

The Future needs the Past: Problems and Challenges of Post-Cataclysm Heritage Management in Kotagede, Jogjakarta Special Province, Indonesia

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ABSTRACT

 In addition to traditional causes of decay, cultural heritage is increasingly threatened by natural disasters. Earthquakes interrupt the historical continuity of place making and create an opportunity to both reconstruct historical fabrics and to create new meanings and functions. As demonstrated in Kotagede, Jogjakarta Special Province, Indonesia, sustainable conservation should evolve with new contemporary needs and not be about making static museum places. Two case studies of post-calamity reconstruction illustrate the utilization of existing urban fabric, in which through redefinition and reprogramming do not reveal solutions, but demonstrate the challenges in response to the urban dynamics after the 2006 earthquake.

Keywords: *Sustainability, Past and Future, juxtaposition, Kotagede, Jogjakarta Special Province.*

1. INTRODUCTION: KOTAGEDE AND POST-CATACLYSM 2006

The city of Kotagede is situated on the East bank of Gajah Wong River, about 5 km to the southeast of the city center of Jogjakarta, the capital city of Special Province Jogjakarta. (Figure 1a & Figure 1b) The big marketplace, *Pasar Gede* or in short *Sarged*, in Kotagede is believed to be the town's reason for being one of the old capitals of the mighty Islamic *Mataram* kingdom in Indonesia. Today, Kotagede has a coverage area of 440 ha. and has a population of 36,300 as of 2006. Due to its relative long history, Kotagede is famous for its cultural heritage. The core area of Kotagede has noteworthy archaeological sites which contain the remains of the *keraton* (palace), the royal cemetery, and royal mosque of

Mataram and other archaeological features, dated back from the late 16th and early 17th centuries, including traces of the unique traditional settlement. Like other traditional Javanese city, the constellation of those elements relates to a unique spatial arrangement based upon the concept of *Catur Gatra Tunggal*. The four-fold configuration mosque-palace-market-square (*alun-alun*) recalls the setting of a Javanese Palace city as well as the ancient royal capital of Majapahit. Thus, the Islamic character of Kotagede had also been spatially influenced and formed by Hinduism and Buddhism. The two elements, the *alun-alun* and the marketplace, were predominantly open spaces, while the other two were walled compounds each containing many structures. Today, some of these archaeological features have survived, and they can still be recognized, except the *alun-alun*, which has become a settlement compound.

Natural disasters, such as cataclysms/calamities, earthquake, landslides, volcanic eruptions etc., have led to destruction and mostly irreparable damage of historic buildings and works of art, as highlighted in the 1972 UNESCO convention (article 11, nr. 4). Additionally, the convention eloquently stated that cultural and natural heritage is increasingly threatened with destruction not merely by the “traditional” human causes of decay, such as by changing social and economic conditions, but by natural disasters too.

The earthquake of May 27, 2006 took place less in than a minute, and severely damaged the city of Jogjakarta, including Kotagede. Prior to the earthquake in 2006, there have been earthquakes in Jogjakarta in May 2001, August 2004, and July 2005. (cf. Ikaputra, 2011, Martokusumo, 2007 and Winardi et al., 2006). This series of earthquakes in Indonesia strongly indicates the undeniable fact that the whole nation that living with the unpredictability of natural disasters. In 2006, more than 200 listed heritage structures were damaged in Jogjakarta, and a death toll of more than 6000 (International

Recovery Program, 2009). In Kotagede, both historic structures of valuable tangible heritage such as archaeological sites, Javanese traditional architectures, and the intangible heritage of local specific activities were devastated, especially the silver craft cottage industry. Beyond its well-known reputation in silver crafts, Kotagede is also famous as a center of Javanese arts and crafts in gold, silver, copper, leather, and other materials, and traditional foods, such as *kipo* and *legomoro* as well. Gamelan music groups (*karawitan*), Javanese poetry reading (*mocopat*), *keroncong* music, religious music groups (*syalawatan*), *tingklung wayang* puppetry belong to the performing arts including offerings ceremonies on special days (*caos*) and ritual of an ascetic religious life (*tirakatan*) (International Recovery Program, 2009). The extreme condition of destruction has a close relation to the location of Kotagede itself, and to the geographical context of the Indonesian archipelago, in which the larger part of the archipelago is situated within a vulnerable region known as the Ring of Fire. (Figure 2a & Figure 2b)

