours. The border represents the twelve signs of the zodiac. This is a clear example of the Javanese attitude of syncretism in Islamic Javanese society.

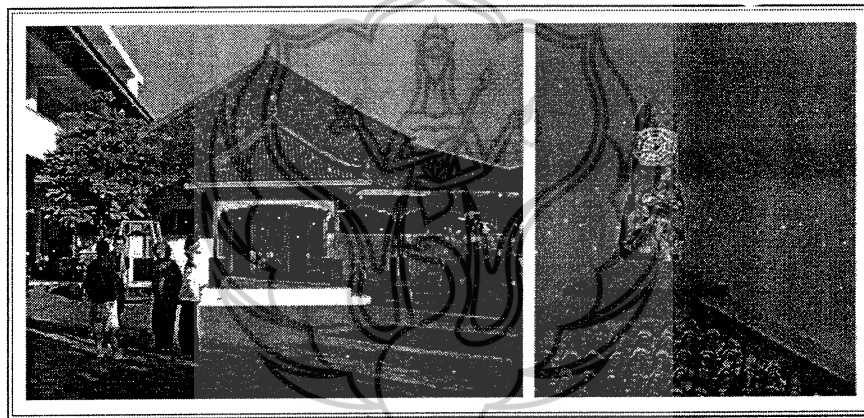


The eight Hindu gods of eight directions (left). An example of a sign in the border represents the twelve signs of the zodiac (right).

A mixed cultural features between Javanese and Chinese can be seen in a *lithang* (worship place for Chinese Confucius) that incorporates both Javanese and Chinese architectural styles after the renovation in 1925. The Javanese

architectural style was embodied on the sloping roof and four pointed zinc in each end of its sloping roof which is similar as one found on a roof of a *dalem* (house of Javanese elite) in *baluwarti* which is located inside the wall of Kraton Surakarta (Surakarta Court) complex.

The Chinese symbols are installed on the peak of the roof of the *lithang* to give mixed character to this building between Javanese and Chinese. The first is the bud of kenanga flower, a Javanese symbol meaning 'something that is memorised'. Next, the dragon coiling around the bud of kenanga flower is placed together with a Ba Gua and *naga*, symbolising the animal which greeted the birth of Confucius. In Chinese mythology, Ba Gua are the Eight Diagrams and functioned as the protectors of this *lithang*. These symbols were not only used to express Chinese expectations regarding their welfare, but also to emphasize the identity of this building as being rooted in Chinese culture. However, their interaction with Javanese culture is also evident, as they have incorporated a Javanese symbol together with Chinese symbols and architecture. Today this *lithang* is only used for religious activities.



The lithang with its pointed roof (left). A small pointed bud shaped finial comprised of a coiled dragon and Chinese motifs of Ba Gua (Eight Diagram) above (right).

Other buildings established in the Colonial Period that present cultural interaction in Surakarta are mosque, minaret, and mosque gate. The mosque is an important building for those Arabs and Javanese who practice Islam. There were two big mosques established in Pasar Kliwon, the Arabs settlement, but only the Assagaf mosque whose its architectural style can be observed. The architecture of Assagaf Mosque (1925), which is found in a photograph, had character of a Javanese rather than an Arab mosque. This Javanese architectural style is characterised by a two-layered roof: the higher roof was

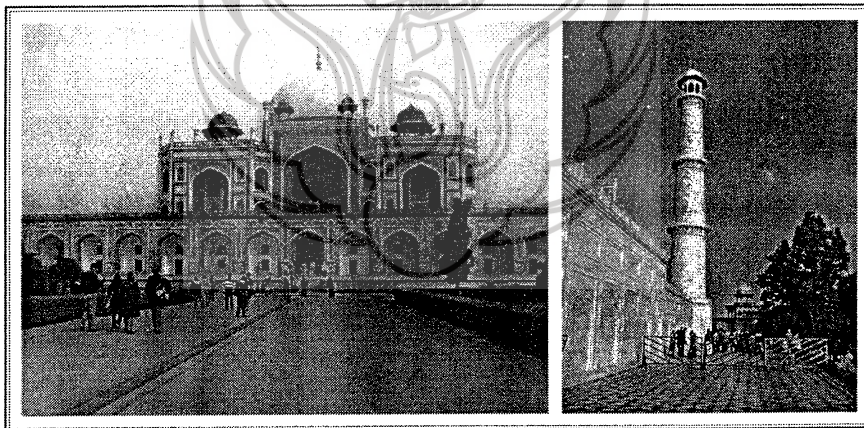
a *tumpang* roof in the form of a pyramid, the lower one was sloping roof and functioned as extended eave covering the veranda. Several columns supported the roof of veranda. The mosque was built on a slightly raised foundation, with several steps leading to its veranda. The Javanese architectural style probably was chosen because of the adaptation to Javanese culture by the Arab settlers from Hadhramaut to the place where they lived. Most Hadhrami traders who did not return home married Javanese women, as there were no Hadhrami women overseas (it was considered taboo for women to travel away from the shores of Hadramaut (Mobini-Kesheh 1999:22). Finally, the Assagaf mosque was established on *waqf* land given by Pakubuwana X to Habib Abu Bakar Assagaf who built the mosque.¹² In other words, the architecture of the mosque not only demonstrates the cultural interaction, but also negotiation reached by the Arabs with the *sunan*. Perhaps this is the most plausible reason for the mosque being built in the Javanese architectural style, and if correct, it also demonstrates the success of the *sunan* in maintaining the Islamic Javanese city layout by fostering the development of the surrounding environment.



Samara Minaret in Samara, Iraq (left). Minaret in front of Riyadh mosque (right).

