

**ANALYSIS OF HERITAGE TOURISM SITES IN INDONESIA USING JANSSEN'S  
FRAMEWORK: THE IMPORTANCE OF ANCESTOR CUSTODIANS IN THE  
VECTOR APPROACH**

ジャンセンのフレームワークを用いたインドネシアの遺産観光地分析：  
ベクターアプローチにおける先祖伝承者の重要性



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## ABSTRACT

Heritage tourism is able to have both positive and negative impacts. The positive impacts are based on economic functions, such as the creation of jobs and reinvestment of revenue generated for the conservation of heritage sites. However, the management of heritage tourism can be very detrimental, both to the heritage sites and to the traditional way of life in the locality which results from unabated visitation. The interrelationship established between cultural and natural elements leads to the need for sustainability as a more holistic and comprehensive approach.

Janssen et al. (2017) successfully integrated spatial landscape planning into heritage tourism through the application of a unified framework. The basis was the three elements of the framework which include heritage as a sector, a factor, and a vector. The case study used was Dutch heritage management and spatial planning development. Protection was identified as the focus point of identification of heritage as a sector, while revitalization was the factor, and continuity was the vector. Therefore, this study applied the framework to determine the relationship between heritage tourism management and spatial planning in Indonesia. The method used was the combination of cartographic and non-cartographic perspectives on space. The cartographic aspect was based on the use of maps while non-cartographic representation focused on oral and written narratives, interviews, as well as historical documentation.

The data used were retrieved from three case studies in Central Java, Indonesia, including the Borobudur Temple Compound, the Old Urban Semarang, and the Menara Kudus Mosque. Moreover, map data were collected from satellite images captured by the Landsat, Quickbird, and Worldview satellites from 1972 to 2023. Interviews were also conducted with 23 heritage management stakeholders used as informants. The results showed the support for heritage as a sector and factor through the government institutionalization and marketization management identified in Borobudur Temple and Old Urban Semarang. However, the idea of heritage as a vector by Jansen was not supported considering the socialization management that focused on developing new heritage values. The management method applied to heritage as a vector in Indonesia was neo-institutionalism. This showed that the heritage sites were planned and managed by traditional community associations over time. The associations consisted of ancestral guardians and organizations that preserved and transmitted traditional values through social education in the community. In this context, *Menara Kudus Mosque* was referred to as a center for community education, especially in Javanese and Islamic culture.

The theoretical contribution of this study emphasizes that heritage as a sector, factor, and vector is moving from institutionalization, marketization, to socialization, while heritage management in Indonesia is moving from institutionalization, marketization, to neo-institutionalism. The implication for the Indonesian government is the importance of coordinating heritage characteristics and community diversity as a basis for determining the appropriate use of heritage management and spatial planning development strategies

Keywords: Heritage Management, Tourism, Spatial Planning, Sector-Factor-Vector, Indonesia

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A simple thought inherited from our Javanese ancestors

လျာသာဇလဟင်္ဂဗြဟ္မဗြဟ္မဗျာဓိဓိလဟဇာဇာဇာ

Sura dira jayadiningrat, lebur dening pangastuti

All the hardness of heart, narrow minded, anger, it can only be defeated by wisdom, gentleness and patience

# CHAPTER I

## INTRODUCTION

### Section 1: Research Problem and Purpose

#### 1.1. Background

Heritage is related to the act of creation rather than the preservation of existing elements<sup>1</sup>. In the contemporary era, heritage sites are given higher priority due to the greater scarcity value possessed in the context of most modern societies<sup>2</sup>. Tunbridge and Ashworth<sup>3</sup> argued that heritage includes all tangible and intangible elements obtained by society from the past and used in the present. The concept extends beyond "what is preserved and conserved through an institutionalized process of selection."<sup>4</sup>. From the above definition, heritage is a social inheritance in terms of sites and traditions that reflect the past and are currently valued by society as shown through conservation efforts. The sites can be commodified within the tourism industry and are well-known as heritage tourism.

Heritage tourism is defined as engaging with cultural tradition in a particular location, including tangible and intangible elements<sup>5</sup>. Tunbridge and Ashworth<sup>6</sup> described commodification as transforming a resource into a marketable product. Heritage tourism has the potential to generate both positive and negative impacts. The positive impacts include economic<sup>7</sup> and environmental benefits<sup>8</sup>. Meanwhile, the negative impacts consist of physical damage<sup>9</sup>, and the alteration or simplification of traditional practices to cater to tourists<sup>10</sup>. In this context, effective management is essential for heritage tourism since the resources cannot be easily replaced<sup>11</sup>.

Previous research argued that spatial development contributed to the damage of heritage sites and social traditions. For example, in Palestine, urban growth has destroyed historic buildings<sup>12</sup>. In the Paphos area of Cyprus, the construction of buildings and roads has

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1 Lowenthal, D. (1998) *The Heritage Crusade and the Spoils of History*. New York: Cambridge University Press. p.191

2 Timothy, D.J. and Schmidt, K.R. (2011) 'Personal Heritage and Return Visits to American Colonies in Mexico', *Tourism Review International*, 14(4), p. 187.

3 Tunbridge, J.E. and Ashworth, J.G. (1996) 'Dissonant Heritage: The Management of the Past as a Resource in Conflict', p.8.

4 Ashworth, Gregory, J. (1991) *Heritage Planning: Conservation as the Management of Urban Change*. Geo Pers, 1991, pp.4-5.

5 Ashworth, G.J. (2000) 'Heritage, tourism and places: A review', *Tourism Recreation Research*, 25(1), p. 24; Poria, Y., Butler, R. and Airey, D. (2003) 'The core of heritage tourism', *Annals of Tourism Research*, 30(1), p. 248

6 Tunbridge, J.E. and Ashworth, J.G. Op. Cit, p.21-22.

7 Timothy, D.J. (2009) *Cultural Heritage of Tourism in the Developing World*, *Cultural Heritage and Tourism in the Developing World: A Regional Perspective*, p.8

8 McKercher and du Cros, H. (2002) *Cultural Tourism The Partnership Between Tourism and Cultural Heritage Management*. Binghamton: The Haworth Press, pp.60-62.

9 Timothy, D.J. and Boyd, S.W. (2006) 'Heritage tourism in the 21st century: Valued traditions and new perspectives', *Journal of Heritage Tourism*, 1(1), p.7.

10 Cohen, E. (1988) 'Authenticity and commoditization in tourism', *Annals of Tourism Research*, 15(3), p. 372.

11 Kaminski, J., Benson, M.A. and Arnold, D. (2014) 'Contemporary issues in cultural heritage tourism', in Kaminski, J., Benson, A.M., and Arnold, D. (eds) *Journal of Policy Research in Tourism, Leisure and Events*. Routledge, pp. 340–341.

12 al-Houdalieh, S.H. and Saunders, R.R. (2009) 'Building Destruction: The Consequences of Rising Urbanization on Cultural Heritage in the Ramallah Province', pp.1.

affected nearby monuments<sup>13</sup>. Similarly, research in As-Salt City, Jordan, shows that urbanization has moderately impacted heritage buildings<sup>14</sup>.

The negative impact of regional development on social traditions can be seen in China. Heritage policies and management focused on authenticity have a negative impact on modern communities. This includes increased safety risks to residents and restrictions on the right to improve housing conditions<sup>15</sup>. In Shirakawa-go, Japan, tourism can strengthen solidarity among local communities, but can also lead to the loss of culture and intangible heritage<sup>16</sup>. In Indonesia, the *Kayutangan* Heritage Village, Malang City, has made residents less willing to deal with changes in the environment, creating social inequality<sup>17</sup>. In East Pontianak, the heritage area has made local people more consumerist<sup>18</sup>. By focusing on the negative impacts, there is a need for effective heritage management.

Janssen et al. (2017)<sup>19</sup> constructed a framework that discussed changes in the conceptualization of cultural heritage in spatial planning by minimizing the negative impacts. Additionally, a total of three different approaches of dealing with heritage have evolved since the post-Second World War period. First, heritage as a sector shows that preserving sites means isolating the concept from spatial development. Second, heritage as a factor in spatial dynamics suggests that the concept is an asset and stimulus to urban and rural regeneration. Third, heritage as a vector for sustainable area development reports that heritage sites determine the direction of spatial projects and developments. In the Dutch case, Janssen developed a framework for identifying at least three significantly distinct approaches of addressing problems in heritage sites. This flexibility enables planners, heritage experts, and other stakeholders to adapt strategies based on the particular heritage context, scale, and challenges.

## 1.2. Research Objective

The Janssen framework shows strength in the sector and factor approaches. Heritage as a sector views socio-economic factors as threats to cultural heritage. This perspective stems from the belief that the heritage sector prioritizes the preservation of scarce historic buildings, emphasizing that the sites should remain free from surrounding structures to accentuate the grandeur. This planning can act as a therapeutic response to rapid social changes. Therefore, the strength of the sector approach, which includes elements of 20<sup>th</sup> century and vernacular heritage, provides important implications for managing spatial development around

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13 Agapiou, A. et al. (2015) 'Impact of urban sprawl to cultural heritage monuments: The case study of Paphos area in Cyprus', *Journal of Cultural Heritage*, 16(5), p. 679.

14 Alnsour, J. et al. (2023) 'The Impact of Urbanization on Cultural Heritage Buildings in Jordan: As-Salt as a Case Study', *Future Cities and Environment*, 9(1), p. 2.

15 Liu, Y. et al. (2022) 'The impacts of world cultural heritage site designation and heritage tourism on community livelihoods: A Chinese case study', pp.8-9.

16 Jimura, T. (2011) 'The impact of world heritage site designation on local communities - A case study of Ogimachi, Shirakawa-mura, Japan', p. 293.

17 Adil, W.R. (2023) 'Perubahan Sosial Pasca Pembangunan Kampung Heritage Provinsi Jawa Timur', *Respon Publik*, 17(13), p. 78.

18 Pratiwi, A.Y. (2022) 'Dampak Sosial Ekonomi Pengembangan Pariwisata Cagar Budaya di Kecamatan Pontianak Timur', *Jurnal PWK, Laut, Sipil, Tambang*, 9(1), p. 1.

19 Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', p. 1667.

extravagant sites. Based on its strengths, this research objective tries to provide empirical evidence to support the approach.

The framework of Janssen reported strength in the factor approach. This shifts the focus from preserving cultural objects to transforming areas, emphasizing the relationship with the present. These transformations support economic growth and enhance cultural quality, often closely tied to the tourism industry. In this context, cultural heritage sites begin to evolve into tourist destinations. The approach is particularly suitable to adopt, given the increasing number of heritage sites used as part of the tourism industry. Based on its strengths, this research objective provides empirical evidence to support the approach.

There is a weakness in the Janssen framework<sup>20</sup>, specifically in the vector approach. In the research, the vector approach focuses on wide and wild social narratives. This can potentially lead to conflicts of interest between society and heritage experts, reflecting three negative impacts. First, the adoption of the process is difficult compared to sector and factor approaches, which are older and more embedded in planning practice<sup>21</sup>. Second, the vector approach attempts to integrate local narratives with broader planning. In this context, conflicts can arise between local communities and heritage experts<sup>22</sup>. Different perspectives on heritage value are difficult to synchronize because most local people do not understand the significance of the cultural environment, specifically in conservation<sup>23</sup>. Third, in the vector approach, the diminishing role of government in funding heritage projects may give fewer resources to implement the project effectively<sup>24</sup>. Based on the weaknesses of the framework, this research objective tries to overcome the weaknesses.

Weaknesses are evident in previous research that applied the Janssen framework to a heritage area. Silva<sup>25</sup> conducted research in Amsterdam, the Netherlands, and Ballarat, Australia. The results showed that the cities remained within the sector and factor approaches. Silva faced challenges in implementing the vector approach in these cities. The focus on tangible heritage sites results in the neglect of intangible heritage, such as community traditions. This is due to the absence of community associations to preserve and transmit traditions. Gustafsson<sup>26</sup> conducted research in Sweden, where the analysis successfully applied all approaches. However, the concept mainly focused on conservation, with limited discussion

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20 Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', p. 1667.

21 Ibid, pp.1664-1665

22 Verschuure-Stuip, G.A. (2014) 'Urbanisation of former city fortifications in The Netherlands between 1805 and 2013', 143, p. 254.

23 Jimura, T. (2011) 'The impact of world heritage site designation on local communities - A case study of Ogimachi, Shirakawa-mura, Japan', p.294; Pratiwi, A.Y. (2022) 'Dampak Sosial Ekonomi Pengembangan Pariwisata Cagar Budaya di Kecamatan Pontianak Timur', Jurnal PWK, Laut, Sipil, Tambang, 9(1), pp. 5-6

24 Janssen, J. et al. Op.Cit. p.1664

25 Tarrafa Silva, A. et al. (2023) 'Critical Analysis of Policy Integration Degrees between Heritage Conservation and Spatial Planning in Amsterdam and Ballarat', p.14.

26 Gustafsson, C. (2019) 'Conservation 3.0 - Cultural heritage as a driver for regional growth', Scires-It, 9(1), p. 29.

on the relationship with spatial development, as reported by Janssen<sup>27</sup>. Spatial development is not included because the analysis is more complex<sup>28</sup>. There is a research gap in the framework since no research is focused on the vector approach by examining the relationship between conservation and spatial development simultaneously.

Research using the vector approach with a focus on community management of heritage sites have been widely carried out in developing countries<sup>29</sup>. Living heritage emphasizes that sites can be managed by community associations, rather than the wider society<sup>30</sup>. The neo-institutional and living heritage theories can combine formal and informal rules<sup>31</sup>. The implementation of community association management in heritage sites has been reported in previous research.

In Malaysia, traditional and modern organizations are seeking spaces and opportunities to promote cultural traditions at heritage sites through creative tourism. Modern and traditional associations are typically formed by residents and clan associations within heritage sites to ensure protection<sup>32</sup>. In Indonesia and Tanzania, religious associations are tasked with preserving the historical and cultural values of traditions. Meanwhile, community associations interpret and narrate intangible and tangible heritage to visitors<sup>33</sup>. In Southern Africa, traditional custodians from specific tribes are responsible for the protection of heritage sites<sup>34</sup>. In Nigeria, traditional heritage associations are formed by specific clans but are typically organized as arts-related group associations in China<sup>35</sup>. Therefore, the communities should be viewed as associations rather than as broad societies to exert influence. The vector approach will be more readily applicable to spatial development and heritage management. Some broader societies are not capable of heritage sites, as previously observed by Janssen in the Netherlands.

27 Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', p. 1667.

28 Spatial development analysis can be complex because it requires cross-sector coordination, zoning arrangements, and integration of heritage into a broader spatial vision (Olson, 1993), pp.6-7.

29 Chami, M.F. (2017) 'Management of Religious Heritage in Tanzania: A Case Study of Kizimkazi Mosque on Zanzibar Island', pp. 67; Osman, K.A. and Farahat, B.I. (2021) 'The impact of living heritage approach for sustainable tourism & economics in mount Lebanon', HBRC Journal, 17(1), p. 491; Liu, Y. et al. (2022) 'The impacts of world cultural heritage site designation and heritage tourism on community livelihoods: A Chinese case study', pp.2-3; S. Sun, N.N. (2023) 'Community Co-Creation In Living Heritage Conservation - From Object-Centered To People-Centered Planning For The Ancient City Of Pingyao' pp. 25-30.

30 living heritage is heritage management that maintains its original function, as continually reflected in the process of its spatial definition and arrangement, in response to the changing circumstances in society at local, national and international level (Poulios, 2010), p.180.

31 Neo-institutional theory is capable of integrating the interaction between formal and informal rules within institutions (Meyer *et al.*, 1977), pp357-358. Meanwhile, living heritage relies on informal rules (community traditions, folklore, and unwritten practices) while working alongside formal rules (legal protections and heritage conservation policies), creating a balanced approach to heritage management (Poulios, 2014), pp.27-28.

32 Chan, J.H. et al. (2020) 'Entrepreneurial orientation of traditional and modern cultural organisations: Cases in George town UNESCO world heritage site', p.6,8.

33 Chami, M.F. Op. Cit, pp.70-71; Sendra, I.M. et.al. (2023) 'Exploring Bali, China, and India Culture as a Model of Triadic Cultural Acculturation Tourism Product in Bali', pp. 49.

34 De Jesu Jopela, A.P. (2011) 'Traditional custodianship: A useful framework for heritage management in Southern Africa?', p. 114

35 Okocha, D.O., Faloseyi, M. and Elele, F.C. (2024) 'Festival Communication : A Critical Analysis of Ukwuani People of Delta State, pp.37-38; Ludwig, C. et al. (2020) 'The Heritage Turn in China: The Reinvention, Dissemination and Consumption of Heritage', p.46

## Section 2: Research Contribution

### 2.1. Research Significance

This doctoral thesis focuses on the framework of Janssen <sup>36</sup> and applies the concept within the sector, factor, and vector approach to investigate the relationship between spatial development and heritage management. To unravel the issues, this dissertation reports on three cases using cartographic and non-cartographic approaches to analyze the spatial development and management of heritage sites, respectively. The cases represent sector (Borobudur Temple Compound), factor (*Kota Lama* Semarang), and vector (Menara Kudus Mosque) approaches in Indonesia. In particular, the empirical research in the dissertation aims to analyze the strategic fit between spatial development and heritage management applied in Indonesia. Previous research have explored the relationship between spatial development and heritage management using sector or factor approaches <sup>37</sup>. Meanwhile, the vector approach has been applied exclusively to heritage conservation without including spatial development <sup>38</sup>. This dissertation provides a novel analysis of the sector, factor, and vector approaches successfully applied in Indonesian cases. However, there are improvement weaknesses in enriching the framework of Janssen in the vector approach.

This doctoral thesis provides three contributions to the literature. First, no prior research has examined the relationship between spatial development and heritage management in heritage tourism sites according to the three approaches by Janssen in developing countries. Second, this is the first study to show the role of ancestor custodians in managing heritage sites and addressing issues in the vector approach by focusing on traditional community associations with greater understanding and authority over traditions, rather than relying on wide and wild society narration. Third, novel empirical evidence is provided to address the weaknesses of the Janssen framework as well as show the strategic fit between spatial development and heritage management. A total of three case studies are reported in Chapters 4, 5, and 6. Each chapter presents a different case focused on the Janssen framework. The three cases refers to every approach in the framework and the contents of each chapter are introduced.

Chapter 4 presents a cartographic and non-cartographic analysis of the relationship between spatial development and heritage management on the representative research of the sector approach, which is the Borobudur temple compound. The cartographic analysis used a dataset of Landsat satellite imagery from 1972 to 2021. The non-cartographic analysis adopted

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<sup>36</sup> Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', pp. 1664–1665.

<sup>37</sup> Tarrafa Silva, A. et al. (2023) 'Critical Analysis of Policy Integration Degrees between Heritage Conservation and Spatial Planning in Amsterdam and Ballarat', p. 14

<sup>38</sup> Gustafsson, C. (2019) 'Conservation 3.0 - Cultural heritage as a driver for regional growth', *Scires-It*, 9(1), p. 23.



data sets from interviews of heritage custodians, the tourism sector, and international and national policy archives of the Borobudur Temple. This research obtains two main results through overlay analysis. The first is a policy of controlling land use patterns to protect heritage sites and cultural landscapes from extensive spatial development. The second is the integration of heritage management, custodians, the central government, and UNESCO to preserve the authenticity of the Borobudur landscape. This is in line with the principle that heritage as a sector operates within a government-driven system of policies, legal frameworks, and financial structures capable of adapting to new challenges.

Chapter 5 presents a cartographic and non-cartographic analysis of the relationship between spatial development and heritage management on the representative research of the factor approach, which is the *Kota Lama* Semarang. The cartographic analysis used a dataset of high-resolution satellite images from Quickbird and Worldview from 2003 to 2023. The non-cartographic analysis used a data set from interviews of heritage custodians, the tourism sector, the community, city government, and city policy archives of *Kota Lama* Semarang. This research obtains two main results through overlay analysis. First, a contextual approach of spatial planning can enhance conservation efforts and improve the cultural quality of cities. This is in line with the research of Janssen that heritage as a factor needs to be used as a resource and can serve as a bridge between conservation and improving quality of life. Second, collaboration between the government, the private sector, and the community aims to create a market environment to support tourism and conservation. This is in line with the argument that market-driven factor approaches of heritage management can be negotiated to make areas more sustainable and attractive.

Chapter 6 presents a cartographic and non-cartographic analysis of the relationship presented between spatial development and heritage management on the representative research of the vector approach as with the Menara Kudus Mosque. The cartographic analysis used a dataset of high-resolution satellite images from Quickbird and Worldview from 2003 to 2023. The non-cartographic analysis used a data set from interviews of ancestor custodians, government, heritage village tourism community, and city policy archives of *Menara* Kudus Mosque. This research obtains four main results through overlay analysis. First, community associations such as religious organizations are driven to recreate the cultural landscape in spatial development depending on heritage sites to refresh the sociocultural identity. Second, this research shows that ancestor custodians have played a key role in managing heritage and preserving tradition. Third, community associations collaborate with the local government to promote local traditions as heritage tourism attractions. Fourth, the results in *Menara Kudus*

Mosque report that the driving force of heritage management and tourism is ancestor custodians. These custodians hold the authority to collaborate with stakeholders in line with a neo-institutional perspective <sup>39</sup>. The results revised the Janssen framework, which views heritage management primarily as a socialization process. This addresses the weakness of the framework, particularly in the vector approach to focus on wide and wild social narratives. By refining the perspective, the results offer a more structured and actionable understanding of heritage management.

## **2.2. Novelty of the Research**

This doctoral thesis contributes to the theory by creating an adaptable framework for managing heritage, spatial development, and tourism, which connects heritage preservation with spatial planning. The results are expected to have important implications for heritage managers in developing countries, showing the important roles of traditional community associations and neo-institutional perspectives in managing the spatial development in heritage sites referred to as the vector approach. Moreover, heritage managers in developing countries should pay attention to intangible heritage by empowering traditional community associations with a stronger connection to tangible and intangible heritage. Considering the different orientations in the vector approach, in heritage management, ancestor custodians should collaborate with the government to conserve the physical and tourism infrastructure of tangible heritage, and with the community to preserve intangible heritage by encouraging residents to use intangible heritage (i.e., traditions) as part of their social identity.

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<sup>39</sup> Žuvela, A., Dragija, M.Š. and Jelin, D.A. (2023) 'Partnerships in Heritage Governance and Management : Review Study of Public – Civil , Public – Private and Public – Private – Community Partnerships', p. 6875.

## CHAPTER II

### LITERATURE REVIEW

#### Section 1. Heritage, Tourism, and Spatial Integration

##### 1.1. Heritage Tourism

Heritage tourism is a concept that shows the existing relationship between heritage and tourism. Based on the observations made by various academics, the concept of tourism is associated with different significant benefits. However, there is a widespread perception that the initiative offers more threats than promises. In this context, the positive impacts include economic benefits<sup>40</sup>, environmental benefits<sup>41</sup>, and financial support for conservation activities<sup>42</sup>. Tourism also serves as an educational tool that facilitates the instillation of heritage awareness, as well as provides locals with a sense of ownership<sup>43</sup>.

Despite the outlined benefits, it is important to comprehend that there are risks associated with transforming heritage sites into tourist attractions. These sites, alongside respective incorporated artifacts, being often old, may be particularly fragile and susceptible to damage. According to a previous study, tourists inevitably cause damage to heritage sites in three main ways namely physical harm to structures and artifacts through contact and biological factors, disruption of the ambiance of the site due to crowdedness, and the demand for supporting facilities<sup>44</sup>. In the WMF 2008 list of the most endangered 100 monuments in the world, approximately one-third were reported as being 'in danger' mainly because of tourists<sup>45</sup>.

A potential solution to address these threats is the implementation of responsible management practices associated with the utilization of resources, sites, areas, and tourism industry. Previous studies have emphasized that the management of tourist heritage sites must balance the manner in which tourists utilize and manage the sites. This approach is particularly important because it has the capability to aid the recognition of the historical and cultural significance of heritage sites and ensures the sites are maintained for future generation<sup>46</sup>. Dissimilar to this result, another investigation offered an opposing viewpoint, proposing that heritage sites could be developed in line with the experiential expectations of tourists<sup>47</sup>. The exploration concluded that responsible heritage management, as proposed in this study, should

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40 Timothy, Dallen J. 2009. *Cultural Heritage and Tourism in the Developing World: A Regional Perspective* *Cultural Heritage of Tourism in the Developing World*, p.65.

41 McKercher, and Hilary du Cros. 2002. *Cultural Tourism The Partnership Between Tourism and Cultural Heritage Management*, pp. 60-61

42 Ashworth, Gregory J. 2000. "Heritage, Tourism and Places: A Review.", p.19.

43 *Ibid*, p.24

44 Ashworth, G. J. 2009. "Do Tourists Destroy the Heritage They Have Come to Experience?", p.80..

45 World Monuments Fund. 2008. "World Monuments Watch: 2008 List of 100 Most Endangered Sites." *New York*, p.1.

46 Nuryanti, Wiendu. 1996. "Heritage and Postmodern Tourism." p.253.

47 Poria, Yaniv, Richard Butler, and David Airey. 2003. "The Core of Heritage Tourism." p. 240.

accommodate both perspectives, depending on the status and condition of heritage site as recognized by government and community.

Heritage is a universal phenomenon, and this has been evidenced by the commitment of various countries around the globe to the aspect. For instance, developed countries in Europe have historically shown the greatest commitment to heritage tourism and its theoretical and practical understanding, with the primary focus on tangible heritage<sup>48</sup>. Meanwhile, developing countries showed the greatest engagement with heritage tourism in terms of traditions, cultures, religions, and superstitions<sup>49</sup>. Based on this understanding, heritage tourism can be inferred to have significant differences across developing and developed countries. Typically, developing and developed countries possess significant disparities in economics, politics, power dynamics, colonial histories, preservation practices, social norms, cultural vitality, gender and socio-economic inequalities, urbanization, as well as legislative frameworks, and the effect of these differences have been observed to especially pronounced in tourism sector<sup>50</sup>.

This present study aims to explore the management of heritage tourism adopting theoretical and practical approaches originating from developed countries and applying the same strategies in the context of developing countries to expand the theoretical framework. In developing countries, heritage sites such as buildings, ruins, and museums are often part of vibrant living communities, where residents, as part of "heritage locus"<sup>51</sup>, provides vitality to the area, and create an environment that supports tourism<sup>52</sup>.

Based on the observations made, an inference can be made that heritage tourism presents a dual reality of opportunities and challenges. Alongside the fact that heritage tourism generates economic and educational benefits, the initiative also risks damaging fragile sites. Therefore, the central debate associated with heritage sites revolves around striking a balance between preservation and tourism development. Some have advocated for stringent conservation efforts, while others supported adapting the sites to accommodate tourist needs. Developed countries were observed to often focus on preserving tangible heritage while developing countries typically emphasize safeguarding respective inherent rich cultural traditions. By bridging the perspectives, this present study aims to apply frameworks from

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48 Ashworth and Larkham, 1994, *Building A New Heritage*, London, Routledge, p.2

49 Intangible heritage in developing countries such as rice paddies and farming techniques, traditional architecture and building materials, intricate clothing and cloth, exotic-sounding music, vibrant ceremonies, and unusual fragrances and flavours are part of the appeal. See Cohen, E. 1984. "The Sociology of Tourism: Approaches, Issues, and Findings.", p. 387; Gibson, C., and J. Connell. 2005. *Music and Tourism: On the Road Again*, p.160; Hall, C.M. et al. 2003. *Food Tourism Around the World: Development, Management and Markets*. pp.140-141; C. Howard, Michael. 2015. "A Comparative Study of the Warp Ikat Patterned Textiles of Mainland Southeast Asia." p.186.

50 Timothy, Dallen J. 2009. Cultural Heritage and Tourism in the Developing World: A Regional Perspective *Cultural Heritage of Tourism in the Developing World*. p.64-65; Stephen G. 1982. "The Political Economy of Tourism in the Third World.", p.355; Harrison, D. 1992. *Tourism and the Less Developed Countries*. Pp.222-224; Timothy, Dallen J. 1999. "Participatory Planning A View of Tourism in Indonesia." pp.387-388.; Timothy, D. J., & Boyd, S. W. 2003. *Heritage Tourism*. London: Prentice Hall; Timothy, Dallen J., and Stephen W. Boyd. 2006. "Heritage Tourism in the 21st Century: Valued Traditions and New Perspectives." pp.2-5; Wager, Jonathan. 1995. "Developing a Strategy for the Angkor World Heritage Site." p.522.

51 "Heritage locus" refers to the interconnected space where a heritage site exists within a living community, emphasizing the mutual relationship between the site and its local inhabitants' tourism (Nuryanti, 1996), p.256.

52 Timothy, Dallen J., and Stephen W. Boyd. 2006. "Heritage Tourism in the 21st Century: Valued Traditions and New Perspectives." p.10.

developed countries to the realities of developing nations, enriching theoretical insights and fostering a more flexible and inclusive approach to heritage management.

## 1.2. Heritage Management

Timothy and Boyd<sup>53</sup> defined heritage management as the process of conserving cultural and natural heritage while facilitating its use for tourism and education, necessitating a balance between conservation and public access. This perspective is in line with the philosophy of Ruskin<sup>54</sup>, which emphasizes the protection of historical value through a conservation approach by converting a site into a monument where its historical form is preserved and original state maintained. Viollet-le-Duc<sup>55</sup> expanded on Ruskin's paradigm by suggesting that original heritage sites could also be managed through restoration (returning the sites to initial forms). Based on these insights, heritage management can be inferred to comprise both the preservation of original structures and the facilitation of public access and education. It is important to establish that the maintenance or restoration of heritage sites often demands significant financial resources and effort. Therefore, government inclusiveness becomes very important in planning and protecting heritage, positioning the factor as the principal actor in the management process.

Ashworth<sup>56</sup> investigated heritage management from a different angle, emphasizing the economic, social, and environmental benefits of heritage conservation. Ashworth<sup>57</sup> reported that heritage products were consumed simultaneously by both tourism and local markets. The study also stated that increased consumption did not deplete or harm the resource, neither did it restrict access for any group of consumers, and assumed the benefits as well as costs of heritage management to be distributed equitably among all stakeholders. Extending this view, Ashworth<sup>58</sup> proposed that heritage was not merely a collection of objects or sites but a dynamic process. This process includes selecting elements of the past and reshaping the collected elements into experiences and products that address contemporary needs and values while ensuring effective transmission to future generations. These explanations simply lead to the obvious inference that heritage management transcends mere preservation to engage in the active transformation of the past into meaningful experiences for the present and a legacy for the future.

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53 Timothy, Dallen J., and Stephen W. Boyd. 2006. "Heritage Tourism in the 21st Century: Valued Traditions and New Perspectives." p. 7.

54 Ruskin, John. 1849. *The Seven Lamps of Architecture*. p.225

55 Viollet-le-Duc, Eugene-Emmanuel. 1866. *The Architectural Theory of Viollet-Le-Duc*. ed. M.F. Hearn. p.XI.

56 Ashworth, Gregory J. 2000. "Heritage, Tourism and Places: A Review." p. 20

57 *Ibid*, p.24.

58 Ashworth, G. J. 2014. "Heritage and Economic Development: Selling the Unsellable." p.6

Smith<sup>59</sup> defined heritage management as a socially constructed practice that included managing the meanings and values communities attach to heritage. This perspective positions = community as a mediator between tradition and modernity by fostering the active production and packaging of heritage products, engagement with markets, delivering experiences, as well as facilitating correspondence with the transaction goals of producers and consumers<sup>60</sup>. In essence, heritage management entails balancing the preservation of heritage with its commercialization while integrating inherent value into the local community.

The integration of preservation, commercialization, and community inclusivity in a cohesive framework has been successfully conceptualized by Janssen *et al*<sup>61</sup>. Janssen bridged these three dimensions by emphasizing the relationship between heritage management and spatial development. The framework introduced in the study outlined three distinct approaches to addressing heritage sites. First, heritage as a sector, where preservation is achieved by isolating heritage from spatial development. Second, heritage as a factor in spatial dynamics, where it serves the purpose of an asset and a catalyst for urban and rural regeneration. Finally, heritage as a vector for sustainable area development, where it shapes the direction of spatial projects and developments.

### 1.3. Spatial Development

Spatial development normally includes different types of steps such as the normative regulation of space and the integrative coordination of land use demands. In English, this whole thing follows terms such as spatial and land use planning<sup>62</sup>. In application to heritage sites, spatial development is generally done with the aim to balancing the preservation of heritage and historical symbols with sustainable urban growth. This balance is expected to attract tourists and investors and forward the quality of life for local communities. Sustainable spatial development builds upon these principles through adding resource management, urban planning, heritage restoration, and the dimensions of environmental, economic, cultural, and social sustainability, with focus goal on create vibrant, equitable, and eco-friendly urban spaces<sup>63</sup>. Spatial development also differences according to the administrative level of a region, functioning at city, regional, and national scales.

The relationship between heritage and spatial planning can be described as a cultural landscape, which is inherently dynamic. This perspective challenges the elucidation that

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59 Smith, V. L. (Eds). 1989. *Hosts and Guests: The Anthropology of Tourism*. p.260.

60 MacCannell, D. 1976. *The Tourist: A New Theory of the Leisure Class*, p.198 ; Smith, V. L. (Eds). 1989. *Hosts and Guests: The Anthropology of Tourism*, p.120.

61 Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage, p.1666

62 Olson, David R. 1993. "Spatial Development." p.3

63 Al-Hinkawi, Wahda, and Baneen Al-Saadawi. 2019. "Restoring the Local Heritage and Its Role in Sustainable Spatial Development the Great Market in Al-Najaf – a Case Study." pp.51–52.

preservation should be the primary objective<sup>64</sup>. According to the seminal definition by Carl Sauer, "A cultural landscape is fashioned from a natural landscape by a culture group. Culture is the agent, and the natural area is the medium. The cultural landscape is the result"<sup>65</sup>. Based on observations, cultural landscapes evolve continuously due to natural, human, and temporal factors, and this necessitates the adoption of a more flexible and adaptive approach to spatial development. Rather than freezing heritage in time, the focus should shift toward integrating it into contemporary developments to maintain its inherent relevance in a changing society. This requires a proactive approach, such as the combination of conservation efforts with spatial development processes to manage urban expansion in heritage areas.

According to a previous study, spatial development plays an important role in establishing zoning boundaries between heritage areas, transition zones, and non-heritage areas, functioning as a tool to shield heritage sites from unchecked urban expansion<sup>66</sup>. It is important to emphasize that while most of the existing study on the subject has concentrated on the relationship between spatial development and territorial landscape protection<sup>67</sup>, only Janssen et al.<sup>68</sup> has specifically addressed its relationship with heritage management. This distinction is critical, as not all elements of heritage area necessitate protection. Certain areas can be commercialized or adapted to reflect evolving cultural dynamics.

This present study narrows its focus to spatial development at the city and town level and adopts land use management instruments to regulate urban growth<sup>69</sup>. Furthermore, the investigation examines the outcomes of government planning policies by comparing periods before and after the adoption of heritage policies. The objective is simply to evaluate the effectiveness of these policies in preserving "heritage sites and associated cultural landscapes" regardless of urban expansion, modernization, and tourism development.

## Section 2. Heritage Planning

In accordance with the studies by Janssen et al.<sup>70</sup> and Janssen & Luiten<sup>71</sup>, heritage management has transitioned from an object-based approach to a region-based approach by embedding heritage management into spatial planning to improve spatial quality of towns and

64 Janssen, Joks, et al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1656

65 Carl Sauer, 1925 in Smith, Julian. 2013. "Cultural Landscape Theory and Practice Moving from Observation to Experience.", p.51

66 Huang, Xingyu, et.al. 2022. "Spatial Development of Two Villages : Bordering , Debordering , and Rebordering in a Community Scenic Area.", p.7-8

67 Albrechts, Louis, Angela Barbanente, and Valeria Monno. 2020. "Practicing Transformative Planning : The Territory - Landscape Plan as a Catalyst for Change.", p.2;

Dobricic, Milica. 2020. "The Spatial Planning , Protection and management of world heritage in Serbia." pp.77-78; Giudice, Benedetta, and Angioletta Voghera. 2024.

"Planning for Landscape and Heritage. A Community Perspective to Overcome Risks and Vulnerabilities in the Italian Case Study.", pp.3-4; Huang, Xingyu, et.al. 2022,

"Annals of Tourism Research Spatial Development of Two Villages : Bordering , Debordering , and Rebordering in a Community Scenic Area.", pp.7-8; Pajouh, Hamid

Danesh, et.al. 2014. "Cultural Heritage Landscape Conservation in the Context of Sustainable Spatial Settings.", p.898.

68 Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p1666.

69 Olson, David R. 1993. "Spatial Development.", p.7.

70 Janssen, Joks, et.al. 2012. "Heritage Planning and Spatial Development in the Netherlands : Changing Policies and Perspectives.", pp.11-13.

71 Janssen, Joks, and Eric Luiten. 2014. "Character Sketches.", p.17.

regions. Historically, heritage preservation followed two main strategies namely excluding heritage sites from development, referred to as "heritage as a sector", or incorporating heritage into spatial planning, known as "heritage as a factor". In current times, heritage is viewed no longer as an obstacle, relic, or static asset, but regarded more broadly as a dynamic vector of development, akin to a "house" that can be altered or extended<sup>72</sup>. As a vector, heritage actively shapes and guides the trajectory of spatial development. Essentially, the three approaches adopted by Janssen namely sector, factor, and vector, evolved to address novel social challenges and reflect shifts in the roles of government, the market, and society.

#### **a) Heritage as a Spatial Sector: Protection and Collection Formation**

The concept of heritage as a spatial sector is grounded in the idea that social and spatial dynamics continuously pose a threat to cultural heritage. Invariably, these threats must be managed to prevent the potential loss of irreplaceable historical assets. This approach, which is largely government-driven, focuses on curating collections of historical objects and landscapes. The scarce historical objects that define a building are often isolated from surrounding structures and used to emphasize the significance and protection of the building from spatial transformation. In heritage as a sector approach, heritage is generally shielded from the influences of spatial planning. Furthermore, it is viewed as having a therapeutic<sup>73</sup> capacity, providing a form of healing or cultural rejuvenation<sup>74</sup>.

#### **b) Heritage as a spatial factor: Negotiation and Revitalization**

The study by Janssen et al.<sup>75</sup> ended that heritage had important role in spatial development, acting as dynamic factor instead of a static element. Heritage normally contributes to quality of spatial by putting into areas with historical and cultural significance, thereby making better identity and promote community cohesion. Integrating heritage into spatial planning ensures the preservation of cultural values while also adapting to contemporary needs. In this context, adaptive reuse is considered a key strategy, especially as the strategy make the enablement for heritage to stay its functionality and relevance and not sacrificing authenticity. The study further emphasized the role of heritage in transition areas, where it was reported to serve as a bridge between modernization and cultural preservation. This delicate balance need collaborate by heritage managers, urban planners, and the private sector to join

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72 Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", pp.1660-1661.

73 the term therapeutic often refers to the emotional, psychological, or cultural healing that individuals or communities experience through engaging with heritage sites, practices, or traditions (Timothy 2020) p.448.

74 Ibid, pp. 1661-1663

75 Ibid, pp.1663-1665



objectives and strategies. By adding heritage in spatial development processes, communities can cultivate resilience and foster innovation.

### **c) Heritage as a Spatial Vector: Development and Continuity**

Heritage as a vector refers to the utilizing heritage as an influence in spatial planning and development. This approach talks about the narrative and intangible aspects of heritage, such as stories, traditions, and cultural practices, instead of only focusing on physical structures. Furthermore, it builds that heritage can inspire and inform next plannings by connecting the past with present and future developments. The heritage as a vector approach promotes community engagement and allow local residents to contributing respective memories and stories to heritage management. It also promoting a more inclusively and participatory form of heritage management in which social narratives are valued. By incorporating heritage narratives into planning, this approach further helps in the cultivation of a sense of place and identity within communities. Invariably, heritage as a vector promotes a holistic understanding of heritage that adopts both tangible and intangible values. The perspective has gained increasing relevance in modern heritage management practices, as it aims to balance historical significance with the needs of contemporary society<sup>76</sup>.

#### **2.1. Heritage as sector, factor, and vector for Heritage Management**

In heritage management, Janssen explained the sector approach as government, the factor segment as the market, and the vector concept as a society (Figure 2.1). According to the framework, heritage as a sector approach includes all levels of government in heritage management. Governments play an important role in establishing policies, regulations, and legal frameworks that guide heritage conservation and are also responsible for providing resources and support for heritage-related initiatives. Since the sector is governance-driven, it adopts a process of institutionalization, which includes the formal recognition and application of policies, norms, and practices related to heritage management in established institutional frameworks.

The concept of heritage as a factor focuses on the economic dimension of heritage, where it is treated as a commodity with economic value. The market includes private investment, tourism development, and projects that use heritage values to enhance the economic appeal of a region. This approach typically requires a management strategy that put conservation and economic growth on the same lane, which is called commercialization. The

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76 Janssen, Joks, and Eric Luiten. 2014. "Character Sketches.", p.22.

process of commercialization includes knowing and properly using the economic value of heritage, normally through tourism or initiatives that increase the value of heritage properties<sup>77</sup>.

Heritage as a vector talks about the critical role of community in the preserving and managing of heritage through participation, support, and advocacy. In this case, community is an active participant, imbuing heritage with meaning and value. The process used by community to play a central role in this context is socialization. The process emphasizes the importance of community inclusiveness in heritage management and reflects a shift toward a more inclusiveness and participatory approach where community has a voice in knowing how heritage is managed and utilized.



Figure 2.1. Institutional Process of Heritage Management by Janssen and Luiten<sup>78</sup>

## 2.2. Heritage as sector, factor, and vector of Spatial Development

Figure 2.2, which was adopted from the study by Janssen, provides a conceptual framework that shows the relationship between spatial development and heritage sites. In the context of heritage as a sector, the framework reflects two separate boxes, which meaning that the treatment of heritage as an independent entity distinct from spatial development. This approach is primarily concerned with the conserving of heritage, viewing it as a collection of artifacts, buildings, or historic sites to be safeguarded. As a result, the sector approach talks more about value assessment that wants to protect heritage from a “culture of loss”, and reflects the perspective that the loss of heritage is deeply regrettable and must be avoided<sup>79</sup>.

The common factor between heritage and spatial development in the context of heritage as a factor is represented by two intersecting boxes. This configuration shows the partial integration of heritage into spatial development process, recognizing its role as one of several contributing factors. In this context, it is important to comprehend that while aspects of

<sup>77</sup> Janssen, Joks, and Eric Luiten. 2014. “Character Sketches.” p.15.

<sup>78</sup> *Ibid.* p.16

<sup>79</sup> Janssen, Joks, et.all. 2012. “Heritage Planning and Spatial Development in the Netherlands : Changing Policies and Perspectives.” (December 2014): p.7.

heritage sites are preserved to maintain respective authenticity, other parts may be adapted in line with the dynamics of spatial progress. This approach emphasizes economic growth, often achieved through leveraging heritage for tourism and other market-driven initiatives<sup>80</sup>.

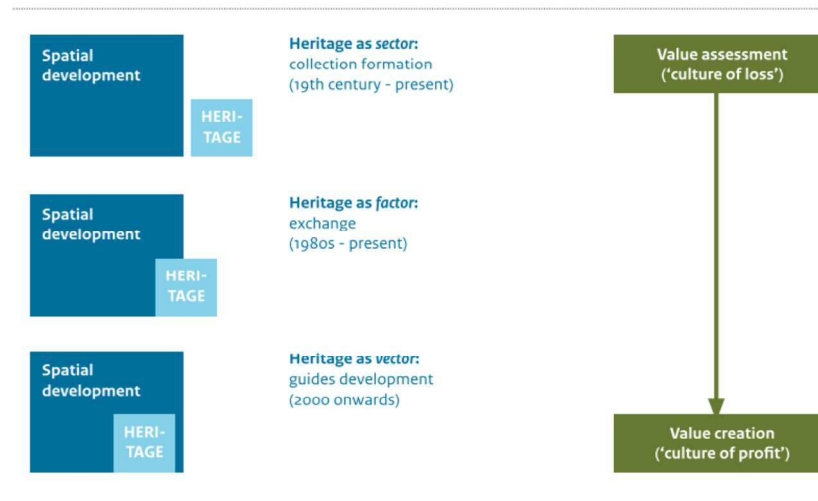


Figure 2.2. Spatial Development Processes in Heritage Areas by Janssen and Luiten<sup>80</sup>

The concept of heritage as a vector is reflected with two overlapping boxes, which shows that heritage influences spatial development. This concept typically focuses on value creation through heritage, including social narrative, cultural, and economic aspects. In general, the value creation derived from heritage sites allows the destinations to generate added value that shapes identity. This approach is often referred to as the "culture of profit"<sup>81</sup>.

### 2.3. Heritage as sector, factor, and vector of Relationship between Heritage Management and Spatial Development

As presented in Figure 2.3, the framework shows the relationship between heritage management (horizontal axis) and spatial development (vertical axis). This relationship was used in a previous study to identify strategic fits represented by three approaches namely sector, factor, and vector.

- In cases where heritage management focuses on heritage as an object of scientific fact, then the appropriate spatial development strategy is to protect heritage from spatial development. The encounter of these two strategies represents heritage as a sector approach.
- In situations where heritage management treats heritage as a product of social debate, the corresponding spatial development strategy is to consider heritage as a source of value creation. This strategy is applied in heritage as a vector approach.

<sup>80</sup> Janssen, Joks, and Eric Luiten. 2014. "Character Sketches." pp.11-12.

<sup>81</sup> Janssen, Joks, et.al. 2012. "Heritage Planning and Spatial Development in the Netherlands : Changing Policies and Perspectives.", p.1658

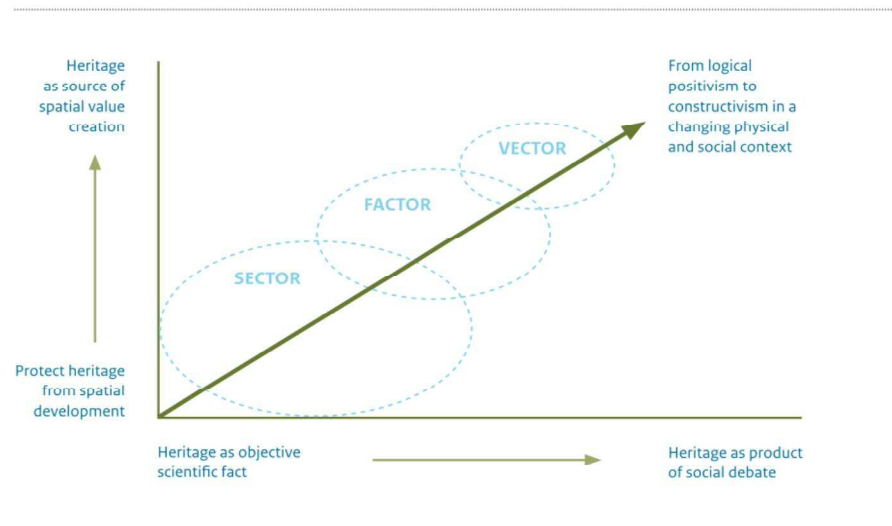


Figure 2.3. Relationship between Heritage Management and Spatial Development in Heritage Area by Janssen and Luiten<sup>82</sup>

- Heritage sites positioned between the object of scientific fact and the product of social debate can follow the strategy of heritage as a factor, where spatial development is integrated with heritage sites and the principle of marketization is applied to heritage management.

Based on the observations made, the strategic fit between spatial development and heritage management in heritage sites can be described as a transition from logical positivism to social constructivism. Positivism in this context is based on empirically observable and verifiable facts. Meanwhile, constructivism is built by individuals and society which allows scope for emotion and engagement, different cultural perspectives, as well as various forms of appropriation.

#### 2.4. Strengths and Weaknesses of Heritage as sector, factor, and vector

The framework introduced by Janssen showed considerable strength in its flexibility, allowing planners, heritage experts, and other stakeholders to devise strategies designed for specific heritage contexts, scales, and challenges. This adaptability ensures a responsive and dynamic integration of heritage management with spatial development. By merging these two domains, the framework strategically preserves cultural heritage while accommodating the demands of modernization and development, fostering spatial development planning that minimizes disruptions to heritage sites.

<sup>82</sup> Janssen, Joks, and Eric Luiten. 2014. "Character Sketches," p.17.

A significant strength of this framework is its detailed methodologies, such as the sector approach, which emphasizes preservation. This approach not only ensures the safeguarding of architectural and historical details but also extends protection to the broader cultural landscapes associated with heritage sites. Dissimilar to preservation theories that often focus exclusively on maintaining the authenticity of individual heritage structures, this perspective broadens the scope to include the surrounding environments of heritage structures<sup>83</sup>. Accordingly, heritage-as-a-sector approach identifies socioeconomic factors as potential risks to cultural heritage, emphasizing the necessity of protecting limited historic structures from external developments that could detract from respective significance. Rooted in the ideology of shielding heritage from rapid social change, this planning philosophy serves as a therapeutic response to contemporary urbanization challenges. Furthermore, by prioritizing the preservation of 20th-century and vernacular heritage, the sector approach offers valuable insights for managing spatial development near prominent heritage sites. This present study builds on strengths by seeking to provide empirical evidence that supports the effectiveness of the sector approach in harmonizing heritage preservation with urban planning and development.

The factor approach in the framework shows significant strengths by connecting heritage management with spatial development, particularly through government inclusiveness. As regional spatial development typically falls under governmental responsibility, the integration of economic development and heritage preservation becomes essential when heritage sites are in the jurisdiction. This ensures a balanced strategy where economic growth corresponds with preservation goals. Heritage experts often collaborate with governments as advisors, contributing to the planning process while ensuring that the authenticity of heritage sites is maintained. Furthermore, governments enhance tourism infrastructure in heritage areas, enabling cultural heritage to evolve into tourist destinations. By shifting focus from mere preservation of cultural objects to transforming heritage areas, the factor approach emphasizes their contemporary relevance. These transformations serve dual purposes namely, promoting economic growth and improving cultural quality, making the approach particularly suitable in light of the increasing incorporation of heritage sites into the tourism industry. This present study builds on these strengths, with the aim to provide empirical evidence to validate the efficacy of the factor approach.

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83 Jerome, P. (2008) 'An Introduction to Authenticity in Preservation', pp. 4-5.

The framework introduced by Janssen has certain weaknesses, particularly in the vector approach<sup>84</sup>. Janssen emphasized that this approach is depending plentifully on broad and dynamic social narratives, which could lead to conflicts of interest between local communities and heritage profession. Three significant challenges normally come from this side of the framework, first, the vector way is less commonly used compared to the sector and factor approaches, which are more established and very included in planning practices<sup>85</sup>. Second, the effort of the vector approach to integrate local narratives into broader planning contexts normally make conflicts<sup>86</sup>. Local communities and heritage experts frequently have different perspectives on the value of heritage, with many community members lacking awareness of the cultural and conservation significance of respective surroundings<sup>87</sup>. Third, the diminished role of government in fund heritage projects under this approach movement financial responsibility to communities or the private sector<sup>88</sup>. This shift can reduce the resources available for effective implementation, thereby blocking the way of the potential success of heritage projects. To address these limitations, particularly those of the vector approach, this study aims to provide empirical evidence that can guide improvements.

The challenges join with the implementation of the vector approach in developed countries have been properly emphasized by previous studies applying Janssen framework to heritage areas. For example, Silva *et al.*<sup>89</sup> looked very much into heritage management in Amsterdam, the Netherlands, and Ballarat, Australia, and brought out that both cities more adhered to the sector and factor approaches. Silva saw significant difficulties in applying the vector approach in these locations because of a bigger focus on tangible heritage, such as historic sites and structures, while neglecting intangible heritage, including community traditions. This neglect arises from the absence of community associations that are loyal to keeping and transferring the intangible heritage in the areas. Similarly, Gustafsson<sup>90</sup> exploration heritage management in the country of Sweden and successfully join all three approaches, yet the emphasis remained on conservation rather than its integration with spatial development as proposed by Janssen<sup>91</sup>. The exclusion of spatial approaches emphasizes the complexity of conducting a holistic analysis<sup>92</sup>. These results mean a significant study gap in the framework introduced by Janssen, as no before studies have very much attention on the

84 Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1667  
85 Ibid, pp.1664-1665

86 Verschuure-Stuip, G.A. (2014) 'Urbanisation of former city fortifications in The Netherlands between 1805 and 2013', 143, p. 254

87 Jimura, Takamitsu. 2011. "The Impact of World Heritage Site Designation on Local Communities - A Case Study of Ogimachi, Shirakawa-Mura, Japan." p. 294. See also

Pratiwi, Ade Yanuar. 2022. "Dampak Sosial Ekonomi Pengembangan Pariwisata Cagar Budaya Di Kecamatan Pontianak Timur.", p.5-6.

88 Janssen, Joks, et.al. 2017. Op.Cit, p.1664

89 Silva, Ana Tarrafa, et.al. 2023, "Critical Analysis of Policy Integration Degrees between Heritage Conservation and Spatial Planning in Amsterdam and Ballarat.", p. 14.

90 Gustafsson, Christer. 2019, "Conservation 3.0 - Cultural Heritage as a Driver for Regional Growth," p.29.

91 Janssen, Joks, et.al. 2017, "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1665.

92 Spatial development analysis can be complex because it requires cross-sector coordination, zoning arrangements, and integration of heritage into a broader spatial vision.

See Olson, David R. 1993. "Spatial Development." pp.6-8

relationship of the vector approach with both conservation and spatial development. It is important to also state that while previous study has predominantly focused on the sector and factor approaches<sup>93</sup>, the vector approach has been limited to heritage conservation, with spatial development left unexamined<sup>94</sup>. Recognizing these weaknesses and gaps, this present study aims to provide empirical evidence to strengthen the vector approach and bridge the gap by integrating conservation with spatial development.

Studies adopting the vector approach with a focus on community-based management of heritage sites have been more prevalent in developing countries under the concept of living heritage<sup>95</sup>. Generally, living heritage underscores the role of traditional community associations in managing heritage. The emphasis in this aspect is that heritage sites, both tangible and intangible, can be actively preserved and sustained by traditional community associations rather than solely relying on broader societal engagement. This concept is in line with neo-institutional theory, which integrates both formal and informal governance structures to create a more inclusive framework for heritage management<sup>96</sup>.

Studies exploring traditional community associations have identified these groups as heritage custodian, dedicated to safeguarding and maintaining cultural assets. Various other explorations have emphasized this custodial role across different contexts, underscoring the effectiveness of community in protecting heritage<sup>97</sup>. This traditional community association management is generally referred to as heritage custodian.

## Section 3. Heritage Custodian

### 3.1. Heritage Custodian in Developing Country

Heritage custodian is defined as either an individual or institution tasked with safeguarding, managing, and maintaining cultural and historical heritage. This role is often associated with official government institutions or heritage experts, such as the Archaeological Survey of India (ASI) in India<sup>98</sup>. However, another study provided an alternative definition,

93 Silva, Ana Tarrafa, et.al. 2023. "Critical Analysis of Policy Integration Degrees between Heritage Conservation and Spatial Planning in Amsterdam and Ballarat." p.14

94 Gustafsson, Christer. 2019. "Conservation 3.0 - Cultural Heritage as a Driver for Regional Growth." p.29.

95 living heritage is heritage management that maintains its original function, as continually reflected in the process of its spatial definition and arrangement, in response to the changing circumstances in society at local, national and international level See Poullos, Ioannis. 2010. "Moving Beyond a Values-Based Approach to Heritage Conservation." p.180. See also Chami, Maximilian Felix. 2017. "Management of Religious Heritage in Tanzania: A Case Study of Kizimkazi Mosque on Zanzibar Island." p.67.; Osman, Khaled Abdul-aziz, and Baher Ismail Farahat. 2021. "The Impact of Living Heritage Approach for Sustainable Tourism & Economics in Mount Lebanon." p.491.; Liu, Yalu, Ying Wang, Karine Dupre, and Cathy McIlwaine. 2022. "The Impacts of World Cultural Heritage Site Designation and Heritage Tourism on Community Livelihoods: A Chinese Case Study." pp.2-3; S. Sun, N. Nakajima. 2023. "Community Co-Creation In Living Heritage Conservation - From Object-Centered To People-Centered Planning For The Ancient City Of Pingyao." pp 25-30.

96 Neo-institutional theory is capable of integrating the interaction between formal and informal rules within institutions, see Meyer, John W et al. 1977. "Institutionalized Organizations: Formal Structure as Myth and Ceremony (Neo-Institutionalism)." pp.357-358. Meanwhile, living heritage relies on informal rules (community traditions, folklore, and unwritten practices) while working alongside formal rules (legal protections and heritage conservation policies), creating a balanced approach to heritage management. See, Poullos, I. 2014, "Defining and Managing 'Living Heritage.'" In *Past in the Present: A Living Heritage Approach - Meteora, Greece*, p. 28.

97 Chan, Jin Hooi et al. 2020. "Entrepreneurial Orientation of Traditional and Modern Cultural Organisations: Cases in George Town UNESCO World Heritage Site." Pp.6,8; Chami, Maximilian Felix. 2017. "Management of Religious Heritage in Tanzania: A Case Study of Kizimkazi Mosque on Zanzibar Island." pp.70-71; Sendra, I Made, I Gusti Ngurah Widiatmaja, and Yohanes Kristianto, 2023, "Exploring Bali, China, and India Culture as a Model of Triadic Cultural Acculturation Tourism Product in Bali," p. 49; De Jesus Jopela, Albino Pereira, 2011, "Traditional Custodianship: A Useful Framework for Heritage Management in Southern Africa?" p.114; Jimura, Takamitsu, 2011, "The Impact of World Heritage Site Designation on Local Communities - A Case Study of Ogimachi, Shirakawa-Mura, Japan," p. 294.

98 Sanyal, Saptarshi. 2020. "The Evolving Role of India's Foremost Heritage Custodian," *Heritage Conservation in Postcolonial India*, pp.25-27.

stating that heritage custodian included communities or groups entrusted with preserving, protecting, and transmitting cultural heritage and traditions<sup>99</sup>.

In developing countries, heritage custodianship tends to be predominantly rooted in community associations rather than government institutions. For instance, in Malaysia, both traditional and modern community associations actively promote cultural traditions (intangible heritage) at heritage sites using a creative tourism approach. Based on observations, modern associations are typically formed by local residents near heritage sites, while traditional associations, which are often made up of clans in these sites, focus on safeguarding respective legacy<sup>100</sup>. In Indonesia and Tanzania, religiously-based traditional associations have been observed to preserve the historical and cultural values of traditions, while broader community associations interpret and narrate both tangible and intangible heritage for visitors<sup>101</sup>. In the context of Southern Africa, tribal custodian is often responsible for protecting heritage sites, embodying a traditional model of stewardship<sup>102</sup>, while in China, these associations tend to function as arts-related group associations<sup>103</sup>.

Based on the observations made, it is therefore recommended that the framework introduced by Janssen address the weakness in the vector approach, particularly its reliance on broad and diverse social narratives, often leading to conflicts of interest between society and heritage experts. This issue can be mitigated by redefining communities as traditional community associations, which are inherently more structured and goal-oriented. The associations in this context can collaborate with government to ensure a more focused and effective influence on heritage management and spatial development. By adopting this perspective, the vector method becomes more practical and applicable to the dual objectives of spatial development and heritage preservation. Additionally, it is important to recognize that not all broader societal groups in every country possess the requisite capacity or understanding to manage heritage sites effectively.

### **3.2. Neo-Institutionalism in Heritage Custodian**

Janssen argued that society operated in the framework of socialization theory (Fig. 2.1), where culture, rooted in the collective thinking of the broader community, often encountered conflicts and challenges, specifically in adapting to changing circumstances in developing countries. To address these issues, capable organizations are required to manage

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99 Omotoba, N. I., et.al. 2016, "An Assessment of Government and Heritage Custodians Roles in the Development of Cultural Tourism in Ekiti State, Nigeria, p.74.

100 Chan, Jin Hooi et al. 2020, "Entrepreneurial Orientation of Traditional and Modern Cultural Organisations: Cases in George Town UNESCO World Heritage Site," pp.6,8

101 Chami, Maximilian Felix. 2017, "Management of Religious Heritage in Tanzania: A Case Study of Kizimkazi Mosque on Zanzibar Island," pp.70-71 ;Sendra, I Made, et.al. 2023, "Exploring Bali, China, and India Culture as a Model of Triadic Cultural Acculturation Tourism Product in Bali," p. 49

102 De Jesus Jopela, Albino Pereira. 2011, "Traditional Custodianship: A Useful Framework for Heritage Management in Southern Africa?" p.114

103 Ludwig, Carol et al. 2020, "The Heritage Turn in China: The Reinvention, Dissemination and Consumption of Heritage," p.46.



both formal pressures, such as government policies, and informal pressures, including local norms. Through strategic actions, these organizations can ensure the sustainability of heritage sites. Neo-institutional theory provides a valuable framework for understanding the interaction between formal and informal rules in institutions<sup>104</sup>.

Oliver<sup>105</sup> emphasized that organizations could strategically adapt to institutional pressures arising from both formal regulations and from both informal cultural expectations. Similarly, heritage custodianship can navigate these dynamics by adopting strategies that balance the preservation of tradition with the demands of modern developmental, in line with the principles of neo-institutional theory. Neo-institutionalism typically emphasizes the manner in which norms, values, and rules in a social context influencing actions and decisions make. This approach set institutions to not merely as constraints but sources of stability and legitimacy for community organizations<sup>106</sup>. By operating in the framework, community organizations are recognizing as active entities capable of making strategic choices to sustain and adapt heritage management practices<sup>107</sup>.

In the context of this study, neo-institutional theory offers a pertinent framework for understanding the role of heritage custodian. The theory emphasizes the manner in which organizations operations within complex institutional environments, where formal rules (such as legal and administrative regulations) interact with informal rules (including social norms, cultural practices, and traditions). In heritage custodianship, managers of heritage sites act as strategic agents who not only comply with formal regulations, such as heritage preservation policies but also actively preservation and transmit traditional values and unwritten practices.

In conclusion, the idea of heritage custodian associations corresponds with the concept of neo-institutionalism because these institutions actively navigate and balance diverse institutional pressures, both formal (stemming from government and private sector) and informal (arising from societal norms and expectations), in the respective management of cultural heritage sites. Meanwhile, the concept introduced by Janssen regarding socialization is more relevant in explaining the manner in which the broader community participates in the process of cultural inheritance. By adopting the neo-institutional concept, the weaknesses inherent in the socialization framework, which limit Janssen framework, can be effectively addressed.

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104 Meyer, John W et al. 1977, "Institutionalized Organizations: Formal Structure as Myth and Ceremony (Neo-Institutionalism)," p.357.

105 Oliver (1991) "Strategic Responses to Institutional Processes." p.152.

106 DiMaggio, Paul and Walter Powell, 1983, *The Iron Cage Revisited Institutional Isomorphism and Collective Rationality*, pp.149-150.

107 Fernández-Alles, Maria De La Luz, and Rocio Llamas-Sánchez. 2008, "The Neoinstitutional Analysis of Change in Public Services," pp.6-7.

## CHAPTER III

### METHODOLOGY

#### Section 1. Research Method

##### 1.1. Cartographic Analysis

Previous researches<sup>108</sup> adopted two distinct methods, namely cartographic and non-cartographic analysis, to examine the relationship between spatial development and heritage management at heritage sites.

Table 3.1. Sample for Cartographic Representation

Location	Year	Satellite	Resolution	Band formation	Spectral Band used and Spectral Range
Borobudur	1972	Landsat 1	80 m	654 (Vegetation Analysis to identify vegetation)	<ul style="list-style-type: none"> <li>• Band 4 Visible green (0.5 to 0.6 <math>\mu\text{m}</math>)</li> <li>• Band 5 Visible red (0.6 to 0.7 <math>\mu\text{m}</math>)</li> <li>• Band 6 Near-Infrared (0.7 to 0.8 <math>\mu\text{m}</math>)</li> </ul>
	1991	Landsat 5	30 m	321 (Natural Color to identify land use features)	<ul style="list-style-type: none"> <li>• Band 1 Visible (0.45 - 0.52 <math>\mu\text{m}</math>)</li> <li>• Band 2 Visible (0.52 - 0.60 <math>\mu\text{m}</math>)</li> <li>• Band 3 Visible (0.63 - 0.69 <math>\mu\text{m}</math>)</li> </ul>
	2001	Landsat 7	30 m		
	2011	Landsat 8	30 m	432 (Natural Color to identify land use features)	<ul style="list-style-type: none"> <li>• Band 2 Blue (0.450 - 0.51 <math>\mu\text{m}</math>)</li> <li>• Band 3 Green (0.53 - 0.59 <math>\mu\text{m}</math>)</li> <li>• Band 4 Red (0.64 - 0.67 <math>\mu\text{m}</math>)</li> </ul>
	2021				
Kota Lama Semarang	2003	Quick bird	2,4 m	Multispectral Bands	<ul style="list-style-type: none"> <li>• Blue: 450 - 520 nm</li> <li>• Green: 520 - 600 nm</li> <li>• Red: 630 - 690 nm</li> <li>• Near-Infrared (NIR): 760 - 900 nm</li> </ul>
	2012	World view 2	1,85 m	532 (Natural Color to identify land use features)	<ul style="list-style-type: none"> <li>• Blue: 450 - 510 nm</li> <li>• Green: 510 - 580 nm</li> <li>• Red: 630 - 690 nm</li> </ul>
	2023	World view 4	1,24 m	Multispectral Bands	<ul style="list-style-type: none"> <li>• Blue (450-510 nm)</li> <li>• Green (510-580 nm)</li> <li>• Red (630-690 nm)</li> <li>• Near-IR1 (770-895 nm)</li> </ul>
Menara Kudus Mosque Area	2003	Quick bird	2,4 m	Multispectral Bands	<ul style="list-style-type: none"> <li>• Blue: 450 - 520 nm</li> <li>• Green: 520 - 600 nm</li> <li>• Red: 630 - 690 nm</li> <li>• Near-Infrared (NIR): 760 - 900 nm</li> </ul>
	2015	World view 3	1,24	532 (Natural Color to identify land use features)	<ul style="list-style-type: none"> <li>• Blue: 450 - 510 nm</li> <li>• Green: 510 - 580 nm</li> <li>• Red: 630 - 690 nm</li> </ul>
	2023	World view 4	1,24 m	Multispectral Bands	<ul style="list-style-type: none"> <li>• Blue (450-510 nm)</li> <li>• Green (510-580 nm)</li> <li>• Red (630-690 nm)</li> <li>• Near-IR1 (770-895 nm)</li> </ul>

Cartography is the science and art of making maps that reflect locations, geographical features, and spatial relationships between these elements. In past research, cartography analysis is generally carried out with the aim of examining the changes over time in land use

<sup>108</sup> Janssen, Joks, et.al 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1655-1656; Verschuure-Stuip, G. A. 2014. "Urbanisation of Former City Fortifications in The Netherlands between 1805 and 2013." p.251; Tarrafa Silva, et.al. 2023. "Critical Analysis of Policy Integration Degrees between Heritage Conservation and Spatial Planning in Amsterdam and Ballarat.", pp.4,8.; Gustafsson, Christer. 2019. "Conservation 3.0 – Cultural Heritage As A Driver For Regional Growth Christer." Pp.24-25

patterns on regional planning maps that have heritage sites<sup>109</sup>. Meanwhile, the present research was conducted using regional existing land maps derived from satellite imagery<sup>110</sup>. Based on previous investigations, this approach is particularly relevant in developing countries such as Indonesia, where planning maps may differ significantly from actual land use.

The cartographic techniques include the use of static and dynamic maps as well as geographic information systems (GIS) to visualize and analyze spatial and temporal data. The data obtained in this context are typically processed using ArcGIS10.7 and the source of data mainly comprises satellite imagery from Landsat, Quickbird, and WorldView Satellite (see Table 3.1). In this research, the sample for Borobudur included low-resolution satellite imagery, which was used to analyze land use, while *Kota Lama* Semarang and the *Menara* Kudus Mosque Area comprised high-resolution satellite imagery, adopted to observe changes in the surrounding buildings.

## 1.2.Non-Cartographic Analysis

Non-cartography refers to an approach or method of analysis that does not include the creation or use of maps as the primary tool for presenting or analyzing spatial data. During the course of this investigation, non-cartographic methods were adopted through narrative analysis, with a focus on the interpretation of stories, experiences, or descriptions to understand specific phenomena, particularly within social, cultural, or historical contexts. Accordingly, the exploration adopted the use of narrative analysis that is centered on individual/group narratives with the aim of exploring how people construct meaning through stories and how distinct identities, as well as experiences, are reflected within these narratives. As stated in previous research, stories are not merely seen as a collection of facts but as a medium by which individuals organize respective experiences and build meaning<sup>111</sup>. The non-cartographic data utilized is based on digital and library archives as well as interviews with stakeholders associated with the heritage site (see Table 3.2).

Various previous research has been conducted to explore the intricacies of heritage management using the Triple and Quadruple Helix models with a focus on engaging four key stakeholders namely academia, government, community/society, and business<sup>112</sup>. Similarly, the

109 Janssen, Joks, et.al 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1655-1656; Verschuure-Stuip, G. A. 2014. "Urbanisation of Former City Fortifications in The Netherlands between 1805 and 2013." p.251; Tarrafa Silva, et.al. 2023. "Critical Analysis of Policy Integration Degrees between Heritage Conservation and Spatial Planning in Amsterdam and Ballarat.", pp.4,8.; Gustafsson, Christer. 2019. "Conservation 3.0 – Cultural Heritage As A Driver For Regional Growth Christer." Pp.24-25

110 Bulatovic, Slobodan. 2023. "Cultural Heritage as an Initiator of Urban Development: The City Square in Brcko." P.330; Green, Lesley Fordred, et.al 2003. "From Chronological to Spatio-Temporal Histories: Mapping Heritage in Arukwa, Área Indígena Do Uaçá, Brazil.": 283–95.

111 Bamberg, Michael. 2012. "Narrative Analysis: An Integrative Approach." pp.252-253.p0p:

112 van der Elst, Judith, et.al. 2010. "Creating Digital Heritage Content: Bridging Communities and Mediating Perspectives", pp.7,28,29; Espinoza-Sánchez, et.al. 2022. "Impact of the 4 Helix Model on the Sustainability of Tourism Social Entrepreneurships in Jalisco and Nayarit, Mexico." p.3

present investigation adopts the Quadruple Helix approach by collecting data from the four outlined stakeholders including academia, government, business, and the community.

The primary goal of using the Quadruple Helix approach is to examine the heritage management framework from the perspective of each role. The sample is distinct based on the approach, sector (government), factors (academia, government, business), and vectors (academia, government, business, and community), all corresponding with the Janssen framework. A total of 23 samples were collected for this research, all of which were selected for the following reasons:

### **1. Government Aspect**

- In the Sector Approach, government organizations were selected because these organized bodies are saddled with the responsibility of managing the heritage site and its surrounding landscapes. First, the Government Conservation Agency is responsible for the conservation and protection of the heritage site and its supporting landscapes. Second, Government enterprises are inclusive in the tourism development of heritage sites and respective surrounding landscapes.
- In the factor Approach, government institutions collaborate with business owners and experts to manage heritage areas. First, the Heritage Conservation and Market Agency for Environmental and Social Forestry Development was selected as the primary organization managing the heritage area. Second, the City Spatial Development Agency was included because it formulates policies and grants permits related to the use and conservation of heritage areas.
- In the Vector Approach, there are two government levels. The first, which includes the local/village leader level, was included as a representative of the smallest governmental unit directly managing the heritage area. Second, the city government level, which typically comprises the Department of History, Museum, and Antiquities. This level was selected because of its role in policy-making and permitting, which is similar to the Spatial Planning Agency in the factor approach.

### **2. Academician Aspect**

- Factor Approach: The Cultural Expert Team was selected because of the prominent role played by the demographic in providing consultation to business actors and government entities regarding the conservation of heritage buildings and areas.
- Vector Approach: The Cultural Preservation Agency was selected as a government-affiliated academic institution that assists communities in conserving heritage sites.

### 3. Business Actors

- Factor Approach: The Business Association was included as a network of organizations providing a platform for business owners to address socio-economic issues. Accordingly, negotiations with the government and Individual business actors were included to represent challenges and benefits related to heritage building conservation.
- Vector Approach: The Tourism Awareness Group was selected as a semi-governmental organization developing tourism in heritage areas, and Intangible Local Entrepreneurs were included to represent individuals or groups utilizing intangible heritage as tourism commodities.

### 4. Community Associations

Both core communities and support communities were included in the respective efforts to preserve traditional culture and heritage. These groups represent the broader societal contribution to safeguarding heritage values.

This comprehensive sample selection ensures diverse representation and supports a robust analysis of heritage management through the Quadruple Helix framework.

In its entirety, cartographic analysis was used to observe landscape shifts as part of the spatial development process. According to Janssen<sup>113</sup>, spatial development and heritage sites have distinct focuses. This is because heritage as a **sector** signifies separation and aims to preserve the form and function of the landscape by minimizing changes and modernization. As a **factor**, the concept shows overlap and emphasizes landscape transformation while maintaining the structure of heritage buildings. Meanwhile, as a **vector**, it represents influence, which includes the co-creation of heritage products with society to support the spatial development of heritage sites. Based on this elucidation, the present research adopted the use of cartographic analysis to examine the impact of spatial development on heritage areas in the case study of Indonesia, to determine whether or not the spatial development applied is consistent with the Janssen framework.

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<sup>113</sup> Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1659.

As previously stated, non-cartographic analysis was used to analyze heritage management in this research. According to Janssen<sup>114</sup>, each approach to heritage management emphasized a different focus when managing heritage sites. For instance, heritage as a **sector** focuses on institutionalization and this simply signifies that the concept is government-driven within the context. Heritage as a **factor** is simply marketization, referring to the balancing of heritage site preservation and tourism. Heritage as a **vector** includes socialization, which imply social narration is the source of the management system. The examination of archives and narrative analysis is useful for understanding the management practices implemented at each heritage site in the case study, in line with the Janssen framework. By applying narrative analysis in the Indonesian context, this research can help identify suitable heritage management strategies that have the potential to address the weaknesses of the Janssen framework, particularly in the vector approach. In addition, based on the cartographic analysis, three heritage sites were identified as suitable case studies, including the Borobudur Temple Compound, *Kota Lama* Semarang, and *Menara Kudus* Mosque.

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<sup>114</sup> Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", pp.1665-1666.

Table 3.2. Sample for non-Cartographic Analysis

Approach	Helix / Position	Section	Date	Information	Site	Reason
Factor	Government	Borobudur Conservation Management Centre	March 9, 2021	Informant 1	Borobudur Temple Compound	Government-driven management
		Company of <i>Taman Wisata Candi</i> Tourism Management of Borobudur Temple Compound	March 11, 2021	Informant 2		
	Business Actors	Old City Site Management Agency ( <i>Badan Pengelola Situs Kota Lama</i> – BPSKL)	June 26, 2024	Informant 3	<i>Kota Lama</i> Semarang	Management of preservation and tourism development
		Oudestaad Community Build Association (Asosiasi Masyarakat Bangun Oudestaad – AMBO)	June 26, 2024	Informant 4		
		Entrepreneurship as a member of AMBO		Informant 5		
		Business Actors and Conservationists in Old Urban	July 4, 2024	Informant 7		
	Government	Semarang City Spatial Planning Agency (Head of Building Planning)	July 4, 2024	Informant 6		
	Academician	Old City Conservation and Revitalization Activists (Cultural Heritage Expert Team/TACB)	July 13, 2024	Informant 8		
	Academician	BPK (Cultural Preservation Agency) Central Java	2021	Informant 9	<i>Menara Kudus</i> Mosque	Community Management who understands the social, economic, and cultural development
	Community Association	<i>Menara</i> Mosque Association and Sunan Kudus Tomb (Spokesperson and Maintenance of <i>Menara</i> Mosque)	June 28, 2023	Informant 10		
	Business Actors	Members of the Janggalan Village Tourism Awareness Group ( <i>Pokdarwis</i> )	July 18, 2023	Informant 11		
	Business Actors	Art of <i>Batik Kudus Langgardalem</i> (Manager <i>Omh Batik ku</i> )	July 29, 2023	Informant 12		
		Painting and Calligraphy Association in Kudus (Calligraphy Painter)	July 16, 2023	Informant 13		
	Community Association	Jam'iyah Ma'syarol Amin (JMA) in Janggalan Village Mosque Management in Al-Mua'amar	July 29, 2023	Informant 14		
		Leader of JMA	July 29, 2023	Informant 15		
Vector	Community Association	Ancestral tomb guardian and ancestral guardian	June 5, 2023	Informant 16		
	Business Actors	Leader Pokdarwis in Janggalan Village	June 29, 2023	Informant 17		
	Government	Leader of Kauman Village	June 27, 2023	Informant 18		
	Government	Leader of Janggalan Village	June 27, 2023	Informant 19		
	Community Association	Traditional Music group of Nahdlatul Athfal in Kauman Village (Secretary)	July 16, 2023	Informant 20		
		Bendahara NA		Informant 21		
	Business Actors	Leader of Pokdarwis in Kauman Village	July 5, 2023	Informant 22		
	Government	(Head Department of History, Museum and Antiquities)	2023	Informant 23		

## Section 2: Studies Sites

### 2.1. Borobudur Temple Compound

The area of Mount Merapi became the center of civilization of the Ancient *Mataram* or *Medang Kamulan* Kingdom in the 7th to early 10th century. In the years 770 to 870, this kingdom was recorded to have reached the peak of civilization marked by temple buildings scattered throughout the area of Mount Merapi ranging from large structures such as Borobudur and Prambanan Temple to smaller buildings estimated at 280 Hindu and Buddhist temples<sup>115</sup>. However, the Borobudur temple was claimed as the largest Buddhist temple in Indonesia and was designated as a World Cultural Heritage by UNESCO in 1991<sup>116</sup>. This temple was rediscovered by Raffles such as British statesman, historian, and colonial, in 1815. In 1834-1842, the activities of the Borobudur Temple embodiment became the beginning of the exploitation of the temple as a tourist spot without caring about the damage to the structure<sup>117</sup>. According to an investigation conducted by the Japan International Cooperation Agency in 1976, the Indonesian government protects the Borobudur area by dividing it into five protection zones<sup>118</sup>.

1. Zone 1 or sanctuary area is a heritage site protection area with a radius of 200 m and has an area of 44.8 hectares. This zone protects and conserves the monument and archaeological environment of Borobudur Temple.
2. Zone 2 or the archaeological park comprises the heritage tourism development area. The development of this zone, which has an area of 87.1 hectares with a radius of 500 m from the Borobudur monument, is controlled by the developer.
3. Zone 3 or land use regulation is a land use zone with special rules. The area belongs to the public and the community but land use is limited by government regulations and Borobudur Temple management. This region has an area of 10.1 km<sup>2</sup> with a radius of 2 km from the monument.
4. Zone 4 or historical scenery prevention covers a radius of 5 km from the Monument with an area of 26 km<sup>2</sup>. This zone serves for the maintenance of the historical scenery and prevention of destruction of the scenery.
5. Zone 5 or the national archaeological park has an area of 78.5 km<sup>2</sup> with a radius of 10 km from the monument. This zone serves to conduct archaeological surveys over a large area and prevent the destruction of undiscovered archaeological monuments.

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115 Klokke, Marijke J. 2016. "Central Javanese Empire (Early Mataram).", p.4.

116 Darmawan, Fahrurrozy. 2023. "Konservasi vs Pariwisata Massal: Konflik Kebijakan Dan Tantangan Borobudur Sebagai Warisan Budaya Dunia UNESCO.", p. 22.

117 Soediman, S. 1973. "Borobudur, Indonesian Cultural Heritage.", pp.103–104.

118 JICA. 1980. Borobudur Prambanan National Archeological Park. pp.3-4; Indonesia-Goverment. 2014. Indonesian Presidential Regulation Number 58 of 2014, pp.27-31.



The Borobudur was abandoned twice, in the 10th-18th centuries and from 1953 to 1973. This changed the heritage site from a Buddhist center to a priority tourist destination<sup>119</sup>. The abandonment typically led to a change in the characteristics of the inhabitants around the temple, where the residents no longer protected Borobudur as a sacred space. Therefore, Borobudur was no longer managed as a living heritage site, but as a dead heritage site whose protection is under the full control and direct management of the Indonesian government. Based on observation, the government aims to combine the preservation of the authenticity of the site with its accessibility for tourism. For example, strict regulations prohibiting climbing on the temple and limiting visitor numbers reflect efforts to preserve its integrity as an authentic heritage site while allowing public use. The implementation of buffer protection also shows a specific commitment to keeping the surrounding area free from urban development, ensuring the preservation of the visual and cultural grandeur of the temple. This management approach, which focuses on the protection of both the site and the surrounding landscape (see Figure 3.1), is consistent with the 'heritage as sector' approach and makes the Borobudur temple a suitable case study.

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119 Lee, Salim. 2020. "Borobudur Bersemburat: Peninggalan Leluhur, Kini Warisan Dunia.", p.16

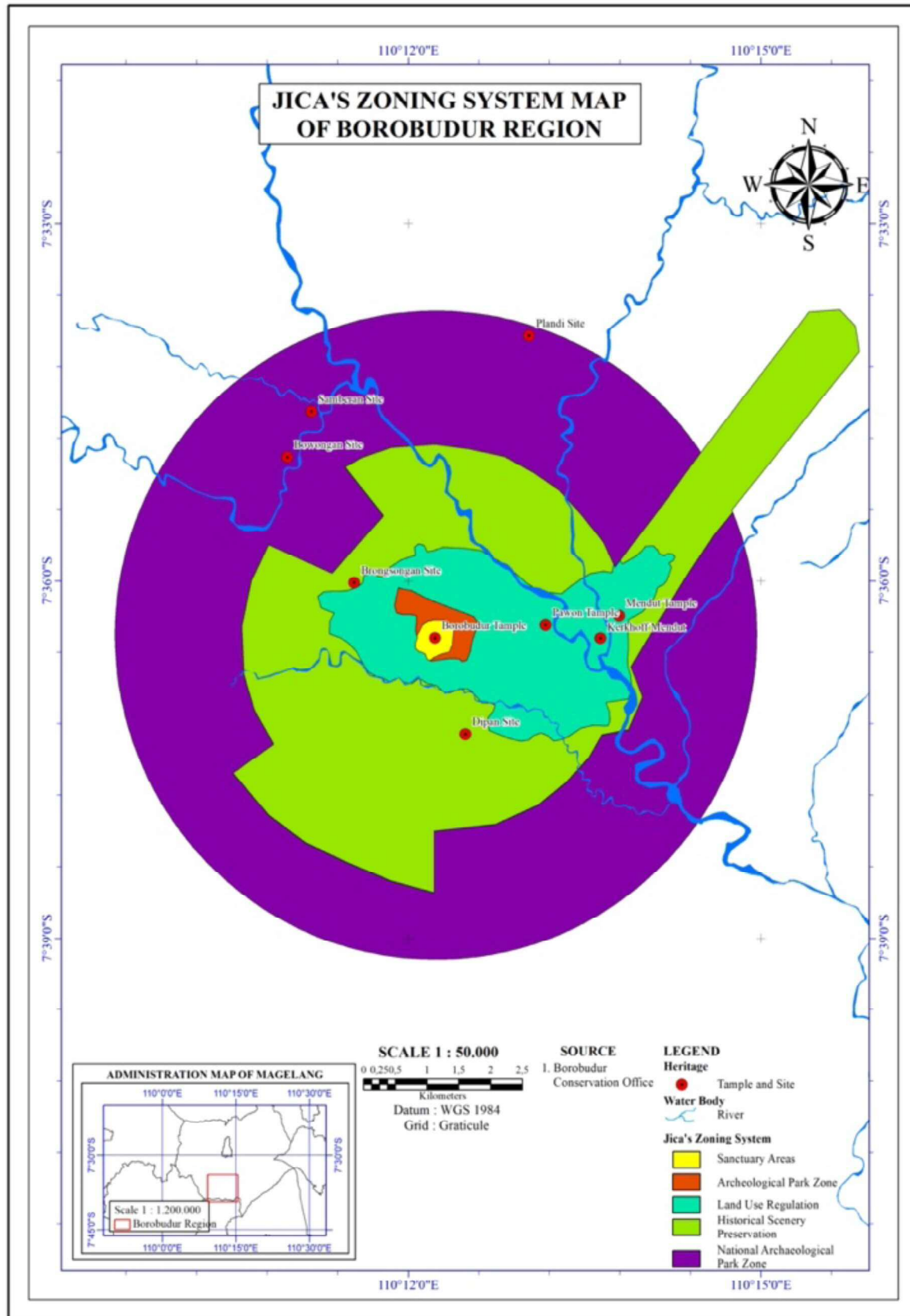


Figure 3.1.JICA Zoning of Borobudur Region<sup>120</sup> (JICA, 1980)

120 JICA. 1980. "Borobudur Prambanan National Archeological" Park.pp.3-4.

## 2.2. Kota Lama Semarang

*Kota Lama* Semarang is a harbor city located in the North Semarang Subdistrict with an area of 0.3125 km<sup>2</sup>. This city was developed with European architectural designs and styles mixed with elements from the local context<sup>121</sup> by VOC (Verenigde Oost Indische Compagnie or Dutch merchant company)<sup>122</sup>. According to the principle of living heritage<sup>123</sup>, *Kota Lama* Semarang is managed using one of the principles of living heritage, with all its historical buildings still used as a downtown with many functions. As stated in a previous research, total of 187 out of 274 historic buildings in the area were used as offices, educational institutions, and residential houses, while 87 were left uninhabited<sup>124</sup>. However, after Indonesia gained independence, the historic buildings in *Kota Lama* Semarang were abandoned.

The conservation of the *Kota Lama* Semarang began in the 2000s using an object-oriented paradigm<sup>125</sup>. Following the object-oriented paradigm, in 2007, the process-oriented paradigm<sup>126</sup> was introduced to facilitate the transformation of building functions. This approach typically showed that the market played a significant role in constructing and repairing *Kota Lama* Semarang.

In summary, *Kota Lama* Semarang is managed as a public asset with multiple functions to support the conservation of its historic buildings. This management approach is in line with the "heritage as a factor" approach, which emphasizes heritage sites as assets for marketization, balancing preservation with adaptation to modern developments (see Figure 3.2). Based on these insights, *Kota Lama* Semarang was selected as a case study.

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121 Nurhajarini, Dwi Ratna. 1999. "Sejarah Kerajaan Tradisional Surakarta". pp.87-88.

122 Tio, Jongkie. 2002. "Kota Semarang Dalam Kenangan", pp.14-16.

123 Five principles of living heritage; 1. Site with a Local Community: Community living near or around the site. 2. Site with a Dwelling Community: Community permanently residing within the site. 3. Site that has not suffered from Modernization: Site unaffected by modern influences. 4. Site with a Changing/Evolving Community: Community adapting to changing societal values. 5. Site whose Community has Claimed a Special Association: The community claims a strong cultural connection. Poullos, Ioannis. 2014. "The Past in the Present: A Living Heritage Approach", pp.25-27.

124 BAPPEDA. 2011. "Grand Design Kota Lama Tahun 2011 (Buku II)", p.10.

125 Object-oriented can be seen from the conservation carried out by the Semarang City Government to revitalize and restore the form and function of buildings to the Dutch era and develop them as heritage and cultural tourism (Romadi 2006), pp.94-95

126 Process-oriented is seen the heritage site as a resource for the adaptive reuse of historic buildings and areas (Suminar 2022), pp.12-13

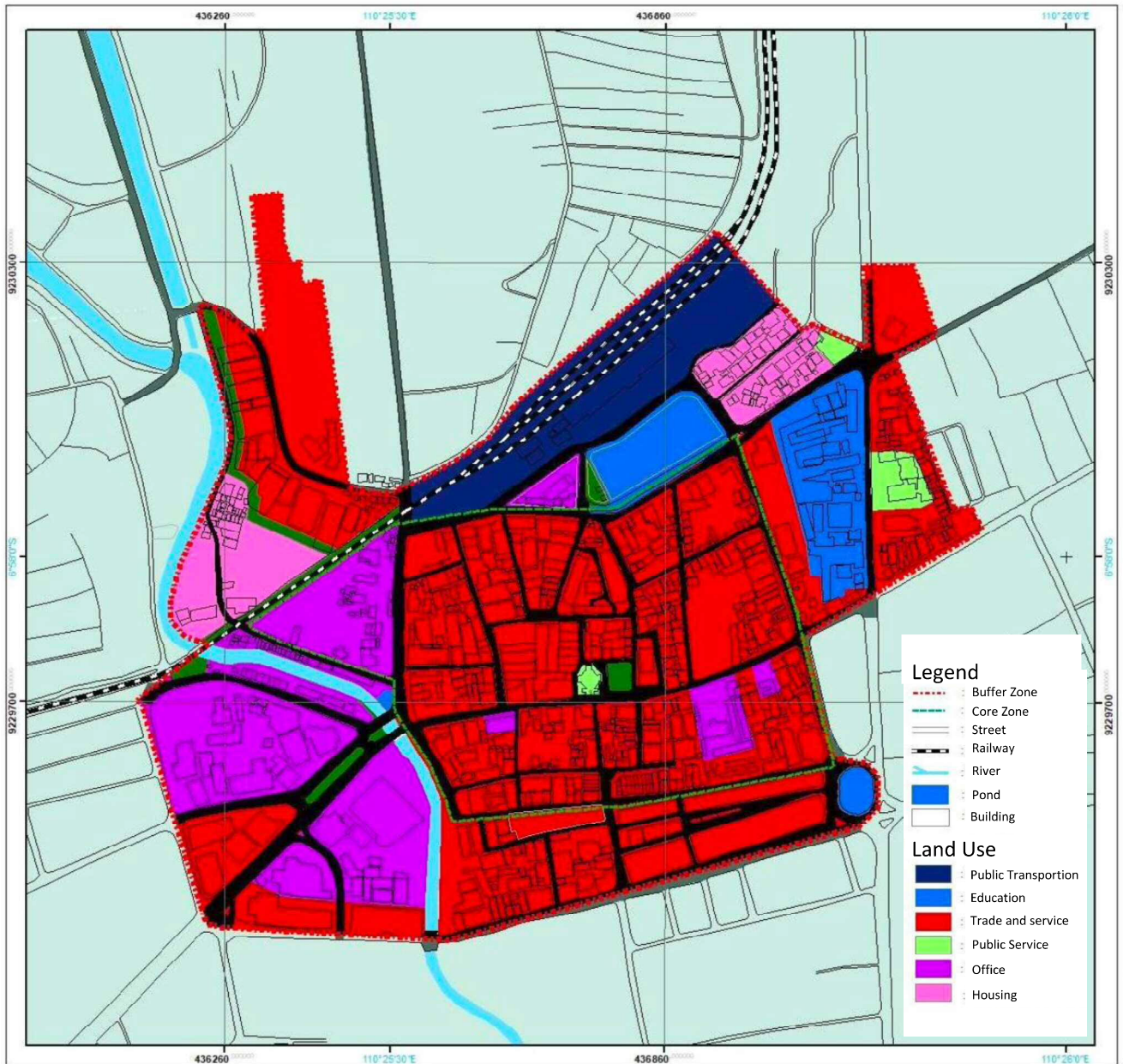


Figure 3.2. Land use map of Semarang old city<sup>127</sup> (BAPPEDA 2011)

127 BAPPEDA. 2011. Grand Design Kota Lama Tahun 2011 (Buku II), p.10.

### 2.3. Menara Kudus Mosque

*Menara* Kudus Mosque is located in *Kauman* Subdistrict, Kudus Regency, Central Java Province, Indonesia, and was designated as a national heritage site in 1999 due to its historical, cultural, and architectural significance<sup>128</sup>. This heritage site was completed in 1549 AD<sup>129</sup> and was the starting point for developing the resident Muslim settlement into an Islamic city<sup>130</sup>.