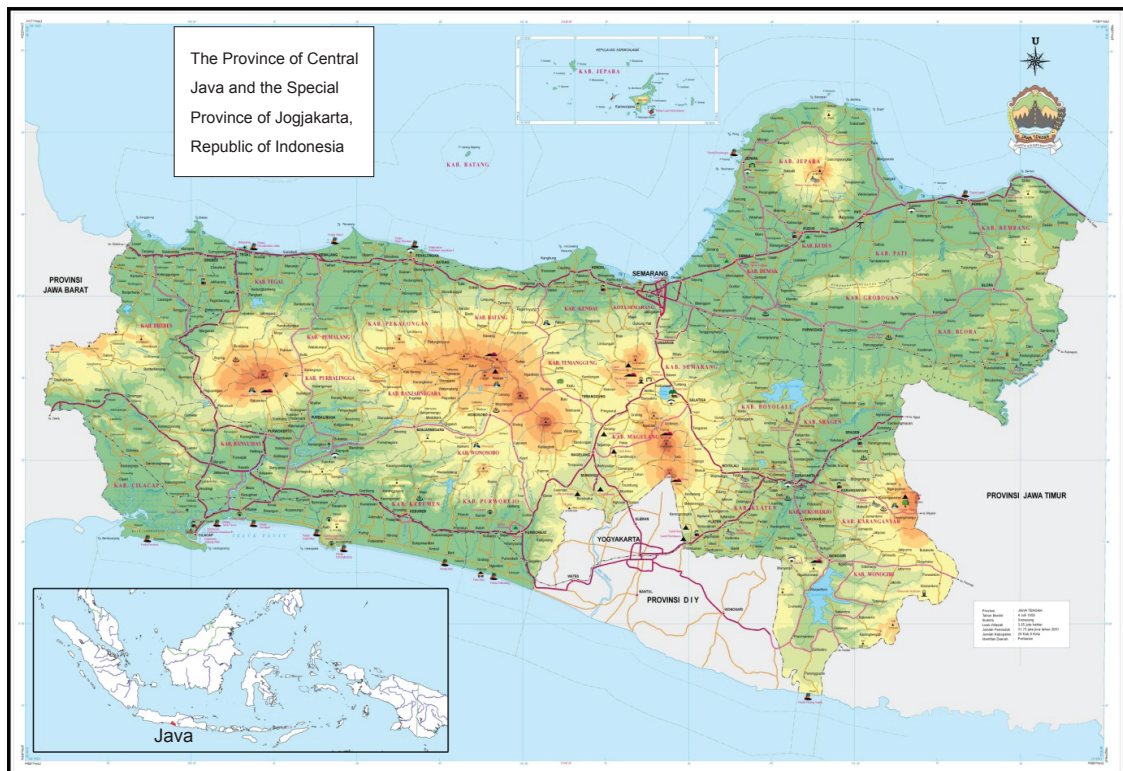


Figure 1a:
The Province of Central Java and the Special Province of Jogjakarta
Source: Redrawn by Fauzi after Bakosurtanal Map, 2006

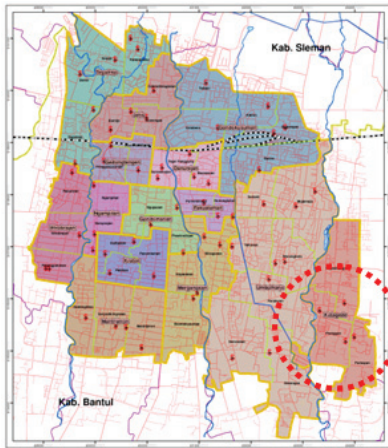


Figure 1b:
The Administrative map of Jogjakarta and Kotagede
Source: UNDP – Pemerintah Kota Jogjakarta

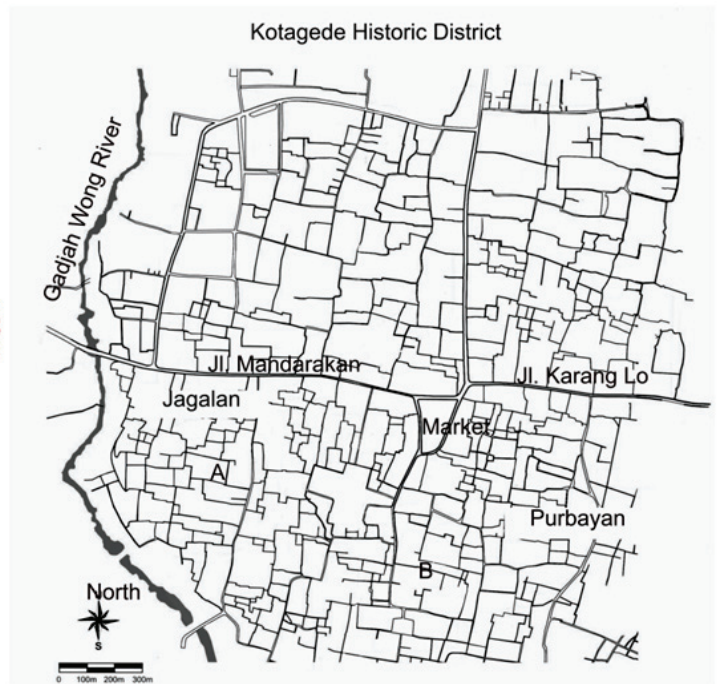


Figure 1c:
Kotagede Historic District, Omah UGM (A), Joko Nugroho's House (B) - (Between Two Gates)
Source: Redrawn by Fauzi after Peta Panduan Jelajah Pusaka Kotagede (I) dan DIT PBL, DTJK Ministry of Public Works

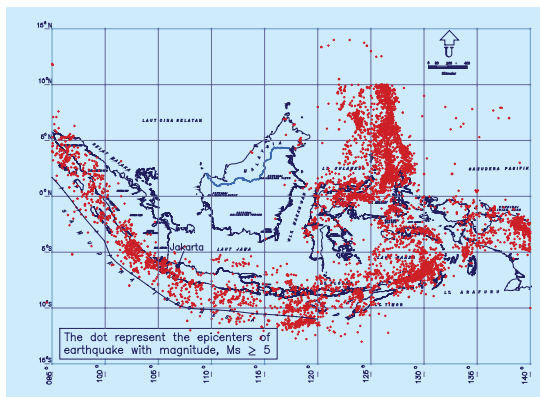


Figure 2a:
Seismic activity in Indonesia
Source: B. Budiono, 2006 in W. Martokusumo, 2007