¹² A *waqf* is a religious act by giving possession for pious purposes or for the benefit of mankind in general (Khan 2007:266-67).

Riyadh and Assagaf mosques are each completed with a minaret at the front of the mosques, which differentiate them from the surrounding buildings. The minarets in the Arab settlement resemble others in Iraq and India, two countries which had a close relationship with the Hadhrami. Iraq was the home country of Hadhrami predecessor before he moved to Hadhramaut more than a thousand years ago (Jonge 2000:149). India was a trading place of the Hadhrami before they left for the archipelago (Indonesia). The minaret in front of Riyadh Mosque uses an ascending spiral as decorations contained within two or three raised bands of open lattice work which look like flowers. The ascending spiral design is similar to the Minaret of Samara (Samara, Iraq) established in the ninth century. The minaret of the Assagaf mosque has a *chatri* on the top of it, similar to those found on minarets in India. *Chatri* is a small (domed) kiosk, usually an open-pillared construction (Koch 2002:138). The term *chatri* (Hindi: छतरी meaning 'umbrell-' or 'canopy')¹³ was originally, a basic element of Hinduism and commonly used to depict the elements of pride and honor in the Rajput architecture of Rajasthan. It then became important in Mughal architecture and it was widely used, in palaces, forts, or to demarcate funerary sites. The *chatri*, today, is seen on its finest monuments: Humayun's Tomb in Delhi and the Taj Mahal in Agra. This demonstrates that Surakarta was a multi-ethnic city where diverse architectural styles from several places in the world emerged.

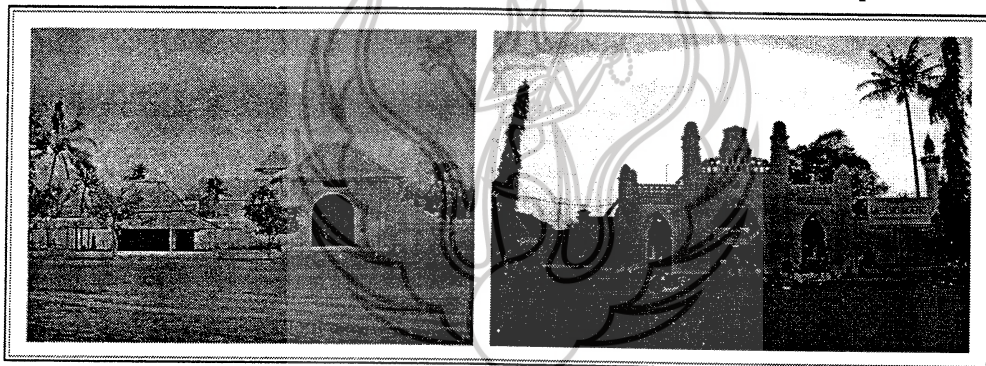


Humayun Tomb in Delhi (left); a minaret in Taj Mahal (right).

¹³ <http://en.wikipedia.org/wiki/Chhatri> accessed on 20 August 2012.



Minaret of the Assagaf mosque with a *chatri* on the top of it



Initial gate of the Great Mosque (left); New gate in Indo Persian style which is similar as Mughal's style (right).

Masjid Agung which was rebuilt during the reign of Pakubuwana IV (r. 1788-1820) became grendeur when it was rebuilt by Pakubuwana X. Pakubuwana X also rebuilt the main gateway to the east of the mosque, which was originally in the Javanese *limasan* style, in the Mughal architectural style which is mentioned by Heins as Indo-Persian style (Heins 2004:110). In Iran the main gateway in Indo-Persian style such as used on the shrine of Hazrat Ali in Iran, is known as a *pisthaq*, "portal in form of a monumental arched niche in a rectangular frame" (Koch 2002:36). The Indo-Persian style is the same as the

Mughal style in India. The Mughals were direct heirs to the Timurids which in older literature was often considered to be 'Persian' (ibid:12). This can be seen from several gateways established by Mughal dynasty such as Akbar's tomb at Sikandra, Taj Mahal and Humayun Tomb. The style could be brought by Indian Muslims or Hadhramis who came to Indonesia. In general, various mixed architectural styles constructed in Colonial Period demonstrates Surakarta as a multi-ethnic city where various ethnicities, architecture, and cultures interacted and negotiated in Surakarta the shared city.

CONCLUSION

Surakarta has experienced as a shared city where multi ethnic and multi cultural city lived together in the city. It is evident from various architectural styles established in the city. The Dutch, Javanese, Chinese, and Arab established their buildings by using blended architectural styles not merely derived from their own cultures but also other cultures. Learning the cultural interaction from the past is crucial for Surakarta people to respect other people or ethnic groups for a better future that is the peace of Surakarta.

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Stakeholder Involvement in Managing Heritage Houses in Kotagede

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Novita Sari, Tika Asmarani, Ario Wicaksono¹⁴*

Abstract

Urban heritage sites represent historical and cultural identity of the city and community. They enrich our environment, define our local history, and add uniqueness and interest in the face of the homogenizing impact of much modern development. It also holds significant roles in cultural preservation, strengthens urban and social identity, and as a resource center for education, and one of entry-point for establishing more sustainable city. Therefore, serious and integrated efforts to revitalize those potential conditions are needed, by applying strategic and inclusive policy. Problems related with heritage governance emerged from competing values perceived by the involved stakeholders. Heritage has a distinct value for the various actors, namely economic values (use values) and sociocultural values (esthetic, spiritual, social, historic and symbolic values). In many cases, the values mentioned above have been conflicting each others. Dilemmas found regarding how to prioritize one value above another, or how to merge those values in a single design. Therefore, selection of the policy alternatives and action, including the following implementation, then, need a strategic mapping of every involved potential governance actor (government, private sector, and society/community), and then, construct inter-actor partnership which based on shared-problem, shared-resources and eventually shared-role. This paper will address examples from the dynamics of stakeholder involvement in managing urban heritage, focusing in the case of preserving and managing heritage houses in Kotagede, an old town quarter and former the capital of Mataram kingdom in the 16-17th century. The finding from related research shows that the roles of the preservation heritage houses were more dominated by civil society organizations and donor agencies, rather than the governmental, not a balanced way in managing heritage conservation issues. Further studies must be exercised in order to formulating best and ideal

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governance constellation, which involve balance and effective partnership between related stakeholders.