Spatial planning and heritage management of the *Menara* Kudus Mosque area are managed through religious tourism. This mosque has also become a sacred location for Muslims, especially Javanese, and reached the peak of tourism in the early 20th century. The height of tourism in the heritage site led to the demolition of several of its parts and the changing of its architectural form three times to accommodate a large number of pilgrims<sup>131</sup>.

The cultural heritage area of the *Menara* Kudus Mosque uses the sustainability of local wisdom and local community identity as the basis for spatial planning, heritage management, and tourism development<sup>132</sup>. This cultural heritage is a legacy of Sunan Kudus, a prominent Islamic saint who spread religion and developed Islamic traditions in the mid-16th century<sup>133</sup>. The tangible and intangible<sup>134</sup> inheritance of Sunan Kudus is still preserved and reproduced by the people of the Kudus Regency, especially the community around the *Menara* Kudus Mosque<sup>135</sup>. This emphasizes the central role of local communities in the planning and management of the heritage of the *Menara* Kudus Mosque Heritage Area.

The management of the *Menara* Kudus Mosque typically uses an integration of cultural heritage, community identity, local wisdom, and social narrative. In addition, the heritage site has been observed to significantly influence the spatial development of the surrounding area (see Figure 3.3). For example, urban growth is regulated to ensure that no structures exceed the height of the *Menara* Kudus Mosque, which is approximately 7m tall. This regulation shows how the heritage site shapes the urban landscape while maintaining its prominence and cultural significance, in line with the principles of the vector approach. Based on these features and regulations, the *Menara* Kudus Mosque was considered an ideal case study for the 'heritage as vector' approach.

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128 Indonesia, Ministry of Education and Culture. 2022. "Komplek Peninggalan Sunan Kudus." <https://budaya-data.kemdikbud.go.id/cagarbudaya/objek/KB000334>.

129 de Graaf, H.J. 1976. Islamic States in Java 1500-1700 Islamic States in Java 1500-1700.p.10.

130 Darban, A. A. 1984. "Kampung Kauman: Sebuah Tipologi Kampung Santri Di Perkotaan Jawa (Studi Perbandingan Sejarah Pertumbuhan Kampung Kauman Kudus Dan Yogyakarta)." pp.15-16.

131 Ashadi. 2017. The Meaning of Form Syncretism in Architecture Walisanga Mosques (in Indonesia).p.51.

132 Aldyan, Rizal Akbar. 2020. "The Commodification of Religious Tourism in the Tomb of Sunan Kudus The Commodification of Religious Tourism in the Tomb of Sunan Kudus, pp.38-39.

133 de Graaf, H.J. 1976. Op.Cit. p.10.

134 Tangible such as the physical structure of the mosque and tomb, intangible such as local wisdom, traditions, and arts. Suprpti, A (2018), pp.4-6

135 Yuwono, Dandung Budi. 2017. "The Social Construction of Sunan Kudus Cultural Legacy." p.105; Kasdi, Abdurrohman, et.al. 2021. "Potential of Kudus as a New International Pilgrimage Destination in Indonesia: Halal Tourism Optimising Local Wisdom." pp. 97-98.



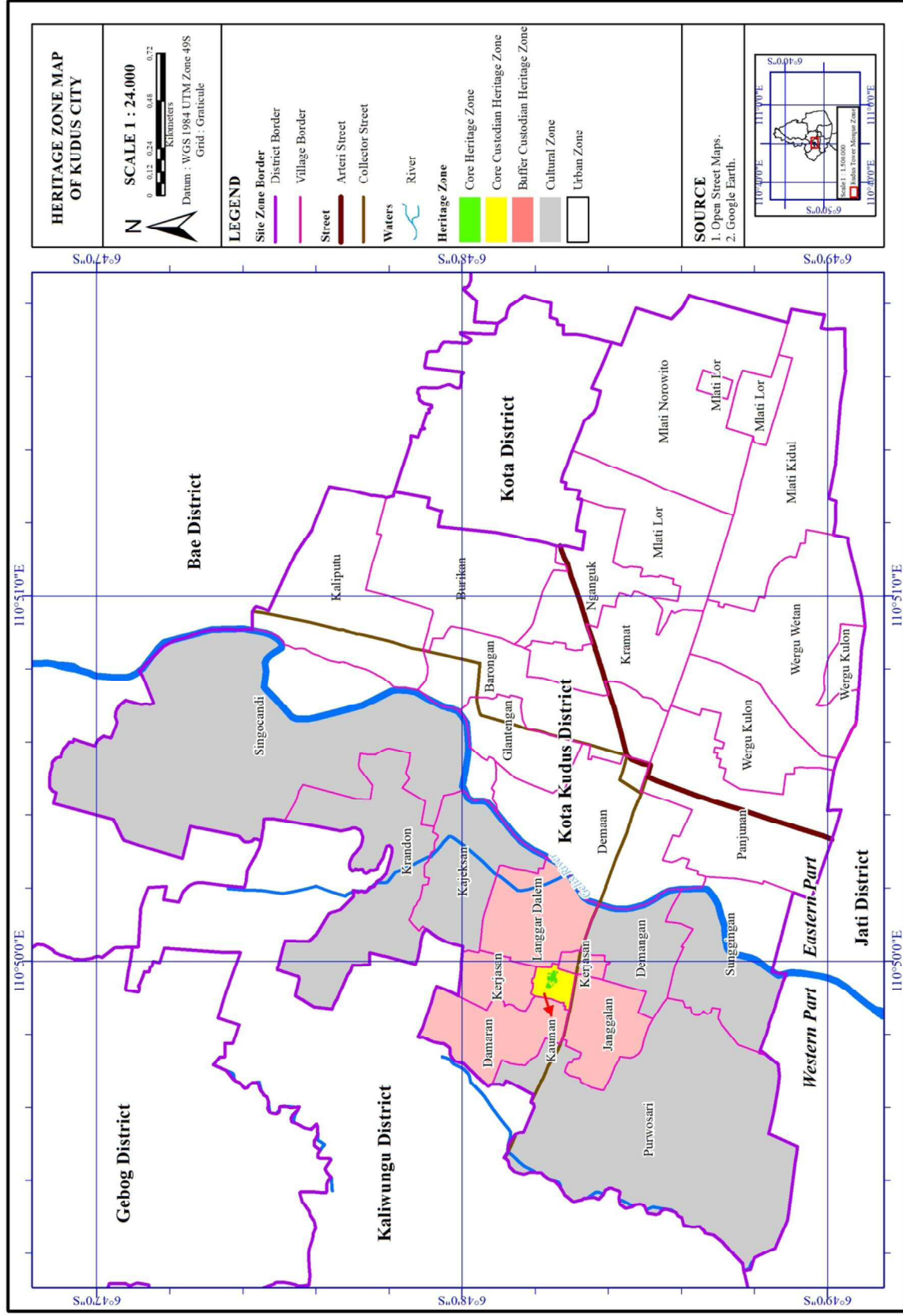


Figure 3.3. Map of Kudus Region

Source: Author (2024)

### Section 3: Research Framework

Figure 3.4 presents a visual representation of the research analysis framework of cartography and non-cartography used. In cartography analysis, this investigation focused on three main stages namely data collection, data processing, and analysis. The data collected comprised satellite images and maps, obtained from various years in the special region, which relate to the approach of heritage as a sector, factor, and vector in the study cases in Indonesia. Accordingly, the sampling period was based on events or policy changes that occur at Heritage sites and landscapes. For heritage as a sector in Borobudur, samples were gathered from five distinct years, namely 1972, 1991, 2001, 2011, and 2021. Heritage as a factor in *Kota Lama* Semarang includes the sample years of 2003, 2007, 2016, and 2023. Finally, for the heritage as a vector in *Menara* Kudus Mosque, samples were selected from 2004, 2014, and 2024. In the case study of Borobudur Temple, low-resolution satellite images sourced from the Landsat satellite were used to analyze land use change, while in the case study of *Kota Lama* Semarang and *Menara* Kudus Mosque, high-resolution satellite images obtained from the Google Earth quick bird satellite were used to analyze changes in landscape and building form. Subsequently, data processing was carried out with the inclusion of two distinct steps, first, the extraction of every satellite image and the transfer of matrices which quantify changes between different periods. Second, include the identification of transitions and model growth patterns.

For non-cartography, this research adopted the use of narration analysis through a six-phase process<sup>136</sup> as follows, 1) Data Collection: Gather relevant narratives from digital archives and key informants at heritage sites through interviews. 2) Transcription and Organization: Transcribe and organize narratives logically. 3) Structural Analysis: Identify elements within the narrative. 4) Meaning Interpretation: Explore themes and cultural context. 5) Reflection and Dialogue: Reflect on the Author's perspective and narratives. 6) Results Presentation: Compile report and discuss findings.

In conclusion, the framework as a whole included a cartographic analysis which was carried out using a comprehensive approach to studying spatial-temporal changes through cartographic methods. The method comprised the collection of historical data, detailed processing, and analytical mapping techniques to visualize and comprehend the growth and transformation patterns over time. In addition, the non-cartographic aspect of the research included the adoption of narrative analysis through a six-phase process with the aim of understanding the applied heritage management in the heritage site.

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136 Bamberg, Michael. 2012. "Narrative Analysis: An Integrative Approach." pp.251-252.

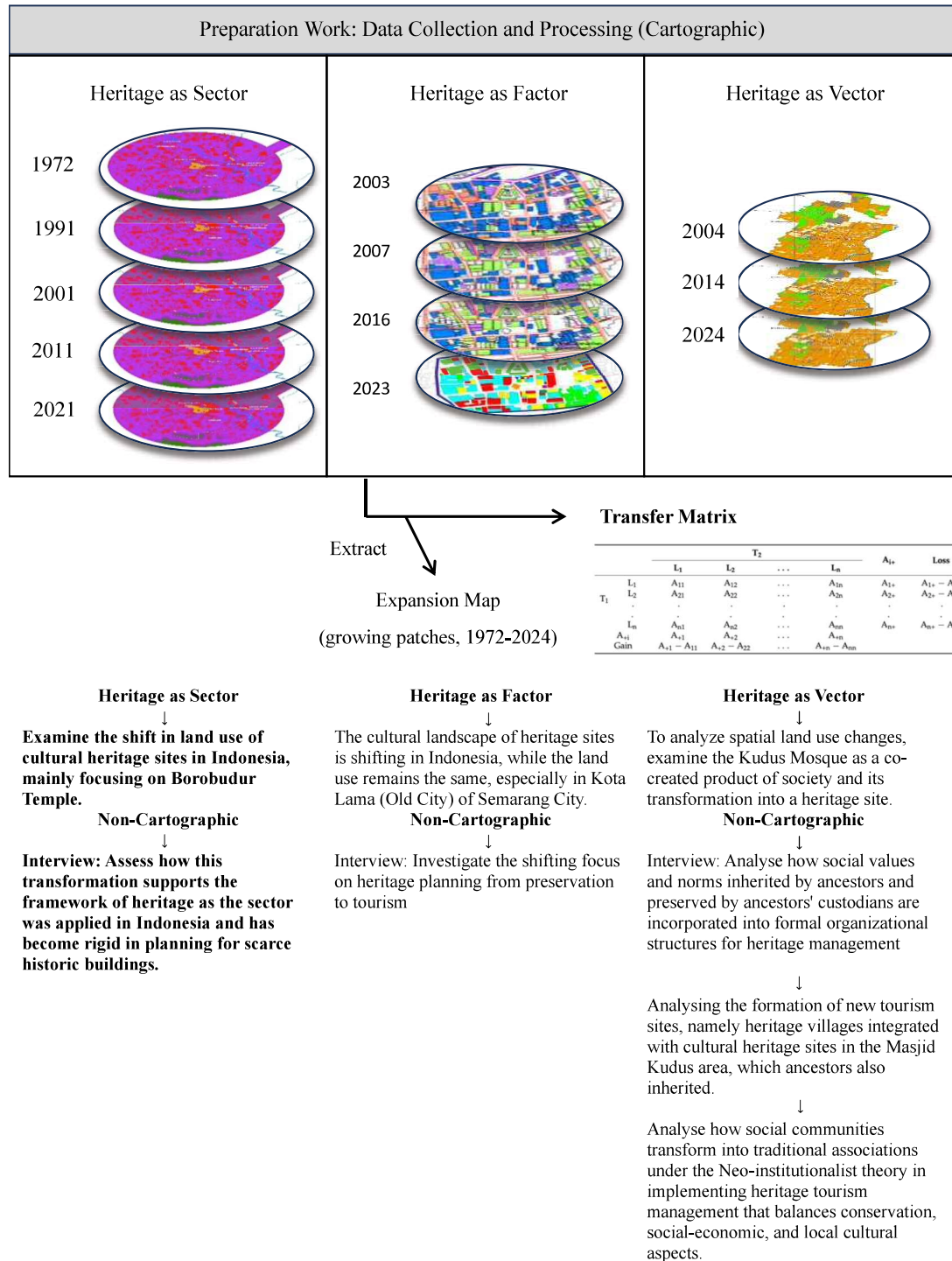


Figure 3.4. Research Framework



## CHAPTER IV

### HERITAGE AS SECTOR: BOROBUDUR TEMPLE COMPOUND

#### Section 1: Land Use Pattern in Cultural Landscape of Borobudur Temple Compound

Land use change is an illustration of the relationship between ecosystem functions and economic value, which was regarded as the main point during the Anthropocene era<sup>137</sup>. Presently, several areas are exposed to environmental degradation, in the form of primary forests loss due to excessive land use by humans<sup>138</sup>. The use of forestland is closely related to increasing population growth<sup>139</sup>, and based on the perspective of regional political ecology, this variable tend to affect resource degradation<sup>140</sup>. Another significant variable is the conversion of forests for other purposes, prompting the need for land capacity systems to maintain population pressure. Protected areas such as national parks and world heritage sites are significant measures for reducing land degradation and conversion <sup>141</sup>.

Based on this perspective, the heritage sector refers to a land or area protected from dynamic social, economic and spatial development<sup>142</sup>. The aim was to ensure that regional and spatial planning facilitated cultural heritage oriented towards the protection of historical value. In addition, this referred to the authenticity of tangible landscape changes.

Regional and spatial planning plays a significant role in cultural heritage preservation because the implemented policies are responsive to contemporary issues arising from this landscape<sup>143</sup>. Meanwhile, the responsiveness of the implemented policies served as an evaluator of the social dynamic development of heritage sites. This also included associative cultural landscapes, defined as large or small contiguous or non-contiguous areas, itineraries, routes, or linear topographies, whose significance was derived from powerful religious, or artistic relations with natural elements<sup>144</sup>. The characteristic settings of associative cultural landscape led to the therapeutic capacity of the heritage site. The present section focused on the land use change to protect the authenticity of heritage sites and associated cultural landscapes despite increased economic and population growth.

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137 Pătru-Stupariu, I. et al. (2020) 'A Review of Changes in Mountain Land Use and Ecosystem Services: From Theory to Practice', p. 3.

138 Mugagga, F., Kakembo, V. and Buyinza, M. (2012) 'Land use changes on the slopes of Mount Elgon and the implications for the occurrence of landslides', pp.39-40, and Said, M. et al. (2021) 'Predicting land use/cover changes and its association to agricultural production on the slopes of Mount Kilimanjaro, Tanzania', p.14

139 Ochoa-Gaona, S. and González-Espinosa, M. (2000) 'Land use and deforestation in the highlands of Chiapas, Mexico', pp. 28..

140 Black, R. (1990) "'Regional Political Ecology" in Theory and Practice: A Case Study from Northern Portugal', p.45 and Blaikie, P. and Brookfield, H. (2015) "Land Degradation and Society", pp. 1-2

141 La Mela Veca, D.S. et al. (2016) 'Anthropogenic influences in land Use/Land cover changes in mediterranean forest landscapes in Sicily', p.11.

142 Janssen, J. et al.(2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning' pp.1660-1661.

143 Gustafsson, C. (2019) 'Conservation 3.0 – Cultural Heritage As A Driver For Regional Growth ', p.251

144 Mitchell, N. and Buggay, S. (2000) 'Protected Landscapes and Cultural Landscapes', Forum American Bar Association, 17(1), p. 38.

## 1.1. Buffer Zones as Tools for Borobudur Cultural Landscape Protection

Janssen<sup>145</sup>, stated that cultural heritage management focused on the protection of heritage sites from all types of disturbances responsible for damaging the authenticity. This implied that heritage sites must be free from modern buildings in order to create a cultural landscape characterized by a Social therapeutic capacity. Moreover, a typical protection policy is the buffer zone system, a tool designed to safeguard the historical value of the OUV, including other cultural landscape<sup>146</sup>. The adoption of this tool in Europe, seeks to develop cultural heritage sites by separating people from the immediate environment<sup>147</sup>. The buffer zone system protects every aspect of heritage sites, including the authenticity and historical value, as well as community relations<sup>148</sup>.

The Indonesian government through the Ministry of Education and Culture adopted a buffer zone system to protect the Borobudur cultural heritage site and landscape. However, the Borobudur was divided into one core and four buffer zones because the government tried to protect three historical value aspects. This comprised (1) protection of monuments and ruins of Borobudur and surrounding temples, (2) limitation and control of land use change in this landscape, and (3) protection of the scenic area from modern buildings<sup>149</sup>. Additionally, the government also intends to protect the following four cultural landscapes<sup>150</sup>.

1. The mountain landscape protects tropical rainforest areas in regions around Borobudur, such as Mount Merapi, and Menoreh.
2. Agricultural Landscape focused on the protection of areas in the Kedu Basin, especially rice fields, which had existed since ancient times, as depicted in the Borobudur Temple Relief<sup>151</sup>. Based on the Canggal inscription (732 AD), the main occupation of the community was rice production, as it was the staple food of the ancient Javanese<sup>152</sup>.
3. Village Landscape is the protection of rural areas characterized by java vernacular buildings mainly constructed with woods or groves. Additionally, there are 77 reliefs in Borobudur Temple depicting these buildings<sup>153</sup>, classified into three types based on roof shape<sup>154</sup>, namely 27 houses, 48 buildings and 2 structures with local, pyramid and crown

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145 Janssen, J. et al.(2017), 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning' pp.1660-1661.

146 Kozlowski & Pterson (2005) Integrated buffer planning: towards sustainable development. pp.10-11; Ashgate and Leitao, L. (2011) The protection of World Heritage settlements and their surroundings: Factors affecting management policy and practice, pp.189-191

147 Lilley, I. (2013) 'Nature and culture in World Heritage management: A view from the Asia-Pacific, in Transcending the culture-nature divide in cultural heritage: Views from the Asia-Pacific Region. p.15

148 Nagaoka, Masanori (2016) Cultural Landscape Management at Borobudur, Indonesia. pp.85-86

149 JICA (1980) Borobudur Prambanan National Archeological Park.pp.3-4

150Indonesia-Government (2014) Indonesian Presidential Regulation Number 58 of 2014. pp.27-31 and Nagaoka, Masanori (2016) Cultural Landscape Management at Borobudur, p.30

151 Eka Puspitasari, D.E. (2021) 'Klasifikasi Dan Jenis Tanaman Pada Halaman Bangunan Suci Dalam Relief Candi Borobudur', p.63

152 Widhianningrum, P. (2022) 'Kosmologi Borobudur: Menggali Kebijaksanaan Tata Kelola Bisnis Masyarakat Jawa Kuno Borobudur p.119

153 Darwanto, 2001 Bangunan Konstruksi Kayu Pada Relief Candi Borobudurdan Prambanan: Studi Tentang Kontinuitas Komponen Bangunan Pada Rumah Tradisional Jawa.p.35.

154 Ismunandar (2007) Joglo Javanese Traditional House Architecture. Semarang, p.56

roofs, respectively. In 2018, four java architecture vernacular buildings were converted to cultural heritage sites at the local level

(<https://budaya.data.kemdikbud.go.id/cagarbudaya>).

4. An archaeological landscape focused on the protection of cultural heritage objects with natural scenery reflecting a sense of history. The established zone was based on the Balitung inscription (899-910 AD), that the Kedu-Prambanan region was the core area of the Hindu Mataram kingdom, which had the potential for hidden underground heritage objects<sup>155</sup>.

The buffer zone system aimed to protect the cultural landscape through strict restrictions and control measures implemented by the government. This implied that the management of Borobudur was based on the heritage sector.

#### **1.1.1. Land Use Pattern in Borobudur Area 1972-2021**

The process of cultural landscape protection was observed in the land use change describing the relationship between ecosystem functions and economic value<sup>156</sup>. According to Harvey<sup>157</sup>, and Lefebvre<sup>158</sup>, the theory of space transformation and production stated that tourism is a major factor in the process of land use change towards urbanisation because it attracts both tourists or residents to an area. The increasing number of these individuals intensified the need for the service sector. Tourism supports transportation, accommodation, and standard entertainment industries, including filling cheap holiday packages. However, developments in the service sector must consider the norms and cultures of countries visited<sup>159</sup>. Tourism can lead to the mismanagement of land<sup>160</sup>, fragmentation, vegetation degeneration, and coastal erosion<sup>161</sup>. Similar to the domino principle, the development of facilities and infrastructure built on agricultural areas, resulted in forest encroachment. The Borobudur region has become a major tourism destination since 1991, but land use change towards urbanisation or built-up land in the area tend to be negligible.

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155 Tjahjono, B.D. and Rangkuti, N. (1998) 'Penetapan Sima Dalam Konteks Perluasan Wilayah Pada Masa Mataram Kuna: Kajian Berdasarkan Prasasti-Prasasti Balitung (899-910 M)', p.45.

156 Pătru-Stupariu, I. et al. (2020) 'A Review of Changes in Mountain Land Use and Ecosystem Services: From Theory to Practice', p.3.

157 Harvey, D. (1989) 'From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism', p.9

158 Lefebvre, H. (1991) *The Production of Space*, p.353

159 Che, D. and Holden, A. (2002) *Environment and Tourism, Economic Geography*, pp.6-7

160 Sunlu, U. (2003) 'Environmental impacts of tourism', pp. 266-267.

161 Jieyong Wang and Yansui Liu "Tourism-Led Land-Use Changes and their Environmental Effects in the Southern Coastal Region of Hainan Island, China," p.1125

### 1.1.1. Land Use Pattern in 1972

Borobudur experienced a major restoration from 1973 to 1983, and this included the establishment of a cultural landscape protection system, enabling the conditions of the existing land use to be maintained in the buffer zone policy<sup>162</sup>. Meanwhile, in 1972, land use conditions in Borobudur were dominated by Cropland and Orchard rather than Built-up Land and Forest. The percentage of land use area had similar pattern as Zones 3, 4, and 5, while 1 and 2 were dominated by Heath or Parks as shown in Figure 4.1. This implied that the management of Borobudur temple by the Dutch Colonial Government since 1907 to 1942 paid attention to the heritage sector. A basic principle of this sector is ensuring the area is free from building to maintain the authenticity of heritage sites<sup>163</sup>. Additionally, the principle was depicted by zones 1 and 2, dominated by Heath or parks, ascertaining Borobudur Temple appeared free from buildings that tend to disturb and damage the historical image.

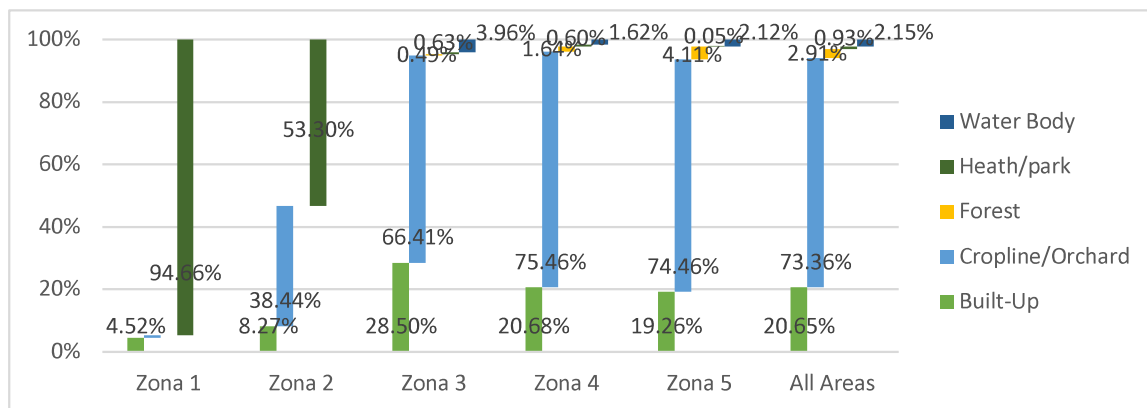


Figure 4.1. Percentage of land use in the Borobudur Area per zone 1972

The cropland and orchard were evenly distributed in each village in the buffer zone. Based on the interpretation of Landsat satellite imagery, in 1972 both had an area of 6,025.14 hectares, equivalent to a quarter of rice land. The results of Indonesian statistics carried out in 1973 showed that the area of the rice land in *Kecamatan* (Sub-district) was approximately 1666.684 hectares<sup>164</sup>. In addition, forests were concentrated in the southern region shown in Figure 4.2. with an area of 238.63 hectares or 2,91%. This constituted 192.76 hectares and 45.87 hectares of Protected and Community Forests, respectively.

<sup>162</sup> Nagaoka, Masanori (2016) Cultural Landscape Management at Borobudur, Indonesia. p.30

<sup>163</sup> Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', p. 1660

<sup>164</sup> BPS (1973) Statistical Data of Magelang District, p.62

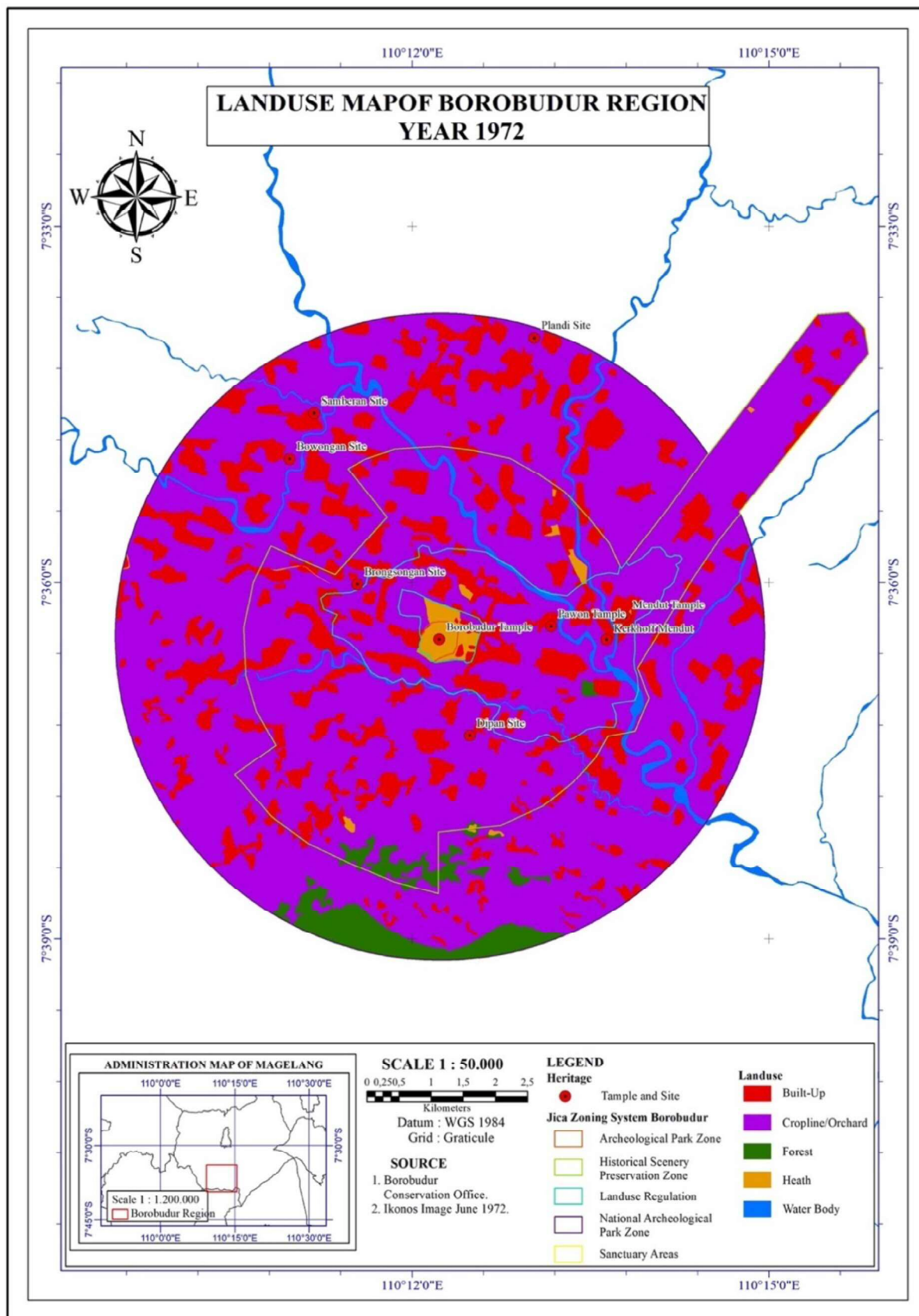


Figure 4.2. Land Use Map of Borobudur Region 1972

### 1.1.2. Land Use Pattern in 1991

Borobudur Temple was designated a UNESCO World Heritage on September 13, 1991. This caused the region to become a major tourist destination in Indonesia, as visitors increased from 256,480 in 1972 to 1,845,320 in 1991. In 1991, the existing conditions of land use changed slightly compared to in 1972 due to the increase in built-up areas or settlements in zones 3, 4, and 5. Furthermore, this increase covered 70.47 hectares, with all new settlements situated in the cropland and orchards. The largest increase of 29.18 hectares was observed in Zone 3, thereby increasing the built-up land area by 31.68% as shown in Figure 4.3. Zones 1 and 2 experienced insignificant changes in land use, including the community and protected forests. It showed that during the restoration process and submission as world heritage, Borobudur Protection only focused on Zones 1 and 2, including the forest.

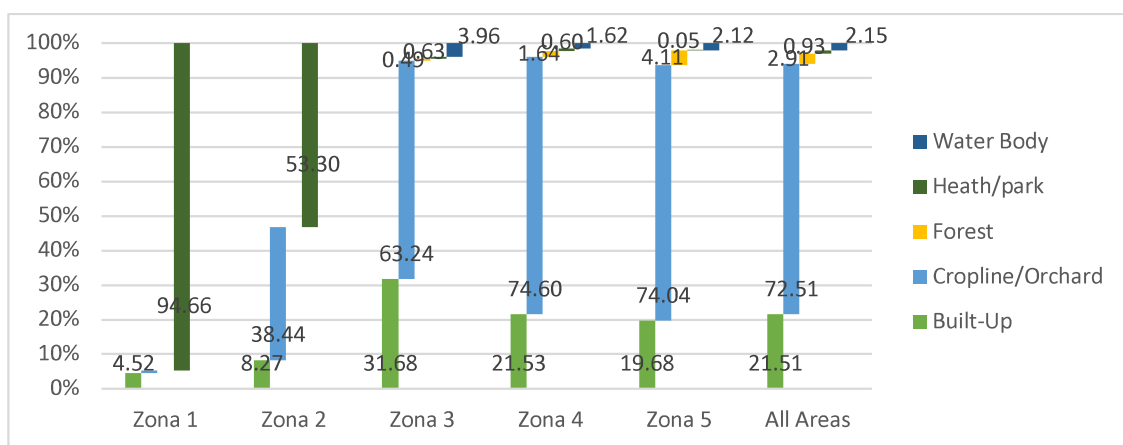


Figure 4.3. Percentage of land use in the Borobudur Area per zone 1991

The increase in built-up land and settlement area was an effect of the Temple development into an international tourism destination. This was evident in the distribution of new structures concentrated to the northern part of the Zone 2 border shown in Figure 4.4. Additionally, the area increased by 19.02 hectares or more than a quarter of land changes experienced from 1972 to 1991. The phenomenon of urbanisation in this tourist destination supported the theory of space transformation and production proposed by Harvey<sup>165</sup> and Lefebvre<sup>166</sup>. It was further stated that tourism influences land change leading to urbanisation. A similar incident was observed in the Angkor Region of Cambodia where increased visits to the Angkor Wat Temple led to urban sprawl in<sup>167</sup>

<sup>165</sup> Harvey, D. (1989) 'From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism', p.9

<sup>166</sup> Lefebvre, H. (1991) *The Production of Space*, p.353

<sup>167</sup> Liu, J. et al. (2019) 'Measuring and predicting urban expansion in the Angkor Region of Cambodia', p.18



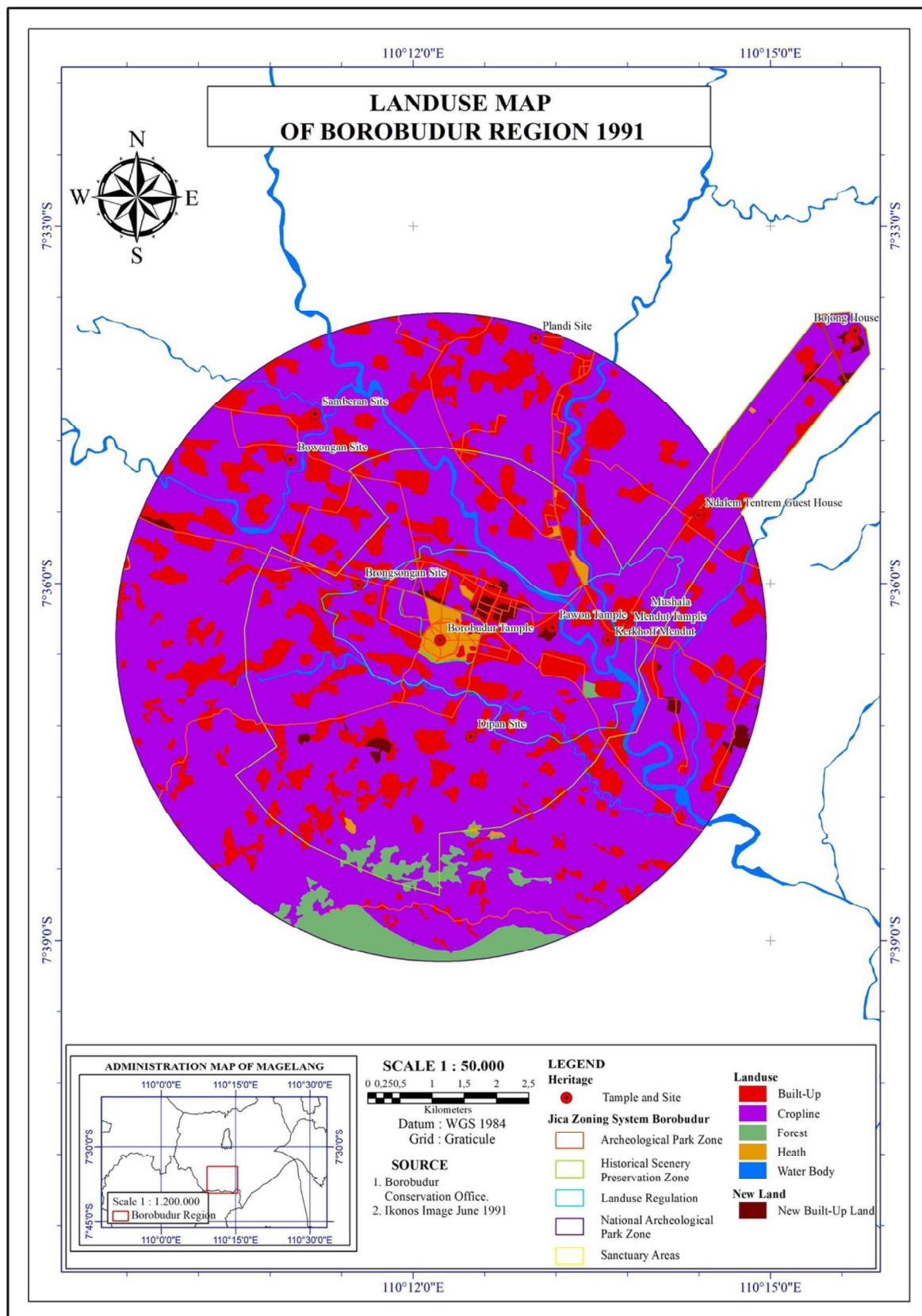


Figure 4.4. Land Use Map of Borobudur Region 1991

### 1.1.3. Land Use Pattern in 2001

As a major international tourism destination, Borobudur recorded over 250,000 foreign tourists from 1991 to 1997, with the highest number of 347,805 documented in 1994. Asides from this period, the highest number of 242,154 foreign tourist visits was recorded in 2019. Domestic tourists also experienced a fairly drastic increase, with 1 million visits recorded from 1979 to 1989. Within 1991 to 2001, over 1.6 million was recorded and in 2000 the number reached 2,559,527 tourists. Despite the significant increase for the past 10 years, the land use pattern of the Borobudur area was dominated by agriculture as shown in Figure 4.5.

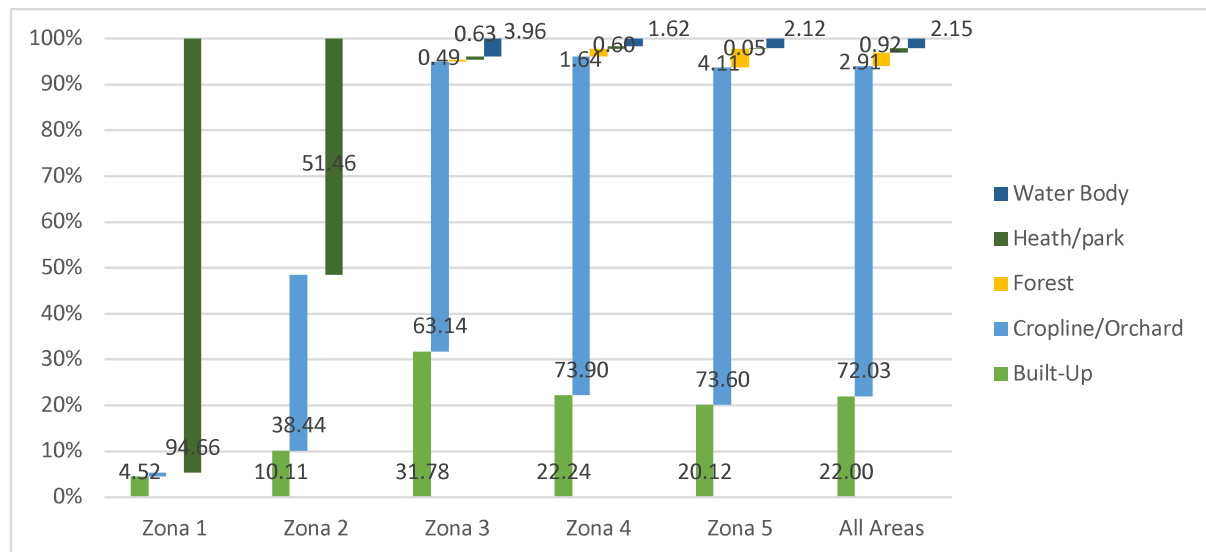


Figure 4.5. Percentage of land use in the Borobudur Area per zone 2001

The 2001 land use pattern represented the successful planning of the cultural heritage sector, including the transformation to urban or built-up land of less than 0.5%, or increased by 40.31 hectares. This differed from the urban growth pattern in 1991, with the settlement growth pattern concentrated in Zone 3. In 2001, the pattern was dispersed with the highest growth area observed in the northern part of Zone 5, as shown in Figure 4.6. However, the impact of the development process is still in progress, considering the built-up increase of 17.10% evident in Zone 2 as shown in Figure 4.5. This led to the transformation of open spaces or parks into built-up land such as the construction of the Karmawibhangga Museum and Centre for Borobudur Studies erected within 1991 and 1994, to support Heritage Tourism development. These two facilities were built to aid students and academics in carrying out research on the Temple.



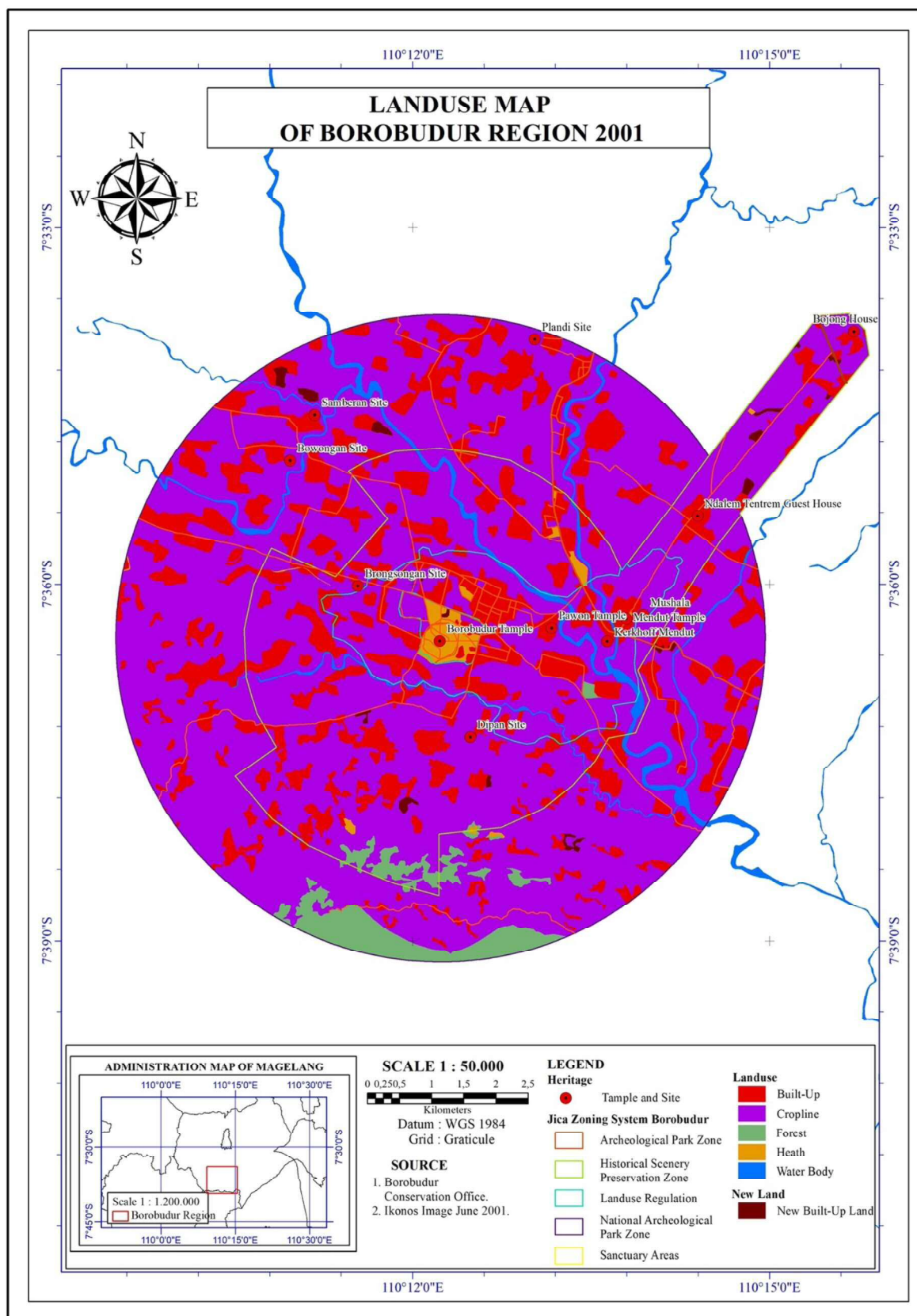


Figure 4.6. Land Use Map of Borobudur Region 2001

#### 1.1.4. Land Use Pattern in 2011

The land use pattern in 2011, experienced the expansion of built-up/urban land. However, the percentage of built-up land in each Zone, except 1 was greater than 13%. The highest increase from 3.62% to 13.73%, was observed in Zone 2 which should be free of buildings. The built-up land in this Zone is a commercial area for local communities, mainly characterized by shops on the northern part of the Temple as shown in Figure 4.7. A similar incident was also observed in Zones 3 to 5, where the urbanisation process occurred in the northern part of the Borobudur temple. The distribution of urbanisation concentrated in Zone 4, particularly in Mungkid Sub-district. In 2003, spatial planning of Magelang Regency described Mungkid Sub-district as the centre of the Magelang Regency Government, thereby enabling massive development and expansion of both facilities and settlement within 2003 and 2011.

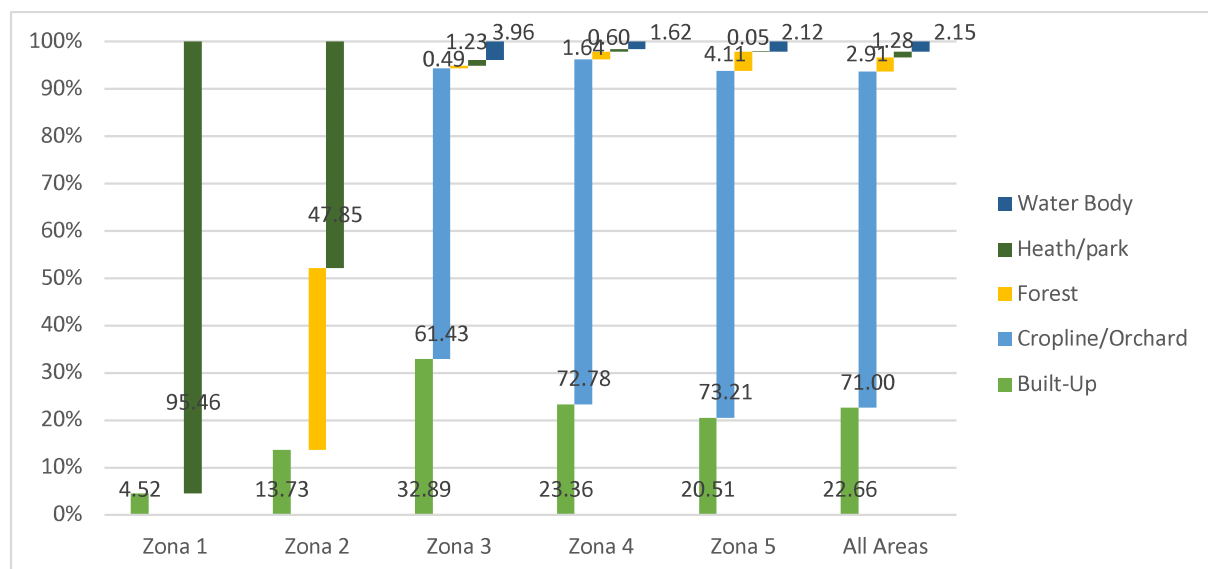


Figure 4.7. Percentage of land use in the Borobudur Area per zone 2011

The increase in built-up land in 2011 was caused by several factors, firstly, intensified tourism activities was witnessed within 2001 and 2011, due to rise in the number of visits to the Temple. In addition, the number of foreign tourist visits recorded from 2001 to 2011 ranged from 62,776 to 228,570. This figure was less than those obtained within 1991 to 1997, which exceeded 250,000 foreign tourist visits. The number of domestic tourist visits since 2001 to 2011 had always exceeded 1.9 million, while 2,631,248 visits were recorded in 2007.

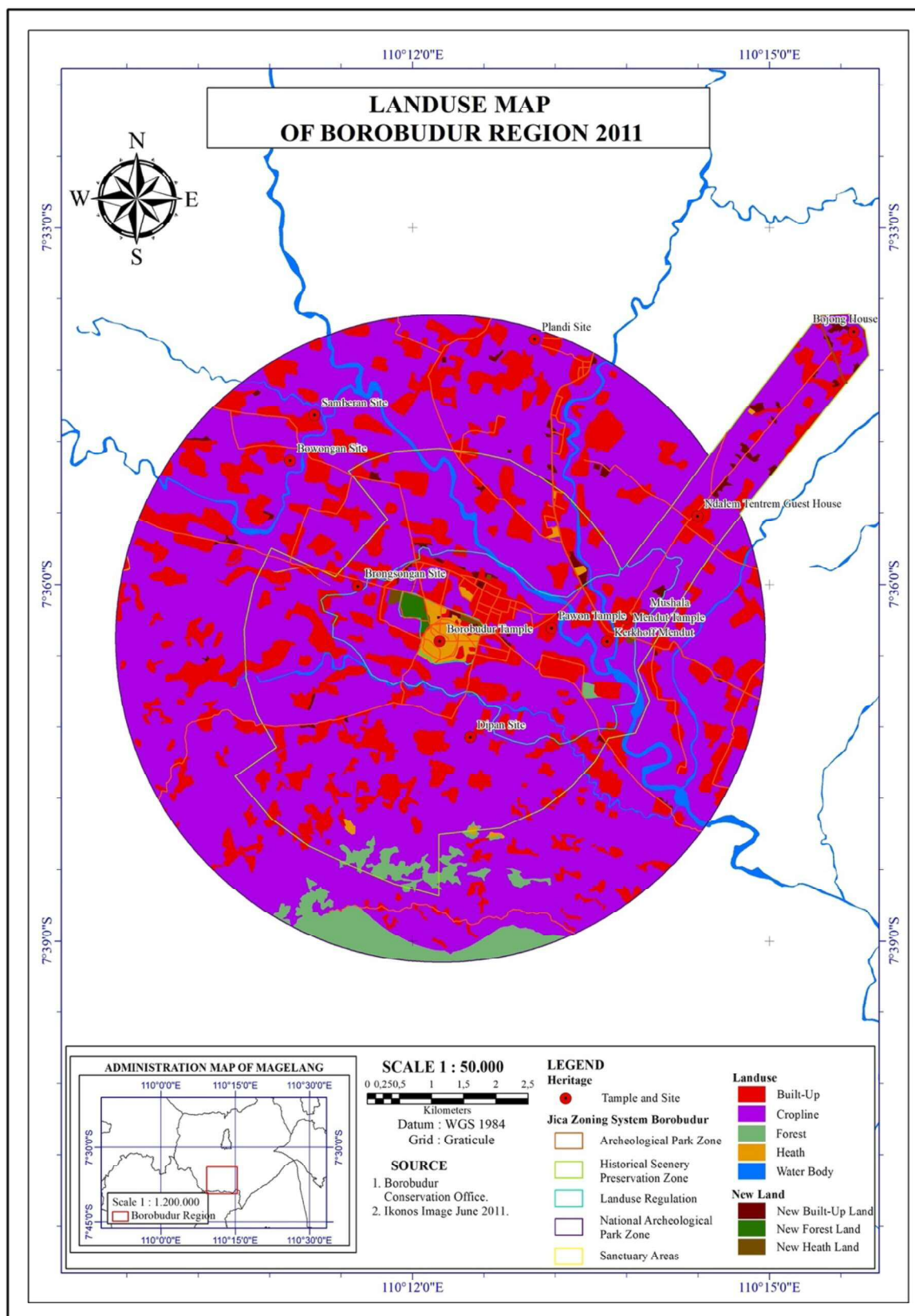


Figure 4.8. Land Use Map of Borobudur Region 2011

Secondly, there was an increase in the number of workers in the trade and tourism sectors due to the conversion of agricultural land to non-agricultural uses. Thousands of farmers and labourers were unemployed and had consequently become vendors or street hawkers<sup>168</sup>. The development in Zone 2 was attributed to the collapse of the New Order authoritarian government in 1998. This led to the weakened governmental management of Zones 1 and 2. As a result, many residents engaged in vendor and street hawking activities. However, the lapse in management was only temporary, and through mediation, government agencies gradually regained control over Borobudur. A significant outcome of the mediation decision was the construction of a building to accommodate the trading activities of the local community.

Thirdly, there was lack of clear regulations regarding the management of Zones 4 and 5. The existing regulation concerning the protection of the Borobudur area is Presidential Decree No. 1 of 1992. Meanwhile, Articles 4, 5, and 6 of this regulation restricted the activities in Zones 1, 2, and 3. Article 4 pertains to the preservation of the temple physical environment, providing clear guidelines to protect Zone 1 from built-up land. In line with this perspective, Articles 4 and 5 imposed restrictions on activities within Zones 2 and 3, with a particular section permitting tourism activities and the development of certain facilities. The lack of indicators restricting tourism activities and supporting facilities, including the absence of clauses for the protection of agricultural land and forests, led to the conversion into built-up areas in Zones 2 to 6.

The conversion of agricultural land was also influenced by the Regional Regulation of Magelang Regency No. 2 of 2003 concerning the Spatial Plan of the region. This spatial plan did not include specific sections for the protection of the Borobudur area. However, Article 9, Paragraph 1 categorized Borobudur together with Mungkid and Mertoyudan Sub-districts, and Article 9, Paragraph 3 described the three areas as centres for government, economy, trade, tourism, and wetland agriculture development. This provision contributed to the urbanization process, directed towards the north of the Borobudur Temple due to the location of the Mungkid and Mertoyudan Sub-districts. On the positive side, Article 19 stated that the forest areas in Borobudur were classified as nature reserves, with protection activities carried out by the Magelang Regency Government and the Ministry of Forestry.

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168 Tanudirjo, D.A. (2013) 'Changing perspectives on the relationship between heritage, landscape and local communities: A lesson from Borobudur', p.72

### 1.1.5. Land Use Pattern in 2021

The Borobudur Authenticity Protection process was oriented towards policies and recommendations from UNESCO. The results of the evaluation in 2003 suggested the provision of guidelines for the management of Zones 4 and 5<sup>169</sup>. These were accommodated in the Magelang Regency Regulation number 5 of 2011 related to the spatial plan of the region from 2010 to 2030.

The results of the UNESCO evaluation in 2012 stated that currently, 17 negative factors affected the authenticity of the Monument and Landscape of Borobudur. This included Land Conversion with an intermittent or sporadic pattern. Another problem focused on the shortcomings encountered during the implementation of the Buffer zone policy, which had the potential to maintain the OUV and Borobudur Landscape<sup>170</sup>(UNESCO, 2012). The results of the evaluation showed the spatial planning of Borobudur was no longer regulated by the Magelang Regency rather by the Central Government. Currently, it is contained in Presidential Decree Number 58 of 2014, showing that since 2014, all zones in the Borobudur area had been managed as a heritage sector. According to Janssen<sup>171</sup>, to maintain therapeutic capacity, heritage sites must be separated from spatial development. This showed that the management of Borobudur was the responsibility of both the Central and Magelang Regency Government.

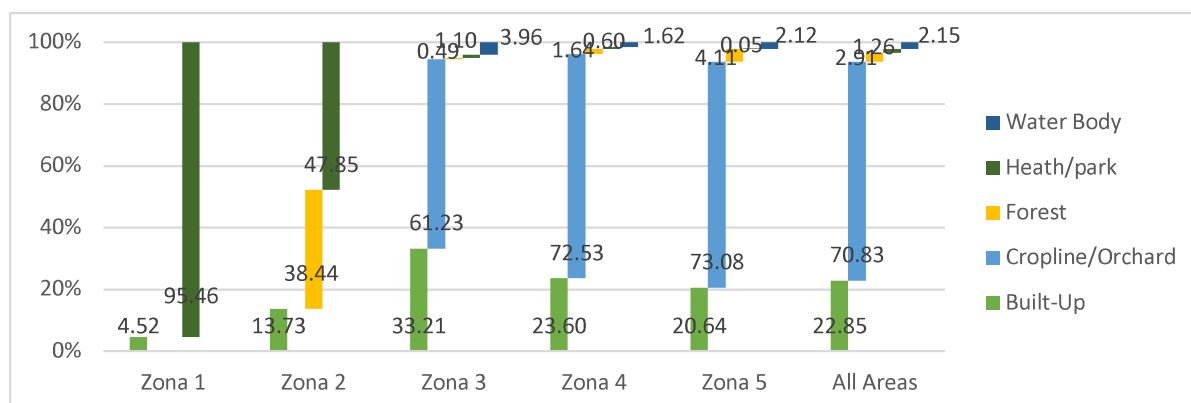


Figure 4.9. Percentage of land use in the Borobudur Area per zone 2021

The land use pattern of the research location in 2021 showed an increase in built-up land, although with a lower percentage of 0.19% to 22.85% than from 2001 to 2011, as shown in Figure 4.9. Urban development was highest in Zone 3, significantly experienced in the western part of the temple as shown in Figure 4.10.

<sup>169</sup> UNESCO (2003) Borobudur Temple Compound Periodic Reporting Cycle 1, Section II (Summary). Available at: <https://whc.unesco.org/en/list/592/documents/>

<sup>170</sup> UNESCO (2012) Borobudur Periodic Reporting Cycle 2, Section II. Available at: <https://whc.unesco.org/en/list/592/documents/>

<sup>171</sup> Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', p.1660



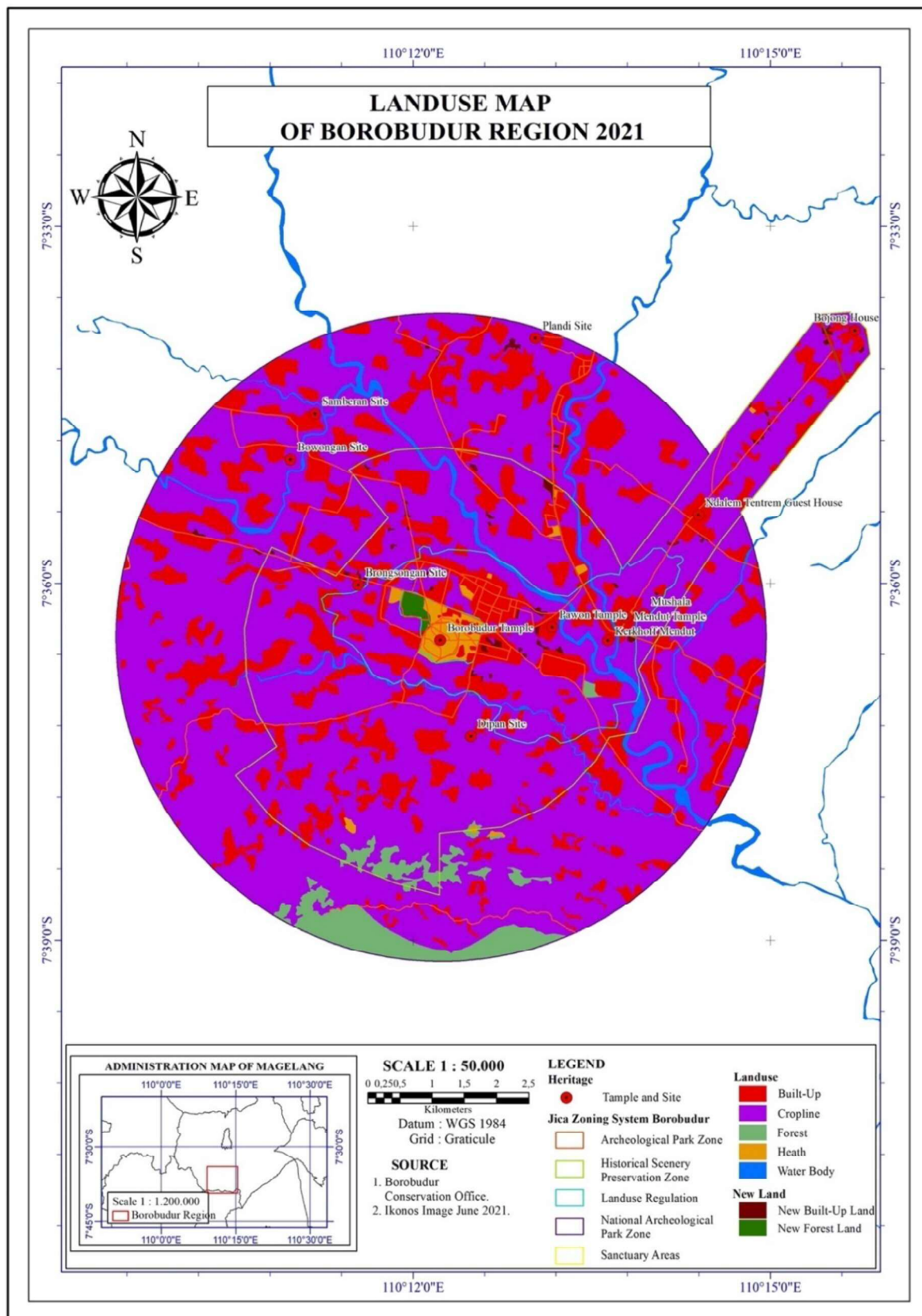


Figure 4.10. Land Use Map of Borobudur Region 2021

## **1.2. The Effectiveness of Heritage as Sector Concept in Borobudur Cultural Landscape Protection**

The concept adopted by the heritage sector protected the site and landscape of Borobudur Temple by suppressing land conversion into urban or built-up land. In the past 50 years, the urban land development in the buffer zone amounted to only 2.25% or 185.03 hectares. This zone tends to protect the site and cultural landscape of the temple, while the development of the tourism sector remained a threat to urbanisation.

Based on this perspective, there are two factors that need to be considered in buffer zone management. First, the protection system must be regulated in detail, and distinctively defined from spatial development. Following the principle of the heritage sector, the regulations must be detailed, typically separating planning and spatial development. However, the regulation on the protection of Borobudur Temple contained in Presidential Decree No. 1 of 1992, did not provide clear boundaries in Zones 2 and 3. The decree did not regulate management in Zones 4 and 5, even though research on buffer zones was conducted by JICA within 1972 and 1976. The results obtained were not clearly stipulated in the presidential decree.

The Borobudur area protection regulation is also not comprehensive and discrete, as it was not derived from subordinate policies. In 2003, The Regional Regulation of Magelang Regency on Spatial Planning did not state the protection of the area, rather it was included in the development of the central government, economy, trade, and tourism sector. Despite the section on the protection of forests and agricultural land, the area was not free from spatial development. This policy caused the rate of conversion to built-up land within 2001 to 2011 to increase significantly.

The protection policy was distinctly separated in 2011, where the spatial policy of Magelang Regency isolated the Borobudur area into a protection zone free from development. Despite being more centralised and detailed, the heritage protection policy was enacted by the Central and Regional Governments through the Presidential Decree in 2014. This policy reduced the rate of conversion to built-up land in all zones.

Growth rate of conversion to built-up land	1972 to 1991	1991 to 2001	2001 to 2011	2011 to 2021
zona 1	0.00%	0.00%	0.00%	0.00%
zona 2	0.00%	2.22%	3.58%	0.00%
zona 3	0.56%	0.03%	0.35%	0.10%
zona 4	0.21%	0.23%	0.50%	0.11%
zona 5	0.11%	0.12%	0.19%	0.07%
Borobudur Area	0.21%	0.22%	0.33%	0.08%

Table 4.1. Growth rate of conversion to built-up land

The ability of the management to focus on tourism increased the growth rate of built-up land. The construction of facilities and infrastructure supporting tourism increased the rate of land conversion within 1972 and 1991. Additionally, Zone 3 had the highest rate of land conversion due to infrastructure development witnessed from 1991 to 2011. The construction of heritage tourism facilities in Zone 2 increased the rate of conversion to built-up land.

A crucial issue affecting the detailed concept adopted by the heritage sector and separate buffer zone regulation is accessibility. This research stated that urban development was evident in the northern part of the temple because of adequate road access, while land use in the southern area was protected due to lack of accessibility as shown in Figure 4.11. The finding obtained is in line with the theory of space transformation and production proposed by Harvey<sup>172</sup> and Lefebvre<sup>173</sup>, which stated accessibility affected the conversion to built-up land.

172 Harvey, D. (1989) 'From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism', p.9.

173 Lefebvre, H. (1991) *The Production of Space*. p.353.



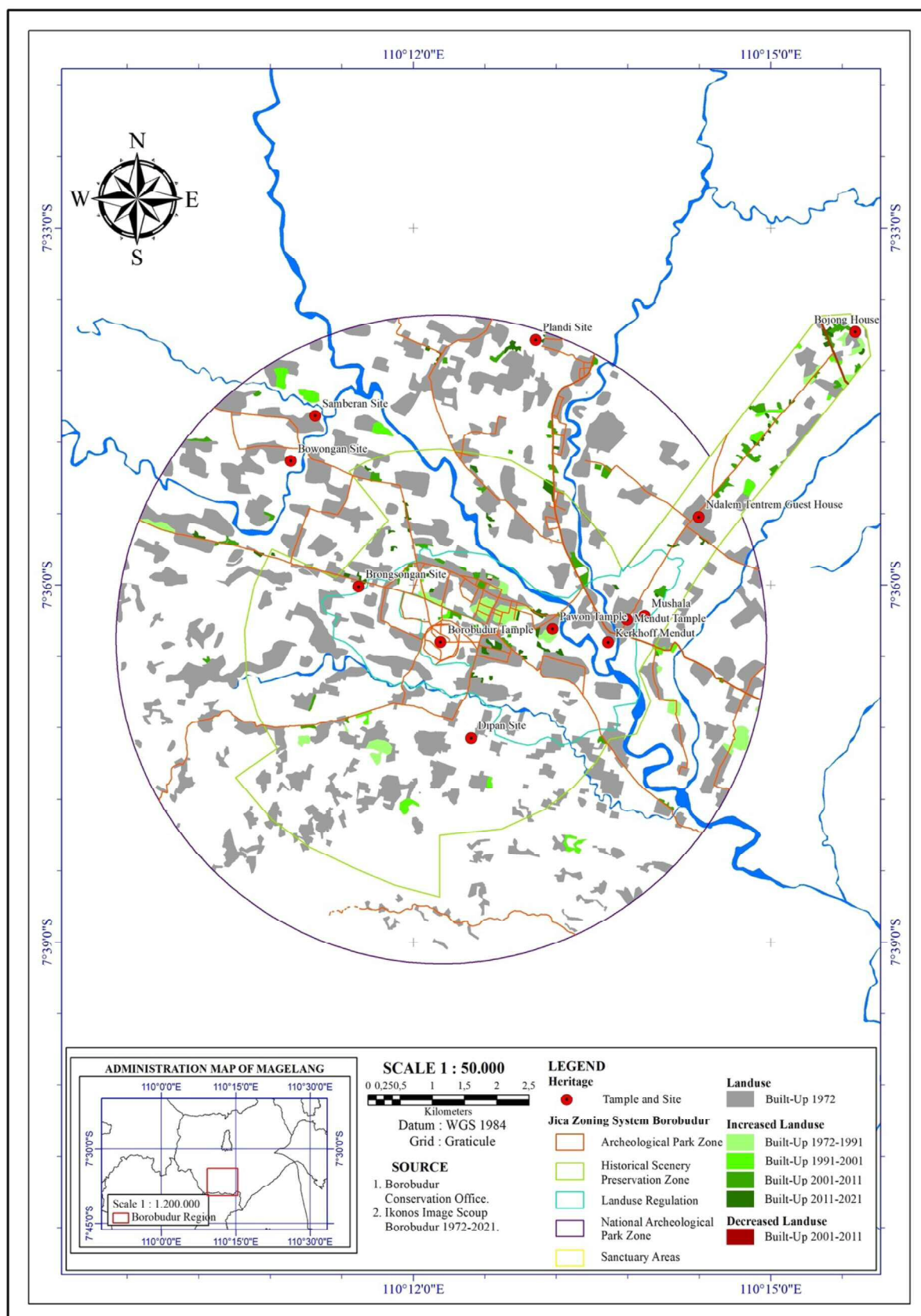


Figure 4.11. Built- up Land Development 1972-2021

### 1.3. Population and Economic Dynamics of Borobudur Sub-district

All areas in Borobudur Sub-district were included in the buffer zone, despite the increasing population and economic dynamics. This was due to the growth trend associated with increasing number of tourist visits to the temple from 1972 to 2019 as shown in Figure 4.12. The trend implied that Borobudur was in the Development Phase, because the graph continued to increase and the decline observed from 1997 to 1998, 2002, 2008, and 2010 was caused by external factors. The decline from 1997 to 1998 and 2008 was caused by the Asian economic crisis factor, while in 2002, it was due to the unsafe conditions of the country after the Bali Bombing by terrorist. Additionally, the decline in 2010 occurred as a result of the large eruption of Mount Merapi which reached VEI Scale 4.

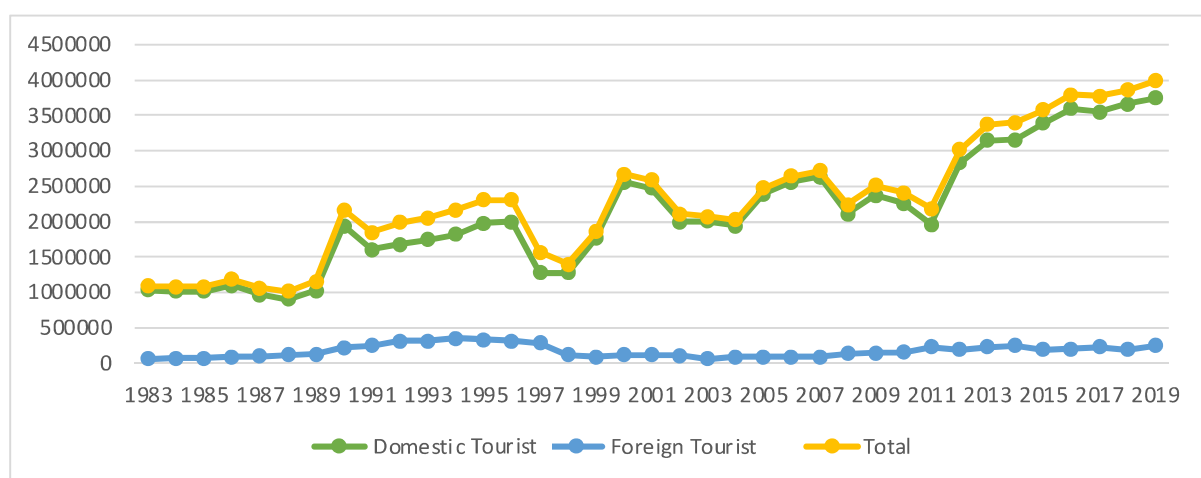


Figure 4.12. Number of Tourist in Borobudur Area Source Borobudur Information office

The impact of tourist arrivals caused the Borobudur Sub-district to experience a significant increase in Gross Domestic Product (GDP) for the past 50-years. However, in 2021 the service sector contributed the highest GDP, than agriculture as shown in Figure 4.13. This depicted a change in employment opportunities in the Sub-district. The increase in the number of tourists enhanced the trade and service sectors, thereby limiting the domination of farm jobs.

The population of Borobudur Sub-district was fairly controlled, despite the continued increase, the growth rate was relatively low, ranging from 0.6% to 0.75% per year. From 2011 to 2021, the population growth rate was slightly high at 1.1% per year as shown in Figure 4.14. Meanwhile, the growth rate in Borobudur Sub-district was higher than in Magelang Regency ranging from 0.5 to 0.96% per year. The growth rate was less than the result obtained in Mungkid and Mertoyudan Sub-districts ranging from 0.9 to 139% annually.

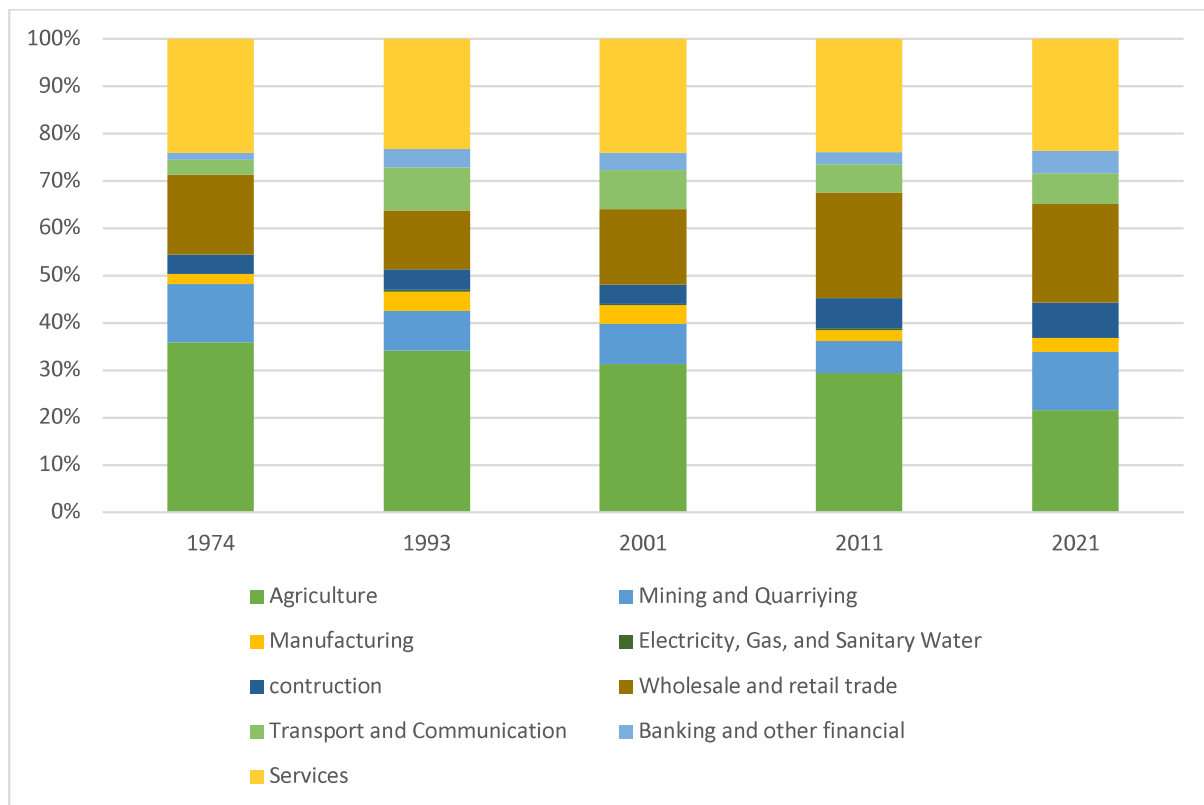


Figure 4.13. Gross Domestic Product per sector of Borobudur Sub-district (Kecamatan) source BPS Magelang office

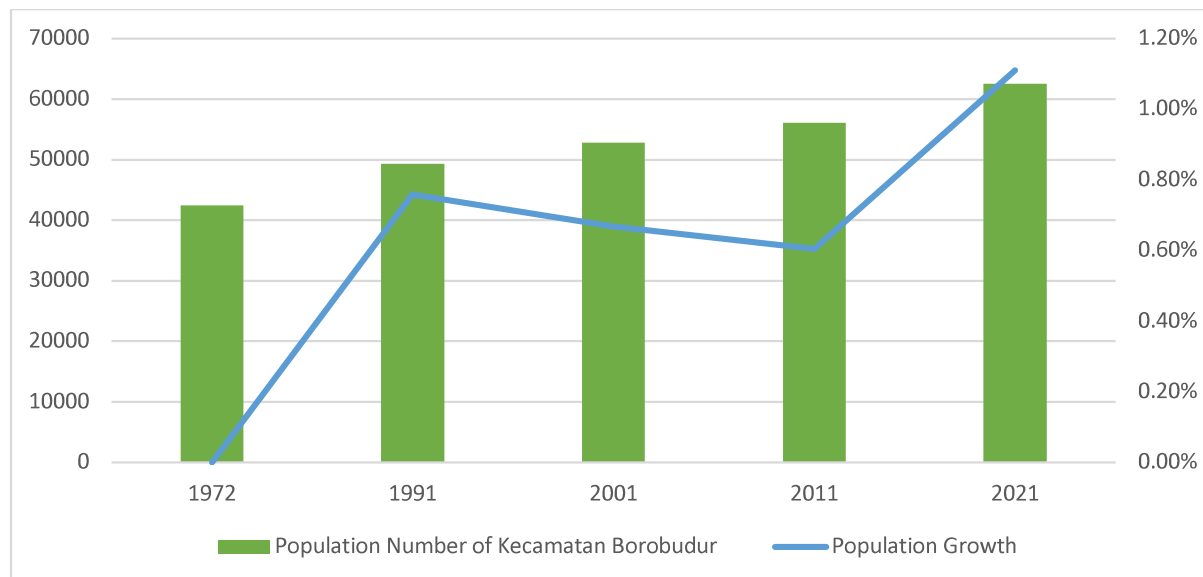


Figure 4.14. Population of Kecamatan Sub-district source BPS Magelang office

#### 1.4. The Relationship Between Tourism, Population, and Land Use

The perspective of regional political ecology<sup>174</sup>, theory of space transformation<sup>175</sup> and production<sup>176</sup> showed that population and tourism pressures led to land degradation, namely urbanisation process or conversion to built-up land. The greater the population and tourism pressure, the higher the conversion rate. This section proved that Protection Policies such as the Heritage sector concept can hinder the urbanisation process, despite increased population and tourism pressures.

Figure 4.15 shows the relationship between tourism, population, and land use. The decrease in the tourists, and population growth rate, increased the built-up land expansion, and vice versa. A detailed cultural heritage policy, distinct from spatial development, managed by the central and local governments, was implemented in 2011. Meanwhile, the cultural heritage policy enacted before 2011 focused on tourism. This section reported that the condition of an area, as well as the implemented policy influenced the expansion of built-up land compared to population and tourism pressure. Protection policies such as the concept adopted by the heritage sector can be applied to cultural landscape, because it tends to decelerate the rate of built-up expansion.

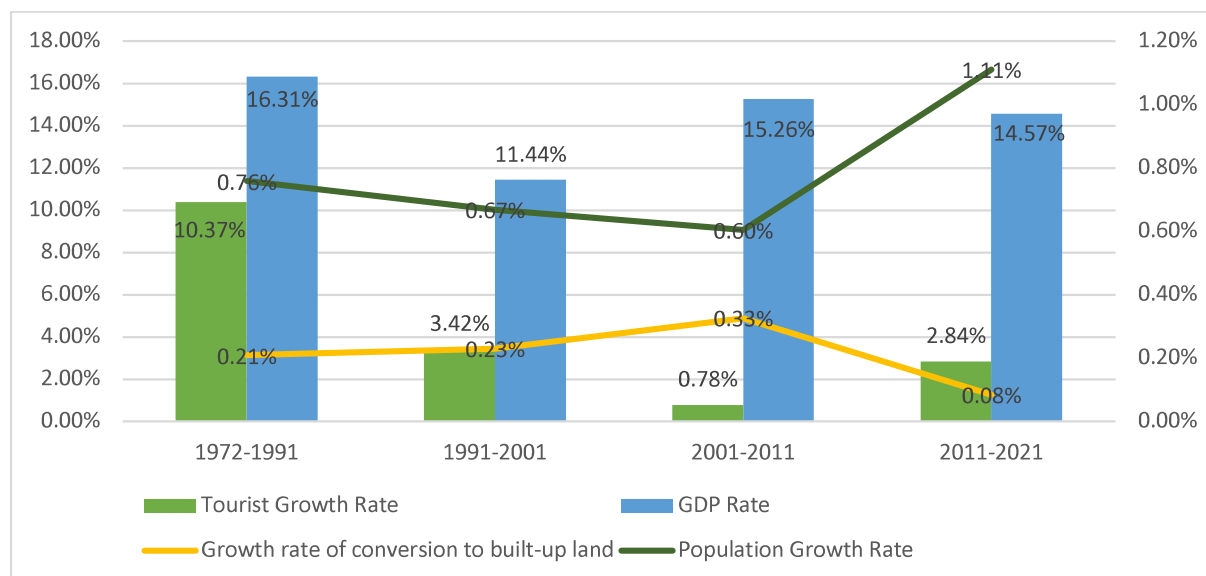


Figure 4.15. The Pattern of Tourist, Population, and Built-up Conversion (data for the number of tourists used data in 2012 and 2019 because in 2011 and 2021, there were natural disasters of Mount Merapi Eruption and Covid 19)

<sup>174</sup> Black, R. (1990) "Regional Political Ecology" in *Theory and Practice: A Case Study from Northern Portugal*, p.45

<sup>175</sup> Harvey, D. (1989) 'From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism', p.9.

<sup>176</sup> Lefebvre, H. (1991) *The Production of Space*. p.353

## Section 2: Heritage as Sector Approach for The Conservation and Tourism of Cultural Landscapes Framework

Protection and collection formation are the main principles of the concept adopted by the heritage sector, perceived as a development of the preservation method. Prior research stated that preservation refers to the concept of managing historic sites, prioritizing the protection of the value and authenticity, also known as object-oriented conservation<sup>177</sup>. The protection of historical value based on a conservation approach can be managed by converting it into a monument that preserves the site and maintains the form found<sup>178</sup>. This can also be managed by restoring and returning the site to the original form<sup>179</sup>. The maintenance or restoration of heritage sites, including the immediate environment requires large funds and efforts due to lack of development and modernity in the neighbourhood. Therefore, the planning protection of the heritage sector, presents the government as the main actor in the management process. This enables the separation of heritage protection from spatial development, causing the image to represent the civilization of the site<sup>180</sup>.

The adopted concept focused on the preservation of artefacts and supporting cultural landscape, resulting in the protection of the Heritage Area. This also served as a historic therapeutic image of the site. The presentation of therapeutic capacity tends to be difficult because the area must be free from spatial development, as well as regulated not to damage the cultural landscape. The main tools used to manage, or regulate spatial development problems include a system of policy, legal, and financial frameworks, as well as heritage custodian organizations<sup>181</sup>. The government is the ideal actor responsible for managing these sites and landscapes because it has the power to influence, regulate, and modify protection policies, governance, and organisation.

The government is responsible for managing the temple, and implementing conservation planning as a monument for the development of tourist destinations<sup>182</sup>. The roles of the local communities are limited because Borobudur is managed with the Dead Heritage concept. This contrasts with the Sukhothai and Angkor Wat temples in Thailand and Cambodia, respectively managed with the Living Heritage concept, in addition to the dominant role played by the community<sup>183</sup>. The Dead Heritage concept shows that the Government is trying to limit human activities in the Borobudur Area, especially Zones 1 and 2, thereby ensuring that the planning and management processes are often Top-Down. This section showed that the Top-

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177 Ashworth, G. (2011) 'Preservation, Conservation and Heritage: Approaches to the Past in the Present through the Built Environment', p.10

178 Ruskin, J. (1849) *The Seven Lamps of Architecture*. p.425

179 Viollet-le-Duc, E.-E. (1866) *The Architectural Theory of Viollet-le-Duc*. P.IX

180 Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', p. 1659

181 *Ibid.* p.1660

182 Hitchcock, M. and Putra, I.N.D. (2012) 'Prambanan and Borobudur', in *UNESCO in Southeast Asia*, p.270..

183 Miura, K. (2022) 'A dilemma of World Heritage ideals and challenges in Southeast Asia', pp. 452–453.

Down pattern in the management of the Borobudur area supported the cultural heritage framework applied in Indonesia, as well as became rigid in the planning of rare historical sites.

#### **4..1. 2.1. Heritage Custodian Framework of Borobudur Temple Compound**

A heritage custodian is an individual, organization, or institution responsible for the preservation, maintenance, and management of cultural heritage, including historic sites, artifacts, and festivals. This group functions to ensure that the heritage conserved for future generations<sup>184</sup>. Besides from being directly managed by the Central Government of Indonesia, the Borobudur Temple Compound is the official name registered with UNESCO. Therefore, the government is responsible for protecting this monument or temple, as well as the supporting landscape.

*The name Borobudur constitutes both the temple and compound, resulting in the need to protect the entire landscape, including a radius of 30 km to the Merapi mountains and volcanoes such as Merapi, Merbabu, Sindoro. (Informant 1).*

The size and complexity of this area caused many government institutions to participate as heritage custodians. The organisation also experienced increased actor participation, task details and integration between custodian components. This enabled the heritage framework to remain rigid in planning and managing scarce historic areas.

##### **2.1.1. The Heritage Custodian Framework based on Zone**

Presidential Decree No. 1 of 1992 divided the Borobudur area into three zones, as directed by JICA. The formation of heritage custodians was based on zones stipulated in the presidential decree resulting in three government agencies responsible for the protection of the area. This included (1) the Directorate General of Culture, (2) PT Taman Wisata Candi (TWC), and (3) the Regional Government of Magelang Regency. These three agencies are from different ministries, and are therefore assigned different tasks.

The first agency is the Directorate General of Culture, represented by the Borobudur Study and Conservation Centre, initiated by the Ministry of Education and Culture. The centre is responsible for protecting and maintaining the physical environment of the temple in Zone 1. Therefore, the agency focused on conservation based on the results of the JICA research conducted in the 1970s. This became the standard for Borobudur conservation because the results obtained were sent to UNESCO as guidelines for managing the area. The Borobudur Study and Conservation Centre does not have the right to intervene in Zones 2 and 3, but based on Article 2 paragraph 1 and Article 3 Paragraph 1, this agency can provide recommendations to the managers to adjust spatial development with harmony and preservation of the Temple

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<sup>184</sup> Sanyal, S. (2020) 'The evolving role of India's foremost heritage custodian', *Heritage Conservation in Postcolonial India*, pp. 25–27.

and Zone 1. The impact of not having the right to intervene makes it difficult for the agency to control Zones 2 and 3.

*The conservation centre has no hierarchical relationship with PT Taman Wisata or the Magelang Regency Government. Therefore, in the event of a violation, the centre is limited to recommendations or suggestions made. It is also unable to control the situation (Informant 1).*

Problems arose when violations occurred in Zones 2 and 3, while the absence of the right to intervene caused the Borobudur Study and Conservation Centre to be unable to control the situation directly. The second agency is PT TWC, a state company under the supervision of the Ministry of State-Owned Enterprises. In Article 5 paragraph 1, PT TWC manages Zone 2, converting it into a place for tourism activities, research, culture, and preservation of the temple environment. However, Article 8 paragraph 2 and Article 10, stipulated that the management rights of PT TWC are much broader because both articles can intervene in Zones 1 and 3 in terms of utilisation as Tourism. The existence of these two articles, especially Article 8 paragraph 2, often led to the conflict between PT TWC and the Borobudur Study and Conservation Centre regarding the management of Zones 1, 2 and 3.

The third is the Regional Government of Magelang Regency, and according to Article 6 paragraph 2, the government has the right to conduct spatial planning, grant permits for the designation of human activities, and develop the potential of areas that are harmonious and support the preservation of Borobudur Temple, including Zone 1. The existence of Article 10 authorized the Magelang Regional Government to develop Zone 3 as Tourism. This was also stipulated in the 2003 spatial planning of Magelang District, and in Article 9 paragraph 1, which stated Borobudur, Mungkid and Mertoyudan Sub-districts in Zone 3, were develop as Tourism, Economic and Government Centres.

The relationship between the three heritage custodian agencies of Presidential Decree No. 1 of 1992 has an equal level characterized by respective management Zones. However, PT TWC has greater rights than the Borobudur Study and Conservation Centre, including the Magelang Regency Government.

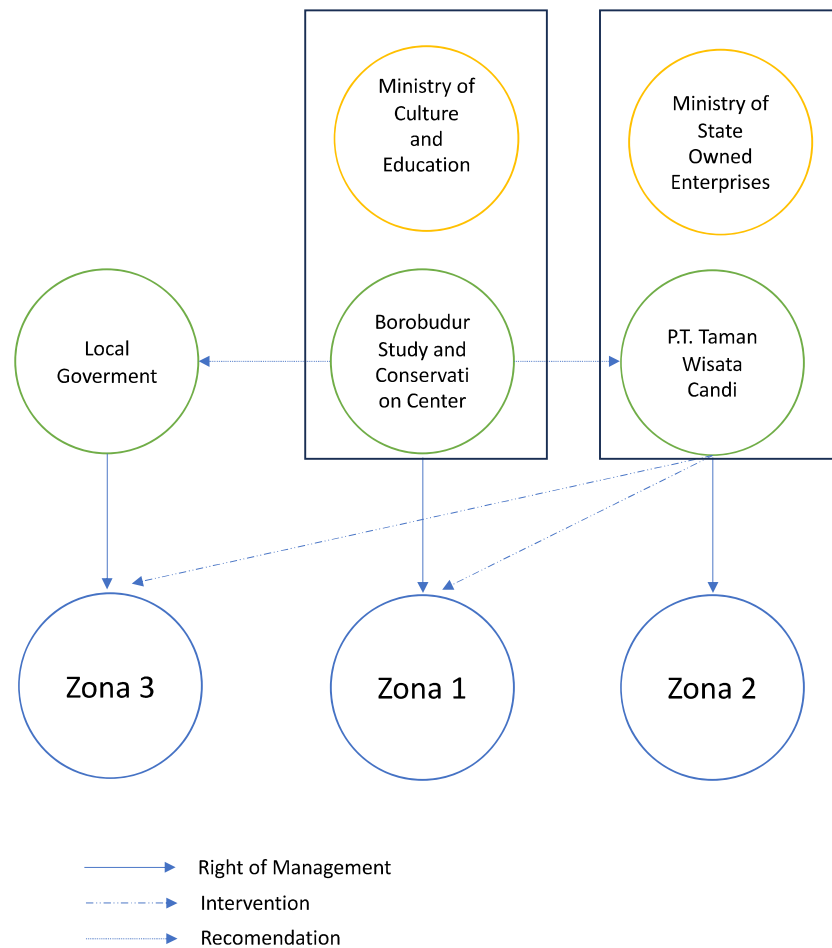


Figure 4.16. Heritage Conservation Framework 1992-2014

### 2.1.2. The Heritage Custodian Framework based on Duties and Responsibilities

Presidential Regulation No. 58 of 2014 is the basis for expanding the participation of actors, detailing tasks and integrating custodian components into a larger forum. This regulation enabled ministries assigned with the management and protection of the research location, in addition to the Ministry of Culture and Education, including the Ministry of State Owned Enterprises, assume responsibility for the preservation and development of tourism in Borobudur. The Ministry of Public Works & Housing, Ministry of Agrarian and Spatial Planning, Ministry of Environment and Forestry, as well as other government agencies, were tasked with a similar responsibility. Although the utilisation and licensing of activities in Zones 1 to 5 remained delegated to the Borobudur Conservation Centre, PT TWC, and the Magelang Regency Government, interventions from the Central Government aided in preventing and resolving certain damages. Presidential Regulation No. 58/2014 led to a detailed management, enabling each heritage custodian consisting of the Ministry and Local Government to responsible execute several management tasks, as shown in Table 4.2.