Figure 2b:
Major volcanoes in Indonesia
Source: USGS/CVO 2011

Indonesia's important particular cultural resources face constant threat from natural disaster. It is not surprising that today a myriad of questions on methods and approaches in conserving cultural heritage has been raised. After the 2006 earthquake, the loss of local specific traditions and historic Javanese folk architectures has led to a post-cataclysm discourse regarding the protection of historic structures. Undoubtedly, attempts to protect the living traditions on spatial production in the contemporary society could not be separated with the notion of the total environment (cf. Fezer and Schmit, 2004). From this point of view, the issue of creating sustainable urban form must address not only resource development and management, but to some extent has to be responsive to the threats of natural disaster in the future as an ecological imperative as well. Stubbs (2009) has pointed out that in Asian cultures there has been no hierarchical separation between humankind and nature. Some traditional cultures consider a site's original architectural integrity as less significant than its *genius loci* (its sense of place). As such, the site does really matter. In Asia, living traditions are not only kept alive but are enhanced and enlivened by dynamic physical changes at a heritage site. It is commonly believed, especially by the Asian community, that a site's authenticity relies on *genius loci*, which may not be affected by rehabilitating, enlarging or rebuilding a structure or place. In the current debates, the increasing risks to tangible and intangible cultural heritage due to various natural and human-caused factors will also be as important as the issues on globalization, uncontrolled development, loss of traditions and collective memory.

This paper addresses efforts to make use of the historic fabric in Kotagede's traditional settlement in post-disaster reconstruction. Conflicts in the place making of residential neighborhoods in a changing world will be revealed. Questions are raised on efforts to retain traditions of local architecture in the rehabilitation scheme with the necessary social, economic, and technological changes. Based upon two reconstruction cases in Kotagede, a sensible approach is presented in readjusting traditional legacy for contemporary use as a basis for adaptability and sustainability of the urban legacy. The case studies will introduce the utilization of the existing urban fabric through redefinition and re-programming of functional uses. Following this, the juxtaposition between existing historic fabric and contemporary needs must be perceived as important in the discourse of sustainability. The cases also reveal the obstacles and challenges in regard to the

reconstruction of Javanese traditional settlement, as an important cultural resource.

In relation to the efforts on place making and conservation, a repositioning and reinterpretation of the changing socio-cultural context will inevitably be necessary in order to achieve balance between past and future (Fezer/Schmit, 2004). Furthermore, a sensitive, critical and creative engagement in readjusting or in reinterpreting the past into current urban dynamics, and the future will be required (cf. Wohlleben, 2003). Finally, this discussion refers also to a proposition that the latest of discourses on (urban) conservation aim at the creation of pleasant (urban) experiences that have a historical identity, rather than at the simple retention of authentic urban history.

2. THE CRISIS AS PROSPECTIVE CHANCE

2.1 Harmony between Sustainability and Conservation

Architectural and urban conservation or historic preservation can be perceived as a cultural performance, and thus can be understood as a complex engagement dealing with the memory of life. In general Wohlleben (2003) offers two related aspects that might explain the complex relationship between sustainability and conservation. *First*, conservation deals with the protection of historic urban fabric, including artifacts and buildings with cultural significance. Accordingly, it also protects information and messages from the past, including its very basic materials and important spiritual resources. *Secondly*, together with the maintenance and protection mechanism, a new way of thinking about historical evidence of the built environment have gradually been stimulated and developed. Respectively, the historical fabric and attitudes towards historic urban environments have been conceived as a valuable resource of historical richness and diversity. As such, urban heritage conservation is indeed a matter of resource management (cf. de Wandeler, 2012).

As expressed elsewhere, heritage conservation is now even more ruled by a sense of functional use, including community needs and growing ecological concerns. In a world of rapid changes in technology and values together with great uncertainties,

architecture is ever-changing, multi directional, investigative and unrestrained. Therefore, in the period of uncertainty and plurality, it is unity in diversity and an acceptance of the urban reality that will influence the production of urban space. Accordingly, plurality and diversity are socially, culturally and spatially reflected in the urban realm, and they contribute significantly to the distinctiveness of certain urban areas.

The principle of sustainability of the Brundtland report in 1987 became apolitical goal in the discussion of creating sustainable environments. In the beginning, the discussions mostly focused on natural resources, but later the discourses dealt with cultural resources too. According to Mauch (2003, 17), social networks, infrastructure, buildings and the urban fabric with their material, spiritual, emotional shares belong to the trilogy of sustainability (society, economy and ecology). Perhaps the most essential development in the heritage conservation movements is that it has expanded its area of interests into dimensions where environmental concerns are more dominant than the historical associations of a place, i.e. natural or cultural landscape, topography, social and cultural traditions, and other environmental objects. With such an expanded concept of heritage conservation, more and more potential objects for heritage conservation are recently being explored (cf. Martokusumo, 2008). Following this, people's attitude towards old buildings, structures and historic fabric has been respectively influenced. The conservation of historic fabric by all means constitutes the plurality and diversity of urban form, which guarantee the sustainability of the cultural richness.