Key words: *heritage houses, governance, stakeholder*

Urban development in many (Asian) developing countries tends to adopt the spirit of modernization. Many historical old buildings in all corners of the country are dismantled to make room for new development, modern, late modern, new modern, post modern that is frequently far from the context and have different character (Budihardjo, 2011). It makes the city's old quarter and other historical buildings are marginalized and in under-utilized condition because they are considered to be dysfunctional and economically inefficient. Urban heritage sites represent historical and cultural identity of the city and community. They enrich our environment, define our local history and add uniqueness and interest in the face of the homogenizing impact of much modern development (Conservation Group, 1999). Combination of both factors makes this quarter have strategic economic position. Besides, it also holds significant roles in cultural preservation, strengthens urban and social identity, provides resource center for education, and serves as one of entry-points for establishing more sustainable city. Therefore, serious and integrated efforts to revitalize those potential conditions are inevitably needed by applying strategic and inclusive policy.

Many policies on alternatives and revitalization scheme can be adopted, such as adaptive re-use and cost recovery, integrated area development, full commercialization of historical city centers, transfer of development rights, modernization of commercial activity, feedback between increased land values and public revenue, tourism, and conservation of historic monuments. Urban revitalization would indicate the probability of success if placed more adaptive approach which maintains the historic urban areas quality of uniqueness, while at the same time, adapts to a modern economical function (Steinberg, 2008).

Problems related with heritage governance emerge from competing values perceived by the involved stakeholders. Heritage has a distinct value for the various actors, namely economic values (use values) and sociocultural values (esthetic, spiritual, social, historic and symbolic values). In many cases, those values mentioned above have been conflicting each other. Dilemmas found regarding how to give priority one values above another, or how to merge those values in a single design. Therefore, conservation and development of the heritage must be incorporated into social [and governing]

processes through which public and private resources are devoted to multiple and competing uses (Rojas, 2002).

Selection of the policy alternatives and action, including the following implementation, then, needs a strategic mapping of every involved potential governance actors (government, private sector, and society/community), and then, constructs inter-actor partnership based on shared-problem, shared-resources and eventually shared-role. Public-private partnerships for rehabilitation and conservation then become strategic approach towards successful revitalization.

The issue of conflicting values, revitalizing of historic urban areas also face constraints such as lack of political will and sufficient investment in the part of both the public and private sectors. Major challenges also emerge regarding to developing working relationships and forming partnerships. There is a need of changing the current perspective of the entire stakeholders participation, in order to increase the willingness to promote urban revitalization initiatives (Steinberg, 2008).

Based on general problems arising from discussion above, this paper will examine those issues by addressing the role of each stakeholders involved in the case of managing and preserving heritage houses in Kotagede-Yogyakarta. The exposition based on qualitative inquiries involves some owners of Kotagede heritage houses, key person from NGO's, donor agencies, civil society groups, and government institutions. The data are also obtained from field observation and library studies through relevant documents.

Kotagede: The Enchanting and Endangered Yogyakarta's Heritage Quarter

Heritage buildings spread across every corner of major cities in Indonesia, especially cities with rich historical background such as Yogyakarta, former Indonesian capital in revolutionary era, where the largest Javanese Palace still exists. In Yogyakarta, heritage-building sites include *Jeron Beteng* (former sultanate citadel), *Kotabaru* (housing legacy from Dutch colonial period), *Kauman* (the birthplace of Islamic awakening movement and residential area for many of intellectual and merchants in the early 20th century), and the oldest part is *Kotagede*, the former capital of Mataram dynasty in the 16-17th century. Each place is characterized by the existence of many historical buildings which are in a poor condition, abandoned, deteriorated, and even destroyed replaced with the new structure. Still, there are some structures functioning as a private dwelling compartments.

Kotagede, now serves as the center of silver handicraft industries, is administratively located between the Yogyakarta Municipality and the Bantul Regency. Yogyakarta Municipalities include Rejowinangun, Prenggan and Purbayan subdistrict, meanwhile Singosaren and Jagalan are integrated with the Bantul regency. Every part of the area consist of plenty different type of housing (*rumah*) structures dating back to different periods of history. For example, *Rumah Kampung* (ordinary traditional wooden house), *Rumah Limasan* (house with a pyramid-style roof), and *Rumah Joglo* (typical Javanese house with an open hall in front of it). All of them have the style of traditional Javanese dwelling, and other types of houses are influenced by other non-Javanese styles such as *Rumah Indisch* (colonial type housing building which tends to adopt art-deco style), *Rumah Jengki* (typical style of structure dating back from the era of around Indonesian revolutionary period until early 1970's), and *Rumah Kalang*, the most phenomenal mansion of rich merchant styled with eclectic influences (Javanese, western and oriental mixture). However, many houses actually are not typically exclusive in adopting styles above. Many of them are the products of continuous mixing which adapt different genre. The similarities lie on the fact that many of these houses traced back to the past era, are rich with historical and cultural values including economical values. Thus, Kotagede is still regarded a strategic zone within the southern border of Yogyakarta.