No	Heritage Custodian	Protection and Utilisation Program in Borobudur Area
1	Ministry of Education, Culture, Research, and Technology	<ol style="list-style-type: none"> <li>1. Preparation of cultural heritage preservation plan</li> <li>2. Protection and management of Borobudur Temple</li> <li>3. Revitalisation and maintenance of Borobudur Temple Park</li> <li>4. Determination of delineation boundaries, physical expansion, supervision of arrangement and protection of the Pawon Temple</li> <li>5. Land consolidation for the provision and maintenance of Pawon Temple Park</li> <li>6. Preparation of Delineation Boundary and building and environmental planning of Mendut temple</li> <li>7. Land consolidation for the expansion, physical extension, and supervision of Mendut Temple site arrangement</li> <li>8. Protection and maintenance of Mendut Temple and Mendut Temple Park</li> <li>9. Protection and preservation of tangible and intangible heritage in Borobudur area</li> <li>10. Research and utilization of cultural heritage in the Borobudur area</li> <li>11. Rehabilitation of traditional Javanese architecture houses</li> </ol>
2	Ministry of Public Works & Housing, ,	<ol style="list-style-type: none"> <li>1. Preparation of infrastructure master plan</li> <li>2. Maintenance of National and Primary Road Network</li> <li>3. Management of surface water sources in flowers</li> <li>4. Management of groundwater sources</li> <li>5. Management of the irrigation network</li> <li>6. Flood control system management</li> <li>7. Preparation of Delineation Boundaries and building and neighborhood planning for Pawon temple</li> <li>8. Preparation of Delineation Boundaries and building and environmental planning of Mendut temple</li> <li>9. Borobudur Settlement Area Arrangement</li> <li>10. Arrangement of trade and service areas</li> <li>11. Preparation of a detailed tourism spatial plan</li> <li>12. Rehabilitation of traditional Javanese architecture houses</li> </ol>
3	Ministry of Agrarian and Spatial Planning / Indonesian National Land Office	<ol style="list-style-type: none"> <li>1. Land consolidation for the provision of Pawon Temple Park</li> <li>2. Land consolidation for the expansion of Mendut Temple site</li> <li>3. Borobudur Settlement Area Arrangement</li> </ol>
4	Ministry of Environment and Forestry	<ol style="list-style-type: none"> <li>1. Management of surface water sources in flowers</li> <li>2. Management of groundwater sources</li> <li>3. Forest and Nature Park Conservation</li> <li>4. Conservation of Community Forest Areas</li> </ol>
5	Ministry of Agriculture	<ol style="list-style-type: none"> <li>1. Land conservation for sustainable food agriculture</li> </ol>
6	Ministry of Tourism and Creative Economy.	<ol style="list-style-type: none"> <li>1. Preparation of tourism master plan</li> <li>2. Determination of tourism villages and revitalisation of tourism villages</li> <li>3. Development, strengthening and capacity building of community tourism businesses</li> </ol>
7	Magelang Regency	<ol style="list-style-type: none"> <li>1. Environmental quality management Local government, trade and service centre</li> <li>2. Maintenance of local road network and provision of central parking</li> <li>3. Management of surface water sources in rivers</li> <li>4. Management of groundwater sources</li> <li>5. Revitalisation and maintenance of Borobudur Temple Park</li> <li>6. Land consolidation for the provision of Pawon Temple Park</li> <li>7. Land consolidation for the expansion, physical extension, and supervision of the arrangement of the Mendut Temple site</li> <li>8. Protection and preservation of tangible and intangible heritage in the Borobudur area</li> <li>9. Development of community awareness of regional preservation</li> <li>10. Conservation of water catchment areas, riparian areas, and areas around springs</li> <li>11. Conservation of community forest areas</li> <li>12. Borobudur Settlement Area Arrangement</li> <li>13. Arrangement of Trade and Service Area</li> <li>14. Preparation of tourism master plan</li> <li>15. Implementation and supervision of tourism area arrangement</li> <li>16. Determination of tourism villages and revitalisation of tourism villages</li> <li>17. Rehabilitation of traditional Javanese architecture houses</li> <li>18. Development, strengthening and capacity building of community tourism businesses</li> </ol>
8	Kulon Progo Regency	<ol style="list-style-type: none"> <li>1. Management of Surface water sources in rivers</li> <li>2. Forest and Nature Park Conservation</li> <li>3. increasing the capacity of community tourism businesses</li> </ol>
9	Jawa Tengah Province	<ol style="list-style-type: none"> <li>1. Maintenance of secondary road network</li> <li>2. Surface water source management on rivers</li> <li>3. Management of groundwater sources</li> <li>4. Management of irrigation network</li> <li>5. Flood control system management</li> <li>6. Conservation of sustainable food agricultural land</li> <li>7. Borobudur settlement area arrangement</li> <li>8. Arrangement of trade and service areas</li> <li>9. Preparation of tourism master plan</li> </ol>
10	Yogyakarta Province	<ol style="list-style-type: none"> <li>1. Surface water source management on rivers</li> </ol>

Table 4.2. Heritage Custodian Conservation Program based on Presidential Decree No. 58 of 2014

The framework focused on the subject of protection and used collaborative method as shown in Figure 4.17. This policy complements the first regulation, ensuring the central government and the various related ministries directly intervened in the entire Borobudur area. Furthermore, the intervention can have both negative and positive impacts.

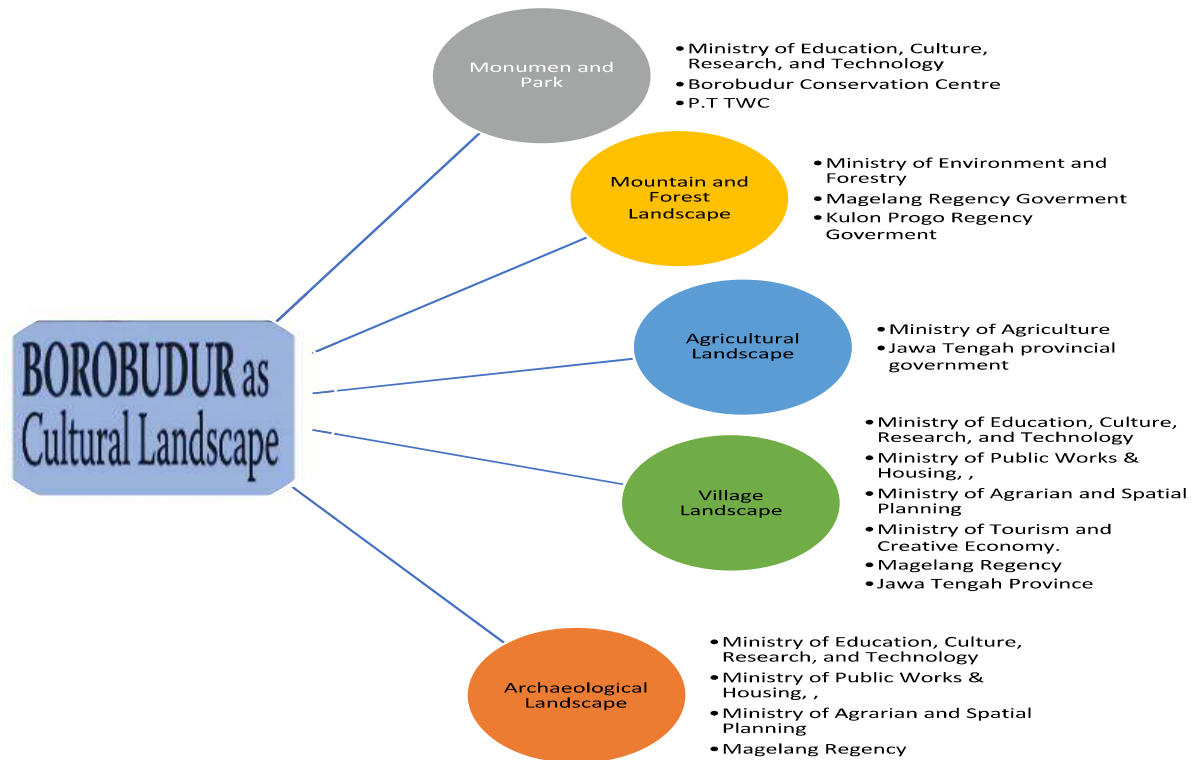


Figure 4.17. Conservation Framework

The positive impact is that direct ministerial intervention can take action against violations, providing repair funds from the relevant Ministries. Typical examples are problems related to base transceiver station (BTS) towers that interfere with the Borobudur viewscape<sup>185</sup>. The Ministry of Public Works & Housing, as well as the Ministry of Communications and Information redesigned the BTS Tower in Zones 3 to 5, without exceeding the height of the Arupadhatu terrace or 283 Mean Sea Level (MSL). This also included camouflaging the building prompting the structure to become inconspicuous, a process directly supervised by the Minister of Communications and Information<sup>186</sup>. The intervention was extremely helpful for the landscape conservation process initiated by the Borobudur Conservation Centre and the Magelang Regency Government because these two institutions had limited authorization to make recommendations, as well as discontinue new permits.

185 Nagaoka, Masanori (2016) Cultural Landscape Management at Borobudur, Indonesia. p.90

186 Nihayah, N. (2022) 'Menkominfo Segera Tata Ulang 22 BTS', Jawa Pos, 15 July. Available at: <https://radarjogja.jawapos.com/jogja/65758787/menkominfo-segera-tata-ulang-22-bts>

*Well, the job is limited to warning and giving advice, because the Magelang government stopped the issuance of license (for BTS towers) in 2008. Therefore, the ministry has no right to take action against the existing towers. (Informant 1)*

The negative impact of the intervention right is that the Ministry has the opportunity to plan and manage the Borobudur area. Problems tend to occur assuming the plan contradicts the conservation principles, thereby resulting in certain challenges for the Borobudur Conservation Centre as an institution directly related to UNESCO. A typical example is the issue of the highway construction plan connecting Central Java and Yogyakarta Provinces, passing through the Borobudur area despite being prohibited in the region.

*Last year, there was a consultation from the Ministry of Public Works & Public Housing due to the plan for the construction of the main route passing through Zone 3. It was questioned because the ministry came up with the KSN (National Strategic Area), which recognizes zoning, where Zones 1, 2, and 3 cannot have major or inter-provincial main roads. The idea was objected to, because Borobudur would immediately be removed from the World Heritage List (informant 1).*

The statement showed that the UNESCO World Heritage list served as the main tool for maintaining the heritage sector. This was because the Borobudur Conservation Centre pressured the ministry and central government to maintain the authenticity of monuments and landscapes in respect to the recognition of UNESCO.

## **2.2. Cultural Landscape Framework Based on Heritage as a Sector**

Cultural landscape is defined as a historic setting constituting the following heritage values<sup>187</sup> :

- (1) clearly defined landscapes, intentionally designed by man,
- (2) a relict or fossil landscape marking the end of an evolutionary process, despite the visibility of the distinguishing features,
- (3) Continuing landscape retains an active social role in contemporary society associated with the traditional way of life, in which the evolutionary process is in progress and still being exhibited.

Cultural landscape was protected because it functions as a historical document. Furthermore, it describes the history of human interaction with nature, through traces of activity that impacted nature. These traces do not have to be in the form of artifacts or heritage sites but natural appearances due to the impact of human activities in the environment. An example is land use patterns, which are formed by humans responsible for land division and the modification to support relative activities. Human traces in nature impacted the landscape

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<sup>187</sup> UNESCO World Heritage Centre (2008) 'Operational Guidelines for the Implementation of the World Heritage Convention', Operational Guidelines for the Implementation of the World Heritage Convention, (July), p. 86.

analysed and interpreted to describe the valuable achievements and values of predecessors, for future generations<sup>188</sup>. Therefore, the main components of cultural landscape consisted of (1) intrinsic value of artefacts, (2) context, meaning, and socio-cultural change, as well as (3) community engagement through personal heritage experiences<sup>189</sup>.

A component of cultural landscape is the intrinsic value of artefacts which ensured the heritage sector concept facilitated management. This concept prioritized the protection of the intrinsic value of historical object, based on the following five principles (1) the management actors responsible for the conservation of heritage sites centred on government agencies, (2) the collection of historical objects based on scientific facts, (3) heritage objects protected from spatial development, (4) free-building and social therapeutic in the management of Associative Cultural Landscape, (5) Recognition of 20th century and Vernacular Heritage<sup>190</sup>. In accordance with the adopted concept, heritage sites and associated cultural landscapes were managed in a similar manner as museums, which protect and minimize changes to the intrinsic value of related objects.

Borobudur is an embodiment of a massive open-air museum with theatrical proportions Taylor<sup>191</sup>. This giant amphitheater stands in the middle of a hill in Kedu, surrounded by agricultural landscapes intersecting with Javanese rural landscapes, flanked by the Menorah Mountain in the south and Merapi volcano stretching from east to north. The buffer zone system served as a massive outdoor museum because it protected each cultural landscape from change and damage due to human activities.

### **2.2.1. Top-Down Policies in Dealing with Conservation and Tourism Debate**

Developing countries have a low level of awareness concerning heritage protection and management orientated towards tourism<sup>192</sup>. In addition, tourism-orientated management tends to hinder heritage conservation. Assuming certain tourist activities have the potential to cause offense or damage, the conservation process does not function to directly resolve the issue. Even when the offense had already been committed and the damage underway, the conservation and tourism planning deliberate on the issue.

Borobudur also experienced problems related to the debate on conservation and tourism. The main problem between both was the carrying capacity of the Borobudur Monument, which can only be climbed by 1200 visitors per day<sup>193</sup>. Problems tend to occur

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188 Taylor, K. (2019) 'Cultural landscape as open air museum', pp. 51–52 and Smith, J. (2013) 'Cultural Landscape Theory and Practice Moving from Observation to Experience', pp. 49–50.

189 Waterton, E. and Watson, S. (2013) 'Framing theory: Towards a critical imagination in heritage studies', p. 557.

190 Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', 0

191 Taylor, K. (2019) 'Cultural landscape as open air museum', *Humanities Research*, 10(2), pp. 51–62

192 Timothy, D. and Teye, V. (2009) *Tourism and the Lodging Sector*. 1st Editio. London: Routledge, Taylor & Francis Group. doi:<https://doi.org/10.4324/9780080942810>

193 JICA (1980) Borobudur Prambanan National Archeological Park.p.9.

when there is increased number of visitors during the holiday season leading to greater potential violations. The debate occurred between the Borobudur Conservation Centre and the PT TWC, while the problem arose because tourism in the research location was fixated on heritage monuments and therapeutic conditions. Several visitors tried to climb the Borobudur Monument, especially at certain moments such as during sunrise, a significant attraction. Additionally, witnessing the sun rise and set in Borobudur was the most magnificent sight to behold, motivating tourists to visit the region<sup>194</sup>. *Based on Katadata*<sup>195</sup>, 89% of the 1712 respondents had climbed the Borobudur Monument. Subsequently, 80% of the 2191 respondents were interested in climbing the Monument.

Differing opinions led to the finding of a middle ground. Furthermore, the restrictions must be adhered to even on peak holiday days. The control process could not be realized because PT TWC has the right to use Zone 1 for tourism activities. The Borobudur Conservation Centre encountered difficulty regulating visitors due to the management process adopted at PT TWC, which had no regulations on limiting the number of visitors who climbed the Borobudur Monument. The Borobudur Conservation Centre stated that the violation must be rectified, while PT TWC argued that there is no need, as it has a visitor target.

*The greatest impact was from tourism and development, there were many tourists, especially during the high season. One day, hundreds of thousands of people would be able to go up to the temple. In fact, presently the temple has a PCC or Physical Carrying Capacity of only 1200 people a day who should be on top of the temple, and it could only be reminded and recommended that there is a system of limiting visitors who climb the temple List (Informant 1).*

*There was a recommendation to limit visitors but it was not properly planned at the time and the execution by the Borobudur Conservation Centre did not run optimally either. Regarding the capacity, on a normal day, there are actually not many tourists. Therefore, it was only witnessed during certain seasons, because the organization cannot afford to limit visitors due to the target from the beginning except for urgent matters such as the eruption experienced yesterday. (Informant 2)*

PT TWC had adopted preventive measures to reduce the motivation of visitors from climbing the Borobudur Monument. The addition of attractions in Zone 2 reduced the number of tourists who intended to climb the monument.

TWC is also helping with conservation, by designing new attractions in Zone 2, thereby diverting tourists from Borobudur Monument. (Informant 2).

This step was unsuccessful because other attractions had not been able to compete with the attraction of climbing the Borobudur Monument. Moreover, of the 16 tourist

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194 Andina, S.A. and Aliyah, I. (2021) 'Faktor-Faktor Yang Mempengaruhi Minat Wisatawan Dalam Mengunjungi Wisata Budaya Candi Borobudur', p. 32

195 Katadata (2023) Persepsi Terhadap Wisata Tujuan Penelitian.

Available at: [https://cdn1.katadata.co.id/media/files/2023/06/15/2023\\_06\\_15-12\\_21\\_53\\_045f33bd0c2cd3a13354b1c0a6052805.pdf](https://cdn1.katadata.co.id/media/files/2023/06/15/2023_06_15-12_21_53_045f33bd0c2cd3a13354b1c0a6052805.pdf)

movement patterns in Zones 1 and 2 Borobudur, 15 patterns climbed the Borobudur Monument as a stopping spot<sup>196</sup>. This problem continued to be protracted until in 2021, when UNESCO provided a review in draft decision number 44 COM 7B.142 on the management of Borobudur, which stated

Also requests ..... the Borobudur Visitor Management Plan (BVMP) to the World Heritage Centre for review by ICOMOS to ensure that the development of the proposed projects within and around the property does not negatively impact the OUV.

In respect to visitor management, a content that regulates the system of limiting visitors to the monument, was the Coordinating Minister for Maritime and Investment Affairs, who announced an increase in the price in 2022. The price was 15 times the previous one if any tourist decided to climb the Borobudur temple. This policy was a response to limiting the number of visitors who climb Borobudur Temple<sup>197</sup>. Due to opposition from the community and PT TWC, the policy was reviewed and improved by doubling the ticket price and implementing restrictions on tourists riding the Borobudur Monument in 2023<sup>198</sup>.

The problem regarding the built-up land in Zone 2 of approximately 13% recorded in 2021, was because the proposal had exceeded the standard set by JICA of 4% due to the presence of commercial premises and vehicle parking. The revitalisation and relocation process of Commercial Buildings and Parking in Zones 2 and 3 was carried out due to the policy of the Central Government<sup>199</sup>.

Tourism and conservation are similar to two coins opposite to each other. Meanwhile, tourism requires several tourists to get profits, while conservation was limited to adjusting the carrying capacity of heritage sites. It also needs tourism to obtain funds to maintain heritage sites, ensuring attractions remained undamaged, as reflected in the statement of a Borobudur Curator.

“because Borobudur Conservation Centre and *PT TWC* have different tasks, it would always be two sides of the coin, the two agencies are one but the issue is what is being searched for to realize sustainability. It is difficult to equate views when the agencies are running independently, especially under two different ministries, ..... Assuming it is a matter of income, visitors who intended to visit the monument paid a retribution of Rp 5,000,000.00, therefore without having several visitors, the income was already a too much. (*Informant 1*)

Since the issuance of Presidential Decree Number 58 of 2014, the Indonesian government had planned to develop tourist villages by using the grandeur and therapeutic

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196 Wahyuningsih, I. (2022) ‘Evaluasi Dampak Pemanfaatan Candi Borobudur’, Borobudur, XVI, p. 104

197 Idris, M. (2022) ‘Luhut Umumkan Tiket Naik ke Candi Borobudur Rp 750.000 bagi Turis Lokal’, Kompas. Available at:

<https://money.kompas.com/read/2022/06/04/205931126/luhut-umumkan-tiket-naik-ke-candi-borobudur-rp-750000-bagi-turis-lokal?page=all>.

198 Sulistiyono, S.T. (2023) ‘Sempat Diusulkan Rp750 Ribu, Kini Harga Tiket Candi Borobudur Diperkirakan Paling Mahal Rp150 Ribu’, Tribunnews. Available at:

<https://www.tribunnews.com/travel/2023/02/09/sempat-diusulkan-rp750-ribu-kini-harga-tiket-candi-borobudur-diperkirakan-paling-mahal-rp150-ribu>

199 Egadia Birru, T.M.V.A. (2024) ‘Pembangunan Zona Hijau di Candi Borobudur Dimulai’, Kompas Available at:

<https://regional.kompas.com/read/2024/05/01/155706778/pembangunan-zona-hijau-di-candi-borobudur-dimulai-tempat-parkir-ditutup?page=all>

conditions of Borobudur and the heritage landscape. Furthermore, the focus of tourism development had shifted to Zones 3, 4, and 5, particularly rural landscapes, agricultural areas, and forests. Under Presidential Decree Number 58 of 2014, the central government had outlined plans and allocated budgets for the development of tourist villages through the Ministry of Tourism and Creative Economy, including the Magelang Regency Government. This development of rural tourism attractions aimed to focus on the therapeutic conditions offered by the views of Borobudur Monument, including using the potential of the heritage landscape. This comprised both tangible heritage, such as traditional village atmosphere and agricultural vistas, as well as intangible heritage, namely rural houses, cuisine, and performances of local music and arts<sup>200</sup>.

The use of therapeutic conditions as regional attractions is a development method that is permitted in the concept of heritage as a sector. This is because the development of modern tourism centre is a form of damage to the cultural landscape. Borobudur once received a warning from the World Heritage Committee in 2003 in letter number 28 COM 15B.59 where one of the clauses is a ban on the development of shopping centre in all Borobudur protection zones.

Reiterates the recommendation to ban major road developments within Zones 1 to 3. Although improvement of existing roads may be permitted, the aim was to halt the construction of major commercial shopping centres near the property and within any of the protective zones.

The use of the Borobudur Monument therapeutic conditions and cultural landscape as tourist destination supports the findings of Timothy<sup>201</sup> that heritage management in developing countries was orientated towards tourism. However, the evaluation of UNESCO protected and conserved the heritage landscape from the urbanization process. UNESCO World Heritage status is useful for economic development because the branding process tend to effectively promote cities and sites characterized by specific cultural and natural significance<sup>202</sup>. The Borobudur Conservation Centre adopted the UNESCO World Heritage status when giving advice to institutions that violated the rule.

Assuming Borobudur was not maintained then the agency would be crossed out from UNESCO, remember it does not mean deleted, due to lack of record. This means that the name Borobudur is still there, but no longer a world heritage. Indonesia would be ruined due to the inability to maintain world heritage” (*Informant 1*).

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200 Fatimah, T. (2015) ‘The Impacts of Rural Tourism Initiatives on Cultural Landscape Sustainability in Borobudur Area’, pp. 569–570.

201 Timothy, D.J. (2009) Cultural Heritage and Tourism in the Developing World: A Regional Perspective. pp.4-5

202 Widodo, J. (2023) ‘UNESCO world heritage branding: learning from some cases in Asia’, p. 20

UNESCO World Heritage status is important for Borobudur because it shows pride in Indonesia. Therefore, losing the status tarnishes the reputation of the country worldwide. The UNESCO World Heritage status ensured the management of the area was the responsibility of the Borobudur Conservation Centre, P.T TWC, Magelang Regency, the Central Government including the relevant ministries of culture and area management, as stated in Presidential Decree number 58 of 2014. This policy showed that a Top-Down framework was the most ideal way to conserve and develop the heritage sector.

### **2.2.2. Cultural Landscape Framework with a Sense of Top-Down and Reactive Traits**

The Top-Down policy was enacted by the Central Government, focusing on appointing government institutions as heritage custodians. This enabled the maintenance, protection, licensing of heritage areas to be controlled by the Central Government. In Borobudur, the area was managed by three institutions, namely Borobudur Conservation Centre, PT TWC, and Magelang Regency. Furthermore, the Borobudur Conservation Centre managing Zone 1, was responsible for the conservation of the entire area. PT TWC was tasked with managing Zone 2 and tourism activities in the Borobudur area. The Magelang Regency was in charge of controlling the spatial development in Zones 3,4 and 5.

The heritage custodian institution appointed by the government to manage the area had many weaknesses. These included the (1) inability to make policies, (2) limited rights and powers to manage heritage areas, and (3) funds. The problems can be resolved with intervention from the central government and relevant ministries. Subsequently, conservation, tourism, and spatial development activities beyond the capabilities of heritage custodian institutions, were resolved with the help of the central government. The Indonesian government appointed the Ministry of Education, Culture, Research and Technology to monitor heritage sites and archaeological artefacts, the Ministry of Public Works and Housing to help control spatial development, including protecting rural areas, including the Ministry of Tourism and Creative Economy for development purposes, as well as several ministries related to the protection and management of the area as shown in Figure 4.17.

Monitoring, Problem Identification, recording of potential violations and damages, including reporting to UNESCO was carried out by an aspect of government institutions. In addition, the institution must contain academics and curators responsible for analyzing the problems of the Heritage area. It must be rigid and conservation-oriented because the institution represents the relationship the country has with UNESCO. Meanwhile, in the research location, this institution is represented by the Borobudur Conservation Centre.



UNESCO is the major basis in this framework, because through the International Council on Monuments and Sites (ICOMOS) it always holds annual meetings for monitoring the state of conservation properties. The reports sent by the country that owns the heritage property will be monitored by ICOMOS. This enabled the evaluation, recommendations and improvement orders serve as the basis for the country that owns the heritage property in respect to carrying out conservation activities, and the management of Heritage Areas.

Deliveries of evaluation outcomes, recommendations, and improvement orders from ICOMOS, and UNESCO should be reported by the managing institution to the central government directly. This was aimed to increase the conservation and improvement response, additionally the Borobudur Conservation Area, managed by the Ministry of Education, Culture, Research and Technology, as well as the Borobudur Conservation Centre is a direct extension of the Ministry. Furthermore, the process of submitting the results of evaluation, recommendations, and improvement orders from ICOMOS, could be performed directly by the Borobudur Conservation Agency and the Minister of Education, Culture, Research and Technology.

The decision stage is the most crucial, as it determines the continuation of conservation and development. This prompted the heritage custodians to persuade the central government to implement policies in accordance with the evaluation, recommendations and improvement orders from ICOMOS, UNESCO. In Borobudur, this is the responsibility of the Ministry of Education, Culture, Research and Technology, as well as the Borobudur Conservation Centre. The essence of this stage is to persuade and negotiate with the Central Government and ministries related to spatial / regional development. This was aimed at implementing policies that bind and regulate ministries related to the protection and development of the area, in respect to carrying out conservation activities according to UNESCO directives.

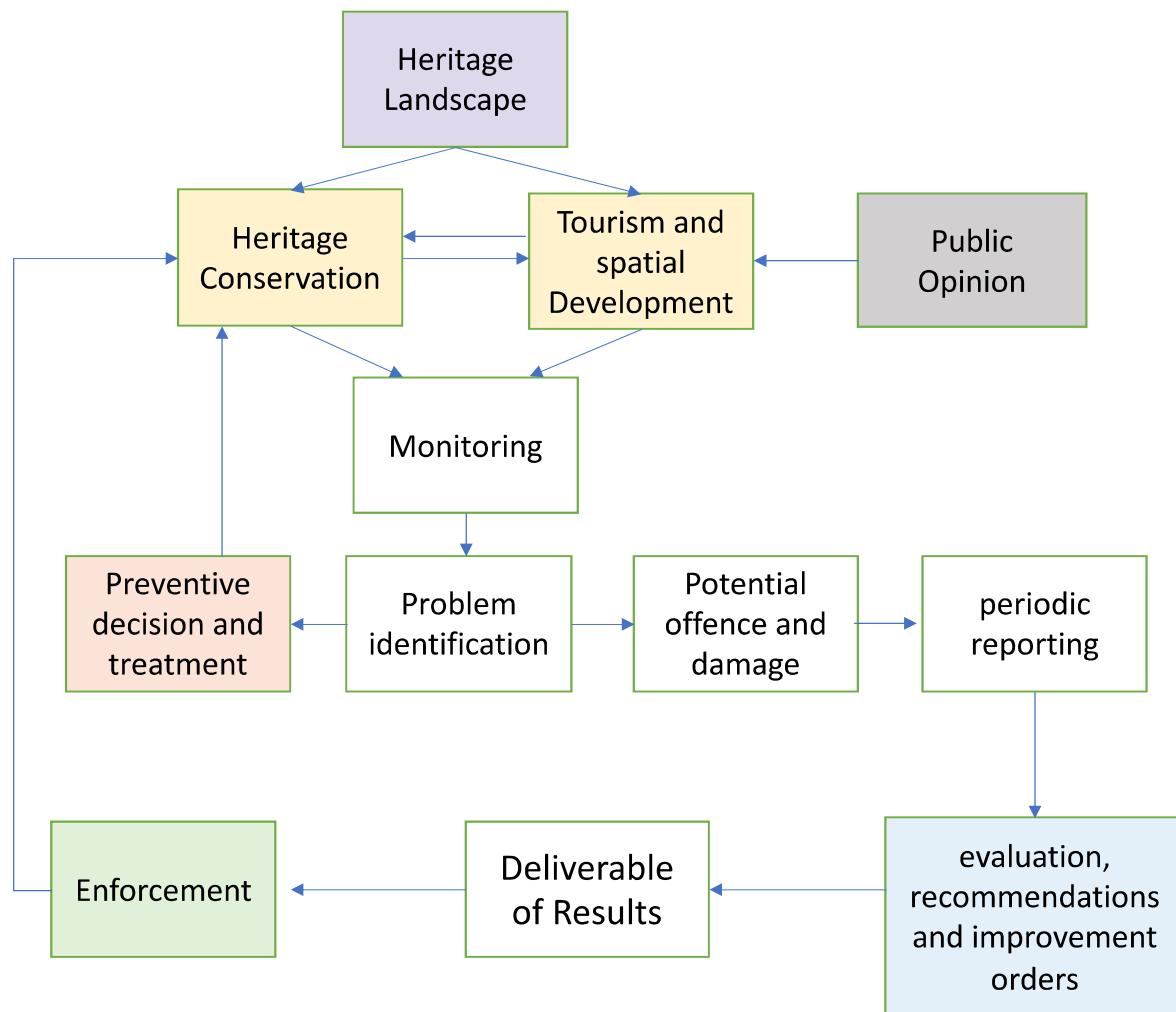


Figure 4.18. Top-Down order framework for heritage as a sector

For BKB, this stage is indeed the most decisive for the conservation of the research area because neither the Borobudur Conservation Centre nor the Ministry of Education, Culture, Research and Technology can implement policies and impose sanctions related to violations of spatial development. Therefore, policies can be generated based on coordination with the President and other ministries.

The most difficult task is not when dealing with UNESCO or Ministries (Ministry of Education, Culture, Research and Technology) but when convincing the President and other Ministers during coordination meetings. If successful, conservation work tends to be easier because it will be handled directly by the President and Ministers (Informant 1)

The resulting regulation is a national level policy, which mobilises all ministries, provincial and regency governments. This framework can be shortened if there is an institution authorized to make decisions regarding preventive measures and prohibitions against potential disturbances, enabling heritage custodians to actively engage in conservation and tourism development. The Borobudur Conservation Centre is only authorized to provide

recommendations and warning letters against human activities that interfere with conservation, resulting in difficult in terms of maintaining monuments and cultural landscapes.

The centre (Borobudur Study Centre) prefers an authorized council serving as a forum for negotiation, while taking action against violations and potential disturbances that do not adhere to the regulations. (Informant 1).

An authorized council with a proactive role in decision-making could enhance the effectiveness of management actions, particularly in conservation efforts. In cases of conflict between conservation and tourism, the council serves as a platform for the Borobudur Conservation Centre, *PT TWC*, the Magelang Regency, local communities, and private sector to share information, express views, as well as engage in negotiations to prevent potential conflicts and environmental damage.

### **2.2.3. Cultural Landscape Heritage as a Sector**

Cultural Landscape defines the relationship between human activity and the physical environment. It showcases the importance of preserving these landscapes for historical, cultural, and ecological significance<sup>203</sup>. However, this sector focuses on the protection and collection formation of Heritage from the broadening of spatial and urban development<sup>204</sup>. Cultural landscape adopted stringent regulations on urban development to ensure that the relationship between human activity and physical environment was in line with the inherited historical, cultural, and ecological values.

Indonesia as a developing country applied a Top-Down policy to protect the relationship between human activity and physical environment in Borobudur cultural landscape from spatial development. This policy protects the heritage site from urban expansion, where for 50 years less than 3% of the expansion process had been realized in the northern region, especially Zone 3. Policy changes by the management focused only on certain Zones overseen by government institutions specifically Borobudur. Furthermore, the collaborative method adopted by the Central Government and ministries related to culture and regional development, reduced the rate of transforming heritage landscape into built-up land, without impacting revenue from the tourism sector.

The Central Government of Indonesia managed Borobudur as a dead heritage and open air museum to protect the cultural landscape from spatial development. The implementation of a buffer zone system kept the area free from buildings not associated with

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203 Smith, J. (2010) 'Marrying the old with the new in historic urban landscapes', p. 48 and Smith, J. (2013) 'Cultural Landscape Theory and Practice Moving from Observation to Experience', p. 56.

204 Janssen, J. et al. (2012) 'Heritage planning and spatial development in the Netherlands : changing policies and perspectives', pp. 2-3.; Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', pp.1660-1661.; Janssen, J. and Luiten, E. (2014) 'Character sketches', p.19.

the heritage landscape<sup>205</sup>. The problem of heritage management in developing countries is the protection for the development of tourism destinations. Additionally, government and public awareness to protect these sites are still weak<sup>206</sup>.

In conclusion, a Top-Down heritage management framework with collaborative method was appropriate for reducing urban development. Evaluation from the World Heritage Committee controlled spatial development conducted by the central government, forcing it to implement policies for the conservation and protection of the area. The policies enacted by the President compelled related ministries, local governments, and communities to protect heritage areas. Additionally, the collaborative method ensured rapid and easier heritage conservation and protection activities because handling and financing was managed by various institutions. Collaborative weaknesses existed in (1) lengthy decision-making, where the president was in charge, (2) potential conflicts due to differing views of heritage custodians related to conservation and tourism, as well as (3) communication at the policy-making level, namely the central government. However, the absence of an operational level authorized body made it difficult for heritage custodians to coordinate effective communication

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205 Taylor, K. (2019) 'Cultural landscape as open air museum', *Humanities Research*, 10(2), pp. 51-52; Miura, K. (2022) 'A dilemma of World Heritage ideals and challenges in Southeast Asia', pp.452-453; Nagaoka, Masanori (2016) *Cultural Landscape Management at Borobudur, Indonesia*. p.30  
206 Timothy, D.J. (2009) *Cultural Heritage and Tourism in the Developing World: A Regional Perspective*. p.22

## CHAPTER V

### HERITAGE AS FACTOR: KOTA LAMA (OLD URBAN) SEMARANG

#### Section 1: Cultural Landscape Adjustment amidst Protected Land Use in Kota Lama Semarang

Protected land-use are areas with specific regulations and restrictions implemented to manage and safeguard natural environments and cultural resources<sup>207</sup>. Government-established land-use regulations refer to the formal mechanisms used to preserve the ecological, cultural, and historical integrity embedded in land-use practices. Kota Lama areas are categorized as protected land-use due to the historical value in terms of architectural buildings and city landscapes that must be safeguarded from modern development. These historic and architectural areas consist of groups of buildings, structures and open spaces including archaeological and palaeontological sites, constituting human settlements in both urban and rural environment. The cohesion and value explored from archaeological, architectural, prehistoric, historic, aesthetic or sociocultural viewpoints tend to be recognized<sup>208</sup>.

According to the fourth point of Warsaw-Nairobi recommendations<sup>209</sup>, the management of historic areas should be object oriented as stated in the below excerpt.

*“Historic areas and surroundings should be actively protected against damages of all kinds, particularly those resulting from inappropriate usage, unnecessary additions and misguided or insensitive changes such as pollution forms that may impair authenticity. Any restoration work carried out must be based on scientific principles. Similarly, great attention to details must be paid to the harmony and aesthetic feeling produced by the connecting or contrasting parts of the buildings, giving each group a peculiar character.”*

In accordance with the paragraph, historic areas must be protected from damages caused by inappropriate usage, unnecessary additions, and insensitive alterations. These three factors outlined that conservation and spatial development in heritage sites should be based on the inherent historical values and characteristics. This limitation reflects a defensive approach in management, ensuring the use of heritage sites, particularly Kota Lama areas was restricted to functions in line with the historical characteristics.

The object-oriented approach to heritage management in Kota Lama areas was replaced by a process-oriented type in 1987. The shift led to the definition of heritage as a means of conveying ideas and supporting contemporary social needs, rather than as physical

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207 Martin, N. (2008) 'The use of co-management and protected land-use designations to protect tribal cultural resources and reserved treaty rights on federal lands', p.646 and Zhang, Y. et al. (2023) 'Governance and Conservation Effectiveness in Protected Areas and Indigenous and Locally Managed Areas', p. 579.

208 UNESCO (1976) Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas, p.1

209 Ibid, p.2.

elements. This was reflected in the 1987 Washington Charter, specifically in point 10 regarding Methods and Instruments

*“Supposing it is necessary to construct new buildings or adapt existing ones, the prevailing spatial layout should be respected, specifically in terms of scale and lot size. The introduction of contemporary elements in harmony with the surroundings must not be discouraged since such features contribute to the enrichment of an area.”*

Modern attributes can be incorporated into the management of heritage sites in historic towns and urban areas provided that these are not prominent and tend to be in harmony with the physical elements. Additionally, this enables the cultural landscape to support the enhancement of cultural quality in historic towns and urban areas

Kota Lama Semarang experienced a policy shift, from a rigid object-oriented approach in 2003 to a more flexible process-oriented type in 2011 and 2020. This area was developed as a heritage and a commercially oriented tourist destination, leading to the transformation of the cultural landscape. The current section focused on the fact that the flexibility in cultural landscape changes in Kota Lama Semarang enhanced the cultural quality of this historic city.

### **1.1. Buffer Zone as Tools for Guiding Cultural Landscape Alterations in Kota Lama Semarang**

Arthur Ebregt<sup>210</sup> stated that buffer zones are categorized into two different approaches. First, those in conservation areas function to protect ecosystems from internal activities. Second, buffer zones outside of conservation areas function to shield it from the negative impacts of external activities. Moreover, these are more flexible in terms of changes to function and cultural landscape compared to buffer zones within conservation areas.

Kota Lama Semarang experienced a conceptual shift regarding buffer zones, transitioning from within to outside of conservation areas. In 2003, the region was divided into two zones, namely the core and buffer covering 31 hectares, and 9 hectares, respectively, as shown in Figure 5.1 This was also outlined in Semarang City Regional Government Policy Number 8 of 2003 on the spatial planning and environment of Kota Lama Semarang. The regulation managed both the core and buffer zones by adopting an object-oriented approach. This was supported by several sections in the 2003 Semarang City Regional Government Policy. For example, Article 9, Paragraph 1, stated that buildings found in the region may only be used for office activities, residential, tourism, and cultural purposes. Additionally, the rigidity of the regulation was reflected in Chapter VII, Articles 42 to 46, governing the

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<sup>210</sup> Arthur Ebregt, and P.D.G. (2000) ‘Buffer zone and their management’, p. 13

conservation of buildings. The essence of these articles showed that all architectural elements, including the exterior and interior, must retain the original condition or adjusted according to the function and context of the building. However, it led to difficulty accepting modern elements and ornaments as materials for conserving historic structures.

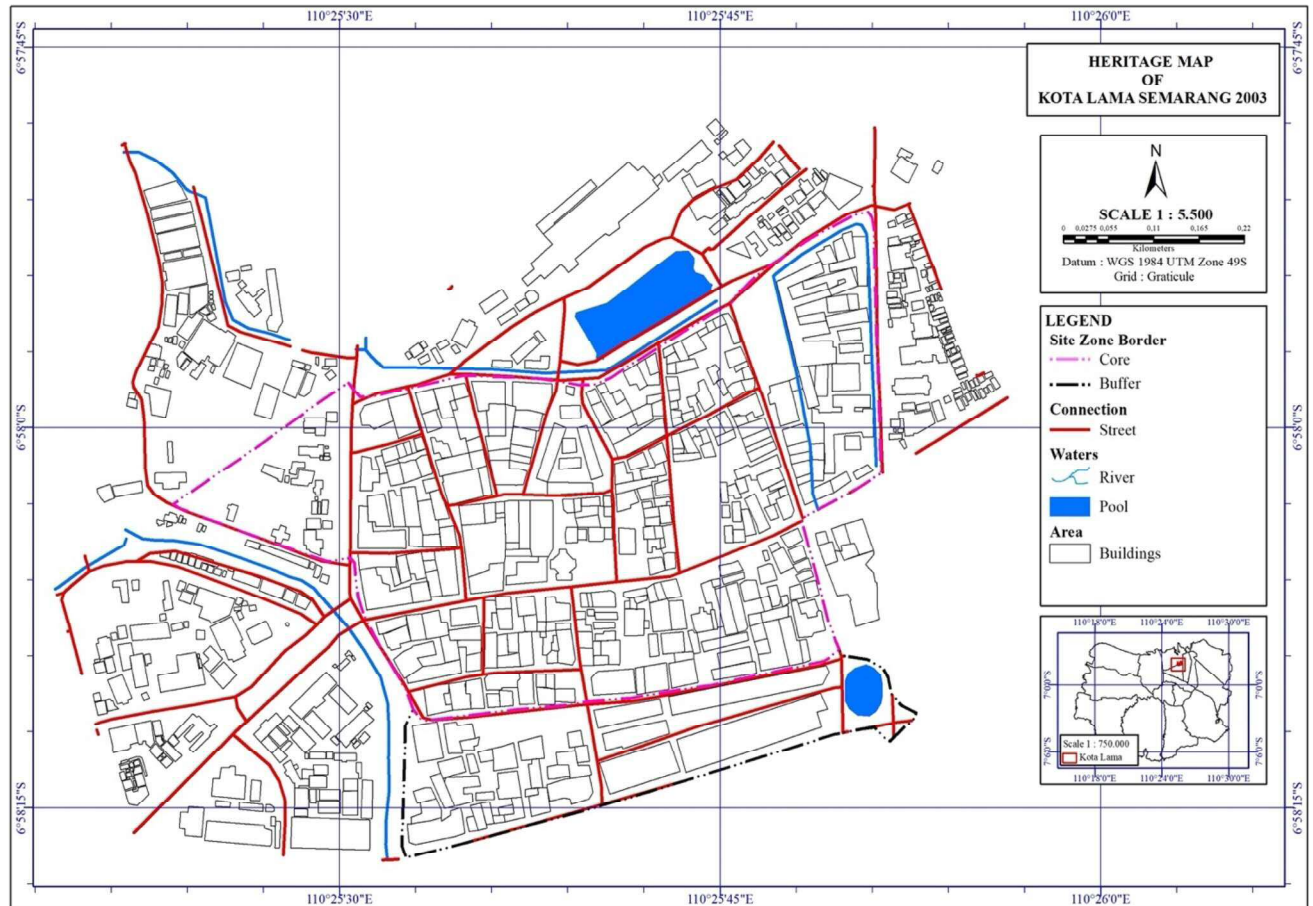


Figure 5.1. Buffer Zone based on Semarang City Regional Government regulation number 8 of 2003

In 2020, Semarang City Regional Government Regulation Number 8 of 2003 was amended to Number 2 of 2020. This regulation was more flexible compared to the previous policy, as stated in several articles. Typical examples include Article 3, Paragraph 5, which stated the core zone can be used for trade, services, tourism, education, and office sectors. Zone 2 may be used for industrial, residential, transportation, and public service sectors. Articles 16 to 21 and 38 stated that only buildings with cultural heritage status should be altered or restored in accordance with historical value. However, non-cultural heritage and new buildings in the core and buffer zones tend to adopt the concept of contextualism. This architectural concept provides enough visual integration between existing and new buildings to produce a cohesive or harmonized effect.



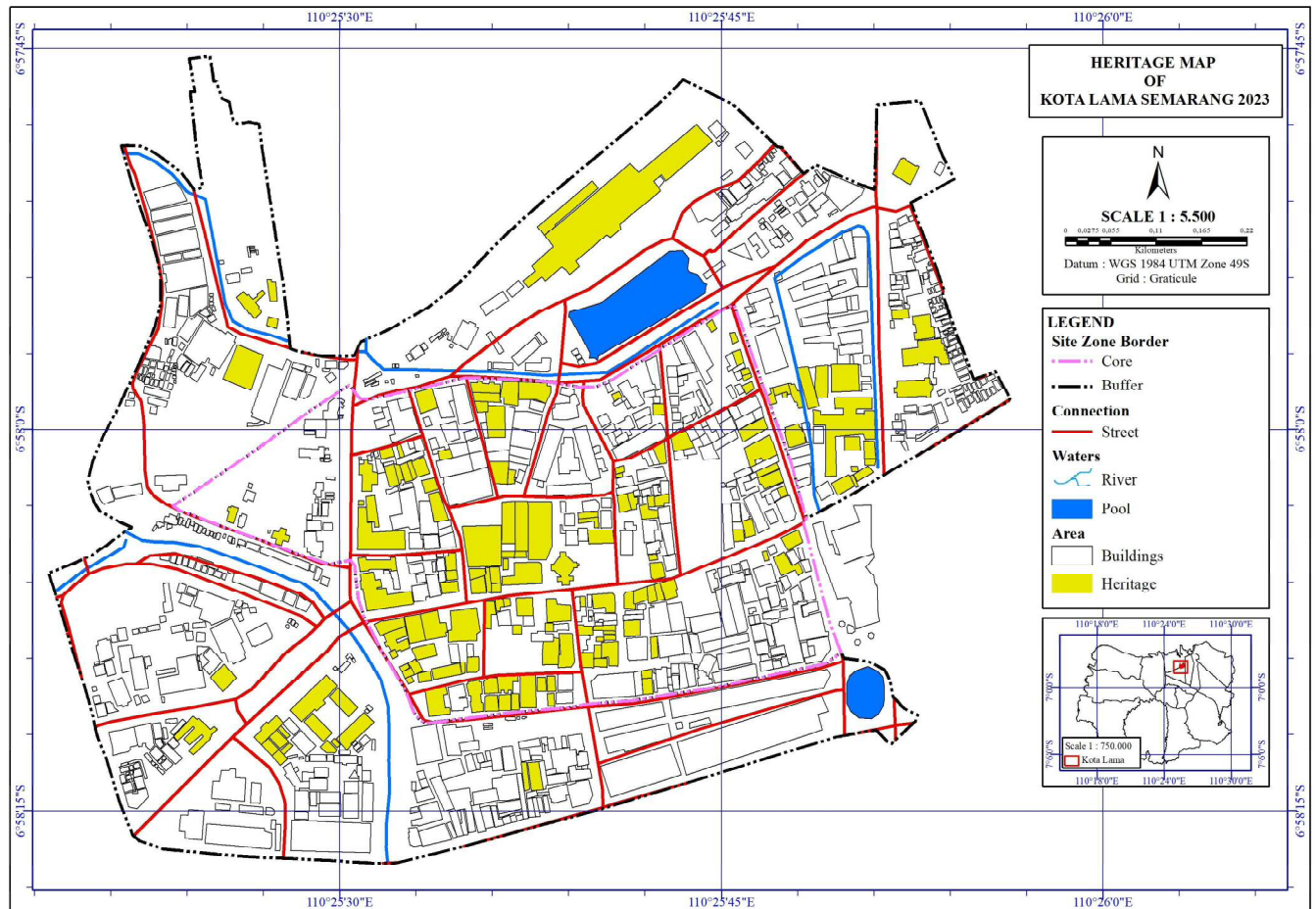


Figure 5.2. Buffer zone based on Semarang City Regional Government Regulation Number 2 of 2020

The contextual and flexibility concepts had been applied since mid-2011, through Semarang City Regional Regulation Number 14 of 2011. In Article 118, Paragraph 5, point b, the first line stated that cultural heritage sites were provisionally permitted to establish buildings supporting the function of the area. This point signified that since 2011, the concept of a buffer zone outside of the conservation area had been implemented, enabling adjustments to the cultural landscape. The essence was to enhance cultural quality, provided that the concept of contextualism was applied to the architecture of contemporary buildings.

Based on this perspective, the areas surrounding both zones had experienced significant changes. The core and buffer zones had decreased and expanded to 25 hectares and 47 hectares, respectively, as shown in Figure 5.2. According to high-resolution imagery from Google Earth, there are 364 buildings and 578 buildings in the core and buffer zones. Annex 4 of Semarang City Regional Government Regulation Number 2 of 2020 stated of the 116 buildings designated as cultural heritage status, two are classified as national cultural heritage. Furthermore, 34 heritage buildings, and 82 similar structures are situated in the buffer, and western part of the core zones, respectively. The buffer zone system is not a rigid conservation



area rather it functions as a guide to harmonize cultural heritage with contemporary beliefs. This implied that the management process was based on heritage as a guiding factor.

### **1.2.Cultural Landscape Alterations in Object-Oriented to heritage Areas Policy**

The object-oriented heritage policy implemented in 2003 and 2011 did not prevent Kota Lama Semarang from experiencing changes in cultural landscape. Based on maps generated from high-resolution Google Earth imagery analysis in 2003 and 2012, as shown in Figure 5.3, there was an addition of 46 new buildings, loss of 20 old ones, while 19 others experienced changes in form.

The distribution patterns of new buildings, including both demolished, and altered structures were concentrated on the periphery of the core zone, while the central area remained relatively unchanged. This suggested that changes in the cultural landscape was caused by human activities originating from outside of Kota Lama Semarang. The addition, loss, and alteration of old structures were due to violations or neglect, resulting from restrictions on the use of these buildings as well as the high-cost maintenance cost.

*In the past, investors who wanted to invest in heritage sites encountered significant challenges due to restrictions on the use of the buildings and the high cost of conservation. As a result, these individuals were inclined to erect structures on vacant land at the edges of Kota Lama Semarang.* Informant 3.

Cultural landscape changes can be minimized with slight alterations to buildings in the core zone, although arising issues tend to be associated with the condition of the site itself. For instance, the cultural landscape on the periphery of the core zone, particularly in the south-eastern part had witnessed the presence of numerous modern buildings, as shown in Figure 5.4. Furthermore, cultural degradation due to poor maintenance of many buildings was observed in the central part as shown in Figure 5.5. In 1945, Kota Lama was a bustling trade center, characterized by high crime rates and was avoided by the public.

*There was a period in Kota Lama when residents avoided busy areas, and preferred to remain indoors. ... Besides from that there were stories of many rickshaw drivers being afraid to ply the region. ... At that time, the Tekodeko area was full of thugs, as it was a dead-end alley ... Additionally, the area was used for karaoke and nightlife activities (Kota Lama Semarang).* Informant 7.

Rigid heritage management policies regulating Kota Lama areas have the potential to cause degradation in cultural quality by discouraging both private and government investors from managing historic buildings. This policy leads to neglect and increases the potential for crime.

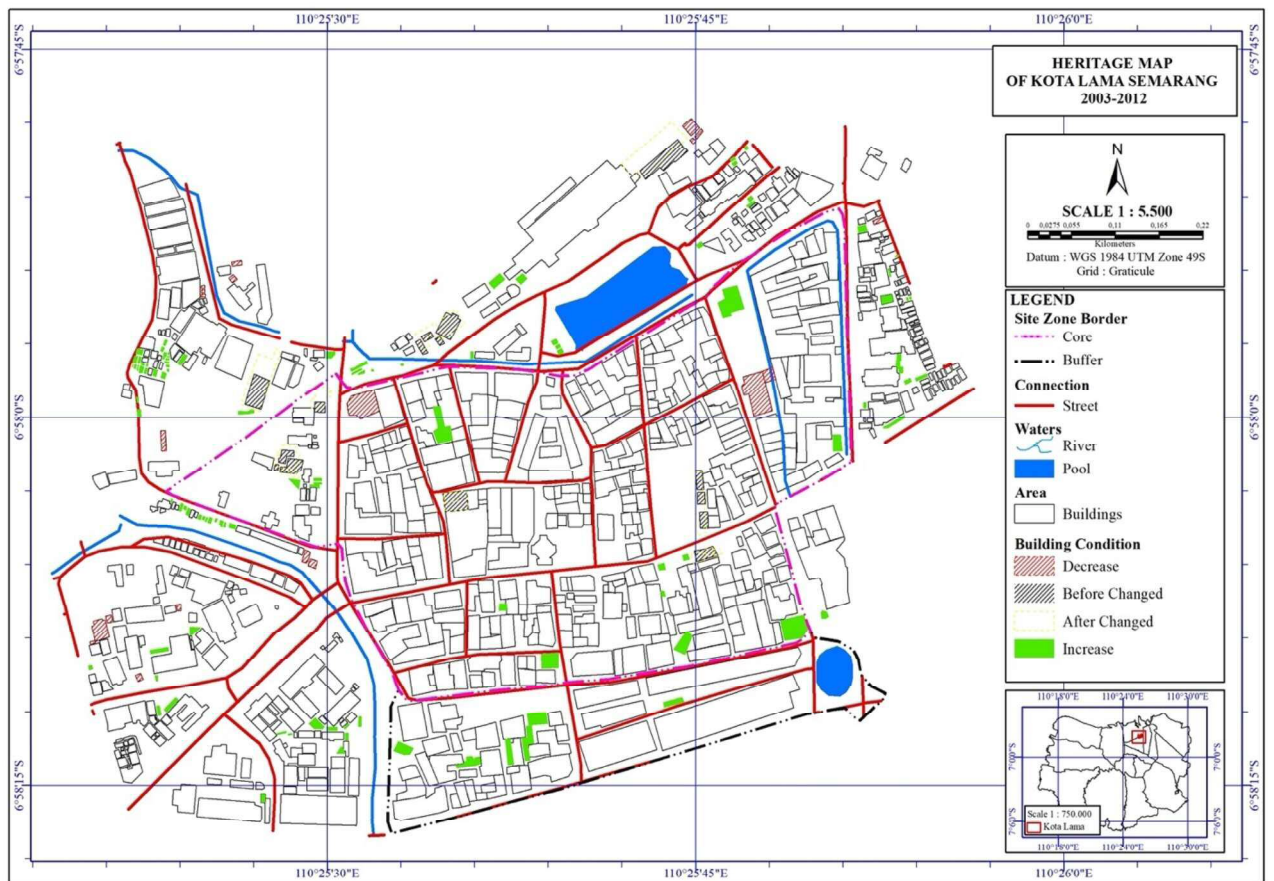


Figure 5.3. Landscape Alteration in 2003-2012



Figure 5.4. Cultural landscape in the southeast edge of core area of Kota lama Semarang in 2010,  
source BPSKL document

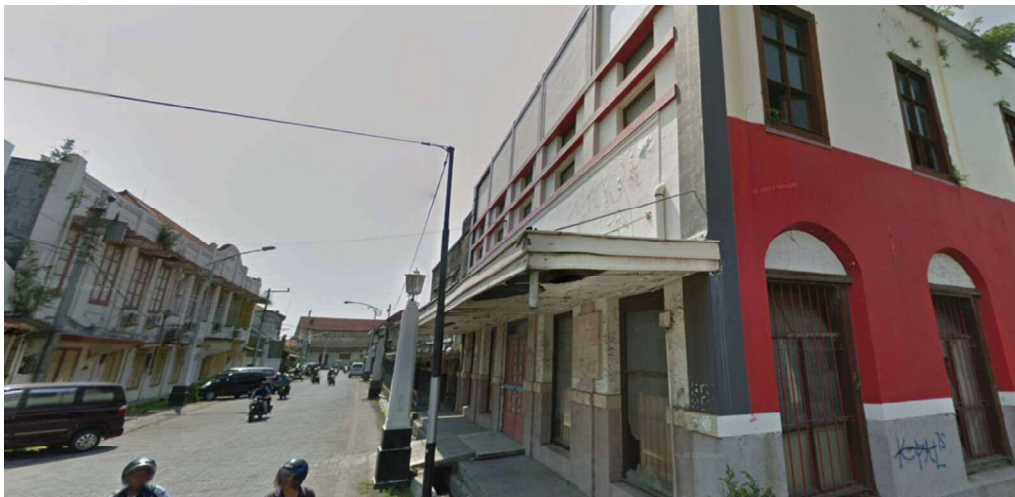


Figure 5.5. Cultural landscape in the central of core area of Kota lama Semarang in 2010 from BPSKL document

### 1.3.Cultural Landscape Alterations in Contextual Policy Concepts

The contextual concept applied in Semarang City Regional Regulation Number 2 of 2020 made provisions for negotiation between conservators and investors in managing both heritage and non-heritage buildings. Additionally, Article 38 elaborated on the concept of contextualism:

*In architecture, contextualism is a creative form in accordance with context, i.e., designing buildings by providing sufficient visual continuity between existing and new structures to produce a cohesive effect. The design of new buildings should strengthen and enhance the characteristics of surrounding environment, or maintain existing patterns. A building must follow the architectural style of the surroundings in order to achieve visual unity, distinguished by similar characteristics. Therefore, contextual design is considered a useful development tool as it enables buildings to be maintained in an adequate framework.*

Based on the Article, the incorporation of new buildings and modern elements into historical structures tend to be permitted provided the visual appearance and attributes remained cohesive. This cohesiveness is negotiated between conservators and investors, thereby ensuring a balance between conservation and economic interests.

The negotiation process led to a significant number of new buildings, structural modifications, and demolitions in Kota Lama Semarang area in 2012 and 2023 compared to the structures erected from 2003 to 2012. In the core zone, 27 new buildings were added, with 21 suffering severe damage, while 31 constructions were subjected to structural changes in 2012 and 2023. The buffer zone witnessed the construction of 64 new buildings, the demolition of 14 edifices, and 38 structures experiencing physical alterations. Changes in cultural landscape was observed in virtually all areas in both the core and buffer zones, as shown in Figure 5.6.



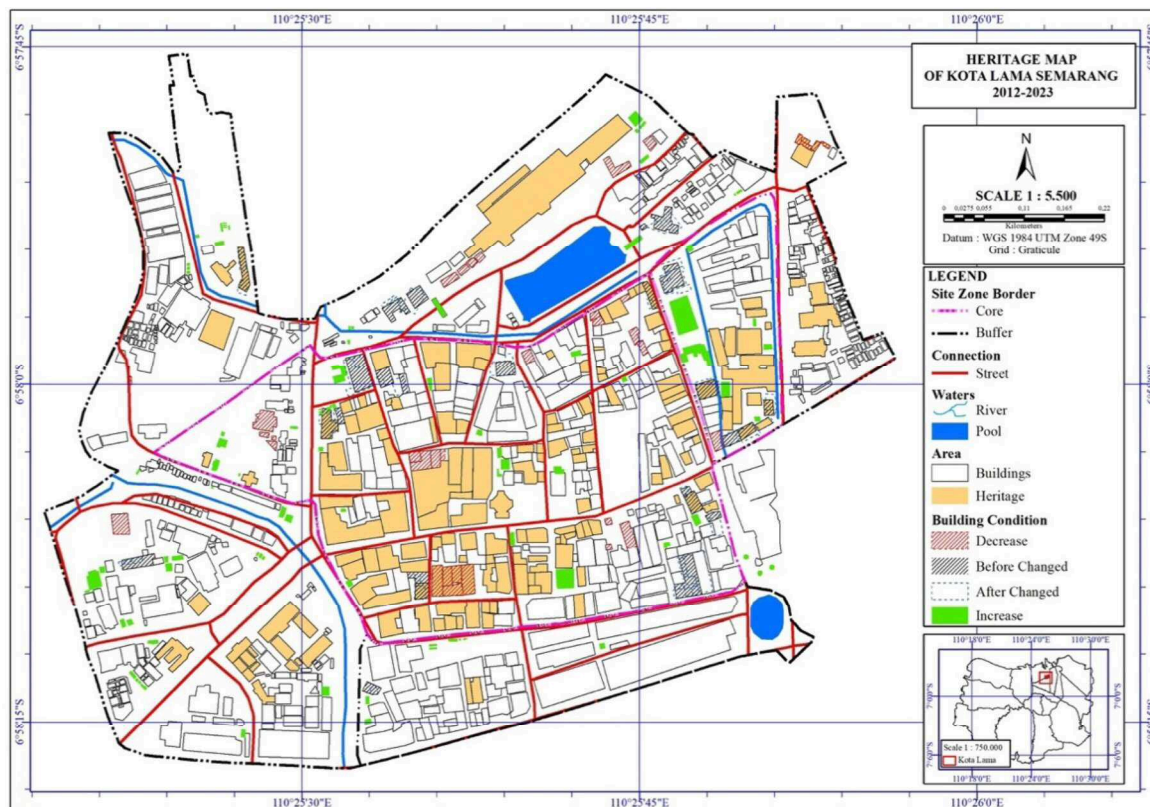


Figure 5.6. Cultural Landscape Alteration in 2012-2023

Approximately all areas featured buildings that had undergone structural modifications, demolitions, and the addition of new structures not classified as cultural heritage. However, the form of three heritage buildings had experienced changes, with one of the structures demolished.

1. The changes in building form occurred due to restoration efforts aimed at fixing the structures, leading to the removal of additional spaces and renovations to preserve the authenticity of the facilities. For example, the heritage building owned by the Ministry of Environment and Forestry was conserved by demolishing unauthorized structures, as shown in Figure 5.7.

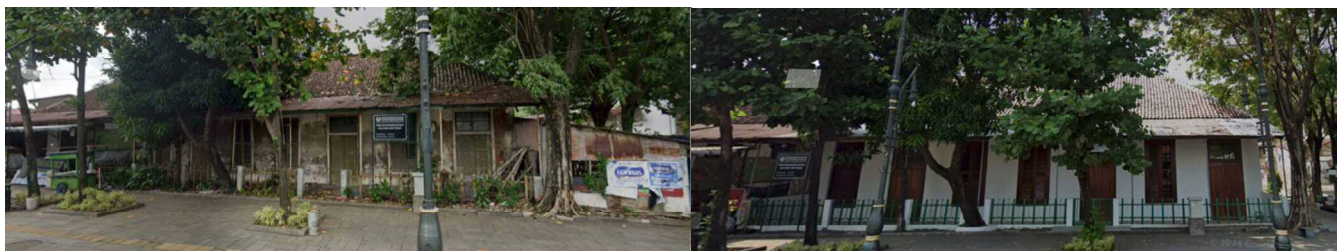


Figure 5.7. BKSDA JATENG building before (left) and after (right) conservation source BPSKL and author

2. The demolition was due to the aging construction materials, leaving only the walls of the building. This cultural heritage site was dilapidated, as the remnants had the potential to become tourist attraction, enticing visitors to take photos with the backdrop. A typical example is the Root House in Figure 5.8.



Figure 5.8. Rumah Akar (left and right) source author

The adoption of a contextual conservation approach showed that Kota Lama Semarang was developed as a tourist destination and has attracted investment from the central government. In a domino effect, improved infrastructure had attracted private investors to revitalize historic buildings or erect new structures, positioning the area as the center of commerce and tourism services

*Kota Lama Semarang received a funding injection of 240 billion IDR from the ministry, used to implement policies for the redevelopment as a center for culinary arts, culture, education, etc.... Several investors, including those from Sarinah hotel and other companies, had started seeking buildings for investment.* Informant 3

This policy had transformed Kota Lama Semarang from a place once avoided by the public into a space for communal activities. For example, every afternoon, specifically on Saturday Street artists perform, as shown in Figure 5.9. Therefore, the adoption of a contextual concept in the management process led to the harmony between heritage and contemporary elements, which has increased the overall cultural quality.



Figure 5.9. Street Music Show in Kota Lama Semarang (left and right) Source Author

## Section 2: Cultural Landscape Framework in the Intersection of Heritage Conservation and Tourism

Heritage refers to a monument, object or site that symbolizes the grandeur of past civilizations, also used by contemporary society for daily activities<sup>211</sup>. Additionally, heritage is considered a process and experience from the past treated as a resource<sup>212</sup>. For example, in

211 Lowenthal, D. (1998) *The Heritage Crusade and the Spoils of History*. p.73

212 Ashworth, G.J. (2009b) 'Heritage and Economy', pp. 104-105.

commercial industry selected and commodified aspects of the past were curated and repackaged into heritage products promoted in various contemporary markets<sup>213</sup>. Heritage is also viewed as possessing contextual values, where some are preserved, with past beliefs harmonized with contemporary ones.

Heritage facilitates contextual values, trying to create economic opportunities by making provision for negotiation and revitalization in the management process<sup>214</sup>. This approach perceived heritage as a resource used to support economic growth and enhance cultural quality. Tourism is considered a way of shaping heritage as a means of support. However, as a sector it strived to protect cultural landscapes resulting in a therapeutic effect which served as a tourism attraction. Heritage as a factor transformed cultural landscapes by integrating historical with contemporary values, generating commercial tourism activity centered on ancient elements and locations. The main element in this approach is capital, which requires the revitalization and commodification of heritage assets into tourism products. The heritage as a factor approach reduced government dominance, which placed the market as the main actor in management. In addition, contextual values were considered crucial, because it served as a tool for the market and government to control each other.

Kota Lama was developed by Semarang City Government as a major tourist destination. The government managed the region by enacting heritage management policies and revitalizing relevant infrastructure, while the private sector and the community were responsible for the historic buildings<sup>215</sup>. The collaboration between the government, private sector, and community aimed to produce a market climate supporting both tourism and conservation, resulting in the usage of more historic buildings. This section proved that the transformation of the cultural heritage framework by both scholars and the private sector from preservation to tourism had enhanced cultural quality and strengthened the protection of Kota Lama Semarang.

## **2.1.Transformation from Preservation to Tourism**

Kota Lama Semarang served as a significant marker of Indonesian history, as it was developed by the Dutch government and East India Company (VOC), during colonialism. The history of this area started in the late 17th century when Sultan Amangkurat II, ruler of the Mataram Sultanate who controlled virtually the entire region of Central Java and Yogyakarta, ceded Semarang to the Dutch. The area continued to develop until the late 18th century when a fortified city was established in the northern part, considered the precursor of Kota Lama

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213 Ashworth, G.J. (2014) 'Heritage and economic development: Selling the unsellable', *Heritage and Society*, 7(1), pp. 3–17. doi:10.1179/2159032X14Z.00000000015

214 Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', pp.1661-1662

215 Kurnianingtyas, A.P. (2021) 'Kesesuaian konsep urban heritage tourism pada pengembangan kawasan kota lama semarang', pp.574-575.

Semarang. The city expanded further, and in 1824, the large fortress walls were demolished to accommodate the growing relevance as a port and trading centre. By the 1900s, Semarang had developed significantly, with Kota Lama at the center, marking the golden age as an international port and trade city. However, Kota Lama started to decline in 1936 when the city center shifted southward to the present central Semarang. Following the independence in 1945, Kota Lama, located in the northern part of the city, was increasingly abandoned as the government and several economic activities focused on the central part of Semarang<sup>216</sup>.

Semarang City Government started to pay attention to Kota Lama Semarang in 1994, marked by the drafting of academic studies from 1994 to 1996. In 2003, a regional regulation was implemented to protect buildings and the environment in the conservation area, highly oriented towards heritage objects. However, the policy was overly focused on the physical conservation of these facilities.

*Academic manuscripts were drafted from 1994 to 1996, a process that lasted for quite some time. Based on these documents, the regional regulation enacted in 2003 as Regional Regulation Number 8 of 2003, was formalized. A distinctive component of the regulation determined the buildings to be conserved, specifying the relevant method.* Informant 3.

The government focused solely on the management and protection of historic buildings without efforts to revitalize community activities in Kota Lama Semarang area. As a result, many buildings had deteriorated due to lack of management.

Both the government and academics had attempted to conserve Kota Lama area as a heritage site. In 2010, several academics identified major weakness in the management of Kota Lama area, namely the need for sustainable management and long-term viability of conservation efforts.

*The process became complicated in 2010 due to the initial focus on conservation matters. However, after further analysis it was realized that conservation issues would never be resolved without ongoing management and sustainability.* Informant 8.

Academics adopted certain efforts to revitalize Kota Lama Semarang by promoting communities to organize art performances every month. This included performance engaged in by photographers, and choreographers held regularly, which had successfully attracted the public, promoting people to visit and learn more about Kota Lama Semarang.

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216 M. Chawari, Novida Abbas, S.R. (2019) Wajah kota lama semarang. pp.9-25

*Kriswandono had a group of friends consisting of photographers, choreographers, painters, and sketch artists. Somehow, every month, these people turned up to perform for the public. Eventually, it was noticed that the community could thrive if properly managed, resulting in an optimistic attitude regarding the success of the region (the conservation efforts would continue). Informant 8.*

The regular art events organized by academics had attracted the private sector resulting in the organization of larger art festivals. The collaboration between the two stakeholders led to the establishment of a foundation focused on organizing art festival, with the aim of making it an annual tourism event.

*The Oen Foundation (originating from Oen Bakery) solely focused on organizing events in this region. As a result, Kota Lama Festival was founded in 2010, based on the distinctive concept, and had been consistently held in September. Informant 8 .*

Large-scale art festivals had outlined the significance of Kota Lama Semarang to the public, effectively leading to a shift in perspective. This was evident in the increasing number of other festivals held in the region. The more the frequently organized festivals and art events, the greater the private sectors in terms of investing and managing the historic buildings.

*The first Kota Lama Festival took place in 2010, marking the inception of numerous events, with many investors showing interest in the buildings before the major revitalization. Informant 7.*

The issues surrounding historical buildings was resolved, following investment by the private sector in terms of managing these structures. However, this had positively impacted conservation efforts. Several investor-managed buildings had undergone revitalization and improvements.

The issues related to conservation, such as flood management, visual disruptions caused by electrical cables, and other minor problems, remained unresolved. Addressing these challenges required extensive revitalization due to the broad scope of conservation efforts, demanding significant funding. In developing countries, it is difficult to find major investors interested in managing Kota Lama areas, leaving revitalization efforts reliant on financial aid from the central government. Meanwhile, the Mayor of Semarang submitted a proposal to the Ministry of Public Works and Housing for tourism development in Kota Lama area.



*In respect to the revitalization process, infrastructure related problems such as frequent flooding and poor lighting remained unresolved. The local government received a budget of nearly 240 billion rupiahs from the Ministry of Public Works & Housing in 2017, to improve tourism-related infrastructure. This led to the resolution of the problems, and eventually, Kota Lama started to attract numerous investors. Informant 3.*

The cultural landscape evolved alongside the transformation from preservation to tourism. Figure 5.10a shows that if conservation management remained too rigid, many buildings will be neglected due to the difficulty and high costs associated with maintaining historical structures. However, adequate and consistent tourism-related activity, enabled many revitalized historical buildings to be used for investment as shown in Figure 5.10b. Infrastructure improvements carried out by the central government enhanced the visual cultural heritage of Kota Lama area in Figure 5.10c, further supporting investments in the usage and conservation of historical buildings.



Figure 5.10. Cultural landscape in (a) 2003, (b) 2015, (c) 2024.

Source (a) BPSKL, (b) Googlestreet, (c) author

Janssen<sup>217</sup>, stated that the concept of heritage as a factor outlined the significance of market as a major element in the management process. This was supported by reviewing the important role played by the market during the revitalization and development of tourism. However, two crucial elements namely resources and infrastructure must be considered in establishing a market or developing tourism in Kota Lama areas.

Referring to Krugman<sup>218</sup> paradigm of New Economic Geography, adequate infrastructure and resource availability played a significant role in attracting investors. These two elements were fundamental in transforming the conserved Kota Lama areas into the tourism sector.

In Kota Lama Semarang, historical buildings cannot be fully optimized as tourist attractions without supporting activities, such as festivals or other related events. Additionally,

<sup>217</sup> Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', pp.1665-1666

<sup>218</sup> Krugman, P. (1998) 'What's New About the New Economic Geography?', p.8

sufficient tourism infrastructure was essential to establish a conducive market environment. The government must provide and revitalize infrastructure to support the growing tourism market in the area.

## **2.2.Custodian in Kota Lama Semarang**

Kota Lama Semarang was originally a fortified city owned by VOC, later converted into a port under the control of Dutch Colonial Government. As a result, none of the residents inherited the original culture and traditions of Kota Lama.

*Kota Lama conformed with Historic Urban Landscape (HUL), oriented towards tangible heritage. In addition, the concept revolved around commerce and services.*

Informant 3.

Kota Lama of Semarang lacked local communities, only property owners or users of the historic buildings. Furthermore, Kota Lama Semarang had several stakeholders responsible for the management of these buildings and cultural heritage sites. The main stakeholders were the custodians who protected and used the tangible heritage, consisting of:

### **1. Owners and Users of Historic Buildings**

The owners or users of historic buildings played a critical role in the conservation and usage of these structures. In addition, the capital and adopted effort were highly dependent on the stakeholders. The owners of the building refer to the persons or institutions that possess the ownership certificate or property right, while the users are the investors or employees who manage the historic structure.

- *The owners of the building possess the asset, but have certain limitation (where) ..... Property Right can be possessed by everyone however Development Right is associated with the government.*
- *Incidentally, in Kota Lama, most of the assets were privately owned, for example SOEs (companies owned by the central government) possessed approximately 32 buildings, while only three structures were owned by the municipal government (City Government).*
- *Business owners were able to renovate historic buildings ..... reducing the diverse activities or functions.*
- *Business owners are busy people, therefore when meetings are held, only employees attend.*
- *Other building owners include investors such as Tekodeko.* Informant 3.

The national heritage sites such as the Blenduk Church, is an exception because the restoration is the responsibility of the central government. Meanwhile, the conservation of both

heritage and non-heritage buildings at the urban level is the obligation of the owners and users. The government only monitored and evaluated the conservation and management of the historic buildings. These processes depended largely on the financial capacity of the users. Therefore, supposing the users had limited funds, some of the materials used may be different from the original ones. The use of non-original materials reduces cost, including adaptation to environmental conditions. The conservation process was guided by a team of cultural heritage experts, who ensured that the facade and original structure remained unaltered.

*I had always been aware of the renovation processes, including the fact that Mr Kris who headed the cultural heritage expert team had studied Kota Lama. This gradually led to directives such as how to coat the walls and repair the collapsed roof at the back of the building.... but the budget had to be adjusted. Considering the present model, the roof uses Galvalum Sand while the frame requires wood. However, at that time it was impossible, the frame was fabricated of mild steel. The use of wood can also be problematic due to termites, and moisture. Informant 5.*

The façade and structure are crucial components in the conservation of historic buildings. Some elements that do not require changing the façade and structure can be renovated by the owners and users based on the recommendations of the cultural heritage expert team. For example, during the interview sessions held with the users, it was stated that the roof frame could be made of different materials, but a similar substance should be maintained for the roof.

This contradicts the Portuguese, Malay, and Chinese villages in Malacca, where most residents reside in older urban areas. According to Aziz<sup>219</sup>, the daily lives of villagers become more meaningful when there is a connection with heritage issues. In Kota Lama Semarang, majority of the business owners and users of historic buildings do not reside in the area. As a result, the active role of the cultural heritage expert team helped in assisting owners and users in the preservation of historic buildings.

## 2. Association of Owners and Users of Historic Buildings

Kota Lama Semarang formed an association called AMBO (Association of people building Kota Lama), as a forum for aspirations. Furthermore, AMBO functioned to discuss issues related to conservation and spatial development in the area. This aspirational forum is also a community representative to convey problems related to Kota Lama Semarang to the government. The forum comprised those residing in Kota Lama Semarang, including all

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219 Aziz, R.A. (2017) 'Heritage conservation: Authenticity and vulnerability of living heritage sites in Melaka state', pp. 42,46.

relevant parties namely owners, users, residents, employees or communities who pay attention to the site.

*Initially, AMBO as a forum for aspiration discussed the problems, and needs of residents to be quickly addressed. .... Based on the by-organization law, all residents, institutions, business owners domiciled or participate in regular activities legally in Kota Lama, can register as members. This also included partnering with certain individuals or institutions in Kota Lama, including the lovers and observers. However, not all members and partners were domiciled in Kota Lama Semarang. Informant 4.*

AMBO uses social media, particularly WhatsApp to deliver information and capture problems occurring in Kota Lama of Semarang. Additionally, all members have the right to express respective aspirations and issues encountered. The problems were addressed during the monthly meetings. AMBO also often unites Audience to the Local Government to resolve issues encountered by the members.

*Issues associated with Kota Lama, both in terms of tourism management and city government policies were discussed monthly. In addition, there was a re-registration for businesses in the region. The communication tools for the organization, membership and Kota Lama used WhatsApp Group, constituting 150 quite active members. .... Hearings were organized with several heads of related agencies such as Semarang City Tourism Chamber of Commerce, Semarang City Transportation Chamber of Commerce, and the Manager of PLN North Semarang Region. During this event, AMBO conveyed to the government about the problems in Kota Lama. Informant 4.*

### 3. Cultural Heritage Expert Team

The cultural heritage expert team refers to a group of academics appointed by Semarang City Government to review and monitor cultural heritage through Semarang Mayor Decree number 640 of 2019. The team consisted of archaeologists, architectural, historians, and urban planning experts, including academics, assigned with the tasks of providing recommendations to building owners. This was in the form of cultural heritage studies, as stated in Semarang Mayor Decree number 640 of 2019, provision number 3, point D. The point proved that the expert team provided recommendations on the conservation of heritage buildings to both owners and users.

Members used the association to capture conservation-related issues. Furthermore, a member of the expert team also belonged to the Historic Building Owners and Users Association. Members of the expert team used the association as a medium to provide

recommendations related to cultural heritage conservation either for the organization or personally. This enabled building owners and users to get recommendations from the expert team the renovation and use of historic buildings.

*Incidentally, the owner of the old Tekodeko building at the time made a mistake while revitalizing the structure. At that time, a member of the Cultural Heritage Expert Team was active and, as the pioneer got it right. Mr Kriswandono reminded the building owner, and the entire team of the appropriate procedures. Additionally, a business proposal on erecting a coffee house under the name Tekodeko, was developed. Informant 7.*

Cultural heritage expert team played an important role by ensuring that the adaptation and application of contextual concepts were in accordance with standards and scientific studies.

#### 4. Semarang City Government

Kota Lama Semarang belonged to Semarang city therefore, the management and spatial development was the responsibility of the government. The government was also assigned with two relevant tasks, namely:

1. Implementing Policy and Planning for the management and spatial development of Kota Lama Semarang. This consisted of six regulations associated with the management of Kota Lama
  - a. Regional Regulation number 8 of 2003 concerning the building and environmental layout plan of Kota Lama Semarang.
  - b. Mayor regulation number 12 of 2007 on the establishment, organization and working procedure of the management agency of Kota Lama Semarang area.
  - c. Regional Regulation number 2 of 2020 concerning the renewal of the building and environmental planning of Kota Lama Semarang Area.
  - d. Mayor Regulation number 29 of 2023 concerning implementation guidelines in the development, maintenance, usage of space, infrastructure and buildings of Kota Lama area.
  - e. Semarang Mayor Decree number 640 of 2019 on Semarang City Cultural Heritage Expert Team.
  - f. Semarang Mayor Regulation Number 11 of 2024 on the Establishment, Organizational Structure and Work Procedures of Kota Lama Semarang area Management Agency. However, this policy was an amendment of mayor regulation number 12 of 2007.
2. Controlling the development and conservation of Kota Lama Semarang area by granting permits through Spatial Planning Agency. This necessitated taking action

against activities that violate the building and environmental planning by issuing warning letters and disincentives such as purchasing parking lots for public use, including losing the right to obtain incentives in the form of tax deductions.

*The objective was to control the entire process through the issuance of license. For example, the situation at Ex Tekodeko on Jalan Letjen Suprpto, particularly the rehabilitation and addition of lodging, behind the buildings. .... The government issued a warning letter due to lack of license.... Regarding disincentives, there was need to purchase parking lots for public use.... Additionally, there was no reduction for PBB (land and building tax) or discounts (intensive tax reduction). Informant 6.*

3. Submission of proposal for the development and conservation of Kota Lama Semarang to the Central Government

*A specific measure adopted by the Mayor in 2016 was the injection of funds from the ministry amounting to 240 billion used for enacting the policy of structuring Kota Lama as a culinary, cultural, and education centres. Informant 1.*

## 5. Heritage Custodian Institution

Heritage custodian institution named Badan Pengelola Situs Kota Lama (BPSKL/Kota Lama Site Management Agency) Semarang was previously called Badan Pengelola Kawasan Kota Lama (BP2KL) Semarang. This institution was established by Semarang City Government through Mayoral Regulation Number 11 of 2024. The responsibilities of BPSKL as stated in article 5 comprised a. carrying out administrative affairs, planning and databases in the management of Kota Lama area, b. promoting revitalization programs, cooperation, investment and fundraising as well as advocacy, c. provision of recommendations for licensing, funding loans and constructive supervision, including d. maintaining, restoring and improving the form and function of Kota Lama area. This was achieved by paying attention to historical values and environmental impacts, in addition, BPSKL had similar function as BP2KL.

The difference between BPSKL and BP2KL was the proportion of members, where in contrast to BP2KL, BPSKL was dominated by the public sector rather than the government. 80% of members comprised building owners, the private sector, archaeologists, and academics. Meanwhile, only three members were from the government sector, namely the Departments of Spatial Planning, Culture and Tourism including the Regional Development Planning Agency.

*There was a significant increase of approximately 80% and 20% from the community or non-government and the government, respectively ... There were only three people from the government, assigned to Disbudpar, Distaru, and Bappeda for the supervision of Kota Lama, spatial arrangement, building and licensing, and Bappeda as a guardian in budget planning. The remaining members comprised the community, building owners, archaeologists, academics, the private sector, and state-owned enterprises. Informant 6.*

AMBO is an aspirational forum for building owners and users in managing historic buildings, while BPSKL served as a liaison between these parties, cultural heritage expert teams, and the government including the investment market. BPSKL also acts as a meeting place for every stakeholder, enabling negotiation between conservation and tourism development based on historical, aesthetic and contextual values. This institution is pro-investment market, who custodian generated an adequate investment climate. BPSKL is similar to A. New development in Historic city of George Town, Malaysia, where developers capitalized on investment opportunities in the tourism industry by pursuing commercial projects<sup>220</sup>.

*Kota Lama Semarang had been exposed to the investment market, however if a business place is quiet, the BPSKL organizes activities or events at the avenue. This is run gradually ... and in accordance with the established rules or policies serving as a guideline ... It becomes BPSKL tool in providing a basis for recommendations (business licences) to investors. Informan 3.*

The management of Kota Lama Semarang is bound by conservation regulations, despite the fact that BPSKL is a pro-market investment. A similar incident was also observed in Penang Island Malaysia, where the principle of adaptive reuse was based on conservation regulations implemented by the local council<sup>221</sup>.

The management principle adopted by the Heritage Custodian of Kota Lama Semarang strongly supported the concept of heritage as a factor proposed by Janssen<sup>222</sup>. The principle stated that heritage management is oriented towards the investment market, beneficial for the sustenance of Old Kota Semarang area. This was because the orientation to tourism motivated many private sectors to conserve historic buildings, with the Central Government safeguarding Kota Lama areas.

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220 Amat, R.C. (2019) 'Historic Cities of The Straits of Malacca UNESCO World Heritage Site: Threats and Challenges', p. 14

221 Jasme, A and Sani, (2017) 'Investigation of Adaptive Reuse of Heritage Buildings in Penang', p. 7.

222 Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', pp.1661-1663

### 2.3. Heritage Framework Based on Heritage as Factor

Heritage as a sector custodian was originated from government element, and various elements. This consisted of owners, users, associations of historic buildings forming cultural and social elements, experts maintaining the condition of the physical environment, local government policymakers managing the areas, Investment markets and investors representing the economic element. Therefore, heritage custodians must possess the relevant skills to manage the four elements of the stakeholder. Hambleton<sup>223</sup> formulated a leadership theory (figure 5.11), which created new solutions to public problems with the use of complementary strengths for the civil society, markets, and state in accordance with the environment.

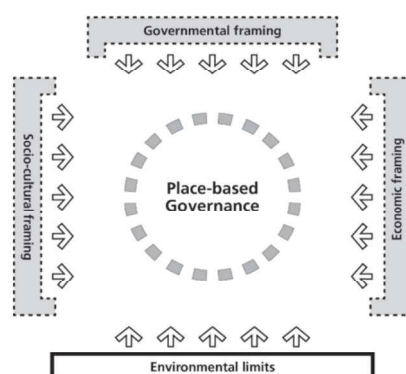


Figure 5.11. Framing for political space

The non-negotiable environmental boundary was explained underneath the diagram. Disregarding the fact that cities are a constituent of the natural ecosystems is irresponsible, and failing to pay attention to environmental boundaries would result in unmanageable problems for future generations. Socio-cultural forces with various kinds of actors and cultural values or beliefs are located on the left side of the diagram. In this section, a wide range of opinions were found in cities or regions including the claims of activists, business owners, artists, entrepreneurs, laborers, religious organizations, community-based groups, citizens eligible to vote, children, and strangers. Furthermore, on the right side of the diagram are horizontal economic forces arising from the local need to be competitive to a certain degree in the wider market. At the top of the diagram was the legal and policy framework imposed by higher levels of government. In some countries, this governmental framework tends to include legal obligations enacted by supra-national organizations.

Referring to the framing of political space, the framework of heritage as factor should be focused on a heritage custodian institution, represented by the diverse stakeholders from users or owners of historic buildings and respective associations, to government conservators.

<sup>223</sup> Hambleton, R. (2015) 'Place-based leadership: A new agenda for spatial planning and local governance', p. 18.



The representation process would help develop the potential of each framing field, as shown in Figure 5.12.

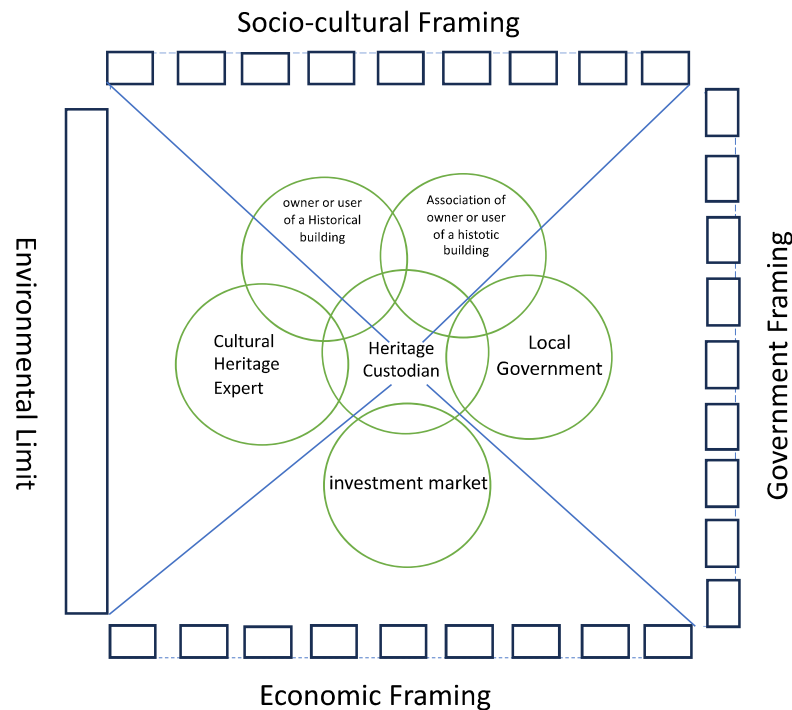


Figure 5.12.. The heritage framework base on political space

In the framework of socio-cultural management, the Owner or User of historical buildings must be aware of the social problems encountered daily. These problems, including changes observed by the ownership and users of historical buildings must be reported to the Association, who in turn conveys the issues directly to the Government through hearings or heritage custodian institutions.

*The discussion of the meeting (Association) focused on the problems of Kota Lama Semarang, both in terms of tourism management, and city government policies. In addition, businesses that use space in Kota Lama were re-registered, .... including adopting clearer initiatives such as effective communication efforts with the government. A particular implementation is an audience with several heads of related agencies namely Semarang City Tourism Chamber of Commerce, and Semarang City Transportation Chamber of Commerce, North Semarang Region PLN Manager.*

Informant 4.

Based on the governance framework, supposing there are members of the custodian institution from the government, then established policies, regulations, and funding programs for managing Kota Lama area would follow the needs of the heritage custodian and other stakeholders. Furthermore, the local government circle must overlap with the Association and

the heritage custodian because the acquisition of information related to the problems and inventory of the area were obtained from both stakeholders.

*The provision of RTBL (management policies and regulations) started with the preparation of the Academic Paper. During the process, information was obtained from Kota Lama area focusing on all businesses and communities, including members of AMBO. Informant 6.*

The environmental conservation framework was the most rigid compared to the others. This was because the conservation-related regulations must serve as standards in the management and use of historic buildings and areas. The circle of cultural heritage experts overlapped with the owners or users of historic buildings because a daily conservation concept was adopted. This implied that the expert team would inquire about the condition of historic buildings from the owners or users.

*Permit issues can be clipped and enhanced to give government a clearer understanding of the problem. These requirements should be hastened whether it is associated with trade or the establishment of any business. However, conservation regulations must be maintained with all the limitations. .... The reason the cultural heritage expert team chose the field was because day-by-day conservation was perceived as a panacea. This enabled the expert assess growth and development, as well as easily changed tenants. Informant 8.*

The final framework focused on the investment market, where the heritage custodian plays a significant role, because in addition to facilitating licensing, with a single door mechanism or management at a specific institution, monitoring and evaluation was facilitated. Therefore, the heritage custodian (BPSKL) was perceived as a liaison between investors and other stakeholders including building owners.

*BPSKL as a facilitator to enhance licensing, recommend, connect, and aid incentivise between investors and owners. Informant 4.*

This slightly differed from heritage as factor<sup>224</sup> which stated the heritage manager is responsible for the management of the market in Kota Lama area. However, heritage custodian refers to the collaboration of various market-oriented stakeholders, specifically investment in the management of historic buildings.

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<sup>224</sup> Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', pp.1661-1663.

## CHAPTER VI

### HERITAGE AS A VECTOR: *MENARA KUDUS MOSQUE AREA*

#### **Section 1: Spatial Land Use Changes: The Kudus Mosque as a Co-Creative Heritage Site**

##### **Historical Context**

Traditional knowledge about landscape protection is generally transmitted through five primary mediums namely oral stories, rituals and taboos, communal land ownership, spiritual practices, and traditional land management<sup>225</sup>. In Kudus, these elements, particularly oral stories, rituals, taboos, and spirituality, have been observed by numerous studies to be intricately related and provide communities with the enablement to preserve respective cultural traditions. Despite the observations surrounding these elements, only one tradition explicitly relates to landscape protection. This protection include the taboo against constructing buildings equal to or taller than 17 meters, which is equivalent to the height of the minaret at the *Menara Kudus Mosque*, particularly in Kauman Village (Informant 18). The prohibition is further reinforced by cautionary tales of individual violators, allegedly suffering harm or death. As a result of this prohibition, Kauman Village and its surroundings lack tall buildings that might obstruct the visual prominence of the *Menara Kudus Mosque*. The height-related taboo is specific to Kudus *Kulon*, a cultural zone distinct from Kudus *Wetan*, as shown in Figure 6.12. Kudus *Kulon* houses the historic *Menara Kudus Mosque*, while Kudus *Wetan* serves as the Regency Government Centre, featuring more modern and taller structures. Kudus *Kulon* falls within an urban conservation zone, where no tall buildings disrupt the historical and cultural landscape surrounding the mosque.