2.2 Folk Architecture in Jeopardy: The Faith of Folk Heritage

In 2003 Kotagede was declared by the Jogjakarta Mayor as a "Living Museum" because of the highly significant values and characteristics demonstrated by Javanese traditional houses, unique *Kalang* houses and settlements (*kampongs*) of authentic silver craftsmen. However, after the 2006 earthquake tangible and intangible heritage suddenly suffered from devastation and destruction. Prior to the calamity, more than 1230 intact heritage structures were registered in the four regencies (*Kabupaten*) and city of Jogjakarta Special Province. According to Ikaputra (2011) around 90% (1,130) of the cultural properties were in good condition. The percentage

extensively decreased after the earthquake, and it declined to 74% of listed heritage structures. As such, the percentage of damaged structures in those areas has increased from 9% to 26%, from about 110 before, to 320 damaged buildings now.

Due to the severe loss of heritage structures, Kotagede was listed in the "World Monument Watch List of 100 Most Endangered Sites" in 2008. According to a local report, at least 80 Javanese traditional houses were damaged due to the earthquake, meanwhile the *Lembaga Pelestarian dan Pengembangan Seni Budaya* in Jogjakarta also reported that 31 collapsed traditional houses had unfortunately been sold and removed due to the lack of local capability in rebuilding their houses, financially or technically. (Preservation and Development of Culture and Arts Jogjakarta, 2011). In short, while the massive destruction of folk architecture, has resulted in a serious threat to cultural heritage, it also brought socio-economic suffering to inhabitants of Kotagede. The *Pusaka Jogja Bangkit* team was set up shortly after the earthquake, and consisted of several community organizations, led by the Centre for Heritage Conservation (CHC). This team (2006) reported that 88 traditional houses from the total 150 houses in Kotagede were affected: 8 houses (9%) were damaged, 47 houses (54%) were totally collapsed and, 16 houses (about 18%) were partially collapsed, and 17 houses (about 19%) has insignificant/minor damages (Report of Lokakarya Sinkronisasi, 19 August 2009).

A lack of attention and awareness has also contributed to the loss of folk architecture in the post-earthquake situation. Till this day, heritage is yet to be explicitly included in the Law no. 24/2007 on Disaster Mitigation. As Ikaputra (2011) reported, this is even worsened by the post-earthquake situation when protection of cultural heritage places is considered a very low priority. In the case of Kotagede, the reconstruction of architectural heritage and the historic district were not immediately taken into account by the government in the recovery program. Undoubtedly, the national housing rehabilitation and reconstruction program does not cover the reconstruction of traditional houses (Adhisakti, 2009). Furthermore, the attention had merely been focused on the so-called "grand iconic architecture" of prominent monuments instead of the mundane or folk architecture, which indeed constitutes the urban fabric.

Given the emergency priority of a recovery program, insensible physical repairs and reconstruction works often threaten cultural heritage, especially folk architecture. Several authors showed that the focus of post-disaster management had particularly been on humanitarian aid and basic infrastructure recovery programs in the form of building new structures (cf. Martokusumo, 2012; Logan, 2002 and Stubbs, 2009). As such, it often takes two to three years before integrated national support of policy, financial, and technical assistance is prepared. Moreover, a complex bureaucratic system and poor political will for conservation also play an important role in the rebuilding program.

Since the earthquake was considered to be the most destructive in Jogjakarta's history, respective policy and recovery programs related to heritage reconstruction have eventually been criticized (Ikaputra, 2011). In general, uncontrolled disruptive development and insensitive physical repairs have resulted in a serious threat to the sustainability of the historical attributes and values embedded in certain places and artifacts (cf. Stubbs, 2009 and Logan, 2002). Thus, the protection of extraordinary quality of architecture and historic urban areas, including the folk heritage, has become a contemporary challenge and task in responding to the contemporary urban development dynamic.

Now, the protection and sustainability of historical and cultural values, within specific, local conditions, is globally acknowledged as an elusive task in safeguarding our legacy of the past. Such conditions, defined mostly by the problematic situation and the limitation of technical support and resources, will accordingly set up a new challenge in safeguarding the cultural patrimony and legacy of the past. New challenges should be understood as a prospective chance, in which critical assessment with a more dynamic and sensible approach for heritage conservation will undoubtedly be required.

3. RECONSTRUCTION OF TRADITIONAL HOUSES: TRADITION REVISITED?

A significant number of traditional houses constitute and dominate the urban setting of Kotagede. In general, traditional houses fall into two types, the *Kalang* house (*rumah Kalang*) and Javanese traditional house (*rumah adat*). The *Kalang* houses were once built in the period between 19th and

20th century. Architecturally, they belong to the so-called *Indisch* architecture, which had extensively been influenced by Javanese attributes. It is very common that building ornaments and styles with a mix of different influences from both local and Western cultures can be found in these *Kalang* houses. These houses were built by the rich local traders and business people of Kotagede, and are mostly located in the *Tegalendhu* along the main street. Furthermore, the functional use of the house was mostly dedicated to accommodate the trader's business activities. Even the layout of this house referred to the traditional pattern of Javanese house, yet most of those *Kalang* houses were built with bricks and mortar. In short, the functional use, the application of modern construction technology and the mix of influences from local and Western cultures are the significant features **comparing to** the indigenous Javanese traditional house. (Figure 3a)



Figure 3a:
Kalang house, at the main street of Kotagede
Source: W. Martokusumo, 2011