Tabel 1. Amount of Heritage Houses in Kotagede, July 2011

Location	Type of Heritage House						Amount
	Traditional House			<i>Rumah Jengki</i>	<i>Rumah Indisch</i>	<i>Rumah Kalang</i>	
	<i>Rumah Joglo</i>	<i>Rumah Limasan</i>	<i>Rumah Kampung</i>				
1. Kotagede District							
a. Rejowinangun Subdistrict	2	3	-	-	-	-	5
b. Prenggan Subdistrict	30	17	1	2	-	2	52
c. Purbayan Subdistrict	28	24	-	5	-	-	57
2. Banguntapan District							
a. Jagalan Subdistrict	62	14	2	1	1	1	81
b. Singosaren Subdistrict	3	3	-	-	-	-	6
Total	125	61	3	8	1	3	201

Source: Handayani, dkk. (2011)

Aftermath the catastrophic earthquake occurred in Yogyakarta in 2006, what was once regarded as quite neglected historical area in Yogyakarta, now become more endangered since the earthquake destroyed and damaged many old structures. Many owners sold their old houses, either entirely or separately by selling some parts of the houses (mainly the antique wooden part), demolished them and replaced with completely new concrete structure which is regarded to be more resilient towards natural hazard and much easier to maintain. Below are the data of damaged heritage houses after 2006 earthquake:

Tabel 2. Kotagede's Heritage Houses Condition, July 2011

Categories	Subdistrict					Total Amount
	Rejowinangun	Prenggan	Purbayan	Jagalan	Singosaren	
Well maintained	5	22	27	44	1	99
Quite maintained	-	7	8	4	1	20
Less maintained	-	21	22	30	4	77
Not maintained	-	2	-	3	-	5
Amount	5	52	57	81	6	201

Source: Handayani, dkk. (2011)

The damages could be worsened if there is no significant effort to restore and revitalize them. In 2008, Kotagede was proclaimed by World Monuments Fund as one of 100 world monuments categorized as most endangered historical quarter which is seriously need to be restored, revitalized and conserved (Soeroso, 2009). Until now, however, there is no dedicated and comprehensive efforts to prevent the threats.

Thus, roles of related stakeholders are greatly expected. For instance, government through Act No. 5 Year 1992 on Cultural Heritage Buildings actually had substantial authority to preserve historical buildings by imposing law to forbid the demolition of heritage sites. The regulatory function is not enough, mainly when government faces private ownership of the buildings. Many owners simply have different values in which most of them view that maintaining old buildings give a huge financial burden, and they do not suit modern function. In this case, government usually takes more responsibility to review the enactment of the regulation related to old public buildings. On the other hand, there are many cases in which private business owner get full advantage from historical building by revitalizing it into more modern convenient functions, such as homestays, boutique hotels, cafe, restaurants, antiques and merchandise stores, and others. With an alternative involvement

from other sectors besides government agencies, there is a quite potential source in promoting heritage preservation and revitalization effort.

Stakeholder Involvement in Preserving Kotagede: The Emerging of Non-governmental Initiatives

Stakeholders involved in managing, conserving and revitalizing Kotagede's heritage houses are categorized into two clusters, those are society and governmental agencies. The society initiatives (or can be called as non-governmental sector/initiatives) include *Organisasi Pelestari Kawasan Kotagede* (Kotagede Conservation Organization; herein after referred as OPKP), *Joglo*, Jogja Heritage Society (JHS) and Java Reconstruction Fund (JRF). Meanwhile from governmental agencies, there are *Balai Pelestarian Peninggalan Purbakala DIY* (Yogyakarta's Archeological Heritage Conservation Agency; widely known as BP3) and provincial/municipal/regency Tourism Office. This part of argument attempts to describe roles that each party has exercised during pre and post disaster era in Kotagede heritage zone, and how they interact each other.

The beginning of the conservation initiatives had started since the establishment of OPKP, a sub-district organization level which aimed at conserving heritage in neighbourhood and surrounding areas. This organization became an important media for local society in conveying their concern upon heritage issues that need to be preserved throughout the time. In the next phase, since 1998 OPKP had became part of the larger community named Joglo Forum. This forum designed a program called Rambling Trough Kotagede, which now has transformed into Heritage Trail Kotagede as a kind of Kotagede promotional tourism package.

In 1998, Jogja Heritage Society (JHS) started to be actively involved in Kotagede. As a specific community dedicates itself to preserving Yogyakarta cultural heritage, JHS has been actively advocating society and government institution awareness toward heritage issues. Unfortunately, their dedicated effort did not function well due to the lack of support from related stakeholders, a fact that brings them to turn into other options in seeking partnership with foreign networkings such as the donors.

In 2006, massive earthquake occurred in Yogyakarta which killed approximately 4500 people. This earthquake suddenly made the conservation issue became more complicated. It became a critical turning point in revisiting the position towards heritage issues. One of the most important actors behind the massive reconstruction efforts is Java Reconstruction Fund (JRF), a

consortium of 7 foreign donors and aid agencies in collaboration with Indonesian Ministry of Public Work. At the initial phase, JRF managed \$ 94,7 million aid, which \$ 77,5 million of it functioned as social recovery fund, and housing also infrastructure reconstruction, and the rest of \$ 17,2 million was allocated for employment allowance for the victims.

In 2008, JRF started expanding their programs by involving heritage reconstruction as part of the scheme through a program which allocated 20 million rupiahs for each private heritage houses, and 250 million rupiahs allocated for privately-owned heritage houses, but it functioned as a public space. In implementing the program, JRF made a strict provision to ensure the community to deeply involve as subject and decision maker, as well as an actor in implementing and evaluating the whole scheme.