A comparable phenomenon is observed in Cairo, Egypt, where regulations prohibit modern buildings from exceeding the height of the historic gate, thereby preserving both the protective symbolic value of the gate and the spiritual significance of the minarets<sup>226</sup>. It is important to comprehend that while Egypt utilizes regulations, Indonesia generally relies on taboos. These taboos are typically reinforced by oral stories, to safeguard the grandeur of heritage sites such as the *Menara Kudus Mosque*.

The growing prevalence of modern buildings in Kudus has led to the displacement of many traditional structures, particularly *Joglo Pencu* houses. These houses reflect the architectural heritage of *Sunan Kudus* and are considered part of the intangible cultural heritage of the region. In 2023, it was reported that only seven *Joglo Pencu* houses remained within the core cultural, and 36 within the buffer cultural heritage areas, as shown in Figure

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<sup>225</sup> Elfiondri *et al.*, 2018 'Family story on land-related tradition as base for land-use management and sustainable development: The case of indigenous Mentawai', pp.85-86.  
<sup>226</sup> Mahdy, 2017:108 'Approaches to the conservation of Islamic cities: The case of Cairo'. pp.108-109

6.1. This represented a mere 4.07% of *Joglo Pencu* vernacular houses in the core area and only 1.29% in the buffer area. The expansion of settlements around the *Menara Kudus* Mosque has been significant over the years. This is evidenced by the information presented in Figure 6.2, which shows a significant rise in building numbers during the 2005–2015 period, with 153 new structures added in the buffer zone. This surge was largely fueled by the decision to develop the mosque into a religious tourism destination.

The rate at which new buildings were constructed in the *Menara Kudus* Mosque area was on a steady rise between 2015 and 2023. Subsequently, the growth rate was observed to slow down, with only 59 new buildings erected during the period (Figure 6.3). Regardless of the slowed building rate, the number of structures observed to be experiencing modification was higher in the timeframe compared to the period from 2005 to 2015. This shift occurred due to the various initiatives introduced by the Kudus Tower Mosque Foundation, in collaboration with village and local governments, to promote the area as a heritage village.

Since 2021, efforts have been made to restore the cultural identity of the region. For instance, the function of the square near the *Menara Kudus* Mosque was reverted from a commercial space to its original use with the aim of enhancing the visual appeal of the mosque from Jalan Utama (Figure 6.4). In an effort to further restore the cultural identity of the region, some houses began incorporating vernacular architectural elements, as seen in the restoration of buildings with features inspired by calligraphy art (Figure 6.5). These efforts are part of the Heritage Village Programme, a collaborative initiative comprising the participation of the Kudus community, local government, and various associations. The program was introduced with the aim of recreating the cultural landscape surrounding the *Menara Kudus* Mosque, preserving its historical and aesthetic value for future generations.

Traditions related to cultural landscape protection and heritage village programs run by ancestor custodians are the basis for the Regency government in regulating spatial development in the Kudus Kulon area or west zone of Kudus district. The regent of Kudus made additional spatial regulations to accommodate the traditions and programs run by the Ancestor custodian. the regulation is recorded in the regulation of the Regent of Kudus Number 32 of 2023 concerning the Management of the Area around the Menara Mosque Cultural Heritage Site and the Tomb of Sunan Kudus

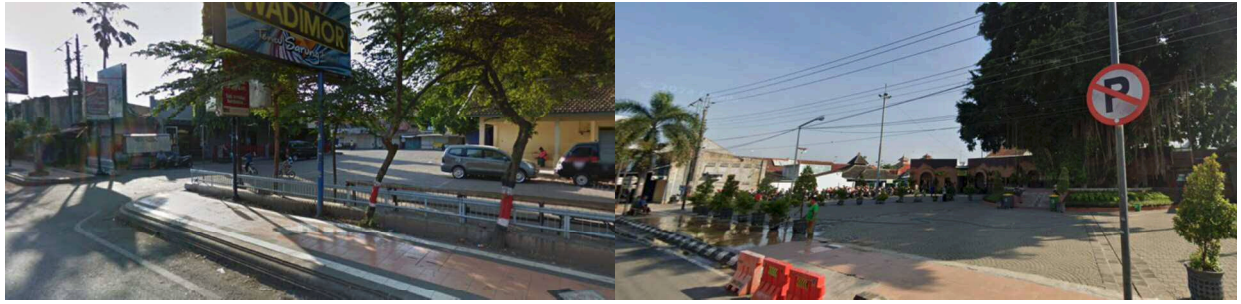


Figure 6.4. Visual comparison of Kudus Tower Mosque from Jalan Utama, left in 2015 right in 2024,  
Source google street and author



Figure 6.5. Art studio refurbishment process with Javanese vernacular architecture  
Source: Photograph by author

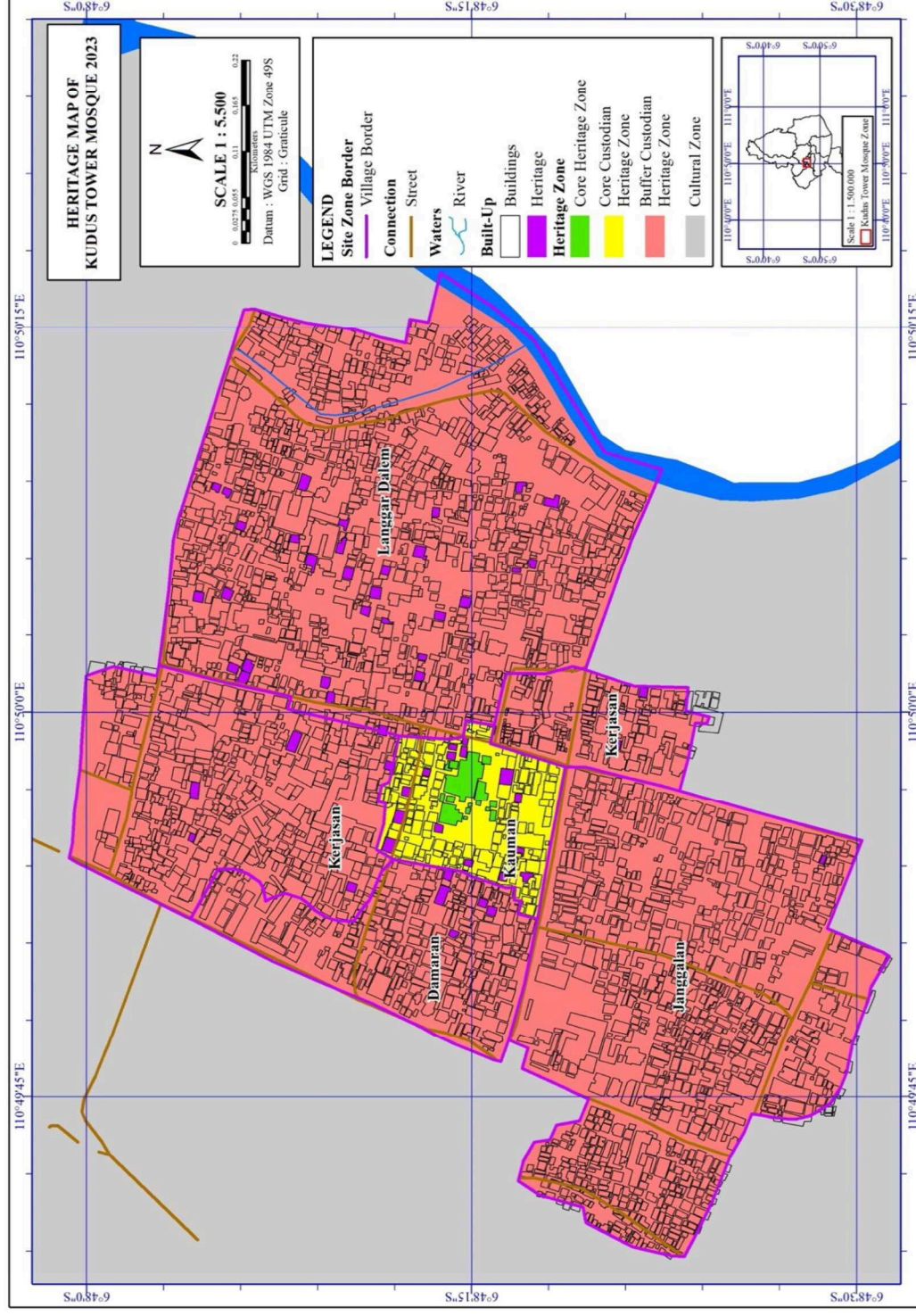


Figure 6.1. Heritage Map of Kudus Tower Mosque in 2023

Made by author



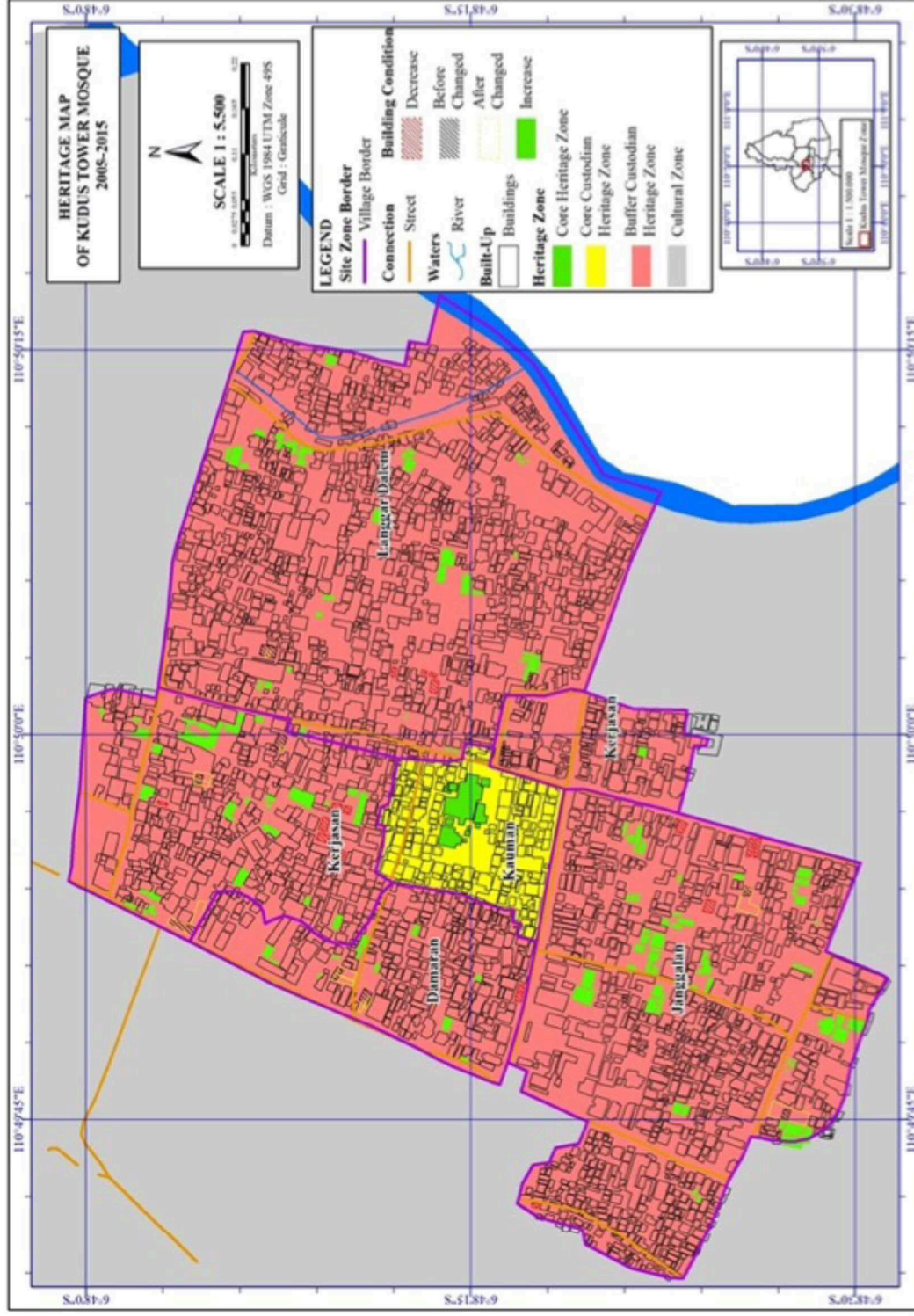


Figure 6.2. Heritage Map of Kudus Tower Mosque in 2003 – 2015

Made by author

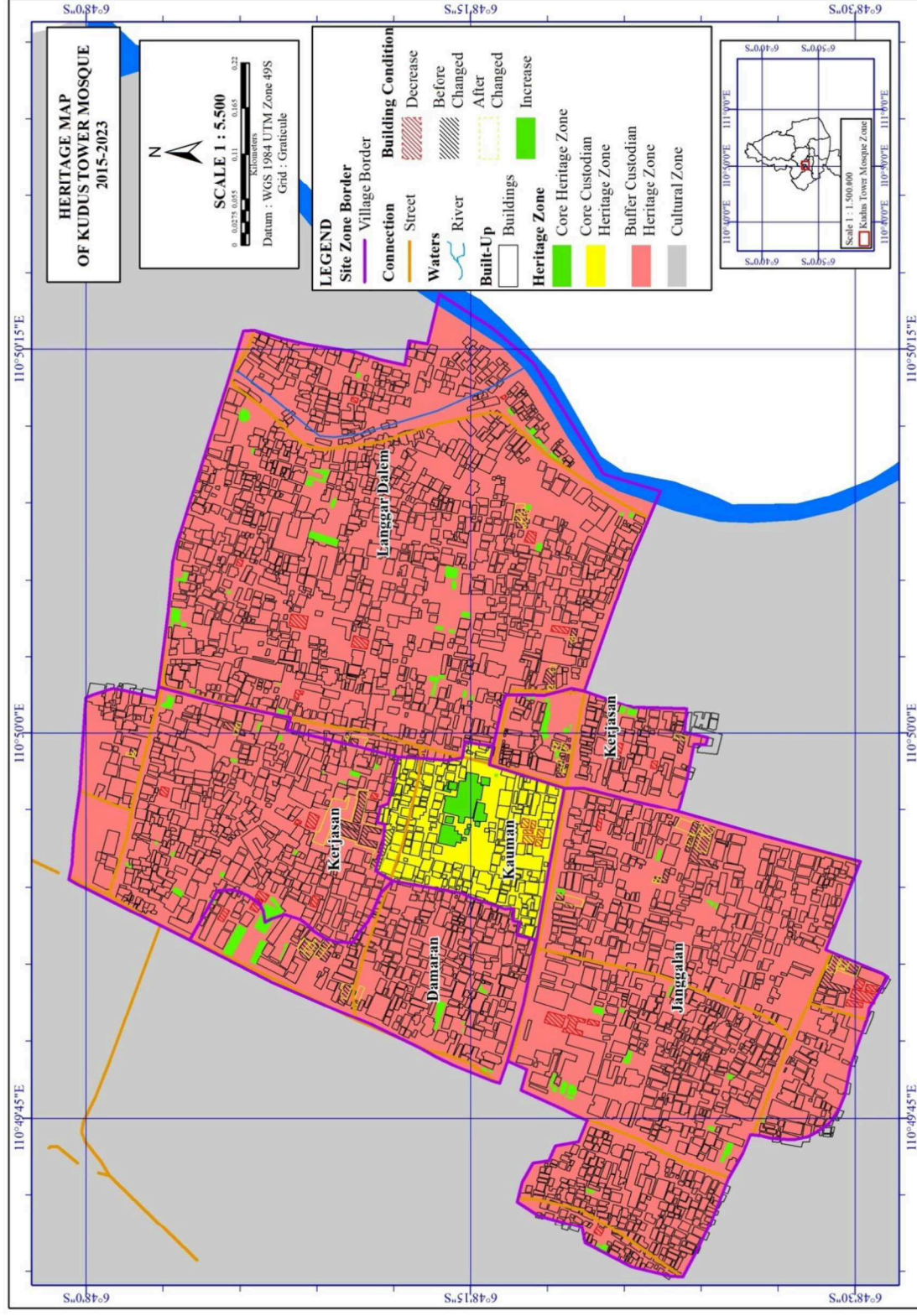


Figure 6.3. Heritage Map of Kudus Tower Mosque in 2015 - 2023

Made by author



## **Section 2: An Analysis of the Integration of Ancestral Social Values and Norms into Formal Organizational Structures for Heritage Management through Custodianship**

### **2.1. Kudus's Mosque Historical Background of Heritage Sites**

The present section explores the manner in which social values and norms, inherited from ancestors and preserved by ancestral custodians, are integrated into formal organizational structures for heritage management. The focus in this context is on the *Menara* Kudus Mosque area, which was officially designated as a heritage site. Archival research on this cultural heritage area, conducted in 2007, provided significant insights into its historical significance. Geographically, the *Menara* Kudus Mosque is located in *Kudus Kulon*, the western part of the Kudus Regency in Central Java. Positioned west of the Kali Gelis (Gelis River), which is a prominent river cherished by the Kudus community, the mosque represents a cultural and historical landmark. The surrounding area includes the tomb of *Sunan* Kudus, which made the site an iconic symbol of the Kudus Regency. The eastern part of the river is designated as the *Kudus Wetan* area, with "Wetan" derived from the Javanese word for "east." The Kudus Regency is typically characterized by a high population density, with residential complexes closely clustered around the mosque. These housing complexes were enclosed by substantial walls and connected with narrow, winding alleys.

Archived sources have shown that the *Menara* Kudus Mosque and its surrounding area have been in existence for approximately five centuries, emphasizing a long and dynamic urban history marked by physical transformations over time. The *Menara* or Minaret area, which is believed to have originated during the Islamic period, has continued to evolve to the present day. This area is renowned for its diverse archaeological resources, which comprise elements from different periods, as well as the rich sociocultural, economic, and religious life of its inhabitants. These characteristics lend the *Menara* area a distinctive identity that sets it apart from other cultural heritage zones.

In the 19<sup>th</sup> century, under Dutch colonial rule, a system of duchies was established and integrated into the broader framework of Dutch governance. Within this structure, governance in *Kudus Kulon* (west) differed significantly from that in *Kudus Wetan* (east). Based on the differed governing frameworks, *Kudus Wetan* became widely recognized as the administrative center, serving official and governmental functions. Meanwhile, *Kudus Kulon* was celebrated as the spiritual hub, particularly for the spread of Islam.

*"H.J. de Graaf's book describes Kudus Regency as the first small Islamic kingdom in the Archipelago" (informant 10).*

The archive showed that significant transformations had taken place in the *Menara Kudus* Mosque area since its initial construction in 1549 by *Sunan Kudus*, one of the Wali Songo (the nine Islamic saints credited with spreading Islam in Indonesia). Renowned for its unique architectural synthesis of Javanese, Hindu, and Islamic influences, the mosque has experienced numerous changes over the centuries. An overview of its evolution is presented as follows:

1. Original Construction (1549): The mosque was built using red brick in a style that strongly reflects Hindu-Javanese architecture, particularly evident in the minaret. This building resembles Hindu temple towers (*candi bentar*) and the structure adopted traditional Javanese construction techniques with no cement, emphasizing cultural syncretism.
2. First renovation (1918): The foyer of the mosque, which was used as a transition space for worshipers before entering the main area of the mosque, was expanded or rebuilt during this renovation to accommodate more worshipers.
3. Second renovation (1926): The mosque was expanded during this period by adding an inner porch.
4. Third renovation (1933): The addition of an external porch built in front, a dome on the roof, and a *Gerbang Lawang* or a Javanese-designed Twin Gate at the entrance of the mosque.

## **2.2. Tangible and Intangible Heritage in the *Menara Kudus* Mosque Area**

The *Menara Kudus* Mosque was officially designated a national heritage site in 1999, recognizing its substantial historical, cultural, and architectural significance <sup>227</sup>. This designation is part of the broader efforts put in place by Indonesia to safeguard its cultural heritage. Beyond the incorporated physical structure, the site also preserves a rich tapestry of intangible heritage, including religious rituals and cultural traditions which have remained very important to the local community. These intangible elements include *Joglo Pencu* (traditional craftsmanship showcased in Kudus traditional houses, as presented in Figures 6.6 and 6.7), *Jamasan Pusaka Keris Cintoko* (the purification rites of moveable tangible heritage), and *Buku Luwur Kangjeng Sunan Kudus* (ceremonies for the purification of immovable tangible heritage)<sup>228</sup>

The architecture of Kudus traditional houses, particularly the *Joglo Pencu*, embodies local wisdom, artistry, and cultural identity. These houses typically integrate Javanese, Islamic, and local design influences, symbolizing community values and religious harmony. The *Joglo*

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<sup>227</sup> Ministry of Education and Culture in Indonesia 2022. Cultural heritage of Indonesia. available in <https://budaya-data.kemdikbud.go.id/cagarbudaya>  
<sup>228</sup> Ibid, available in <https://budaya-data.kemdikbud.go.id/cagarbudaya>

*Pencu* is not merely a functional structure, rather it represents the cultural essence of the Kudus community and serves as a living testament to the history, values, and way of life of the community. Based on observation, this architectural style played an important role in preserving the heritage of Kudus for future generations<sup>229</sup>.



Figure 6.6. A Traditional House called *Joglo Pencu*: An intangible Heritage owned by the Association

*Source: Photograph by Author*



Figure 6.7. A traditional House called *Joglo Pencu* is an intangible Heritage owned by the Museum

*Jenang* in Kudus Regency. *Source: Photograph by Author*

As previously elucidated, the elements namely beliefs, rituals, and knowledge systems, typically represent intangible cultural expressions that have been transmitted across generations, enriching the heritage value of the site. This value extends beyond inherent physical monuments to comprise the living traditions that define its cultural significance<sup>230</sup>.

<sup>229</sup> Sardjono, A.B., Hardiman, G. and Prianto, E. (2016) 'Characteristics of Traditional Houses in the Old Town of Kudus City, Indonesia', p. 109..  
<sup>230</sup> Smith, L. (2006) *Uses Heritage*. p.133

The *Jamasan Pusaka Keris Cintoko* ritual is a very important component of the *Buku Luwur Kangjeng Sunan Kudus* series. This ritual generally serves as an effort to preserve the cultural legacy of *Sunan Kudus*, thereby honoring the figure as an esteemed ancestor. It specifically comprises the maintenance and ceremonial purification of moveable tangible heritage, such as the keris (ceremonial knife), spears, and other traditional weapons.

Lixinski <sup>231</sup> explored the relationship between tangible and intangible cultural heritage, and emphasized the role of moveable objects, such as the keris, in fostering a connection between communities and respective historical identities. According to the study, the observed moveable objects transcended respective status as mere artifacts, to embody cultural significance that reflects the values, beliefs, and traditions of the originating communities. In this context, North <sup>232</sup> argued that moveable tangible heritage be made accessible and interpretable to the community. The *Jamasan* ritual was observed to exemplify the intersection between tangible and intangible cultural heritage by including the ceremonial cleansing of heirlooms, such as the keris, to ensure the preservation of both historical and cultural values. Generally, the process of this ritual is carried out exclusively by designated ancestral custodians and observed only by individuals who meet specific qualifications. This underscores the sacred and restricted nature of the activity (Informants 10, 22). By safeguarding the physical integrity of these heirlooms and maintaining inherent spiritual significance, the *Jamasan* ritual plays a significant role in sustaining the cultural heritage and identity of the community.

The *Buku Luwur Kangjeng Sunan Kudus* ritual, commonly referred to as *buka luwur*, is conducted as part of the haul commemoration, which is an annual event organized specifically to honor the death of *Sunan Kudus*. As one of the Wali Songo, *Sunan Kudus* played an important role in spreading Islam in Java. According to a study informant,

*Buka Luwur is our biggest event, so we need lots of committee members to make it happen. All what we've got planned include lTalimas heirlooms, new year recitations, releasing the lamp, releasing turmeric at Alun-Alun Kulon, cooking, making the lamp, prayers and materials, recitation of the Qur'an Bin Ghoib, donations for orphans, recitation of the promise, public recitation, distribution of blessings, ceremony (informant 22)*

The *Buka luwur* ritual, held annually, typically includes the symbolic act of replacing the white cloth that covers the tomb of *Sunan Kudus*. This ceremony is deeply rooted in both spiritual and cultural significance, serving as a powerful expression of the reverence of the

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231 Lixinski, L. (2013) *Intangible Cultural Heritage in International Law*, p.13

232 North, M. (2006) 'The Soul of an Old Machine: Managing Industrial Moveable Heritage', p.2

community for *Sunan Kudus*, a prominent figure in Javanese Islamic history. During the ritual, community members generally come together to offer prayers and participate in various rites. Additionally, traditional foods are served, infusing the event with a unique culinary dimension that further enriches the cultural experience and strengthens communal bonds. This finding is further supported by the statement of another informant as follows:

*People from outside Kudus will take the rice they got at the Buka Luwur event home with them. Once they get back, they'll dry it and pound it until it's smooth, then spread it over the rice fields in the hope of getting a good harvest. The rice they got is "uyah asem" or "nasi jangkrik" (informant 11).*



Figure 6.8. Picture of traditional culinary of "*Uyah Asem*" contained Rice and Buffalo Meat

Source: Photograph by Author



Figure 6.9. Picture of traditional culinary of "*Sego Jangkrik*"

Source: Photograph by Author

*Uyah asem* is a traditional dish from *Kudus*, made with rice and buffalo meat (see Fig. 6.8). However, it is important to state that a similar dish, namely *Sego Jangkrik*, also features rice, buffalo meat, a coconut milk-based sauce, chili, and tofu. The addition of coconut milk and spices imparts a rich and complex flavor to the dish (see Fig. 6.9). During the ritual, over a thousand packets of rice are distributed to the attendees. The finding is reinforced by the statement of a study informant:

*To get the blessing rice wrapped in teak leaves, you have to give sadaqah or voluntary donations to the Ancestor Mbah Sunan. This year, around 10,000 people were queuing for the blessing rice, 6,000 of whom were men and 4,000 of whom were women.*



A portion of the recipients of this dish believe that it brings about an abundance of blessings. Many Javanese people continue to hold strong superstitions, which are deeply woven into respective cultural identities. In line with previous studies, these beliefs are often connected to daily activities, natural phenomena, and spiritual beings, shaping the worldview and traditions of the community <sup>233</sup>.

The *Buka luwur* ritual serves as a prime example of intangible heritage that has been passed down through generations since the death of *Sunan Kudus* in 1550. This ritual typically reflects the traditions cherished by the community and continues to be taught and practiced even in current times. According to Smith<sup>234</sup>, intangible cultural heritage was a very important component used to determine community identity and was transmitted across generations in order to ensure its continued relevance within the community.

The integration of traditional practices into modern events presents a compelling blend of innovation and respect for heritage. This incorporation typically shows how local communities manage to preserve respective inherent customs while also evolving the practices to remain meaningful in contemporary society. According to informant 10,

*“In the field of improvisation, ‘Buka luwur’ offers traditional culinary events. During the activity, a special culinary market is opened, where improvisation takes place. However, it should be noted that in contrast to ‘Jamasan’, neither young people nor the management of the association will follow the established rules and regulations set by the elders of the community” (informant 10).*

Innovation is important for ensuring the sustainability and relevance of cultural heritage practices, particularly in the realm of heritage tourism<sup>235</sup>. Generally, the introduction of innovation across entities such as products, services, organizations, processes, and competitive strategies has been observed to play a key role in enhancing visitor engagement. Within the context of this study, innovation ensures that traditions remain appealing to both younger generations and tourists<sup>236</sup>. However, novel approaches must be carefully balanced with the preservation of the authenticity of practices that are deeply anchored in ancestral teachings.

Heritage elements, such as the culinary adaptations seen during the *Buka luwur* ritual, underscore the manner in which innovation can be harmonized with tradition to meet evolving demands and provide unique cultural experiences. However, sacred practices such as *Jamasan* must remain unchanged, as these practices are deeply rooted in spiritual values and ancestral

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233 Bruce, A.S. (2004) ‘Supernatural Belief in Javanese Culture’, pp. 141–142.

234 Smith, L. (2006a) ‘Uses Heritage’ p.107,.

235 Luekveerawattana, R. (2024) ‘Enhancing innovation in cultural heritage tourism: navigating external factors’, p.1.

236 Hjalager, A.M. (2010) ‘A review of innovation research in tourism’, p.3.

teachings. This delicate balance ensures that the cultural and spiritual essence of the traditional expressions are preserved while accommodating contemporary growth and relevance.

Following *Jamasan*, certain traditions reflect respect for Hindu practices, particularly in the context of *qurban* (sacrificial rituals). It is important to state that although *qurban* typically includes the sacrifice of cows, sheep, or goats, the community, in adherence to the teachings of *Sunan Kudus* and recognizing the Hindu reverence for cows, substituted buffalo for the ritual. This thoughtful adaptation shows an enduring commitment to interfaith harmony and respect for diverse cultural values by harmonizing Islamic rituals with a comprehensive understanding of local traditions.

*“Even Muslims have made many sacrifices, including slaughtering cows, while the community here still defends the teachings of Sunan Kudus, which includes the sacrifice of slaughtering a buffalo” (informant 10).*

Regardless of the considers that the substitution of a buffalo in the *qurban* ritual may not qualify as an innovation, it represents a symbolic adaptation that reflects the flexibility and respect of the community for the pre-Islamic teachings that shaped the Kudus Regency. The *Buka luwur* event, which is an annual ritual, is celebrated during the month of *Suro* in the Javanese calendar, which corresponds with Muharram, the first month of the Islamic calendar. In 2023, this culturally significant event was observed on July 20.

*“Consequently, each Suro month, each village will open Luwur, by the cultural traditions of our ancestors” (informant 18)*

The *Buka luwur* ceremony has been observed to play a significant role in preserving communal values and fostering a strong sense of identity among villagers. It typically underscores the importance of cultural traditions in maintaining connections to ancestry while simultaneously offering a platform for community bonding. Accordingly, through the inclusiveness of younger generations in these practices, the ritual ensures the continuity and vitality of the traditions by embedding the practices in the collective consciousness of the community.

Following *Buka luwur*, Batik Kudus is a unique example of intangible cultural heritage deeply relates with the identity of the Kudus community. This traditional art form, which was passed down through generations, typically exemplifies a blend of classical batik motifs and local symbols. Batik Kudus is currently widely embraced across Indonesia and often transformed into formal attire, such as tops paired with modern trousers or skirts. Despite the nature of this cultural expression, it is important to establish that a significant distinction persistently exists in its traditional usage within the Kudus Regency. Reflecting the practices from the time of *Sunan Kudus*, batik is still worn as a bottom garment and complemented by a

white shirt, particularly during communal prayers at the mosque. This continuity preserves the cultural and spiritual essence of the cultural attire, symbolizing its enduring relevance in both heritage and contemporary life (see Fig. 6.10). Informant 12 reinforced these findings through the following statement:

*“We use just two types of fabric, Prima and Primis. All our fabrics are made from cotton, but we use a cheaper, stamped pattern batik for Prima. For the other fabric, we use hand pattern batik. There is a batik that dates back thousands of years, and there's a link to Sunan Kudus” (informant 12).*

The communities around major heritage sites serve as custodians of traditional practices, such as batik-making, which not only support local economies but also safeguard cultural traditions from being lost over time. By engaging in these practices, a tangible connection would invariably be sustained between individuals and the history as well as the identity of the practices, while also promoting sustainable economic growth<sup>237</sup>.



Figure 6.10. Kudus Regency People wearing Batik and white T-shirt in Formal Event

Source: Photograph by Author

Traditional clothing handed down from ancestors, such as *Kudusan* attire, also holds significant value as an intangible heritage. This form of cultural expression encapsulates the identity of the values, and history of the community. According to informant 19:

*Once every 23 days, students are required to wear special holy clothes. The Ministry of Education has introduced regulations that require students to wear distinctive uniforms. The typical clothing here is called Kudusan. The uniform consists of batik pants and white tops (clothing Kudusan), which is a typical cultural clothing item (Informant 19)*

237 Timothy, D.J. (2009), Cultural Heritage and Tourism in the Developing World: A Regional Perspective. p.35.



As an important element of intangible cultural heritage, preserving traditions such as the Kudus uniform not only pays homage to the past but also ensures cultural continuity for future generations. Lenzerini<sup>238</sup> emphasized the significance of intangible cultural heritage, which included traditional clothing, in strengthening the social fabric of communities.

Several studies have been conducted with a specific emphasis on the inherent complexity of managing sacred or culturally significant sites. For instance, previous studies<sup>239</sup> discussed the notion of "managing change," underscoring that any adaptations must be in line with the cultural and spiritual values of the heritage sites.

This balance is particularly evident in the treatment of intangible heritage, such as traditional crafts, rituals, and cultural practices, which serve as very important conduits for the transmission of social values and norms across generations. Intangible heritage typically embodies collective identities and shared cultural knowledge, which shapes the moral, ethical, and social frameworks of a community. Through continued practice, the form of heritage has been observed to not only preserve specific cultural expressions but also reinforce societal values, behaviors, and norms, ensuring these attributes are inherited by future generations<sup>240</sup>.

In the Kudus Regency, ancestral traditions generally encapsulate social values and norms that promote virtuous character traits. For example, *Gusjigang*, which is a Javanese philosophy rooted in the teachings of *Sunan Kudus*, comprises principles of goodness, knowledge, and commerce. These values are typically communicated through oral heritage, which plays an integral role in character development by fostering honesty, diligence, and mutual respect. Based on observation, this oral tradition promotes integrity and mutual support among community members and serves as a moral compass that harmonizes personal growth with communal well-being. In its entirety, *Gusjigang* reflects a holistic framework for development, deeply rooted in the ancestral values that continue to shape the identity and cohesion of the Kudus community.

*GusJiGang is a character that combines two elements namely Gus (a religious figure), Ji, (recited the Koran), and Gang (trade). Given the limited space, Sunan Kudus managed to influence so many people with good morals and a desire to learn. I understand that "reciting the Koran" is also a form of learning, although it's not as structured as other forms of education. Some even compare reciting the Koran to the Hajj pilgrimage. The Kudus area was too small for farming, so people there had to trade to make a living. Sunan Kudus was one of them. Many say he traded in necessities and teak wood (informant 10,22).*

238 Lenzerini, F. (2011) 'Intangible Cultural Heritage: The Living Culture of Peoples', p. 114.

239 Ndoro, W. (2006) 'Building the Capacity to Protect Rock Art Heritage in Rural Communities.', pp. 336–339; Mitchell, N., Rössler, M., and Tricaud, P. (2009) "World Heritage Cultural Landscapes: A Handbook for Conservation and Management".p.36

240 Smith, L. (2006a) *Uses Heritage*. New York: e Taylor & Francis e-Library.,p.270

The tradition of *Gusjigang*, which was developed and introduced by ancestors such as *Sunan Kudus*, served as an effective medium for spreading Islam while also motivating others to adopt similar values and practices. By combining religious teachings with cultural values, these influential figures were able to communicate Islamic principles using mediums that deeply resonated with local communities. In general, the behaviors and rituals rooted in ancestral traditions not only preserve cultural narratives but also promote social cohesion and resilience. These practices, which comprise oral histories, festivals, and rituals, are essential for understanding and safeguarding the legacy of a cultural heritage<sup>241</sup>.

Another deeply ingrained social value is *Tepa Selira*, which can be translated as "showing respect". *Tepa Selira* was originally taught by ancestors, and underscores the importance of mutual respect and understanding among individuals, thereby fostering harmonious relationships within the community.

*"Tepa Selira" basically means we should show respect. There's a slight difference with tolerance, but we've seen that it's more appropriate to use the latter here" (informant 22).*

In many cultures, the teaching of *Tepa Selira* acts as a powerful reminder of the importance of empathy and respect in interpersonal interactions. This principle typically motivates individuals to engage in active listening, appreciate diverse perspectives, and act with kindness and understanding. The social values promoted by this doctrine are considered very relevant, especially in the current increasingly multicultural societies, where cultivating an environment of mutual respect is important for fostering greater social cohesion and harmony.

### **Section 3: Integrating Heritage Villages with Cultural Heritage: Analyzing the Development of New Tourism Sites in The *Menara Kudus* Mosque Area**

In order to gain a clearer perspective on the layout of Kudus Regency, Figure 6.12 presents a map that shows its key areas. The green area reflects the heritage site comprising the mosque and the tomb of *Sunan Kudus*, a prominent ancestor responsible for spreading Islam and establishing the Islamic kingdom in the 15th century. The yellow area marks Kauman Village, a destination recognized as the custodian zone, where only its residents or descendants are eligible to serve as chairpersons or central administrators of the associated heritage association. Adjacent to this, the red areas denote buffer villages, whose communities actively participate in heritage-related committees and events. The black area corresponds to Kudus *Kulon*, a region where cultural traditions remain deeply influenced by the enduring legacy of

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241 Lane, P.J. (2016) 'Ethnoarchaeology: A Conceptual and Practical Bridging of the Intangible and Tangible Cultural Heritage Divide', pp.77,87

*Sunan* Kudus. Lastly, the white area signifies the urban region, which is renowned for its modern cultural characteristics.

Tourism expansion in Kudus Regency has led to the introduction of novel attractions, particularly the "Heritage Villages Concept," which integrates with the heritage sites in the *Menara* Kudus Mosque area, the central heritage site. As observed, these heritage destinations not only enrich the entire visitor experience but also play an important role in preserving the ancestral legacy tied to the cultural and religious significance of the region. This thoughtful integration allows visitors to gain a more comprehensive appreciation of both the historical and living traditions that define the Kudus Regency. According to an informant who participated in this study,

*We hope that collaboration with the villages surrounding the Kudus Heritage Site can help develop religious and heritage tourism, attracting both local and international tourists. The main heritage site encourages neighboring areas to also establish tourism under the name of a "Heritage Village," further enhancing the overall cultural tourism experience (informant 19).*

The expansion of tourism through the development of heritage villages around the Kudus Heritage Site aims to elevate the cultural and religious tourism experience by providing a more immersive and holistic offering for visitors. Typically, these villages collaborate with neighboring communities to showcase respective local traditions, historical narratives, and conventional community life, contributing to a richer and more engaging tourism landscape. By establishing "Heritage Villages," the initiative not only widens the economic benefits of tourism by ensuring that surrounding communities also gain from the influx of visitors, but it also fortifies the cultural identity of the region. Moreover, the model actively aids in preserving intangible heritage by including local residents in tourism-related activities.

*There are 9 buffer villages (Kauman Village, Langgardalem Village, Damaran Village, Karyasan Village, Village Jenggalan, Demangan Village, Kajeksan Village, Purwosari Village, Village Kerandon) in Kauman Village working together to build the tourism industry so that all villages can benefit from it (informant 22)*

The nine buffer villages, which were marked out in the pink zone on the map (see Figure 6.12), have been observed to play an important role in collaboratively supporting the tourism industry around the Kudus Heritage Site. Through collaboration, these villages have ensured that the benefits of increased visitor traffic extend to all participating communities. Tourist attractions were developed in these areas with the aim of offering an integrated cultural tourism experience. This developmental approach provides visitors with the option to engage with not only the central heritage site but also the unique traditions, crafts, and daily life of the buffer villages, thereby enhancing the entire visitor experience while fostering a sense of community

participation. The approach also helps to distribute economic gains more equitably, ensuring that the tourism industry supports regional development and sustains the local cultural heritage.

*Tour A is a religious tour package to Mbah's Tomb, Djenggolo, and the Tomb of Sunan Kudus. It also includes a visit to Janggalan Village, where you can see ancient buildings or Londo houses (houses with Dutch architecture which is a legacy of the Dutch), which are very distinctive (informant 19)*

The inclusion of *Janggalan Village*, a destination renowned for its ancient *Londo* houses (see Fig. 6.11), enriches the cultural landscape of Kudus Heritage tourism by showcasing the architectural legacy and distinct character of the local community. These well-preserved Dutch-style colonial houses typically reflect the historical influence of the Netherlands during the colonial period in Indonesia.

Heritage tourism in Kudus has been observed to combine both religious and cultural elements and attract a wide range of visitors by offering both spiritual depth and historical insights. This harmony not only enhances the entire tourism experience but also facilitates the achievement of a deeper understanding and appreciation of the unique cultural identity of Kudus.



Figure 6.11. Omah Londo (Dutch House) in *Janggalan Village* as an attraction in Heritage Village

Source: Photograph by Author

*Janggalan Village* is also widely known for the presence of the Al Mua'ammar Mosque, which holds a significant spiritual connection to *Mbah Jenggolo*, a revered figure in the area. The proximity of this location to *Kauman Village*, which is the central heritage site, further

elevated the historical and religious importance of the Kudus region. The mosque serves as a key landmark, symbolizing the enduring spiritual and cultural relationship between the local community and the Islamic heritage of Kudus.

*Mbah (Sir) Jenggolo was one of Mbah Sunan Kudus' disciples and was in charge of looking after Mbah Sunan Kudus' white horse. As it happens Mbah Jenggolo also likes music (Informant 14).*

Mbah Jenggolo, a devoted disciple of Mbah Sunan Kudus, was entrusted with the care of a white horse that belonged to Mbah Sunan Kudus horse. This symbolizes the close relationship and trust that existed between the two figures. Beyond the assigned responsibilities, Mbah Jenggolo held a passion for music, particularly *Terbangan* (traditional music), which resonated with the cultural preferences of the time (Informant 14). This fondness for traditional music led to the establishment of the *Jam'iyah Ma'syarol Amin* (JMA) community in 1950. JMA is recognized as the oldest traditional music group in *Janggalan* Village. This group is generally considered to embody the enduring musical heritage passed down through generations.

Following the death of Mbah Jenggolo, the tomb where the figure was buried became a tourist destination under the initiative of the *Pokdarwis* (Community-Based Tourism Group) in Kudus. By introducing the historical relationship between Mbah Jenggolo and Sunan Kudus, the site not only serves as a place of reverence but also as an educational and cultural attraction.

*We need to create materials about traditional Kudus buildings and colonial architecture as narrative resources for tour guides. Once this is established, we can train other tour guides to enhance their skills. We can also create souvenir packages that have already been explained in the tourism package, such as white horses. The story of the white horse comes from the tale (informant 17).*

*In this area, people still have a lot of faith in mysticism, and there have been quite a few sightings of white horses as a symbol that the ancestor is coming (informant, 11)*

*"In this area, mystical beliefs are still strong in the community, such as the frequent appearance of white horses. If there are people who do not believe, they can be in trance or there are other events" (informant 19)*

The leader of *Pokdarwis* (Community-Based Tourism Group) is actively working to establish a community of tour guides who can share the rich stories of Sunan Kudus and Mbah Jenggolo. This initiative not only helps preserve local history but also offers a unique way for visitors to connect with the spiritual and cultural heritage of the region. Additionally, offering white horse souvenirs presents a promising avenue for economic growth. These souvenirs, paired with the associated narratives of the tour guides as a symbol of ancestral presence, can

resonate deeply with local spiritual beliefs. By relating the white horse to the cultural traditions of the area, these souvenirs could transcend perceived role as mere products to become cultural artifacts that strengthen the attraction of visitors to the heritage of the community.

The Kudus Mosque, located in Kauman Village, is a central heritage site, and its tourism expansion strategy is designed to alleviate congestion and prevent potential damage to the mosque from overcrowding. This is in correspondence with the study by Cohen<sup>242</sup> who discussed the impact of tourism on heritage sites and emphasized the need for sustainable tourism practices to preserve these sites for future generations. The approach adopted by Kudus Regency could serve as a model for other regions grappling with similar challenges. In accordance with this, the late former chairman of the Ancestor Custodian Association once advocated for the development of the area around the Kudus Mosque for tourism. This sentiment was captured in a recording made during the Islamic New Year celebration, where the figure remarked, "Tourists who explore the area can become potential visitors." The vision of the former chairman has since inspired the younger generation in Kauman Village to expand cultural tourism offerings beyond the mosque itself (Informant 13). This initiative, led by the local government in collaboration with the community through *Pokdarwis*, reflects the importance of community-driven efforts in managing heritage tourism. As Timothy<sup>243</sup> stated, the collaboration between local governments and communities is essential in safeguarding heritage sites while promoting sustainable tourism.

In an effort to promote tourism in the heritage area, Tour B, which is a cultural tour package, was developed. This initiative presents a vibrant and engaging cultural tourism experience in Kudus by emphasizing the rich traditions and local craftsmanship of the region, including *Terbangan* (traditional music group).

*Tour B is a cultural tour package that includes a carnival showcasing the collaboration between Icik Embroidery Dance, Terbangan, and Drumband. It features typical Kudus work at the expo, such as batik, Icik embroidery, and Janggalan Village's superior food products (informant 11,17).*

The carnival, which showcases the collaboration between the *Icik* Embroidery Dance and *Terbangan*, not only celebrates the unique artistic expressions of Kudus but also provides a platform for local talents to achieve relevance. By featuring traditional crafts such as batik and *Icik* embroidery, as well as the superior food products from *Janggalan* Village at the expo, the event emphasizes the cultural identity and craftsmanship of the community.

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242 Cohen, E. (1988) 'Authenticity and commoditization in tourism', p.375.  
243 Timothy, D. and Teye, V. (2009) "Tourism and the Lodging Sector". p.83

The history of *Icik* Embroidery in Kudus is deeply rooted in the cultural and religious heritage of the region and traces as far back as the time of *Sunan* Kudus, who is believed to have been one of the earliest traders of this craft.

*Embroidery has been around since ancient times. Mbah Sunan Kudus was the first to trade in it. People in this area believe that after the pilgrimage, there are many graves around where he lives. They used to believe that convection was one of embroidery. These are the goods traded by Sunan Kudus. Before there were modern machines, we used traditional ones, which we called "Icik Embroidery". The machine still exists today (informant 19).*

According to local belief, after the pilgrimage of *Sunan* Kudus, the figure went back and traded embroidered goods, which became an integral part of the local economy and cultural identity. Prior to the advent of modern machinery, the community relied solely on traditional methods, and these techniques of embroidery, widely known as *Icik* Embroidery, have been passed down through generations. The same machines used for the embroidery still exist today, and this signifies the continuity of this heritage craft.

Relating this history to the cultural tourism offered in Kudus, particularly Tour B, it becomes evident that showcasing *Icik* Embroidery as part of the carnival and expo significantly strengthened the connection between the historical legacy of Kudus and its current cultural expressions. By featuring traditional crafts such as *Icik* Embroidery, the tour not only promotes local products but also educates visitors about the rich historical and religious background tied to the heritage region. This integration of heritage into modern tourism underscores the cultural significance of Kudus and preserves its traditions in a meaningful way.

Furthermore, the *Terbangan* Music Group (Traditional Music Group) can also be found in buffer villages such as *Janggalan* Village. Typically, traditional group music has been observed to not only preserve the cultural heritage passed down from ancestors but also revive the use of traditional instruments from the past.

*We've reinstated the use of "gendong dan jidur" because it's replaced by a new musical instrument and the bass thumb feels different from the bass thumb (informant 14).*

Bass instruments used in traditional music, particularly the *gendong* and *jidur*, have been observed to possess a uniquely different architecture from more modern bass instruments.

*As for the body, it is made of wood, the size is not too big, while for the part. The beating is not made of leather but uses mica like a real drum (informant 15).*

This handcrafted approach not only preserves the traditional aesthetic but also provides the flexibility to adapt the sound of the instrument to meet the demands of contemporary performances. By combining traditional craftsmanship with modern materials, these bass instruments produce a distinctive tone that bridges the gap between the past and the present.

This allows musicians to honor respecting heritages while engaging modern audiences. Previous studies have been observed to support the elucidation that connecting traditions with present-day innovations in music contributes to intangible heritage<sup>244</sup>.

Traditional religious music groups are also an integral part of the cultural heritage found in Kauman Village, particularly at the *Menara Kudus Mosque*. At this heritage site, two types of *Terbangan* (religious musical groups) are particularly prominent.

*At the Heritage site, there are two models of Flying (religious group bands), namely Jamiah Nahdlatul Athfal (NA), which was attended by young groups and small children. In NA, it's just for men. Women have a routine practice on Friday nights after sunset called Fatayat Muslimat, where they go from house to house (informant 20).*

The traditional music group continues to experience regeneration with the aim to preserve the legacy of respective predecessors while also providing meaningful activities for the younger generation.

*To preserve the legacy of our predecessors, as well as to provide activities for young children here (informant 21).*

The challenges associated with passing down traditional activities to younger generations, particularly in the face of modern distractions such as technology, are common in many cultural contexts.

*These days, times have changed. Many young people are starting to become dependent on gadgets, games, and so on. It's difficult to release innovations that will encourage schoolchildren to follow regular exercise. Even now, the number is decreasing (informant 20).*

*Regeneration is also quite limited, which makes it challenging. For instance, only four to five children can be regenerated in a year (informant 21).*

As youth become more engaged with gadgets, games, and digital entertainment, maintaining interest in traditional practices becomes increasingly challenging. This issue, alongside the presence of limited regeneration, where only a few children take up traditional activities each year, significantly threatens the sustainability of cultural heritage. Lenzerini<sup>245</sup> discussed the challenges of preserving intangible cultural heritage, particularly when faced with modern lifestyle changes and the need for innovative approaches to engage younger generations in heritage activities.

Following traditional activities, another intangible heritage of the Kudus Regency, which has been passed down from one generation to the next, includes Arabic calligraphy. The utilization of a *Kalam* (an Arabic term that translates to "speech" or "word"), crafted from

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244 Brandellero, A. et al. (2014) 'Popular music heritage, cultural memory and cultural identity', p. 220..

245 Lenzerini, F. (2011) 'Intangible Cultural Heritage: The Living Culture of Peoples', p. 118



bamboo or twigs, to create calligraphy represents an intriguing form of intangible cultural heritage. This practice comprises not only manual dexterity but also the transmission of knowledge across generations, thereby exemplifying the relative aspects of tradition and expertise. The preservation of this traditional method reflects the necessity of conserving local knowledge that is deeply rooted in history and tradition.

*“Local calligraphy wisdom is written manually, without using markers or other instant tools. This is because there's a hadith related to the Kalam or manual carving of pens. It states that whoever carves a pen will receive a reward from Allah (God). This belief fosters an obsession, where the stories and themes conveyed become memorable and enjoyable” (informant 13).*

The utilization of *Kalam* transcends mere writing to serve as an act of honoring and preserving a spiritual and artistic heritage that has existed for centuries. This tradition, while connecting the present generation to the past, also offers significant and substantial aesthetic and spiritual value in the practice of calligraphy.

Another cultural phenomenon that serves as a tourist attraction within the context of the Kudus heritage is the Tahsis event. This cultural expression is a very important festival that commemorates the anniversary of the establishment of the *Menara Kudus Mosque*. The event features a plethora of cultural activities that reflect the rich traditions of the region.

*“Tahsis activities are very community-focused, so we engage with the government on behalf of the community. Our main focus is on working with Kudus Disbudpar (Department of Culture and Tourism), as they're involved in both culture and tourism. At the time, we realized that this event had the potential to become a major tourism draw. We work with over 500 people from all over Kudus Regency. Punden is the grave of elders and important figures. In a village, the figure is usually the "tripe alas" or danyang. Javanese people refer to this figure's grave as the kepunden, and the danyang, who usually will be there, takes care of the grave. We work with them as one organizational forum called P3B (Association of Punden and Stakeholders Belik/spring) Kudus Regency” (Informant 10).*

During the Tahsis event, the Kudus Department of Culture and Tourism (DISBUDPAR) and the P3B (Association of *Punden* and Stakeholders Belik/Water Source) forum of Kudus Regency collaborated with the local community. In Javanese, *punden* refers to the burial site of *danyang*, figures believed to be community leaders who protect specific regions even after death. It is thought that the spirits of this *danyang* play a significant role in the cultural and spiritual landscape of the community, acting as guardians of the area. The belief in *danyang* (spiritual guardians) is not unique to this community, as similar beliefs can be found in other cultures around the world. For instance, in Thailand, the concept of *Phi* (spirits) includes guardian spirits that protect specific locations, such as villages or temples. These spirits are

believed to play significant roles in the spiritual and cultural life of the people<sup>246</sup>. Similarly, in Japan, *Ujigami* (ancestral deities) are believed to protect clans and regions, maintaining harmony within the community and the natural environment <sup>247</sup>. These parallels show the manner in which beliefs in local spirits or guardians are a widespread cultural phenomenon, serving as a medium for communities to connect with respective environment and heritage.

Following the beliefs in spirits, the heritage village tourism sector is oriented towards the education of children with a focus on the local culture. To ensure the effective dissemination of authentic information to children, the residents have to collaborate with the local government.

*“Pokdarwis (Community-Based Tourism Group) is collaborating with BUMDES (Village-Owned Enterprises) to establish educational tourism programs for children. This initiative involves partnerships with early childhood education institutions such as PAUD (Pendidikan Anak Usia Dini or Early Childhood Education), kindergartens, and elementary schools. Introduce them to local culinary specialties, such as Jumputan, which is a traditional dish made from black sticky rice, akin to regginang (a type of crispy rice snack). We also present Sego Jangkrik and Uyah Asem a rice dish often made with buffalo meat” (informant 18).*

This initiative not only aims to promote educational tourism but also serves as an important effort to preserve and pass on local cultural heritage. By introducing children to traditional culinary practices and customs at an early age, the community typically ensures that these invaluable cultural elements are passed down to future generations. Furthermore, measures have been developed to facilitate the effective teaching of cultural lessons to children, with an emphasis on the importance of local traditions and heritage. This educational approach enhances the understanding of children about respective cultural identities and fosters inherent pride in the unique culinary practices of the community. By engaging in these programs, children develop a deeper appreciation for respective heritage and learn to carry forward these traditions in the future. In addition to promoting cultural awareness, the program also supports local businesses by showcasing traditional food and heritage, creating a meaningful experience for both the children and the community.

*"In terms of heritage and religious tourism, our orientation remains firmly rooted in the teachings of our ancestors, and we adapt to existing heritage" (informant 18).*

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246 Limwongse, D. and Watanabe, M. (2023) 'Study for an Approach to Using Ghost Belief as Cultural Capital to Develop Isan Local Communities', p. 85.  
247 Harada, T. (1997) 'The Origin of Rites of Worship within the Local Community', *Matsuri: Festival and Rite in Japanese Life*, p.1

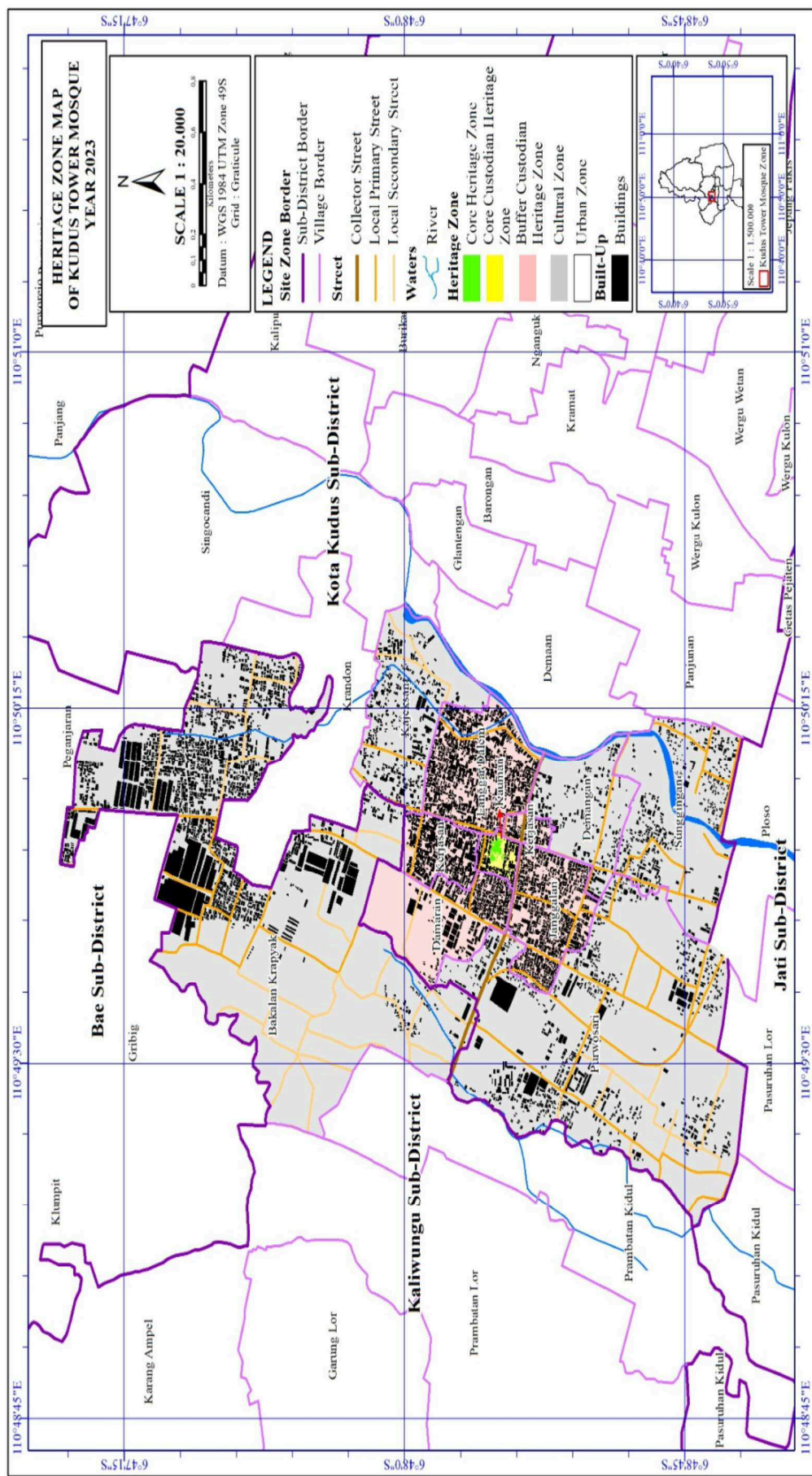


Figure 6.12. Map of Kudus Region  
Source: Author (2024)

## **Section 4: Transformation of Social Communities into Traditional Associations: A Neo-Institutionalist Approach to Balancing Conservation, Socio-Economic, and Cultural Aspects in Heritage Tourism Management**

### **4.1. National Government's Role in Heritage Tourism Management**

The management of heritage at the *Menara Kudus Mosque Area* has been faced with a pressing challenge. This issue includes the purchase and sale of several sacred traditional houses. In response to the problem, the government, through the BPK (Cultural Preservation Agency), has taken steps to conserve the area while addressing the community's concerns.

*“The conservation process includes data collection, inventory, and determination. Once it reaches the determination stage, the area is already under legal protection. In terms of ownership status, there's been no change from the department so far” (informant 9).*

The conservation efforts of the BPK for intangible heritage appear to be primarily focused on data collection, inventory, and legal protection. Regardless of the fact that these actions are undeniably important for documentation purposes, the efforts are insufficient to guarantee the sustainable preservation of the living traditions and practices tied to the heritage sites. It is evident that the sustainable conservation of intangible heritage largely depends on the active inclusiveness and participation of local communities. Within this context, the roles of communities include passing down knowledge, rituals, and customs. These features are typically indispensable and underscore the need for stronger collaboration between official institutions such as the BPK and local stakeholders to ensure the continuity of intangible cultural heritage.

The BPK is saddled with the important responsibility of safeguarding cultural heritage, which includes historical structures, archaeological sites, as well as other tangible and intangible cultural assets. When questioned about the principles and practices adopted in the conservation of the Kudus Mosque, a BPK staff emphasized the status of the mosque as a nationally significant cultural heritage site. This designation places its preservation as a matter of national importance. Accordingly, it is important to state that the responsibility for the conservation of the mosque does not rest solely on its foundation, rather, the effort necessitates the active inclusiveness of multiple parties, including the government through the BPK.

*“This support is in the form of experts, and conservation activities. For example, participation in mosque maintenance which is carried out periodically, and placing a mosque caretaker who is funded by the central government. This is proven by conservation activities in 2022 regarding the maintenance of mosque buildings funded by BPK Region Monitoring of mosque maintenance and management is carried out every year” (Informant 9).*

In addition to the foundation and the inclusiveness of multiple parties, the mosque area is maintained by a team of dedicated maintenance workers tasked with ensuring the cleanliness and preservation of the premises. The duties of these individuals also include submitting regular monthly reports to the office as part of the ongoing supervision process.

Pilgrimage tourism in the *Menara Kudus Mosque* area has been observed to experience peak visitation during specific periods, although the site remains relatively crowded even on weekdays. The responsibility for maintaining and managing the area during these influxes is entrusted to the mosque management. During these tourism activities, and to preserve the sanctity and integrity of the heritage site, certain parts of the area are designated as off-limits to tourists.

*“There are several rules regarding places that cannot be visited by tourists, especially those who are not Muslim and female, namely the prohibition on entering the main room of the mosque which is intended for men's prayer, because it is a sacred place. Then it is prohibited to go up to the mosque tower building. This is also related to tourist safety, which based on archaeological studies that have been carried out shows that the building is prone to damage” (informant 9).*

The designated limits within this context underscore the importance of honoring religious and cultural practices at the *Menara Kudus Mosque*. For instance, the restrictions on access for non-Muslim and female tourists not only preserve the sanctity of the mosque but also prioritize visitor safety, particularly considering the vulnerability of the building to structural damage. These measures reflect a thoughtful balance between safeguarding cultural heritage and ensuring tourism safety. By adhering to these guidelines, tourists can engage more respectfully and meaningfully with local traditions<sup>248</sup>.

Following these access policies, the management of activity programs within the heritage area falls under the authority of the management of the mosque, with the BPK acting primarily as a technical conservation advisor. The BPK plays an important role in determining conservation methods and providing expertise, personnel, and funding to support preservation efforts. However, the mosque management retains the capacity to independently carry out minor repairs when necessary.

*“However, repairs to partial damage are usually carried out directly by the mosque foundation with their budget” (informant 9).*

The collaboration between the BPK and mosque management has been observed to play an important role in ensuring effective conservation efforts. The expertise, personnel, and funding provided by BPK complement the capacity of the mosque management to address

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248 Timothy, D.J. (2020), “Cultural Heritage and Tourism”, p.428.

minor repairs, and this fosters a dynamic and responsive approach to maintenance. The partnership not only ensures that conservation strategies are professionally informed but also accommodates the unique operational context of the mosque, and paves the way for sustainable preservation. The initiative adopted by the foundation of the mosque for addressing partial damage through its budget further emphasizes an intriguing commitment to the upkeep of the site, reinforcing a sense of ownership and active community participation in heritage conservation.

Despite the commitment of the mosque, a significant challenge persists in the conservation process. This challenge lies in protecting, conserving, and evaluating heritage elements, particularly elements still in active use, such as the tower, which currently serves as a place of ablution. Ensuring the preservation of these sites demands a careful balance between maintaining the respective functional roles and safeguarding inherent historical and cultural integrity.

*“The role of BPK in the context of protection, conservation, and evaluation of buildings and objects that are still in use in the Kudus Mosque area as a cultural heritage site is by collecting data and documenting it” (informant 1).*

The management approach currently adopted by BPK has been observed to lean heavily on reactive measures, prioritizing responses to reported damage over proactive initiatives. Although data collection and documentation play an essential role in monitoring the condition of the *Menara* Kudus Mosque as a cultural heritage site, the absence of a forward-looking strategy could hinder sustainable preservation. By adopting a more proactive approach, such as conducting regular assessments and implementing preventive maintenance measures, potential risks could be identified early. This approach typically possesses the capability to drastically minimize the probability of significant damage, thereby ensuring the long-term integrity of the site.

## **4.2. Local Government Role in Heritage Tourism Management**

### **4.2.1. Department of Culture and Tourism (DISBUDPAR)**

The Department of Culture and Tourism (DISBUDPAR) plays an increasingly important role as a local management entity in the development of Kudus City from a tourism perspective. This role has gained prominence with the growing number of tourists visiting the *Menara* Kudus Mosque area. Accordingly, the responsibilities of DISBUDPAR extend to ensuring that tourists can fully engage with and enjoy the various activities offered at the mosque.

*“The way the Heritage site of Kudus Mosque is set up as a green open space, or “Ruang Terbuka Hijau” (RTH), is great for tourists who want to enjoy the Kudus Tower Mosque. The park helps to break up crowds and make it more comfortable for tourists” (informant 23)*

The position and role of the DISBUDPAR in the effort to conserve cultural heritage sites is closely in line with the role of the BPK. The only distinction observed between the positions and roles of these two departments is the respective governing authorities.

*“Spatial planning and regional development are under the authority of the Public Works and Spatial Planning Department (PUPR) of Kudus Regency. The Department of Culture and Tourism (DISBUDPAR) plays a role in providing technical input on what can and cannot be done in spatial planning and regional development, such as in the design of RTRW (Regional Spatial Plan), RDTR (Detailed Spatial Plan), and RTBL (Building and Environmental Planning Guidelines), which involve cultural heritage areas” (informant 23).*

The DISBUDPAR and the BPK play complementary roles in the conservation of cultural heritage. DISBUDPAR contributes technical expertise, while BPK holds specific regulatory authority. Furthermore, in the broader context of spatial planning and regional development, DISBUDPAR collaborates closely with the Public Works and Spatial Planning Department (PUPR) to ensure that any planning or developmental activities in cultural heritage areas, such as the Spatial Planning Plan, Detailed Spatial Planning Plan, as well as Building and Environmental Planning, are carried out in line with conservation objectives. This cooperative approach between various government agencies ensures that heritage sites, such as those in Kudus are preserved while allowing for responsible urban development. In this context, Smith<sup>249</sup> emphasized the importance of integrating heritage into contemporary governance frameworks to ensure sustainability and community inclusiveness in conservation efforts.

In an effort to address damage related to cultural heritage sites, ancestor custodians have been observed to collaborate with experts and the BPK to ensure effective conservation. This collaboration is particularly important because while minor repairs (such as fixing loose bricks) can be managed internally, significant structural issues, including the collapse of an entrance gate, require formal procedures that necessitate the participation of relevant authorities.

*“We often chat directly with an archaeologist from Gajah Mada University in Yogyakarta, called Mrs Poppy. As you can see in the installation of terracotta tiles in the corridor of the former tower, the brick itself is just a brick without any protection that can damage it. We spoke to Mrs. Poppy about this and she gave us permission, but we had to make sure the materials were the same as the bricks in the tower. We decided to use terracotta tiles and we also spoke to the BPK at the time, who gave us permission” (informant 10).*

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249 Smith, L. (2006b) ‘Uses of Heritage’, p. 235.

The conservation efforts adopted by the ancestor custodians, as emphasized in the statement, show a proactive and collaborative approach to heritage preservation. During the course of this study, a direct interview was carried out with an expert archaeologist, Mrs. Poppy from *Gajah Mada* University. During the interview, Mrs. Poppy underscored the importance of engaging specialists to ensure that interventions are not only suitable but also respectful of the historical integrity of the site. Accordingly, the decision to use terracotta tiles, in line with the original materials of the tower, showcases a commitment to material authenticity, which is an essential principle in conservation practice<sup>250</sup>.

*“The Jupel (heritage custodian) from the BPK (Cultural Preservation Center) is assigned to the Kudus Tower Mosque because this cultural heritage site has received a Ministerial Decree with a national ranking. Cooperation, coordination, and authority between BPK Region X and the Department of Culture and Tourism (Disbudpar) continue to be carried out as part of efforts to conserve cultural heritage in the region, particularly in Kudus Regency. This is done because Kudus Regency does not yet have a Cultural Heritage Conservation Team with competency certification” (informant 23).*

The presence of heritage custodians (*Jupel*) at cultural heritage sites is important for ensuring the effective implementation of government-led conservation efforts. Serving as representatives of the commitment of the government to preserving cultural heritage, heritage custodian acts as the operational arm responsible for maintaining, monitoring, and protecting heritage sites, including the *Menara Kudus Mosque*. The role of these custodians extends beyond safeguarding heritage sites to include ensuring that all conservation activities are carried out in line with national policies and ministerial decrees, especially when the site holds national significance, as in the case of the *Menara Kudus Mosque*. Sanyal<sup>251</sup> similarly explored the evolving responsibilities and approaches of the key institutions or individuals saddled with the task of managing and preserving cultural heritage in India. The focus of the study was typically on the manner in which heritage custodians, including governmental bodies, private organizations, or community leaders, adapted to contemporary challenges such as urbanization, tourism pressures, and modernization while striving to balance conservation needs.

*“The risks involved in maintaining and protecting cultural heritage sites are significant, requiring caution to avoid criminal penalties due to mistakes in the conservation process. The preservation and management of cultural heritage do not involve just one party; coordination and synergy are required between several related parties, such as local (district/city), provincial, and national authorities (BPK Region X). The maintenance also involves the Jupel (heritage Custodian) and the surrounding community. Public outreach is conducted to the local community as part of efforts to protect the cultural heritage” (informant 23).*

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<sup>250</sup> Viñas, S.M. (2017) ‘Contemporary theory of conservation’, p.27.

<sup>251</sup> Sanyal, S. (2020) ‘The evolving role of India’s foremost heritage custodian’, *Heritage Conservation in Postcolonial India*, pp. 25–27.



The statement by informant 23 underscores the complexity of conserving cultural heritage, the need for collaboration among various stakeholders, and the important role of heritage custodians in the local community. The concept of collaboration among stakeholders is in correspondence with neo-institutional theory, which underscores how institutions, rules, and norms shape the actions and coordination of parties included in heritage management. The neo-institutionalism theory posits that the interaction between formal regulations and the social norms of communities is essential for maintaining cultural heritage and ensuring that management processes are guided by both institutional frameworks and community values. According to Oliver<sup>252</sup>, the existence of multiple institutional environments capable of influencing social action has been empirically tested in works such as Bigelow and Stone (1995). These theories suggest that organizations can be viewed as active entities where strategic choices are made <sup>253</sup>. The perspective is relevant to the role of the ancestor custodians at the Kudus Mosque, who manage the heritage site. These custodians operate within a complex institutional environment with the aim of balancing traditional values and contemporary demands, as well as strategically navigating the dynamics to preserve the cultural and historical integrity of the site while adapting to modern-day challenges. Neo-institutionalism further suggests that the interaction between traditional values and the social norms of communities is very important for maintaining cultural heritage.

Neo-institutionalism generally underscores the importance of established rules, norms, and governance structures in shaping the manner in which cultural heritage is managed. Simultaneously, the role of local communities and heritage custodians reflects the integration of informal norms and practices, ensuring that conservation is grounded in local cultural values <sup>254</sup>.

The heritage custodians play an essential role as intermediaries between the institutional framework and the community by ensuring that formal conservation policies are applied practically while adhering to both regulatory standards and cultural expectations. This role is typically considered very important in neo-institutional approaches, where the integration of formal structures with informal community norms is central<sup>255</sup>. Accordingly, the regulatory framework established, with a particular focus on the *Menara* Kudus Mosque and its surroundings, for the management and preservation of cultural heritage in the Kudus area reflects this balance between institutional authority and community engagement.

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252 Oliver, C. (1991) 'Strategic Responses to Institutional Processes', p. 152.

253 Fernández-Alles, M.D.L.L. and Llamas-Sánchez, R. (2008) 'The Neoinstitutional Analysis of Change in Public Services', pp.6-7..

254 DiMaggio, P. and Powell, W.. (1983) "The Iron Cage Revisited Institutional Isomorphism and Collective Rationality", pp.149-150

255 Meyer, J.W. et al. (1977) 'Institutionalized Organizations: Formal Structure as Myth and Ceremony (neo-institutionalism)', pp. 352.

*There is a Regional Regulation (Perda) regarding the management and preservation of cultural heritage, one of which is the Kudus Tower Mosque, specifically Kudus Regent's Regulation (Perbup) No. 32 of 2023 on the Management of the Area Surrounding the Cultural Heritage Site of the Kudus Tower Mosque and the Tomb of Sunan Kudus, and Regional Regulation (Perda) No. 3 of 2022 on the Management and Preservation of Cultural Heritage. The management of the Kudus Tower Mosque Park Area is carried out through synergy between the Foundation, the Department of Culture and Tourism (Disbudpar), and the Department of Transportation (Dishub), which regulates traffic flow (informant 23).*

The collaborative management strategy for the *Menara Kudus Mosque*, as articulated through the lens of neo-institutional theory, emphasizes the importance of integrating formal regulations, social norms, and stakeholder engagement in heritage management. This comprehensive approach has been observed to not only preserve cultural heritage but also foster community inclusiveness and sustainable practices by ensuring the ongoing significance of the site for future generations.

*The public is involved in the formation of regulations at the Public Consultation stage (informant 23).*

Based on the observations made, the type of heritage management carried out at the Kudus Heritage Site can be inferred to follow the vector model, where the community plays a significant role in planning and management processes. In the case of Kudus regency, the community refers to individuals who are part of management associations as ancestor custodians or those who have a connection with the ancestor custodian associations. The vector model adopted by the management association in the heritage site emphasizes a shared governance approach, where the inclusiveness of local communities, particularly those with ancestral or cultural ties to the heritage site, is important. This model recognizes that sustainable heritage preservation requires collaboration between government agencies, cultural custodians, and the broader public. The *Menara Kudus Mosque* and its surroundings, being deeply rooted in religious and cultural history, exemplify this approach through the integration of custodial associations related to ancestors, such as the caretakers of the legacy of *Sunan Kudus*.

This participatory model is in line with contemporary heritage management principles that emphasize inclusivity and local engagement, as outlined by Janssen<sup>256</sup> in a study conducted with a focus on heritage as a social practice.

*There are 45 Jupel (heritage custodians) from the Department of Culture and Tourism (DISBUDPAR) assigned to manage and conserve the Kudus heritage site. They work in coordination with the foundation under supervision.*

The inclusivity of the public in the formation of regulations at the Public Consultation stage shows that the heritage site in Kudus is a social product. This engagement underscores the connection of the community to the heritage site and emphasizes the importance of local perspectives in the management process. However, it is important to state that while community opinions are important, the management of the Kudus Heritage Site also necessitates the participation of both formal and informal entities. This finding challenges the argument of Janssen<sup>257</sup>, who stated that heritage as a vector is solely a social product that is discovered and managed exclusively by social groups.

Dissimilar to the elucidation by Janssen et al, the framework presented in the article "Heritage as Sector, Factor, and Vector: Conceptualizing the Shifting Relationship Between Heritage Management and Spatial Planning" supports a more integrated approach. The article documents that heritage management should not be viewed as isolated from formal governance structures. Instead, it should comprise a complex relationship between social, institutional, and spatial dimensions, where heritage is recognized as a sector that requires coordinated efforts among various stakeholders, including governmental bodies, community groups, and other organizations.

Based on this framework, the management of heritage sites such as the Kudus Tower Mosque necessitates a collaborative framework that values community input while recognizing the essential roles of formal institutions in ensuring sustainable and effective heritage conservation. This integrated approach not only enriches the management practices but also reinforces the idea that heritage is a shared responsibility among diverse stakeholders.

#### **4.2.2. Pokdarwis (Local Group for Tourism Awareness)**

The term *Pokdarwis* is used to describe a group saddled with the task of promoting tourism awareness at the local government level. The participation of *Pokdarwis* in the management of heritage villages represents an exemplary approach to the expansion of tourism, where the traditions of heritage sites are upheld in conjunction with the heritage site association.

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<sup>256</sup> Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', p.1657.  
<sup>257</sup> Ibid, pp.1666-1667

This partnership has been observed to facilitate the implementation of a more sustainable tourism model, which not only showcases the cultural heritage of the region but also engages the local community in the preservation and promotion of local customs.

*“The Pokdarwis use traditional practices from the Kauman village community that they carry out in their daily activities. If we look at the name, we can see that “Buka luwur” is the food served at that time, which was “Uyah Asem” and “Sego Jangkrik”. These have become the main dishes in Pokdarwis, the surrounding tourist village” (Informant 10).*

The role of *Pokdarwis* in promoting community tourism initiatives is very important, as the department typically serves as a bridge between local culture and tourism development. According to informant 10, the *Pokdarwis* utilize traditional practices from the Kauman village community during respective daily activities, which is essential for preserving cultural heritage while also enhancing the local tourism experience.

#### **4.3.Traditional Association (Ancestor Custodian)**

Before the designation of *Menara* Kudus Mosque as a national heritage site, the *Menara* worship center was primarily maintained by a traditional association that was entrusted with its preservation across multiple generations. However, by recognizing the importance of safeguarding the living traditions and practices tied to this heritage site, a formal association was established in June 1980 to ensure its continued viability and relevance.

*“This association was formed to have the authority to manage what is here. To manage what is here and also to preserve what will become the Sunan Kudus (Ancestor of Kudus City), both tangible and intangible. Tangible is what we can see around this building. Meanwhile, what is intangible is the teaching of Sunan Kudus” (Informant 10).*

The organization was established to manage and oversee the site, with a dual focus on both its tangible and intangible aspects. The tangible elements include the physical structures and artifacts surrounding the mosque, while the intangible aspects comprise the teachings and cultural significance of *Sunan* Kudus, the revered ancestor of the Kudus Regency. According to an informant, the objectives of the association are twofold, which include assuming responsibility for the management of the site and ensuring the preservation of the legacy of *Sunan* Kudus.

The selection process for the core management of the association necessitates that individuals originate from a specific region. The practice was first adopted at the origin of the heritage site when administration was traditionally entrusted to followers who were residents of the surrounding area. This regional affiliation ensures that those managing the site possess

not only a personal connection to its cultural significance but also a shared mission to uphold the associated doctrines and legacy. By reinforcing a sense of responsibility and stewardship among the local community, this approach maintains the historical and cultural integrity of the site across generations.

*“The foundation's administrators are all from Kauman Village. There are one or two people who live outside the village but they're originally from Kauman Village and share the same vision and mission to preserve the teachings of Sunan Kudus” (Informant 10).*

The approach is often referred to in previous explorations as the "traditional custodian" model and has been recognized as an effective and sustainable method of heritage management. This model is particularly valuable in regions where state-based systems have struggled to adequately protect sacred and culturally significant sites<sup>258</sup>.

The selection of the management association members was typically carried out in line with the principle of *musyawarah untuk mufakat* (deliberation to reach consensus), a practice deeply rooted in local traditions. This principle, which has been passed down through generations, remains integral to the preservation and elevation of cultural practices, even in the most remote villages of Kudus.

#### **4.3.1. History of Ancestor Custodian in Kudus Regency**

The community preserves traditions rooted in superstition, and these beliefs have been observed to play significant roles in maintaining and managing the unique inherent heritage of the community, both intangible and tangible. In order to ensure that heritage is not handled in a disorganized or reckless manner, an association based on community customs was established. Across Indonesia, certain customs have remained mandatory in the daily life of residents. For example, performing a *selamatan* (a communal prayer or ritual meal) before organizing a major event is believed to ensure its smooth execution without disturbances. Similarly, when an individual seeks healing from an illness, a *selamatan* is also required. This practice underscores the crucial role of ancestral custodians in modern society, even as times evolve.

The role of ancestor custodian is believed to have originated with the first ancestor, *Sunan Kudus*, and his student, *Mbah Jenggolo*. The current ancestor custodian, who oversees the *Mbah Jenggolo* tomb in the present era, provided a concise historical account explaining why *Mbah Jenggolo* is regarded as the inaugural ancestor custodian.

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258 Jopela, A.P. de J. (2011) "Traditional custodianship: A useful framework for heritage management in Southern Africa?", p.104.

*“He is a disciple of Mbah Sunan Kudus, whose job is to deliver letters and look after Sunan Kudus's horses. According to the story, the area here is a place called the Horse Terminal, where there is a "Pandean shaman" who makes horseshoes. He is a favorite disciple of Sunan Kudus. The reason why he is called Jenggolo is that when Sunan Kudus needed Mbah Jenggolo and hadn't called him Mbah Jenggolo to come to him, Sunan Kudus had a feeling that Mbah Djenggolo would come and sure enough Mbah Jenggolo appeared suddenly without being called first or in Javanese it is called "Jenggolo" (in English translated as came suddenly)” (Informant 16).*

The initial custodian was entrusted with the care and preservation of the legacy of *Sunan Kudus* after his passing, including the *Menara Kudus Mosque*, which has since become a heritage site. This role embodies the idea that the stewardship of the legacy of an ancestor is conferred upon select individuals considered worthy of the responsibility. These custodians are typically selected based on the substantial inherent understanding of the cultural and spiritual significance of the site, as well as individual commitment to preserving the traditions and teachings of *Sunan Kudus*. The unwavering dedication of these custodians typically ensures that both the tangible and intangible heritage is safeguarded for future generations, thereby reflecting the deep respect possessed by the community for its history and ancestral legacy.

After the death of *Mbah Jenggolo*, custodianship was passed to his followers or residents of *Janggalan Village*, while the custodianship of the *Sunan Kudus Tomb* and *Menara Kudus Mosque* was entrusted to residents of *Kauman Village*. The current ancestor custodian shared that he was selected to take on this role following the retirement of his grandfather and father, hence, continuing the generational tradition of stewardship.

*“In the past, I was used to going to every event with my father, who also went to every event with his father, who is my grandfather. The people here really respect the existing culture. For every event such as a wedding, building a house, circumcision, or something else, people pray here (tomb) in a way that gives alms in the form of rice and then pray for it” (informant 16).*

The selection of custodianship in each village is grounded in the belief that residents and respective descendants within a specific area maintain strong familial ties. This is in line with theories that suggest collectivist cultures, prevalent in Eastern countries such as Indonesia, emphasize close-knit family relations within localized communities. A study was conducted by Teoh et.al<sup>259</sup> to compare Indonesian and Australian students.

The ancestor custodianship process in Kudus, Indonesia, shows a distinct difference from the heritage custodianship practices in Japan, which prioritize family lineage as the

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<sup>259</sup> Teoh, H.Y., Serang, D.P. and Lim, C.C. (1999) 'Individualism-Collectivism Cultural Differences Affecting Perceptions of Unethical Practices: Some Evidence from Australian and Indonesian Accounting Students', p. 137

primary criterion for succession<sup>260</sup>. Typically, the role of the ancestor custodian is to disseminate the values and norms espoused by the first ancestors to subsequent generations.

*“The values and norms passed on by Mbah Djenggolo are not to be arrogant or conceited towards others. Mbah Djenggolo's grave and Mbah Sunan Kudus made it short and sweet with a message of tawadu' (humility). In addition, here it is not allowed to raise the house, and no allowed to sleep facing south”. (Informant 16).*

*“...in addition, you can't use an iron bed, so the mattress isn't a bed. Some people even sleep on the floor” (Informant 18).*

The statement underscores that heritage extends beyond ancient traditions to include values and norms that have been actively practiced and transmitted across generations. The teachings of Mbah Djenggolo, particularly the emphasis on humility (tawadu), exemplify how heritage remains relevant in contemporary life. Furthermore, practices such as respecting the living environment and the spiritual symbolism of avoiding sleeping facing south or raising houses above certain heights reflect the manner in which heritage continues to influence both community life and individual behavior.

Based on these elucidations, heritage can therefore be viewed as a living entity that adapts and integrates into the lives of younger generations rather than being seen as a static relic of the past. This perspective is in line with scholars such as Smith<sup>261</sup>, who argued that cultural heritage is dynamic and continuously evolving as it is inherited and reinterpreted over time. Smith emphasized that heritage is not solely about preserving the past but also about how it is actively experienced and utilized by current and future generations. This notion reinforces the idea of heritage as an ongoing, active process rather than a fixed historical artifact.

In the Kudus regency, a significant traditional activity that ancestral custodians are required to master is the ceremony of changing the cloth covering the graves of ancestors. This practice is typically referred to as *"buka luwur"*.

*“The first thing we did was put up the luwur a week before the Buka luwur event. Then, on the last Friday night of the month of Muharram, we installed the luwur together as a tribute. We opened the old luwur first, then we made a new one. The old luwur is usually requested by the local residents” (informant 16).*

Teaching young people the art of creating a luwur exemplifies the transmission of inherited traditions that ancestral custodians must master. This practice not only preserves cultural heritage but also instills an outstanding sense of responsibility and respect for ancestors.

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260 For instance, observations at Horyu-ji, a Japanese temple in Nara, provided insight into the custodianship process in Japan. During the observation, a question was posed regarding the requirements for accepting new priests as follows, “新しい僧侶を受け入れるための条件とプロセスは何ですか?” (What are the requirements and process for accepting new priests?). The answer to the question showed that only individuals born in 塔頭 (Tatchuu) were eligible to become priests at Horyu-ji. Before World War II, priests at the Horyu-ji temple were prohibited from marrying and could accept new priests from outside the community. However, after World War II, the rules changed, allowing priests to marry, and the temple restricted new admissions exclusively to those born within the community.

261 Smith, L. (2006a) *Uses Heritage*. p.302

Traditionally, leadership in this domain has been predominantly emphasized for males. However, fostering equality by promoting the inclusiveness of all genders to participate in the learning and preservation processes of these very important traditions is essential. This approach would invariably broaden the reach of the practice while reinforcing a shared cultural legacy. Engaging youth in the process of creating *luwur* ensures the intergenerational transmission of customs, thereby preserving a strong connection to the cultural identity of the community. In a study conducted by Hobsbawm<sup>262</sup>, an emphasis was made on the constructed and evolving nature of traditions, stressing the important role of education in ensuring continuity. Similarly, previous study<sup>263</sup> discussed how heritage was not merely a relic of the past but an active process experienced and utilized by communities. Smith further explored the significance of including young people in heritage practices, stating the importance of addressing gender dynamics to foster more inclusive participation in cultural traditions.

#### **4.4. Framework for Heritage Management Tourism**

Following the study by Janssen<sup>264</sup>, heritage as a vector conserves both tangible and intangible assets, such as folklore, traditions, and historical narratives, which are often categorized as intangible heritage. The present study shows that the *Menara* Kudus area also conserves both tangible and intangible assets. The tangible heritage in the region includes the mosque building, which has been designated as a national heritage site by the Indonesian government. The *Menara* Kudus Mosque, founded by *Sunan* Kudus in 1549, is a substantial testament to the spread of Islam in the archipelago. Following the passing of its founder, the mosque became a significant heritage site, which was entrusted to special individuals known as ancestor custodians to ensure its preservation.

The preservation of the mosque gained even greater significance during the Mataram Sultanate when Javanese kings paid particular attention to maintaining this site as a symbol of the spread of Islam across Java. A renowned ruler who contributed to the preservation of this mosque was the King of Mataram, who recognized its dual importance in both religious and cultural contexts. The king ensured that the mosque remained a key spiritual center. Constructed using red brick, the mosque features a distinctive tower that mirrors the architectural style of Hindu-Buddhist temples, thereby reflecting the cultural acculturation between Islam and local traditions in Java at the time.

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<sup>262</sup> Hobsbawm, E. (1984) 'Introduction: The Invention of Tradition', in *The Invention of Tradition*. Cambridge, United Kingdom, p. 19.

<sup>263</sup> Smith, L. (2006b) 'Uses of Heritage', p. 87

<sup>264</sup> Janssen, J. et al. (2017) 'Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning', pp. 1663-1665.



After its establishment, the *Menara* Kudus Mosque evolved into not only a center of worship but also a hub for spreading Islam throughout the Kudus region and its surroundings. Local traditions and wisdom, such as reverence for ancestors, were integrated into religious practices, and this fostered a unique form of syncretism. Eventually, the *Menara* Kudus Mosque was recognized as a national cultural heritage site by the Indonesian government. This designation further solidified its status as a heritage site with significant religious, historical, and architectural value. It is important to also emphasize that the ongoing preservation of the *Menara* heritage site continues to include collaborative efforts from the government, local communities, and other stakeholders, who ensure the authenticity of the mosque in both its physical structure and the traditional values it upholds.

The shift in the function of this site from a historical building to a heritage site actively used by the community is in correspondence with the perspective of Janssen that heritage as a vector shifts the focus from artifacts to people. This perspective literally integrated the concept of life history into heritage site management. Janssen further posited that, at this stage, the designation of heritage status was no longer determined solely by the government or private sector but was increasingly shaped by the social layers of the community. However, the present study partially challenges Janssen's view, as heritage management in Indonesia, particularly in the case of the *Menara* Kudus Mosque, does not delegate its management to the broader social layers of the community. Instead, it is entrusted to a formal association operating under the structure of ancestor custodians. Membership in this custodian association is restricted to individuals from the Kauman village, a measure adopted with the intention of preventing unregulated management practices.

Another disparity between the investigation carried out by Janssen and the present study is that Janssen characterized the shift in Dutch heritage planning as a transition from institutionalization and marketization to socialization. Meanwhile, this study found that the shift in heritage planning management in Indonesia moved from institutionalization and marketization to formalized associations. Janssen also elaborated that socialization reflected the planning concept of heritage as a vector, embracing co-creation and a do-it-yourself mentality as methods of value creation. This value creation extends beyond historical or economic dimensions to emphasize the social layers of heritage, which include the diverse ways individuals and groups relate to and value heritage. The use of heritage as a source of inspiration

for local and regional development is exhaustively emphasized in the recent national policy document *Character in Focus* Ministerie van OCW, 2011 in The Netherlands<sup>265</sup>.

Dissimilar to the reports of Jessen, the Indonesian planning concept of heritage as a vector emphasizes tradition and local indigenous culture as representations of identity. This culture of identity representation underscores the uniqueness and pride associated with local heritage. In Indonesia, the use of heritage often focuses on showcasing regional identity, where the term not only serves as a connection to the past but also acts as a symbol of cultural and regional identity for both the present and future. This finding challenges Janssen's assertion that social products must originate from co-creation and a do-it-yourself approach. Rather, it underscores the importance of embracing tradition and local indigenous culture as fundamental elements of identity representation. Janssen further argued that landscapes or cities were understood from the perspectives of the inhabitants and users of the destinations, who inherited these spaces from previous generations, modified the physical and immaterial aspects, and passed the modifications made on to the next generation. However, the present study contradicts this claim. In the Indonesian context, the observation made suggests that the history of heritage as a vector originates from a select group of residents who have deeply inherited, studied, or examined it, rather than from the broader public. This select group has been found to introduce various innovations with the aim of adapting traditions to contemporary conditions, particularly in leveraging the traditions as tourist attractions. These findings are in line with Timothy<sup>266</sup>, who argued that developing countries, including Indonesia, often manage heritage sites with the ultimate goal of promoting tourism and commercialization.