In contrast, the Javanese house is more characterized by the farmer's everyday life. The Javanese traditional house can be recognized through its roof type. The roof type falls into three forms, i.e. *Kampung*, *Limasan* and *Joglo*. The basic form of the Javanese house plan (*omah*) is rectangular or square, and the layout of the site plan has a north-south orientation. The site plan of traditional Javanese house is commonly divided into three different areas: the public area, represented by an assembly hall (locally called *pendapa*), the semi-private main building (locally known as *dalem*), and the service area. In Kotagede, many *pendapas* play the role as communal facility within the domestic

domain. However, they are more frequently used for congregational prayer rather than for traditional performance (Santoso, 1999). Meanwhile, the open area between *dalem* and *pendapa*, called *longkangan*, belongs to the private area of the house. (Adiwibowo et al., 2011). (Figure 3b)

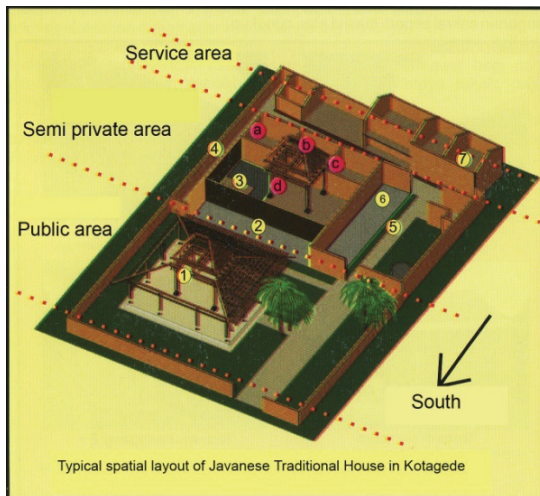


Figure 3b:
The general spatial layout of Javanese house
Source: Redrawn after Adiwibowo et al. (2011)

As part of the post-cataclysm rehabilitation works in Kotagede, the two following case studies reveal the chances and challenges in readjusting the old structures to accommodate place making and the contemporary needs. The juxtaposition between tradition and modern imperatives needs thoughtful consideration highlighting socio-cultural engagement, governance, technical adjustments, and a creative populist approach.

3.1 The Joko Nugroho's House, Cluster Purbayan

Kotagede's unique traditional settlement includes, in part, several administrative clusters such as Purbayan, Kedaton and Selokraman. Joko Nugroho's house is representative of an adaptive re-use project of a private residence, in which new functions together with physical improvements have been added for the benefit of public use. The house is located in the Purbayan administrative cluster (*kelurahan*), where it is also known as *Kampung*

Alun-alun (Figure 1c). It was believed that this traditional settlement (*Kampung*) had been directly built on the square (*alun-alun*). The settlement is the primary urban elements in Kotagede. The traces can still be identified, due to its location very close to the main complex of the royal mosque of Kotagede.

The Joko Nugroho's house belongs to the unique linear neighborhood of Kotagede, which is called "Between Two Gates." This neighborhood is the most intact, and has consequently been declared as an important representative neighborhood in the cluster Purbayan. (Figures 4a, Figure 4b & Figure 4c) "Between Two Gates" refers to a traditional neighborhood that has two gates or entrances. Researchers R. Wondoamiseno and Sigit S. Basuki from the University of Gadjah Mada introduced the terminology 1986. In general, each neighborhood consists of several houses, and in the administrative cluster Purbayan, the neighborhood has nine houses. In this small neighborhood, the community most likely has an extended family relationship.

Groups of houses are aligned in the north-south orientation, and the main public circulation is located at the north and south side of the neighborhood. The houses are grouped side by side along a linear pathway circulation, which is located between *pendapa* and the main area of the house (*dalem*). The pathway (*Jalan Rukunan*) is actually an internal circulation for this neighborhood. This 1-3 m wide circulation area is semi-private, but open to public. This area is used as a children's playground and for other daily activities, and even social events within the neighborhood. Thus, this pathway is also the communal space for the neighborhood. At the entrance and at the end of the *Jalan Rukunan* the gates are each installed marking the west - east axis of such neighborhood, are also for the security reason.

The 2006 earthquake damaged many neighborhoods of this type. A number of traditional *dalem* houses have also been destroyed, in part or the whole unit. Worst of all, almost all the *pendapas* were badly destroyed and totally collapsed. The *pendapa* of the Joko's house is one of example. The government of the Netherlands financially supported the reconstruction of this house in 2010, and it was managed by the Ministry of Public Works through the Java Reconstruction Fund (JRF) and *Rehabilitasi dan Rekonstruksi Masyarakat dan Permukiman Berbasis Komunitas* (REKOMPAK), a community-based program on rehabilitation and reconstruction for people and settlement. The reconstruction

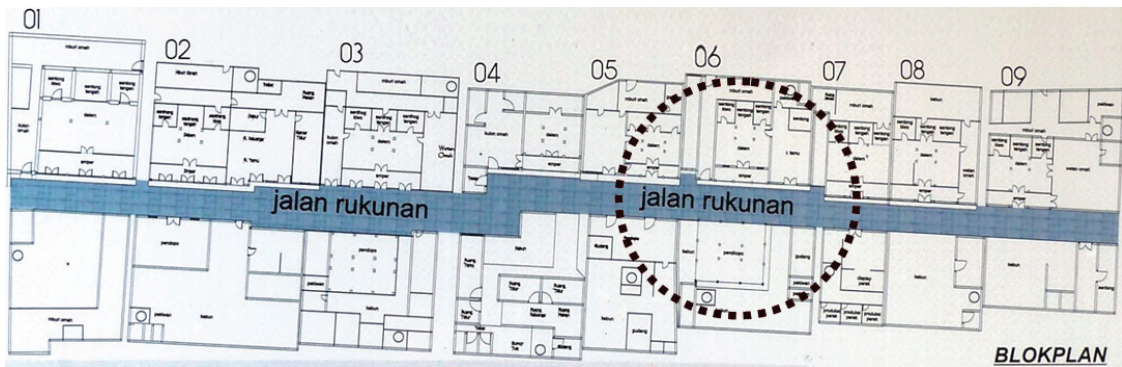


Figure 4a:
The plan of Between Two Gates Neighborhood
Source: Ministry of Public Works-JRF-Rekompak Signboard