As a matter of fact, JRF ended their contracts in December 2011, but the surrounding communities still needed their existence. As a result, the term was expanded until December 2012 in order to give more opportunities to enhance their advocacy efforts for society and government institution. It was also to make sure that some unfinished multi-sectoral programs can be accomplished based on the initial target. In this respective roles, JRF played a very essential role in encouraging central and local government as well as society consciousness toward heritage issue. Donor funded JRF activities proved to be an effective stimulation since no substantial attention has been given to the issue. The most substantial effect is related to the flourish of community awareness towards the issues, a condition that played a very strategic role to strengthen the empowerment of community condition so that Kotagede's heritage oriented society will be strong social capital.

Besides non-governmental institutions such as OPKP, Joglo, JHS and JRF mentioned above, the actors presumably endowed with more strategic parts is governmental agencies in this case are BP3 and Tourism Office in all provincial/municipal/regency levels. BP3 as vertical technical unit of Indonesia Ministry of Education and Culture has authority to identify and list heritage buildings in Yogyakarta. Their parts are also related to reconstruction, conservation, and revitalization of those objects. These institutions began their activities in Kotagede in 1995, and it continued with facilitating discussion and workshop which unfortunately did not embrace all elements in society except some owners of the listed buildings. BP3 also has authorization to give incentives by awarding some heritage owners qualified as the most recognizable conservationist for these past 3 years. The incentives given range between 6-15 million rupiahs for each awardee. Besides

authorization to give incentives, BP3 also has authority to execute disincentives for every party whose act do not suit the regulation. Normatively, BP3 has equipped with sufficient roles and authorities as a guideline of heritage endowment. Only few the normative roles can be exercised properly due to the lack of budgeting support. The biggest part of conservation budget is allocated for the conservation of more monumental heritage buildings, such as the Borobudur temple, Prambanan temple, and any other numerous temples in the province.

In best scenarios, governmental support could be more effective if related agencies can collaborate in strategic ways. However, some agencies possess different authority, different working area, and different budget, and they face some obstacles to achieve mutual benefit and effective partnership between government-owned agencies. Since Kotagede is located on two different administrative regions, it has two tourism agencies, Yogyakarta municipality tourism agency and Bantul regency tourism agency, which both of them do not work together. Yogyakarta Tourism Agency aims at developing Kotagede as community empowered tourism object, but Bantul Tourism Agency regards Kotagede as merely economic generating creative industry center. Due to this conflicting values, Provincial Tourism Agency should exercise their role in mediating perspectives or taking over over administrative border business. Apparently, this function is not effectively implemented. No wonder that there is a role gap in preserving historical urban heritage which then fulfilled by non-governmental organizations.

Conclusion

To sum up research finding above, non-governmental organizations (in this case reflected by JRF) plays a very important role in initiating public awareness towards conservation of urban heritage as the result of calamitous natural disasters. There is still confusion whether the JRF or the earthquake itself that became a critical milestone in changing how people perceive Kotagede as heritage quarter. The focal point is that non government initiatives represent a trend in how urban governance should put forward non-governmental actors alongside the state in the future. However, relying heavily in non-governmental actors will not be the best option either. Sharing problems, burden and resources among involved stakeholders in a proportional collaboration is such the best way to overcome problems.

The first and primary issue needed to be addressed in this form of collaborative governance is to set a trust-based dialogue in which conversation between different perception and values can emerge as fruitful

negotiation mechanism. Government agencies in its position is fully responsible for promoting public values in heritage management through implementing stern. Thus, it is not just regulation that prevents community cultural legacy from falling into disuse and demolition for the sake of modernity and economic rationality. Government can act through incentives/disincentives mechanism to facilitate public participation, while in the same time regulates role played by other actors in order to make them work together their proper sphere. Non-governmental organization which tends to be more flexible in nature and ways of operation, can fill the gap where government tends to make distance (even this phenomenon though) that is to play as catalisator of societal initiatives and empowerment effort. NGO's and their network can strategically position themselves as sincere mission-based (not regulation-based) actors because other social reengineering process, community empowerment and involvement need a pretext called social capital and trust between government and society, where the last variable is simply missing in nowadays Indonesian society.

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Grasping The Potential of Cultural Activities for Urban Development

Retno Mustikawati

Urban culture appears as an agent for development of multiculturalism, which urges particularity and individualism in culture as something which is interesting, attractive, and rich. The openness of urban community is based on various life experiences, values, customs, on different convictions and forms of people's behavior. Culture has many meanings. As a practical human activity, it is an inherent part of both individual and collective development, from a single child's education to the best artistic expression of people entirely. In cities culture materializes in the built environment (museums, temples, palaces) and even parks and market places which in turn become visual symbols of local identity. In recent years culture has had a more instrumental meaning in cities, represents the ideas and practices, the process is created from cultural activities such as art festivals, music, dance, exhibitions, sports and creative design in various fields. Culture was born in cities where the citizens were keen to participate in the cultural life and discover new cultural trends. The process of realization of desired models in urban culture is based on the assumption about the attitudes that exist and flexible styles in behavior in an urban community.

Keywords : urban culture, cultural activities, community.

Introduction

Urban development agencies all over the world are increasingly using culture-related activities for redevelopment or revitalization. This strategy has been used to promote the civic identity of cities, to market cities internationally. Current trends, all over the world, suggest that culture will play an increasingly important role in the future of cities. Before the 21st century, culture was not an important factor in the discussion about urban issues. Today it appears as a major focus enabling society/ community to survive and adapt to changing circumstances. It helps guide development strategies by regulating relations between new culture and local tensions. Culture as an element of identity linked to a specific territory strengthens

urban cohesion and the feeling of belonging to a city. In another side, urban multiculturalism and multiethnicism create conflict and exclusion. Culture should adopt a proactive attitude in which values become acts.