The management of heritage as a vector in Indonesia is exemplified in Figure 6.13. The process begins with the association known as the ancestor custodian, alongside its members, who are fully responsible for overseeing both the tangible and intangible heritage of the *Menara Kudus Mosque* area. However, as additional tasks arise, such as conservation and repairs in case of damage, the government must also participate. This is in accordance with the dictates of government-enacted regulations. Since the site is classified as a national heritage site with a clear status, the government must be particularly included in its conservation efforts by providing financial support and expert staff with specialized knowledge in cultural heritage preservation. Based on these insights, it can be inferred that the management process evolved toward institutionalization. It is important to state that despite this evolution, the practice of

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265 Janssen, J. and Luiten, E. (2014) 'Heritage planning and spatial development in the Netherlands : changing policies and perspectives', p. 3.  
266 Timothy, D.J. and Nyaupane, G.P. (2009) *Cultural Heritage and Tourism in the Developing World: A regional perspective*, p.87.

traditions, which form part of the intangible heritage of the site, remains unaffected, ensuring that the social and cultural essence of the heritage is preserved.

The conservation of national heritage sites such as the *Menara Kudus Mosque* is governed by *Undang-Undang No. 11 Tahun 2010 tentang Cagar Budaya* (Law No. 11 of 2010 on Cultural Heritage) (Ministry of Tourism, Archaeology General of History Directorate, 2011). This law emphasizes that preserving cultural heritage is a shared responsibility between the government and the community. Furthermore, it specifically mandates the inclusiveness of technical experts and financial contributions from the government in conserving tangible heritage, particularly for sites that have been recognized at the national level.

Ancestor custodians are typically saddled with the responsibility of preserving, safeguarding, and maintaining ancestral heritage in both its physical forms, such as artifacts, historical sites, and sacred objects, as well as its intangible aspects, including traditions, customs, and rituals. The role of this demographic is very important in ensuring that the knowledge and practices handed down through generations remain vibrant and relevant. This responsibility often extends to preserving cultural practices, spiritual beliefs, and local customs. A previous study by Maldonado-Erazo et.al<sup>267</sup> emphasized that ritual kinship practices significantly reinforced familial and community bonds, with roles and responsibilities frequently inherited across generations. These practices are critical for maintaining the cultural heritage of the community and safeguarding the intangible aspects of respective ancestral worldviews. It is important to comprehend that the regeneration of custodianship often occurs laterally within families to ensure continuity.

In the domain of heritage preservation, ancestor custodians frequently serve as policymakers and decision-makers, particularly in the safeguarding and perpetuation of traditional practices. Previous studies have shown that these custodians, being intrinsically tied to cultural heritage, played an instrumental role in ensuring that ancestral teachings, rituals, and values were transmitted to future generations. For instance, Smith<sup>268</sup> elucidated that custodians of intangible heritage were tasked with safeguarding cultural knowledge, which was deeply embedded in community identity and collective memory. Similarly, Salazar<sup>269</sup> emphasized that heritage custodians, as decision-makers, were responsible for balancing the preservation of traditional values with the demands of evolving societal needs.

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<sup>267</sup> Maldonado-Erazo, C.P. et al. (2021) 'Safeguarding intangible cultural heritage: The Amazonian Kichwa people', p.8.

<sup>268</sup> Smith, L. (2006) *Uses Heritage*, p.303.

<sup>269</sup> Salazar, N.B. (2012) 'Tourism Imaginaries: A Conceptual Approach', *Annals of Tourism Research*, pp. 864–865.

Regardless of the fact that custodians typically lead efforts to maintain intangible heritage, the protection of tangible heritage often includes collaboration with local and national governments. This division of labor allows for the integration of traditional wisdom with modern policy frameworks, thereby fostering sustainable heritage management practices. According to Waterton and Smith<sup>270</sup>, external entities provide critical resources, legal frameworks, and technical expertise that may be beyond the capabilities of custodians, hence ensuring a comprehensive approach to heritage preservation.

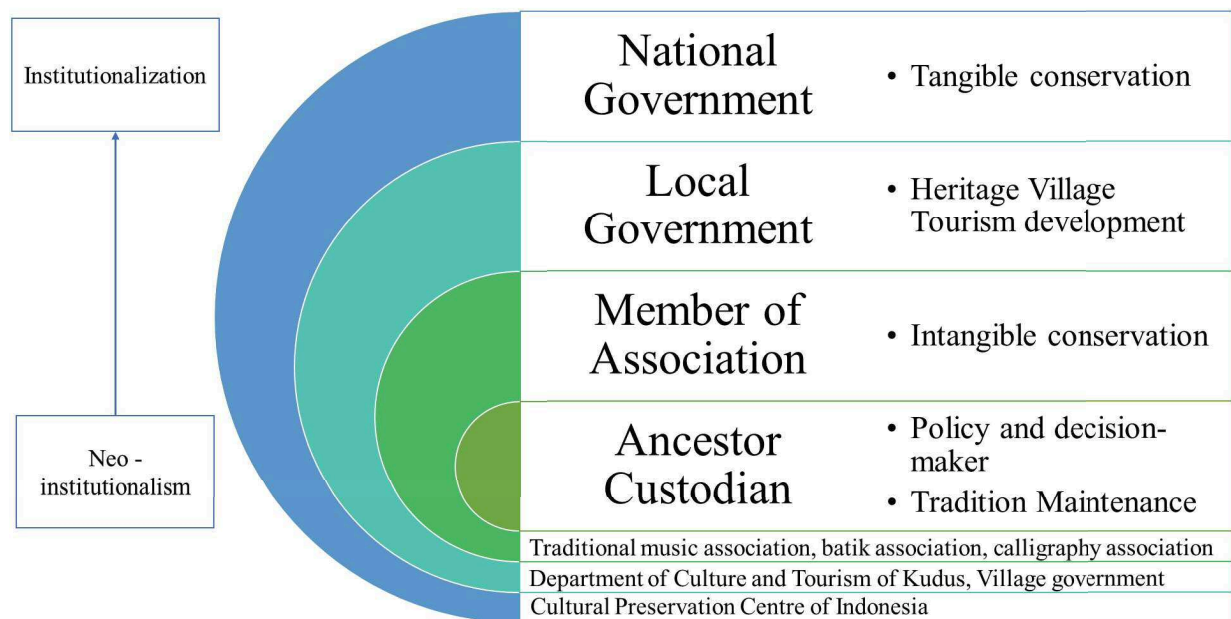


Figure 6.13. Management Heritage Site and Tourism in Kudus Regency, East Java, Indonesia

Made by author

<sup>270</sup> Waterton, E. and Smith, L. (2010) 'The recognition and misrecognition of community heritage', pp. 11–12..

## CHAPTER VII

### CONCLUSION

#### Section 1: The heritage–planning nexus: an institution-based view

**Heritage as a sector (value assessment):** Within the context of this research, heritage was seen primarily as a collection of historic objects or sites to be collected and preserved. The focus was on the individual conservation of these specific heritage objects, without consideration of the wider environmental or social context. This approach is often referred to as the 'culture of loss' because heritage is often isolated from the everyday life of the community, an understanding consistent with the heritage management sector in Indonesia.

As presented in Figure 7.2, this research uses the Borobudur Temple Compound in Magelang Regency, Central Java, Indonesia, as a case study. The monument site is isolated from everyday community life, while the cultural landscape is isolated from the development of spatial modernity. This temple was selected as a heritage sector primarily because of the separate spatial planning between the Borobudur area and Magelang Regency.

The planning of Magelang Regency is managed by the Regent of Magelang and related agencies such as the Spatial Planning Agency as well as the Public Works and Housing Agency among others. Meanwhile, the Borobudur area, which has been designated as a UNESCO World Heritage Site by the President of Indonesia, is managed by the Ministry of Spatial Development and Heritage (see Figure 4.17 in Chapter 4). Due to these policies, the Borobudur area cannot be developed as a modern area, even though it is close to the city center of Yogyakarta. This is in line with the principle of 'culture of loss' applied to heritage as a sector. The 'culture of loss' in Borobudur signifies that the area cannot be massively developed and can only be protected for its cultural landscape heritage values. Therefore, the meaning of 'culture of loss' in this context is the cessation of space and time, Borobudur Temple Compound was stopping at the time of 1972, which became the basis for stopping time adjusted to the time that occurred in 1972.

**Heritage as a factor (Exchange):** In this approach, the understanding of cultural heritage began to evolve. Heritage was being seen as a factor that could contribute to economic development and cultural exchange.

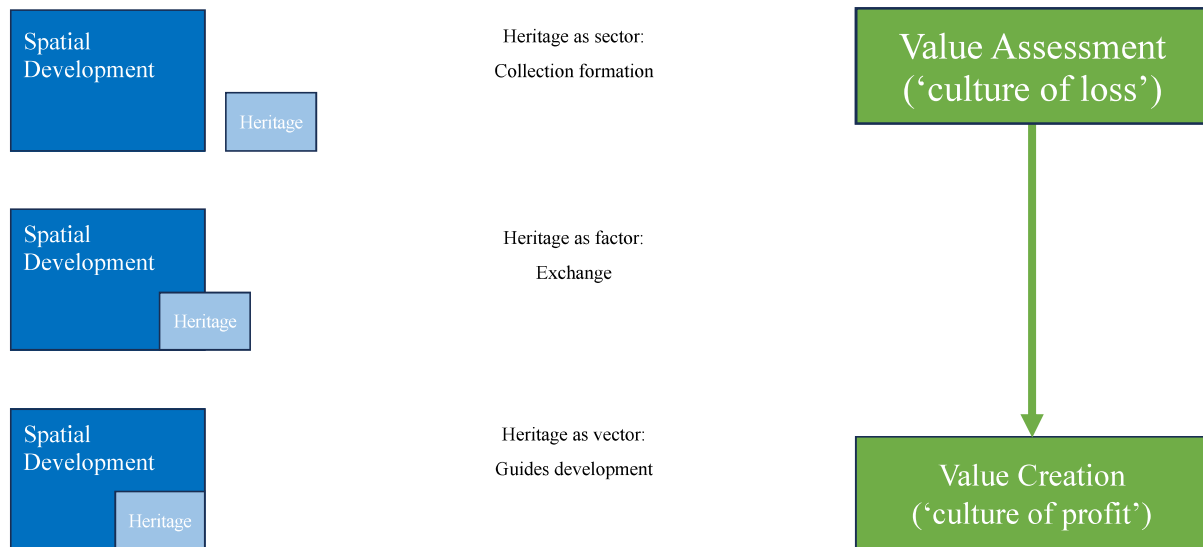


Figure 7.1. The Dutch heritage–planning nexus.

Source: <sup>271</sup>Janssen et al. (2017)

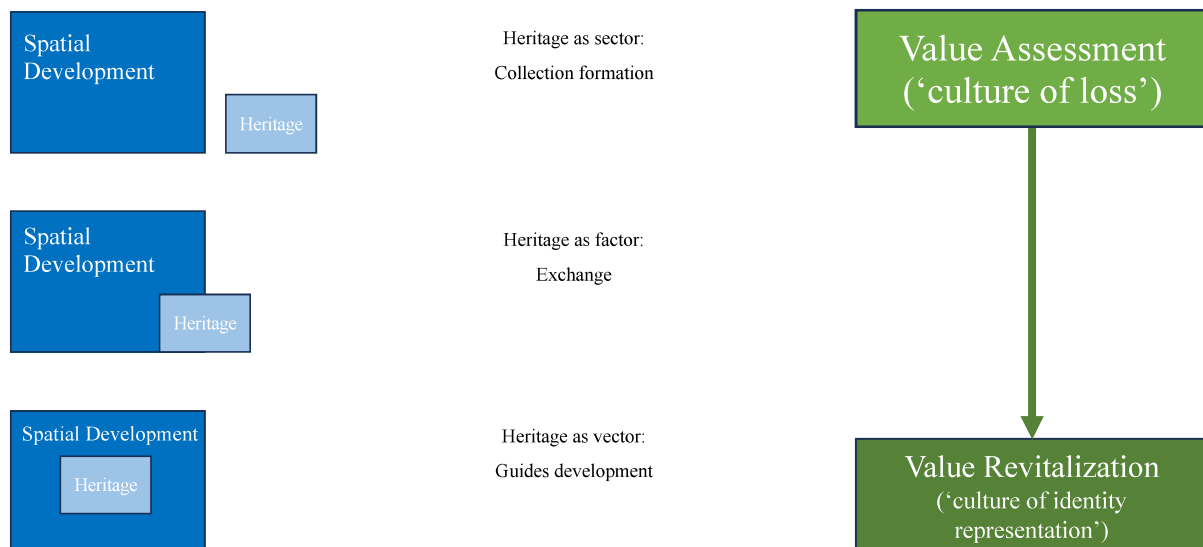


Figure 7.2. The Indonesia Heritage Management

Source:<sup>272</sup> Janssen et al. (2017) modified by Author

Heritage sites were often used as tourist attractions to generate income. However, this approach often leads to the exploitation of cultural heritage for commercial gain, without considering its intrinsic value and sustainability (see Figure 7.1).

This perspective is also in line with the management of heritage as a factor, which in the present research uses a case study of the *Kota Lama Semarang*, Central Java. In the *Kota Lama* heritage site, spatial planning is included as part of the building plans of the city.

<sup>271</sup> Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1659  
<sup>272</sup> Ibid

However, there are additional regulations that specifically govern the planning of buildings and the environment of the *Kota Lama* Semarang (see Figure 7.2). These regulations specifically regulate the protection and development of tourism in the city. Semarang City Regional Regulation No. 8 of 2003 explains that heritage management in the city still uses an object-oriented approach. This shows that management is still focused on the physical conservation of heritage buildings following the form and function of the area. However, in 2020, the management of the *Kota Lama* Semarang heritage site was changed following the Semarang City Regional Regulation No. 2 of 2020. This regulation uses the concept of contextualism, where heritage is no longer seen as a monument representing the grandeur of past civilizations, but as a current social attraction for everyday use. In line with the regulation, the *Kota Lama* Semarang is being developed as an investment market with a focus on the commercialization of tourism. The use of heritage buildings in this city now has a very different function compared to the initial function, for example buildings that were originally offices are being converted into clubs, cafes, and restaurants. Within this context, it can be seen that the conservation of cultural heritage destinations only preserves the façade and structure of the inherent building, allowing others to be added or modified as needed.

**Heritage as a Vector (Guiding Development):** In this context, cultural heritage is seen as a vector that can guide development more sustainably. It is typically considered a valuable asset that can shape the identity of a place and improve the quality of life of the community. By integrating considerations of cultural heritage into the planning and decision-making process, development can be carried out in a way that is more sensitive to cultural and environmental values. This approach is often referred to as the "culture of profit" because cultural heritage is seen as a resource that can create added value.

The results of this research are totally in line with the findings of Janssen that cultural heritage is considered a valuable asset capable of shaping the identity of a place and improving the quality of life of the community. However, the obtained results did not support Janssen's opinion that the "culture of profit" approach does not apply in Indonesia, especially in the case study of the Kudus Mosque in Kudus Regency, Central Java. The *Menara* Kudus Mosque was included in this research because it is a cultural heritage site that forms the identity of Kudus, originating from the legacy of ancestors that has been preserved by the community and then recognized by the government as a national heritage site. This destination is typically preserved by custodians and supported by the government in terms of conservation. It is also important to state that because the heritage product is protected and maintained by the community living around the *Menara* Kudus Mosque area, this site has become the identity of its citizens,

implying that the destination has somewhat influenced its spatial development management. As presented in Figure 7.2, heritage is placed in the middle of spatial development, signifying that the heritage site is the main basis and role model in spatial development in the Kudus Regency. This influence is different from the Netherlands where the inherent heritage site is only part of spatial development, with no influence on spatial development as it happens in Indonesia.

In summary, heritage in the Dutch context is seen as a 'value of creation' that focuses on 'cultural profit', where profit refers to the creation of new value. Initially, an artifact may only hold important stories or narratives within a community, but when transformed into a heritage component, it becomes recognized by a wider audience. In the context of Indonesia, the heritage designation of the *Menara* Kudus Mosque is an example of 'value revitalization', where a heritage site not only serves as a place of historical significance but also becomes a center for cultural development related to ancestral heritage. This cultural development is considered very important because core values are consistently being lost to modernization. The loss of these values affects the identity of the community, making it more vulnerable to globalization or Westernization, which may conflict with local social ethics.

The concept of a 'culture of identity representation' refers to the idea that cultural heritage in the *Menara* Kudus area can strengthen the cultural identity of the community. By adopting this ideology, future generations can be protected from the negative effects of cultural assimilation, thereby strengthening respective cultural identity.



## **Section 2: An expanding repertoire: dealing with multiplicity**

The transition from institutionalization and marketization to socialization (see Figure 7.3) reflects a shift in the understanding and management of cultural heritage. Initially, heritage was often viewed as a collection of static objects to be preserved through formal institutions and regulations. However, as the importance of cultural heritage in social and cultural contexts has been increasingly recognized, management practices have shifted towards using heritage sites as resources for tourism products. In order to ensure the continuity of heritage tourism, there is a movement towards more community-based management, which emphasizes the importance of including local communities in decision-making and ensuring that cultural heritage remains relevant to the lives of the community people.

The findings of this research support the processes of institutionalization and marketization but do not endorse socialization management. Rather, they advocate for the adoption of neo-institutional management, as shown in Figure 7.4.

In the heritage as a vector approach, socialization comprises individuals or groups learning and internalizing the norms, values, and practices of a community, which are developed with an emphasis on co-creation and a do-it-yourself mentality promoted by governments in a bid to reduce direct inclusiveness in aspects such as heritage management. However, in Indonesia, heritage products do not originate from co-creation and a do-it-yourself approach, but from the ancestral heritage inherited by ancestor custodians.

The practices of ancestor custodians are often based on norms and values passed down within a community, but these practices can change and adapt over time. Factors such as globalization, modernization, and social change can influence how communities comprehend and manage respective ancestral heritage. For example, in the *Menara Kudus* area, heritage as a vector phenomenon has led to innovation through the development of a heritage village as an additional tourist destination.

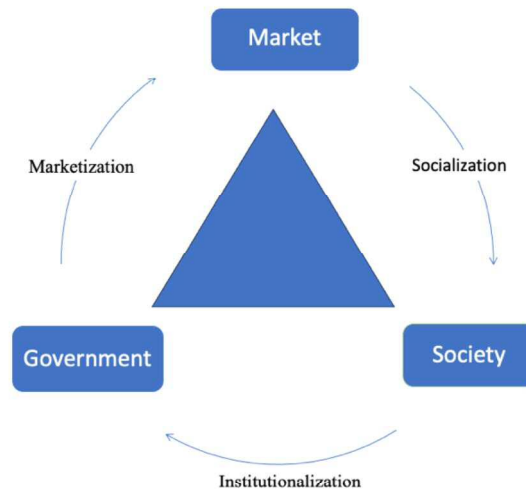


Figure 7.3. Welfare state reform and heritage management: from institutionalization and marketization to socialization

Source:<sup>273</sup> Janssen et al. (2017)

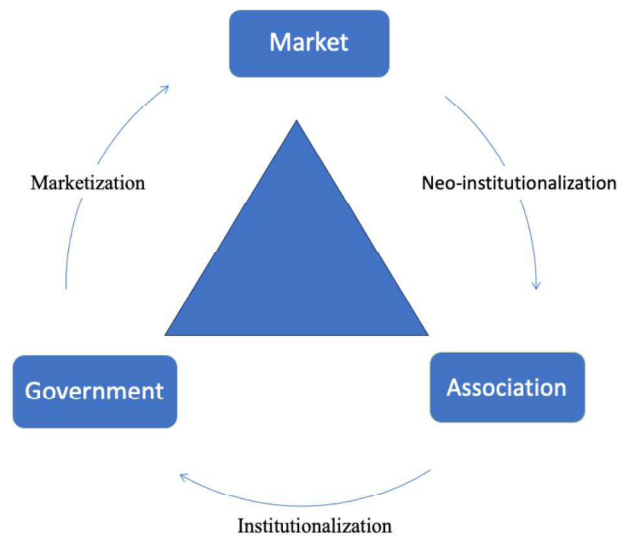


Figure 7.4. Reform heritage management: from institutionalization and marketization to Neo-institutionalization

Source: <sup>274</sup>Janssen et al. (2017) modified by Author

With the establishment of this heritage village innovation, a membership association is formed that is still related to the ancestral custodians. This phenomenon shows heritage management is not carried out through socialization, but through neo-institutionalism, which defines institutions with the capability to change and adapt over time.

<sup>273</sup> Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1666.  
<sup>274</sup> Ibid

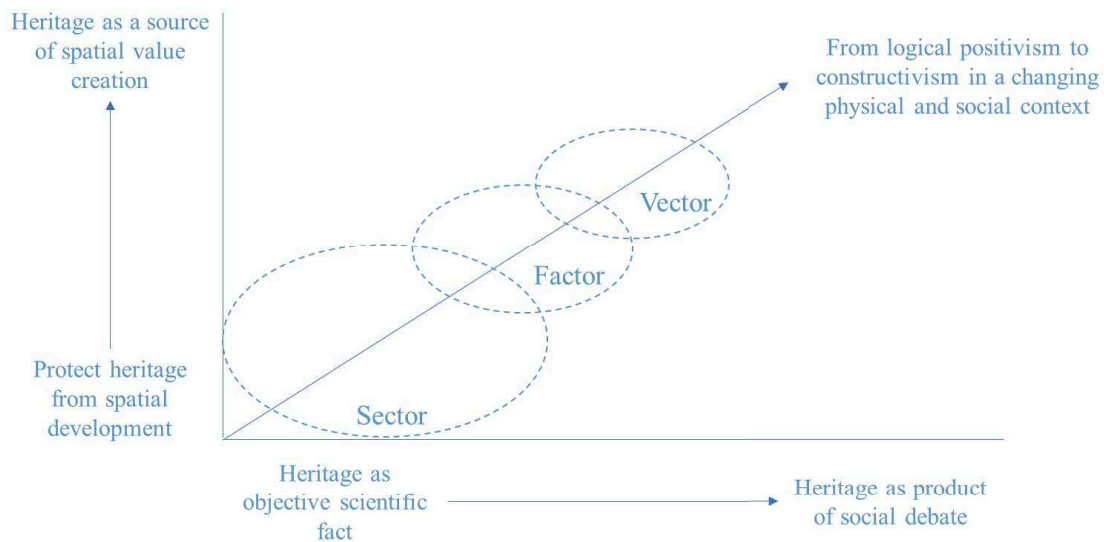


Figure 7.5. Shifting conceptualizations of heritage (original)

Source:<sup>275</sup> Janssen et al. (2017).

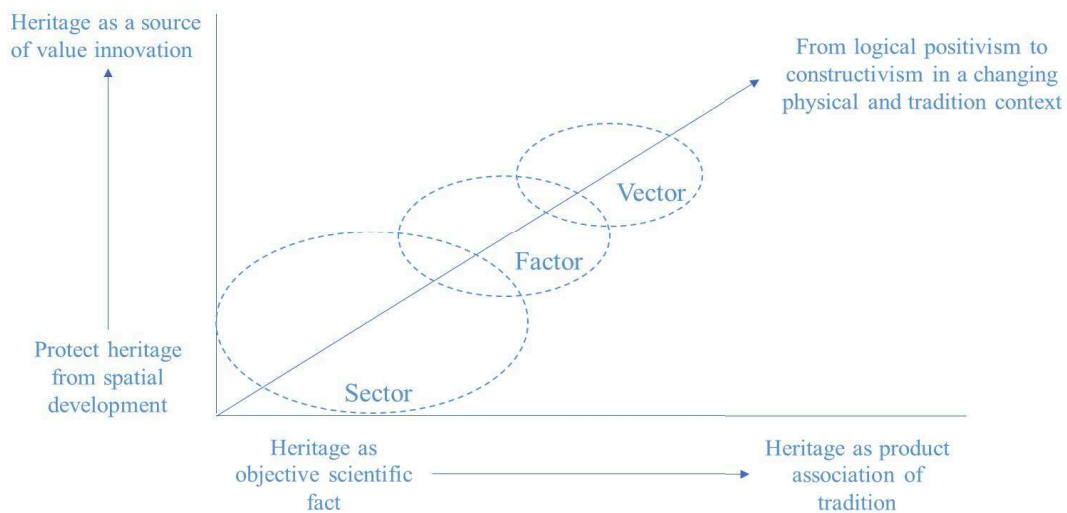


Figure 7.6. Shifting conceptualizations of heritage (modified)

Source:<sup>276</sup> Janssen et al. (2017) modified by Author

As presented in Figure 7.5, the evolution of cultural heritage management can be observed from the sectors, factors, and vectors perspective through two variables namely spatial planning on the vertical axis and heritage management on the horizontal axis. The upward trend arrow signifies movement from logical positivism to constructivism in a changing physical and traditional context.

<sup>275</sup> Janssen, Joks, et.al. 2017. "Heritage as Sector, Factor and Vector: Conceptualizing the Shifting Relationship between Heritage Management and Spatial Planning.", p.1667.  
<sup>276</sup> Ibid

In spatial planning, the factors are positioned between the sector focused on protecting heritage from spatial development, meaning heritage sites are safeguarded from spatial changes and the vector that emphasizes heritage as a source of spatial value creation. This implies that cultural heritage can generate spatial value by contributing to economic growth, community identity, and social cohesion.

In heritage management, the factors are situated between the sector oriented toward viewing heritage as an objective scientific fact, and the vector that sees heritage as a product of social debate. In the sector approach, cultural heritage can be studied, quantified, and understood through empirical research and objective methodologies, while the vector approach in this regard emphasizes that the understanding and value of cultural heritage are shaped through discussions, negotiations, and conflicts within society.

In Indonesia, as presented in Figure 7.6, the heritage as a vector approach is characterized by neo-institutionalism management. Within the context of spatial planning, the vector focuses on heritage as a source of value innovation, with a reference to the idea that cultural heritage can drive new forms of value creation by inspiring innovation derived from traditions inherited from ancestors.

For heritage management, the heritage as a vector approach adopted in Indonesia emphasizes heritage as a product association of tradition. This signifies that cultural heritage is associated with and represents specific traditions, practices, and values passed down through generations.

In conclusion, the development of heritage management has not merely changed in response to the physical and social context but has shifted from logical positivism to constructivism within a changing physical and traditional context. Therefore, the social context demonstrates that the knowledge possessed by communities cannot immediately become heritage. It must first experience a process of tradition or inheritance. Based on this insight, an inference can be made that the focus is on the shift from a physical to a traditional context.

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## APPENDIX

### Appendix 1. Number of Borobudur Tourist per year

Year	Foreign Tourist	Domestic Tpurist	Total
1983	1027347	61781	1089128
1984	1012077	68386	1080463
1985	1010608	69960	1080568
1986	1096758	81910	1178668
1987	968672	91631	1060303
1988	903424	113625	1017049
1989	1026301	122997	1149298
1990	1942942	217402	2160344
1991	1603694	241536	1845230
1992	1677482	312535	1990017
1993	1742242	310886	2053128
1994	1814097	347805	2161902
1995	1980949	325149	2306098
1996	1991854	311315	2303169
1997	1279460	283828	1563288
1998	1279460	115309	1394769
1999	1764934	86628	1851562
2000	2559292	114440	2673732
2001	2470647	111136	2581783
2002	1998355	107972	2106327
2003	2007917	62776	2070693
2004	1935918	90524	2026442
2005	2392929	81866	2474795
2006	2560435	85959	2646394
2007	2631248	88537	2719785
2008	2108334	129383	2237717
2009	2368196	146975	2515171
2010	2261081	147372	2408453
2011	1957711	228570	2186281
2012	2827837	186256	3014093
2013	3147164	224287	3371451
2014	3157166	241814	3398980
2015	3392993	185394	3578387
2016	3594684	200616	3795300
2017	3551326	224473	3775799
2018	3663054	192231	3855285
2019	3747757	242082	3989839

Source : PT. TWC archives

## Appendix 2. Land use of Borobudur Area per year

No	Zona	Landuse	Area (Hectare)				
			1972	1991	2001	2011	2021
1	Archeological Park Zone	Built-Up	4.74	4.74	5.79	7.86	7.86
		Cropline/Orchard	22.01	22.01	22.01	0.00	0.00
		Forest	0.00	0.00	0.00	0.00	0.00
		Heath/park	30.51	30.51	29.46	49.40	49.40
		Water Body	0.00	0.00	0.00	0.00	0.00
2	Historical Scenery Preservation Zone	Built-Up	520.00	541.55	559.35	587.37	593.63
		Cropline/Orchard	1,897.73	1,876.18	1,858.39	1830.36	1824.1
		Forest	41.32	41.32	41.32	41.32	41.32
		Heath	15.01	15.01	15.01	15.01	15.01
		Water Body	40.81	40.81	40.81	40.81	40.81
3	Landuse Regulation	Built-Up	261.84	291.01	291.91	302.11	305.13
		Cropline/Orchard	610.11	580.93	580.04	564.35	562.48
		Forest	4.54	4.54	4.54	4.54	4.54
		Heath	5.81	5.81	5.81	11.3	10.14
		Water Body	36.36	36.36	36.36	36.36	36.36
4	National Archeological Park Zone	Built-Up	903.91	923.65	944.22	962.63	968.9
		Cropline/Orchard	3,495.06	3,475.32	3,454.75	3436.34	3430.07
		Forest	192.76	192.76	192.76	192.76	192.76
		Heath	2.47	2.47	2.47	2.47	2.47
		Water Body	99.67	99.67	99.67	99.67	99.67
5	Sanctuary Areas	Built-Up	1.26	1.26	1.26	1.26	1.26
		Cropline/Orchard	0.23	0.23	0.23	0.00	0.00
		Forest	0.00	0.00	0.00	0.00	0.00
		Heath	26.42	26.42	26.42	26.64	26.64
		Water Body	0.00	0.00	0.00	0.00	0.00

Made by author

### Appendix 3. Population Number of Kecamatan Borobudur per year

Village	1978	1991	2001	2011	2021
Salaman	50811	57682	62895	66462	74429
Borobudur	42447	49366	52762	56036	62576
Ngluwar	27850	28181	28654	30007	32488
Salaman	35790	40101	41938	44842	48202
Srumbung	36159	38132	42128	45421	48522
Dukun	37082	38325	41103	43379	46706
Muntilan	59615	67079	72541	75547	80050
Munkid	52886	58565	64691	69633	74959
Sawangan	45966	47484	51142	54264	57827
Candimulyo	38859	39990	42542	45820	49990
Mertoyudan	65949	81951	94055	106406	116356
Tempuran	31757	38655	43821	46850	52329
Kajoran	41185	47547	52527	51558	59894
Kaliangkrik	37704	44466	51647	52769	59884
Bandongan	38810	46667	52321	54972	61479
Windusari	33865	38796	43858	46894	51920
Secang	52366	60733	67138	76195	82873
Tegalrejo	33136	42002	49187	53902	55062
Pakis	41392	46979	52624	52411	54689
Grabag	62130	71515	77412	82388	93384
Ngablak	33457	36977	38951	37812	41893
Total	899216	1021193	1123937	1193568	1305512

Source: BPS archives

### Appendix 4. Gross Domestic Bruto of Kecamatan Borobudur

Sector	1974	1993	2001	2011	2021
Agriculture	Rp670,196,376	Rp12,079,480,000	Rp32,693,100,000	Rp127,072,460,000	Rp356,817,283,387
Mining and Quarrying	Rp230,135,722	Rp2,961,150,000	Rp8,874,750,000	Rp29,128,010,000	Rp201,801,599,066
Manufacturing	Rp40,805,867	Rp1,440,620,000	Rp4,052,120,000	Rp10,220,350,000	Rp49,722,659,780
Electricity, Gas, and Sanitary Water	Rp250,943	Rp123,860,000	Rp293,720,000	Rp1,406,600,000	Rp1,114,061,775
contruction	Rp74,860,763	Rp1,547,820,000	Rp4,335,960,000	Rp27,434,600,000	Rp122,376,709,089
Wholesale and retail trade	Rp314,732,863	Rp4,378,750,000	Rp16,618,810,000	Rp96,772,990,000	Rp343,613,901,772
Transport and Communication	Rp59,165,940	Rp3,204,990,000	Rp8,564,610,000	Rp25,667,640,000	Rp106,756,134,311
Banking and other financial	Rp28,188,506	Rp1,371,260,000	Rp3,894,870,000	Rp10,773,980,000	Rp80,084,218,857
Services	Rp448,091,860	Rp8,245,100,000	Rp25,072,740,000	Rp103,468,460,000	Rp389,885,867,979
Gross Regional Diomestic Bruto	Rp1,866,428,839	Rp35,353,030,000	Rp104,400,680,000	Rp431,945,090,000	Rp1,683,121,020,907
GRDB Perkapita	Rp37,440	Rp676,872	Rp2,006,895	Rp7,727,321	Rp26,897,229
1 USD to RP	Rp415	Rp1,941	Rp10,400	Rp9,068	Rp14,300
GRDB Perkapita	\$90	\$349	\$193	\$852	\$1,881

Source: BPS archives

#### Appendix 5. Number of Building In Kota Lama Semarang

No	Year	Number of building	Zone
1	2003	291	Core
		430	buffer
2	2007	305	Core
		443	buffer
3	2012	311	Core
		495	buffer
4	2016	354	Core
		509	buffer
5	2020	423	Core
		552	buffer
6	2023	410	Core
		578	buffer

Made by author

#### Appendix 6. Number of new, lost, and changed buildings in Kota Lama Semarang

No	Year	Condition	Number of building	Zone
1	2003-2012	Increase	1	core
		Decrease	13	core
		Before Change	9	core
		After Change	10	core
		Increase	19	buffer
		Decrease	93	buffer
		Before Change	5	buffer
		After Change	4	buffer
2	2012-2023	Increase	22	core
		Decrease	27	core
		Before Change	11	core
		After Change	20	core
		Increase	14	buffer
		Decrease	64	buffer
		Before Change	11	buffer
		After Change	27	buffer

Made by author

**Appendix 7. Number of Buildings in Menara Kudus Mosque Area**

<b>No.</b>	<b>Year</b>	<b>Zone</b>	<b>Number of Building</b>	<b>Luas Total m2</b>
1	2003	Core Heritage	15	3117.00
		Core Custodian	172	16093.65
		Buffer Custodian	2588	251660.59
2	2015	Core Heritage	15	3117.00
		Core Custodian	172	15825.95
		Buffer Custodian	2730	267194.10
3	2023	Core Heritage	15	3117.00
		Core Custodian	167	15275.60
		Buffer Custodian	2823	271353.57

Made by author

**Appendix 8. Number of new, lost, and changed buildings in Menara Kudus Mosque Area**

No.	Year	Condition	Zone	Number of building	Area in M square
1	2003-2015	Decrease	Buffer Custodian	17	1691.17
		Increase	Buffer Custodian	153	15284.26
		Before Change	Buffer Custodian	8	1276.20
		After Change	Buffer Custodian	11	2728.09
Total				189	20979.72
2	2015-2023	Decrease	Core Custodian	6	458.49
		Increase	Core Custodian	1	12.60
		Decrease	Buffer Custodian	28	3627.90
		Increase	Buffer Custodian	99	6625.06
		Before Change	Buffer Custodian	30	6347.20
		After Change	Buffer Custodian	41	6923.80
Total				205	23995.05

Made by author

## Appendix 9. Borobudur Conservation Center

Informant 1 at March 9, 2021

Question	How are temples managed as natural heritage, cultural heritage, as places of worship?
Answer	<p>The name Borobudur is not just a temple but a compound so not only the temple is protected but the landscape as well, around a radius of 20 km to the menorah mountains and volcanoes around Borobudur such as Merapi, Merbabu, Sindoro.</p> <p>Borobudur Temple was built in the 8th century during the Syailendra Dynasty with a Buddhist style. Philosophically, the division is:</p> <ol style="list-style-type: none"> <li>1. Kamadatu The foot of the temple, telling the story of karmawibawa.</li> <li>2. Rupadatu</li> <li>3. Arupadatu</li> </ol> <p>Cleaning the temple using pressurized water power, as well as cleaning with stick brooms. High-level plants such as ferns, bodhi trees whose seeds were carried by the wind and whose seeds grew on the monument were also uprooted.</p> <p>In the past, aerolan from Germany was used to glue loose stones together, but now we use a more environmentally friendly adhesive that is a local product. If aerolan can glue the stone very strongly, when damage occurs it can cause damage to other parts / there are new cracks. Therefore, environmentally friendly adhesives are used.</p> <p>In emergency conditions such as the Merapi alert, a cover is installed for the temple, in addition to the stupa also on the floor.</p>
Question	For the original stone and remodeled approximately what percentage?
Answer	<p>I don't know the percentage, but more of the stones are original. However, there are additional stones to protect the construction and visitors when they are still allowed to climb to the monument. Like the stones that have a white dot mark.</p> <p>As in uneven parts of the temple, new stones are added so as not to endanger the construction and visitors. The structure of the temple is like a puzzle, if one part is missing it becomes vulnerable to collapse, so new stones are arranged to be able to lock.</p>
Question	For missing statues such as heads, are they not renewed?
Answer	<p>No, because we maintain its originality. For example, if a part of the balustrade is not intact, if it is renewed or a new stone is added, the originality value is reduced and threatens the world heritage.</p> <p>If the 7 wonders of the world is more of a guidebook magazine version that is always updated every year or every 2 years. If the world heritage from UNESCO is already bound which has consequences such as maintaining and caring for, not only the monument but also the surrounding environment.</p>
Question	Is it only the bottom one that is replaced?
Answer	<p>There is one above, but it is the stone that needs to be added because the original stone was not found. The fence was already destroyed when it was found, if it is suitable, it will be installed.</p>
Question	Are these gutters part of the original conservation?
Answer	<p>So, this drainage channel is still original.</p> <p>In the past, drainage came from the jaladuwara. The jaladuwara connects to the bottom so that rainwater can be channeled.</p>
Question	So, there used to be a rock at the bottom?
Answer	<p>In the past, the stones were so tight and precise that the water seeping through was not too big. But during the restoration, the jaladuwara was not functioning properly. It was then dismantled and a new drainage from the west to the hillside made of concrete was constructed.</p> <p>If you imagine that Borobudur Temple is a hill inside, it is different from other temples. The hill has been cleared, terraced, and stones installed. However, with the hill, the consequence is that the level of wetness is regulated, if it is too wet, the stones will shoot.</p> <p>In the past, the ancestors planned to build the temple with one large stupa. But when it was built like that, the foot of the temple was not strong. So, because there are already reliefs that have been made, inevitably they must be closed to maintain the reliefs.</p> <p>The large stupa was not built, so small stupas were made as seen today.</p>
Question	What is small, sir?
Answer	<p>This is the part of the foot cover that was opened. It used to cover this corner, and when a large stupa was to be made, this part popped out.</p> <p>This section is a kamadatu section that tells the law of cause and effect, as seen in the relief telling that people who like gossip have strange faces as a consequence of their actions such as ugly.</p> <p>The carvers are only given clues to create reliefs.</p>
Question	How to read reliefs?
Answer	From the east clockwise is called pradaksina.
Question	Are all temples like that?
Answer	No, not all temples are like this. Those that are not clockwise are called prasalya.
Question	Who was the first to know how to read reliefs?
Answer	There are instructions in the ummat buddha book so that the order of reading the reliefs is known.



	<p>There are several examples, among others:</p> <ul style="list-style-type: none"> <li>- Ralita vistara: the story of Sidarta Gautama Buddha</li> <li>- Jataka: recounting buddha in animal form</li> <li>- Wadana: recounting buddha in another human form</li> <li>- Gandai bima: tells the story of Sudana, one of the buddha figures who traveled to many teachers / deepening the religion.</li> </ul> <p>There are 4 levels of passages, at the top there are no more passages called arupadatu. There is a statue of diani buddha.</p>
Question	Is the relief still all original or not?
Answer	<p>If any seurgent reliefs are not carved with new stones.</p> <p>Section:</p> <ol style="list-style-type: none"> <li>1. Bell-like stupa</li> <li>2. Jaladuara for the waterway.</li> </ol>
Question	Why are the colors of the stones different?
Answer	Even though they are both andesite stones, if the hematite content is different, the color will be different.
Question	The deity who resides is called diani buddha, is his name also different?
Answer	<p>Yes, it is different. It depends on the hand position or mudra.</p> <p>Regarding the installation of the cover on the temple body, it depends on the wind direction, if the wind is to the west we at Borobudur are prepared by installing the cover, if the wind is to the south then we coordinate with BPCB DIY to secure the one there.</p>
Question	Are there any rooms that are not allowed to be entered?
Answer	It is not allowed to climb the monuments now, but before the pandemic it was allowed. What is not allowed is to go up to the fence, the stupa. Actually, the stupa is not allowed to climb or sit on because there is a lotus petal relief. If you want to sit, just sit on the floor. Not all paglangkans are high, but there are levels. The higher it is, the lower it is.
Question	Where do Buddhists worship?
Answer	<p>Buddhists when worshipping there is a ritual to walk from Mendut Temple, gather and pray first there. After that, they walk to Pawon Temple (just passing by), then until Borobudur Temple, pray in the northwest part of the large grass. the way to pray is on the lawn like this.</p> <p>In the past, there was a pradaksina at the monument, but it was evaluated because they bring candles to worship which can contaminate the stone and are difficult to clean, if cleaned by heating it, it gets even more in.</p>
Question	On a daily basis, is Borobudur the same as Prambanan?
Answer	Before COVID-19 from the monks themselves, they rarely obeyed the rules if they were not allowed to bring candles and incense, they already knew the essence so they were more aware and maintained the sacredness of Borobudur Temple. In fact, those who are less aware are visitors who intend only to tour. Even before the pandemic there were many cases of vandalism: cigarette butts, chewing gum.
Question	How many vandalisms can be found in a day?
Answer	If you count a lot, you'll get confused counting them.
Question	Are there penalties or sanctions if someone violates such as smoking? Are they immediately expelled or what?
Answer	From security we only reminded/reprimanded. Not until it is issued even though there is already a written Cultural Heritage Law. However, the implementation guidelines have never been published.
Question	What is the penalty/fine? Is it also implemented?
Answer	Law enforcement in Indonesia is like that. Not comparing domestic and foreign tourists, but foreign tourists are easier to tell. When they see an announcement, they already understand and obey.
Question	Before Covid, is there a maximum number of tourists allowed to enter?
Answer	<p>If before covid not, even though there is actually a maximum standard limit for entering the monument, which is around 150 people at the same time. The most extreme is during the Eid al-Fitr holiday and the New Year's Christmas holiday until bejubel even in one day there can be up to 3,000,000 visitors. For my fellow students, I don't necessarily understand that if a tourist attraction is managed by two different agencies, it will be a little difficult. The Conservation Center as a technical implementation unit under the Ministry of Education and Culture has the task of managing and maintaining, while P.T. Taman Wisata Candi under BUMN tries to sell as many tickets as possible.</p>
Question	Is there no coordination between interests?
Answer	<p>If coordination and deliberation have been in place for a long time, because of the different tasks, it will always be two sides of the coin, we are one but the term is "they are looking for what, we are after what." When it is still running independently, especially under two different ministries, it will be different again if one day it will be made into just one management, at the same time someone will take care of the marketing, it will be better.</p> <p>If it is a matter of income, it could be that visitors who want to visit the monument have to pay a retribution of IDR 5,000,000.00 without having to have many visitors.</p>
Question	Has there been any discussion about exclusive tourism?
Answer	Often, but there are many interests. If we only convey complaints, but they are the ones who execute them.

Question	Is there any guide to control the visitor?
Answer	Yesterday it was viral "entering Borobudur now uses a guide" Actually, it is one of the efforts of the Borobudur Conservation Center to control the number of tourists. Actually, the guide is a special guide who has been given training related to history and made a complete package. But because there are complaints, we don't use a guide? Before COVID-19, there were up to 2,000 visitors a day, but now there are less than 1,000.
Question	Is there a difference in management between Mendut and Pawon?
Answer	There is no problem with the local government, because the local government itself is easier and the number of the two temples is not as crowded as Borobudur, not up to 1000 visitors per day. The vandalism problem in Mendut Pawon is easier to overcome. When viewed from its place in the hallways, it is difficult to monitor. If in Mendut Pawon it is easier to monitor, the candles are small. The local government is not too difficult, if there are visitors it's okay, if there are no visitors it's okay. The compromise is still good.
Question	In Pawon Mendut, are candles and incense not allowed?
Answer	In the past, they were allowed to use candles and incense to pray in their rooms, but increasingly after evaluation, they provide a table to put candles and incense as a form of adaptation. The rule is not necessarily that we prohibit it, but whether or not it has an effect on the stones.
Question	During the Covid period, were the people who prayed limited or not?
Answer	Those who pray are still served the same as before Covid. But they already know that during this Covid period they know better not to worship at Borobudur Temple, because if they are crowded, it will definitely go viral and tarnish their ummah.
Question	Is there a special dress code for tourism and worship visitors?
Answer	In the past, visitors who wore short clothes were provided with a cloth/sarung/shawl, but it did not run smoothly and only lasted for about two years because it was thought that the cloth was given, not loaned, so the quantity was getting smaller. That's for bottoms, if for tops it doesn't seem to exist. Usually, it's the domestic visitors who are like that, it all goes back to their own personalities, it can be seen that the tolerance between religions is lacking.
Question	Is the tourguide bound?
Answer	The ones used are HPI (Indonesian Guides Association) who have been briefed and conducted workshops so that the material they convey is the same. Everything that is delivered must have a scientific basis. Many guides here insert myths, etc. that are not necessarily true. Example: Borobudur is glued together using egg whites, whereas the system is like lego using stone locks.
Question	Borobudur also has a myth that if you hold a relief, you can fulfil your wish. How did the center react?
Answer	Stones that are held for a long time become worn.
Question	Is it obeyed or not?
Answer	When it was still allowed to ride, there were many violations.
Question	Are there any sanctions?
Answer	No, security is just a reminder. With a statue that high, no one can touch the statue unless they climb up.
Question	Why is that a myth?
Answer	If it is a myth, it has been around for a very long time. Therefore, the conservation center tries to provide facts that exist from various fields of science: development, architectural art, etc. explained scientifically.
Question	Many legends of Borobudur Temple appear on Youtube, what does the conservation center believe why it was established in Magelang?
Answer	The name of the establishment of the temple is a gift from a king, namely there is a virgin land that is used as Sima. King Samaratungga gave this land as free land to build a house of worship. The people were happy because not all places could be built temples because there were certain requirements, among others: <ul style="list-style-type: none"> <li>- Should not be too dry</li> <li>- Close to water source</li> <li>- There are trials such as making a hole with a certain depth (1m), then it is tested. When the water has good absorption, one of the requirements has been met.</li> <li>- Another experiment is to put in a candle and leave it overnight, the fire does not go out, the soil contains oxygen, which is also one of the requirements.</li> </ul>
Question	Including altitude or not?
Answer	Perhaps it is more because of India's own beliefs, such as Mount Meru being surrounded. But it is true, around Borobudur is an ancient lake. If the one that went viral was the Prophet Sulaiman, I was even invited to fight by his followers.
Question	What kind of landscape architecture setting?
Answer	In terms of landscape, if you draw a line from the top of Borobudur - Pawon - Mendut, it becomes an imaginary line. For today's people, it's very possible, but for ancient people, it's very extraordinary. If it is related to the landscape, it is close to the water so it is estimated that the stones can be taken from the river.
Question	What official attractions and events is Borobudur developing?

Answer	The elephant ride is offered by TWC but is no longer allowed, with Melani Soebono, an animal observer, protesting. Because of this input, TWC has finally stopped elephant rides, but they can only feed the elephants. TWC also provides golf carts. There was also Borobudur Jazz and Karmawikama Masterpiece but only a few times because there was no interest.
Question	Besides Vesak, what else do you worship?
Answer	Asada, they also have different traditions. There are also many in Buddhism. So there are various traditions like that, even from some friends who memorized it are also confused. What's different are the religious leaders, but the people are the same.
Question	For visitors who worship, is the retribution the same?
Answer	If you have permission from the Center, you can go directly to the temple, but there are also those who do not have permission.
Question	Does that mean they are worshipping in the midst of people who are traveling?
Answer	Yes, that's right. Sometimes they are also uncomfortable, so the path of tourist visitors is diverted. They once said that they wanted to pray in peace. Sometimes we, through security, also remind them, but the perception of tourists is the opposite "we have already paid". Borobudur Temple is declared a super-priority tourist attraction. The government itself also recommends visiting Borobudur so that the income is large, even though from a technical point of view it is not that easy.
Question	When the most visitors come here is when there are attractions?
Answer	Vesak, all homestays and hotels are full.
Question	During Vesak, there are also many people who visit besides worshipping?
Answer	Much more. But during Vesak, the seconds leading up to the service, visitors are warned to focus on worship.
Question	If there are tourists who violate?
Answer	If we just warn you. In any tourist spot, there must be visitors like that.
Question	Is it also for the storage of ashes?
Answer	Nothing, it is focused on worship. Indeed, since its inception, many people could not read and write, so the simplest way was to visualize it like people reading comics.
Question	In Cetho Temple, Demak, Kudus, GMKA there are religious leaders as leaders. Is this also the case in Borobudur?
Answer	For Buddhists themselves, there is Walubi and there are monks as the highest leaders. In Borobudur, if there will be a religious event, any monk who leads is free.
Question	Does it also control the manner of worship?
Answer	No, even the most respected monks are not exclusive.
Question	Meaning there is no head monk?
Answer	No, if there is one, it's probably at the monastery near Mendut Temple.
Question	Does that mean it's different from here?
Answer	They are more affiliated with the Walubi. If we have good relations between stakeholders, yes, but we don't have any tendencies.
Question	Is there interaction between the manager and the community?
Answer	One of the interactions is to involve the community. For example, if someone finds a temple stone, they have a good response by reporting it.
Question	If you find temple stones here, do you get rewards?
Answer	Of course there is, it's called compensation. There is its own assessment but the award does not reach the president. But there are rewards in the form of certificates. For the Borobudur Conservation Center, the scope is all over Indonesia but the focus is on conservation to maintain durability. Furthermore, there is a Cultural Heritage Center at the provincial level, the management of which is also not bad.
Question	Yogyakarta is often identified with Borobudur as one of its tourist attractions, how does it respond?
Answer	I don't know about now, but Adi Sucipto Airport has a miniature of it. That's why there is help from the government to develop tourism near Borobudur including homestays to extend the visit. Most tourists stay in Jogja if they are not chasing the sunrise. Magelang actually does not get any benefits because the income goes directly to BUMN, even parking is regulated by angkasa pura. Even food, such as the Village Economic Center (Balkondes), can open up jobs for the surrounding community with the main menu is in the field of traditional restaurants and there are also homestays. Each village has developed its own Balkondes concept. The most advanced is the one next to Svargabumi.
Question	Who manages the stalls around here?
Answer	They trade on their own, PT TWC only provides the space and rents it. Most of the sellers are not only local people, there are also people from Temanggung.
Question	Will the center and the PT develop tourist attractions?

Answer	What is visible now is what the president has launched, namely the Super Priority Destinations. Borobudur is preparing to face mass tourism, when foreign tourists are targeted to reach 2,000,000 visitors / year, it must be prepared, in addition to Borobudur also adding attractions because there are sites around Borobudur.
Question	Does this mean Borobudur will be like this?
Answer	The desire of the Conservation Center is that tourist destinations are not only centered on Borobudur Temple.
Question	What kind of destinations will be developed?
Answer	Now many sites are found, including in Pawon Temple. There will also be a pedestrian bridge from Mendut to Pawon to Borobudur. The plan is to make it like that so that it can be walked and large vehicles do not enter here.
Question	How is disability-friendly tourism?
Answer	We have made a path for the disabled, there is a small bridge to accommodate tourists with wheelchairs. For visually impaired tourists, we have not facilitated it, but it is helped by the tourguide.
Question	For bathroom/other facilities?
Answer	For automatic toilets, you have to go outside, but we haven't checked the disabled toilets.
Question	What are the limitations of the center's coverage with PT?
Answer	When viewed from above, it is circular, the inner boundary is the hall, and the outer boundary is PT TWC. Zone 1 is the core zone, while zone 2 is the buffer zone. Zone 1 is directly supervised by UNESCO. No buildings are allowed in zone 1 or this zone. Actually the security building, when the security building is enlarged it will violate the provisions of UNESCO.
Question	If the park has rules from UNESCO?
Answer	No, what is regulated is more about the building, and there are also rules for the view. We can't see it from here, but if you look from above, you can see a lot of visual waste, such as rapid construction such as BPS towers, the construction of houses around the temple is also monitored.
Question	If the hotel construction permit regulates the district government, does the district government cooperate with the center?
Answer	Most of the time, people who want to build a hotel will tell the local government. We from the center only inform the rules to the local government, the next policy is the local government's policy.
Question	Is there no EIA policy?
Answer	Here, it is difficult when the person has a position, that's why when it comes to things like that, it cannot be simple. Most hotels outside of this are investors.
Question	Is the lion statue here new or broken?
Answer	Still original, just a few of them. During the Dutch colonial era, many Borobudur statues were brought and given to the Dutch King. It was a common thing during the colonial period, after all it was a colony. If you want to ask for something back that has been brought to the Netherlands, it is difficult, only at certain moments, so the question will arise from the Dutch side, "can Indonesia take care of it?" Many ordinary people do not understand that such objects have high economic value, but if they are found by collectors, they can be very valuable.
Question	What about myths?
Answer	There was once a paper tucked between stones, like a talisman. For us, that is vandalism. The catch was that a junior high school student took the slip of paper and went into a trance.
Question	What is the role of Borobudur Conservation Center in Borobudur conservation efforts, sir?
Answer	Borobudur Conservation Center is a technical implementer of the Ministry of Education and Culture, at Borobudur conservation is tasked with ensuring the safety and preservation of Borobudur, especially Zone I or the Core Zone. Our duties include maintenance and publishing studies that will later be used as recommendations in policy making related to Borobudur conservation. Including publications in the library, it is also our duty to conduct research. If there are indications of damage, we study methods to maintain it better. To support this, we have a laboratory.
Question	UNESCO and ICOMOS have twice provided reactive monitoring for Borobudur, why did that happen?
Answer	Reactive monitoring was a fairly harsh warning ... it happened in 2003 and 2006 because we had not been able to discipline traders and there were several violations of the zoning that had been determined. UNESCO also investigated the shopping center project which was eventually rejected. At that time we also created a VVIP parking lot in Zone I, but we have since deactivated it.
Question	What are the causes of violations in this zoning?
Answer	The traders are indeed for Zones III, IV and V, which are places where residents live so that to increase their livelihoods, residents become traders. But the place and method of selling is irregular so that it is along Zone II even though there is no place or commercial activity allowed there. It also disturbs tourists and travelers. In the meantime, traders are in Zone II, but they must be moved immediately, but that depends on PT Taman Wisata. Then in Zone III, IV, and V, it is actually allowed to be utilized but it must be limited because it must maintain its condition so that it remains rural or rural so it cannot look like an urban area. The difficult thing is that we, the Conservation Center, have

	no hierarchical relationship with PT Taman Wisata or the Magelang Regency Government, so we can only make recommendations or suggestions. Whether it will be implemented or not, we cannot control...
Question	So what if there are violations committed by these two agencies, sir?
Answer	Yes, our job is to reprimand and give advice. There is no binding obligation between each other either. If the regency government usually just follows us and wants to do anything, they usually ask first. Because actually, apart from us, the agencies here don't really understand the zoning as the basis for Borobudur's nomination as world heritage, so if it doesn't look damaged, it's fine.
Question	What about the Manohara Hotel, sir? Shouldn't there be a commercial area in Zone II?
Answer	Manohara Hotel is under the authority of PT Taman Wisata, so we can't tamper with it. It was built not as a hotel but as a study center. Until now, the name is still a study center but it functions as a VIP class hotel.
Question	How should the 1972 Convention be implemented in Borobudur conservation, sir?
Answer	Yes, everything leads to conservation. Whatever is done must aim for conservation. It is the state's duty to protect this world cultural heritage so that it can be passed on to our children and grandchildren for another 1,000 years. Right now, because there are still several agencies that regulate here, there is still an orientation towards utilization. Moreover, it is not under the same ministry either. That's why if there are discrepancies or policies from other agencies that can reduce maintenance, we can only patch it up. We can't stop it completely because The authority still has to be shared with other agencies. If you want to follow the recommendations, there is no problem, it's just that sometimes suggestions and recommendations are not implemented.
Question	Mr. Hari, in your opinion, how has Borobudur conservation been going so far, sir? How does it fit in with UNESCO's 1972 Convention?
Answer	In short, good on the outside, bad on the inside. What does that mean? On the outside, the conservation of Borobudur that we are doing is good. The public will just enjoy it, can see Borobudur. It's beautiful, it can be used as a tourist attraction. But behind that I say that our conservation is still barren and there are many incompatibilities. It's like the temple stones now, when we look at them, they look fine but it turns out that many of them are worn out.
Question	Where are some examples of non-compliance, sir?
Answer	of the world heritage, if the convention is mentioned right. Physical Attributes and Visual Attributes are arguably the benchmarks of Borobudur conservation because these attributes are attached as the basis for Borobudur's nomination. The Physical Attributes relate to the condition of the rock and the authenticity of the lotus-like mandala shape of Borobudur. Visual Attributes relate to the green saujana of Borobudur, or if English is called Cultural Landscape. So, to maintain the authenticity of the cultural landscape, five buffer zones were created as they are today. In the implementation of conservation, there are actually many mismatches between the two. The biggest one is the impact of tourism and development. There are so many tourists, especially during the high season. One day, hundreds of thousands of people can go up to the temple. In fact, the temple has a PCC or Physical Carrying Capacity of only 1200 people a day who should be on top of the temple. Have you heard about the impact of development? Borobudur is a National Strategic Area launched by PUPR. There is already a law that includes the five zones of Borobudur, but development in Zones III, IV, and V now tends to be more urban, even though it has eliminated the authenticity of the green saujana. Yesterday, the Ministry of PUPR conducted a consultation because there is a plan for the main route that will pass through Borobudur. Zone I Borobudur. I said, what do you know? The one who initiated the KSN is also your ministry. KSN recognizes zoning, where Zone I, II, and III cannot have big roads or main roads between provinces. Yes, we said we couldn't. Yes, if you want to, you can, but Borobudur will be immediately dropped from the World Heritage List.
Question	The Manohara Hotel is also not inappropriate, right sir?
Answer	Manohara is even more difficult. Manohara was actually built to accommodate researchers and scientists conducting research at Borobudur. It's just that it is located in Zone II and is under the authority of TWC. Because it needed money for operations, it was finally converted into a hotel for VVIPs. The price is quite expensive, up to millions. It has been a hotel for a long time and the conversion to a hotel is also not reported here, suddenly it has been converted. After this, a meditation center will also be built. Actually we have not agreed and have been written to not build first, but because it has already happened, finally we immediately saved the artifacts.
Question	What is the response of UNESCO or ICOMOS, sir, regarding Manohara?
Answer	Well, as much as possible, we don't mention it in the periodic report to UNESCO. We write periodic reports, later if there is an evaluation published by the State of Conservation then explain what should be evaluated there. Yes, we did not mention the Manohara issue because it would be subject to Reactive Monitoring because it was already a violation. But until now Manohara is still known as the Manohara Center of Borobudur Studies so we don't really lie either. Borobudur has already been subject to Reactive Monitoring twice in 2003 and 2006.

Question	Could you give us another example of the impact of tourism and development on conservation? For example about rural and urban and tourists exceeding PCC, why does that happen?
Answer	<p>The first is due to the lack of understanding of the public and those who want to invest in Borobudur. Actually, this is the archaeologist's fault too, in a sense, yes we are. Why do so many people not understand? Second, because the violation cannot be followed up. For example, in Zone III it is not allowed to build permanent buildings on ancient rice fields. But there is Sankara, and other hotels. Actually, they don't have a Building Permit because the local government has joined us if there is a violation, no IMB will be given. But that's it, that's all it takes anyway. There is already a Perpres KSN 2014, but who will take action? In the Perpres, it is stated that the authorizing body has the power. Which authorizing body? We don't have an authority body. It's just us and TWC and the regency.</p> <p>Then for anything related to tourists, we can only really issue studies. The utilization is TWC's, ticketing is also their responsibility. For example, we want restrictions to keep the candles healthy, but if the ticketing door is still open and tourists are allowed to enter, it's useless. The number of tourists will still increase. Yes, until now restrictions cannot be made because of that. Moreover, these two agencies have different functions and objectives, and even tend to be contradictory. We want tourists to be limited so that maintenance is maintained, TWC is profit-oriented so the target of incoming tourists is increasing every year. We have conducted studies on everything from PCC to stone wear studies, especially during Vesak. Almost 24 hours tourists come and enter the Zone I and II areas. In the past, we had warned all series to be held in Zone II only, including remarks from high-ranking officials, but they did not want to. When there was chaos until it rose and disturbed the Bhiksu, it was the impact of the event itself. We did not call for it because it should have been from the committee and TWC.</p>
Question	I understand that there have been efforts to maintain this, but because of different agencies, violations still occur. Right, sir?
Answer	<p>You could say that. TWC also actually only carries out the utilization function as well. Moreover, it's a business entity, right?</p> <p>profit. But if the maintenance goes down, the Borobudur Conservation Center will be the first to be held accountable by UNESCO because in the data belonging to the UNESCO Site Manager of Borobudur, Mr. Marsis Sutopo was the first. Now it's Mr. Tri. Yes, he is responsible. Therefore, there is often a cold war between us even when coordinating directly because it is a collision. Not very harmonious.</p>
Question	What does Mr. Hari think the government should do to preserve Borobudur?
Answer	Create one authoritative body to manage conservation and utilization. If there are still two agencies like this, the problem will not be solved because each agency also has no hierarchical relationship of who must follow whom. The impact of tourists and development will continue to occur. We may be subject to Reactive Monitoring again. With the condition of the rocks whose wear continues to increase along with the increase in tourists, I am also afraid that we will not be able to maintain the good condition of the rocks for long. Eventually, it will be damaged too. The authority body will also be able to take action against those who violate as I mentioned earlier. If the authority body has a clear hierarchy, for example, Manohara can also be returned to its original function. In addition, we will also try to spread the knowledge about Borobudur as a world heritage among the general public and also stakeholders such as investors.
Question	If caught, are there any sanctions?
Answer	Maybe only in the data, asked for the address. There are no sanctions until they are not allowed to come to Borobudur Temple.
Question	<i>What are the causes of violations in this zoning?</i>
Answer	<i>The traders are indeed for Zones III, IV and V, which are places where residents live so that to increase their livelihoods, residents become traders. But the place and method of selling is irregular so that it is along Zone II even though there is no place or commercial activity allowed there. It also disturbs tourists and travelers. In the meantime, the merchants in Zone II must be moved immediately, but that depends on PT Taman Wisata. Then in Zone III, IV, and V, it is actually allowed to be utilized but it must be limited because it must maintain its condition so that it remains rural or rural so it cannot look like an urban area. The difficult thing is that we, the Conservation Center, have no hierarchical relationship with PT Taman Wisata or the Magelang Regency Government, so we can only make recommendations or suggestions. Whether it will be implemented or not, we cannot control it...</i>
Closing	Well thank you, sir.

## Appendix 10. PT Taman Wisata Candi

Informant 2 at March 11, 2021

inquiry	What is the role of PT Taman Wisata Temple in the implementation of Borobudur conservation?
Answer	We are responsible for the utilization and Zone II. This includes maintaining Zone II and establishing museums. We also facilitate tourists with other attractions such as bicycles, mini trains, and animals.
inquiry	How is the mechanism for determining the target of tourists entering the Borobudur Temple area?
Answer	Every year, the target is determined at a regular commissioners' meeting. Only after there is an agreement from the commissioners, it is conveyed to us as technical implementers here.
inquiry	Has there ever been a policy of limiting tourists from PT Taman Wisata Temple to maintain the maintenance of the temple?
Answer	Once, if I'm not mistaken, for one week in Zone I we did not allow entry because there was cleaning and maintenance of the temple after the Merapi eruption. We only allowed visitors in Zone II.
inquiry	If during normal conditions, then no, sir? Do you know if tourists who go up to the temple, especially during the holiday season, far exceed the capacity of the temple's capacity?
Answer	So far, no. There was a recommendation to limit visitors but it was not well planned at the time and the execution by the Borobudur Conservation Center did not run optimally either. Regarding the capacity, we see that on a normal day, there are actually not many tourists. So it only happens during certain seasons.
inquiry	Does PT Taman Wisata Candi make decisions based on recommendations from the Borobudur Conservation Center and how influential are these recommendations?
Answer	We implemented several recommendations ... such as when there was a UNESCO warning a few years ago about visitor management, that was the beginning when we finally provided attractions and rides in Zone II so that visitors did not go directly to the top. As much as what ... actually there is no regulation that requires it and the status is equal ... between us and the Conservation Center so as much as possible we follow according to our duties and functions in utilization. There are some things that we cannot afford such as visitor restrictions because there is already a target from the beginning except for very urgent matters such as the eruption yesterday.
inquiry	Does PT Taman Wisata Temple understand the zoning that is the basis for Borobudur's nomination as a world cultural heritage?
Answer	We understand but to be honest for depth, it is limited to the area that is our duty, namely in Zone II and on the utilization that we certainly do reasonably.
inquiry	In Zone II, besides the offices of Borobudur Conservation Center and PT Taman Wisata Candi, there is also Manohara Center of Borobudur Studies or Manohara Hotel. Manohara Hotel is a commercial building that should not be in Zone II, how is that?
Answer	For that reason, actually if it is needed for studies we will function Manohara for studies. However, if it is not, we will only use it as a hotel with a limited number of rooms, just under ten rooms. So far, there are no restrictions on the Manohara Hotel, so the company continues to run the Manohara Hotel.
inquiry	If there is an obligation to implement the recommendations of the Conservation Center, will PT Taman Wisata Candi implement the recommendations?
Answer	There is no obligation, but we have implemented several recommendations. If it is required, the company will definitely adjust. Right now we carry out our respective functions according to our respective duties. PT Taman Wisata Temple is responsible for utilization, so we will carry out our utilization responsibilities to the fullest, while coordinating with Borobudur maintenance.
inquiry	Do you think utilization and conservation can work well together?
Answer	I think you can. So far, it has also been running. If there are discrepancies here and there or between institutions, it is a problem that must exist. Especially with different functions and objectives with institutions under different ministries. So that sometimes there may be conflicting agendas.

## Appendix 11. Old City Site Management Agency (BPSKL)

Informant 3at Wednesday, June 26, 2024

<b>Seno</b>	I used Johnson's theory that <i>Heritage as a sector, as a factor, and as a vector</i> . Incidentally, we took Borobudur Temple as a sector because it is a <i>single building</i> as an <i>object oriented</i> or <i>heritage</i> . For the second <i>factor</i> , we took the Old City because although it is managed by the government, it focuses on the <i>market</i> , because it can be seen that the conservation process is mostly carried out by the private sector. For <i>as a vector</i> , we took the Masjid Menara Kudus area because it not only develops the mosque as <i>heritage tourism</i> , but also the village as a <i>heritage village</i> . Indeed, for the focus of research in Kudus, but to support and compare the theory, we must use <i>heritage as a factor</i> in Kota Lama, because Indonesia also applies these three principles.
	I obtained data literacy from the web regarding data about buildings in Kota Lama. There were 110 buildings at the time of observation that had QR codes, but there were still numbers missing. Only some of the main buildings, such as Blenduk Church, Koopman, and Spiegel.
<b>Nik</b>	<ul style="list-style-type: none"> <li>We from the Spatial Planning Office (Distaru) are trying to label buildings so that people know that this building has a story, they can access it through the QR Code or <i>paperless</i> application. Indeed, we are gradually heading in that direction.</li> <li>Actually, there are 116 buildings in total. In the Old City site there are 300 buildings, but not all of them are cultural heritage and the ones that fall into the cultural heritage criteria are 116 buildings.</li> </ul>
<b>Nik</b>	Which zone will be used in the research?
<b>Seno</b>	The zone used is actually the core zone, but for the thesis of the theory, it is the <i>lanscape</i> . So they used <i>lanscape</i> , not only in the core zone but also looked at the buffer zone as well.
<b>Seno</b>	Based on information from the Mayor, said that the Old City is a <i>living heritage</i> . What is the concept of <i>living heritage</i> used in Kota Lama? Is it <i>reuse</i> or <i>reuse</i> like in the old days?
<b>Nik</b>	In terms of policy, Semarang City is already <i>advanced</i> . There is already a spatial arrangement. The spatial hierarchy includes RTRW, RDTRK, RTRK with scales of 1:10,000, 1:5,000, and 1:1,000. For areas using a scale of 1:1,000, in areas with this scale already regulates building and environmental planning (RTBL) issues. Our RTBL has been born since 1998.
<b>Seno</b>	Is there an update to the RTBL?
<b>Nik</b>	<ul style="list-style-type: none"> <li>There has been an update, in 1998 at that time the rules of the new spatial planning we SK-kan, in the form of SK Mayor Madya, but not yet in Perda-kan. However, there is a spatial planning decree that must be a regional regulation. To make a Perda, an academic paper must be used, so in 1994-1995 and 1995-1996 an academic paper was made, which took quite a long time. Based on this document, we then made a local regulation and it was born in 2003 with Local Regulation No. 8 of 2003. Uniquely, one of its components specifies the buildings to be conserved with the form or manner of conserving them. The scope of conservation includes adaptation, reconstruction, and revitalization.</li> <li>An innovation made by the local government in 1998, the RTBL already regulates the accommodation of the management body. An area with a scale of 1,000 is better for the community to manage because it is more appropriate than the local government which has a large business. From there, the results of the evaluation in the form of a local regulation in 2003 produced innovations because infrastructure problems became the responsibility of the city. <i>The ducting</i> system was budgeted in 2003 to prevent damage to the facade and aesthetics of the buildings (PLN and Telkom). So there are two innovations in the form of a management body and a <i>ducting</i> system. However, the <i>ducting</i> innovation was only implemented in 2017. This means that we already have <i>planning for</i> something big with a large budget, but we have the courage to make an innovation.</li> <li>Innovation in the form of a management body formed in 2007, which was born before the cultural heritage law in 2010. The local regulation mandated that the governing body come from elements of the community, the owner, the local government and so on. The mandate of the Perda then came down to a Mayor's Regulation in 2007 which contained the names of those who sat in BPK2L.</li> <li>In terms of policy, Semarang City through the local government has a good and beautiful asset, like having gold and diamonds that have not been polished, namely in the form of the Old City. We continue to try to make planning documents as <i>guidance</i> in licensing and so on so that these assets are not lost. We already have it in Spatial Planning, RTRW and in RIK (City Master Plan). Our RIK within the scope of RTRW that is in line with RTRW in 2075 already exists. So, spatially, Semarang City has all the documents ready with all the components of the City Master Plan that regulates that the local government owns the Old City site.</li> <li>A city has two books: the spatial book and the RPJM program book. The spatial book regulates spatial planning as a container, but to carry out programs and activities is in the RPJM as funding. The two documents for Kota Lama have <i>advanced</i> in spatial planning from RIK 2075 to RDTRK to RTBL. It is used to handle the Old City revitalization development which is regulated in the rules in the RTBL, because in the Old City the building already exists in contrast to the <i>master plan</i> which has no sanctions and regulations.</li> <li>RTBL regulates building codes, building structures, and building patterns in built-up areas. For the structure, we also regulate the road structure, road network pattern, flow movement pattern, drainage network, and so on. But for the pattern, it is more about the <i>building</i> such as the zoning of buildings such as industrial zones, cultural zones, trade and service zones, education zones, and others.</li> </ul>



	<ul style="list-style-type: none"> <li>▪ For Semarang City, the last local regulation in 2003 was evaluated which was completed in 2020 because it was too old and in the spatial plan to be evaluated at least once every 5 years. There are several changes such as climate change, disasters, and so on.</li> <li>▪ In addition to having a local regulation, our area also has an Area Environmental Impact Assessment (AMDAL) and a Traffic Environmental Impact Assessment (TIA) to facilitate licensing. In addition, there are new things in the form of <i>Historic Urban Landscape</i> (HUL) and <i>Historic Impact Assessment</i> (HIA) because it will be towards tourism. The impact of history on tourism will be the subject of study. For example, Borobudur Temple already has HIA with a policy of limiting the number of visitors. So for policies in the Old City, the city government is quite concerned.</li> <li>▪ Incidentally, in the Old City, most of the assets are privately owned, owned by SOEs around 32 buildings, while the municipal government only owns 3 buildings, namely the Oudetrap Building, Pump House, and Old City Museum. For SOEs such as the Weeskamer Building owned by the Ministry of Law and Human Rights, Mpu Tantular Building owned by Bank Mandiri, Ministry of Environment, RNI Building, PPI Building and others. State-owned buildings have good architectural and other values.</li> <li>▪ Building owners have assets but are limited in what they can do with them, because they are in an area with historical value and rigid rules. Indeed, <i>Property Right</i> can be owned by everyone, but <i>Development Right</i> is in the government, so everything is regulated by the government so that it is not arbitrary in utilizing assets.</li> <li>▪ The government also issued three incentives for businesses in Kota Lama such as 50% tax relief, 0 Rupiah Building Approval (PBG) permit for IMB, discounted Fees on Acquisition of Land and Building Rights (BPHTB) but it depends on the Mayor's decision. These three incentives have been developed by the city government.</li> <li>▪ For revitalization, infrastructure problems such as frequent flooding, still dark, and so on. In 2017, the City Government received a budget from PUPR of almost 240 billion to improve infrastructure. From there, the infrastructure problems began to be resolved and finally the Old City began to push and encourage investment.</li> <li>▪ Based on its history, Kota Lama has principally experienced <i>resident flats</i> since the floods in the 1970s. Kota Lama experienced a golden age in the 1920s-1940s, even Oei Tiong Ham was born here. In addition, during the Daendles era there was forced labor to increase the Dutch treasury which at that time was poor after the World War, the results of forced cultivation from the southern part of Java so that it could exit through the city of Semarang.</li> <li>▪ Semarang City was the result of the Trunojoyo War, Pakubuwono won then Semarang was given to the VOC. At that time, Semarang City did not yet have a port while the port was still in Jepara, precisely on Gersik Beach. The Dutch then built a fortress and opened up the outflow. After calculations from the Dutch, trade access turned out to be more profitable from Semarang, hence the name of the port, Tanjung Emas. It is said that the VOC moved the port in Jepara to Semarang, making RA Kartini cry because in the past a city could develop because it started from the port.</li> <li>▪ Finally, the Dutch began to build a trade center in Semarang. The Old City eventually developed rapidly into a trade and service center which then opened the railroad line as the first railroad in Indonesia and number six in the world. The Chinatown Geger incident occurred in 1741 in Batavia. The Dutch then made clusters by creating special areas for Chinese people as a step to facilitate supervision. In addition, the Dutch made a defense fort around the Old City called Fort Vijfhoek until 80-90 years finally the fort was demolished by the Dutch, in contrast to Kota Tua, Jakarta which is still maintained. This was done by the Dutch because Kota Lama demanded urban development. Until now, there are only remnants of the fort in the form of foundations in Damri when observing and excavating. For now, the city government is making efforts to re-expose the fort.</li> <li>▪ After the joint opening of Kota Lama, the increasing expansiveness and growth attracted Thomas Karsten to open Candi Baru and Candi Lama, which were copied by Jakarta under the name Kebayoran Baru and Kebayoran Lama with its <i>Green City</i> concept. With such high values, we must maintain its <i>significance</i> and <i>authenticity</i> as a trade and service area. The buildings in Kota Lama have been globalized for a long time, as evidenced by the offices of five foreign consulates, namely the British, French, and others.</li> <li>▪ Based on the basis of trade and service areas, the direction of development is towards <i>living heritage</i>. The purpose of its application is to make work comfortable, school comfortable, worship comfortable, tourism comfortable, and culinary delights too. UNESCO hopes that cultural heritage is able to produce "<i>welfare</i>" or community welfare, not to be revered but not to produce economic turnover.</li> <li>▪ The development of Kota Lama now focuses more on education in the form of HUL <i>landscape</i> per building that is able to "give a story". The concept for the arrangement there as an educational center is like an architectural laboratory. So in dealing with building issues, we talk in the law there are adaptation and revitalization. Adaptation is in the form of demands that the building there cannot restore its former function, but it must have its current function but the treatment of the <i>building</i> must not deviate from conservation. In renovating a building, there must be a study because the building has values such as roof, walls, floors, doors, windows, ceilings, and other building elements. In addition to the physical elements of the building, the study also includes the history <i>of</i> the building.</li> <li>▪ For now, there is already an inventory of buildings in the form of data on building owners. Furthermore, the government directs to immediately revitalize and conserve the buildings. The treatment of buildings in Kota Lama depends on the conservation analysis in the form of inventory such as building elements, building form, building style, building components, building damage, building value, changes in building</li> </ul>
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	<p>materials (cannibal). For example, the Marba building is an <i>Art Deco</i> style building that must be preserved. As an example of a case of changing the roof of a building that is worn out and leaking, the original roofing material will be placed in front while the new one is at the back. So you have to know which is the original and which is an addition as an educational and educational material so as not to deceive the public so that it must be maintained.</p> <ul style="list-style-type: none"> <li>Regarding conservation, the main thing that must be maintained is the building's facade, for the others it depends on the condition of the building itself, which ones can be saved or replaced with the same or new materials, because each building and its structure has different characteristics. Regarding new buildings in the Old City, they should not be old-fashioned, if the building was born and built in the current century then the shape of the building must follow the current era, it cannot be like it was born in ancient times because it is considered to be lying to the public, but later it must be contextual with the environment. Maybe the shape of the windows or roof should be the same as the surroundings and should not stand out from the surrounding buildings.</li> <li>Hotel Kotta is a new building that was one of the City's mistakes in granting a building permit. The contextual meaning of not damaging the old building is that it should not stand out from the surrounding buildings. The case of Hotel Kotta is actually only in the form of a checkered shape, it should not add other elements, fearing that it can damage the elements of the surrounding buildings such as Spiegel, Marba, and Blenduk Church. This is actually prohibited and must take the form of a normal building because the building is not included in the cultural heritage building. If what is in Sate 99 is a current style building with a lot of glass it is allowed, it is not allowed when the building is yellowed because it can deceive the public, besides that the building is not a cultural heritage and does not damage the aura here. If the current building with a variety of models tends to be simpler and more practical than the old building, it is allowed, as long as it is not yellowed, this is one form of conservation theory.</li> </ul>
<b>Seno</b>	Borobudur Temple applies the lanscape theory where its buildings contextually have to use roofs that match the reliefs of Borobudur, but in Kota Lama it does not use Art Deco or renaissance styles. Why does this happen, even though it is supportive?
<b>Nik</b>	<ul style="list-style-type: none"> <li>In the theory and rules of conservation, an asset has its time. During the Dutch colonial period, there was a combination of local and Dutch architecture. For now it is gone, the architectural style is now modern. So to combine ancient and contemporary styles. If it was born in the current era, it must use the current style, it is feared that it will deceive the public and confuse the public. So we can know how the building is. That's why for today, it should not stand out at all. The Old City is like a book and the building will tell about itself and the variety that was born in its time. Unlike the Borobudur, Mendut, and Pawon temples because they are <i>single buildings</i>, to support the building, the surrounding buildings must adjust so that their characteristics are not separated. Moreover, the temple is a building that functions for worship, different from the Old City.</li> <li>In the law, there are three terms: building, site and area. If the building is a stand-alone building, but if the group of buildings that have the same period, with the same style, and born in the same era is called a site, but if more than one site is called an area. It seems that we have an area called Old Semarang in the form of Malay, Chinatown, Kauman, and Old Town which is bound by the history of the Semarang River, it has been designated by the Ministry of Education as the Old Semarang National Area.</li> <li>The Old City in policy must be determined by the City, Province, and National. For the national scope, the Old City is incorporated into the Old Semarang Area. This led to a change in the term from Old City Area to Old City Site. BPK2L was born after 2003 and the cultural heritage law did not yet exist to define buildings, sites, and areas. Hence, in the local regulations, regulations, and decrees, the term area became site. Based on this, the name of the management agency also changed from the Area Management Agency to the Old City Site Management Agency. The goal in Kota Lama from the Mayor is to show comfortable tourism, comfortable work, comfortable education, comfortable worship, and so on. So to show this, we must ensure that the city is clean and tidy, even though this simple culture is still low for us. Even though we have good goods but dirty and untidy make the goods unattractive. The success of the Old City arrangement is one of the roles and concerns of the Mayor.</li> <li>One of the care breakthroughs taken by the Mayor in 2016 received an injection of funds from the ministry of 240 billion which was used as a policy for structuring the Old City as a culinary center, cultural center, education center, and others.</li> <li>The Old City has the advantage of a clustered pattern of buildings, unlike in Jakarta, Padang and Surabaya. Kota Lama also has many "<i>in-outs</i>", for now we are studying the aspects of movement that fit where.</li> <li>The Ministry of Public Works requested that the pedestrian maximization in the Old City and no motorcycles be allowed to pass. So we tried to change the culture, namely the road culture by changing the infrastructure. Thus, we "<i>dehumanize</i>" cars by narrowing the vehicle lanes and widening the pedestrian by adding <i>bollards</i> to prevent motorists from entering the pedestrian. This means we are humanizing people, not cars. When the road is closed, it is more pleasant and comfortable to walk around, such as on Fridays at 18.00 pm it has begun to be closed. At least on Jalan Letjen Suprpto we must close it because the buildings around the Old City are hundreds of years old. Vibration from vehicles can affect building construction. One example is in the Oudetrap Building owned by the local government, we did a scanner on the building and saw that the building had tilted, so the edges of the building have been strengthened. In addition, Spiegel has also been reinforced with large columns around it due to vibrations.</li> <li>Another factor is <i>land subsidence</i> because Semarang City was formed by natural reclamation phenomena. In the 9th-10th centuries our coast was still around Tugu-Muda. Run off from the river to the estuary was</li> </ul>

	<p>short, so it carried material quite quickly. So that in the 14th-15th centuries the coast in Semarang City had progressed. The problem that often occurs in Semarang City is high sedimentation, especially in the West Flood Canal and East Flood Canal.</p> <ul style="list-style-type: none"> <li>The city has a high value of authenticity and significance in the form of buildings with various architectural styles, a spatial structure pattern that retains its grid such that no road is closed or opened, historically.</li> </ul>
<b>Seno</b>	What I know is that the boundaries of the old buildings are only up to the core area. Next to the Old Town there is a market that originates from the Pringsewu area to the north in the form of all old buildings, while Pringsewu to the south is a new building.
<b>Nik</b>	<ul style="list-style-type: none"> <li>Entering Sendowo Street, the next buffer zone boundary is Chinatown, which has an <i>axial</i> line. We are trying to work on the Chinatown village on Jalan Pedamaran which is the axial road to Chinatown. Later it will be merged, Chinatown on Jalan Pedamaran, while to go to Malay village on Jalan Sleko.</li> <li>Behind the pump house, we received 5 billion funds from the central government for the sidewalk that has been repaired near the PGN building on Jalan Sleko. Later, we will connect the sidewalk with Kampung Melayu, which happens to be the bridge that will be made. So, between sites have connecting roads, so that by walking or cycling we can go around the site. <i>The axial</i> is still in the process of being traced.</li> </ul>
<b>Seno</b>	Is the Sendowo area included in the Old City Site?
<b>Nik</b>	Sendowo is already included in the Chinatown Site.
<b>Seno</b>	Incidentally, for the core zone, there should be no changes in the building, but new buildings should not be conspicuous. What are the conservation regulations for the supporting zone?
<b>Nik</b>	The regulations remain the same and the local regulations and RTBL are all in place.
<b>Seno</b>	The quality of new buildings is usually weaker than Dutch buildings, for my findings in the support zone consisted of new buildings in the form of new shophouses. When I was observing, I saw some damage to the building. For the future, these buildings have a shorter lifespan than the Dutch buildings, whether they are revitalized like that or as new buildings or not utilizing existing facilities, such as the example in Pasar Klewer, Solo.
<b>Nik</b>	<ul style="list-style-type: none"> <li>Buildings in the Old City have been <i>numbered</i>, and these are the buildings that cannot be tampered with. But for new buildings, you can do anything, but it is contextual as before. Because in applying for a license, you must attach the shape and structure of the building which will be given direction from BPSKL in development. Finally, for the <i>watchdoc</i> or supervision is in the Building Permit (IMB) or Building Approval (PBG) for the current term.</li> <li>BPSKL is located in the middle of the Old City which comes from the government, private sector, and the community. Thus, BPSKL hopes that the community in the Old City can be independent in managing the assets owned in the Old City. The goal is that the community is expected to have a high sense of ownership and be able to manage assets properly and independently.</li> <li>BPSKL is still a "baby" because it has just been born and must be guided by the government, one of which must improve infrastructure to make it better first. Later, those in charge of <i>building</i> and business will be able to improve the investment climate so that the area becomes more well-maintained and lively. For this reason, BPSKL was formed to facilitate the acceleration of all revitalization processes in the Old City area. Later, people who utilize the Old City only need to submit to BPSKL, while for the City Government through Distaru, if it has received a recommendation from BPSKL, it can be directly approved, no need to take a long time in the assessment. Recommendations, guidance, and supervision of activities directly from BPSKL when utilizing cultural heritage buildings or not in detail. This is to speed up the issuance of the IMB. This also includes permits for activities such as seminars, shootings, research, and others.</li> <li>There are third parties who propose investment, for example, the owner of Borsumy Heritage wants to take all land owned by PPI (BUMN) including GIK Klitikan. In the actual law, the owner of the building if he does not get the goods can take the management. This has been done by BPSKL, such as in Semarang Contemporary Gallery owned by Telkom which was previously used as a warehouse. The good location and building were utilized by looking for CSR and the results were obtained from BNI 46 which then collaborated with Batik Keris and finally the building was used for MSMEs. In addition, the PPI Building is used for creative industries, for the problem Klitikan is in Srigunting Park. For this reason, BPSKL took over the management by signing an MoU with Bank Jateng and disbursing 1.6 billion funds. Incidentally, the PPI Building will be requested by the owner of Borsumy but rejected by BPSKL because there is already CSR coming from Bank Jateng, Pertamina, and Angkasa Pura for the establishment of stalls.</li> <li>Actually, BPSKL's task is to bring together business owners and managers, in addition to accelerating business licensing, because investment requires fast time and must not be played so as not to lose momentum.</li> <li>Some investors such as Sarinah and other companies are looking for buildings to invest in. BPSKL is also trying to find land for investment through <i>private to private</i>.</li> <li>Citos (Cilandak Town Square) once entered the Old City, coincidentally after consulting with experts from Singapore, the <i>fengshui</i> of the dragon head pointed to the Semarang City Traffic Unit. They tried to cooperate with the local government to lease the asset, but were rejected and finally no agreement was made because it was not easy.</li> <li>This means that the ownership of the building must be the same, it is impossible for us to rent out everything because not all buildings belong to the local government, if it is possible to be managed by the local government, it is hoped that it will be better because per-building it is possible to budget a minimum</li> </ul>

	<p>of 5 billion. However, the money cannot go to Kota Lama. The local government cannot enter BPD because it is not an asset owned by the local government.</p> <ul style="list-style-type: none"> <li>▪ The Old City was a good area for <i>high-class</i> trade and services such as Marba, Spiegel and others because the Dutch at that time were the upper caste or first class.</li> <li>▪ In the CPM housing behind Blenduk, it is planned to become a place for <i>brands</i>. Mrs. Sri Mulyani is also interested in the place and is also attempted on land owned by PGN and Damri which has a large area of land. For now, the transportation system to the Old City is good, such as trains. So people do not need to go all the way out of town or abroad to buy products, just in a few places that have been provided, but this is only in the planning stage.</li> </ul>
<b>Seno</b>	This is <i>reusing</i> an existing place. Are there any restrictions on the type of investment in Kota Lama?
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ Of course there is. However, because the <i>building</i> is not owned by the local government, we cannot be rigid in regulating the activities and functions of the building because <i>in the past investors who wanted to use heritage buildings were very difficult related to restrictions on building use and conservation costs, as a result investors were more interested in building buildings on vacant land on the edge of the Old City area</i>. The most important thing is that the business owner is able to renovate. We are actually freeing the type of activity or function of the building, because if it is forced then investors will leave. The goals achieved by the local government in Kota Lama must be achieved by "nurturing" the business owners. BPSKL will facilitate all the needs desired by the owners and business actors (investors).</li> <li>▪ In addition, we also provide guidance and recommendations regarding the type of business. For example, there was an investor who wanted to set up a <i>coffee shop</i> in Kota Lama. Finally, BPSKL provided input that the type of activity was not suitable because there were already many who had established the same activity, and it was feared that the activity would "die" and "kill" each other between business actors who had the same activity. This problem is still a major obstacle for BPSKL. How to make them synergize with each other and not kill each other between business actors in the same field. However, BPSKL still provides permits and facilities to these investors because it is their taste, but the most important thing is that the building is renovated and functioning properly.</li> <li>▪ Kota Lama has also been released to the investment market, but if one of the business places is quiet then one of the steps taken by BPSKL is to hold activities or create <i>events</i> in that place in turn and this cannot run continuously but slowly.</li> </ul>
<b>Seno</b>	So BPSKL only provides recommendations but the decision to use the building remains with the investor.
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ Yes, but we have rules or policies as <i>guidelines</i> such as regional regulations, regional EIA, traffic EIA, and others. These become BPSKL's tools in providing basic recommendations to investors. The basis of the recommendation must be maintained and carried out properly. For example, billboards are not allowed in the Old City. In addition, place markers are also regulated and not easy because they have to live first because yesterday was also hit by Covid-19 which caused many businesses in the Old City to be destroyed. So that some of the things done by BPSKL are licensing and regulation of activities in the Old City are softened or not too rigid which is important not to damage the building, because it is feared that investors will retreat and run away from the Old City. However, if it is already <i>established</i> then we can easily manage it.</li> <li>▪ Prostitution and gambling in the Old City are not recommended and are not allowed, like the example of Holliwings yesterday who wanted to enter but got into trouble.</li> <li>▪ There is still a lot of work to be done because the Old City must have economic value and be able to support the people around it. PAD is secondary, but this must come first.</li> <li>▪ One of the rules in the Perda, there is one of BPSKL's innovations, namely that buildings are obliged to donate one or two days for the public to the community. As in Spiegel, the building can be used by the general public for one day to conduct activities such as weddings, seminars, and others. So the content is, each business in Kota Lama has a social role towards its environment and becomes its educational and cultural value.</li> </ul>
<b>Seno</b>	What I found again was that the difference between buildings managed by investors and those owned by local communities was very significant.
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ Why are the building owners there mostly of Chinese ethnicity? Actually, there is a story, like in Oudetrapp, there are 8 owners, fortunately still under one name, while Marba has 3 owners.</li> <li>▪ When I was still at the Spatial Planning Office in the supervision section, there was a complaint from one of the residents on Depok Road from Sango who owned land in the area with a certificate, but the land was occupied by around 60 families and they asked the local government to evict the people living on the land. However, the matter is still being processed and reviewed for further action. Field findings show that Sango has a land certificate, but no PBB. The certificate was renewed in 2019. Meanwhile, the 60 families living on the land do not have land titles, but one of them has a PBB from IPEDA and one person who opened a big thing, namely there is one resident who keeps a paper written in the old language (SefeJakartaOuderdiel?) which shows an agreement that there was an increase in building rent in the Dutch East Indies era by a few guilders. This means that those who live there only rent the land.</li> <li>▪ Coincidentally, the land contains two ancient buildings as the tabaco industry and the Old Village. It has been overlaid with the old map, indeed it is the Old Village.</li> <li>▪ It turned out that those who took the rent tax were the second caste, namely ethnic Chinese. This is why many Chinese people own and control the database because it is used to collect taxes, because it is impossible for the Dutch to collect taxes themselves. After independence, the people who owned the</li> </ul>