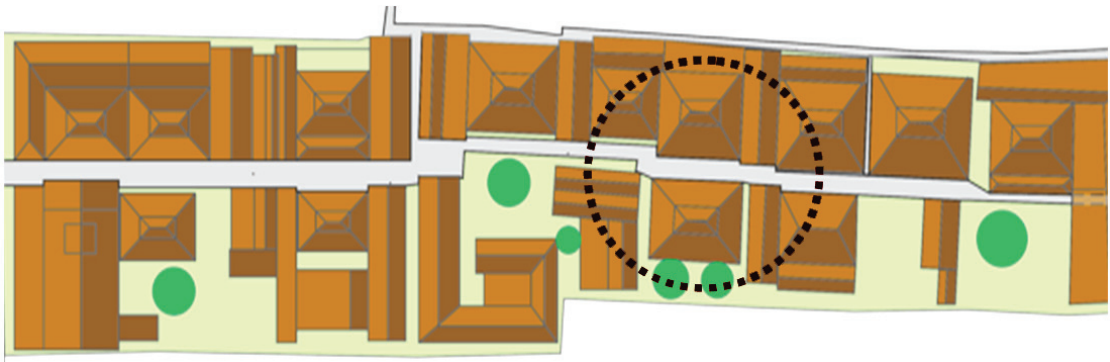


Figure 4b:
Housing cluster Between Two Gates
Source: After Hadisti, 2011

works covered both physical and non-physical improvements including community participation, which constituted the success of the neighborhood reconstruction. The local community decided the coverage and priority of the reconstruction. In short, traditional structures need to be conserved and rehabilitated, not individually, but with a strategy which encourages an on-going process of revival. Reconstruction must be achieved through social, economic, and political processes, which put the local community action and input first.

The physical improvement of Joko's house included the *pendapa* and *dalem*, and after the reconstruction, the *pendapa* was dedicated for public uses and events. The terrace of the *dalem* is now used for a small gallery exhibition of locally produced *batik* clothes. New public-

supporting functions and income generating activities are added and integrated as part of the reconstruction strategy, opening chances and offering possibilities for the neighborhood's self-sufficiency. As such, an existing traditional house can still meet domestic requirements as well as tourism associated engagements. Some physical adjustments/interventions are needed in an urban design strategy that implements public access and use on private property and the introduction of new functions and contemporary activities for the existing neighborhood is not always socially and culturally acceptable. When protecting heritage structures involve the intrusion of modern life style and the contemporary demands of tourism, it had been often misinterpreted and considered an intimidating phenomenon, especially by the older generation of the local community.



Figure 4c:
Joko Nugroho's *pendapa* and the open space between *dalem* (l) and *pendapa* (r)
Source: W. Martokusumo, 2011

For this reason, more careful and critical considerations on the continuity of tradition versus modernity will inexorably be an everlasting discussion among stakeholders. It is most likely that conflicts between the old and the new have resulted in dilemmas such as ownership, different understanding of conservation, issues of empowerment, and socio-cultural beliefs and traditions among other. Thus, the adaptability of the existing traditional houses for contemporary uses and activities should be integrated into a state of the art conservation, reconstruction and development scheme. Cultural conservation takes time, and the process of rethinking interpretation, which is surely dependent on the engagement of community itself, will play a critical role.

3.2 The *Omah* UGM. The House of University of Gadjah Mada, Cluster Jagalan

Another excellent example in the post-cataclysm protection of folk heritage structure is also found in the administrative cluster Jagalan, called *Omah* UGM - the literary House of University of Gadjah Mada. The *Omah* UGM was previously a damaged traditional house on 750 m² of land. It is a typical Javanese traditional house possessing the common characteristics and attributes. Like other traditional Javanese architecture, the house site has a rectangular form. As previously described, the site is divided into three areas, the public area where the *pendapa* is usually located, the semi private

with the main house (*dalem*) and the service area. However, the *pendapa* with *Joglo* roof style, which is usually part of the *dalem*, had disappeared a long time ago, even before the earthquake took place. Due to incremental development of the adjacent neighborhood the *longkangan*, where the internal circulation (*Jalan Rukunan*) is usually located, has been discontinuous and inaccessible prior to the 2006 calamity. (Figure 1c)

After the earthquake, the damage to the main house (*dalem*) became more severe, and most parts of the building were destroyed, including the annex building (*gandhok kiwo*). As mentioned earlier, the national recovery program for the reconstruction and rehabilitation did not cover damaged traditional houses, which was considered mundane folk heritage. Thus, the house, with all its furniture, was purchased by the University of Gadjah Mada soon after the May 27 earthquake of 2006. This effort is part of UGM's commitment to long-term involvement in helping the Kotagede local community to revitalize their heritage district. The reconstruction project of *Omah* UGM was financially supported by three different donors: Japan International Cooperative Agency contributed for the rebuilding of the new assembly hall (*pendapa*), Total Indonesia contributed for the repairs of the main building (*dalem*) for *Omah* UGM, while Exxon Mobile Oil was in charge for the reconstruction of the *gandhok kiwo*.