The idea of using culture as a motor of urban development is very important. Encouraging social connection is one way to allow the people in a community to interact to each other. One form that can be used as a social connection that supports the social accessibility is through cultural activities/ programs, held by a community (in this term seems to be the cities). Cities have the greatest concentrations of cultural activity. Developing creativity in cultural activity implies not only that a city can place new products on global markets but also that it can quickly respond to changing competition and demand. As a city grapple with managing the potentially explosive nature of their multicultural societies, they must remember to nurture cultural activities creativity. Somehow, the development of urban community through cultural activities as social accessibility for people may face some obstacles that limit the individuals to experience the same chance and benefit.

Factors That May Limit Social Accessibility :

- People who do not feel connected to a community may not be aware of services and opportunities.
- Low-income or poor people are unable to take part in the cultural activities/ programs in the community.
- Someone who feels judged because of their culture, physical abilities is less likely to participate.
- Someone who feels ignored, rejected, or discouraged is less likely to join the cultural activities/programs
- Lack of appropriate cultural activities/ programs that people with disabilities can join
- People who feel their neighbourhoods are unsafe are less willingly to participate

The Community

Community can be defined in many ways : a geographic region, municipality, neighborhood, or ethnic group. In general, researchers use one of two criteria to define community : propinquity and group membership. With the first criterion, researchers define community in terms of people's proximity to one another and study things like neighborhoods, schools, and

cities. Another common way to define community is a legally distinct area, such as a town, city or state (Mitchell 1993; Gazel 1997). Some community-based arts and cultural programs are organized around the communities. It is possible to understand whether and how the arts contribute to such subjective outcomes as increased trust of others, greater pride in one's community and motivation to work towards collective ends.

Community art programs are grassroots organizations that attempt to use the arts as a tool for human or material development (Costello: 1998). Community arts programs almost universally involve community members in a creative activity leading to a public performance or exhibit. As defined by the Ontario Arts Council (2002), "Community Arts is an art process that involves professional artists and community members in a collaborative creative process resulting in collective experience and public expression. It provides a way for communities to express themselves; enables artists, through financial or other supports, to engage in creative activity with communities; and is collaborative - the creative process is equally important as the artistic outcome." Community arts programs often involve people who are disadvantaged in some ways (at risk youth, ethnic minorities, people in poor neighborhood) and are designed in the context of some larger goals, such as neighborhood improvement or learning and teaching about diverse cultures (multiculturalism). Community arts programs are said to build social accessibility by boosting individuals' ability and motivation to be civically engaged for an effective action. This is specifically accomplished by :

- Arts and Cultural events may be a source of pride for residents (participants and non participants alike) in their community, increasing their sense of connection to that community.
- Fostering trust between participants and thereby increasing their generalized trust of others
- Providing an experience of collective efficiency and civic engagement, which spurs participants to further collective action

What special about art and cultural activities?

Artists and cultural organisations are urban agents par excellence, and have always contributed to the vitality and characters of cities. Looking at the dozens of instances where arts and cultural programs have made a positive contribution to local vitality and urban renewal. One must ask whether other types of social programs could not have been equally productive. In some

cases the answer is certainly yes, but the art and cultural activities have a special character to offer because :

- Engage people's creativity, and so lead to problem solving
- They are about meanings, and enable dialogue between people and social groups
- They encourage questioning, and the imagination of possible futures
- They offer self-expression, which is an essential characteristic of the active citizens
- They are unpredictable, exciting and fun

Arts and cultural activities/ programs are not an alternative to regeneration initiatives like environmental improvements, training schemes or youth development projects, but they are a vital component which can transform a given situation. Cultural activities have played an increasingly important role in urban development, and the developments have focused less on capital projects, and more on the capacity of cultural activities to support community renewal :

- Arts and cultural activities have become an increasingly important part of urban development
- Increasing interest is expected in participatory art and cultural activities/programs which are low-cost, flexible and responsive to local needs
- This use of the cultural activities coincides with the shift in emphasis in regeneration strategies towards seeing local people as the principal asset through which renewal can be achieved
- Cultural activities/programs seems to be effective routes to a wide range of social policy objectives

Developing Urban through Cultural Activity

Many of those activities to renew our cities have come to see the human potential of a community as its most important asset. They accept that wealth creation, social cohesion and quality of life ultimately depend on confident, imaginative citizens who feel empowered and are able to fulfil their potential. They have turned increasingly to the arts as a mechanism to trigger that individual and community development. They have prioritised cultural programs above capital investment for several reasons :

- Cultural programs are relatively cheap and effective
- They can develop quickly in response to local needs and ideas
- They are flexible and can change as required
- They offer a potentially high return for a low risk

Enhancing social cohesion

Festivals, community plays and other events have shown how cultural activities can bring people together. Carnivals in towns like Jogja Java Carnival (an evening carnival held as the culmination of a series of celebration events as well as the closing to anniversary of the city. The carnival will be displayed in a variety of vehicle decorated with a specific theme lighting and magnificent sound), *Grebeg Besar* (a Traditional ceremony held to celebrate Eid al-Adha), *Pesta Boneka#3* (Dec 2012, Jogja) is a biennale puppet festival, initiated by Papermoon Puppet Theatre (A puppet-theatre community with experimental art which uses the medium of puppet theatre to reach wider audience. It does not content with working in performances spaces. Papermoon chooses to expand itself into site-specific performances in markets, trains, and hopefully next time in hospitals, nursing homes and other places. Papermoon's goal is to use the art of puppet-theatre to talk about many things, to even more people) have attracted mixed audiences celebrating different cultures.