	<p>database occupied documents, one of which was in Kota Lama. For example, there is one building owned by Tio Sofiyan whose wife is four and there is a building that collapsed, apparently fighting over inheritance.</p> <ul style="list-style-type: none"> <li>▪ Kota Lama itself is significant in that there were two merchants who competed with each other to control it, namely Otiongha and Tasripin. Tasripin's artifacts and buildings still exist, but Otiongha's artifacts are gone. One of the buildings, the Monod Diephuis on Kepodang Street, belongs to Tasripin and PPI.</li> <li>▪ For now, our difficulty is collecting data on building ownership. Like in Rumah Akar, which used to belong to <i>De Locomotief</i> newspaper. Many owners are from Jakarta, some even from the Netherlands. For now we are still in the process of inventorying.</li> <li>▪ The local government was fortunate to be able to purchase Oudetraap even though it was divided into eight certificates, but the name was still one name, making administration easier.</li> </ul>
<b>Seno</b>	In terms of difficulties, many buildings are renovated by investors, while what about the state itself? For example, Blenduk Church, although it belongs to a foundation, is an icon of the Old City, and did the government intervene in the renovation of Blenduk Church?
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ Blenduk Church is the most recent building with a Portuguese style. The church is also designated nationally as a <i>single building</i> and is included in Retnas. Based on this, BPSKL was able to propose for its conservation because the local government could not, so the proposal was to the Ministry of PUPR because there was a budget. Incidentally, for the current conservation at Blenduk Church, we received 30 billion because the roof of the church had begun to leak and was damaged.</li> <li>▪ The conservation of Blenduk Church is assisted by the Archaeology Center and BPK Region X to see its feasibility. The plan is for this conservation effort to be carried out until December.</li> <li>▪ Weeskemer is the result of cooperation between the local government and BUMN which started in 2016 and will only be completed in 2023. In managing the Old City site, it must be tenacious and happy.</li> </ul>
<b>Seno</b>	What is the monitoring, evaluation and renovation of privately-owned buildings? For example, the building in front of Pelangi Hotel is being renovated by the private sector. How is BPSKL in this position?
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ BPSKL in managing the Kota Lama site to make it safe, comfortable and clean requires the help of other parties, namely using vendors in the form of cleaning and security vendors. One of the vendor's duties is to ensure security by traveling around and communicating with each other. In addition, there is cooperation between the field of supervision in BPSKL and Distaru because all building permits are in Distaru. The building permit is included in the supervision. So, there is synergy between agencies in managing Kota Lama and it also happens that the IMB section in Distaru is also included in the management body. This is to speed up and facilitate the community in licensing building activities.</li> <li>▪ Incidentally, the Old City became a model for other cities such as Padang and Medan. Everything needs a process that is not easy, ups and downs and ideas to beautify the Old City.</li> <li>▪ The management agency from the old days when it was led by a former sub-district head was not very successful because it was difficult to command the agency. Finally there was a division of tasks between Mr. Hendi as mayor and Mrs. Ita as deputy mayor as well as being the leader at BPSKL. The strategy is to answer the problems that occur, there must be an order from the number 2 person in the City or have <i>power</i> in power.</li> </ul>
<b>Seno</b>	BPK2L was born before the law, while BPSKL was born to adjust the law. The question is, apart from the name or nomenclature, are there any significant differences between BPK2L and BPSKL?
<b>Nik</b>	Actually the same, there is no difference. The law explains the difference in the terms building, site and area. In 2007, the name was still the Area Management Agency, but after the law changed to the Site Management Agency, so only the nomenclature is different. Although there are also significant differences such as broader and clearer policies as explained in the Perwal.
<b>Seno</b>	In the Perwal, BPSKL is a non-structural body consisting of the government, investors, and the community. What is the percentage of organizational membership in BPSKL?
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ BPSKL members are mostly building owners. A community organization must strengthen the participation of the community itself, one of which is the building owners in Kota Lama. However, the organization must be improvised because building owners are not paid professionals. Building owners also do not have <i>main power</i> on a <i>day to day</i> basis because they have their own busy lives. Finally, it was agreed to be transferred to his subordinates again. The most important thing is that communication and information continue. For communication, we often use the <i>Whatsapp Group</i> media. They can provide input and information through this media. One example yesterday there was communication with one of the architect figures in Kota Lama, Mr. Kris, there was a problem on Jalan Letjen Suprpto in the Metro Point parking lot owned by Sango because the parking price was expensive and allowed 2-wheeled vehicles to enter there, finally the plan was to make an <i>in out</i> for 2 wheels. Metro Point was finally invited to BPSKL.</li> <li>▪ Metro Point used to be Jansen Hotel, which was the first hotel in Semarang City. It is said that the Espionage Sun Line once used Jansen Hotel as a place to stay. Although the hotel building no longer exists, the fence is still maintained and restored to its original form as there are numbers 1909, in accordance with the recommendations and allowed by Mr. Kris as part of the Environmental Conservation Unit. The easy communication was established through <i>Whatsapp</i>.</li> </ul>
<b>Seno</b>	As an organization, of course, it has a chairman as an organizational structure
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ We have a structure, the chairman was the Deputy Mayor but now that he has become Mayor, the head of BPSKL is the former head of Bappeda, and the secretary is me. Our subordinates are divided into several units. Incidentally, for the secretary, we take people from the department so that licensing is easier and</li> </ul>

	<p>faster. For the community, we are placed in several units, such as in the legal and cooperation division because it is related to <i>ownership</i> and CSR. In addition, there are also in facilities and infrastructure because later if there is damage that occurs it is easier to monitor and communicate to the agency so that it immediately gets recommendations and faster handling. The other divisions are Building, Conservation, and Environment. The three units consist of the community and building owners, but do not involve investors. Investors will be facilitated to be connected to building owners. But there are also building owners as well as investors like in Tekodeko.</p> <ul style="list-style-type: none"> <li>▪ Yesterday, BPSKL also recruited Jessie as a young person and Mr. Bharoto from the Blenduk Church. They complained about several things related to problems in the Old City that are not easy to solve, but BPSKL tries to assist and work together to achieve common goals.</li> <li>▪ BPSKL is trying to improve <i>Capacity Building</i> so that building owners and investors understand the potential of their assets, the wealth they have, the markets they must master, and the problems they face. These things must be mastered by all of them and the basis for this improvement is the <i>assistance</i> from BPSKL. Yesterday, a meeting was held to raise awareness and discuss the problems that occur and the solutions that can be done.</li> <li>▪ The need to maintain infrastructure, social, economic, and others in the Old City.</li> </ul>
<b>Seno</b>	<p>Within the stakeholders, there are three parties: the government, the building owner, and the investor. In your view, which of the three stakeholders is the most dominant? How does BPSKL balance the dominance of the three stakeholders?</p>
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ BPSKL is like a conductor. We must master what we have and what problems we face, and the desire for goals to be achieved slowly. No party dominates and is in accordance with its role. For now we are trying to maintain the balance that occurs.</li> <li>▪ The basis for taking steps is that the rules owned by BPSKL already exist. In addition, the infrastructure also already exists and is complete. It is just a matter of how we manage the infrastructure that is already good, because creating is easier than maintaining. So that it must be properly maintained so that it is always clean and does not flood again.</li> <li>▪ There are <i>refunding</i>, <i>totem</i>, and <i>library</i> infrastructure facilities that are always increasing. In addition, the implementation of <i>smart cities</i> such as CCTV procurement and others must be <i>guided</i> by all. They have their own roles and support each other, not stand alone.</li> <li>▪ Conservation versus economy, if you prioritize the economy, conservation will dissolve, but if you only prioritize conservation, the economy will also decline.</li> <li>▪ Our culture is that if you buy, you have to go down to the front of the restaurant, there is no walking culture. In Kota Lama, there is a culture that must be changed to a culture of walking, a culture of respecting people and not just enjoying the car. This is the culture that must be changed, so the road must be closed despite protests from business owners. Incidentally, this is a <i>trial and error</i> process to find an appropriate movement pattern. Business owners complained about the decline in their income.</li> </ul>
<b>Seno</b>	<p>Based on information from AMBO, tourists who come are different from their target consumers, because the target of consumers is middle to upper class. Meanwhile, most tourists who come are middle to lower class. In addition, parking problems are a major problem. There will be three different needs and views or desires in the development of the Old Town area between the government, investors, and the community and tourists. How does BPSKL facilitate and bring together these three different needs and use what media?</p>
<b>Nik</b>	<ul style="list-style-type: none"> <li>▪ The media used is holding meetings, not necessarily meetings. We visit places and business owners in Kota Lama by way of discussion, because most business owners are busy people so if we hold a meeting, often only their employees come. We do not create distance by taking turns coming to listen to the problems experienced. The goal is to keep all businesses in the Old City alive by holding meetings, activities, or events at the investor's place of business in turn.</li> <li>▪ The Old City is not allowed to set up a large stage, but by utilizing buildings in the Old City as a background for activities, it will be better with a good view that does not need additional screens and so on. In addition, the funds spent are also cheaper.</li> <li>▪ So indeed, BPSKL is moving by coordinating and communicating through one-on-one discussions with good intentions by touching their hearts.</li> <li>▪ There should not be any licensing in Kota Lama using any money to facilitate the flow and loosen the existing rules.</li> <li>▪ Incidentally, in this plan, we will revamp Taman Srigunting and restore it to its former flatness, because it is currently elevated. This must be in accordance with the previous <i>urban landscape</i>.</li> <li>▪ We have just recorded some of the building assets in the Old City, such as building stairs that have different characteristics for each building in the Old City. We hope to be able to maintain the good elements in the building such as its history, architecture, stairs, floors, and others. For example, the building owned by Bank Mandiri.</li> <li>▪ These assets must be well maintained by having good archives to get good planning documents as well. Including problems that occur must be resolved immediately, such as Srigunting Park.</li> <li>▪ The archive can be used for recommendations and directions for repairing or revitalizing the building so that it can be restored to what it looks like and in what year. Restoring the building must have building data such as the year and architectural style of the building. It is very flexible and dynamic, it is difficult to include the theory because the culture of our society is different.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Sometimes we also have the courage to refuse to get together with the university because most of them are only based on theory and are too rigid or not dynamic. Some of these things actually hinder the work, but there are still many that help.</li> <li>▪ We always maintain courage and integrity because it will maintain the momentum. We want those who want to enter the Old City to feel comfortable, because we see that there are still many public officials who use bribes to facilitate and loosen licenses. We are trying to create an honest and easy investment climate. We have to be smart in managing the city because it is not easy, we need integrity and courage. We are trying to help investors to invest in the Old City because the local government is not able to fully manage it, it needs support from investors so it needs cooperation and relationships between sectors that are mutually beneficial in the economy and conservation, because conservation is expensive compared to building new buildings.</li> <li>▪ To make it easier to get revitalization assistance from the center, the role of the number one person who is committed to the work is needed. Like the role of the Mayor who tried to apply for assistance to the ministry, even directly met with the Minister of PUPR and finally approved repairs of 240 billion in 2017. In addition, BPSKL also tried to help facilitate the project by cooperating with several parties such as PGN to provide temporary land. In addition to Kota Lama, there are several places that also received funding such as Kampung Melayu which received 80 billion. Meanwhile, we are trying to submit a DED for Chinatown after the fire incident. One way to get the center's attention is with a high commitment and a complete regulatory basis, because the center will not provide if it is not ready with everything. In addition, there is a commitment to maintain such as maintaining several roads that have been damaged. Incidentally, 1 billion has come down from the center for repairs.</li> </ul>
<b>Seno</b>	Is BPSKL an independent agency or organization?
<b>Nik</b>	Yes, which is formed and under the Mayor as an advisor. Based on Perda, Perwa, and SK, we try to make the community self-sufficient, even if it takes a long time. BPSKL is a facilitator to accelerate licensing, recommend, connect, and help incentivize between investors and owners.
<b>Seno</b>	In the future, what do you hope the Old City will look like and develop?
<b>Nik</b>	Listed in the RPJM and RPJP, at a glance it will be developed into <i>Living Heritage</i> using the HUL concept for conservation which has become an international reference. HUL has undergone a long process of discussion and discussion, so Kota Lama must follow the development of international heritage as well, even though we already have a local regulation. HUL in Kota Lama is in the form of existing buildings. How it has been conserved, how it has been revived, and how it functions is the HUL. We always follow the central regulations such as the HIA which is mandatory because many people come and have an impact on buildings and the environment. So that from this, it will come out how to handle these <i>impacts</i> .
<b>Seno</b>	But now there are many new developments such as <i>Cultural Landscape</i> , <i>Cultural Tourism</i> , and HUL methods. What is the direction of development in the Old City?
<b>Nik</b>	Solo uses <i>Cultural Tourism</i> because it has a high culture, while Semarang has no culture because there is no kingdom. Semarang is a cauldron of immigrants who assimilate each other. So that in the Old Town more towards <i>Historic Urban Landscape</i> (HUL) and more towards <i>tangible</i> because there is no <i>intangible</i> . Because the concept of the Old City is a trade and service area. The Dutch came to build a defense fort first, then built office buildings, business places, and housing. Now it looks strange when a city in Indonesia has an icon that is not typical of them such as the Lion, the Tower of Pisa, and others. This shows that cities in Indonesia are starting to lose their original identity.
<b>Seno</b>	That's why the old town features batik, art and more?
<b>Nik</b>	It's not a problem, we often do fashion shows of batik, sarong and others. This will give spirit to the Old City because we already have the body in the form of buildings. Although we don't take the content of the Old City, we display the content of Semarang City. Not only that, Indonesian elements can also be displayed in the Old City. There is no <i>intangible</i> in the Old City, so we display Indonesian content. There must be a combination of Dutch flavor with local content. We have to keep innovating, but not copying, because copying will lose momentum. The point is that the Old City must be revived first by maximizing the function of the building, providing good infrastructure, maintaining security, growing the economy there, and not dropping each other between business owners. Like on Jalan Letjen Suprpto, it is used as a cultural zone because there is the Blenduk Church, next to Indomart there is a building as an international abacus school that is still active until now. There is a building behind Weeskemer that can actually be used for activities, but instead it is only used as an archive warehouse even though the building is good. <i>Landscape</i> patterns are still maintained but for different functions according to changing times, because land in urban areas is limited but the need for land is increasing. So, multifunctional systems and concepts are needed in buildings, such as in Bubakan which is used for museums, water reservoirs, flood control, artifacts, pump houses, and others.
<b>Nik</b>	The difference between Indonesian and Dutch conservation. They are disciplined, detailed and neat in their work. The climatic factor that distinguishes our culture from that of Westerners.
<b>Seno</b>	Is there anything you learned from the Netherlands that you can apply to Kota Lama?
<b>Nik</b>	The application is more of a neat and clean conservation method, for example, the construction form there is more durable and strong. Building methods are detailed, neat and clean. For example, the map of the area made by the Dutch, although made in reverse and made on a ship, is very precise and precise as in the field. Another example, such as in Spiegel on the second floor using a strong and tight wooden lock construction. The differences between Dutch and Indonesian pump houses are also striking in terms of cleanliness, tidiness, and equipment function.



## Appendix 12. Association of Communities Building Oudestaad (AMBO)

Informant 4 and Informant 5 at Wednesday, June 26, 2024

<b>Seno</b>	Asked how AMBO plays a role in conservation and tourism. Kota Lama implements <i>Living Heritage</i> which means that ancient buildings are used as a living space for the community. Differences and comparisons between Borobudur Temple, Kota Lama and Masjid Menara Kudus. Kota Lama and Kudus are <i>Living Heritage</i> , but there is a difference in that the people in Kota Lama are not tied to Kota Lama. As we know that the Old City was formed during the Dutch colonization period, thus allowing the emergence of new cultures in the Old City area that developed new and adapted cultures. Unlike the Holy Mosque which has the same culture, from the time of Sunan Kudus until now although there are changes but the main points of culture are almost the same. While in the Old City it must be different because this area was developed by the Dutch VOC and the culture of the colonial period although there are some buildings from China and others. The management and utilization of Kota Lama does not all come from the local community and those who live here, but also outsiders who are not from here.
<b>Bharoto</b>	I apologize, not all questions can be answered. I don't really know the exact history of AMBO, because I just joined. AMBO was initiated in 2015 when there was an <i>International Conference</i> held in Kota Lama Semarang.
<b>Edo</b>	For more details, please meet with Mr. Kris
<b>Seno</b>	Is there an AMBO web organization?
<b>Edo</b>	Not yet, it's also <i>on-going</i> , because AMBO is actually a community association that gathers like a neighborhood association that will be developed in a more serious direction.
<b>Seno</b>	Is AMBO a legal organization? Given that in front of the building there is a <i>plaque</i> that lists the Decree of the Ministry of Law and Human Rights
<b>Edo</b>	It's legal and we just got it
<b>Bharoto</b>	For legality, we already have a Notary Deed and Decree of the Ministry of Law and Human Rights.
<b>Seno</b>	Based on previous information, AMBO originated from a community association. The question is, what kind of community or residents do these gatherings? If in a village, people gather who are in the same village, does the same thing also happen in AMBO?
<b>Edo</b>	<ul style="list-style-type: none"> <li>At the time of the <i>International Conference</i>, several experts from abroad were summoned because the plan for the Old City to become a <i>world heritage</i> is a discourse and plan that will be echoed. The Dutch have an association of seniors, retirees, and executives sharing social activities that can be utilized in any form such as looking for people who have special skills. One of the members of the association was called to the Old City named Steve Bush.</li> <li>In the end, after the <i>International Conference</i>, the community around Kota Lama had their own association that came not only from residents who live here, because this area is a commercial area so there are also building owners, business managers such as BUMN and private companies, but there are also several communities that have long been based in Kota Lama to be invited and join AMBO. Initially, the association discussed the problems, information and needs of residents to be quickly conveyed and resolved as a forum for aspirations.</li> </ul>
<b>Seno</b>	What are the requirements to become an AMBO member?
<b>Edo</b>	What is certain is that the building owner
<b>Bharoto</b>	Based on the bylaws that can become members of AMBO are all citizens / institutions / business people / who are domiciled and / or who have routine activities legally in the Old City. This includes the community as a partnership that can come from individuals or institutions in the Old City and lovers and observers of the Old City. So not all members and partners live and domicile in the Old City. I have been in the Old City for 37 years at Blenduk Church.
<b>Seno</b>	During AMBO's establishment, what activities were carried out for tourism and conservation?
<b>Bharoto</b>	As explained, AMBO is in the <i>on-going</i> stage. An organization that is in the process of becoming a legal and <i>legitimate</i> association. There are not too many work programs, such as the " <i>Sambung Rasa</i> " communication program.
<b>Edo</b>	" <i>Sambung Rasa</i> " activities have been carried out several times by inviting all AMBO members and the municipal government to discuss problems that occur and are felt by Old City residents such as road closures, illegal parking, and others.
<b>Seno</b>	What is AMBO's organizational structure?
<b>Bharoto</b>	Like any other organization, there are Chairperson, Treasurer, Secretary, and Members.
<b>Seno</b>	How are these positions selected and determined?
<b>Bharoto</b>	There is a Formature team to form the officers of the organization and its members as well. The Chair, Secretary, and Treasurer will be elected by the members while the board members will be elected by the Chair.



<b>Seno</b>	When choosing a chairperson, are there any special requirements? Like in Kudus, the community leader must be from Kauman Village to maintain tradition.
<b>Bharoto</b>	Indeed, AMBO is not yet an organization with <i>rigid</i> rules and is still in process. The chairman is chosen based on consensus such as people who care. The Formation Team, which comes from old members, will form a draft of the new board members and be selected based on agreement and observation. For example, I was chosen as the Chair because I have been in the Church and an observer of the Old City for decades, so it is said that I can represent the residents of the Old City. So for new people the possibility is very small to become a member of the AMBO board. Formal requirements have not been officially written, maybe in the future it can be included.
<b>Seno</b>	What is the function and role of the association?
<b>Bharoto</b>	The association's activities are based on the bylaws, such as mobilizing the Old City community and facilitating communication. For the time being, routine activities such as board and member meetings in the new era.
<b>Seno</b>	How many regular meetings of the board and members are held and what are the main points that are often discussed at these regular meetings?
<b>Bharoto</b>	Once a month usually, the meeting discusses issues such as the Old City, both in terms of tourism management, city government policies. In addition, there is a re-registration for businesses that utilize space in the Old City. For the time being, the organizational and membership communication tools as well as the Old City community utilize AMBO's <i>Whatsapp Group</i> which is quite active with 150 members. Based on this, AMBO can observe the communication of Kota Lama residents and then initiate regular board meetings that discuss various issues and clearer programs such as communication efforts with the government. One of the implementations is an audience with several heads of related agencies such as the Semarang City Tourism Chamber of Commerce, Semarang City Transportation Chamber of Commerce, and the Manager of PLN North Semarang Region. At the hearing, AMBO has conveyed to the government about the problems in the Old City. The hearing was able to answer problems at the downstream level that can be felt directly by the community around the Old City. In addition to AMBO, the city government also formed BPK2L. However, the role of BPK2L is less felt, so it is now replaced by BPSKL, and I am also one of its members as a representative of the church and the community. Thus, AMBO takes advantage by collaborating and coordinating with BPSKL more easily. AMBO has become a communication forum for Old City residents that can be forwarded directly to BPSKL.
<b>Seno</b>	You are a member of BPSKL and a member of the AMBO board. Did you voice your opinion directly to BPSKL?
<b>Bharoto</b>	<ul style="list-style-type: none"> <li>▪ BPSKL has just been inaugurated and has only held a discussion forum meeting once. So AMBO has not yet taken more part in BPSKL. However, of course the AMBO board will represent the Kota Lama community in BPSKL.</li> <li>▪ AMBO is a self-help organization made up of <i>volunteers</i>. AMBO's facilities are still limited, such as the secretariat which is borrowed space from one of the members.</li> <li>▪ Previously, meetings were held in several places owned by AMBO members in rotation, such as Tekodeko, Marabuta, Blenduk Church, Soto Seger, and others. It also aims to form a more solid organization, because it comes from members who have different background interests. There is no organizational budget yet, because it is still in process.</li> <li>▪ AMBO was formed because residents saw that the Old City could not be left alone. The split and inactivity of BPK2L as well as the COVID-19 pandemic have set back the activities of the Old City. One of the problems of the split in BPK2L is that many of its members come from the government and do not involve the community, although for now (BPSKL) has involved many Old City residents to become members.</li> <li>▪ Speaking of the Old City, we have a reference listed in Local Regulation No. 2 of 2020 concerning the Old City Site Building and Environmental Planning so that a fairly in-depth conservation can be carried out. The old regulation only covers the Old City area. The regulation is used in the management of cultural heritage areas in the Old City. Although the process of drafting the regulation did not involve us as the people of Kota Lama (<i>minimal participation</i>), so the contents did not represent the concerns of the people of Kota Lama.</li> <li>▪ There was once a study called "<i>Semarang Heritage Area Conservation Management System</i>" written by Mr. Andi BPK2L. However, the study has a different concept from the current one such as not using local regulations but using the Old City community empowerment study, the question is "who is the Old City community?". The people of the Old City are not like those in Kudus.</li> <li>▪ One of the questions and problems until now is the figure or group that owns the Old City. For now, the original owners of the buildings in the Old City are being pursued and studied. Collecting data and creating a <i>database</i> of building owners. The current problem is the occurrence of building owner disputes such as the existence of 3 certified owners in one building, which BPSKL is working on to trace.</li> </ul>

	<ul style="list-style-type: none"> <li>Based on Mr. Kris's study, conservation will form economic revitalization, <i>tourism</i> enhancement, and institutional enhancement. Speaking of Kota Lama, the things that cannot be separated are conservation and revitalization.</li> <li>Institutional depth has yet to be explored, as AMBO is an organization that is still in progress. We are also still experiencing difficulties in communication between members of the organization.</li> </ul>
<b>Edo</b>	<ul style="list-style-type: none"> <li>The Old City after being highlighted by a large-scale repair from the repair period until now there are several things that are still unfinished in our opinion, one of which is the implementation of <i>Car Free Night</i> (CFN). The purpose of CFN is actually to attract visitors to be more crowded by walking in the Old City, but in fact the crowd of visitors cannot be absorbed by businesses in the Old City. So, people who often eat at Ikan Bakar Cianjur (IBC) and Spiegel have access difficulties due to the CFN road closure. Saturdays and Sundays should increase turnover to a high level, but instead it <i>drops</i>. Including the electricity which is planned to be planted all (<i>cables</i>) so as not to interfere with the building facade. However, in reality, the revitalization process of the Old City took longer due to a lack of coordination and super-fast preparation, causing utility repairs to take longer until now it is still in progress. This causes new problems for the surrounding community, especially those who open businesses in the Old City such as frequent blackouts. Activities such as bread making, ice making, and others.</li> <li>Such problems are the topic of discussion and <i>sharing</i> among entrepreneurs in the Old City. Will it be possible to convey to the City Government with the relevant agencies to solve the problem and provide solutions.</li> <li>BPK2L used to be separate from the municipal government, but during Mr. Hendi's leadership there was a division of tasks. Mr. Hendi (Walkot) focused more on Johar Market and Semarang City Square, while Mrs. Ita (Wawalkot) focused more on the Old City. BPK2L that worked less effectively, finally Mrs. Ita entered as chairman of BPK2L which made its performance faster, so fast that the surrounding community, especially AMBO, could not keep up. Several times AMBO voiced on the street due to demolition and road closures that caused people who had needs in the Old City to have difficulty in accessibility, such as activities at Blenduk Church for worship. Even though the church congregation is dominated by the elderly so they need easier accessibility, if possible to the front door of the church, not walking far from the parking lot provided.</li> <li>For other businesses, guests who want to visit the venue are used to parking in front of the desired location. It is this habit that has yet to be changed.</li> </ul>
<b>Bharoto</b>	<ul style="list-style-type: none"> <li>Existing Kota Lama now because there are several activities such as offices, churches, and various businesses, so it requires accessibility as a basis. Revitalization by the Ministry of PUPR at a cost of 240 billion changed most of the face of Kota Lama. The existing physical start of the old city now comes from the revitalization. Although now the utilities are a bit late.</li> <li>Existing residents who are variously directed to <i>Tourism Development</i> so that it develops more rapidly than before. In order to revitalize, the intention of the City Government is to develop various programs such as art festivals, UMKM exhibitions, CFN and CFD, and others. It aims to revitalize the old city not only as an office, but also as a tourist destination. This has significantly increased visitors to the Old City, even more than Borobudur Temple.</li> <li>Actually speaking of tourism, there are several variables in the evaluation such as the number of visitors, length of stay, spending, and repeat orders. In the case of Kota Lama, the first variable is indeed quite a rapid increase in numbers, the second variable is less relevant in Kota Lama, the third variable is almost "zero" this is due to the large number of tourists with the lower middle class. Kota Lama is concretely developing with middle to upper class business actors. Although the Old City looks crowded, not many people buy at Sate 99 even though it is very famous. The expensive price of almost 90 thousand per portion is difficult to reach by most tourists in the Old City. They are grouped into <i>Heritage Tourism</i>, such as Spiegel, IBC, and others.</li> <li>The crowds of people who come to the Old City are not consumers in some businesses in the Old City. They only come together in large numbers with the aim of taking photos, not spending in several places in the Old City. This problem will later be raised by AMBO in a meeting with BPSKL. There are differences in segments between middle to lower class tourists and middle to upper class entrepreneurs. There is a question "<i>Does the tourist crowd drive the economy of Kota Lama?</i>" the answer is "<i>No</i>" when viewed from the visitors who come. Because small businesses cannot develop in the Old City, such as small traders around the old city are prohibited and if they violate will be arrested by Satpol PP.</li> <li>The new business that is currently developing in Kota Lama is Bosummy, which is filled with middle to upper class people. Many entrepreneurs here also complain to AMBO, such as at Hootman Coffee, which complains that there are no visitors coming in even though the old city is very crowded with tourists. This means that most of the visitors to the Old City have a different segment from the entrepreneurs in the Old City. The big profits are actually obtained by thugs who open illegal parking. They enjoy the benefits, while other entrepreneurs do not. This is very unfortunate for AMBO.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ AMBO had a lengthy discussion with the Department of Transportation regarding illegal parking which has not yet been solved, considering that parking is not allowed.</li> <li>▪ These problems have not been looked at carefully by the Semarang City Government. Ibu Nik (BPSKL) once said that she would change behavior. In my opinion, behavior is attached to the class of consumer segments. According to her, the consumers were told to park at Metro and then enter the Old City center by walking. This cannot be done, because the behavior of the upper middle class or segment is not used to doing this. For example, guests of Sate 99 from the Police, Attorney General's Office, and high-ranking officials cannot park in front of the place, although they can but it is difficult. If they bring a driver, they will <i>drop off</i> in front of the place then the driver looks for a place to park in the end.</li> <li>▪ If the concept is to build parking pockets and provide golf carts and will be taken to the desired place, it will not happen or work for segment or upper middle class tourists. For example, people who want to go to Spiegel but park at Metro, they will not want to. Unlike the middle to lower class tourists who often come with large groups, maybe it will be more suitable to use the concept because they will definitely enjoy it.</li> <li>▪ Marabunta with middle to upper class visitors who have a <i>valey</i> (get out of the car and the car is handed over to the <i>valey</i> to be parked). They are not the type to be told to walk and make parking pockets. In the end, BPSKL made "<i>bollards</i>".</li> <li>▪ AMBO will provide input regarding the issue of creating parking pockets and being given a golf cart (<i>shuttle</i>) for tourists is not a problem. However, if it is for consumers (middle to upper class) the entrepreneurs here cannot. There was once a case of ministry officials coming to Sate 99 but could not park at the place, in the end they asked permission from the Blenduk Church security guard to park behind the church. So it is not possible to apply the concept of parking pockets and then continue walking to the desired place.</li> <li>▪ On Fridays and Saturdays, consumers and customers of businesses in Kota Lama such as Sate 99 and IBC are busy, but they have to walk because the road is closed. In addition, on Sundays, church congregations also have difficulty getting to church because the road is closed for CFD.</li> <li>▪ A recent case occurred, when a group of Persit Candrakirana ladies who wanted to travel in the Old City during the day. The Old City was closed for 2 hours, they were given golf cart facilities to enjoy the Old City. This makes the loss and accessibility of people who have needs in the Old City become hampered so that it can harm the entrepreneurs around the Old City for a long time.</li> <li>▪ The consumer behavior of the middle-upper segment demands convenience and privacy. One of the facilitators is IBC, which has its own parking lot. Ms. Nik's suggestion about changes in people's behavior in Kota Lama is felt by AMBO to be difficult to implement for visitors of the upper middle class segment. If this segment is uncomfortable with this concept, it could result in reduced or lost profits elsewhere. The Tourism Office observed that <i>Starbucks</i> looks crowded, but compared to other <i>Starbucks</i> it is quiet. This is because there is no parking lot around the place. It is different if it is in a mall that has a special parking lot, but here it is mixed with other people.</li> <li>▪ I once told Mrs. Ita, the Mayor, about investors. If investors come to Kota Lama, there are two things that are done, namely investment in buildings as well as building conservation. This can be utilized as an effort to conserve cultural heritage. It is not possible for the government to conserve all cultural heritage in Kota Lama. So it is transferred to the owner or tenant of the building to invest in the form of a business place as well as building conservation.</li> <li>▪ If investors want to invest in the Old City, they should repair the existing buildings, which is also an effort to conserve the buildings, such as the IBC and Spiegel, which are abandoned buildings or buildings that have become good and well-maintained.</li> <li>▪ AMBO provided input to Ibu Ita as the mayor to provide incentives or assistance, because investment in Kota Lama is different from elsewhere (not utilizing Cultural Heritage buildings). In other places, they only make good buildings, but in Kota Lama, they need to repair and conserve at the same time, like in Spiegel, from an abandoned building to a good building.</li> <li>▪ The municipal government provides incentives in the form of a 50% PBB cut coordinated by AMBO. But AMBO regrets the creation of events that disrupt businesses in the Old City such as road closures. This has led to a reduction in customers for businesses in the old city. The municipal government thinks that events such as festivals bring in a lot of tourists who will have an impact on increasing the number of visitors at cafes or other businesses in the Old City, but in reality they do not. In fact, as in Soto Seger, the number of visitors when the road is closed or not is more when the road is not closed, even though Soto Seger can be reached by middle to lower class consumers. AMBO will later convey this to BPSKL, which happens to be a member of BPSKL, many of whom are also members of AMBO.</li> <li>▪ There are failed projects such as on Jalan Pandanaran there is a souvenir shop that is very crowded with visitors, it causes congestion so the steps taken are to make a sign of no parking. The municipal government provides parking pockets in Kampung Kali Batan area and provides <i>shuttle buses</i>. It is unfortunate because just buying souvenirs in the form of <i>wingko babat</i> and <i>mochi</i> cakes is complicated. The problem is that visitors need to wait to take turns riding the</li> </ul>
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	<p><i>shuttle bus</i> which takes quite a long time. This policy has decreased the number of visitors to the souvenir shop.</p> <ul style="list-style-type: none"> <li>▪ Another failure was when the Health Office made a very nice multi-storey parking lot and then visitors had to walk back to the Kota Lama area, but it was not very popular with visitors. Changing visitor behavior is not easy and takes a long time, even though the investment to run this is not small. Visitors want practical and convenient things to go to the Old City. In the end, there is a souvenir center in Pamularsi area with a large parking lot, and finally visitors choose to go to the area.</li> <li>▪ The concept of changing the behavior of interested visitors in the Old City for AMBO is not easy, but for tourists it is not too much of a problem because the goal is only to enjoy and sightsee tourism in the Old City like in Malioboro, Yogyakarta. For example, if visitors who want to go to Starbucks, IBC, Spiegel but are made difficult will certainly have an impact on the number of visits.</li> </ul>
<b>Edo</b>	Of course, the process is still ongoing between AMBO, BPSKL, and the City Government because these agencies have their own views. AMBO, representing the community and businesses in Kota Lama, is trying to provide input and solutions to the City Government. Such as the implementation of CFN which should be replaced or reduced hours of activity, or any way. The point is that AMBO is still in the process of solving the problem.
<b>Bharoto</b>	Based on information from one of the agency heads, the implementation of CFN in Kota Lama will be imitated by several other big cities such as Bandung. It is seen by the head of department that the implementation of CFN is a mainstay or "achievement". Different view with AMBO
<b>Seno</b>	Because on Jalan Dago, Bandung, the business actors are mostly for the lower middle class, which is different from in Kota Lama. As in Spiegel, Tekodeko, Sego Bancakan which has a selling price that cannot be reached by the small people or for the upper middle class segment of society.
<b>Edo</b>	However, this cannot be blamed entirely, because conserving a building requires a lot of money. The business owners here must have a way to recoup their capital.
<b>Bharoto</b>	Building investments that are both good, conservation. Which requires a lot of funds.
<b>Edo</b>	Perhaps this is something that the city government has never imagined. Because to calculate the return on investment made by the city government and the central government in the Old City, it should also be seen in the taxes that enter the city. During this time the tax that goes to the city government obtained from the old city is able to reverse the capital so far, it should be seen from this. If the road continues to be closed, visitors such as in Spiegel and IBC will choose to eat outside and can reduce the tax revenue and automatically will not return capital.
<b>Bharoto</b>	<ul style="list-style-type: none"> <li>▪ Government capital from the Ministry of PUPR is 240 billion with monthly electricity costs for lighting in the Old City which is very much. That is the <i>cost</i> that will be paid by the municipal government to PLN. Then what goes to the city government should be from the restaurant tax, but the restaurant is always disturbed (road closures) because those who come to the Old City are not from the restaurant's consumers, so it <i>does not make sense</i>.</li> <li>▪ Based on observations, <i>Heritage Tourism</i> is not for people who like to shop, as there is a shop called "<i>Klithikan</i>" behind the GSG that is empty of visitors. In addition, there is a nice restaurant next door but it is not selling well. This begs the question, do people not come here to shop? Like the angkringan entrepreneur Mr. Edo also feels the same way. Another example is a meatball restaurant whose selling price is automatically above the average outside. So the crowds of tourists in the Old City are not felt by business people here. This is an anomaly.</li> <li>▪ I often look at <i>virtual towns</i> on youtube and smart tv to see cities around the world. It looks like the area is bustling with visitors and they are interacting economically with the environment. They relax and eat at neighborhood restaurants, so there is economic movement. However, this is not the case in Kota Lama because of the different segments. So, often the small traders are chased and arrested by Satpol PP because it is not their market area. Although they still exist, they do so secretly and carefully.</li> </ul>
<b>Seno</b>	I also saw some street vendors such as egg roll vendors, balloon vendors and others still trading around here.
<b>Bharoto</b>	Actually, it is not allowed, when later the Mayor wants to visit, the Old City security will definitely clean the area from the street vendors first.
<b>Edo</b>	The reality in the field is like that, because it could be that the Mayor does not know or how
<b>Bharoto</b>	We certainly need to remind BPSKL of this, because BPSKL has only held one meeting. We will submit input to Ms. Nik as the " <i>brain</i> " of BPSKL. Because she has long been involved in the arrangement of the Old City, such as making <i>bollards</i> on the sidewalk. She also once refused an investor who asked for the <i>Bollard</i> to be removed for parking needs on the grounds of humanizing people and changing behavior.
<b>Edo</b>	Ms. Nik's statement is also inaccurate, in fact the <i>bollards</i> endanger visitors such as making visitors fall and many motorists have hit or grazed the <i>bollards</i> . This is not widely known by the city government and there is no follow-up from the city government.

<b>Bharoto</b>	<ul style="list-style-type: none"> <li>▪ We in the church are often noisy because there are often impromptu activities that are not known by the church, such as suddenly in front of the church, <i>Sarnafil</i> or tents have been installed which interfere with church activities. Various organizers such as the UMKM exhibition. They do not know because they do not need permission from the Tourism Office, but from BPK2L. Because at that time BPK2L was less competent in seeing this.</li> <li>▪ In another case, on Christmas Eve, which happened to be a Saturday, the streets were closed for CFN. Christmas Eve is one of the worship services that is visited by many congregations from outside Blenduk Church, which is usually only 200 people, even when Christmas Eve can be visited by up to 600 people. The only access for church members is from the back of the church. People from outside do not understand and have difficulty getting to the church because the access is closed. The same case also happened on New Year's Eve.</li> <li>▪ Blenduk Church felt that they were happier before the revitalization than after the revitalization. This is because the congregation feels comfortable to worship and is not disturbed by the road closure.</li> <li>▪ The above talks about revitalization in order to make the Old City crowded with tourists by holding activities that attract visitors. The assumption is that when many people come to the event, the event will be more successful. However, on the other hand, the residents and businesses in Kota Lama are restless because there is no profit coming in.</li> </ul>
<b>Edo</b>	<ul style="list-style-type: none"> <li>▪ Actually, the development of Kota Lama goes into another point where building history and culture in Kota Lama itself, is actually a development from the past. Business actors began to enliven since 2012 where there was the Old City Festival. Previously, the old city was not crowded and quiet compared to today or before the improvements made by PUPR. At that time, to make an event within 3 days was not a problem, people came to the old city within that time even though it closed the road but it was not too much of a problem because the traffic was not as busy as it is now. Over time, the Old City Festival attracted several investors, eventually entering and participating in revitalizing buildings in the Old City such as Tekodeko and Spiegel which emerged as a result of several events held by the community as a form of concern for the Old City. As time goes by, it gets more crowded, finally for the festival to move its location to a more peripheral place, or not in the middle of the road anymore such as entering quiet streets, Polder Tawang, and finally in the parking lot in front of Satlantas Semarang City. owned by Metro Point (private).</li> <li>▪ The government sees that it was used for the festival in the past and may eventually emulate the festival. If the festival is held in the center (around the church) it looks easy, but visitors have to make another <i>effort</i> to enter the Old Town center area and have to pay for parking and there are even parking lots that are more expensive than parking at the mall.</li> <li>▪ If you want to follow the development, it is better that the events made by the city government do not have to close the road, because the road in this area has become the main traffic road. If the road is closed, the affected parties are not only from public road users, of course, the parties with interests in the Old City such as churches, and so on.</li> <li>▪ For the historical development of Kota Lama, some buildings have great historical value such as Marabunta which was used in the movie Matahari, the former Jiwasraya Building which has the first <i>elevator</i> in Indonesia, the Dutch East Indies shoe-making building which was used to make football shoes for the Dutch East Indies national team in the world cup. Actually, the people of Kota Lama want to take part in actively teaching the history of the buildings in Kota Lama.</li> <li>▪ The development of Kota Lama is getting more crowded and building owners are aware of the potential, so business owners have increased the selling price of their products. In addition, the city government also increased the PBB in Kota Lama by 80%. So, for now the cost of investment in the Old City is getting more expensive and has an impact on investors who will certainly think twice about investing in the Old City. On the other hand, the policies made by the city government are not synchronized with the needs of investors who have entered. This has been the problem so far, but for the history in the Old City from AMBO itself already has communities that often hold cultural events such as Jessie as the manager of the Old City such as Batik Tulis with Old City Motifs by inviting mothers who live around the Old City to practice batik.</li> </ul>
<b>Seno</b>	From Mr. Edo's perspective, from the perspective of business actors in Kota Lama, do you prefer before revitalization or after revitalization?
<b>Edo</b>	<p>Actually, the development and improvement in Kota Lama have good intentions, but because the changes are too instant, the people and businesses including investors in Kota Lama have not been able to adapt quickly. It takes time to adapt to the current situation, it would be better if CFD and CFN are not the right activities for now, maybe in the next few years when the expected community behavior has been formed.</p> <p>For now, business actors can only submit to the policies of the city government, because the road closure program is also carried out by the city government. In the end, business owners must think creatively so that people who travel can visit their places of business, even with unrest such as road closures, difficult road accessibility. If we blame each other, the problem will never be solved.</p>



<b>Bharoto</b>	<ul style="list-style-type: none"> <li>There is still one positive side, namely making the Old City famous and the center of wider attention. As an example in the church, previously the congregation only came from around the Old City, now many guest congregations from other cities such as from GPIB Bogor, GPIB Surabaya, GPIB Jakarta, and GPIB Bandung come to Blenduk Church to worship as well as to travel. The acceptance of the church is also increasing, but what makes it uncomfortable comes from the disturbances that have been described earlier.</li> <li>These things should be coordinated frequently, especially in terms of conservation. For example, there was once a concert at Taman Srigunting that used <i>audio sound</i> excessively. This affected the structure of the church building inside. Some of the building structures were damaged. In the end, there were restrictions on the use of sound <i>decibels</i> in the <i>soundsystem</i> used.</li> <li>In essence, communication between the city government, BPSKL and AMBO needs to be improved. Prior notice is needed regarding road closures and so on. There was a case where one of the chemical suppliers wanted to deliver goods in the Old City using a large truck, so we refused because it could affect the buildings around the Old City. However, there was once a person who was going back to his hometown to deliver the chemicals but was not allowed to pass because there was a road closure, which created tension between officers in the field and the businessman.</li> </ul>
<b>Edo</b>	Actually, businesses in the Old City and the community have the right to have access to their "home" in the Old City. Sometimes the officers in the field do not want to know and are not allowed, why businesses and people who want to enter their own "home" are not allowed. It is different if the communication uses a more acceptable language such as being directed to take a certain road or access instead of being completely prohibited.
<b>Bharoto</b>	<ul style="list-style-type: none"> <li>Once upon a time, Mrs. Ita the Mayor gave a statement for visitors and church congregations to park in the parking lot and continue on foot. This is unfortunate for the church because it is too burdensome for church congregations such as having to spend money on parking and there are still many elderly worshipers.</li> <li>This became one of the study materials from Mr. Kriswandono such as <i>Heritage well be fund</i>. This <i>heritage</i> area should bring prosperity to the surrounding community, but the reality is that many surrounding communities do not feel prosperous if it is all for <i>tourism</i>.</li> <li>Previously there was NSP Bank, which has now moved its office location because it does not have a parking lot. Indeed, the bank cannot park too far from the location because many people carry money. In addition, like at the Bank Mandiri ATM, it is too difficult to park because it is blocked by the installed bollards.</li> </ul>
<b>Edo</b>	<ul style="list-style-type: none"> <li>Actually, it is too risky. If the city government can think "if they do it themselves and if they want to be treated like that, can they afford it?"</li> <li>Before the revitalization of the Old City was a crime-prone area, even after the revitalization of some iron manhole covers or others were often lost and then given <i>security</i> to minimize this.</li> </ul>
<b>Bharoto</b>	<p>These are downstream issues that AMBO will fight for, but the upstream issues relate to policies that need to be revised.</p> <p>On the one hand, the Old City is targeted to be included in the UNESCO list tentatively, which means in-depth preparation is needed. One of them is the procurement of international festivals.</p>
<b>Edo</b>	These requirements are so many that they must be fully prepared, including the fact that BPSKL was formed for <i>World Heritage</i> .
<b>Bharoto</b>	<p>Kota Lama is actually better than Kota Tua in Jakarta. But before <i>tourism</i> is developed, there must be parties in the Old City such as churches, offices, and so on.</p> <p>Actually, the activities in a particular Old Town are not that different from others. Of course, it takes effort to move forward together.</p>
<b>Edo</b>	The problems that exist have actually been happening for a long time, for now they are in the process of moving towards a better direction, one of which is prohibiting the entry of vehicles, structuring traffic flow, having a day off for cleaning the Old City, and others.
<b>Bharoto</b>	<ul style="list-style-type: none"> <li>If you look at it in the context of conservation, vehicles passing through the Old City must be limited, many vehicles passing through the Old City are just passing through without any interest. This is what makes the road closure policy as a result of which all parties who really have an interest in the Old City also lose.</li> <li>The problem is how to sort out the interested and uninterested people in the Old City. The closure at Bubakan Roundabout made accessibility difficult. This was caused by the actions of a handful of port trucks that turned around, but it affected all people with an interest in the Old City because it disrupted the traffic flow to the Old City.</li> </ul>
<b>Seno</b>	If Jakarta and some other countries have paid roads when passing through Kota Tua, the area will also become a parking lot, is there a plan to implement it here?
<b>Bharoto</b>	<ul style="list-style-type: none"> <li>Not yet implemented, because it is related to thinking from upstream or policy and <i>policy</i>. Careful consideration is needed in policy making. For example, CFD which closes the road until 9 o'clock is not very popular with the public. However, this is detrimental to people with interests</li> </ul>

	<p>in the Old City such as those who want to worship in the church. Many worshippers often argue with the area guards.</p> <ul style="list-style-type: none"> <li>There has been an evaluation regarding the implementation of CFD which is ineffective and only disturbs people with interests in the Old City.</li> </ul>
<b>Edo</b>	Often information on problems in the field that are conveyed do not reach superiors and do not have offices or activities in Kota Lama. This is in order to see and appreciate the problems directly in the field. So that the policies taken will be more appropriate.
<b>Seno</b>	BPSKL office in Oudetrap is not yet in use
<b>Bharoto</b>	<ul style="list-style-type: none"> <li>The new building in Oudetrap is being prepared as the BPSKL office. It is hoped that the role of BPSKL will function well, not only as if it is in the interest of the city government but also as a forum for aspirations from the community and business people in the Old City.</li> <li>The Ministry of Law and Human Rights as the government lost the Job Creation Law, due to the lack of public participation (meaningful participation). Such participation is in the form of the right to be heard, the right to be considered, the right to get an explanation when not approved.</li> <li>Such as the right of the Kota Lama community to be included in the planning, utilization, and control of the Kota Lama site (Perda 02 of 2020) which is in line with <i>meaningful participation</i>. However, in reality there is a lack of involvement of the Kota Lama community in planning and the community often sees sudden policies without the involvement of the community itself.</li> </ul>
<b>Edo</b>	<ul style="list-style-type: none"> <li>Some members of BPK2L used to be pro-government people. So, for members who are invited to enter, meet, and provide information related to planning are only people who are in the government. In essence, the Old City is still growing and processing, unlike Borobudur, which has a more limited scope.</li> <li>The ones we have studied are Malacca and Pinang, Malaysia. They have entered the <i>World Heritage</i> with the entry process taking a long time even up to 10 years. The conditions there are already not too concerned about the good value, but also see the disadvantages of entering the <i>World Heritage</i>. In fact, the original Pinang people there are no longer there, many buildings have been sold to foreign investors such as from Hong Kong, China, Singapore, and others. For Malacca, many brands from outside make the local historical value of the surrounding community decrease and even shifted. In Malacca, there are no road closures, even cars stop in front of the shops.</li> </ul>
<b>Seno</b>	How does Mr. Bharoto as the chairman of AMBO from the local community and Mr. Edo as a member of AMBO as well as a businessman see and expect Kota Lama to be like?
<b>Edo</b>	As business people, if there are developments or ideas and others from the city government, the community should be invited to participate. The approach should not only be from the government, but also from the business actors and the local community. If this is lost, then the existing values will be eroded. Previously, Kota Lama was known for its high crime rate, but now it is developing in a better direction. If the previous thing happens, when the investors who have entered the Old City will leave, it is possible that the Old City will return to its previous face. This will certainly harm many parties, not from the community but also in the government. Don't think that the people are loudly speaking out against the government, but the people are trying to maintain their life and death here...Because the business people here are not only those with large capital, but also many who have small capital. If these small business owners close, it will be very detrimental to the business actors.
<b>Bharoto</b>	<i>Heritage for well fund.</i> Heritage must bring prosperity, for which it is necessary to accommodate various interests such as from the government, community, business actors, and others. The output makes the surrounding community and businesses prosperous in terms of physical and economic. As well as the community and businesses are able to see the beauty of the Old City, such as having proper parking, good security, church guests come well, and there are no constrained activities.

### Appendix 13. Semarang City Spatial Planning Office

Informant 6: at Thursday, July 4, 2024

<b>Seno</b>	Please apologize to whose mother and in which field.
<b>Siska</b>	I am Ms. Transiska Luis Marina, the Head of Building Planning Division of Semarang City Spatial Planning Agency as well as a member of the Old City Site Management Board.
<b>Seno</b>	What position do you hold at the Old City Site Management Agency? Incidentally, we have also met with Ms. Nik.
<b>Siska</b>	Yes, Mrs. Nik is the secretary and I am a member. In BPSKL there is a chairperson, secretary, and local committee, and I happen to be a secretary member under Ms. Nik.
<b>Seno</b>	So, is BPSKL a government agency or an independent agency?
<b>Siska</b>	It is not an independent body, so we are formed by Mayor's Decree like Semarang City has DP2K (City Development Advisory Council). For the Old City, because it is a mandate from the RTBL Perda for the Old City Site, a management body was formed for the Old City Site. So, we are not paid but we use a honorarium mechanism such as the Cultural Heritage Expert Team (TACB), Expert Professional Team (TPA).
<b>Seno</b>	Likewise with the members of society in it?
<b>Siska</b>	Yes, it just so happens that we use the <i>Pentahelix</i> method like Mrs. Wali's dissertation, that BPSKL membership consists of elements of government, community, academics, council, and users of the site itself (building owners). Incidentally, after the change of BPK2L to BPSKL, the elements from the government began to be reduced and multiplied from the elements of the community and users of the Old City site.
<b>Seno</b>	In the last 5-10 years, how do you think the Old City itself has developed? Have you been satisfied or not, if not, what are the underlying reasons? If for example in the range of 1-100 what is the value?
<b>Siska</b>	<ul style="list-style-type: none"> <li>So if we talk about the series that started in 2014, it is clear that compared to the past 10 years it is much better, because in 2017 the PUPR ministry began to revitalize the area. The homework that we have to do as the government and the management body is in its sustainability. In addition, in terms of <i>maintenance</i> of the area itself, so for example, the infrastructure has been good from 2017-2020, infrastructure improvements were made and now in 2024 the roads are starting to look damaged. Our hope is that there will be a <i>maintenance</i> budget for infrastructure improvements.</li> <li>For now, when talking about the attraction in the Old City, it is in the building and activities, which are mostly culinary. We are trying to explore what potential can be raised besides that, because the Old City as one of the <i>tentative</i> UNESCO <i>World Heritage</i> must raise its culture and education. Not only tourism but also culture, coincidentally we just had a meeting with BPSKL and we want to make educational tours in Kota Lama, while in Kota Lama Surabaya they make tour packages. Educational tourism in the form of a <i>site</i> becomes a living studio which then embraces the Education Office or Academics. For example, we have collaborated with UNTAG for the Architecture Department in certain courses, the studio uses the Old City itself which is implemented into the task to design the scale of the area in the Old City.</li> <li>We want to embrace the upper teens, but we also want to embrace the lower teens or children. So with the Education Office we synergize in one of the subjects in the form of a visit to the Old City, such as in the Citizenship map, later there will be a visitation to the field we direct to the Old City.</li> <li>Incidentally, <i>building signage</i> has begun to be installed on Letjen Suprpto Street, all of which have a history. We want elementary, junior high, and high school children to be able to learn there so that they love their country and nation more. So not only in terms of <i>tourism</i> but also we are trying to improve human resources starting from elementary, junior high, high school, until later college can utilize the Old City which actually we also want to be connected to everything to Old Semarang, starting from Chinatown, Kauman. So not only focusing on the Old City site but also in the Old Semarang area. But also in terms of revitalization of the area that is ready is the Old City, so we start from the Old City first.</li> </ul>
<b>Seno</b>	Distaru has weapons in RTRW, RTBL, and RTDR, what policies were used to design these three weapons?
<b>Siska</b>	<ul style="list-style-type: none"> <li>Yes, we are more into regulations. In the drafting process of the RTRW, the regulations for the Cultural Heritage Area included the Old City, although it was still referred to as an area when we drafted the RTRW regulation. Then we detailed it again, coincidentally our RDTR was in the process for West Semarang had not been compiled, so we finally jumped to RTBL which happened to already exist in 2003. After that, we revised it, and the RTBL regulation regulates building intensity. For more technical details, we compiled Perwali related to PBG and Reclame technical recommendation services, then at the Old City Site because it was beautiful finally began to arrive like sugar that was visited by ants in terms of investment and non-investment. Distaru's position itself as a controller, when there are investors who want to open a business and apply for PBG we happen to have RTBL which regulates zoning such as Zone 1, Zone 2, Zone 3, Zone 4, and Zone 5. For example in Letjen Suprpto in that zoning it happens to be allowed for restaurant businesses.</li> </ul>



	<ul style="list-style-type: none"> <li>▪ The role of BPSKL is related to providing recommendations for the utilization itself, so in PBG itself there are special requirements for Kota Lama because there is an RTBL regulation that we ask for recommendations from BPSKL, so for example if you want to open a cafe activity in Kota Lama then there must be a recommendation from BPSKL, because this management agency can see that the cafe or <i>coffeeshop</i> already exists, whether or not it will kill existing investors or even make it even more crowded. This is what BPSKL will later think about. So BPSKL's recommendation becomes one of our references that the type of activity that uses the building system must be looked at more deeply. For example, the type and form of business activities will be asked, after which it will be reminded that there are already the same business activities or not in Kota Lama, after which a recommendation letter from BPSKL will be asked, then in the Permen of Public Works it is regulated that cultural heritage buildings must be studied, because in Kota Lama there is already an RTBL Regional Regulation, the rules are not too rigid in the Permen because it is clear that the building is cultural heritage, there is already an RTBL Regional Regulation, Mayor Regulation, and recommendations from the management body. We can <i>skip</i> it if there is no change in the facade, structure, and addition of buildings. If it is just adding ornaments and insulation inside, there is no need to use a study because the reference is clear, otherwise if there is a change in these 3 things, then there must be a study first.</li> </ul>
<b>Seno</b>	We know that cultural heritage is under BPK Region X. Is there a relationship between BPK Region X and Distaru?
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ Incidentally, we have a Cultural Heritage Expert Team (TACB), one of which was recruited from the BPK. So, whenever there is a request for restoration, revitalization of buildings in the Old City Site that is heavy and large, we will discuss it at TACB. In the forum, representatives from BPK will provide input, for example in Borsumy it is enough to use input from BPK in the TACB forum, but for heavy rehabilitation such as now Blenduk Church we do not dare if it is only there because there are many repairs. We happened to get the budget from the Ministry of Public Works and Housing, so there must be a scientific and historical study from BPK first. Whether or not the revitalization of Blenduk Church is allowed, there must also be permission from BPK first. After the BPK is out, it will be followed up with DED and then go into licensing. So we must first see how much rehabilitation or restoration and revitalization of the intervention of the building.</li> <li>▪ Another example, there was a repair of the Oudetraap Building owned by the Semarang City Government, which happened to be the PPKom of Ms. Nik and my PPTK. We feel that Blenduk Church has been designated as a National Cultural Heritage, while Oudetraap is a national site but the building is not designated as national, so the BPK is only determined in the TACB forum.</li> </ul>
<b>Seno</b>	So we know that the RTRW, RTBL, and RDTR will change according to their time, such as every 10 years.
<b>Siska</b>	Yes, it is true, if a change is needed because it may not have to change, for example, the 2003 RTBL regulation was evaluated and revoked only in 2020 because during that time there was no dynamic that had to change. So it does not mean that the RTRW must be reviewed every 5 years, if there is nothing we need to review if we don't review it, it doesn't matter.
<b>Seno</b>	Evaluation and re-planning, especially in Kota Lama, does it involve the CPC and the community?
<b>Siska</b>	Obviously, there should be a <i>public hearing</i> and FDG there.
<b>Seno</b>	The involvement is only in <i>public hearings</i> or one of the BPK members is directly involved.
<b>Siska</b>	We invited the BPK to be directly involved in the preparation and evaluation. In drafting regulations, we must have prepared a study in advance in the form of an Academic Paper. The preparation of the Academic Paper has involved BPK.
<b>Seno</b>	The involvement of BPK in the preparation of the academic paper is as an expert?
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ No, if the expert is from a consultant. BPK as a guest who was invited to provide input. For example, during the preparation of the Old City Revitalization DED, the Ministry of PUPR had the budget and we as the municipal government were the technical team. At that time, we proposed to the Ministry of PUPR to involve and cooperate with BPK, although the technical team had a decree so that it was not arbitrary to include a party to the team in the middle of the road. It was finally approved as an invited guest but was asked to provide advice and input.</li> <li>▪ During the revitalization of the Old City, there was work on what is now the Old City Museum. At that time, in the DED initially only as a <i>Polder</i> there was no function for the museum. As the city government saw that around the <i>Polder</i> there were artifacts of the former fort and there had been excavations there which then saw that not only the <i>Polder</i> function could be utilized there. The <i>statement</i> was reinforced by BPK because they were also involved in the excavation of the fort. Finally, the design was changed not only as a <i>Polder</i> but also as a museum. However, there must be boundaries as a <i>polder</i> and the former fort excavation area. This must still be conveyed to the public, so that people can know that there are former fort ruins. So that as a marker it is not only a polder, but eventually it is planned to become a museum that can educate the public. So there is multifunctionality where the bottom is for the <i>Polder</i>, while the top is for the museum. This phenomenon is one of the results of collaboration between the Central Government, City Government, and also BPK Region X.</li> </ul>
<b>Seno</b>	The Old City is indeed conserved, based on information from Ibu that the spatial planning always changes from time to time, there must be a clause that says Old City.

<b>Siska</b>	Yes, it has been tested, in the Spatial Regulation there is one article that regulates the cultural heritage area and Kota Lama is included in that, which is used to protect it.
<b>Seno</b>	During several periods of changes or alternations to the RTRW, has the Old City clause changed or not? Although now it will add towards the area that was previously the site.
<b>Siska</b>	There is no change, it is still the same. In fact, it was called an area because in the regulation before the issuance of the Cultural Heritage Law, the definition of areas and sites was still ambiguous with the existence of Spatial Regulation No. 14 of 2011 still reads Kota Lama Area, then the Cultural Heritage Law appeared in 2010 but for the formulation of the RTRW before the law was published and the articles when they went up to the Ministry of ATR already used the phrase area. Then came the Cultural Heritage Law and after we studied it it turned out that the Old City was included in a site and reinforced again to the National TACB who submitted to the Ministry of Education and Culture when we proposed the Old City to be a national scale. But after the discussion, the question arose "why only the Old City?" even though Semarang City has <i>mutietnics</i> . It turns out that the Old City, Chinatown, Malay is a site that is included in the Old Semarang Area.
<b>Seno</b>	Are there other sites such as Chinatown, Malay, Kauman that have been included in the local regulation?
<b>Siska</b>	Incidentally, all three have been included in the old Spatial Regulation and the latest one as well.
<b>Seno</b>	So is there no change in the clause that means there is a change in connection and interconnection or not?
<b>Siska</b>	<ul style="list-style-type: none"> <li>There is no change, but in the Spatial Regulation there is no statement for the Old Semarang Area because the revised Spatial Regulation No. 5 has already been processed to the Ministry of ATR. Maybe in the next 5 years there will be an evaluation and the Old Semarang Area will be included. So, the sites actually already exist separately and have not become one Old Town Area.</li> <li>Our homework is also in the preparation of the RTBL for our Old Semarang Area. So for RTBL each site already exists, but only the Old City has been legalized. We want to unite all these sites into Old Semarang, but indeed the RTBL must be in accordance with the mandate of PUPR which is not mandatory in the form of a Regional Regulation but can be in the form of a Regional Head Regulation (Perwal or Perbup). However, for the Old City, we are using the local regulation because it was originally already using the 2003 local regulation, because it would be a shame to <i>downgrade</i> it. But for other sites, it is planned to use Perwal only.</li> </ul>
<b>Seno</b>	In the RTRW itself, we know that cultural heritage in Indonesia is synonymous with tourism. In the RTRW clause specifically for conservation, although it is not included in the clause. But it is also developed as tourism, how to accommodate the tourism while in the RTRW it is conservation?
<b>Siska</b>	Actually, in the RTRW, although it is conservation, the designation of the area supports it, for example Chinatown as a trade and service designation in Kota Lama. In spatial planning or <i>forecasting</i> , we also see that from the cultural side it can be conserved but from there there is tremendous economic potential. So in locking the designation of the area, it is done professionally, not shackling. Later, the game is in controlling the regulation of each building.
<b>Seno</b>	So the umbrella is the RTRW as conservation, but in the RTBL for tourism? Why not in the RTRW?
<b>Siska</b>	Not included in the RTRW, for RTBL it is there to support tourism.
<b>Seno</b>	Why is it not included in the RTRW? In Solo, the Keraton itself is categorized as cultural heritage and tourism. So when looking at the RTRW map of Solo, the Palace is included in the cultural heritage and tourism area.
<b>Siska</b>	The RTRW has not, because it talks about cultural strategic areas. In the classification of strategic areas, for tourism strategic areas do not exist in the spatial science. So tourism is not included in the RTRW, so the composition in the articles follows the composition contained and regulated in the Ministry of ATR.
<b>Seno</b>	We know that cultural heritage is not only physical buildings ( <i>tangible</i> ), but there are also <i>intangibles</i> , if what I found in Kudus for the RTRW is still <i>tangible oriented</i> but there are Perbup to support the <i>intangibles</i> such as Buka Luwur and others. How about Semarang City?
<b>Siska</b>	<ul style="list-style-type: none"> <li>For <i>intangibles</i>, it is the Culture and Tourism Office. So we share tasks according to the duties and functions in the Spatial Planning Office, if we also take care of the <i>intangible</i>, of course it will not reach. The Old City or in other cultural heritage areas that have other traditions such as the Jeburan tradition in Purwodiningratan.</li> <li>For the Old City site, there is no specific regulation for intangibles. But for Disbupar, it has started to make its regulations starting from Kauman and Chinatown for Kota Lama yet. So they are in the study stage to be able to make a regulation. We share the task, for Distaru does not affect the <i>intangible</i>.</li> <li>So it is actually closely related to our institution in spatial and building regulations. For sites that are objects themselves are in the disbudpar, such as temples, statues, keris, and others. Our duties and functions are of course limited, for example RTBL regulation.</li> </ul>
<b>Seno</b>	Technically, the environment is inanimate but theoretically it can also be living.
<b>Siska</b>	We don't go that far, we share tasks and have our own duties.
<b>Seno</b>	In the preparation of RTBL itself, how much involvement did the community play in the preparation?
<b>Siska</b>	So at the time of RTBL preparation we started with the preparation of the Academic Paper. In the drafting we did a preliminary report and there was a FDG. FDG 1 community in the Kota Lama area consisting of

	all business actors including the community including AMBO and some of the people who live in Kota Lama are represented by each head of the neighborhood, sub-district head, LPMK, and others.
<b>Seno</b>	How much of the community is included in BPSKL?
<b>Siska</b>	There was Ms. Jessie, Mr. Bharata, Mr. Agus Dharmawan who has been with BPK2L since the beginning and many more.
<b>Seno</b>	Approximately the comparison between BPK2L and BPSKL, how many percent increase in the number of community involvement as members?
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ The increase is a lot, if we talk about the percentage now the community or non-government is 80% and 20% from the government. Within the 20%, the government consists of me as the Head of Building Planning for PBG licensing, one person from the Culture and Tourism Office, and another person from Bappeda. As for Ms. Nik, she is not from the government because she has retired and has also been a cultural activist of Kota Lama for a long time and is also a member of TACB. In addition, Mr. Bunyamin as the chairman is also retired, but represents academics from UNNES. So from this number, there are only 3 people from the government, for Disbudpar the supervision of the Old City, for Distaru the spatial, building and licensing regulations, while for Bappeda as a guardian in budget planning. While the rest of the members consist of the community, building owners, academics, private sector, BUMN and others.</li> <li>▪ There is indeed a paradigm shift that was previously a lot from the government when BPK2L, although it becomes easier when there is a lot from the government, such as if Disbudpar is overwhelmed with security and cleanliness issues, the government will easily deploy assistance, for example from Satpol PP, DLH, and others, because everything (government) is there so the hierarchy becomes easier. For now, there are pluses and minuses because it is still new as of May and the inauguration is also as of June for BPSKL. We use the actual procedure, not just poking around. BPSKL will first inform the city government that there are obstacles so that they can be supported. But those in BPSKL feel that they must work together and not be silent in protecting the Old City.</li> </ul>
<b>Seno</b>	Can you say that BPSKL is more dominated by investors?
<b>Siska</b>	Yes, but SOEs are not investors but only <i>tenants</i> and building users. Our hope is that they will <i>care</i> more because they are in the place, for example there is a damaged road so that they are immediately notified, and later 3 people from the government will continue.
<b>Seno</b>	How to control the RTBL itself? Because we know that in Indonesia, it is very difficult to maintain, unlike new buildings.
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ For us, the direction is to control through licensing. For example, what is happening at Ex Tekodeko on Jalan Letjen Suprpto behind it is the rehabilitation and addition of a building for OYO lodging. We, from BPSKL, gave a warning letter because they did not apply for a recommendation from BPSKL. From the government side, a warning letter was given because there was no license. These are examples of our control.</li> <li>▪ But for RTBL supervision that regulates zoning and types of activities. For something that violates zoning and types of activities, an activity warning will be issued. But if for activity reprimands the domain is not in Distaru, but we will <i>sounding</i> to the Culture and Tourism Office because it is related to operational licensing.</li> </ul>
<b>Seno</b>	I heard about selective licensing and reprimands for violations, such as the non-compliant Kotta Hotel.
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ I need to set the record straight, Kotta Hotel is not an ex-PTPN cultural heritage building that used to be a bank building which is in violation of the old Kota Lama regulation of a maximum three-story building, but they are four-story. Then we have to have a solution with a building that has a structure like that torn down or by reducing one floor, it is impossible for us to easily cut one floor. We have to have a solution, which is that finally the building is still used but it is not allowed to add new structures and floors, so the existing building is still maximized. They only added to the interior and the insulation, but in terms of structure and floor, they did not add, finally it became one of the inputs also that the existing Perda violated the Perda.</li> <li>▪ When we evaluated the regulation, finally in the new regulation the regulation changed from 3 floors to a height in meters, in meters Hotel Kotta still meets because the elevation of each floor they are also short. Actually it is not selective, but as a government we must have a solution that cannot be rigid directly not allowing and cutting arbitrarily. Fortunately, Hotel Kotta is not a cultural heritage building.</li> </ul>
<b>Seno</b>	How about the new glass building next to Sate 29? The overall landscape is changing because it's an old Dutch town, but why is there a modern glass building?
<b>Siska</b>	It is also not a cultural heritage building, coincidentally for the title and topic of your research you are comparing with Japan. If we look at Japan, on average, it is contextual to the area, actually in the regulation and supervision of cultural heritage sites, if it is not a cultural heritage building, it does not have to be ancient and should not be allowed, but it must be contextual to the area. Incidentally, it's not finished yet and is still under construction. The licensing process is indeed very difficult, it is indeed a modern building but for the ornaments and paints there must be adopted from Kota Lama itself. For example, in Singapore there are several old buildings surrounded by new and modern buildings that are interconnected. Eventually we also used that <i>school of thought</i> , so the new buildings there don't have to



	be old-fashioned but must be contextual to the surrounding buildings themselves. Contextual doesn't necessarily have to be exactly the same as one of the styles there, for example the Indies style and architecture, but at least there are elements adopted from the Old City.
<b>Seno</b>	How much authenticity does a building retain in the Old City?
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ If the building is included in the cultural heritage, then it is obliged to maintain its facade. If the building has been damaged by 80% then it is obliged to restore it, but if the building is not a cultural heritage building, the obligation is only contextual, it is not obliged to be yellowed the same as the building next to it. So it is not obligatory to maintain the building if it is not a cultural heritage building.</li> <li>▪ The landowners are critical because the law is also clear.</li> </ul>
<b>Seno</b>	What if with the buffer zone there are market buildings in the future if not organized it will worsen the image of Kota Lama?
<b>Siska</b>	For the buffer zone, the RTBL also regulates the intensity of buildings following the Spatial Planning Regulation itself, they are contextual to the area but not as strict as in the core zone because as the city government from the direction of the central government to be pro-investment that is environmentally friendly and does not mean being indiscriminate. Finally, we regulate to maintain the core zone, and for the buffer zone, it can be more than the core zone, because indeed in the Regional Regulation there is a difference between the core and the buffer, for example, the height of the building can be more than 12 meters. The regulations for the buffer zone are based on the RTRW, while there are special regulations for the core zone. But at the time of PBG submission to us, we will ask for 3D of the facade itself. For the shophouses in the market that were built before the latest regulation, they still use the old regulation because the old regulation has not differentiated the core and buffer zones. For the future it will also be like that, coincidentally many have made such submissions. In the core zone, it is more convenient and easier because the regulations are clear, while in the buffer zone, on the one hand, investment must go on, but on the other hand, they want a modern building. Finally, we anticipate that for example, the shape of windows, doors, or other elements cannot be separated from the Old City itself.
<b>Seno</b>	How is the <i>skyline</i> set up in Kota Lama? In fact, I also compared it to Borobudur, which has a viewing zone.
<b>Siska</b>	Incidentally, we have not regulated there, only regulated the height. For the viewing zone, we are analogous to regulating the height of buildings.
<b>Seno</b>	Up to what limit? For the buffer zone, will it form a viewing zone like in Borobudur?
<b>Siska</b>	For the core zone, the height limit is 12 meters. In Borobudur, there is a <i>Saujana</i> regulation, but in Kota Lama there is none. So the <i>saujananya</i> zone is only in the city in the core and buffer zones. If you can see in the buffer zone, the buildings are not too high, we still regulate the <i>skyline</i> .
<b>Seno</b>	So indeed, the cultural landscape of Borobudur is very big, but in the Old City, is it just a buffer zone?
<b>Siska</b>	Yes, that's right, only up to the buffer zone. Outside of that, there is no problem in setting the viewing zone. Like in Qatar where there is an old city next to tall buildings. I mean, for the old town (core and buffer zones) that we really protect, for the others there is no problem because we also have a Spatial Planning Regulation.
<b>Seno</b>	Accessories that are around, such as in Bosummy, there are screens and billboards that do not support the authenticity of the landscape, disturb the atmosphere, and do not support the <i>saujana</i> itself, how should they be regulated?
<b>Siska</b>	We have a local regulation on billboards that regulates restrictions on billboards in cultural heritage areas. We consider Borummy as an "accident", but they have committed that the screen on the building is not used for commercial purposes but only to display their business activities. Incidentally, we had also warned them at that time in limiting the dimensions of the screen, because only Borummy has a <i>videotron</i> .
<b>Seno</b>	But is Borummy included in the core location?
<b>Siska</b>	Yes, it is true that it is included in the core zone, but in terms of licensing, there is no license to install the screen. But they have committed that it is only for business purposes. Incidentally, we have an incentive and disincentive program. For disincentives, they have to buy parking bags that are used not only for their interests but also for public parking. This is a form of their contribution to make up for their mistakes. Then from the municipal government to be given a slot to provide material there in the form of an event. If there is from the city government, provincial government or ministry if they have an event in the Old City, we are free to provide material there, it is also a form of disincentive or sanction for Borummy. Incidentally, they are able to pay taxes, but there is no reduction then for PBB they also do not get a discount, unlike the others who are entitled to get a discount.
<b>Seno</b>	For accessories made by the government such as lamps, because I see that the lamps are similar to those in Jogja, why not make the old Kota Lama lamps simple?
<b>Siska</b>	Accessories are already in the Perwal. There is no prohibition on installing lights with other designs. So, for the DED document that was made by the Ministry of PUPR from the center, it happened to be the wish of the Minister.
<b>Seno</b>	Likewise with the <i>English Phone Box</i> ?

<b>Siska</b>	Yes, that was also from the center. Positively, at that time there was <i>bullying</i> from cultural heritage activists about the installation of English telephones around Dutch buildings. After we studied in Europe, it's not that strict there. Our energy is wasted if it is only allowed and not allowed, while in Europe it is like the color is regulated but not the same. Finally we thought positively, if people take the positive side as a photo spot. Later, when the ornaments are damaged, we will remove them. However, it is also from the central government so we cannot intervene too much in the <i>street furniture</i> and part of their contract. We only get grants from asset improvements including <i>bollards</i> , PJUs, and others but we have to comply in terms of regulations. Our regulations in the form of Perwal do not regulate <i>telephone boxes</i> , because it is not appropriate, so we do not tie it into our regulations. If the item is damaged, we will clean it up and not reuse it, but for <i>bollard</i> ornaments, <i>sinite</i> . In the Perwal, it has actually been regulated as to what is attached and installed in the building, if it stands alone, what is regulated in the Perwal, but it is currently in the socialization stage. So indeed the building owners may be some who already know and some who do not know, because indeed the average there is a tenant. Business actors take turns so that the old ones may know the rules but the new ones who come in must not know them. We plan to conduct socialization on July 23.
<b>Seno</b>	For the socialization, is there a periodization?
<b>Siska</b>	Every year at least 3 times, for the first phase we have done in March because we also look at the budget. Incidentally, the socialization is not only from us, but also from Disbudpar, the Trade Office is also in accordance with our respective duties, such as the Trade Office to take care of street vendors, because indeed our efforts to bring in the Antique Market Vendors to GIK were also extraordinary from BPK2L, which in the past made proposals, sought CSR, because it was non-APBD.
<b>Seno</b>	Incidentally, Ibu mentioned about the <i>bollards</i> , where we see that the Old City Area is developed pro-investment, especially tourism. As for tourism itself, one of the facilities is for disabilities, while the <i>bollards</i> have weaknesses such as having chains so that they can interfere with blind aids, besides that it can also interfere with wheelchair disability because the <i>bollards</i> are narrow so that it will make it difficult for wheelchair users, how do you see these problems?
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ The first thing that was done at that time was from the Ministry of PUPR the direction was actually not allowed for vehicles and specifically for pedestrians, because there were still many activities for offices, the business could not immediately turn over slowly.</li> <li>▪ The <i>bollards</i> are a form of education for the general public, not that they exclude people with disabilities. But the culture of this society must be changed and led towards pedestrians. Visitors should look for parking pockets first and then walk to the venue.</li> <li>▪ The number of <i>bollards</i> is actually to limit parking, familiarize people to walk, limit motorcycles passing through the pedestrian. Later, if public awareness has begun to <i>suistance</i> then we will release the chain.</li> </ul>
<b>Seno</b>	But is it automatic to exclude the disabled now?
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ Actually, in terms of disabilities, it can be seen that there are already <i>guiding blocks</i> for the blind, actually the intention in terms of infrastructure is already there. It is easier to move <i>bollards</i> than to install <i>guiding blocks</i>. The hope is that after the community has been well educated and has become accustomed to it, we will rearrange the <i>bollards</i>, starting from removing the chains and arranging the distance <i>between</i> the bollards rather than if they are stretched the motorbike will enter, for now many chains have been removed and cut. We from the government cannot move alone but must work together with those in the Old City, because it is undeniable that those who are close to the Old City are not only the people of Semarang City but also many from other cities or regencies. The change is gradual, from the covid era there has been better progress such as the number of tourists in the Old City in 2023 becoming number one again in Central Java, although in 2022 it was inferior to the new mosque in Solo City if in 2021 we are number 1 for the Old City.</li> <li>▪ Tourism, according to UNESCO, is a threat to cultural heritage. The threat is sought not to be a real threat, but to be a friendly tourism to cultural heritage.</li> </ul>
<b>Seno</b>	In theory, for example, billboards and accessories that do not fit the landscape are a form of destruction of cultural heritage. Meanwhile, in terms of regulations, it has been restricted but there is a side of flexibility and not rigidity there, such as because it has been built so there is a disincentive. For example, Starbucks also makes billboards.
<b>Siska</b>	<ul style="list-style-type: none"> <li>▪ In the Perwal, this is actually permitted, so it is not necessarily. If the identity of the type of business and dimensions are still in accordance with the regulations, there is no problem. But if it is not used for the activity identity and outside the regulated dimensions, we will discipline it even though it is protested by many parties.</li> <li>▪ We will invite our homeworkers such as Indomart who have been reprimanded several times for installing <i>neon boxes</i>. Although it is not a cultural heritage building, it is included in the cultural heritage site and is disruptive to the view and landscape.</li> <li>▪ Because Kota Lama is not a museum, but a form of <i>living in heritage</i> using Mrs. Ita's concept.</li> </ul>
<b>Seno</b>	What will the Old City look like in the future?
<b>Siska</b>	We from BPSKL besides being an educational tour, we want to apply AI for <i>early warning systems</i> . Incidentally, Kota Lama is one of the <i>Smart City Project Palettes</i> but we want to improve again. One of

	the impacts of high <i>tourism</i> is parking, garbage, and toilets. Although for toilets we utilize the surrounding buildings such as in Oudetraap which can be accessed for tourists. With this AI, it is expected to be able to become an <i>Early Warning System</i> for officers on duty there. So we want to install in certain spots that can inform officers, so officers do not only rely on patrols and <i>control rooms</i> such as in Oudetrap and Pump House. So for areas prone to violations, we will install AI CCTV. For now there are actually CCTVs but they are still macro, besides that there are also speakers.
<b>Seno</b>	I'm still a bit bothered by educational tourism, because you want to develop it as education. While education is synonymous with learning such as from museums, but there is only one museum for now, because in Japan the buildings have their own museums, as well as in Jakarta at the Fatahillah Museum, while here it is not.
<b>Siska</b>	So we need to understand that education does not have to be learned in a museum, we at BPSKL have aspirations for buildings in the Old City to also be used as museums. For example, we will begin to change the pattern of traffic movement, if now you have to go through Merak first then turn to Jalan Cendrawasih then to Jalan Letjen Suprpto. Incidentally, this is being studied continuously by the transportation department to enter through Letjen Suprpto as a start that there is an opening that is being made by Kominfo in collaboration with the provider there will be a notification "welcome to Kota Lama". For example in Mandiri which already has a barcode sinite.
<b>Seno</b>	But many barcodes are missing, what about that? The problem is that when I try to find buildings in some good places such as CIMB and Tekodeko, they are still decent, while in some places they are damaged and missing.
<b>Siska</b>	<ul style="list-style-type: none"> <li>It just so happens that we are repairing, incidentally for the previous installation in 2021. People are also naughty, they damage the QR. Incidentally, for the last period, we installed 30 pieces for the current period we plan to reinstall 80 QR pieces. For QRs that have been lost or damaged, we are still using the sticker model like in Oudetrap. For now, because of this experience, the new QR installation uses a model that is locked and not easily lost.</li> <li>We hope that after the installation, the buildings in the Old City can become a museum. People will walk and at certain points there will be a story totem and will direct tourists. So the building will tell a story, the plan is to start from the Mberok area there will be a totem as the initial start of a story from the Old City itself.</li> </ul>
<b>Seno</b>	Is there only a picture, for what kind of development towards AI?
<b>Siska</b>	This was also included in the development of AI from the education side. In addition, there is AI in terms of infrastructure control, and related to tourism <i>scouting</i> which is currently being built by Diskominfo.
<b>Seno</b>	From what I've seen and tried, the web interface is still simple with just a picture and a story.
<b>Siska</b>	We are still in the process stage rather than not existing at all like in Kota Tua Jakarta, we started with that. We are also limited in budget, one building scientist is only budgeted 1 million, that's the same as the cost of installation. We are trying to make it happen.
<b>Seno</b>	For the web itself, will there be any further development?
<b>Siska</b>	Yes, of course it will be developed further. Incidentally, it was made by Kominfo which is managed by distaru, because it is still part of Semarang.go.id.
<b>Seno</b>	So what will it be like in the future? Because the core of the learning is there, because what I found in the web design is only showing the old building, the new building, the address, and the story in Indonesian and English of the building.
<b>Siska</b>	Later there will be a story that starts from the Old Semarang Area first, because the Old City itself has axial paths to Chinatown, Kauman, Malay sites. Each axial path will have a totem, for example, which is being worked on from PUPR assistance totaling 5 billion in Sleko. The area becomes an axial path connecting the Old City with Malay. The story starts from these totems, for the Old City itself, the totem will be in Mberok as the entrance. Diskominfo is building a totem there will be a story and story of the Old City itself, such as the number of buildings, the number of cultural heritage buildings, a map of the area like in Japan and Sydney which apply <i>touchscreen</i> maps at strategic points as a helper for tourists to enjoy the buildings in the Old City. For manual maps already exist in Oudetrap for other places do not exist, while for digital ones are being worked on by Diskominfo. This is our homework and is still gradual, because we get the handover from the Ministry of PUPR only in 2022, before that we cannot intervene anything. We handed over the asset to them (the Ministry of PUPR) when it was to be worked on, then there was a maintenance period which was then returned to us. This is what allows us to move forward.