The underlying concept of rehabilitation was to bring back the Javanese traditional house to its original setting and condition by putting up a new *pendapa*, by reusing original/existing materials, and

by introducing sensitive physical interventions to protect the character of the area. The juxtaposition of two opposites, an old character and new activities, is implemented and integrated to enrich the dynamic of change, since it is acknowledged that change constitute our everyday life. Through difference and diversity, a new meaning will be created. The primary reconstruction works includes

a sensitive rehabilitation of the main house (*dalem*), building a new *pendapa*, and redesign of the ruined part of the main house, the annex building (*gandhok kiwo*). The former sleeping area for men (*gandhok kiwo*) has creatively been redesigned as a monument of the 2006 earthquake (Figure 5a, Figure 5b and Figure 5c).

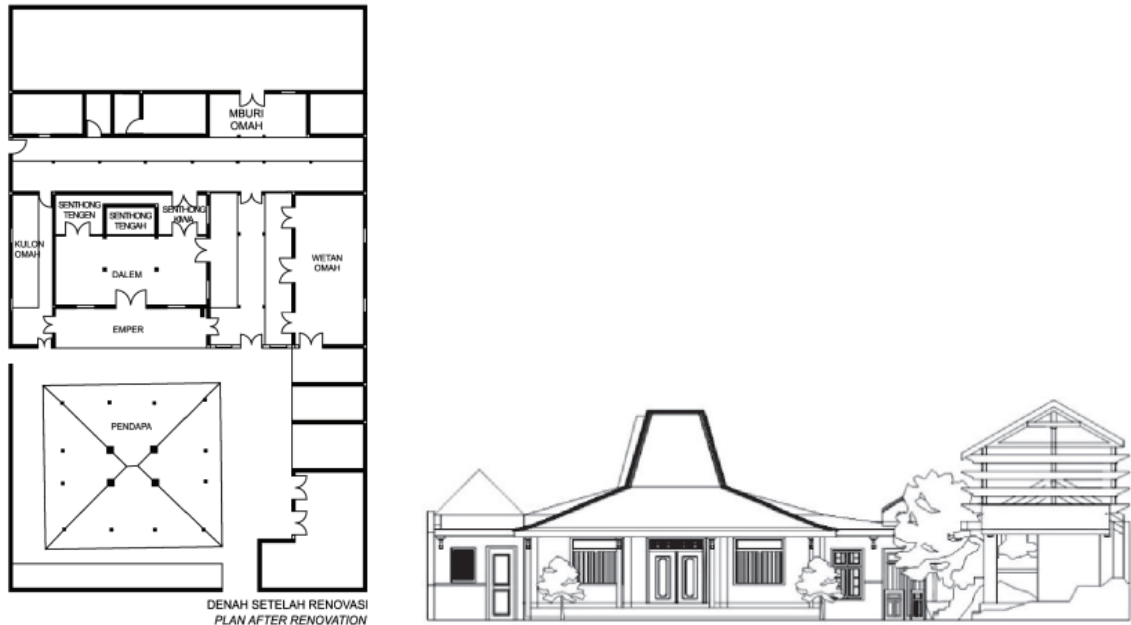


Figure 5a:
Plan (left) and Elevation (right) of Omah UGM
Source: redrawn by R. Fauzi after the signboard (2012)



Figure 5b:
The pendapa/assembly hall (left) and the bahu dhayang
of dalem Omah UGM (right)
Source: W. Martokusumo, 2011

Figure 5c:
The reconstructed part (annex
building) of the main house of
Omah UGM
Source: W. Martokusumo, 2012

This formerly private Javanese traditional house is now used as the Center for Heritage Movement UGM. According to the plan, this new facility plays the role as a community service center provided with a library, classroom, meeting room, studio, office, archive, a folk heritage museum corner, cafe and accommodation for foreign and local scholars or researchers. The accommodation is still in the planning process, and as the survey took place in 2011 the management of the house was still waiting for the financial approval.

In summation, the *Omah* UGM is another example how folk heritage can be conserved and reconstructed to meet the contemporary needs. This is a full adaptive re-use project of a former private residential, a different to the case than the partially adapted Joko Nugroho house. Considerably, this project also showed how institutional involvement, through the University of Gadjah Mada, served and advocated for the local community coping with the real problems of protecting the folk architecture heritage, benefiting the public realm through heritage conservation initiatives. Commitment to long-term involvement and political will are the most important challenges for successful heritage management.

4. DISCUSSION: THE FUTURE NEEDS THE PAST

The cultural heritage significance of a place or element may be much localized. Even within a community, there may be variations in the spiritual and emotional importance attributed to specific sites or elements. Accordingly, effective protection of cultural heritage can be achieved only through wide community participation in recovery and reconstruction planning. This participatory planning should focus both on cultural importance and on the cultural and livelihood activities that depend on the conservation of these properties (Jkha, 2010).