Improving local image

"Jogja Safe, Let's Visit Jogja Again" campaign is only the example of the efforts of recovery process of the image of Yogyakarta tourism after Merapi eruption that was held by ten students joining in the *Konco Gumyak* on Sunday (12/19). The campaign starting from the office of Tourism Board of DIY, Malioboro Street 56 to Zero Kilometer. In this campaign, they distributed 800 tourism brochures and two thousand tourism stickers to the tourists at Malioboro street and its surrounding. *Konco Gumyak* is a social association of students in Jogja which concern about the social issues, especially tourism. In addition to the campaign, the community also conducted fund rising at Prawirotaman Tourism Village. This is a pure social action, and a non profit community.

Reducing offending behaviour

Cultural activities with involve young people in Jogja are expected to be positive alternatives to reduce offending behaviour in the community.

Exploring Identities

The arts have been used by communities of all sorts to explore and affirm their identities. *Festival Kesenian Yogyakarta* (Yogyakarta Art Festival), held on every year, is the identity of Jogja that comes alive with a burst of cultural activities during the Festival. The Festival is followed by many artists who will present traditional and modern works in dance, painting, sculpture and other art forms.

Supporting Independence

Arts and cultural programs with people with mental health problems and others have helped develop confidence, interests and support networks to make a success of living in the community. Work by Difabel and Friends Community (Diff Com), formed in 2010 in Pandes, Sewon Bantul Yogyakarta, has proved an effective form of support and empowerment for everyone who has been able to articulate his/her views as a result. This community aimed to be a place to dialogue, gather the people with disabilities and non-disabilities through art and cultural activities such as theatre performances.

Turning the weakness into strength

The presence of artists and other cultural producers in declining urban areas can help break cycles of decline. What these tales demonstrate is that a weakness can become a strength if perceived from another angle. A location may have a negative image in particular people's perspective, but it may be exactly what others are looking for.

From Arts to Culture

A city requires more than houses and people. It needs 'imagined community', the conviction that other inhabitants in distant streets whom one will never meet or see, share elements of a common culture and react to events as one would react. Our culture is more than the arts : it is also about living experience of a place and time. It focuses on what is special about a city, its people and how its history can pre-figure its future. Everything about a city is then potential resource for regeneration and development. Includes :

- Local products and craft skill, manufacturing and services
- Tradition of public social life, civic traditions, festivals and rituals.

Moreover, cultural and community events offer some scopes for people of different backgrounds to meet and relate.

How About People with Disabilities Taking Part in a Community?

Communities are making progress towards increasing the accessibility of their facilities, but many barriers still prevent people with disabilities from fully participating in activities at these facilities. For example, cultural activities/ programs designed to include people with disabilities are still limited. As a result, many people with disabilities are seeking to use a small number of specialized programs that often operate the capacity. Further, people with disabilities often face a lack of social support or sense of belonging. This can be a difficult barrier to overcome especially when someone might not feel confident about their ability to take part on cultural activities. Some barriers that faced by people with disabilities are :

- Barriers in the social environment might include : Attitudes of other community members.
- People with disabilities may also experience the psychological barriers:
 - a. Lack of confidence
 - b. Lack of knowledge about community resources
 - c. Actual or perceived lack of social support or sense of belonging
 - d. Lack of skill with their mobility device (e.g. wheelchair, arm canes, etc.)
 - e. Lack of knowledge about what special account because of their particular disability

To access if the community art and cultural programs are ready for people with disabilities, consider the following factors :

- Attitudes of other community members. Do people with disabilities feel welcome? Are they able to establish social relationship? Do they feel comfortable?
- Design of cultural activities programs with spaces and placement of equipment needed. Does the space between the program allow for easy maneuvering of mobility devices (such as wheelchairs)?
- Adaptability of cultural activities programs. Do the programs offer choices in the activities with a wide range of abilities?

Here The Community cultural activities/ program practitioners can do :

- Utilize accessibility guidelines. Provides guidelines on how to increase accessibility for people with disabilities using method such as universal cultural building design.
- Hire staff with interest and experience in providing cultural activities/ programs for people with disabilities. This will help to create an atmosphere that is welcoming to everyone.
- Learn about disabilities. Get informed about different types of disabilities and the special considerations for cultural activities programs that go along with them.
- Inform people with disabilities about initiatives in the community cultural activities/programs and services that would be helpful for them.

Individuals with disabilities should have to do :

- Get informed about initiatives happening in the community. Go online or visit the local community facilities and find out what they have to offer
- Learn a skill, not just waiting for people to come to them
- Having an Intrinsic motivation : an individual chooses to be active because they enjoy it.

In Conclusion

The flows of people that pass through global cities continually replenish the supply of potential creators in urban society. The development of a dialogue between different cultures, and understanding each other of the crucial role of culture is an instrument for social integration and community cohesion. Public spaces are needed for citizens to meet and interact and having the sense of belonging, artistic experiences supervised by artists and their social implications: participation, involvement of the inhabitants, a district, of a city. Civil society and grassroots associations need to be involved in the process of designing and elaborating new urban spaces and cultural activities, also facilities and cultural activities designed to include people with disabilities that are still limited. Cultural activities supporting local creativities as well as empowering local communities as vehicles to provide and develop cities with identity. To nurture cultural activities creativity, a city must have a

generous and inclusive culture. It must value cultural diversity, and it must have an impetuous desire for new things while valuing the old.

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The Role of Arts and Culture: Placing Art & Culture at the Heart of Community Life

Alvi Lufiani

Abstract

Art is a means of creating innovative changes with programs that inspire all parts of community to play an active role in supporting social life of urban communities. The presence of various types of arts, including fine art and performance art, have been influencing community life ranging from rural to urban areas since earlier times. Our ancestors have never been absent in inserting both elements of art and culture in their community life, setting the custom rules, determining attitude toward incoming influence, and, other things that are essentially for the benefit of people who were living in their cultural region.