## Appendix 14. Businesses and Conservationists in the Old City

Informant 5 and Informant 7 at Thursday, July 4, 2024

<b>Seno</b>	The issue of new buildings mentioned by Mr. Bharoto that violate the rules such as greenhouses and Kotta Hotel. According to Ms. Nik, these buildings do not violate the rules because the concept applied from the Netherlands (coincidentally also Ms. Nik studied in the Netherlands) is a new building and not a <i>heritage</i> building but with the condition that it should not stand out among the surrounding buildings. So there is a theory used in the Netherlands, namely <i>Heritage as Factor</i> , which is a combination of old and new buildings, but the new building can use a new architectural style, but it must not stand out.
<b>Edo</b>	But what do you think as an outside observer? Does it stand out or not?
<b>Seno</b>	According to my observations from the outside, Hotel Kotta stands out. It can be seen that it is a tall building, not a Dutch-type building, and it happens to be located in the heart of the Old City, because the center of activity is at Blenduk Church. But there are also new buildings like the one near the parking lot that are not in the heart of the Old City, so they don't stand out as much. Even though I said that the Hotel Kotta building is in the center or heart of the Old City, Ms. Nik still maintained her arguments, theories, and principles. Although these theories and principles are not wrong, the purpose of this is not to trick people around, because in the past at Hottel Kotta there was no building and at Sate 29 it was not categorized as a cultural heritage building so it was allowed. The building can be built, but in the style of today but should not stand out and should not be old-fashioned, so that people can understand that there is a difference between the new building and the current building.
<b>Edo</b>	<ul style="list-style-type: none"> <li>More or less, the problems in the Old City are like that between the government and the people in the Old City. We also don't know what Ms. Nik learned in the Netherlands, because when talking about the Old City with the buildings that have been mentioned. The things that can be discussed are not only about the architecture and facade of the building, but from front to back starting from the people who fill it, to the content inside it. If you only take care of the building, there are still many people from architecture and archeology who can do this, but the approach is not from there alone but can also look from various aspects. If from the city hotel, there is already a building, if at Sate 29 there is a building that has collapsed and had been installed "<i>H-Beam</i>" in the form of large iron columns and was only built in recent times. So that the adjustment also looks selective, if a new building in a place like this will eventually inevitably stand out, if you say don't be old-fashioned, you actually just have to be limited to what extent because there are no guidelines, which is still a difficulty.</li> <li>In the past I have been in Pinang and Melaka they already have a <i>Guide Line</i>, even when they want to "<i>ngaci</i>" the material is already there, the use of wood in the Chinatown area they have determined the type of wood and its maintenance, it is still only physical. Incidentally, in Kota Lama there is no <i>Guide Line</i> yet.</li> <li>In the Old City, the buildings were not built at the same time, but in several phases, such as the Gedangan Church. Thus, the buildings around the Old City have different ages or grew gradually.</li> </ul>
<b>Seno</b>	As for Mas Edo himself - he occupies an ancient building, as mentioned earlier, there are no guidelines for maintaining and repairing the building in detail. Ms. Nik has also said that there are already benchmarks in the RTBL about the facades that must be maintained but does not explain the process of managing the building. Mas Edo himself as the occupant of the ancient building, how do you repair and renovate this building?
<b>Edo</b>	As for myself, I knew more or less from the beginning, coincidentally I also knew Mr. Kris who had studied about the Old City. So, little by little I have received guidance from him, such as how to " <i>aci</i> " and repair the roof at the back of the building which happened to collapse and inevitably had to make a new roof.
<b>Seno</b>	In making a new roof, are there any guidelines?
<b>Edo</b>	So far there are no guidelines, but for now we adjust to the <i>budget</i> . In today's model, the roof uses <i>Galvalum Pasir</i> while the frame, if possible, actually uses wood, but because at that time it was not possible, the <i>battens</i> used mild steel. Actually, the problem of using wood here can also be problematic because there are termites, moisture, and so on.
<b>Seno</b>	Mas Edo is not a big investor with big capital, unlike Mas Edo who is a medium-sized investor. There is a building façade that must be protected, how to protect the façade with the <i>budget</i> you have?
<b>Edo</b>	We happened to get a building with a facade that was not badly damaged. So for the front facade, you can still see the original, but the paint must be minimalist because the built-in paint from the development of the era such as from the Dutch era, Indonesia's independence, and so on until now has undergone a process of change, so that it looks different paint colors and does not match the ancient times. But since the facade was not too much of a problem, we left it alone and just repainted it.
<b>Seno</b>	But still seek consultation from Mr. Kris?
<b>Edo</b>	Of course yes, because he himself knows better.
<b>Seno</b>	Of course, Mr. Kris himself is also a resident in the Old City.
<b>Edo</b>	<ul style="list-style-type: none"> <li>Yes, Mr. Kris himself is also here at the same time, even if not actually consulting with him is also a lot, such as those who want to enter the Old City must consult with Mr. Kris such as the desires and spatial needs of suitable and appropriate buildings.</li> <li>For example, I made a new staircase because the old one had collapsed. The new stairs are at the front while the old stairs are at the back. It is also necessary to think about changing the layout of the</li> </ul>



	building to perforate the wall whether there are more benefits or not, if there are more benefits whether it is still possible or not. So it's not just as long as it's in accordance with the wishes and then dismantled.
<b>Seno</b>	When building something different from the previous layout and consulting with Mr. Kris, do you still have to apply for a license with BPSKL?
<b>Edo</b>	<ul style="list-style-type: none"> <li>For now, since we are not changing the existing building but only fixing a few minor things, we do not need permission anywhere and it is also allowed because we are not changing too much by maintaining the facade.</li> <li>Usually the most highlighted things are the big businesses, such as Marabunta, Hotel Kotta, Spiegel, Keeman because they have prominent buildings. For this area, the buildings are actually better maintained because they are used continuously and have experienced vacancies but not more than 10 years so the buildings are better maintained and people who want to open businesses around here are also more comfortable. But if it's a big building like before, it requires a big renovation because it's for a big business and owned by a big investor.</li> </ul>
<b>Seno</b>	In occupying this building, does Mas Edo know the history of this building?
<b>Edo</b>	Finally, I found out about it because it was also occupied by the same family from the Dutch era. So from his grandson I got the story and history too. In addition, when proposing as a cultural heritage, the historical story must also be completed, such as the Blenduk Church which is also used as an icon of the Old City, it also needs to be looked for the effect as a cultural heritage to what extent because there are cultural heritage at the City, Provincial and National levels. This requires a study and usually these applications are also assisted by Mr. Kris.
<b>Seno</b>	Mas Edo himself knows the history of this building, when trying to replenish and develop this angkringan concept, how did Mas Edo apply the angkringan concept to a historic building?
<b>Edo</b>	Actually, if you look at the history, this concept doesn't <i>match</i> , it's more like the atmosphere in the Old City. To bring up the history, I often contacted the owner in the hope of still getting old data that could be used for the <i>show case</i> , but in reality it was difficult and might have to look for it from the Netherlands. The owner is also having difficulties, because the previous administrators have passed away.
<b>Seno</b>	What I know is that the area and buildings around here are residential areas. Is that correct?
<b>Edo</b>	During the Dutch era, it was actually used as a shop and store. In addition, the building model here is different from the Dutch buildings around it. The area here is actually more of a Chinatown <i>style</i> with a shophouse model so it looks special because it is surrounded by the dominance of Dutch <i>style</i> buildings in the Old City. The direction of utilization, like Chinatown shophouses, is mostly used for selling food. So the direction of our selling is also towards selling food although actually there used to be several choices of direction of utilization, but because the segment that enters the Old City is more to the <i>middle low</i> because those who come to the Old City are the <i>middle low</i> segment, besides that their access is also limited.
<b>Seno</b>	So, because you know that Kota Lama's market is the <i>middle low</i> segment, you chose this angkringan concept? The angkringan concept that was opened is indeed like this, because considering the concept of angkringan there are many, such as there is a buffet that sits at the back, while here it is in front that can directly order. Determination of this angkringan concept does it adjust the existing building or how?
<b>Edo</b>	Yes, we are actually thinking of a model in Chinatown with a kitchen at the front so that people can order and see what the cooking process is like, so it is expected to attract more people, whereas if the concept is like a bar or restaurant, it has a kitchen at the back. Actually we want more than this, but while we are still in the process of gradual because if directly as desired also requires more costs. As for displaying the concept of cooking in front, it is still the same, meaning that we want to sharpen it to make it more attractive too. So yes, we apply this concept because it adapts to the Chinatown <i>style</i> , although actually not only the Chinatown <i>style</i> applies the concept of a kitchen in front, such as meatball and satay sellers also have kitchens in front because that is the Indonesian style. So that there is a combination of buildings like this (Dutch), the market is like that ( <i>middle low</i> ), with the <i>style</i> of Indonesian people.
<b>Seno</b>	Some large investors like Spiegel have big events to attract new customers and consumers. Meanwhile, for Mas Edo as a medium-sized investor, are there any events used to attract visitors.
<b>Edo</b>	For now we don't have a plan, but it's more about decorating so that people are more interested in coming here. For events, it's more about communities that need a place. For example, yesterday there was an architecture community that needed a place for 60-70 people and ended up being fully booked, we also tried to accommodate that. We are still limited to that, but there are no events from us yet.
<b>Seno</b>	Do you have regular customers such as individuals or groups for daily meals and so on?
<b>Edo</b>	<ul style="list-style-type: none"> <li>For regular customers, it just so happens that there are many offices around Kota Lama, usually a lot of office people. For the others, it is more like local guests or visitors, because the reality is that the people who come to Kota Lama on weekdays are local people from this area, the farthest from Demak, Kendal and surrounding areas, which is enough for an hour to get here. Whereas during the holiday season there are many people from outside the city such as from Jakarta, Bandung, Surabaya and others.</li> <li>If you see and listen to testimonials from visitors, they only go to Kota Lama once just to take pictures, and I've even heard that there are tour groups that come from bus parking which is quite far away like in Bubakan, when they get here they say "there is only a park, nothing" and then go home.</li> <li>Actually, the thing that should be raised in Kota Lama is the content and contents. So, it is not only the homework of people in BPSKL but also tenants and building owners to raise the content so that visitors are interested in returning to Kota Lama again.</li> </ul>



<b>Seno</b>	So a lot of people go to the Old City to see Blenduk Church, because they make the icon only the church. So when they come, they only look at the church and after that they go around the church. So for the events that have been mentioned by BPSKL, it even tends to harm the entrepreneurs here.
<b>Edo</b>	<ul style="list-style-type: none"> <li>▪ Actually, the problem is the closure of the road or access. This is a big homework for BPSKL and others. If I am more principled that they from the City Government have limitations too, so the building owners and entrepreneurs in the Old City must think critically too, when the road is closed do not know what to do. If each other waits for who goes and moves first, then this problem will never be resolved, especially for entrepreneurs whose capital is not too large. It will definitely make the effect often many entrepreneurs who enter and then leave again, it makes a less good effect for the Old City as a whole. So many other investors who want to enter become unsure. For example, Starbucks is closed, just like Starbucks is closed, let alone others. This will make investors who will enter afraid, even though the hope of the city government itself wants to bring in large investors here such as H&amp;M, Uniqlo, and so on.</li> <li>▪ If you cannot maintain the Old City well, starting from small buildings to large buildings and the climate in it, it will eventually make people think "why go to the Old City so many times". That is one of the current homework. For the events themselves, what needs to be considered is mutual coordination. We from the private sector have created the development of Kota Lama. In the past when there was a crowded event, it was still possible and not a problem because the Old City was not too crowded, but now if you want to make an event by closing the road for example for two hours, the surrounding entrepreneurs do not have access.</li> </ul>
<b>Seno</b>	Whereas here most customers are not from tourists, but come from around here?
<b>Edo</b>	Yes, there are also many people who only go to one place like Spiegel and they don't necessarily go to the Old City afterwards. We are still half-hearted in combining one point with another. Actually, the effort is already in that direction, but it is still not maximized and total. Like the existing ones and roads such as planting trees, installing chairs, making pedestrians are actually in the right direction but not yet total.
<b>Seno</b>	So there is no way to unite one place with another? Like the concept in Yogyakarta, we go from Malioboro to the market, alun-alun then to the palace.
<b>Edo</b>	<ul style="list-style-type: none"> <li>▪ Yes, there is no concept of unification. Maybe if there is a unification concept, it will make visitors more comfortable too. Simple examples of things that are not yet total are the installation of <i>bollards</i> that are not friendly to pedestrians, color selection, and style selection. If ordinary people see, the style like the lamp is the same as the palace style, as well as the color. It is placed in a Dutch building which is actually less <i>suitable</i>.</li> <li>▪ Actually during the repair there were some such as a place to put announcements in the old days such as a 2-meter cylindrical monument which there are still some until now such as in Chinatown there is still one piece. If you want to make a development concept, just use something that already exists here, no need to think of new concepts and bring new things from outside that are put into Kota Lama. For example, the English Phone Booth and the fountain are not actually in Kota Lama because they are from England, while the buildings here are Dutch buildings. This is one example of the lack of totalization that I mentioned earlier, although the thinking is already in the right direction.</li> <li>▪ So the authenticity of the Dutch city is also reduced, if Mrs. Nik has studied and is in accordance with the Netherlands but why is it different, so that it becomes confusion for the people who observe the Old City.</li> </ul>
<b>Seno</b>	The topic raised is about heritage management that is used and developed to become tourism. So there are 3 with Central Java units, namely Borobudur Temple, Old Town, and Kudus Tower Mosque. Borobudur Temple changed the landscape like in the old days, Kota Lama was developed according to the market or market and investors, while Kudus was developed according to the community. For Kudus, not only the mosque, but also activities, punden, old mosques in addition to the tower, the Heritage was developed into tourism by the community. Unlike in the Old City, the people do live here but are not directly connected to the building. How is the management and development of the Old City into tourism? Spiegel and Marabunta are big investors and have large funds, while I want to see from the side of middle-class investors, namely as the manager of Tekodeko as a <i>coffeeshop</i> . Why did you choose the <i>coffeeshop</i> theme?
<b>Jessie</b>	<ul style="list-style-type: none"> <li>▪ So Tekodeko was established in 2015 which at the beginning of its opening was located on Jalan Letjen Suprpto which was in line with Spiegel in front of the North Semarang Police Station and for the old building until now it has not been active again.</li> <li>▪ Tekodeko opened in 2015 with an element of luck and duty. It just so happened that there were three of us, me (Jessie), Risky, and Romy because we used to participate in events such as exhibitions and others, that's how we felt that the Old City needed a place to "hang out" because at that time if you make an event above 5-6 o'clock, the Old City is already quiet and dark and the emergence of "night people" as well as transportation to the Old City is also very difficult.</li> <li>▪ There was only one hangout place in Kota Lama at the time called Nuri Kafe but it is now closed which is located a bit inside Kota Lama. In the end we thought of a place just to hang out, coincidentally the old Tekodeko building owner at that time revitalized the building but made a mistake. At that time, one of the Cultural Heritage Expert Team, Mr. Kriswandono, was very, very active and according to my perspective as the pioneer here who did it right and with heart. He reminded the building owner, then reminded us. From there, we developed a business proposal that decided to make a coffee house under the name Tekodeko.</li> </ul>

	<ul style="list-style-type: none"> <li>From 2015 to 2023 in February, because the owner of the building had a need and happened to be a property business in the end the building was sold because property prices were rising at that time. In the end we moved the business to Gang Buntu, Jalan Kepodang. Mr. Edo also has a lodging business in Letjen Suprpto and also moved here (Jalan Gelatik).</li> <li>The move brought a new PR because at that time the Tekodeko area was still full of thugs because it was a dead-end alley, even though the Old City had begun to develop and increase in hustle and bustle. The area was used as a karaoke and nightlife venue at night. So we tried to be friendly with them to cooperate in the division of tasks. In the end, until it opened in the area so far it has improved in terms of security. So initially the coffee house wanted to activate Kota Lama because it was really quiet before.</li> </ul>
<b>Seno</b>	For now it's crowded and growing, I also saw that Tekodeko started to have a lot of motorcycles parked in front and many visitors there. The target market is young people in their teens and 20s, is that really the target market?
<b>Jessie</b>	<ul style="list-style-type: none"> <li>So our name is Tekodeko. Teko is a container and deko is taken from the word decoration. When we opened, we reflected on the events that were filled with young people, so we embraced young people. In addition, we also accommodate creative people in Semarang and surrounding areas. So, we often collaborate with communities in Semarang that are mostly filled with young people who are still active. Maybe it's because we have events and collaborative projects that go in that direction, so the ones who are interested are young people.</li> <li>Although from the beginning there was a change in segmentation, so if in the past it was filled with young people and families, after moving here the young people are still young but there are also office employees because maybe around here there are many office areas, so that raises a new target market.</li> </ul>
<b>Seno</b>	While Mr. Edo's place used to be a shophouse and Chinatown house, Tekodeko uses the concept and what did it used to be?
<b>Jessie</b>	<ul style="list-style-type: none"> <li>For the old Tekodeko, we don't actually have an authentic written history, but as far as I know in the 1880s it stood as a European house, then in the 1910s a newspaper appeared that "Buy Lottery there (Old Tekodeko)". So it is estimated that the Letjen Suprpto area was used as an inn. In 1930, we met the owner before the current owner bought it. At that time, the old owner opened a frame factory, so at the back when I first went there, I found the remains of a wood burning factory that had a building for a wood oven.</li> <li>This new Tekodeko, indeed one area of Jalan Kepodang is mostly used for the printing office of the tender newspaper <i>De Locomotif</i>.</li> </ul>
<b>Seno</b>	As for Tekodeko's concept, does it adapt to the existing building or does it come from within?
<b>Jessie</b>	<ul style="list-style-type: none"> <li>Of course, it adjusts to the existing building. In the old one, we came and saw the building as if it was covered with <i>rolling doors</i> and <i>boards</i>, so the columns were not very visible even though it was previously used for a private house. It seems like there was a time in the Old City when people who lived there didn't want to be seen. For example, I chatted with residents in the Jalan Cendrawasih area, and most of them live in the building as residents of Kota Lama. There is even a story that many pedicab drivers are afraid to go to the Old City and need guts to enter here. Either because it was related to the 1998 riots or related to sentiment against ethnic Chinese, because previously the owner of the building was also Chinese, so the building was tightly closed and like no one was inside. It happened after the change of the frame factory.</li> <li>There is one door that used to be semicircular, but now it is square, which was changed by the building owner with the help of the Cultural Heritage Expert Team Mr. Kriswandono. The choice of building color also involved him by looking for wall paint with the deepest layer and found a dark green color. In the end, the dark green color became synonymous with the old Tekodeko, because on the second floor there is dark green coloring such as frames and doors, besides that the color is white like no color in ancient times.</li> <li>We moved here (new Tekodeko), the building here tends to lose, if the previous one was a house so there are parts of the room. The color of the building happens to be white and it also happens that the owner of the building here has just finished renovating the building too.</li> <li>Because we didn't want to lose the old image, we finally applied the green color here but only on some walls. Again, we adjusted the building, we moved here also adjusted the building here. But we also wanted to create a sense of "<i>homy</i>" in the old place, so we came up with the green wall design and we also made small curtains, because otherwise it becomes a building that <i>loses</i> a square room because it is a printing office space.</li> <li>The building used by Tekodeko consists of two floors, for the upper floor is often used for exhibitions, watching, and discussions but different management, for Tekodeko is on the first floor which is coordinated by the owner of the building named Om Pohan. So the building is called Rumah Pohan, so Tekodeko rents at Rumah Pohan.</li> </ul>
<b>Seno</b>	So for the renovation, does it follow Om Pohan as the building owner?
<b>Jessie</b>	Actually, we followed Om Pohan and he also involved architects and a team of experts as well, so for renovations in my opinion it is quite safe, but there is still one element that is sought not found, it seems to have been lost before Om Pohan bought the building, for Tekodeko only adds to the interior by adjusting to the existing building, besides that, it also seeks elements in the old Tekodeko can be felt in the new place.

<b>Seno</b>	For the customers themselves, for Mas Edo, most of them are old customers compared to tourists, while for Tekodeko itself how?
<b>Jessie</b>	<ul style="list-style-type: none"> <li>I think there are more regular customers because it's been 9 years, but we divide it into regulars like office people who make a reservation once a week. Guests from out of town, such as Jakarta, Bandung, Surabaya will come back and look for Tekodeko and definitely give comments when they come back, some prefer the old place and some like the new place more subjectively. We are very grateful that they are still looking for and coming back to Tekodeko.</li> <li>There are quite a lot of foreign tourists who stop by, but foreign tourists come to the Old City only during certain times, for example when a cruise ship comes to Semarang or they come for sightseeing. But in Tekodeko, there is no one from the Cruise ship because there is no <i>in-line</i> promotion, so we give "<i>woro-woro</i>" there to stop by Tekodeko. Only most tourists who are traveling then look at <i>google maps</i> who stop by Tekodeko. Some have also been tourists who stay long enough in Kota Lama such as a week, almost every day they have coffee at Tekodeko.</li> </ul>
<b>Seno</b>	What about local tourists? As Mr. Edo has said, local tourists come from the middle to lower class. Whereas <i>coffeeshops</i> tend to aim at young people and the upper-middle segment, how do you anticipate that?
<b>Jessie</b>	<ul style="list-style-type: none"> <li>Indeed, the middle and lower segments are naturally eliminated, but in our place, at least it is middle size B and C if A is not too much in our place. I don't quite understand how they get to Tekodeko, but there are many who park then walk around and eventually find Tekodeko.</li> <li>In front of Tekodeko is actually a new <i>coffeeshop</i> called Sejenak. Often we see <i>customers</i> heading to Tekodeko or Sejenak, but we let them go where they want to go precisely because of our experience opening there, there is Filosofi Coffee and in front of it there is a <i>coffeeshop</i>. Regardless of how long it takes and which one has better business benefits, when a new business opens around it, the crowd will automatically increase. So we see that it is not a competitor, but it is actually better because it can increase the crowd and the area that was previously quiet becomes crowded.</li> </ul>
<b>Edo</b>	The concept is like how it can be a food court, the more the contents, the more crowded it will be. So, if people want to choose, it will also be more convenient, once they come, they can go anywhere. So at one time the Old City was filled with mostly <i>coffeeshops</i> , in the end they eliminated themselves naturally like Kopi Janji Jiwa. We hope it will be better, when there is one door that directs investors who will enter, so that there are not too many of the same type like <i>coffeeshops</i> .
<b>Seno</b>	Based on the information we received from Ms. Nik, there began to be a selection and recommendation of the type of business to be opened in Kota Lama so as not to knock each other down and many businesses died.
<b>Jessie</b>	It's good that there is such a policy.
<b>Seno</b>	How about the event itself at Tekodeko?
<b>Jessie</b>	Most collaborations with various communities are like every month, depending on the activities and communities, for example last month Tekodeko had a birthday which had a series of events involving around five communities to hold a series of events.
<b>Seno</b>	Is it a special Old Town community or a community in Semarang City?
<b>Jessie</b>	It's more about communities in Semarang such as photography, craft, sketching, watching, and traveling.
<b>Seno</b>	For the batik event, was it from Jessie herself or from Tekodeko?
<b>Jessie</b>	When it comes to batik, I usually do it alone and with some friends like in Kampung Batik.
<b>Seno</b>	Is batik typical of Semarang City or what?
<b>Jessie</b>	<ul style="list-style-type: none"> <li>For me, the theme was Indonesian Cultural Heritage, so I took the motifs of Kota Lama Semarang, Kota Tua Jakarta, Sawahlunto. We take from ornaments such as the trellis motif in Koneko, which will be processed into batik motifs.</li> <li>Tekodeko and Koneko are often used as venues for "<i>Batik on the Street</i>" events.</li> </ul>
<b>Edo</b>	Content like that done by Jessie that even attracts tourists needs to be reproduced in Kota Lama. The activity of people doing an activity can attract tourists to join or just look.
<b>Seno</b>	So the content is still self-initiated. Is there no organized management from the local government?
<b>Edo</b>	Yes, it is still on its own initiative and there is no management from the government. Incidentally, when I replaced Jessie to attend the first meeting with BPSKL, and there was Mr. Agus as the owner of the Monod Building who happened to be quite active in BPSKL and social activities such as donating his building for social activities for free for anyone. He is also trying to get a regulation so that a building in Kota Lama is able to donate its building for at least one day to make activities or events for <i>free</i> in one year. The hope is that if in one year there is at least one event in Kota Lama, then there is no need to think deeper for promotion, if there are already many events then the development of Kota Lama will also develop by itself. But we do not know how far this regulation has been socialized, we ourselves also just heard about it even though it has become a regulation.
<b>Jessie</b>	I just had a meeting with BPSKL, and it turns out that the regulation exists and has been established. This has not been fully communicated to the public, so there are still many who do not know about the regulation.
<b>Edo</b>	Actually, this is one of the good steps taken by BPSKL members. In my opinion, these things should be conveyed to business owners about the regulations on freeing up buildings. Monod is also able to survive because Mr. Agus' business is not only there but also in other places. In my place, freeing the building rent for one day is actually not a problem, but if I have to free the food too, I don't dare. This is what must be socialized back to the community so that it does not just become a written regulation but also results in something else.

<b>Jessie</b>	Perhaps not only in the Old City, but also throughout Semarang City or its surroundings so that it can be enlivened.
<b>Edo</b>	If the hotel can do it, the Old City should be able to do it too. Of course, the community will definitely support it and will get benefits too. Of course, events like this will become promotional material.
<b>Seno</b>	As in Malioboro which has cultural events that represent the city of Yogyakarta, as well as Solo. In Kota Lama itself, is there an event that represents it?
<b>Jessie</b>	There is an annual event called the Old City Festival, but it is organized by the private sector. This activity is held every September, this year on September 5-15, 2024.
<b>Edo</b>	We used to help at the event, and the beginning of our entry into Kota Lama was also from the event.
<b>Jessie</b>	<ul style="list-style-type: none"> <li>▪ In 2012, it was the time when the Old City Festival first began and many people began to make events and many investors began to look at the Old City buildings before the major revitalization. In 2012, it was the time when the Old City Festival first started and many people started to make events and many investors began to look at and appear the buildings that were used in the Old City before the massive revitalization. I think one of the movements of the event.</li> <li>▪ There are several activists of Kota Lama called Oen-Foundation which consists of the owners of Toko Oen such as Mr. Gilbert, Tante Jennie, and Mr. Kriswandono. He is indeed concerned about proposing Kota Lama to become a <i>Tentative Place World Heritage</i>. Some of the requirements include holding regular festivals every year and holding at least 5 international <i>workshops</i>, usually after the Kota Lama Festival or a few months later there must be an <i>International Workshop</i> assisted by a Dutch non-profit organization consisting of retired executives.</li> <li>▪ So in terms of thoughts, it is <i>free</i> but we did facilitate transportation and consumption while here for five consecutive years until finally AMBO was formed, because one of the workshop episodes gathered all stakeholders who intersect with the Old City. At that time, representatives from the government, residents, and academics were invited. Then various classes were formed, with academics assigned to design ideas, such as mapping. The government is related to regulations, while residents need a forum for aspiration channels called AMBO, although at the beginning of the formation, the name was not what it is now. Only as a line of communication and forming a <i>Whatsapp Group</i>. Then it went on and on and AMBO was formed.</li> </ul>
<b>Edo</b>	<ul style="list-style-type: none"> <li>▪ So why does it feel like there are two different camps (AMBO and BPSKL) because from the community it has been running first filled with people who understand the Old City will be taken as far as possible, then enter from the city government which is expected as a regulator who is able to issue regulations in line with the expectations of the residents here. But for some reason, in the past residents had felt that there were two camps, some even said that there were two suns. So the hope is that the residents have started first and need the central government to support each other, not just end up on their own. From residents who have started first, so there is no need to shout to the government that they have started first to enliven the Old City so at least the city government knows that the efforts of the community to what extent.</li> <li>▪ When organizing events in Kota Lama, every year the Oen Foundation spends more than 100 million personally from their own pockets. The municipal government and provincial government also often help, but more often the coordination is with the provincial government even though it should be the city that manages it and this has become a question for some parties. There was even a plan for the Old City Festival this week, but the city government also organized an event the week before. So it looks as if the city government "hitchhiked" the activities of the Old City Festival. Actually, it is possible if these activities are combined into a series of activities and even become big.</li> </ul>
<b>Seno</b>	Ms. Jessie said that BPSKL is new, but previously there was BP2KL. Previously, according to Ms. Nik, there was no difference between the two organizations and both involved the community.
<b>Jessie</b>	<ul style="list-style-type: none"> <li>▪ There was actually a less gentle transition from BPK2L to BPSKL. So BPK2L was formed in 2007, previously it was also formed in 1993, namely the Old City Foundation (Yakoma). After that, it was replaced by BPK2L after the issuance of the Regional Regulation.</li> <li>▪ BPK2L initially consisted of people filled in by the local government such as the former sub-district head and others but their performance did not work, although there were actually some people who were still working such as Mr. Kriswandono. In the end, until 2016, there was a transition process from the old BPK2L to the new BPK2L without the old BPK2L knowing about it. So there was a <i>loss</i> in that, because they did not have the same understanding and the old documents. Although for now, there are still people from the old BPK2L who are still involved with BPSKL or the city government who always get reports from BPK2L. This does not look <i>smooth</i> from my perspective.</li> <li>▪ BPK2L at that time was chaired by the Deputy Mayor at that time, so they had the authority and power that could decide quickly, besides that several residents entered. There are things that are felt uncomfortable, namely citizen representatives from only selected people who can actually represent all parties in the Old City, but their position looks "<i>squeezed</i>" because of which direction they have to be pro and in the end it is when they are in the silent citizens but over time also BPK2L is not very active and between members cannot meet together and get to know each other because on average they are from government agencies such as from Transportation Department, Dispar, and others who are included in BPK2L members.</li> <li>▪ So there was a time when BPK2L looked <i>vacant</i>, even though they were really active in the beginning. For example, there was a member named Mr. Agus, who was able to eliminate cockfighting, prostitutes,</li> </ul>



	transgender women, and others. In fact, until the building was actually searched for the owner until finally there was a sale and purchase and there was a struggle between administrators. Conflicts within BPK2L made them silent and added to the existence of pandemi, so that if licensing in the Old City goes directly to Mrs. Ita (Vice Mayor).
<b>Edo</b>	Because there are people who can be directly addressed because it is easier and faster, finally the process goes directly to Ms. Ita even though there are actually processes below that must be passed. Investors and business owners also want to be fast in licensing, so they go directly to Ms. Ita, indeed it makes the process faster but because there are things that are <i>skipped</i> , it looks less ideal.
<b>Jessie</b>	Less ideally, there are many unanswered issues, although the community also understands that the city government does not only take care of the Old City. For example, during the revitalization process there is still a lack of communication such as the absence of notification of an uncertain schedule that there is a work, the community does not have time to prepare because they are not informed about the time span of the work and the location of the work site. In addition, when there is a change in design if the community does not invite discussion with the city government then they definitely do not convey this.
<b>Edo</b>	We don't know which residents are meant by "residents have been invited to collaborate with the city government". The residents who enter BPK2L alone do not necessarily all know, let alone other residents outside the Old City. The principle is from the chairman then the members come from the agencies, finally people outside the "ring 1" sometimes do not get to it. So that it is considered that there are representatives from the Old City, one or two people who are representative enough to be a troublesome thing too because no one knows who represents. Sometimes I am also often invited to represent the meeting to the city government so that makes me have a personal responsibility to convey to other friends.
<b>Seno</b>	How is BPSKL currently performing?
<b>Jessie</b>	It's still <i>on progress</i> , I've only attended two meetings. However, it does appear that they have made a policy but it has not been conveyed to the community even though it can answer various existing problems. But what I feel is that there are several camps, although in my opinion the current BPSKL chairman is quite fair so that he is expected to be able to direct Kota Lama in a better direction because he is also willing to accept input from several BPSKL members. Incidentally, I attended a meeting with BPSKL, when they explained there was input from Mr. Bharoto as chairman of AMBO which was very frontal, factual, and detailed regarding the problems felt by the people of Kota Lama. Incidentally, the Chairman of BPSKL, Mr. Bunyamin is quite critical in accommodating and opening input, so that when the meeting is over BPSKL's work priorities become more focused.
<b>Seno</b>	For regular BPSKL meetings, how long are they held?
<b>Jessie</b>	Meetings are held once a month on Thursday of the first week, but for licensing, the secretary is Ms. Nik. The task of BPSKL is to assist the municipal government in researching matters such as IMB, revitalization permits, activity permits, and others.
<b>Seno</b>	Ms. Jessie, Mr. Edo, and Mr. Bharoto are AMBO members, does BPSKL select AMBO members or what?
<b>Jessie</b>	I was surprised because suddenly my name was included in BPSKL's membership without any notification. The one who was notified happened to be Mr. Bharoto, but there was something even funnier, namely the owner of Marabunta. Incidentally, the membership reads <i>General Manager</i> (GM), but after being confirmed it turned out that Marabunta did not have a GM and the party from Marabunta (Mas Hendry) did not know of any activities at BPSKL. When the meeting was agreed upon, it turned out that not all of them gathered, such as from Marabunta and PPI. Incidentally, the meeting was not attended by all heads of departments, only the Head of BPSKL (Mr. Bunyamin) came, perhaps the mobility of some heads of departments was also high and was carried away by the old <i>culture</i> , this is very unfortunate even though some business owners also sent representatives such as from Spiegel, Mandiri, and others, although sometimes different people.
<b>Edo</b>	Actually, we in Kota Lama are still in process and continue to process, it is hoped that the new BPSKL management will be able to bring better things.
<b>Seno</b>	For example, if this ancient building requires extra costs compared to ordinary buildings, what is the capital cost?
<b>Jessie</b>	The capital cost is high because the operational cost is also high for extra maintenance. In the old Tekodeko, painting is often done, for ordinary buildings it can be once every 10 years, while in the old building it can be once a year. Even at IBC, they paint three times a year.
<b>Edo</b>	It is indeed quickly damaged, if the old building has thick walls and in Kota Lama the ground level is also decreasing and the groundwater absorption is up to 2-3 meters. So the walls of the first floor are certainly always damp and easily damaged, it is still a homework for us like Mr. Kris who collaborated with several paint companies to try their products and still <i>trail and error</i> . The hope is that the paint will return as before, but the conditions are not like before such as different rainfall, different climate.
<b>Seno</b>	So, for the paint problem, the time or life is short?
<b>Jessie</b>	Yes, that's right. But I found a new problem here, which is that the road surface is higher than the internal drainage channel. So when it flooded yesterday, the water didn't come in from outside but it came out from inside, so the flooding was from inside.
<b>Edo</b>	<ul style="list-style-type: none"> <li>So actually it became homework too when the revitalization yesterday could be resolved at that time, because if this building has been elevated from the road but in the past it was actually even higher. But there are buildings that have been vacant for a long time and their position is lower than the road, the problem should also be resolved. But when revitalization is done as it is. In the beginning, the study</li> </ul>

	<p>was not completed, and a project like that should not be rushed. But because the project was rushed, someone had to go first. In the past, there was even a change of consultants from civilians to architects, because the outbuildings also needed the architectural side as well.</p> <ul style="list-style-type: none"> <li>▪ In the past, residents invited a meeting to explain what the <i>timeline</i> was like and had a lot of noise on social media. Finally they were called and told to contact the city government if anything happened, but this was also regretted by many parties because why could only move after there were these problems, especially projects that closed roads and disturbed local residents.</li> <li>▪ Once residents were promised about the time of the Letjen Suprpto road closure for 3 months, but it turned out to be closed for 1 and a half years. Even though there was a notification, only 3 months were informed, not the full time.</li> </ul>
<b>Seno</b>	So all this time, the main problem is in communication?
<b>Edo</b>	<p>Yes, we should be able to understand each other's needs, both from the city government and residents, because when we talk about an area that involves many stakeholders, not only from BUMN, but also many private offices and warehouses because it is close to the port and train station. The problem is complex and cannot be simplified as simply as possible by, for example, closing the road, which actually has to be a process. For example, a paid model to enter the Old City like in Europe is possible, but there are stages until the people there accept or not, whether it can be regulated in advance, what direction, and what the needs of the community are. It takes time and the completion target is also not suddenly closing and changing the flow of the road in one night. If socialization is said to have been socialized, what media is used, for example social media. Not necessarily all Semarang residents follow the social media of the transportation department or Semarang City Government. So we have to understand each other, because if one party goes alone it will also be difficult, it would be better if all of them are able to sit together and be able to solve problems one by one because the problems are complex and many so that they need priority in solving them. If every day is able to solve the problem, it could be that in one year the whole problem can be solved.</p>
<b>Jessie</b>	Incidentally, next month's BPSKL meeting concerns parking and road closures.
<b>Seno</b>	Personally, for Mas Edo with Koneko and Kak Jessie with Tekodekonya as users of the Kota Lama building itself, in the future, will it remain the same or are there things that will be developed from the building or shop itself?
<b>Jessie</b>	<ul style="list-style-type: none"> <li>▪ For me, Tekodeko is trying to stay standing and that is our main focus and how to keep the business running, thankfully if it can reach the next years. For the building itself, the upstairs part happens to be inactive, coincidentally next year there will be a managerial reshuffle from the owner, then they will invite collaboration and it is hoped that it can be mutually beneficial, because for now it is still running independently with their respective programs. Incidentally, the upper part is an EO that often makes events for the municipal government, so because they are busy, there has been no further discussion.</li> <li>▪ It just so happens that Tekodeko is in a dead-end alley, so it has the potential to be activated for events and it is hoped that Sejak, Tekodeko, Rameon can grow. The dead-end alley is very beneficial because it does not interfere and does not close the road. For now, there is a plan to collaborate with <i>coffeeshops</i> and next-door neighbors. Our neighbors are mostly used as warehouses, coincidentally for activities they close at 5pm, meaning that if it is 6pm and above it is still possible to make events. We know the neighbors there relatively practically "you don't bother me, please" so it's more comfortable.</li> </ul>
<b>Edo</b>	<p>For Koneko itself, we hope to have our own building because we are still renting and the owner does not expect us to rent it out in the long term. Yesterday before entering here, I actually thought many times. For now, it is still far from the initial target if after the lease does not cover the capital, we will definitely close. So far, there have actually been several discourses to attract people to come here, but if we rely on ourselves it is quite difficult and heavy. Incidentally, the owner is related to the owner here, so we hope to cooperate together and plan to bring out tables and put lights outside to attract more people. If we can't just wait for people to come and enter, then we have to be active too. The homework is to be able to survive for the next few years, because our position is still gradual and unstable. Actually, the effort from Tekodeko is not small when it comes to making events, even in the previous place we had our own parking lot and the contents were also already there, although it could not be maximized. So, we are still trying to work together and the key is good communication with the community, entrepreneurs, investors, and others to create events and the need for support from the city government as a regulator. Actually, AMBO as a body itself for daily operational activities happens to be still self-supporting, actually the city government if it knows the benefits of AMBO for the Old City can also be supported through daily operational costs. There are many collaborations that can be done together but it is still a process.</p>

## Appendix 15. Old City Conservation and Revitalization Activist

Informant 8 at Saturday, July 13, 2024

<b>Seno</b>	The <i>shifting</i> change in Kota Lama where there is a change in the Netherlands which initially in the 1990s used a sector which was only conservation-based and then developed into the realm of the market, where to turn it into a <i>heritage tourism</i> then changed it to the realm of a sector known as <i>biography landscape</i> or <i>living heritage</i> (heritage that is maintained and created continuously). The vector is in Kudus, while the market or investor-centered sector is in Kota Lama.
<b>Kris</b>	When it comes to vectors, sectors and factors, they are not almost the same. Based on the research that I did, it turns out that <i>sites</i> that are not and have not been known are important, one of which is in the northern part close to the coast. I think it's important but a lot of people don't see that, I see if this is on the vector side which was studied by John Ruskey who is a fairly old person.
<b>Seno</b>	The basis of Asword Johnson's research that you may have read about <i>preservation</i> , <i>conservation</i> and <i>heritage</i> so that there will be a paradigm shift between <i>preservation</i> where it is completely protected, <i>conservation</i> where it is not 100% protected, and <i>heritage</i> where the site does not die but develops, Johnson applied this to his management and I want to try to combine it. For my <i>grandtheory</i> is heritage management, but I want to combine heritage <i>management</i> and <i>heritage tourism</i> . What I found in Borobudur, where they can combine <i>heritage management</i> and <i>heritage tourism</i> can be one and there is no clash when the <i>therapeutic effect</i> where we are invited to go to the past to be packaged into a tourism product becomes <i>heritage tourism</i> , while for Kudus it is more about the intangibles that are developed. When I was in Surakarta I did not get that, but when I tried to go to Kota Lama I got the hypothesis when I met Mr. Bharoto, Ms. Nik, and Ms. Transiska where in Kota Lama prioritizes <i>the tangible</i> where it is not therapeutic which is really towards preservation and conservation back like in the past. Here, they pay more attention to the buildings or <i>tangibles</i> even though they don't go back to the past, like in Borsumy where they put up signboards that don't reflect the <i>therapeutic effect</i> .
<b>Kris</b>	I don't quite understand what the <i>gap problem</i> is, I see that there is one side that you are taking, whether you have found the <i>paradox</i> yet about management. This means that when this management, which is called more to address investors to address this with the principles used, has it been seen and become.
	<ul style="list-style-type: none"> <li>There's a point to the question of how to start and being more basic to the <i>tangibles</i>, but because I was also one of those who created it at that time, I had no choice. How do I explain the <i>intangibles</i> to people who are hungry so it becomes difficult.</li> <li>Before the current BPSKL, there was BPK2L where I oversaw it from 2007 to 2018 but with various positions where I had the most power when I was secretary, but I had limitations because my head was a former ASN either in the bureaucracy and others. The status of BPK2L at that time was also not very clear where it was formed but also not given anything either, so it could limit creativity.</li> <li>Many people only look at the <i>tangible</i>, which is different from what I am researching because there is nothing to see. People say in lectures that it is called CRM (<i>Cultural Resource Management</i>), but I like that process because it approaches it from different sides such as economics, structuring, or conservation is allowed because management is very broad.</li> <li>Indeed, it ended up being like this, which was not beyond my expectations, but I had already thought that someday and somewhere there would definitely be difficulties when this was developed because there was no hope from the beginning.</li> <li>In the initial development, I ended up educating the community to see whether it was strong in the factor, the sector, or the vector even though I didn't know that. The process started to get complicated in 2010, because before that I was purely in the conservation business, but after I learned that the conservation problem will not be finished because it requires further management and <i>sustainability</i>, but the what, how, and why are also needed.</li> <li>I want to tell you that at that time, I didn't have many options as to why I should do something that wasn't a trick and I was released with nothing. I only had one thing, which was friends who based on their hobbies, then did an association consisting of photographers, choreographers, painters, sketchers, and all sorts. In short, somehow every month they were present here and rotated to be presented to the community, then people began to see that the community could move if it was well managed in the Old City, from there I was already starting to be optimistic. To achieve this, again BPK2L also does not have clear authority, which means it is not a structural body like those in the government. This agency is outside, although in writing it is responsible to the Mayor directly, but it cannot <i>direct</i> to the agency directly, usually from the management to the management because the head of BPK2L was a former ASN, different from the government, so it is closer to the person. Then the municipal government can send the government through its agencies.</li> <li>I don't think we can rely on the government, although at some point we still need it so we don't leave the government. But on a daily basis, they can't possibly pay attention one by one. So what</li> </ul>



	<p>kind of management is desired and applied, finally I tried to reveal that the one who builds must be from this Agency, whether anyone makes recommendations for this Agency so that the city government is quick in issuing permits, the intention is to avoid abnormal and unclear channels, for example when investors want the desired building or house so that they are able to issue recommendations, it will be fast because I see the need for a moment of speed of time so that investors do not wait too long. They actually want to return their capital also in a fast time or not too long, so that licensing issues can be trimmed and accelerate giving understanding to the government that it immediately issues the licenses. These requirements should be accelerated whether they want to trade or make any business but for the conservation rules must still be maintained with all its limitations. These realizations must be present in this Agency every day.</p> <ul style="list-style-type: none"> <li>▪ These everyday words are a hassle, because it is a body that is not paid. This is not a minus, but the fact is like that. This fact is expected to be able to release creativity with all its limitations, so that it can be facilitated and become a key because over time people see that it is also cool to do business here.</li> <li>▪ At times like that, the Oen Foundation appeared, they only focused on how to create <i>events</i> in Kota Lama, so until today the Kota Lama Festival was born, which began in 2010 with a concept from them and tries to be consistently held in September, whether there is a covid or not as long as it is still profitable.</li> <li>▪ Consistency is important because people need to see it periodically as an agenda for Semarang. It will have a wide impact, coincidentally the Oen Foundation administrators have lived in the Netherlands for a long time so they have quite a lot of contacts. They are willing to have old people from the Netherlands come to the Old City just to see, reminisce, discuss, and so on. Until the experts offered help through an organization from the Netherlands called PUM which consists of retired experts. PUM offered thousands of workers to train cooks, manage restaurants, inns, architects, city planning, and water management. Those who came and helped had a lot of impact, finally the university began to realize that there were complicated things when I said that in 2010, even though I had started in 2007, if this heritage did not have the involvement and strength of the university, it would be difficult to empower.</li> <li>▪ Universities are usually <i>science-based</i>, so when it comes to that, it can be too sensitive. I am actually an academic and also teach, but I often go to the streets to see and answer the difficulties and problems that exist. Finally, along with the festival, there were always previous activities, one of which was the <i>International Conference</i> that was held every night. The event was released, letting people around the world see and come to the conference. In my opinion, the conference is very strategic because the heritage can be used by universities for writing or research material.</li> <li>▪ The people around the Old City feel that the price standard is increasing, whereas in the past there were no people here, once there were people then they would compete and it was difficult because when we wanted to talk a lot but we also could not do anything. Finally they started to build, some wanted to be assisted but some did not want to be assisted and were left alone. Like Borsummy, it is one example of development that did not go through the management body because there must have been no study beforehand, but instead the small ones were orderly.</li> <li>▪ If we look at the cultural heritage law, there is the term adaptive, how the new function adapts to the old building, where there are rules and requirements. They can go through the upper route, this is what needs to be controlled because it has the potential to eliminate the <i>heritage</i> because it will no longer exist, if they change everything they also don't know.</li> <li>▪ Why I concentrate more towards conservation is about <i>value</i> and I am very strict about it, often I am said to be a conservative person but I just let it go but I am not silent about adaptation in the right way to make people aware that there are limitations in the utilization of the building and should not impose with a certain form and type of building. For example, they need a large space but they buy a small building, so they have the potential to change and damage the existing building.</li> <li>▪ On the other hand, the paradigm of "the important thing is that there is money, the building is not necessary" is a lie. So the need for preliminary studies such as feasibility and technical studies that always appear in a conservation. If the above is not a problem, but there must be a study that records that from here it will become this, it becomes part of the research in Kota Lama by presenting by recording. The recording was in the form of notes made by BPK2L.</li> </ul>
<b>Seno</b>	<p>What is the source of the records made by BPK2L? In Kudus they got it from Dutch photographs of the shape of buildings, traditional clothing like this. So when they rebuilt it, the source was from these photos including historical stories from the traditional leaders, what about BPK2L?</p>
<b>Kris</b>	<ul style="list-style-type: none"> <li>▪ I actually have an NGO called Ertim which stands for Education, Restoration, Transformation, Intervention, and Modification. How to educate about these things by telling the community that comes from sources that come from anywhere that is <i>unlimited</i>.</li> <li>▪ Because it is a building, the highest discipline to organize affairs about adaptation through adaptation of the Building IQ obtained from the building plan, but if there is no <i>plan</i>, it can be seen and researched with a separate discipline. The basis of reference when it will be adapted, it will then be given to the architect or planner who is able to relate to the business to do the <i>Based on Aging Agreement</i>, besides that, our source also remains from money.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ We have a lot of friends from the Netherlands who help find data, and take me there so I have to spend my own money and organize my own time every year to go there. I'll present there what my position is like in the Old City, then give input, they try to help and relate so that the <i>cost is in line</i> with what is available because there are limited laws and experts. Like the PUM to the Old City, we even only give them a ride to sleep and eat, we don't pay for their transportation.</li> <li>▪ It is actually expected that the finished records can be submitted to the City and then the City government can study them, I also presented this. But they only listened and ignored it, so it can be said that it was not good and they preferred to make up their own words if others did not want to.</li> <li>▪ So my research is a bit different because I'm based on that weakness, so I'm not going to interview the government. I searched for what I used for my qualification, proposal, and dissertation, in the sense that I didn't involve this party even though the impact must be there. I don't want to expand because I am too much of an anarchist who has been speaking for a long time and has enough to give recommendations. Only now when there is an opportunity that I realize it is difficult to convey because they from the government take their own attitude and from there I wrote a book as an education, where education comes from anywhere.</li> <li>▪ Because of that coincidence, one day the Old City was finally seen by many people from various sectors from the city, provincial, central government, and even the world. In 2014, I was called together with friends from all over Indonesia to learn how to fill out the <i>Dossier of Eligibility</i> and so on to become a <i>world heritage</i> with 4-5 people. So in 2015 it came out with <i>Sawahlunto</i> and Sangkulirang (East Kalimantan). Actually, my hope is that when I get this, I will be very careful and more intense to continue working on it, not pursuing its status but the required requirements are just carried out because I believe it is good, what is the specialty in Semarang is what I am working on so that it is typical of Semarang. The ability of conservation that is faced with flooding, rob, land subsidence is actually included in the <i>world heritage ..... heritage</i>.</li> <li>▪ We, the community, have proven that as a provisional <i>World Heritage</i> list, it is actually up to the local and central government whether this issue becomes a strategic issue or not.</li> <li>▪ So because I work in education, I want to prove what is being said, match, and find the gaps that occur. Even though it shows that today I am well aware that it must be multidisciplinary and there is a need for cooperation, in other words, we meet today and tomorrow we tell the public about the problems that occur.</li> <li>▪ I said that the issue of heritage and preservation is something that is not resolved in the law and where the reference is, if you look at it one by one, there are actually many. I see that the city is growing, but the people also need to be touched, roughly speaking, by the economy every day. If I only dwell on issues of unclear rules, then I will also be wrong if I read it. So I choose to be more in the field, when there are problems that occur, I will decide and I will be accountable because otherwise it cannot work, the City will also be difficult, PAD will also be difficult, so that everything will be difficult. So if the city is all experiencing difficulties, then it is also not right. It can be seen where many people are more engaged than the government.</li> <li>▪ Finally, Central Public Works saw that it could work and looked good and they helped with the infrastructure, whether it was right or not is not our domain anymore. But we moved something to grow which in fact exists and to this day is still in business until they have codes from there saying themselves. I also don't want to be grandiose in wanting to help as the owner of this house, secondly I am saying that this old building that has collapsed can also exist, these are the only two things I need. If they want their own transactions, please because they also have money, but I am no longer here, the leadership process here is passed down to young people successfully, it is also an educational process including education to parking attendants.</li> <li>▪ Not only that, I also assist the <i>young</i> people who are conserving. Right now there is a project at Blenduk Church that is being conserved, I am also present there technically and expertly. I am always open to enlighten everyone.</li> </ul>
<b>Seno</b>	<p>Yesterday I asked Mas Edo and Mbak Jessie, they built a Koneko and Tekodeko where their dream is to develop the building and the Kota Lama area into a place that enhances culture or culture that used to be a place that looks negative. They want to develop this building as a hangout place for young people, which is the view of young people. In terms of you and the previous pioneers, what concept do you want to develop in Kota Lama itself.</p>
<b>Kris</b>	<ul style="list-style-type: none"> <li>▪ Actually, in general it is the same, if you want to fill anything in Kota Lama, please but <i>based on the heritage and history</i> that existed in the past. If you look at the example, it is Tekodeko because it is rather difficult for others. They <i>create</i> their own coffee as Chinese, Arabic, and others, but the ones that exist are here.</li> <li>▪ You are not only a place to sell, but also the educational value also works. I can say that physically Tekodeko is finished, but all that's left is to maintain and care for it. The content has to evolve with the times, the way they look for it is that they won't find it here.</li> <li>▪ The reason I chose in the field is because <i>day by day conservation</i> is still a panacea, if from <i>day by day conservation</i> I cannot see growth and development, yesterday there was this dead and where it went and it is easy to change tenants what happens <i>physically</i> or if you look for it,</li> </ul>

	<p>whether the <i>tangible</i> is lost or not. This is an effort to maintain, increase, or develop existing values.</p> <ul style="list-style-type: none"> <li>▪ The issues that we are exploring and these are the things that we have to fill in because they end up being pessimistic about <i>journal companies</i>. They are not wrong, but for me as a person in the field when you don't write, it is also hard for us because this is also part of the education field. Educating people who meet every day how to leave when, for example, the electricity is off, the water is not flowing, there is still a little flooding. If it is <i>economizing</i>, how do we want to educate about sustainability, more or less the problem from myself to this day is still the same even though it has decreased. New problems must also emerge, when they have money and do whatever they want, of course we must protect it so that the value is not lost. Who should maintain the value, of course the existence of BPSKL must be more. More means that it can <i>pump us up</i> and the basis must be there.</li> <li>▪ We have the Old City museum, which is actually the result of an accident from our difficulties. Eventually people will be afraid to remove the museum because there are artifacts in it. I said please build but I have secured the artifacts and they want to restore it, they have to be responsible in what kind of conservation, maintaining, developing, researching and telling the story to the public. It is still a homework on who will continue. I think it's good because those factors can be the key to development.</li> <li>▪ The museum is just a door, the whole Old City can be a museum. Not always writing here and there about existing problems like in Borsumy about the Giant Letter, it can't be by criticizing. At the end of 2007 <i>I was still</i> around and I still existed and tried to make commitments especially to young people and to older people I tried to avoid. I try to make myself available for anything such as discussions and giving classes here, they are quite interested in the problems that occur such as businesses, buildings that are damaged. I finally understood that everything in the Old City is now in the hands of the younger generation.</li> <li>▪ The fact that they <i>fight</i> every day to sell their wares to each other is what concerns me. There are still many things to think about and do in my opinion. For example, expensive levels and so on must exist, let that be their problem, they must see and adjust to their respective markets, there is no need to equalize levels. Look for something as specific as if the building reflects its activities.</li> <li>▪ So make friends with them and they will listen to each other and learn so that they can jointly increase their value and run the economy with existing capital. These realizations must be built by everyone who is here not to be selfish. They must also maintain relationships with people who were once here.</li> </ul>
<b>Seno</b>	<p>In sectors, factors, and vectors, there are rules. As in Borobudur, in developing it, there are rules, such as the roof of the building must have reliefs from Borobudur. In the vector, in Kudus there is also a standard where what makes the building still exists as well as the content also has a standard. What I am asking in this factor, where everything is market-oriented and what I know is that in Kota Lama, the culture is also disconnected with the culture of the past, is there a standard here? Do you create your own?</p>
<b>Kris</b>	<ul style="list-style-type: none"> <li>▪ I didn't create it myself, I departed from <i>Semarang Trading City</i> where there are trades, services, and others that are <i>physically</i> characterized because they are mostly used from former trading offices. Actually, it's not said to be a template either, but just a sequence. We see it as something that must be maintained physically so that it is not lost. For the new values now, it is your job now to respond to the values of the past with today, maybe the <i>surf</i> is different or maybe in the past there was no Chinese coffee here because their habits were mixed. This is the result of the sequencing process, which can also be said to be a standard, but I see more not from that but how this value is not lost and can also add to the value that exists today so that the value is not lost. If it's sorted from the past, it's all there, not suddenly.</li> <li>▪ If the business becomes the <i>core</i>, that's fine, but I can't force it to be this office and now it must be the same as the previous office, I won't force it. We understand why many <i>insurers</i> when developing those who secure products that are brought out and they need <i>insurance</i>, when they have someone who wants to study they need insurance abroad. That's what is smart and learning in the <i>Heritage Area</i> about how to deal with that and learn from people overseas about how to save space. Of course, there are differences <i>between overseas and domestic schools</i> such as techniques and important things related to the restoration of technical methods so that the building can be preserved.</li> <li>▪ These things can be learned, such as in Spiegel when I was conserving, when I saw the bottom part they repaired the soil so that it would not collapse, as well as what happened at Blenduk Church. The studies at the beginning were about maintaining <i>value</i> because environmental impacts that can cause the extinction of buildings, objects, goods make the value disappear, if something is damaged, it must be repaired again.</li> <li>▪ When I compile documents on conservation and so on, it is very strict and research is very important, not only from historical research but also <i>material science</i>, for example, there is steel, but was there steel here, and what was the name of steel at that time. Unlike when there was metal but not yet <i>ferrum</i> or iron in the middle of the 19th century, it was still like this.</li> </ul>



	<ul style="list-style-type: none"> <li>▪ We continue to read and when we move they will continue to respond. The ability to look back, record, and convey continues to be done so that people here can know more, so it needs to be organized so that it is not lost, so those who are here will know the history of the building used. The notes continue to be conveyed so that the pieces of the <i>puzzle</i> can become one. As an example of the discovery of a brick arrangement that was thought to be a fort, then we continue to study and also get results that is the initial installation of the <i>Semarang City Tram Depot</i> in 1882, we continue to try to look back (history) about how the <i>Tram</i>. Then it was found that it had been dead for almost 46 years, but there was a question why it was not revived with the answer that Semarang City did not have electricity so it <i>stopped</i> the transportation.</li> <li>▪ Many young people want it to come back to life but are still constrained by the consistency of electricity in the Old City seeing that when it rains the lights often go out. I think positively that they have an awareness about saving electricity problems in Kota Lama. They also often complain about the frequent power outages in the Old City because it can disrupt their business.</li> <li>▪ The emergence of AMBO, one of which I am the initiator as an association or association as a forum for conveying aspirations, because many problems in the Old City are unable to convey these to related parties. If the <b>brands are</b> lost, they must be returned, there must be the presence of the Old City people to convey the existing problems, because indeed in the Old City there are many new people where they are rarely able to interpret the value that is here.</li> <li>▪ I can say that I have to do better here. Right now what I can do here is to be able to help with issues that are not directly related to objects and buildings, but activities and behaviors that have an impact on <i>heritage</i>.</li> </ul>
<b>Seno</b>	In the conservation sector, authenticity is the main requirement and will be repeated to the vector, where authenticity is more about the <i>intangible</i> while the <i>tangible</i> is more about keeping up with the times. The question is when you used to manage the SOP in the conservation basis, how much of the building's authenticity or <i>tangibles</i> were preserved in Kota Lama when conducting the study?
<b>Kris</b>	In the Conservation discipline, there is a term " <i>minimum intervention, maximum retention of historic fabric</i> ". So as little intervention as possible, leave as much as possible remaining. This means that the history comes from the building itself. <i>Value behind tangible</i> because <i>intangible</i> is an abstract thing but must be believed. It will be difficult if a method only comes from stories, so through <i>tangible</i> we can go deeper into <i>intangible</i> . This is the task of the management body, because in organizational management there is who works and what they do.
<b>Seno</b>	Based on you as an expert, I found problems with the Kotta Hotel and the building next to Sate 29. Previously, Ms. Nik also said that they did not make a mistake because the building is not a cultural heritage and can be built but cannot be quaint and cannot stand out. So that the mistake can be flexed, like in Borsumy when installing the electronic signage, a middle ground was finally found so that it still exists. In the principle of conservation, if for the sector it becomes gray while in any factor that hinders the landscape then it must be removed, such as the satellite transmitter pole in Borobudur trying to be removed but it is different in Kudus. What is your opinion as a conservatorist in seeing the problems in the Old City?
<b>Kris</b>	<ul style="list-style-type: none"> <li>▪ I'm saying that, sure, there could be a paradox on the other side. But if you take it further, this function as an education or education. In my opinion, I can't say that it's okay, but I see not the appearance but the function. Hotel lodging or whatever must have a burden that must be borne by the surrounding area or situation, starting from parking, activities. It can be said that if the hotel may have so many <i>rooms</i> then the supporting area can also be so many. The site or the area is not enough and will collide. The collision is not only matrix, but also visual. Ms. Nik doesn't know, like Jalan Gelatik which is a <b>Gerestraat</b>.</li> <li>▪ In the past, if I'm not mistaken in front of the Kotta Hotel was a Kerkhof (cemetery) and the park next to it was also a cemetery in its time as a <b>Paradeplain</b>, where <i>plain</i> means that it can be all without covering the surrounding buildings because there are so many supporting facilities, in 3 Dimensional Kotta is weak, they forgot one important area. X, Z is no problem, but Y is the problem. The visual can cause degradation of the <i>value of</i> conservation itself. The problem with the current Hotta Kota is that Paradeplain used to be nothing and then at one time the land was owned by the private sector and BTPN was built because at that time there was no regulation, in my opinion it is not disturbing.</li> <li>▪ When the City was going to buy, but why didn't the City buy the land. The building was bought, demolished, and greened to become an addition to the lungs of the Old City. The City is smart because it is always looking for profit, in my opinion the profit can be from something else. This means that if it becomes green it can benefit all, the green land required to be increased is a positive thing.</li> <li>▪ In the past, next to Sate 29, it has been stalled for decades until now because the owner was hesitant in making decisions.</li> <li>▪ How can we talk about conservation when there is no such thing as conservation education in Indonesia?</li> </ul>
<b>Seno</b>	As far as I know, a lot of our conservation is based on the Netherlands and uses a lot of Dutch practices, for example the development of Kota Tua (Jakarta) and Solo's regulations still follow Dutch

	<p>guidelines that tend to focus and center on <i>tangibles</i>. But only certain people are taught, so the community will experience a difference in vision with the government, such as Ms. Nik and AMBO where Ms. Nik tends to follow Dutch procedures such as road habits for the rich and the installation of <i>bollards</i>. But when Indonesians don't know the Dutch ways, the rich don't want to walk. This is also seen in several places. There is still a <i>gap</i> between the government and the people, because the government refers to the Netherlands or developed countries, while our society has not. Unlike in Borobudur, where the community gets strong attention from the government, moreover including it in the New Bali makes funds poured in, so that socialization to the community continues. For example, when the emergence of street vendors can be anticipated quickly by the government by creating a special place, but in other places there is still too big a gap between the government that manages and the community. But this is not the case in Kudus, because it is managed by the community even though there is still involvement from the government. So that the gap between the community and the mosque area manager is not too far.</p>
<b>Kris</b>	<p>I would like to add some, there is an article on <i>collaborative governance in heritage areas</i>. Many developed countries are already heading this way, Ms. Nik doesn't know what they make of it, if for me it's not only schools in conservation. There is nothing taught in school, is there a major about it. So yes, I don't say anything because I have something like this because in college anyway, if there is no disaster in <i>heritage</i>, it will not be an <i>issue</i>, but if there is a disaster, then there will be an issue raised. I realize from that, that I am not saying that only the government is covering up its shortcomings, but the facts appear and make the public able to judge for themselves, the public also needs to be educated like that because of this. If the government doesn't do something then this problem will never be solved. I often deal with and reach out to neighborhood thugs using firm but polite methods. I often say when they park in a civilized manner, but this education process is who can run, I hope this education is able to strengthen or not. Strong here is being able to see the problem and solve it with his daily life so that hopefully everything can be organized. The name of any body when it is changed, actually does not have much effect because the way they play does not reach the community. So it is up to the people who do not have education in this matter, so they must learn together to that point. The government actually can because it has the money and sends it to third parties as well, but to take care of it yourself is an expensive word. Taking care of it, including people saying that we stare and maintain it, is an expensive education. Indeed, whatever limitations they have, they still appreciate it but there are too many <i>other city plans</i> that fill it. The results with the work of the board please answer arbitrarily if the city government does not exist, to be honest, I am not in that area. My area is where I am every day organizing, so that the goods, buildings, objects, businesses, people, and visitors are preserved. This is a <i>complexity</i> that must be managed</p>
<b>Seno</b>	<p>I include the <i>custodian</i> or guardian of <i>heritage</i>. In the factor, the <i>heritage custodian</i> is centered on the government with the existence of the Temple Tourism Park and the Borobudur Conservation Center. Whereas in Kudus, the <i>custodian</i> is more from the Juru Kunci or the caretakers of the tomb, he is always told from generation to generation about <i>his ancestor</i>, Sunan Kudus. So the custodians are the kuncen, while these kuncen will explain to the community, then the community will become custodians by itself. Here, there are AMBO and BPSKL. According to you, who are the custodians and if both are there any differences in the functions of the two custodians.</p>
<b>Kris</b>	<p>Ideally, if we still believe that something collaborative is a positive thing, both are different. If you want to be dichotomously separated like that, you can or not realize it yourself, if for the government it is usually <i>top down</i> and <i>bottom up</i>. But what is most fitting is that it is managed every day, but for this AMBO needs to be managed, such as for example this activity who manages it and this road section who is responsible for it, which is the correct <i>custodian</i>. Including the initial one in Kota Lama who received it at the beginning, ideally it should provide an understanding that has more or less an impact on the spirit of the <i>custodian</i>, including seeing the <i>iron beam that reads spaten</i>. Custodian in providing the context of understanding, I once said that <i>Spaten</i>, whose photo still exists, once existed with one of its cultural products in the form of a piggy bank because Spaten was once a savings bank whose building still exists quite intact on Jalan Kepodang 7, I explained like that and was welcomed by them. This is a custodian in the form of straight and careful education, if for the physical ones go directly to BPSKL because the order is <i>driven</i> by the government such as order and rules that should be made properly, one of which can involve AMBO and not just talk alone.</p>
<b>Seno</b>	<p>In your opinion, with the change of BPK2L to BPSKL, is the <i>collaborative custodian</i> getting better or not?</p>
<b>Kris</b>	<p>One definitely depends on the individual, the change occurred not because of the situation in the sense of life but because the factor of mentioning the name is no longer appropriate because it does not use the area anymore but the site. Later there will be BPSKP (Chinatown), BPSKK (Kauman), BPSKM (Malay) and others that are expected like that. In my opinion, it must be optimized immediately so that the <i>grand design</i> of the Old Semarang Area can happen. Incidentally, what I researched is outside of this, so I am still free in quotes. I've done independent research in the</p>

	<p>swampy area where this is, so I can't claim that research because it's not included in the territory of Old Semarang. But if I say it's like this and I believe it's important, why not include it. So that's the limitation, because if the statement about the village, the city is not <i>very happy</i> and is constrained by the previous vision and mission. It is considered or felt that it is hampering, so it needs to be crossed out, so I consider it not too important for them, unlike me who considers it important. Incidentally, that's where the first Dutch East Indies train ever came from, so if you say 1852 from Chile to Argentina, then 1853 in India, 1854 Australia, 1860s in Argentina, and 1867 in Kemijen, Semarang, Java in the global era at that time was very important, that's what I'm looking for. For now there is no smell, it should be worth saving. There's a lot of conflict because it's just a swamp on the side of PT KAI and the city can't afford to save it. When you talk about it like that, what happens is that it's eliminated. It was a long process, so I was already in Kota Lama before the study with the Dutch researchers because I found the Tram Depot in 1867. I was piecing together the story of when and what happened before that. If the depot is strung together, it could go all the way to Trans Java, the development of the railroad. If you think about it, people used to make Sepoor Klutuk and until now it's the Jakarta-Bandung Whoos. I thought that I had a debt to educate because I became an educator. I want to rebuild the structure and develop what I have gone through in the past 20 years in conservation.</p>
<b>Seno</b>	What do you think the Old City should be? What do you think the Old City should be developed into?
<b>Kris</b>	<p>Kota Tua or Lama is still a marker marked by an area or anything that indicates a collection of buildings. On the other hand, the dynamics of this city must be realistic about growth, where it will be placed, and how it will be addressed. This is important to me, because if you don't want the history of the Old City, that's it. Until today, I have never seen elementary school children given the history of their own city. We were once given a <i>pairing</i> from Telkom of a bus without a roof, because it was left to manage and could not be handed over to the government which was then handed over to MBO to manage. Many teachers are happy when learning history that used to make them sleepy because it was put in the last hour, then told to tour the Old City with an open bus they become happy because they are explained what is in the Old City and its history. I made sure that they would remember one day. It is important that the Old City becomes an identity that should be conveyed that we have a city history like this. I think it is very important because me mang people who have something about what the past was like, when they are upstairs they can deliver it to friends to see what it was like before. If it is drawn from a government regulation, where the government decides on a policy but does not see what the <i>real</i> bottom is like, then they will potentially eliminate the city's own past. Education is one of the ways to answer this problem. When you become an urban designer tomorrow, you have to look at the layers that display the layers of history. When you want to eliminate one of the layers, it must be decided together, but we don't dare to do that because it must be interpreted that the buildings are important.</p>

## Appendix 16. Pokdariwis Janggalan Village

Informant 11 at Thursday, July 18, 2024

<b>Seno</b>	For the distribution of Mbah Sunan Kudus's blessings at Buka Luwur, does it start very early in the morning?
<b>Zaka</b>	For the organizers, they have been preparing for the rally since 3 o'clock, then when Fajr comes, they immediately get ready because there are many participants who have gathered and lined up before Fajr. Many even line up 5 times from both women and men. Sometimes there are those who are sold around the highway by setting a price of 30 thousand instead of joining the queue and also definitely selling.
<b>Seno</b>	What is the meaning of the blessing rice that many people fight over and even want to buy?
<b>Zaka</b>	<ul style="list-style-type: none"> <li>Usually, people from outside of Kudus will bring the rice home, such as my neighbors from Sragen, Wonogiri, and Salatiga, and when they arrive, they dry it and pound it finely, then spread it over the rice fields in the hope of producing a good harvest. They still believe in these myths, because if the rice sits for more than a few hours, it becomes stale.</li> <li>Actually what is shared is uyah asem rice, but it is known as cicada rice. It's only the name that differs between Kauman and Janggalan. In Kauman, it's Nasi Uyah Asem, which contains buffalo and goat together without any vegetables, but if there are vegetables such as potatoes and tofu that are given gravy and then added with buffalo meat, it's called Nasi Jangkrik.</li> </ul>
<b>Seno</b>	Janggalan Village is planned to be a Heritage Tourism Village and there must be planning in the management in that direction. How do the village and Pokdarwis collaborate in planning the Kudus Traditional House, Londo House, Batik, Icik Embroidery, and Rebana as visit destinations?
<b>Zaka</b>	<ul style="list-style-type: none"> <li>Starting from <i>heritage</i> first from 2020 where the beginning of becoming a tourist village began with an accidental discussion when a KKN student from STAIN came up with ideas about tourist villages such as Omah Londo, Kudus Traditional House, Batik Village, and Kalugawen Mosque which were packaged into a village tour. Based on the results of the discussion, the term <i>Janggalan Heritage Village</i> emerged, which we then followed up with a search in our own village starting with the Pokdarwis team.</li> <li>In the beginning, the Kudus Traditional House could still be visited if those visiting were with the late Mr. Inggih because previously there were people who wanted the Kudus Traditional House to become a cultural heritage. They were worried that their family's assets were all requested by the state, even though it was actually not like that because it might be assisted in terms of maintenance so that it would not be changed.</li> <li>The Village Government when the hastag Janggalan Heritage appeared, we with Mr. Jalil as a IAIN lecturer and also as the Head of Suluk Tajuk Menara and Former Secretary of the Punden in Kudus wanted to develop the concept of <i>Jerusalem van Java</i> where one of the areas is Janggalan which consists of the Menara Mosque which is surrounded by 5 buffer villages that are still interrelated. At that time, the idea also emerged about the narrative of <i>Jejak Empat Negeri</i>. Incidentally, I wanted to link the Menara Mosque with Sunan Kudus's other relics around it. Linking with the narrative of Arabic culture, Walisongo, China, Hinduism, and from the Netherlands to achieve Janggalan Heritage.</li> <li>The village supports the infrastructure, namely wanting to build a pedestrian area like the Old City on Kalugawen Street, but it turns out that there are a number of residents who do not agree to casting because it used to be a tomb. In fact, the village government really hopes and supports the area to be like the Old City with natural stones, chairs, lights, and so on. This was discussed in the village meeting (musdes) but there were those who refused, so we decided to postpone the implementation for fear of missteps.</li> <li>If you say "moribund" it is not for Janggalan Heritage because what I know about <i>heritage</i> is relics that are 50 years old and above. If tourists from out of town take a tour package in Janggalan, I will take them to several places such as Omah Londo at Traffa Coffee, Mrs. Reny and the Kudus Traditional House. But because it is difficult for the Kudus Traditional House, so we will submit it to Kauman or in Langgardalem.</li> </ul>
<b>Seno</b>	How many of the identification results are potential Heritage Villages in Janggalan Village?
<b>Zaka</b>	For Omah Londo, there are 3, namely Traffa Coffee, Mrs. Reny's Muntira and the house near Muntira but this house is empty because the owner is in Jakarta so it is difficult to find. But when there is a visit to the heritage village tour, we will take you to places where there are usually people such as Mrs. Reny's Muntira, Kalugawen Mosque, and we also take you to Batik Village.
<b>Seno</b>	Where is the location of Kampung Batik?
<b>Zaka</b>	This Batik Village is located in the center of Janggalan Village such as in Mas Fadholi's house and its surroundings. Incidentally, the famous Lasem batik in Jepara was brought from Janggalan Village, besides that Demangan also brought the laseman batik motif. <i>Heritage</i> also covers the Pandeyan Hamlet area which is still one unit. For the heritage village tour that passes through the Kalugawe Mosque where you can see ancient walls like in Langgardalem.
<b>Seno</b>	Is there a village tour in Janggalan?



<b>Zaka</b>	There is, such as in the direction of the Kalugawen Mosque because the <i>heritage</i> is still around there because it is still original during the Dutch era. There was also Kalugawen Park which was good but because there was no maintenance budget, it was difficult for us to maintain the park. We are constrained for maintenance officers.
<b>Seno</b>	What about tourism activities now?
<b>Zaka</b>	<ul style="list-style-type: none"> <li>Our Janggalan Heritage tourism activities may not currently exist such as the provision of training and education, such as for example batik training that can be used to support Janggalan Heritage because we have Obaja who can hold training and introduce Janggalan Batik. Yesterday we communicated with the administrators of foundations and Islamic boarding schools, especially in Janggalan Village, to make batik extracurricular through children's training, but for now there is no answer. Currently we have also entered other villages, if you need a mentor to tell the story of the village in batik, we can. For Omah Londo and the Kudus Traditional House, we also have history. Besides that, there is Mbah Jenggolo for which we happen to have a mentor.</li> <li>In the past, we have organized a one-day stay tour package at the cottage for educational tours, we have tried to offer and market it but for now no one has entered. Incidentally, we are still in the process of renewal because there has just been a change in the village head, because the type of leadership before and now is very different. The current village head is more cautious and less bold in making policies for the village, but different from the previous one.</li> </ul>
<b>Seno</b>	How about events like Geldara and others, are they still maintained?
<b>Zaka</b>	For Geldara (Gelaran Dagang Rakyat) itself is an event that started in front of the Village Hall in 2021 only as a spontaneity. RT and RW in Janggalan were told to display their wares in Geldara during the time leading up to Buka Luwur Mbah Jenggolo, which was held for only 2 days with 13 stands that were able to generate a net profit of 10 million rupiah. The aim was to support the economy of the residents around Janggalan Village. In the same year, Pasar Bungah was held on Jalan Sepur near Gacoan. The road used to be a railroad track owned by PJKA that connected Kudus Station with Poncol Station in Semarang. We held Pasar Bungah once a month, which was opened by the Regent's wife. After every month, we held an innovation, then came the CFD which made us less competitive. Then in 2023, we tried to hold it again once with an innovation in the form of cultural performances such as barongan. The turnover reached 30-40 million because it is usually done on Sundays. Most of the sellers are Janggalan villagers but the buyers come from anywhere.
<b>Seno</b>	For barongan art itself, is it original from Janggalan Village?
<b>Zaka</b>	<ul style="list-style-type: none"> <li>We have our own barongan group which is located at Bapak RW 01 under the name Seni Barongan Langgeng Budoyo (Pandeyan Janggalan Kudus). If it's original, it seems like every village still has one. For Janggalan Village, there is still a group in Pandeyan Hamlet. They usually perform every cultural carnival. Incidentally, the tools have been purchased independently because the village has not been able to help, although for now it has been proposed to procure a gamelan and try to collaborate with UNNES as a gamelan trainer.</li> <li>For the gamelan itself, the plan is to use it not only for barongan but also to collaborate with flying because the children and youth of the mosque here are very creative in collaborating between flying and <i>drumband</i>. We have also represented the sub-district in a cultural carnival to perform a collaboration between Icik Embroidery Dance, Terbangan, and Drumband.</li> <li>I was also actually surprised that there are people who still like Barongan art, so in terms of culture between west of the road and east of the road it is different. West of the road there is gamelan while east of the road there is still flying.</li> </ul>
<b>Seno</b>	I've seen on Janggalan TV's YouTube channel that they held a batik exhibition at Omah Londo, how was the event?
<b>Zaka</b>	<ul style="list-style-type: none"> <li>This was done before Muntira was not yet open, coincidentally it was still being used as a Pokdarwis post. Incidentally, at that time there was a guest visit from the Ministry of Tourism. Finally, we put all the janggalan batik there, because there was no batik gallery yet. Then after being used for Muntira, we tried to innovate at mas Fadholi's house to put janggalan batik. We are also trying to help him because he lives alone by renovating his house as a batik studio.</li> <li>Mas Fadholi also has his own batik motifs passed down from his family, so he also knows about the Janggalan batik. He also helps at Rumah Batik Kudus in Langgardalem as a tutor for tourists. Incidentally, the batik studio in Janggalan is not yet 100% finished, later tourists will be directed to the batik studio at Mas Fadholi's house.</li> </ul>
<b>Seno</b>	Actually, what do you want to develop about this Janggalan Heritage Village because in 2021, 2022, and until the beginning of 2023 it had a lot of activities. Meanwhile, starting in mid-2023, there were fewer activities

<b>Zaka</b>	<ul style="list-style-type: none"> <li>▪ Indeed, from 2021 to early 2023 we aggressively carried out activities in the village to introduce Janggalan Heritage. In mid-2023 we were busy with PKP (Rural Area Development) Tower activities related to the Kudus Heritage Area in Kalai Gelis to the west where there were 5 buffer villages and 4 villages gathered together for the development of Kudus Heritage where there was already a discourse with the formation of BKAD (Inter-Village Cooperation Agency) related to PKP Menara Kudus.</li> <li>▪ There is already a draft for a local regulation on Kudus Heritage, where Janggalan itself in early 2023 there was a meeting that happened to be the one I attended, one topic of discussion about the steps that will be taken is infrastructure development on Kali Gelis Street to the west because for Kali Gelis to the east for buildings dominated by culture and more modern buildings. The plan is for the road to use <i>paving blocks</i> like in the Old City area.</li> <li>▪ As time went by in 2023, there were political dynamics where there was a village head election in Kudus. So in that year there were three activities held by the village, namely the Village Competition, the Regency Cultural Kirab, and the Village Head Election. Incidentally, at that time Janggalan was led by a temporary official who did not dare to do anything because it was only an assignment from the sub-district, which was also an obstacle for us.</li> <li>▪ At the end of 2023 for PKP Menara began to rise again and at about the same time there were political dynamics again where there was a change of PJ Regent, this made PKP Menara until now only a discourse because it had not been realized. Likewise in Janggalan, only continuing the existing APBDes to date. So there are no activities in supporting tourism such as infrastructure that supports Janggalan Heritage tourism, which will replace road materials using <i>paving blocks</i> in the Kaligawen Mosque area to be like the Old City Area. For development from the village, namely in infrastructure, while for activities, Pokdarwis innovates, improvises, and collaborates with neighboring villages. It would be difficult to stand alone, unlike Borobudur, where the <i>heritage</i> is already in place, and the Old Town, which has the support of the provincial and central governments. Meanwhile, if the village, the scale is different, such as in Kauman Village getting support from the regency, so the village only follows because there is already a Menara Mosque. Unlike in Janggalan, which started from 0, so the village government had to build the infrastructure first.</li> <li>▪ Actually we are ready to start this but are still constrained by village funds, although one of the priorities for tourism activities can be done but there are also mandatories. Let's say we get 1 billion, it will be divided into 25% for food security, 3% for village head operations, 20% for handling stunting, and others. So that for infrastructure is not enough and there is no procurement this year, maybe for next year. For the road in front of the Village Hall, we received assistance from the district finance agency. We are more focused on infrastructure movement first because it is very important to support heritage tourism, if only old buildings are makeshift then it will not sell.</li> <li>▪ In the past, we have done <i>pre-wedding</i> photos in the Kalugawen area by selling ancient walls and alleyways. We still can't talk much about Janggalan Heritage because we are constrained by funds for the development of supporting infrastructure in the area.</li> </ul>
<b>Seno</b>	Talking about old buildings, where these buildings are still privately owned. What is the role of Pokdarwis itself so that these old buildings are maintained so that they are not changed because many are damaged and not original, such as in Jank-Jank which is a Dutch building but there are additions and but for the building it is still intact.
<b>Zaka</b>	The building in Jank-Jank is owned by Menara Kudus Printing. We have tried to convey to residents who own infrastructure related to ancient buildings that are still original so that they are always cared for, for example in the Kudus Traditional House we once told them to make a <i>masentest</i> using Kudus traditional clothes. Pokdarwis also made several approaches to building owners to make something like souvenirs or souvenirs when tourists want to visit. For example, when the batik house gets a Janggalan Heritage batik bag. We have gathered homeowners but those who come are usually more to the heirs, they are constrained by costs and heirs. They usually still have many heirs, so there are many considerations to sell or not the building. We also ask them when there is a tourist visit to cooperate in getting something to be worth selling such as clothes, key chains, and others. We only order these knick-knacks when there is a visit, unlike the Tower which may have visits every day. Our tour packages provide education on the way. We are also constrained by members who still have other activities.
<b>Seno</b>	So the Kudus Traditional House and Omah Londo will provide something for tourists every visit and also be empowered to sell <i>merchandise</i> ?
<b>Zaka</b>	Yes, the <i>fee</i> will be through <i>merchandise</i> . The village also invites the community to make and provide their own <i>merchandise</i> , because they see that not all houses are able to have their own capital.
<b>Seno</b>	Is it done every year for Geldara?
<b>Zaka</b>	Yes, it happens to be tomorrow on July 26, 2024, for July 28 there will be the opening of the Cultural Kirab and Geldara, while for Buka Luwur it will be held on August 1 night but there are still several activities and accompanying processions. The process is the same as Mbah Sunan Kudus, as well as Mbah Telingsing who will also carry out Buka Luwur.

<b>Seno</b>	For this buffalo slaughter, is it distributed in the form of meat only or is it already in the form of cricket rice or uyah asem?
<b>Zaka</b>	For those who are distributed later, Uyah Asem. Almost all parts of the buffalo are used, only the horns with teeth are not used. At Mbah Sunan Kudus, before the distribution of uyah asem, there is a tradition called <i>Ijol Berkat Salinan</i> which usually means that people bring only white rice, then rice and curry from the foundation are replaced. Incidentally here there will be, around 2 pm before the recitation. For Uyah Asem here, there is actually often a lot left over because we make more than 2,000 people, while the recitation guests are around 1,600 people. We don't distribute the rice like Mbah Sunan, but we give it to those who recite the Quran, those who give sodakoh, and we also give it to the Regent because he likes culture, like he pays attention to the ancient mosque in Langgardalem so that its shape and authenticity are not changed because he is also from Kemendikbudristekdikti.
<b>Seno</b>	Coincidentally, yesterday we discussed the tradition of Mbah Jenggolo and Kauman Village with Mr. Modin.
<b>Zaka</b>	There are many new people in Janggalan and they actually know about the stories of traditions and beliefs that exist in Janggalan Village such as myths and others because there are still many who believe that if one of the traditions is not carried out, it is feared that it will be exposed to karma. But there are also many who have left and do not believe in it, such as from the Muhammadiyah group, in contrast to NU, which still has a lot of kejawen knowledge. It is recognized that for Western Kudus there are still many who believe in this and in each village there can be different customs and traditions.
<b>Seno</b>	In the future, how will Pokdarwis develop Janggalan Village? Are there any activities planned for the future?
<b>Zaka</b>	<ul style="list-style-type: none"> <li>▪ In the future, the village government plans to collaborate with Pokdarwis on educational tourism such as batik, waste management such as making E4 and Ecoenzyme, and so on.</li> <li>▪ We also tried to find the history of embroidery in Janggalan and its training efforts. Then there is the development of a village tour about the history of Kudus Kulon, especially in Janggalan Village.</li> <li>▪ Furthermore, there will be the addition of culinary tours such as Geldara and developing cultural carnivals so that they are not monotonous with the collaboration of village potential.</li> <li>▪ We are also trying to add traditional tourism such as Rejeban, for example, which is still rarely done, so we will meet with elders and kyais about Rejeban to get input and guidance on whether there are things that are prohibited or there is karma to be gained.</li> <li>▪ Whether by coincidence or fate, when the late village head wanted to change the map of Buka Luwur, he did not because he had passed away. The cultural kirab that would illustrate Mbah Jenggolo such as the white horse like Queen Kalinyamat and Prince Diponegoro, but we did not dare because it still has a big myth. We from Pokdarwis actually want to develop something in Janggalan Village but by consulting with the elders and clerics.</li> <li>▪ We are also still trying to develop a pre-wedding photo spot like in Kota Lama, which has actually been supported for infrastructure development.</li> <li>▪ As for funding, actually every year there is by participating in exhibitions and carnivals to represent the Regency out of town, such as Terbangsan and others. In that case, the Pokdarwis will provide encouragement to JMA to continue to innovate, while for the Village Government as infrastructure development and funding.</li> </ul>
<b>Seno</b>	The main tourism is still at Mbah Sunan Kudus, is there mutual cooperation with the foundation?
<b>Zaka</b>	Yes, we provide it in the tour package with a gathering point in Janggalan Village then continue the road until the end point is at Mbah Sunan Kudus. We have a brochure where it starts from Muntira then there will be things to do there, then later a village tour to Kalugawen, Mbah Jenggolo, Mbah Sunan, and then finally to the Jenang Museum. We are also trying to cooperate with travel and communities such as the ancient bicycle community in tour packages. For next year, we have been contacted by the travel department because there are student visits for tours.
<b>Seno</b>	Mrs. Reni once told me that there is a story connected between Mbah Jenggolo and Mbah Sunan Kudus, is there any part of Pokdarwis like that?
<b>Zaka</b>	Incidentally, there is a part of the Pokdarwis that is filled by Mr. Modin. For pokdarwis membership, we involve all elements of the community such as the owner of the Kudus Traditional House building, Omah Londo, Batik and so on but with their respective parts. They will later tell about the Kudus Traditional House and others.

## Appendix 17. Yayasan Masjid Menara dan Makam Sunan Kudus

Informant 10 at Friday, June 28, 2024

<b>Seno</b>	The foundation preserves the traditions of Sunan Kudus, from which it is evident that it helps the conservation activities of the Menara Kudus, not even only for this mosque but also affecting the ancient houses and activities around it.
<b>Denny</b>	The history of YM3SK's existence was previously non-existent, originating from a combination of tomb and mosque administrators.
<b>Seno</b>	<ul style="list-style-type: none"> <li>So actually in the past, when the foundation was formed if I'm not mistaken around the 1980s, precisely in June. The reason why the foundation was formed was to be able to have the authority to manage what is here and also we can preserve what is the legacy of Sunan Kudus, both in terms of visible and invisible things. The visible ones are like what we can see around the building here. While the invisible ones are the teachings of Sunan Kudus.</li> <li>Since long before the formation of this foundation, the management has actually been one, starting from the tombs and mosques that are managed by the elders here. With the foundation, it is to strengthen the management status and become based on law.</li> </ul>
<b>Seno</b>	Related to the organizational structure with its tools as policy makers and operations. Now if the structure of policy makers such as the chairperson, secretary, and treasurer must be elected. How is the selection process.
<b>Denny</b>	<ul style="list-style-type: none"> <li>The foundation was formed to manage here, automatically those who are the administrators of the foundation are the people of this village (specifically Kauman Village) although there are indeed one or two people but they are domiciled outside Kauman Village, but they are originally from Kauman Village who have the same vision and mission to preserve the teachings of Sunan Kudus. Gradually, if we observe that many people already care about the Holy Tower Mosque, as one example in the past many people have sold traditional houses that they have owned to outsiders. As just one example, there have been those who have a traditional house of kudu which is now used as an art event. Even though it is used for an art event, because historically it is a kudu traditional house whose condition is in Jakarta, so the store is lost. Because we see that many Kudus cultures have been lost, we will restore them together with the Kudus community. We will accommodate what once existed in Kudus first, because they also have creative ideas. After changing the period, we will process these ideas where later if there is something that can be done from these ideas.</li> <li>So that if we observe now on our social media called Official Menara Kudus on our Youtube Channel all kinds of traditions and cultures that have disappeared from people's memories we can continue again, as one example of old school culinary that many people have begun to forget about it in the old days that were 40-50 years ago. It is at these events that we present the old-school culinary to the public. For now, thank God, not only the surrounding community can accept it but also the Kudus Regency Government itself.</li> <li>We are also trying to restore the official clothing of the Kudus community itself by using batik sarongs, koko shirts, and headbands. That's all we get from the existing documentation. So there are some photos taken around the end of the 19th century and the beginning of the 20th century as our guidelines to restore the culture again.</li> <li>Until now, the Kudus Regency Government itself when commemorating the anniversary of Kudus City and every 23rd of the month wears traditional Kudus clothing (white koko shirt, batik sarong, and headband) while for women it adapts but does not use a headband, only wearing a headscarf.</li> <li>The headband depends on the person who ties it. Why we can create it like that is because headbands are very familiar to the people of the archipelago, not only in Kudus but also in Bali, West Java, Sumatra (Sisingamangaraja), Lombok (Sasak). Actually, the headband is very familiar to the people of the archipelago, so we return it again. The term, if possible, can be equated from the ancients such as the rich Kauman, namely the Kaum people who are Muslims, only for different methods of use.</li> </ul>
<b>Seno</b>	So the term for maintaining the authenticity of the tradition can be seen from the Kauman community itself?
<b>Denny</b>	As for the foundation, but if we look at the cultural tradition, we do not only look at Kauman but also around the Menara Kudus. The reason is, at the time of Sunan Kudus the administrative area did not yet exist, so in the Dutch era the difference was Kudus Kulon and Kudus Wetan, the difference was the Gelis River. For Kudus Kulon, it can be said that the people are green and for Kudus Wetan are red or mixed (Nationalist). So the emphasis so far that I know is around this tower that we explore. For Kudus as a whole, we have not been able to explore it again because in the past since the time Sunan Kudus founded Kudus City, the center point was in the Kudus Kulon area. So, if there are cultures or traditions in the Kudus part of the city, it can be caused by the development of the region after the time of Sunan Kudus.