Due to the geographic conditions and constraints, Indonesia faces constant threat from natural disasters. This indicates a necessity of awareness regarding the protection of cultural heritage as an important resource. Therefore, a call for strengthening preparedness is legitimate. The case of Kotagede reveals the need to anticipate

and mitigate the impact for other disaster prone areas in Indonesia that are also *loci* of cultural heritage. Timely attempts to protect living traditions in contemporary society should address the issue of environmental totality. As explained, after the earthquake, the complexities on managing the urban environment of Kotagede were worsened by insufficient and inadequate infrastructure and physical decay as well. There is also a tremendous threat to damaged heritage structures, when they undergo rehabilitation into new buildings without taking careful consideration of their heritage values. Moreover, the 2006 calamity also brought socio-economic suffering to inhabitants of Kotagede, therefore efforts to alleviate socio-economic problems should be part of the physical improvement and recovery program.

Protection of heritage was considered a very low priority at the post-calamity rehabilitation program, since the national recovery program for reconstruction and rehabilitation focused merely on humanitarian aids by providing new infrastructures and buildings. As previously mentioned, heritage is not yet included in the Law no. 24/2007 on Disaster Mitigation. Only a small number of registered prominent cultural properties will be taken into account, while the unregistered properties, such as the Javanese traditional houses, could not be included in that scheme. To some extent, it is true that post-earthquake reconstruction and conservation of the heritage buildings is considered expensive in comparison to the cost for humanitarian aid. This can be understood, since providing a new structure of equivalent size is always considered more efficient, less time consuming, and technically more feasible and implementable. On the contrary, due to the complexity of works and the high quality standards to achieve in heritage conservation, such engagements eventually create more risks and difficulties. Given such circumstances, many tangible heritage assets as well as intangible cultural heritage activities, such as practices of traditions, arts and indigenous culture, are defenseless.

As shown by the case studies, new functions and economic generating activities are recommended as part of the reconstruction strategy. In general, attempts in protecting heritage structures are associated with the intrusion of modern lifestyle. They are not always socially and culturally acceptable and often misinterpreted and considered an intimidating phenomenon. Thus,

more sensitive considerations on tradition versus modernity will inexorably be an everlasting discourse among stakeholders. To some extent, conflicts between traditional and modern consequences have led to dilemmas, such as ownership, the understanding of heritage conservation, the issues of empowerment, and socio-cultural beliefs among other. The interpretation and rethinking on heritage conservation takes time, and the process of maturity, which is surely dependent on the engagement of community itself, will play a critical role.

At first sight, it appears to require primarily physical solutions to ensure the conservation of heritage buildings. However, it is not a purely physical design issue. In a wider context, the reconstruction projects also indicate that community participation is essential to the sustainability of the project. Reconstruction must generate political and community awareness to gaining financial and institutional support for rehabilitation (cf. Arnstein, 1969; Fezer and Schmit, 2004). This can only be successfully achieved if the community is a part of conservation “engagement” (cf. Jkha, 2010). The involvement of the community is important, since it is also part of the community empowerment. (Pantachai, 2011) Additionally, issues on institutional development have been raised in the discussion on the management of historic areas. Since the historic city of Kotagede is divided into different administrative clusters, a joint authority board embracing local community organizations will be of great importance in the future. Commitment to long-term involvement and political will are considered as the most important challenges for successful heritage management.

The cases in Kotagede illustrate the efforts in retaining traditions of local architecture with the necessary social, economic, and technological changes in rehabilitation. The two cases introduced the utilization of existing urban fabric through redefinition of the project and re-programming of functional uses. Globally, this is not a novelty. The integration of the past into contemporary life, that is the past handled a starting point for the future, will have broaden chances for tradition to nurture and enrich the quality of contemporary building. By accepting the diversity of aspects of traditions, we acknowledge the existence of the past in our contemporary life, and give simultaneously a way into the future as well: the future will need the past.

Furthermore, the juxtaposition between existing historic fabric and contemporary needs must consequently be perceived as important in the discourse of sustainability. The two cases reveal also obstacles and challenges in the reconstruction of Javanese traditional settlement as important cultural resources. Due to the loss of folk heritage, this crisis can be seen as a prospective chance to develop more sensible methods and approaches for post-cataclysm heritage management.

5. CONCLUDING REMARKS

This paper addresses the endeavors to reutilize two Javanese traditional houses as part of the post-earthquake discussion in Kotagede, Jogjakarta. Problems and challenges regarding the protection of cultural heritage are also revealed. Not only political and economic factors, but also the natural forces affect the continuum of our cultural patrimony. The crisis, caused by the natural disaster, should broadly be seen as a prospective chance for new insights to deal sensitively with urban heritage. As part of the cultural heritage, however, mundane structures or folk architecture are most likely not the priority in the recovery program for natural disaster, as previously explained.

Utilizing existing urban fabric through redefinition of the project and reprogramming of functional uses has been introduced. As a consequence, the juxtaposition between existing historic fabrics and contemporary needs must be perceived as important to the discourse of sustainability. In relation to the particular idea of heritage conservation, a reinterpretation of the changing socio-cultural context will inevitably be necessary in order to achieve balance between the past and the future. A sensitive, critical and creative engagement in reinterpreting the past into the current urban dynamics, and the future will be required. Finally, by accepting the diversity of culture, we acknowledge both the existence of the past and create the continuum of past-present-future. Thus, readjusting the past is a necessity. Readjusting should deeply be understood as reinterpreting the past and giving the historic structures new meaning for the future. Because the future needs the past, this would be an everlasting discourse, contested by space and time relation.

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