In the previous context, such an involvement was seen in the form of using art and culture in the spread of religion of Hinduism, Buddhism, Moslem or Christianity through different kinds of arts like leather puppet, sculptures, batik, and people's theatre or dance (performance art). All of those art forms were often used as a means of discussing various activities or anything related to things that happened in community life. Art and culture were used as catalysts to spread new knowledge and sometimes they were used to bridge between public interest and the authority. Through art, community in different levels of social culture could take an active participation in the life of the nation. These provided positive impact in that the community felt they were appreciated and were able to play an important role in activities which formed an available social system at that time. In the current context, activities that can represent votes or community's engagement are found in public hearing, including forms of discussion, seminar, workshop, or talk show. These activities can be assumed as a real community activity to take a part in determining the direction of urban life both in the present and future.

In art and cultural context, public art in particular is obviously not only contributing to how to beautify a city or urban spaces, but also through art, both the authority and common community have the right to present their ideas or even their desire toward anything related to the issues of social, public space, and environment in their surroundings. In this paper, the author

would like to focus more on how art and culture make a major contribution to increase community participation and engagement in determining the direction of urban policy. Community here means all unlimited community elements, but particularly the parts of community who get less attention or are more known as a marginal class. This marginal class needs extra attention since they are also community members who have the same rights and obligations to participate in creating and developing a healthy, beautiful, clean, safe and pleasant city for its people.

Definition of Art and Culture

Art and culture basically consist of performance art, fine art as well as applied art which is including architecture, graphic design, film, digital media, video, humanities, literature and other various creative activities. According to Gaquin in his article "Artist in the Workforce", art itself can be classified into 13 categories, including acting, architecture, fine art, directing, animation, dancing, choreography, design, entertainment and performance, music and singing, photography, production and writing (Gaquin 2008).

Culture can be defined as shared-beliefs, norms and social activities (Houston 2007). Meanwhile "Creativity" sometimes is used to describe art and culture in general, but this term includes other sectors as well. It has also been said that creativity covers design or creation of "new application", ideas, relationship, system or products including artistic contribution." Overall, all types of art and culture are naturally manifestations of aspects of daily human activity (Robinson 2007). Human beings distribute their artistic and creative expressions through various activities like formal theatrical performances, sculptures, paintings and buildings as well as music and food festivals, celebrations, cultural gatherings, bands and crafts. Together, these formal and informal, tangible and intangible, professional and amateur artistic and cultural activities constitute a community's cultural assets. Those activities are including various aspects like location, venue, degree of professionalism and participation, products, consumers, creators and critics all of whom play an important role in creating civil community.

Additionally, there is a term of art which develops in cultural context. It is like professional and formal art. For example, when someone works as a professional artist in a specific art facility. Meanwhile, more informal arts include various individual and community activities. Location for formal art can be considered professional venues like: theaters, museums, and galleries.

For informal art venues can be conducted at recreation centers, business, libraries, clubs, parks and other local gathering places. Certainly, individual art activities can be conducted by anyone and anywhere, like the activities of *qasidahan*, choir at the church, craft group, etc.

Community participation in art and culture is various and usually depends on the skill level of each individual. Participants include professional actors, consumers of either school fund-raising foundations or journalists. One party is creating while the other one is hearing, watching, criticizing and learning a cultural activity, a form of art or a stated expression. Some of them are professional artists, designers, inventors and others are involved informally in expressing activity or inventing a product or innovative tool.

All of those activities show that almost all community members can be fully involved in conducting a cultural activity as part of daily community life. Those activities basically can be classified into 4 major aspects, namely: degree of professionalism, type of product, locations and level of involvement or participation.

Dimension of Arts and Culture

Type of Product or Activity

Tangible \longleftrightarrow **Intangible**

Painting, sculpture, monument, building, multimedia, or other permanent or temporary physical work of art	Event, performance, or gathering (temporary activity); oral history or cultural expressions passed on from generation to generation
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Locations and Spaces

Specific-purpose venues \longleftrightarrow **Nonarts venues**

Museums, theaters, galleries, community art centers, music clubs, etc.

Schools, churches, parks, community centers, service organizations, libraries, public plazas, restaurants, bars, shops, businesses, homes, etc.

Level of Participation and Involvement

Creator <—> Consumer

Creator (responsible for the creation of the artistic, cultural, or creative expression) Audience member, supporter, or critic (indirectly involved or associated with the artistic or cultural activity)

(Hodgson, 2007)

Art and cultural domain continues changing and developing. Furthermore, how art and cultural activity is defined, manifested and appreciated, is highly variable and depends on the paradigm of community itself. For example, in a region of traditional cultural community, the skill of ship making or *jukung* making maybe is considered as craft skill or a form of art. However, in other place, the same activity can be considered ordinary work.

In order to assume that the concepts of art and culture are always related to any forms of human activity and daily life, these needs deep understanding of all parties involved. Certainly, this kind of rule is flexible. A policy maker or planner can also be a creator or audience, a non-profit art foundation can be a community partner and a municipality may be an arts funder, a partner with cultural organizations, and an employer of arts-based strategies to meet other goals.

Art and Culture in Real Life

In the past, policy maker and authorities used art and culture as a revitalization tool. Nowadays, they realize that there is potential contribution (real contribution) of art and culture which influence community life, especially the aspects of social, economy and environment. In fact, art and culture are media to:

- preserve and create a community identity
- take active participation in community life
- learn various audience