<b>Seno</b>	As for the foundation itself, if the foundations of ancient mosques or historical mosques are <i>Idarah</i> (management), <i>Imarah</i> (prospering), and <i>Riayah</i> (maintenance). What about the Menara Kudus Foundation?
<b>Denny</b>	<ul style="list-style-type: none"> <li>▪ The foundation here is indeed from the time of Sunan Kudus, it can be said to be the center of the spread of Islam and the center of government during Sunan Kudus's time. Entering the 19th century, the Dutch government established a duchy that was recognized by the Dutch government itself as the long arm of their government. For Kudus Kulon, the government is different from Kudus Wetan, so that gradually the government of Kudus Wetan is recognized by the general public, for Kudus Kulon is recognized as a center for the spread of Islam, even today the people of Kudus believe and adhere to what is done by the mosque management here, for example when determining the beginning of Ramadan even though there have been differences with those set by the government. At that time, this mosque remained with its stance and quite a lot of people followed the determination made by the board here. This happened around the middle of 1980.</li> <li>▪ So actually for government issues after Sunan Kudus, Kudus City did not have a strong leader. So that when Demak was won by Sultan Hadiwijaya or Jaka Tingkir who moved Demak to Pajang, Kudus disappeared from the center of government. Although in the past, H.J. de Graaf in the book <i>The First Islamic Kingdoms in the Archipelago</i> had said that Kudus was a small Islamic kingdom. Indeed, after the time of Sunan Kudus, Kudus did not seem to be as strong as during the leadership of Sunan Kudus. Eventually, the government of Pajang moved to the Islamic Mataram, which during the time of Sultan Agung cemented itself as the strongest Islamic kingdom in Java at the time, although the many intrigues were not our concern.</li> </ul>
<b>Seno</b>	In running this foundation, it must be centered on the teachings of Sunan Kudus. What norms, values and culture are still preserved to drive the foundation, the surrounding community because as information has been obtained from the village that the village is only administrative, while for the center of activities, the social community is in this mosque. How can the mosque and the foundation as the social center of the community be able to preserve these values because there are many values given by Kanjeng Sunan Kudus?
<b>Denny</b>	Actually talking about this problem is difficult too, but that is the reality. So all kinds of community activity centers, especially Kauman Village itself, are based here, because since ancient times all kinds of activities carried out by us involve the surrounding and local community. Although in the past it was lost because the productive age limit was quite far, so the foundation management was forced to embrace people from outside Kauman village. The cadreization that was hampered by the productive age distance was still too far, because those who could be invited to work were men in their 30s-40s, while under them around the age of 20 there was no one even under the age of 15 years. Finally, it took some time so that their age could be invited to work with those over 17 years old. Alhamdulillah, for a few years now, we are trying again to embrace the community who were once young and are now adults to do activities.
<b>Seno</b>	How to reach out to young people where there is an age gap?
<b>Denny</b>	At that time they were 15 years old and under 17 years old and could not be invited to work, now they are over 17 years old so we can embrace them again. Actually, it's not a gap, but a "productive age gap". If we know that the productive age is 17-45 years old, because a few years ago the age of 30-40 was quite a lot while the age above 15 and 17 years old did not exist. So between 15 to 17 and 30 there is a void, which is a lot of people below 15-17 years old. It was that void that caused us to not be able to embrace the younger generation at the time, but now we can. For example, Mas Vian who is now in his 20s and above, but in the past 5-6 years he was still active at school or in college, he had little time to devote to us, because Mas Vian himself is now a youth leader in Kauman Village and an admin in the Kauman Village government so he has more time to engage in activities with us. Maybe 5-8 years ago he was just visiting and not deeply involved or as a volunteer, but now he can become the core team. In my assessment, the gap is not really a gap, but indeed a void of productive age.
<b>Seno</b>	How can we instill this in the younger generation?
<b>Denny</b>	Many, so we used to embrace young people here with job training such as screen printing, merchandise, and others a few years ago. The goal is for those who were at that time high school age to at least have provisions after graduating later, that way slowly and <i>step by step</i> training them so that they can be involved in the events here.
<b>Seno</b>	When making an event from Sunan Kudus, the youth will provide novelty. From the foundation itself, is there a limit to the novelty given?
<b>Denny</b>	We prioritize deliberation for consensus. So everything, if it's a constructive idea or suggestion, we will accept it, accommodate it, and then we will review it first. The study will be deliberated first. If the proposal or input is acceptable and does not conflict with things that have been done and have

	been determined, we will accept it. So we are still <i>welcoming</i> , although there are limitations because if we reject input from the younger generation it is the same as killing their identity.
<b>Seno</b>	So why is it that when I see activities like Buka Luwur there are additional activities that are different every year. Is this from the youth or input from outside?
<b>Denny</b>	What is clear is that it is input from the management and youth. Usually the youth as executors or implementers in the field, usually when in the field they see something considered too complicated they will adjust to the surrounding conditions but still consider the acceptance of the general public. The youth will improvise while still considering the provisions and agreements of the administrators, in short they can improvise but do not violate the rules and can be accepted by the general public.
<b>Seno</b>	As for the teachings of Sunan Kudus himself, do they maintain their authenticity or are there changes. For example, Jamasan was performed after the death of Sunan Kudus or after the 15th century and of course the old tradition was already strong, while for the contemporary period or now there are automatically inputs and suggestions.
<b>Denny</b>	Of course it will still be maintained, so what I mean by improvisation in the field is for example Buka Luwur has an old-school food culinary event. They opened a special culinary market during the event, that's where they improvised. But like jamasan, to be honest, let alone from young people, the foundation administrators themselves do not dare to change or violate the rules and regulations that have been set by the elders at that time.
<b>Seno</b>	Likewise for the Dandhangan tradition?
<b>Denny</b>	Yes, that's right, like the Dandhangan tradition in recent years trying to improvise, for example inviting from the Kudus district government if usually only the Kauman community to jointly attend the event. The term Dandhangan tradition is the establishment of one Ramadhan if possible not only from the Kauman community, but also some from the surrounding village communities and the Kudus Regency Government, so the term is only to enliven.
<b>Seno</b>	It may be a little sensitive, which we know that in Indonesia there are large organizations NU and Muhammadiyah as a basic benchmark in the management of Islam. If what I observe at the Menara Kudus Mosque is more inclined to NU, is that right?
<b>Denny</b>	It seems like that, but it's personal not institutional.
<b>Seno</b>	For the person himself, does he represent several administrators or what?
<b>Denny</b>	<ul style="list-style-type: none"> <li>▪ The administrators and employees here are not on behalf of the institution because in Sunan Kudus's time there were no two organizations. Indeed, if we observe, Muhammadiyah actually has more reforms such as slaughtering cows for qurban, while the people here who still maintain the teachings of Sunan Kudus for qurban slaughter buffaloes.</li> <li>▪ Honestly, there is no gap between the people who slaughter cows and the people who slaughter buffaloes. In fact, as I observed, usually the committee that slaughters cows gives qurban meat to the NU community, and vice versa, the people who slaughter buffaloes are distributed to Muhammadiyah. So it actually makes the community become closer</li> <li>▪ It's just that when doing worship activities and activities, they must be with their respective communities, for example, in my village in Kerjasan there is a neighbor who died who happens to be a NU neighbor, a neighbor who is a Muhammadiyah neighbor, they also follow the traditions of one day, seven days, one hundred days, and vice versa. That's what I observed in Kudus, so there are no gaps like that.</li> </ul>
<b>Seno</b>	What I often see in Kudus is the study of the Kitab Kuning, which is identical to NU. As for Muhammadiyah, the Yellow Islamic classic Book is not taught much, is it indeed activities ranging from worship, such as prayer, recitation, and others as well as traditions such as Buka Luwur and so on. As a citizen we follow MUI, but there are NU and Muhammadiyah in it, are they guided by MUI. In addition, although in person not as an institution but most of NU, how is the relationship between Menara Mosque and NU itself.
<b>Denny</b>	There is no problem between us and MUI, even we have Tahsis celebration every year, which is a celebration of the establishment of this mosque. So we give one kind of special activity for DMI (Indonesian Mosque Council), because DMI Kudus itself does not only consist of NU mosque administrators but embraces as a whole, both NU, Muhammadiyah, and other sects. We provide an activity for them, because we see that our institution is not just one group, even though the tendency of the person is to one of the organizations in Indonesia, but institutionally we are neutral.
<b>Seno</b>	Even when NU and Muhammadiyah have differences, what kind of institutions? For example, for dating 1 Ramadan and Eid al-Fitr.
<b>Denny</b>	In the 1980s, we had a Kyai and an elder from the Menara Kudus Mosque named Mbah Tur (KH Turaichan Adjihuri Asy-Syarofi). He once set 1 Ramadan which happened to be different from that set by Muhammadiyah. But he and the mosque administrators still insist on holding what has been determined by him, because he is already considered a Falak teacher. If we observe, the government is looking for its own security so that at that time there was a less conducive situation. He was invited to the Kodim to discuss the matter, and thank God the incident was finally resolved

	without any further problems. After his absence, what I experienced was that we followed what had been determined by the government, because we considered that there was no Falak expert we had who was comparable or equal to him. So after Mbah Tur is gone, we automatically follow what the Indonesian people have followed.
<b>Seno</b>	If the locals themselves are capable, they will follow the locals. But if no one is capable, then it will follow the government. The context of the government here is following MUI, NU, or Muhammadiyah?
<b>Denny</b>	If the government sets the date of Ramadan 1 from the Ministry of Religion, while MUI is only a Non-Governmental Organization (NGO).
<b>Seno</b>	But which organization is most recognized by the government?
<b>Denny</b>	MUI is only an NGO created by the government, unlike Muhammadiyah and NU which were formed by the community. Don't go there too much.
<b>Seno</b>	Actually, I was just curious, because some of the historical mosques that I interviewed emphasized that they were more inclined to NU because NU recognizes its traditions. Meanwhile, Muhammadiyah does not recognize
<b>Denny</b>	I have actually read a literacy, if I am not mistaken about my understanding that Muhammadiyah does not want to do pilgrimage, but actually not all of them. there are many people who are Muhammadiyah but still do pilgrimage, tahlil, and others. Even a group of Muhammadiyah Youth from Yogyakarta once made a pilgrimage here. As I said before, there is no gap between Muhammadiyah and NU. But not all Muhammadiyah people are tougher, so in the end it can be seen that the graves of Muhammadiyah founders in Kota Gede are not maintained at all because no one makes a pilgrimage. This is what I have read about the graves of Muhammadiyah figures that are not maintained. So finally, if I'm not mistaken, at that time a statement was also issued that pilgrimage was allowed, but I don't really understand the details.
<b>Seno</b>	I have also read literature stating from Muhammadiyah that the mosques that must be visited are only the Al-Aqsa Mosque in Palestine, the Grand Mosque, and the Prophet's Mosque. As for the other mosques, they are just ordinary mosques.
<b>Denny</b>	Indeed, not all Muhammadiyah people are strict, but there are also those who can be said to have a logical view of thinking, because we as human beings who cannot live individually, we must be neighbors. Just imagine if we were neighbors but rigid, so you can see what happens. But thank God, in Kudus, NU and Muhammadiyah get along just fine. One of the founders of NU, KH Raden Asnawi, had a brother who was also the founder of Muhammadiyah in Kudus. This shows that Muhammadiyah and NU in Kudus are very close. Maybe if I imagine it only as a difference in perspective and mindset. Like Muhammadiyah and NU schools, sometimes Muhammadiyah children go to NU schools, and NU children go to Muhammadiyah schools. So there is not too much separation between NU and Muhammadiyah, for in Kudus so far, thank God, it is safe. We, as the foundation, also establish relationships with non-Islamic organizations, both in person and institutionally. If we can have a good relationship with non-islamic organizations, why can't we have a good relationship with Islamic organizations?
<b>Seno</b>	Incidentally, we had previously met with the Head of Kauman Village. Kauman Village in its own government has organized a tourism activity called Heritage Village. As explained earlier, Mas Vian himself is also part of the mosque youth and a member of the Pokdarwis. As for Kauman Village as a Heritage Village, what is the role of this mosque in developing tourism because what we want to develop is the teachings of Sunan Kudus himself and the center is in this mosque.
<b>Denny</b>	<ul style="list-style-type: none"> <li>What we do is actually trying to embrace young people so that they can do activities together at the mosque, because actually activities at the mosque cannot be separated from reviewing history. Moreover, we know that Kauman Village was formed long before the existence of Sunan Kudus. Kauman village and its surrounding villages are witnesses of Sunan Kudus and his followers. While the foundation has tried to explore various kinds of cultural traditions that once existed and were lost some time ago, that's why not only the Kauman Village tourism group but several villages around here if we observe the direction of the tourism village is not much different, maybe like the culinary is not much different or like other traditions are not much different. Maybe what will be different is the village in Kudus Wetan.</li> <li>In Janggalan, the culinary specialties such as Jangkrik or Uyah Asem are their mainstay, in Damaran it is the same, in Kauman it is the same, and maybe even in Langgardalem it might be the same. They can be the same because maybe they are still the area that used to be the place of Sunan Kudus's culture itself. So Sunan Kudus's culture was not separated by administrative regions. Especially if we know that at the beginning of the 20th century, the villages in Kudus were only divided into 4 Kawedanan, there was no such thing as a sub-district, while for the village I don't know if it already exists or not, the most commonly mentioned is Kauman. Padahal Kauman itself is a village around a place of worship or the term is people who have a congregation.</li> </ul>



	<ul style="list-style-type: none"> <li>So maybe that's what makes the Pokdarwis around the tower which is the mainstay of Pokdarwis not much different. If we observe as the name Buka Luwur, the dishes served at that time are Uyah Asem and Sego Jangkrik, which are the culinary mainstays in the Pokdarwis of the surrounding tourist villages.</li> </ul>
<b>Seno</b>	So the term, the mosque here is more directed to young people?
<b>Denny</b>	Yes, because the younger generation has a longer reach for productivity. Even I myself should have retired, because I'm already 50 and not long to go. I have also tried several years ago since I was in my 40s to look for regeneration because I felt that I had to find a replacement as the next generation, including one of them, Mas Vian, who also happens to be a member of Pokdarwis and is usually also a <i>tour guide</i> for guests from outside. Unfortunately, Kauman Village only consists of 1 RW and 3 RTs.
<b>Seno</b>	For culinary, the teaching of Sunan Kudus not to slaughter cows is a popular teaching and tradition, what about less popular traditions such as Macapatan where Sunan Kudus created the Maskumambang and Mijil songs, besides that there are less popular traditions such as Gusjigang. What about these less popular traditions, are they still practiced by the foundation? If they are still practiced, how do they do it?
<b>Denny</b>	Indeed, according to historical records, Sunan Kudus did create two songs, Maskumambang and Mijil. But the problem is, we are still trying to find the original version, to be honest we haven't found it yet because there are many different versions of Maskumambang and Mijil.
<b>Seno</b>	But the beat itself is still the same?
<b>Denny</b>	<ul style="list-style-type: none"> <li>Honestly, we lack information and reports on the Maskumambang and Mijil songs because we have not dug deeper. For this issue, the surrounding community maintains the tradition of terbangan if the rebana is the modern version. According to the friends who do it, the instrument and the rebana are different.</li> <li>Gusjigang, if I observe it, is a character, because it stands for Gus (religious figure) or baGus, mengaJi, and berdaGang. At that time, how did Sunan Kudus lead with a very small area but the people could have good morals and have the intention to learn because I understood that "ngaji" was also learning, although there were also those who said "ngaji" was a pilgrimage. Then for trading because the area of Kudus is very small so it is not suitable for farming, so they do trade for <i>survival</i>. Sunan Kudus himself was also a trader, in fact many say that Sunan Kudus at that time was a trader of groceries and teak wood because considering the existence of his parents who came from Jipangmanulang, Cepu under the Blora administration which we know that there are many teak wood forests. So indeed what I observed was that Gusjigang was character building, especially for his followers and the people of Kudus. If you ask me if I still remember, you can see that yesterday, east of the tower here, there were more than ten merchants, even though the area is small, not those to the north, in the village. Of the thousands of merchants around here, it turns out that all of them sell, every night must be busy to serve buyers, it sometimes makes me unable to stop thinking. That's still only on one street, not on other streets. If the tower intersection is to the south, at night it will be full of angkringan vendors.</li> </ul>
<b>Seno</b>	The activities carried out by the foundation are mostly utilized as tourism by the government. How is the cooperation between the foundation and the government in developing tourism, because the government itself develops tourism in this mosque as a calendar and tourist destination?
<b>Denny</b>	<ul style="list-style-type: none"> <li>I also happen to be involved in lobbying to the government, for example the Tahsis celebration of the establishment of the mosque which is a new activity, if I'm not mistaken, started in 2018-2019, before that it was just an ordinary activity and didn't have many events. But after we changed the theme of Tahsis activities that involved many people, so inevitably we could not work independently and we lobbied from the government. Our main target is with the Kudus Disbudpar, so the Disbudpar is part of culture and also tourism, which we at that time recognized that this activity became a tourism event.</li> <li>We involve thousands of people, not only from the community around the mosque here but also from the punden holders throughout Kudus Regency, totaling more than 500 people. Punden is the tomb of elders and figures, so in a village usually the figure is "babat alas" or danyang. Javanese people call the tomb of the figure as kepunden and the danyag who usually takes care of the tomb. We embrace them into an organization called P3B (Association of Punden and Belik / springs) Kudus Regency. During the Tahsis celebration, they will be involved.</li> <li>Perhaps the Kudus Regency Government saw the high interest of the community, not only from around the mosque, so they helped to facilitate the event. The event was very extraordinary and good. At the time of the Tahsis event, there was a banyu panguripan procession at that time the Regent of Kudus Mr. Tamsil, together with the head of our foundation, the Kudus police chief, and with the minaret kyai, they rode a horse from the Regency Hall to the Menara Mosque. The district government gave a very positive response to the activity, to the extent that in the previous Tahsis celebration until there was a PJ Regent of Kudus, Forkompimda such as Kejati, Dandim, and Kapolres enlivened the activity.</li> </ul>
<b>Seno</b>	So the cooperation is actively carried out? When working together, are there any requirements from the government that must be met by the foundation?

<b>Denny</b>	<ul style="list-style-type: none"> <li>Yes, that's right. There are no requirements that must be met, even from our side who ask the government such as how to make the punden in the village get assistance from village funds. From our side, we are the ones who help finance those who send an average of 20 personnel for the Tahsis event, not to mention if they determine the makeup, costumes, food, and transportation, even though the procession is carried out from morning to evening. They will gather to prepare in the morning, and arrive at the district at noon, then walk to the tower to wait for the queue of other village performers who are many in number, so the last line can get here 2-3 hours.</li> <li>This is what we conveyed to the government to help the community. The government should be able to help them because it is indeed a very positive activity to "nguri-nguri Kudus culture". The army, police, and Satpol PP sent their troops to join the parade.</li> <li>We try to embrace the wider Kudus community so that the Kudus community in general can also feel the true essence of the Tahsis celebration is the establishment of the Menara Mosque which the celebration coincides with the anniversary of Kudus City itself which has been written in an inscription on the mirah of the mosque tower where the first point is the naming of the Al-Aqsa mosque, the second is giving the name of the place where the mosque was founded. This is a package seen from the government side which is a positive event.</li> </ul>
<b>Seno</b>	Why did you choose the kirab for the event, when there are many other types of traditional activities?
<b>Denny</b>	<ul style="list-style-type: none"> <li>So if we see that the kirab is a simpler activity, for example, if we try something, the location of the activity is confused, because in Kudus the big place is in the square. It would be impossible for us to hold an exhibition to showcase our creations there because there are so many punden. Actually, it can be said that the punden were officially decided legally only recently, although previously there had been an association of punden administrators. So maybe a lot of traditions and culture from them also began to be forgotten by the local community.</li> <li>I got a question from one of the punden administrators about the duties and functions of the punden administrators, so I answered as it is because the punden structure should have a field that covers worship rituals and customs. So why did we create these fields in the management so that the community can explore other customs and worship rituals such as village cleaning, grave cleaning. We try to invite them to explore on their own, so we only give examples and then let them think in that direction so that they can develop it themselves.</li> <li>So indeed we facilitate the formation of P3B in order to provide teachings to explore the customs and rituals in their villages that may not have been done before. For example, community service and gotong royong are rarely done because of the busyness of the community itself. For example, in Kudus there is a company managed by natives, their holiday is on Friday, while many companies from outside have Sundays off, making it difficult to meet. In my place, those who can't participate in community service will usually provide refreshments.</li> </ul>
<b>Seno</b>	In the foundation itself, what fields are there?
<b>Denny</b>	The difficulty is there, but what is clear is that in our management here we are working with the BPK Region X, coincidentally Central Java and Yogyakarta are combined into the region. We happen to be one of their partners in managing cultural heritage. But it is difficult if there is a question about how many fields there are here. We play culture, we play religion, we play conservation, we play everything, as long as there is something we can do then we will do it because the formation of this foundation is to preserve, maintain, and continue the struggle of Sunan Kudus. Preserving the teachings of Sunan Kudus, preserving the relics of Sunan Kudus, and continuing the struggle of proselytizing from Sunan Kudus. That's why it can be seen in the Youtube channel of the Menara Mosque that our activities are more inclined to culture, social, and religion.
<b>Seno</b>	You mentioned about conservation, if the conservation of physical buildings here is only dependent on BPK alone or with other parties. Given that this is an old building that requires large funds, it is impossible to rely solely on the CPC.
<b>Denny</b>	<ul style="list-style-type: none"> <li>To the best of my knowledge, in 2011 and 2014, the renovation of the paseban and tajuk was funded by the central government's state budget, while the tower was funded by the provincial government, and the mosque was funded by unrestricted donations from the community. If asked whether we can maintain it without their intervention, it is clearly impossible. As for maintenance, we can still use our own labor.</li> <li>There are two Juru Pelihara (Jupel) here, one of them is ASN and the other is non-ASN, I happen to be the non-ASN one. To maintain and care for cultural heritage, we do coordinate with the BPK because without the BPK we would not dare to do that. For example, when a building or gate is damaged, we don't dare to directly repair and renovate it. We have to do the renovation first and then the BPK will send a team to see the damage, if we are able to do it ourselves then we will do it ourselves but still with supervision from the BPK.</li> </ul>
<b>Seno</b>	So when there is a malfunction, the process is quite long? Are there specialized experts, for example, who can handle repairs?
<b>Denny</b>	Yes, of course it is a long process. For minor repairs, we can still do it ourselves, such as if a brick is dislodged. If for example there is a gate that collapsed, then we have to report first to the BPK.

	We often communicate directly with the archaeologist from UGM named Ms. Poppy, for example in the installation of terracotta tiles in the hallway of the tower, which was actually just bricks without any protection that could damage the bricks themselves. We proposed to Mrs. Poppy about it and finally allowed but with the condition that the material must be the same as the bricks in the tower, finally we chose to use terracotta tiles and we also coordinated with the BPCB at that time and the BPCB also allowed it.
<b>Seno</b>	Who is responsible for the inventory of maintenance and damage from the foundation itself? Is there a person who is specifically responsible or a special section? For example, if there is a shaky building or a loose door hinge.
<b>Denny</b>	Our friends who are in charge of controlling go around every day, so if they see any damage, they will report it to the management.
<b>Seno</b>	Is there a special field or what kind of management here?
<b>Denny</b>	The management will depend on whether the object is included in cultural heritage or not. If it is included in cultural heritage, it will be reported to me and will be forwarded to the BPK, if it is not included in cultural heritage, it can also go to me and Mas Dayak, depending on who gets the report first, if for example for CCTV then usually report to the experts.
<b>Seno</b>	About the community already, cooperation with the community and government already, how about the private sector?
<b>Denny</b>	<ul style="list-style-type: none"> <li>▪ We still cooperate with the private sector, but the only condition is that the private flag cannot enter us. Examples from Djarum and Sukun who have collaborated not only once or twice. Every time there are events and activities, be it religious, social, and cultural activities, they will definitely help but the only condition is that the company logo cannot enter our place because we are a religious institution where it is impossible for private logos to enter our place, it is feared that bad issues will occur. It can be seen from the past that no company logos or sponsors can enter our space, maybe we are different from other places such as the Great Mosque of Demak, Kalijaga, and others. We want to keep and maintain impartiality to the private sector. They are very understanding such as Djarum, Sukun, and others, usually those who cannot understand small companies that are not native to Kudus, companies that have just entered Kudus. Even if it is allowed, it may only be for temporary documentation and must be removed again.</li> <li>▪ For areas that must be sterile from company logos such as around mosques, minarets, tombs, and offices only. Actually, it may have been arranged by our leadership in the past so that it can be accepted by companies in Kudus with a special approach in person. Honestly, if I worked in the private sector with a product and was involved in the activity without the company logo there, I would not want to. We can be different, but sometimes private companies such as Sukun and Djarum use cigarettes or others then circulated in the activity then it is not too much of a problem because it is not visible and commonplace that is enjoyed by the community.</li> </ul>
<b>Seno</b>	As Kudus is one of the most popular destinations, is there anything that needs to be developed in the next 5-10 years or what do you want to maintain?
<b>Denny</b>	If possible, my personal hope and maybe the community in general, 5-10 years should be more than what it is now. More than religious, cultural, or social activities, maybe the scope can be expanded to other fields.
<b>Seno</b>	Is there a plan for the foundation itself? In the country itself, is there an RPJM and RPJP?
<b>Denny</b>	It's the same from the foundation too. Actually, if we observe it as a tourist destination and propagation of the spread of Islam, especially in Kudus, we want to return to the days of Sunan Kudus with all kinds of religious and community activities. If I observe that during the time of Kudus, it was not passive, because at the time it was not allowed to slaughter cows, but Sunan Kudus's relationship with the Hindu community was very good and also from religious issues Sunan Kudus was only firm with his stance. The foundation and the community want to return to the days of Sunan Kudus, at least in the religious field, because as a human being, we should not be satisfied at this moment and continue to make developments.
<b>Seno</b>	Kudus is currently a religious tourism destination, will it also be developed into a cultural tourism destination?
<b>Denny</b>	I don't dare say that because I'm not a tourism person.
<b>Seno</b>	Because the development is very fast before 2010, Kudus was only a mosque and a pilgrimage place, for now there are many cultural developments such as old school snacks, typical Kudus batik, icik embroidery which are developed as cultural tourism destinations. Will it change from a religious tourism destination to a cultural tourism destination?
<b>Denny</b>	Actually, it is difficult, if religion and culture in Kudus cannot be separated from the figure of Sunan Kudus. For batik as a technological development on that too and including the culinary too. If I see that religion in Kudus is still maintained in its religion, while the culture will not be separated from the religious area itself, so culture based on religion becomes more interesting. When there is culture but the religion is also not separated as we have done in recent years. The culture is to

	improve the culture in the village around the corners of Kudus by not leaving religion or not leaving what was taught by the ancestors at that time was deliberation for consensus which has spread to the corners of Kudus.
<b>Seno</b>	Soon there will be an Buka Luwur event which is the biggest activity at this mosque, according to the Kauman Village Head on the 7th-15th of this series of activities. Are there any updates to this activity, such as additional events?
<b>Denny</b>	<ul style="list-style-type: none"> <li>▪ So on Muharram 1 - Muharram 10 or July 7 - July 17. For the new one, we will feature the younger generation as the organizers of the activities. We try to recruit young people and teach them to mature quickly and introduce the culture here.</li> <li>▪ The implementation, Insha'Allah, is not much different, except that the implementers will involve a lot of young people with the hope of using young people because their energy does not run out quickly.</li> <li>▪ There are no additional celebratory events like in previous years, such as flying and old-school culinary. There seems to be no more additions. The culinary will be centered in Kulon tower square, while the recitation and slaughter will be at the mosque here.</li> <li>▪ Culture will not leave religion behind.</li> </ul>
<b>Seno</b>	Who was invited to give the recitation?
<b>Denny</b>	Like we invited Habib Umar back.
<b>Seno</b>	Why vote for Habib Umar? What is so special about Habib Umar to be re-elected?
<b>Denny</b>	So we do not see whether Habib or not, we see his stature and he is also more familiar to the people of Kudus, in terms of knowledge is also high, besides that his location is closer because from Semarang and communication is easier. For Habib Lutfi, he has a busy schedule that we cannot predict because apart from being a religious figure, he is also a presidential candidate.
<b>Seno</b>	Based on what I observed, other mosques are more inclined towards NU and their development is more religious than cultural.
<b>Denny</b>	If we see that Sunan Kudus as a migrant has his own culture and the culture of the local community has its own culture as well. So it needs a special approach in mixing cultures, it takes a long time and special techniques because it is difficult. Likewise, we are now, if we do not embrace and discuss from outside parties such as from artists, academics, or from professional workers it is also difficult. One example is that large companies and their leaders are very concerned about our culture. As a result of these discussions, we were able to produce something, for example we got some documentation from the Netherlands as a basis. If there is no basis, we are not brave, for example for Kudus traditional clothes, because of the various photos in the Netherlands they use koko clothes such as PDH which has a china neck like a beskap as an adoption of china clothes. The choice of white clothes is because almost all people have white clothes. For the batik sarong, because batik is very familiar to the community like the headband that is very familiar to the people of the archipelago. This made batik in Kudus very familiar even though there are many types of batik outside Kudus such as from Pekalongan, Solo, and Yogyakarta. People around here must have at least one special batik.
<b>Seno</b>	For the foundation, is there a Terbang group? Like in Buka Luwur there is a Terbang Menara group.
<b>Denny</b>	Those who take part in the Terbang Menara group often practice here under the blenduk once every 35 days usually until 1 pm. Those who usually practice there are from the community around the Menara Mosque. Every time they practice to introduce and deepen the song that will be presented or has been presented.
<b>Seno</b>	Why did it choose the direction of terbang? Because if you look at Java, it is more identical to gamelan.
<b>Denny</b>	Honestly, the people of Kudus are less familiar with gamelan and more familiar with terbang. For gamelan, it is more Mataraman. The art of flying has always been very close to Sunan Kudus. In the past, flying games were used as a "melekan" event for the community when there was an event. For the Terbang event here on the 9th of Muharram if the calculation is after maghrib, at night they practice from 9 to 1 pm, usually they will entertain those who are cooking in the morning while waiting for the time the event is held, as entertainment they will play the terbang.
<b>Seno</b>	What kind of songs are sung? Because what I know on Youtube is that the minaret that is often sung is in the form of shalawatan, is it only shalawatan.
<b>Denny</b>	To be honest, I don't really follow the songs. But what I often hear is more like Shalawatan, except for the rhythm is different. But for what kind of shalawatan I don't follow. So the point is that one of the things that I hope for in Kauman is that it is held by young people because they have energy and thoughts that are fresher and longer.



## Appendix 18. Jenggalan Village

Informant 19 and Informant 11 at Thursday, June 27, 2024

<b>Seno</b>	Inquire about the appointment.
<b>Zaka</b>	The PAT is elected by 4 representatives in 1 RT, the first of which is the RT head, in addition to education leaders, religious leaders, and community leaders who are elected during RT deliberations.
<b>Seno</b>	Are there any other <i>tour guides</i> ?
<b>Zaka</b>	There is no other <i>tour guide</i> yet, directly held by Mrs. Reni. Explaining that information related to literacy and tourism mapping in Jenggalan Village can be obtained from Jenggalan TV.
<b>Seno</b>	Explained that they already know information about Jenggalan Village through Jenggalan TV, but need more details regarding tourism objects in Jenggalan Village.
<b>Zaka</b>	When there is a visit from students throughout Indonesia, the attractions taken are Omah Londo, Kudus Traditional House, Batik Education, and Religious Tourism.
<b>Seno</b>	Is all tourism development held by Mas Fadhoni?
<b>Zaka</b>	Not as a development, Mas Fadhoni is a good support. If we (Pokdarwis) facilitate everything such as taking care of finances, batik, and others. If there is a tourist visit, I direct everything to Mas Fadhoni as a resource person.
<b>Seno</b>	Does Pokdarwis only facilitate?
<b>Zaka</b>	Yes, we facilitate everything. We have a budget as needed. For example, the Kirab will be held on June 28 and August 1, 2024. The date of the kirab follows Buka Luwur, so the implementation of the kirab can be forward or backward, not fixed on a certain date.
<b>Seno</b>	What is the name of the procession?
<b>Zaka</b>	Cultural Kirab of Jenggalan Village Potential
<b>Seno</b>	Is it only Jenggalan Village that participates in the procession?
<b>Zaka</b>	Only Jenggalan Village. Each neighborhood, cottage, community group, and school is required to participate in the parade according to their potential. If the potential of the neighborhood makes bikang, that is what is displayed. The potential of school uniform convection, which is displayed by men wearing school uniforms. There are also those who make Rolls and Sego Jangkrik. So, in this area there are 2 specialties, namely Sego Uyah Asem and Sego Jangkrik. Sego Jangkrik is given to the congregation according to the myth. Every time we have an event, we always give kepunden so that the event we do is smooth. On the street we give to Mbah Djenggolo and Mbah Sunan Kudus. We give to Mbah Djenggolo's grave because he was one of Sunan Kudus's students, and also in charge of taking care of Sunan Kudus's white horse. There is a myth that exists here, namely that at night in the langgar/mushola the sound of horses is heard (Mbah Sunan's white horse which was placed in Jenggalan Village), besides that there are often people who see the appearance of white horses passing around the area. This place used to be a public cemetery, some have been moved and some have not.
<b>Seno</b>	What year is the public cemetery here?
<b>Zaka</b>	Mr. Inggi is the one who knows. However, you can see the stakes in the garden in front of the Village Hall.
<b>Seno</b>	Does Pokdarwis have an inventory of data for the kirab?
<b>Zaka</b>	Yes, there is.
<b>Seno</b>	For the tour group, is there any inventory data?
<b>Zaka</b>	For tour groups I created a committee, but for cultural tourism there is its own data.
<b>Aziz</b>	<ul style="list-style-type: none"> <li>Explaining that he has only been the Village Head for 11 months, while Pokdarwis was established in 2021, Mas Zaka knows more about Pokdarwis.</li> <li>Urban tourism is educational tourism that features events or cultural activities. Because we do not have a view or land for special tourist areas such as children or family visits, so for the time being there is none.</li> </ul>
<b>Seno</b>	Are there any plans to develop the tour?
<b>Aziz</b>	We are hindered by not having land, so we develop educational tours. In the past, we had planned to organize a religious tour package in collaboration with the Menara Mosque management. The reason for our plan is because there are several ancestral icons related to Sunan Kudus in the Menara Mosque, such as Mbah Djenggolo here, in the neighboring village Mbah Kyai Telingsing, who according to the story was the teacher of Sunan Kudus. We are still working on the area around the minaret as a tourist area with tour packages.
<b>Seno</b>	Looking at Jenggalan TV, is this village being developed into a heritage village?
<b>Aziz</b>	<ul style="list-style-type: none"> <li>There are, like, relics of old houses. There are 3 original Dutch houses that are still actively lived in. In addition, there is also an original Kudus traditional Joglo house, the owner of the house has passed away and is now replaced by his son. Public visits to the Joglo house are not permitted, due to concerns that the house is recognized as government property.</li> <li>For the development of heritage villages, we strive to provide tour packages.</li> </ul>

<b>Seno</b>	In addition to cultural heritage activities such as Omah Londo, Joglo, Buka Luwur at Menara. What are the activities here?
<b>Aziz</b>	Here there is also Buka Luwur, the village government organizes a Cultural Kirab that will take place in 1 month, there is also Baldhara a kind of small merchandise that is done 3 days before the Cultural Kirab and 4 days after the Cultural Kirab.
<b>Zaka</b>	Last year, Baldhara earned a turnover of Rp 287 million in 5 days.
<b>Seno</b>	This baldhara was held in one village?
<b>Aziz</b>	Kirab Budaya is held around the village, while Baldhara is only on this one street which is not too crowded, due to difficult licensing. In one day it can reach 1000 visitors.
<b>Zaka</b>	Last year, almost 80 traders participated.
<b>Seno</b>	What are they selling?
<b>Zaka</b>	Not just clothes, there are those who sell spiku bread which is a specialty from our area, and there are also contemporary foods.
<b>Seno</b>	Does Pokdarwis coordinate the vendors?
<b>Zaka</b>	Yes
<b>Seno</b>	How to coordinate it? Is there a maximum quota for sellers or is it waived?
<b>Zaka</b>	You can do this by registering in advance. There is a quota of about 50 stands, we calculate by adjusting the length of the road. We have our own tents/sales stands, the stand is on 1 side only, but can be 2 sides where the other side we are specifically designated for sponsorship.
<b>Seno</b>	Is there a caretaker at this tomb?
<b>Zaka</b>	Yes, there is Mas Modin.
<b>Aziz</b>	Mas Modin does not have a structural position, he is a respected person who leads religious ceremonies in the village.
<b>Seno</b>	So, Mr. Modin is the religious elder and caretaker of Mbah Djenggolo's grave?
<b>Aziz</b>	Yes, as a religious elder and caretaker of the tomb.
<b>Seno</b>	So, every activity at Mbah Djenggolo's grave, is Mr. Modin in charge of the activity?
<b>Aziz</b>	Yes, that's right, some of me too.
<b>Seno</b>	Like the Buka Luwur activity is also assisted by Mr. Modin?
<b>Aziz</b>	Yes, Mr. Modin is the coordinator. If there is an event in the mushola, there is already a supervisor.
<b>Zaka</b>	If there are events or visits to mushola and graveyards, we leave it to Mr. Modin.
<b>Aziz</b>	So every Jenggalan resident, whether they are still domiciled here or already domiciled outside the area, if they have a wish we do Daharan, which is asking for the blessing of the ancestors of Mbah Djenggolo or Sunan Kudus, so that the wishes to be carried out will be smooth without obstacles. We still preserve these customs. If it is violated, there will usually be obstacles. Every village in Kudus Regency has a respected ancestor. So, every month of Suro every village will do Buka Luwur. Perhaps this is the culture of our ancestors.
<b>Seno</b>	Is the heritage tourism village developed in Jenggalan Village still in line with the teachings of Mbah Djenggolo and Mbah Sunan?
<b>Aziz</b>	Yes, in terms of heritage and religious tourism we are still oriented towards the teachings of our ancestors, we adjust to the existing heritage. For example, there are many Londo houses near Mbah Sunan's place so that the area becomes the center of the city. I believe that only certain people own the Londo house. The Londo house building was a luxurious building in its day. Not necessarily every region has one, because not every region has certain people who are prominent. For example, the Demak area does not have one, in Semarang there may be buildings like the Londo house. According to my observations, most areas that have Londo houses must be near the center of government or urban areas and in the area there is someone who is prominent.
<b>Seno</b>	If the teachings of Sunan Kudus, who did not allow the consumption of beef, are they still practiced?
<b>Aziz</b>	The people of Kudus are advised not to consume. There are still many buildings here that collaborate with Hinduism, so we take care that there is no clash between religions.
<b>Seno</b>	What are the teachings of Mbah Djenggolo that are still upheld in Jenggalan Village?
<b>Aziz</b>	In Javanese it is called "honey, or ngrasani uwong" or talking about people. When we talk about someone, the person we are talking about can suddenly appear during the conversation, so that the person who is talking about someone else is caught. There is also the need to maintain good manners and behavior. In this area, mystical beliefs are still strong in the community, such as the frequent appearance of white horses. If there are people who do not believe, they can go into a trance or have other incidents. Because we still maintain the teachings of " <b>Sekanak Kentel</b> ", many huts are built here. In this village, there are a total of seven huts.
<b>Seno</b>	Are the lodges here in accordance with Mbah Djenggolo's Islamic teachings?
<b>Aziz</b>	There is no specific teaching. The teachings in the hut are in accordance with Islamic teachings in general such as prayer, tahfidz Qur'an, kitab.
<b>Seno</b>	There are NU and Muhammdiyah teachings of Islam. Which one do you follow?

<b>Aziz</b>	Here the majority follow NU, because it is in accordance with its teachings, which honor ancestors. I believe that Muhammadiyah's teachings also exist. However, the majority of people in Jenggalan adhere to the teachings of NU.
<b>Seno</b>	Is there any influence of the existence of Mbah Jenggalan's Tomb here so that many adhere to the teachings of NU?
<b>Aziz</b>	Yes, it also has an effect.
<b>Zaka</b>	There is also an office of PDM Muhammadiyah Kudus Branch in Jenggalan Village.
<b>Aziz</b>	Even though Muhammadiyah is a minority here, we can still blend in because we have high tolerance.
<b>Zaka</b>	When there is a village meeting, we still invite all lines of society such as mass organizations, Muslimat, Aisiyah mass organizations.
<b>Aziz</b>	In the villages, most of them follow the teachings of NU, with a few adhering to Muhammadiyah. As I explained earlier, Muhammadiyah still remembers the services of ancestors, but in a different way. In the teachings of Muhammadiyah there is no Buka Luwur. Almost 95% of the people here adhere to the teachings of NU.
<b>Seno</b>	So, people here still hold on to existing traditions?
<b>Aziz</b>	That's right.
<b>Seno</b>	What are the arts developed here?
<b>Aziz</b>	There is, namely the art of dance. A typical dance of Jenggolo Embroidery.
<b>Seno</b>	By whom was the dance created?
<b>Aziz</b>	Jenggalan's own people who also own a dance studio.
<b>Zaka</b>	The reason why it is named Jenggolo Embroidery Dance is because the area of origin of the dance used to be an embroidery center.
<b>Seno</b>	Jenggolo Batik and Jenggolo Embroidery Dance, have they existed since ancient times?
<b>Aziz</b>	The embroidery has been around for a long time. Mbah Sunan Kudus used to trade. The belief of people in this area, if after a grave pilgrimage around his residence there are many convections. Maybe from our predecessors there are many convections, one of which is embroidery. Before there was a modern machine, we used a traditional machine or we called it "Icik Embroidery", and the machine is still there today. Even the price of the icik embroidery machine is more expensive than the price of modern embroidery machines today.
<b>Seno</b>	Where is the embroidery machine now?
<b>Aziz</b>	There is. However, the party concerned is currently performing the Hajj pilgrimage.
<b>Zaka</b>	The embroidery machine is rarely used, only used when there is an order. The price for one shirt material can reach millions. Each production site has its own characteristics.
<b>Aziz</b>	Since no one has continued, there are only a few who are still actively producing, about 2 people who are still active.
<b>Seno</b>	What about the batik here?
<b>Zaka</b>	<ul style="list-style-type: none"> <li>There are batik villages here, according to the Perbup Decree, there are batik villages in Jenggalan Village, Demangan Village, Kauman Village, Langgardalem Village, Damaran Village, and Kerjasan Village. In the Perbup, there was already a map of the distribution of batik villages.</li> <li>According to what I heard from Mas Fadhoni, Lasem batik originated from Kudus, be it the batik laws used, batik motifs, or where the batik was made.</li> </ul>
<b>Aziz</b>	In the 80s, here kebaya and sarong motifs were still batik, if now the sarong has a plaid or flower pattern. In the past, from children, teenagers, and women, the clothes or caps were still batik, and the sarong was still batik. With the changing times, the sarong motif began to shift to plaid motifs. However, because the government began to intensify the culture of each region, so now the motifs are returning to culture. Here there is a <i>fashion show</i> that displays typical clothes from each region. When there is an event in the district or in the local area, the government urges the use of batik bottoms and white tops (Kudusan clothes) as a cultural specialty. Every 23rd, it is mandatory to wear Kudusan clothes. The Ministry of Education has now introduced a regulation for students to wear their own distinctive uniform, called Kudusan. The name Kudusan comes from our area, Kudus Kulon, which is close to the tomb of Sunan Kudus. Each batik village has its own characteristic batik.
<b>Seno</b>	Have batik and embroidery been around for a long time?
<b>Aziz</b>	Yes, it has always existed, even before independence. In the 2000s, cultures began to erode. However, in the current era, cultural preservation, especially clothing, has started to return.
<b>Seno</b>	As explained earlier, where traditional houses are few, icik machines are starting to be forgotten, batik is not too popular, traditions are still widely practiced, but it does not rule out the possibility of being abandoned, because the current gadget era is more dominant. Then, how does the village preserve the existing culture and cultural heritage?
<b>Aziz</b>	<ul style="list-style-type: none"> <li>Introducing our culture to our children and grandchildren, so that it is not eroded by the times. In addition, in accordance with the government's appeal to develop existing cultural potential, starting in 2021 we, the village government, in collaboration with the local mosque caretaker, packaged the Buka Luwur event which initially only distributed food and recitation, we made the Buka Luwur event more interesting and lively. Thus, the village community becomes more enthusiastic, so that our children and grandchildren remember that in Jenggalan Village there are ancestral events and other cultures.</li> </ul>



	<ul style="list-style-type: none"> <li>▪ Every Islamic religious event is supported by the village government, such as Mauludan, where there is an all-night event at the mosque. We also attend the event, providing support so that the event can attract and increase the enthusiasm of Jenggalan Village residents to enliven the event. The event has started since 2021, although in the past it was hindered by Covid-19, but now it has started to be active again. For example, during Mauludan we collaborated to hold a rebbana competition throughout the Kudus region, we combined it with Kirab Budaya and Baldhara. Such activities are what the village government is trying to preserve culture. We have become a tourist village, such as batik, icik embroidery, and specialty foods that are superior products from Jenggalan Village, which we display when invited to expo events.</li> <li>▪ Religious arts in our area are very strong, one of which is rebbana art. We have a rebbana group from Jenggalan Village called <b>JA Fergusson</b> that has performed in Jakarta. Since then, the village government has begun to develop products, culture, culinary, and MSMEs that we have to showcase at every expo moment.</li> </ul>
<b>Seno</b>	How are the ancient buildings being preserved?
<b>Aziz</b>	In the past, there were many ancient houses even though they were not good, because economic value also affected them. The shape resembles that of a low Peco House, the materials such as wood and bricks are different from the houses of the residents. Many of the current houses have been eroded by age. However, we still preserve the ancient houses. Like the Kudus traditional house, which is still preserved until now and the owner has personnel working to take care of it so that the quality of the house is still good. However, the house is not allowed for public visits.
<b>Seno</b>	Are we allowed to ask for photos of the house?
<b>Aziz</b>	Yes, I can send you photos and videos from Rumah Londo. There is also a house owned by Mr. Mamat which is still in its original form, now used for a skin care business. The business can attract visitors, besides being able to do skin care, visitors can also enjoy the beauty of the original Londo house building.
<b>Seno</b>	Those who try to maintain the shape of the building are from the owner or from the government? Does the government provide maintenance assistance or not?
<b>Aziz</b>	Yes, the owner is trying to maintain the original building. Every time there was an event or visit, we helped. Then, from there, the owner began to be inspired to take care of his house, because he felt that the house he owned was valuable so it needed to be cared for. In the past, the government felt that this traditional house was no longer useful, so the government replaced it with modern buildings. However, the village government eventually took care of the remaining ancient houses. We provide support through activities that are carried out.
<b>Seno</b>	Is there a personal approach?
<b>Aziz</b>	Yes, there is. We always include the owner of the house in every village event. In addition, we also show the physical form of the house. Thus, homeowners feel that the house they own can provide benefits.
<b>Seno</b>	What are the future expectations for Jenggalan Village as a Heritage Village?
<b>Aziz</b>	We hope that the cooperation with the supporting villages of the tower in each village can develop religious and heritage tourism that can attract visits from both local and foreign tourists. Because the tower itself is not only an icon in Indonesia, currently religious tourism of the tower has been looked at by foreign tourists. We are trying to package tourism through cooperation with the villages in charge of the tower to display culture in each region. The district government also has that direction. Hopefully, the next regent can continue the program, so that we will be more enthusiastic about developing tourism in each village. We invite tourist villages to develop icons that are already known and ogled by local tourists. We package tours by providing tour packages such as tour package A with a religious tour package to the Tomb of Mbah Djenggolo and the Tomb of Sunan Kudus, then while in Jenggalan Village displaying ancient buildings or Londo houses, traditional houses. The plan is like that, so that each village around the tower can highlight its tourism potential.
<b>Seno</b>	Is there community involvement?
<b>Aziz</b>	There is. We try to always involve the community. If there is no community involvement, then the events we organize cannot be carried out. We are very grateful that the people of Jenggalan Village have high enthusiasm and tolerance. This is evidenced by the fact that we held Kirab Budaya starting in 2021, although it was stopped due to Covid-19, it did not reduce the enthusiasm of the residents. Therefore, every year we innovate to hold new activities. Mr. Zaka and I have a plan to hold a new culture, namely "Kupatan" which is usually done during Sawalan, which is one week after Eid al-Fitr. We see the high enthusiasm of residents when there are cultural activities, so we try to develop and nurture continuously so that our children and grandchildren love their own culture.
<b>Seno</b>	Can we cover cultural activities in Jenggalan Village?
<b>Aziz</b>	Yes, that's okay. Later you can work with Mas Zaka or Mas Sofa who have videos and photos of activities.

## Appendix 19. Batik art of Kudus Langgardalem

Informan 12 at Monday, July 29, 2024

**1. What is the known history of kudos batik?**

Actually, there is Kudus Batik itself, which distinguishes such as the *sogan* color, then the filling in Kudus Batik is denser and *tighter* such as the *Beras Kecer* and *Beras Tumpah* motifs, the floral bouquet motif in the form of flowers and fauna such as peacocks that are characteristic of Kudus.

**2. What is the history of the batik gallery?**

Omah Batik ku is a batik gallery that emerged only in October 2018, which happened to be commemorating National Batik Day. At first Mr. Fadholi often played here even though he had actually been in the batik world for a long time and was only a *single fighter* in his batik business venture. He was also a school friend of mine, after a long time we *lost contact* then suddenly contacted me to discuss this batik business. At that time, this house was empty and finally from the discussion it was agreed to re-function the house as a batik gallery. But he emphasized that later the batik house must be able to produce and display the Kudus Batik that once existed. Until now we remain idealistic to display ancient Kudus Batik, so here we will not display Contemporary Batik, Kretek Batik, and Kudus Batik Icons. We feel concerned about why young people nowadays do not wear Kudus Batik that uses Kudus motifs, especially hand-written ones because based on ancient stories, Batik already existed before Kretek. Finally, we agreed with the preference of the Old Kudus motifs and Mr. Fadholi tried to redesign them which eventually formed the motifs displayed here.

So for Batik in Omah Batikku, there has been management for generations. Mr. Fadholi is indeed a very idealistic person about the problem of Ancient Kudus Batik, he once held a training for the PKK of Janggalan Village which happened to be carried out at my Omah Batik because there was no *workshop* in Janggalan, from there he also created and introduced batik motifs that characterize Janggalan such as Horseshoe and Roda which were then stamped to be produced as stamped batik. Actually, there is also training on written batik, but it goes back to the *passion* of the person because if they don't have it, it will be difficult, especially when they finish the training they have their own activities that make it impossible to repeat what has been done in the training.

**3. How is the management of kudos batik gallery? Is it an individual, family, village or private gallery?**

I own the house and I manage it myself. Mr. Fadholi as a batik expert before coming here had joined a group of craftsmen, then he tried to attract several people who were experts in batik to join us and they agreed, but they did not want to *stay* here or in the sense that they took their work home because they had other activities, so when they were free they would usually make batik which later when it was finished they would come here to deposit the cloth and later we would pay then we gave them more cloth to work on. For now there are about 5 craftsmen scattered in several areas, except for Mbak Dian who comes in every day because her house is next to the gallery.

**4. Where did the knowledge and skills of batik in kudos come from? (Parents, elders in the village or others)**

For myself, I can't make batik, especially in written batik because I was *basic* from high school to college at UGM majoring in electrical engineering. It just so happened that at that time I was asked to return home by my siblings to take care of my *elderly* parents and I also happened to be 8 siblings and I was the youngest.

**5. How is the knowledge and skill of batik making in kudos passed on to the younger population? Or the regeneration process**

As for the regeneration of Mr. Fadholi himself, there does not seem to be any because he is like a "walking dictionary". The regeneration tips themselves actually exist, but back again because this is a craft that does require a strong interest to be able to continue, even if forced later the results are not optimal

**6. Is there cooperation with the pokdarwis or the foundation of the kudos tower mosque or langgar mosque in developing batik tourism activities at the batik gallery? What and how is the form of cooperation established?**

In Langgardalem itself, there is no Pokdarwis, although actually the initial concept from the Pemdes has tried to Pokdarwis from us in helping tourism here and as a gathering place, but we refused because we also not only take care of batik but also have other things so we are afraid we will not be able to. If you say not *all out*, no, because indeed if there is a request or activity we try to help what we think we can. For example, yesterday there was a procurement of a stamp table so that it could produce stamped batik, we tried to help with that. But in fact until now it has not moved, such as from Karang Taruna, PKK, and others, although the initial concept was detailed but in fact it also did not exist.

If you look at the implementation of the concept of the Menara buffer village as an Old Kudus Heritage Village from the Disbudpar itself, in our opinion, it is not too serious in handling this because they move when there is a desire after that it does not move again. For example in Janggalan Village, when Mr. Fadholi was enthusiastic about building tourism there but when there was a ceremonial finish then from there it was also finished and even can be seen until now it is also not running even though the costs incurred are also a lot. In our opinion, this is an attempt by the agency to obtain funds from the central government. We were once included in a coordination group from the Trade Office to get fabric assistance. So from the BLK looking for craftsmen to make proposals. But it turned out that the fabric was not in accordance with the required specifications. At first they said that the assistance was in the form of Primis fabric for so many *yards* with a nominal value of 3.5 million. When we signed on the stamp, it turned out that after being brought the fabric given was Liong brand Mori fabric made from cotton but dominated by *polyester*. The fabric cannot be used for batik production, not even for basic training. When we protested, they only replied "*just accept it as it is, it's also assistance that can be used for training only*" and we still refused the assistance even if it was just for training, because we only use Primis or at least Prima fabrics for production. The fabric is indeed cotton fiber must be able to absorb color because if the material is not finished, it is called Polyester. It turned out that the craftsmen who received the assistance had the same problem and we finally agreed to return it at any cost. We were angry and visited by the procurement of the fabric, finally we asked to exchange the fabric to Primis cotton even though by arguing and so on.

After that, we left the group and indeed we in Omah Batik prefer to move *underground* or on our own without any steering from people because going back and forth is complicated and they have certain desires. When we exhibited at the Regency Hall, some official people just found out that there was Omah Batik. In fact, we were visited by several TV stations and media such as Metro TV, SCTV, TVOne, JawaPosTV, and others. One of the CEOs of Media Group, Mrs. Lestari Murdiat, has also visited Omah Batik. We have never submitted promotional media to these mass media, we only utilize Instagram media besides that maybe they utilize local media that have exposed us during exhibitions and others. We have also collaborated with several clothing and hijab brands that use batik cloth and our house as their promotional background, although initially they wanted to use the cloth they brought themselves but we refused and suggested to use our batik cloth because it was using us too. So they ended up buying and exposing the results of our fabrics, because we felt that this collaboration was mutually beneficial.

We also try to preserve batik by cooperating with the village or Pemdes who happen to have funds to be directed to micro-economic development. We are appointed as a type of business that is expected to lift the community's economy and increase their *income* by teaching batik. But even though it has been held several times, this village program, in my opinion, is not very effective because it is something that is forced from the village. When we tried to *open recruitment* for batik, while the Kudus people still have the *mindset* that batik is a profession that is less promising, especially now that there are many factories and large industries around here so they are more interested there. We also try to direct high school students, even though they have design and drawing skills that we will train them to be *flexible* but they just stop there, so the difficulty is in the human resources.

**7. Is there an organizational structure in the art gallery? How many board members, batik makers, and workers are there in the art gallery?**

So actually one of the obstacles in Kudus is that there are no human resources who have a *passion for* hand-drawn batik, I have held training several times, maybe only 5 people are involved at most, and even then 3 people can exist, while 2 are still difficult to attend because they all have day jobs. One of them is my neighbor named Mbak Dian, I am grateful that she wants to be recruited to be an employee here when there is training. Here, there are 3 people who work every day, namely 1 as a part of the dicing there is Mbak Dian, then the production and coloring parts are only held by Mr. Fadholi himself and are never released to others, because in batik you have to have a concept first and when explaining the concept to others, the acceptance is not necessarily the same. In addition, he is more expert in the history, philosophy, motifs, and curation of batik because he worked at the Jakarta Textile Museum for several years, so he is indeed an expert in fabrics. As for me, I focus more on management or manager, besides that in business terms, I am more in the capital and marketing department. Although I also often help and assist Mr. Fadholi in dyeing the fabric. In addition, there are also batik makers who accept *freelance* work but take home about 2-3 people who actually also receive services from other batik companies.

Actually, the difficulties and constraints of other batik companies seem to be the same in batik production such as in Alfa Shoofa Batik, Muria Batik, Tere Batik, and many more. Most of them are just businessmen who take their production out of the city where there are potential craftsmen. We also did not close the possibility of running like that because our stamped batik was not actually done here even though the copper used for stamping was ours, but we did not have the energy. Finally, we discussed with friends who were in line and collaborated in several production houses outside Kudus to produce printed batik outside of the gallery because it was actually no secret that all batik production was outside the Kudus area. We have cooperation with production houses in Pekalongan, Solo, Sragen, and others. But in plotting production in several production houses, we have *foremen* who supervise several people to work on the batik. So later we just contact them to work on the desired batik production because indeed the unit of Batik Kudus is not all batik makers or craftsmen understand the *kudusan* technique.

Once when we were first established, Mr. Fadholi had a design but there were no craftsmen here, so he was taken to a city where there were craftsmen. He asked one of the craftsmen if he could make the design and finally agreed on a cloth. At that time, we got an exhibition offer to the Jakarta Textile Museum to display the work, at that time we were *confident* by sticking the Batik Kudus branding. We know what the Textile Museum is like, where not just anyone can enter unless there is a reference from the NGO. At that time, the exhibition was opened by the wife of the former vice president, Mrs. Hamzah Haz, and the Chairperson of the Batik Indonesia Foundation, Mrs. Tumbu Ramelan, who is indeed very expert in the field of fabrics, if you can say Mrs. Tumbu is like Afandi and Basoeki Abdullah. When she walked from *stand to stand* and happened to stop at Batik Kudus, Mrs. Tumbu asked and doubted the Batik Kudus brought "*are you sure this is Kudus?*". Then afterwards, he gave her his business card and told her to stop by his house. We salute her for not *judging* in front of many people, she only said "*more maximized*" because indeed the cloth brought was still a lot of empty space to be filled. Finally at that time we decided to go to his house and were shown some of his collections. Then he revealed that what was on display at the Textile Museum at that time was Batik Solo and Batik Sragen because he knew. Even though it was given the *tagline* Batik Kudus, Kudus colors, and Kudus motifs, but he knew the strokes were not from Kudus because he was very expert. We began to think again that this was very bad because at that time we entered an area where many batik cloth experts came, unless it was just an exhibition in another place, ordinary people would not know.

From that moment on, we thought that those who mastered the Holy technique were people over 60 years old. We tried to find these people with great difficulty, but for now we have found them in several places and we are trying to "*uri-uri*" or protect them. At that time, we found about three people who, when we met them and asked them about their activities, were only farming and so on. When we offered them a job to make batik, they refused, and we started to have a dilemma. After that, we tried again to get into the exhibition at the Textile Museum and finally it was considered good but "not perfect". From these incidents, we became more proud because when juxtaposed with other Batik Kudus during the exhibition we were still able and better because they only displayed what was made outside Kudus and the important thing was to be a work, but for us it made the value of Batik Kudus not work.

Actually, the craftsmen of Kudus Batik are not all Kudus people, but in the past they often worked on orders from Kudus people. Since a long time ago, Kudus was famous as the City of Kretek where kretek factories mushroomed which made many batik producers decline, this was because cigarettes were easier to sell. At that time the employees of these cigarette companies from the appearance already used batik that was characteristic of Kudus, because the limitations of the original Kudus Batik craftsmen made them start importing or bringing craftsmen from other cities that had many batik producers such as from Pekalongan, Solo, Sragen, Lasem, and others to work in Kudus. They were assigned to make batik whose motifs and styles were from Kudus. But after starting to decline, the craftsmen eventually returned to their respective cities. These people actually also have regeneration which is then taught from generation to generation. This makes many people surprised because it turns out that there are still people who are able and willing to work on the complicated steps in making Kudus Batik, if now we think there is no way. This characteristic is what we maintain, the complicated steps starting from writing, dicanting, *mlorot*, coloring, filling again, *mlorot* again, coloring again, and so on. Those who have the ability to make Batik Kudus already know about the process or steps. This becomes our obstacle when we get orders in large quantities with limited resources, so we give a long time to complete it about 3-4 months to actually become a cloth. So the problem is indeed in the availability of capable human resources.

For batik marketing, I usually only post on Instagram and our consumers from the dominant segment are people who are really fabric lovers, although there are also general people but fewer. Cloth lovers here such as collectors, lovers of ancient *wastra* fabrics, "cloth people", business people of Kudus batik cloth. They can later choose from the catalog that is already available on Instagram. Later we will inform the availability of fabrics, prices, and sizes of existing fabrics. For our available sizes there are 2 types, namely long cloth with a length of 2.5 m and sarong cloth with a length of 2.3 m. The price itself also varies, if written batik is more than 1 million, stamped 300 thousands, while for printing 150 thousands. We provide price variants because some people see written batik as "*inferior*" or in the sense that not everyone can afford written batik, so we try to provide consumers with affordable prices but with good quality, finally we also provide printed batik and batik printing.

**8. When do you usually get a lot of visitors? Average number of visitors per month and per year.**

The visitors in one month are not too many, around 10-15 people, but the transactions in 2 months are still around 5 pieces of cloth. The traffic is around before Ramadhan and Eid or usually when there are big events. We often for marketing more to *Pre-Order* like they come then fill in the address and purpose then determine the desired motif because the making of written batik cloth is about 3-4 months so it must be PO in advance, unless there are those who like it on display usually will be taken.

**9. Cooperate with any parties in developing batik tourism in Kudus**

Djarum Foundation Batik Budaya once invited cooperation and collaboration with us as a sponsor and financial support to hold training in the Pati Ayam area, but the problems there turned out to be the same. They only want to get *rewards* and facilities from us when training such as stoves, complete canting, and other equipment. We hope that when they get these basic batik tools, they will be able to train their skills again outside of this program and can be applied at home. We actually also do not take silent after the training program, we will facilitate coloring after they are able to complete one batik cloth. Later the cloth becomes their work and wants to be applied to be like a *mukena*, sarong, clothes or something else. In fact, it can be sold and make money that lifts their economy too. I also emphasize to them that they do not need to follow our batik patterns or motifs which will create a *mindset* that is too complicated. They can also improvise to make their own patterns, for example contemporary batik, so that they can produce their own characteristic motifs, so they don't have to follow us who are *basic* in ancient or old batik which can later make them stuck in that alone. We actually only train them to be able to make batik first, but back to the problem of their respective busy lives and main jobs.

We can actually see in several cities other than Kudus, which is in fact a clove city, such as Solo, Yogyakarta, and Pekalongan, a batik craftsman crisis has begun. Many craftsmen are old and many of their lower generations have been cut off, especially with the proliferation of batik printing manufacturers and imported batik such as Chinese batik. Actually, if we look at this business, it is not "*in*", but we are more about educating young children so that they also know about written batik, not only know about printed batik which has a low price. So indeed here in addition to business, we try to keep the educational side. We also believe that there is a separate segment for this batik because after 2018 here and post-pandemic, there are many visitors from abroad but regularly from Singapore. They have a travel agency in Singapore that often contacts me, they come here almost every three months. The bureau has a special trip to make batik starting from Cirebon, Pekalongan, Semarang, Kudus, Lasem, Solo, and then to Jogja. The trip is done in one week, where if in Kudus they go here. The cooperation has been established several times, usually the guests brought are not from young people but from the elderly.

The last collaboration yesterday they brought some lecturers from the Singapore Art Museum about 10 people and from Japan. Automatically it can be seen that they understand more basic art, they are already 70-80 years old consisting of *cloth* people so that if they are brought here they "*connect*". Also, in terms of the building, we are not too modern so it can be quite representative and "*connected*" with what is here because the colonial concept is still there which was reused around the 1950s. So they really know about this fabric because logically our market segment actually exists, but the circulation is not as fast as the printed batik in the market. If batik printing is finished, it is immediately marketed and becomes money, while we are so finished and then put in the storefront, it does not necessarily become money immediately. So automatically for capital we have to *double-double*, especially to pay the salaries of our employees who work here every day. Finally, we also continue to make *lowhand* printing batik to help with the capital turnover.

We also had a guest from Jakarta named Denny Wirawan as a fashion designer who has been here several times and met with Mr. Fadholi. We collaborate with them but the clothes displayed even though they use Mr. Fadholi's *tagline*, but his name is still inferior to Denny Wirawan because what is seen from the outside is the designer even though the fabric idea is from Mr. Fadholi. So the effort to appreciate batik craftsmen is still minimal, for example, the batik cloth that we produce is sold to designers for 3.7 million but after reaching the designer it can be 25 million. They say this

batik is "by Denny Wirawan" not "by Fadholi" or "by Omah Batik". We were once taken to *Fashion Week New York* by one of the designers.

Relationships are the most important thing for us, because indeed our premium market segment is in the class of the Regent, Secretary, and heads of departments as well. Meanwhile, the middle and lower segments, especially in Langgardalem itself, are smaller. But the response of the people in Langgardalem to our existence is very good. One of the supports for Heritage Tourism Village which initially came from *blusukan* to several supporting villages such as in Kauman, Menara, Langgarbubrah, then Langgardalem which is in fact many ancient kretek factories and continued here to learn batik and then they enjoyed Kudus specialties. We make the concept in the form of certain events. We also collaborate with several old Kudus communities who are indeed one hobby to bring guests to visit several places and enjoy the attractions around the Tower in the form of tour packages. The community also has a research team and relationships with building owners so that visits become easier because some buildings are privately owned which are difficult for outsiders to enter. Later the owners can tell stories about the buildings or activities they do in their homes. We will also help the homeowner to organize and clean the house that will be visited and ask for one part of the house that is devoted to exhibiting relics at home. Some owners sometimes also ask for help to accompany them in telling the story of their house, because usually they are less confident if they tell many people. So later tourists can already enjoy traveling to several places or strolling through the village on narrow streets like a maze and later enjoying old-school food. The culinary will be supported by the village through the PKK and we will accommodate them. Even though it looks small, the impact can be big, for example, tourists upload it on social media and tag us.

**10. What events or activities or tour packages have been carried out for the development and promotion of batik tourism in kudu, especially langgardalam.**

In addition to batik production, we also conduct training on the introduction of Kuno Kudus Batik from playgroup children to university students and the public. The training starts from basic level, advanced level, and so on. For basic training, we will usually provide a small medium of about 30 cm such as a handkerchief, then we will also prepare a pattern, cloth, canting, coloring, *lorot*, then a work. For school children who are now in the P5 curriculum, we can also enter there. We once accepted around 80 students who we divided into several sessions because there was not enough space. So our obstacle is that we have not been able to accept too many participants but it can still be overcome besides that our location is a little difficult to reach because it is in the narrow alleys of the village.

**11. Are there any rules or standards in maintaining the originality of kudu batik in the langgar in Indonesia?**

Actually, Mr. Fadholi knows more, but for example, there are only two types of fabrics used, namely Prima and Primis. All of these fabrics are made of cotton, but for Prima we use it for printed batik at a lower price. As for primis, we use it for written batik. Actually there is another more premium one, which is made from silk but we rarely use it because it is expensive, although this actually exists but has not yet been finished.

Our own motifs use presets from several books which we will later reprocess or it could also be that if Mr. Fadholi has an old batik cloth left over from his grandfather or grandmother, it can be reproduced again, although it is not as detailed or similar because technically the craftsmen now imitate exactly the old cloth or motifs. For example, the most basic example is the type of canting, which is not like the old ones that can indeed make small "dots" of 0.1 or 0.2. The workmanship of the old cloth is also more detailed, more complicated, smoother, smaller, more complex and longer, so it is different from the current one which tends to have a larger and less dense "dot" size.

**12. What are the batik patterns and characteristics of kudu? Have these patterns and characteristics been around for a long time? Since when approximately?**

The batik patterns themselves, I was told by Mr. Fadholi, date back thousands of years. I don't dare to answer whether the motif has any correlation to Sunan Kudus, but it might. As far as I know, the style is more towards Solo and Lasem because the bosses used to import employees from these areas.

## Appendix 20. Paintings and Calligraphy of the Holy Minaret Mosque

Informant 13 at Tuesday, July 16, 2024

<b>Seno</b>	I actually want to explore calligraphy in Kauman Village which is also used as a tourist destination, because Pokdarwis is developing a tourist village, one of which is calligraphy. What is the history of this painting and calligraphy? Is there a difference with other calligraphy and art galleries created? What is the history of why you can be involved in this calligraphy world?
<b>Huda</b>	I got into calligraphy from my older brother who liked to write calligraphy and he won the national championship in Jakarta. After the championship, together with his friends, he established a place to learn calligraphy, which then made me enthusiastic there.
<b>Seno</b>	What is your brother's learning method? Does it come from parents?
<b>Huda</b>	<ul style="list-style-type: none"> <li>Incidentally, my parents have calligraphy writing that is quite good then he educates his children to be active in writing. So in the madrasa there are indeed lessons to encourage the spirit to write calligraphy.</li> <li>Incidentally, the name calligraphy, after I have absorbed its nature, is indeed a student's quasipan to improve his writing. So when sharpening the pen, it turns out that there are very extraordinary hadiths, just sharpening gets a reward  من قلم قَلَمًا يَكْتُبُ بِهِ عِلْمًا أُعْطَاهُ اللَّهُ شَجَرَةً فِي الْجَنَّةِ خَيْرًا مِنَ الدُّنْيَا وَمَا فِيهَا فِيهَا  Meaning: <i>Whoever picks up a pen to write knowledge, Allah will give him a tree in Paradise that is better than the world and all that it contains.</i>  من كتب بحُسْنِ الْخَطِّ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ دَخَلَ الْجَنَّةَ. رواه الديلمي  It means: "Whoever writes <i>bismillah</i> in beautiful calligraphy will enter Paradise." (HR Dailami). So beautifying and activating from local wisdom movements by writing words in books and such</li> <li>My brother was a national calligraphy champion starting in 1991, coincidentally in 1995 I followed my brother and won first place and coincidentally we were also together with several Kudus champions in Jakarta. Incidentally, we were accompanied by a teacher from my brother's teacher and we brought the name Kudus to be fragrant in the competition in 1995. Finally at that time there were Mas Haji Sufron, Haji Toha, Haji Aupa, Haji Faruq who were all Kudus people.</li> </ul>
<b>Seno</b>	So calligraphy is already attached to all the saints?
<b>Huda</b>	Yes, calligraphy is inherent in the people of Kudus. When they became santri, their writing was already good. However, the era is now more colorful but for the classics it is preferred. So before the emergence of calligraphy that utilizes IT but does not really understand calligraphy first, it will not be in sync.
<b>Seno</b>	So now you also learn about calligraphy in IT?
<b>Huda</b>	<ul style="list-style-type: none"> <li>Yes, I also utilize IT, which happens to be my work that is adopted using IT, which initially remained with manual writing and then applied to canvas.</li> <li>One of the things that I adopted with IT is the verse of the chair in the form of a tower which is called the verse of the throne which includes a special verse from the Qur'an to enter heaven such as by not leaving the verse of the chair when you have finished praying, so no matter how busy you are, you still take the time to read the verse of the chair.</li> <li>Indeed, the minaret is a legacy of Sunan Kudus, especially for mosques whose function is to prostrate to Allah. So the relationship is the same calligraphy as the letter Al-Fatihah, where in Al-Fatihah we are encouraged to kowtow to Allah and do good to fellow human beings.</li> <li>A step to educate from generation to generation by bringing the spirit of writing, especially for santri. Although now in Lemka the calligraphy is advanced and everywhere, but because it is a competition where it is filled by those who are specifically interested and talented. Actually, the students are not talking about having talent or not, but it is indeed an obligation to improve from classical writing in calligraphy.</li> <li>So in Calligraphy there are various schools such as Naskhi, Tsuluts, Farisi, Diwani and others that should not be mixed and made up. For example, Azizi Quran using the title Khat Tsulutsi.</li> </ul>
<b>Seno</b>	Does Kudus have its own style of calligraphy that is special and different from others?
	<ul style="list-style-type: none"> <li>Classical writing for santri and kyai is indeed written in black and white. Incidentally, my teacher and my brother at that time Mr. Toha, Mr. Aupa, and Mr. Faruq until his death were Menara printing employees. The books produced are their original writings, even the writing reaches the community where it is not directly felt by the community, but it turns out to be used in all circles or the term now even though it is not <i>booming</i> or viral but the important thing is the benefits for the community. So don't look at the competition but rather the benefits.</li> <li>Although there is a flow from Arab al-Baghdadi, it means Hamid al-Amidi like calligraphy figures such as Hasyim Muhammad. Then what is trending in the era of competition such as Ahmad Sauki, where these current trends are competed in the Arab International region.</li> <li>In Kudus itself, it is encouraged from school children such as Mabsi, inter-school, and district. However, these competitions are like special interests, so the others are neglected.</li> </ul>



	<ul style="list-style-type: none"> <li>Finally, starting from that, I then struggled in the classical world, because if you master classical calligraphy, you can use it for crafts when you are tired of coloring and painting in ways that there are Quranic musafah.</li> <li>So for example when writing <i>Alif, Ba</i> with black and white or <i>yahayu</i> learn to write with bamboo, then if the strokes are correct, then you can use two pencils as a provision for coloring too.</li> <li>Actually, there are other designs specifically for children, because children are not yet able to hold a bambung, so we have to make them happy first to draw or color verses that have to do with Arabic calligraphy. So our stage in introducing calligraphy is not to be forced to be able to, but to make them happy first by coloring, painting with the canvas that I have provided. For the design of the Quran musaf, it is already available, so it must be happy first because if forced to draw they do not want and do not like it because they think calligraphy is a special interest related to Arabic writing.</li> </ul>
<b>Seno</b>	Is the writing technique using bamboo a specialty here?
<b>Huda</b>	Yes, local wisdom is written manually which does not use markers and other instant equipment, because there is a hadith that has a relationship with <i>kalam</i> or manual sharpening which means that <i>whoever sharpens the pen then Allah gives his reward</i> , finally from there the obsession with the stories and themes conveyed can stick and become happy. For example, Ar-Rahman tells stories and relates to mountain scenery that can make them like first.
<b>Seno</b>	Why does the writing medium use bamboo? Was it also taught from his teachers in the past using bamboo?
<b>Huda</b>	Yes, when writing calligraphy using bamboo and it has been taught from teachers who used to use bamboo or twigs, the important thing is that the tip can be routed with certain techniques that produce a <i>Kalam</i> .
<b>Seno</b>	For the sharpener, do you use a knife?
<b>Huda</b>	<ul style="list-style-type: none"> <li>Yes, using a simple knife. During the pandemic I made the name of this gallery because I was asked by the tourism office to join KEK with the name "Menara Kudus Art Gallery" which displays the nuances of the form of the Holy Tower starting from the Seat Verse, old buildings in the past and future of the Tower related to Sapta Pesona, displaying the Qur'an musaf and other scenes but still inside because I deliberately did not put it all in front because of ignorant children.</li> <li>In the past, there was a black and white exhibition that no one was interested in where one <i>stand</i> I only gave black and white calligraphy and there was no color nuance because the local wisdom was black and white like how to write the book.</li> <li>We also have learning methods and guidebooks. We also offer several educational packages on a <i>non-budget</i> and <i>budget basis</i>, if it's non-budget he comes to try it then I give him paper and he will try it. For the <i>budget</i> ones, we provide guidebooks, ink, bamboo that I facilitate at a predetermined price.</li> </ul>
<b>Seno</b>	For the bamboo that is given to the participants, is it already sharpened or is the sharpening process even taught?
<b>Huda</b>	<ul style="list-style-type: none"> <li>Indeed, we are educating so it is like taking a course that starts from the beginning. But the name of an activity like this, for boarding schools that are closed and the activities are only <i>Tahfidz</i>, of course, also need entertainment.</li> <li>I happen to follow <i>Jam'iyyah Qurro Wal Huffadz</i> of Central Java Province which fills activities in the huts for free even though they are often given gifts, because they really need entertainment with me offering to take a vacation and also seeing what the ability is like as long as the hut accepts, either I go to the hut or they come here but mostly I go to the hut because my place is small.</li> </ul>
<b>Seno</b>	How about educating the children in the neighborhood around Kauman Village? Because the students are not only from Kauman Village.
<b>Huda</b>	<ul style="list-style-type: none"> <li>So for entertainment in the past, we have evaluated and then gathered the children to learn together. We also do not monotonously write calligraphy, but we also provide <i>ice breaking</i>. For example, by synergizing to say salawat first which can then be continued for games so as not to get bored. For example, the theme of piety then the next day it is changed to obeying parents by singing and humming about diversity. We try to package it to be different from the others, sometimes for learning it is just coloring and telling stories with themes that are more appealing coupled with religious <i>ice breaking</i>. As for the <i>ice breaking</i>, drawing and <i>outbound</i> are common, so it is made fun for the younger generation.</li> <li>For this year there is none because it is still the same person, maybe if the person is a little older we will make it again. But basically from the madrasah there is already learning about writing books related to local wisdom. Every day there is both recitation and calligraphy for MI debriefing. So indeed the syiar is already embedded in the community, but for the "<i>wahnya</i>" where it is not visible because it is already felt.</li> <li>If you want to raise the trend by appreciating the characters with their paintings and descriptions of their works which are then exhibited. Interestingly from us after learning black and white calligraphy then creating and continuing to present their work so that they can also learn to speak.</li> </ul>
<b>Seno</b>	Actually, I am still interested in Sunan Kudus's legacy such as macapatan, mosque buildings and minarets. Is it in the field of calligraphy and painting that is the legacy of Sunan Kudus?
<b>Huda</b>	<ul style="list-style-type: none"> <li>It is actually simple because Sunan Kudus left the "<i>pasujudan</i>" automatically also engaged in religion. In religion Sunan Kudus left the pasujudan to increase <i>piety</i> to Allah. Meanwhile, if the minaret building has a combination of functions other than to <i>call to prayer</i>, but religion is the real evidence such as madrassas, huts, learning in mosques, and kyai. They not only recite the book but also interpret it, automatically every day to interpret the book does not escape the basic learning that is inherent in the people who are not felt but can.</li> </ul>



	<ul style="list-style-type: none"> <li>The uniqueness is that Sunan Kudus is considered to have no books and works, but it turns out that many of his works can be felt and many are memorized. This is proof that there is strong memorization and the environment also has activities of writing, reciting the book of preaching and singing. This indicates that Islamic art is strong but not "viral", which has its own strong packaging. The great side can indeed be felt directly, when it is fun to chat and there is familiarity, it shows the strength of Islam and writing <i>Kalam</i>, so it is not separated separately.</li> </ul>
<b>Seno</b>	So it means that what the community now receives from its predecessors, especially Sunan Kudus, but eventually also develops in the community. So we wanted to find out about what was read?
<b>Huda</b>	<ul style="list-style-type: none"> <li>It turned out that what was read was the Koran, which the Koran that was <i>trending</i> in Kudus was a copy of the printing in Menara. This automatically shows that there is a strong calligraphic work that can survive until now. Moreover, the functioning of <i>zahirin</i> and <i>zahirat</i>, where by getting closer to Allah by coming to Sunan Kudus then <i>intending</i> or asking that his wishes be assisted by <i>Wasilah</i> Sunan Kudus to ask Allah to fulfill his prayers, not asking Mbah Sunan but to his <i>cause</i> for it.</li> <li>But every day is not felt by holding writing properly and correctly which is actually simple. As for the masters, my brother also happens to be a <i>Muadzin</i> in Menara, so I have two brothers who happen to teach all of them, while I don't teach semi-books but I just play with children. So if you want to dig deeper information, you can go to my brother who has become a national and international champion and also happens to be a judge in several competitions. For me, I am part of the activists to educate children because I see that it is starting to erode with the times that are starting to be lazy to write calligraphy. So we try to preserve it by visiting several madrassas and boarding schools where our books are also used by them.</li> </ul>
<b>Seno</b>	How is the working relationship with Pokdarwis?
<b>Huda</b>	Pokdarwis is in charge of synergizing where the name of the tourist village must be complete, such as <i>homestays</i> and others. We try to display products for togetherness with the name Pokdarwis which can then produce "pamphlets". For the potential itself, many are in the form of culinary, but we want Kauman, which consists of 3 RTs, to display culinary delights that are narrated in the corners of each RT so that the culinary is not taken, such as the example of <i>fried crickets</i> which is one of the culinary things here. We also want to develop a Village Map of the Kauman Area, which currently does not exist. There are few people in Kauman Village whose activities help each other when there are activities. So that only those people whose duties also rely on each other but still want to realize this tourism awareness group so that it can be felt by the community, for now it is still in the stage of strengthening.
<b>Seno</b>	How have the children who have visited here responded?
<b>Huda</b>	For drawing, they are enthusiastic and like it, but for the Quran <i>Mushaf</i> , they still raise their hands. For the learning method, they are happy, if they only know and the method, we provide it for free, but if they have started using materials for coloring, they have to buy it. Indeed, local wisdom is aimed at educating, Pokdarwis actually sees not the budget but the invitation side so that tourists are happy.
<b>Seno</b>	Where do you get your inspiration for the paintings and drawings here?
<b>Huda</b>	<ul style="list-style-type: none"> <li>My inspiration can be from <i>YouTube</i>, coincidentally my father was once an old photographer and still keeps old pictures which can then be adopted into paintings like this. For example, this painting is of our Kudus Traditional House, coincidentally for the background of the house, it now follows the Mosque which has now been arranged. Some buildings belonged to my relatives whose husbands and wives happened to have died and also had no children, finally given to the Mosque which is now also in the process of being arranged.</li> <li>In the future, the arrangement is related to Sapta Pesona tourism around the Tower Mosque so that it can be clean in the future. The village has aspirations that around the Tower can be conducive from the presence of too many street vendors and actually we have also studied because there are many interests such as the road in front is regulated by the Transportation Agency while Kauman Village is small, so if you want to simplify a lot of procedures that must be done, even though for example the regent knows but the procedure must still be followed.</li> <li>Actually, the road in front is good but at the moment in the afternoon it is crowded because there are many food vendors. We also plan to open the door in front of the house to be opened then made for food tables. This is just a process so that the problem is eliminated first, coincidentally for now it is just enthusiastic in activating Sapta Pesona in the village environment here. So, the Tower is supported by 10 buffer villages including Kauman, Kerjasa and others, we are just in the process of creating this.</li> </ul>
<b>Seno</b>	So for the most immediate process and plan, one of them is relocation?
<b>Huda</b>	<ul style="list-style-type: none"> <li>Yes, relocation is also included in our plan. We also want to develop village tours by enabling them when there is a budget. In the future, each neighborhood will present a small narrative such as carving and bricklaying, which we will collaborate on. For walls that are inappropriate, laser carving slabs will be given which are faster to work on. So not only the tower but also the village can be utilized, coincidentally there is already a village map design. We still have a long way to go and a lot of homework to do.</li> </ul>
<b>Seno</b>	So for the village tour, the village tour is used to see the ancient buildings as well. How do you and the village take care of the ancient buildings around here? Unlike the Menara Mosque building, there is already a foundation and archaeology to be maintained, while for ancient houses most of the assets are private.
<b>Huda</b>	Yes, usually for village tours to see ancient buildings where we try to display narrative writing to make it more beautiful. For private houses, we try to keep them as they are because they have heirs too. For the village tour, we can see a slab of

	wood or a good carving that can actually be narrated to make it more beautiful. Although it is also related to the surrounding houses, we will get permission first. We also utilize empty walls but do not use paint models so as not to damage them, but just give them unique ornaments. This has been thought of by them and of course I also like it and am very supportive, but with the field that I am now working on which is Calligraphy.
<b>Seno</b>	For now, we are starting to develop calligraphy towards the Holy, such as the verse of the chair in the form of a tower, so what else will and is being developed?
<b>Huda</b>	Actually, I have developed a lot but I still keep it a secret, because I also often exhibit, where every exhibition in a different place must have a new one. A small example in particular is the face of the Bumirang Buffalo in the ablution place, for example, another potential apart from Kauman Village is a special painting of coffee with a nice coffee shape.
<b>Seno</b>	Why choose a coffee motif?
<b>Huda</b>	<ul style="list-style-type: none"> <li>▪ The potential on the slopes of Mount Muria, such as in my painting featuring the beauty of the tower, which turns out to have the beauty of the Muria slopes behind it, featuring the earth and coffee. Actually, for motives other than coffee, there is no problem because there is also temu lawak and whatever the theme is, I will paint it.</li> <li>▪ I actually aspire to be like in Bali, where there is a picture of "Leak". I once did a comparative study, the price reached 100 million and some even reached 1 billion for the "Leak" painting alone. But the businessman is in the form of copies so immediately duplicated as much as possible and immediately dropped. As for the tower, there must be paintings and drawings to represent the earth of Kudus, but I am looking for a foster father and have not found it yet.</li> <li>▪ I have been thinking about calligraphy for copies or verses of calligraphy in the shape of a Bumirang buffalo. I am currently making it and it has been conceptualized, but if I display it a little bit, it will be my loss, but if an official comes here, I will get it for a surprise. Actually, I have also displayed the painting from the Menara Kudus Art Gallery.</li> <li>▪ If too much is displayed, it is feared that people will <i>copy</i> it. They will take pictures and then print them out, while the master will get nothing. I have to have protection because it's a pioneering project where what I'm selling is the encouragement of the younger generation to be active in writing, not a matter of budget and non-budget. There are often questions about why I sell paintings instead of food. But while there is potential, I do my best to collaborate together and make Kudus more fragrant. Actually, it's just a "<i>bang</i>" because there are no shots that educate per unit, but I've also been forced.</li> </ul>
<b>Seno</b>	So your mission is to preserve the children, right?
<b>Huda</b>	Yes, the cadre is more important, indeed for buyers it is also important but for the next generation it is also more important so that this is not lost. I must always be active even though it is difficult but I must always be happy.
<b>Seno</b>	You have siblings, teachers, and seniors, do you and them still get together often?
<b>Huda</b>	Incidentally, all of my teachers have passed away, so I am very fond of them, even though there are many new seeds emerging as usual. But on average many prioritize money or something else, many smart people and scholars are now like that, so it's really difficult. For us, we prefer and are happier with children than communities. In the same community, it's difficult because the sellers are secretive and have collectors. It's also difficult for them to find buyers, and it turns out that in the world of economics, they put each other down and don't get along. Finally, I intend to stand on my own, if there are those who want to cooperate with me, I will. But in reality there is no one, we are just siblings. So we don't have a community yet, but we are just independent to ground ourselves in exhibitions. Indeed, for the homepage and the presenter, we are <i>single</i> , but for the bag, we are together. Our trajectory is collaborating with each other with tourism on how we capture the multiplayer effect that exists.
<b>Seno</b>	What are the obstacles so far?
<b>Huda</b>	If the obstacles are actually clear, actually for the children, they are happy and have run smoothly, but if the financial constraints are certain, but we intend to proselytize if we talk about financial problems, it doesn't seem right, the important thing is that we run. If I do the math, the question will arise "why am I selling like this in this area". I don't discuss the profit and loss but I am more supportive of our generation's children.
<b>Seno</b>	Do you and your brother have your own style?
<b>Huda</b>	Of course, it must have its own style and character that can be seen from the strokes of its hands.
<b>Seno</b>	Where do your customers come from? Do tourists here come specifically to see you?
<b>Huda</b>	<ul style="list-style-type: none"> <li>▪ Alhamdulillah, my works are also collected in the Jenang Mubarak Museum, which was bought by a collector. Mr. SBY also collected our works, and Mr. Nusrun Wahid also collected my works by buying them. So actually there is a benefit in itself, I don't know where it comes from, it's more from the heart when I see whether the enthusiasm is there.</li> <li>▪ The Chinese also like this painting but they request that the picture of the mosque is not visible. So what side is up to them, if the Chinese like togetherness even though it does not show a picture of the mosque but they are enthusiastic because they really uphold the existence of the Menara. Starting from the time of Sayyid Jaffar Shodiq, they are very proud to live in Kudus even though the figure is Muslim and they are not Muslim. The real proof is when Buka Luwur they give 2-5 million to support the activity because of the good relationship between the people in the Kudus area, there are many like that where many non-Muslims also give alms in activities that can be felt even though it is not <i>booming</i> and many people do not know that they have the nature of giving alms to succeed religion.</li> </ul>
<b>Seno</b>	So in some places like Bali and Yogyakarta for the paintings, they sell them in small sizes so that the price is cheap and they display them in a place so that the lower middle class people can also buy them.
<b>Huda</b>	<ul style="list-style-type: none"> <li>▪ I had originally <i>set it up</i> like that because my capital was small and sometimes I didn't have it, but I had prepared it.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Actually, I've been working on exemplars, but I still don't have the funds. I sometimes sell for 20,000, 25,000 and 50,000 depending on the frame. When you look at it, it's just paper but when you adopt it, the texture is different.</li> <li>▪ There are works that I intentionally do not sell because I have aspirations like in Bali. Maybe many people see that there are parts of the painting that are empty but actually there is a meaning and a connection with the history in the calligraphy.</li> <li>▪ When it comes to the calligraphy, they are actually interconnected with the images. For example this إِلَهِ أَنْتَ مَقْصُودِي وَرِضَاكَ مَطْلُوبِي The essence of the meaning is to ask God. Actually, the model can be changed but if it is connected, it can actually happen. So if you go deeper into the meaning, it will be a long discussion.</li> <li>▪ I educated them on the Musaf Al-Quran and they colored it with canvas materials only, ranging in size from large to small, and they just took notes and had fun.</li> <li>▪ For example, this calligraphy if I have colored and can be embossed can be expensive, but if I display it all in front of the gallery, of course I will lose. For example, I make paintings for children in front of the Tower using <i>sterofoam</i>, which I sell for 10,000-15,000 actually, even if I want to sell expensive, I can also. But I need capital, for example for stock, but for that I am still not focused, I want to focus but I have to stay focused, but I have to look for other daily life. Who knows, later I will have a better place and actually the concept is already finished with many Calligraphy works that I have made.</li> <li>▪ So my term is "<i>education is okay, buying and selling is also okay</i>". Actually, not only this but because I am also engaged in crafts, I also make from <i>duplex burlap</i>. I can do everything from calligraphy, starting from making a carving design, just do it, for example, if IT is just lasered. So now we are talking simple if you want calligraphy, don't half-ass it.</li> <li>▪ For example, this calligraphy is printed with good quality and stretched to make it good, it can be valued at 100,000-200,000. Actually, this calligraphy is not a souvenir that people buy on pilgrimage, so it is impossible to make calligraphy like this. This work is only for people who have money, if you don't have money, you can only make a roll of paper. If they were touched by the narrative of good calligraphy related to commerce at home, they would be enthusiastic. However, they are exemplary and the focus must be like a trade, for example if here the trend was <i>fashion</i> because there are many convections, so three or four piles of capital must be ready if only one will fall, two are still difficult, especially the language of special interest.</li> <li>▪ This NU calligraphy alone costs 100,000 just for "<i>kulakan</i>", even though it is NU calligraphy from Demak. People sell it for 200,000 to 500,000 depending on the frame. So when talking about handicrafts, if you start with a budget, you can actually do it, even those who like it but have no capital can also use <i>banners</i> but with a good frame. Even if someone asks for a price of 10,000, I will give it, that's where I also educate in it. If someone uses IT at a cheap price and then displays it, then the brand will be lost which can harm us when someone duplicates it because it is also a business. I have actually seen and been careful because many have been missed. Actually, there are a lot of large paintings that I don't take out. Most people come here because they like it, but they don't bring it home.</li> </ul>
<b>Seno</b>	Yes, many of my friends are painters by profession, although there is still a difference, when it comes to price, the canvas and paint are cheap but the idea is expensive. Likewise, my friends who are songwriters, they usually take a month, two months to months to get inspiration but when they get inspiration, their work can be created in one to two days.
<b>Huda</b>	I also need input for the future to be more enthusiastic.
<b>Seno</b>	Do you choose the type of festival to participate in?
<b>Huda</b>	<ul style="list-style-type: none"> <li>▪ Of course, I look at the target audience first and what kind of event it is. I have also dared to appear and have been organized by the agency to be invited to several exhibitions, because it is to showcase the story of Kudus, so there is also nothing wrong with usually being brought. I have been taken to Bandung and Jakarta, although sometimes only the paintings are brought and the rent is of course also expensive to make Kudus proud.</li> <li>▪ Although there is the name of the Menara Kudus Art Gallery or not, we do not mind it, the important thing is that we are grateful because the agency is also enthusiastic about our work.</li> </ul>
<b>Seno</b>	So it's not just for show?
<b>Huda</b>	So if a tourist village is educating about interesting things from the village, from the Kudus. So clearly don't expect to be sold, but we come there whether we can educate visitors or not, that's number one. But if it's about the theme, it must choose the target that comes. It's like if we teach together with children and struggle in non-budget lodges, it doesn't seem to be what we want.
<b>Seno</b>	What do you want to develop in the future?
<b>Huda</b>	<ul style="list-style-type: none"> <li>▪ Actually, it has already been answered, namely the Tower in the future. It turns out that this canvas calligraphy has been educated to calligraphy. I also see who comes first, if I calligraphy the non-Muslims will not want it. So I also have to be careful in interpreting between religious communities. For example, there was once a guest monk who came to the Tower and then he gave a lot of narration for us to narrate into the form of stories again. He happened to go up in the tower, then was interested in certain parts.</li> <li>▪ An interesting thing about the <i>multiplayer effect of</i> tourism is the existence of a tourist village so that the community can also be inspired, because there is more culinary education. For PKK, it happens that every month they hold a competition event that is good and delicious. Siapatahu from the lively village tour, then by itself also helped inspire the community so that culinary is more concentrated in one place.</li> </ul>
<b>Seno</b>	Do you have any aspirations to create your own Art Gallery Museum?

<b>Huda</b>	It must be and it must be big, when we came to the big hut, I brought my work there coincidentally there were guests of guardians of students from out of town from various regions when there was a visit, they liked it but had not been taken home. So for now it is still like this, where visitors see my work at home like this. However, if there is a visit event that can be cooperated with, then I will attend but there must be transportation costs. Hopefully, I will still be given the opportunity to fulfill my dreams.
<b>Seno</b>	For inspiration in making calligraphy, do you only stick to the Tower?
<b>Huda</b>	No, as I have mentioned before such as coffee, parigoto, and what items in Kudus I will describe. Such as culinary and tourism where there are <i>hadiths</i> that recommend traveling.
<b>Seno</b>	So for calligraphy not only from the Quran?
<b>Huda</b>	<ul style="list-style-type: none"> <li>Yes, we also use <i>hadith</i>. There is also <i>hanacaraka</i> calligraphy, because in calligraphy there is Arabic calligraphy, Latin, <i>hanacaraka</i>, and others. Living in Java, there is anything that can make you motivated and have a broad view, you just have to fly.</li> <li>The goal is to get funds quickly but for now we are still working, if there is a little funding then we will return to work which will continue to foster our enthusiasm.</li> </ul>
<b>Seno</b>	How is the relationship with the district government?
<b>Huda</b>	I am often invited to collaborate because they look at my work, they usually contact me directly. They know my work from the championship, because the history is unforgettable and they finally knew and then they invited me to join the exhibition. The invitation was unique, they told me to go to the <i>aircraft</i> for paintings only, but instead I educated the village because there was a <i>benner</i> that displayed the unique village there.
<b>Seno</b>	What genre is written in the inscription on the Tower?
<b>Huda</b>	So if you ever see an inscription in the Tower, it still has something to do with calligraphy. The inscription is written using the flow and rules of <i>khat tsuluts</i> in its writing. You must be able to read calligraphy first to know the flow and content. So indeed the history of the first calligraphy in Kudus which proves that Sunan Kudus also wrote calligraphy is proven by the inscription. So it usually uses <i>khat tsuluts</i> , if the Koran uses <i>khat naskhi</i> . If you want to narrate like water, the narration is also dense.
<b>Seno</b>	Do you make your own books?
<b>Huda</b>	Actually, no, but if you want to make a book, you can, but if you want to make a book, you have to have money to print it.
<b>Seno</b>	Are you part of the management of the Menara Mosque Foundation?
<b>Huda</b>	<ul style="list-style-type: none"> <li>I am just an ordinary citizen who neutralizes myself to work together. So I don't have a label and I'm not labeled, if I want to <i>work</i>, of course I will <i>work</i>, which happens to be usually at the health point from the time the committee was in the health sector.</li> <li>For Tahsis, I often don't join the committee and usually my community friends come. Incidentally, I follow outside communities such as FKBN, the Kudus Tourism Industry Association, Kudus Tourism Villages, Chair of DEWISNU in collaboration with Borobudur, and Member of the Provincial Intel-Tourism Creative Economy for Tanker or the Anti-Event and Violence Team to educate tourist villages about safety in tourist attractions. As for <i>Jam'iyatul Qurro' Walhuffadz</i> in the field of calligraphy, so I have my own <i>roadshow</i> routes such as in Kendal, Jepara, and Semarang to huts that need from JQH links. For Tahsis I struggle with guests while for the main ones from my friends. Incidentally, I am also fond of <i>Qasidah</i> to provide outbound for them.</li> </ul>
<b>Seno</b>	What kind of religious outbon concept do you apply?
<b>Huda</b>	They chant to each other but with narration and usually follow along. Even in one of the huts, even though they were new to me, they were able to speak to each other without me writing on the board, which was then followed by a game. I also grouped them using the Arabic method. Incidentally, there are many participants and I usually fill in alone at the front and it doesn't matter if someone else helps me.
<b>Seno</b>	<ul style="list-style-type: none"> <li>So for me what's interesting is that I actually like Kudus because I happen to have a geography background but I go to geography about its heritage and about its culture. I actually see that Kudus is different from Demak, different from Solo or Jogja because I see that in Kudus almost everything is driven by the community rather than the government, even though the government is now taking part but initially it was driven by the community. In fact, what I read about the history of the Kudus Mosque itself, about the conservation of the Kudus Mosque, actually came from the community who wanted the tower not to be damaged, so they looked for ways to cooperate with the Conservation Center on how to keep it from being damaged.</li> <li>Then the development of the Balai helped, but there were also many roles from the community in remaking the tower, it was actually an outside thing because if for example you look at Solo Yogyakarta itself, Jogjakarta itself is a sultanate but the sultan is also a government person, namely the governor. So the Sultan can be a governor and can also be a sultan, so there are many government roles there but I see in Kudus this is really from the community, then I see and like that activities in Kudus can influence the government, for example, for example there is a Perbup or Regent Regulation which is termed to maintain the cultural heritage of the Menara Kudus area can be protected.</li> <li>It starts from the activities that exist in the kudus community, for example, such as in the Perbup, there is also writing Tahsis, Buka Luwur, and Dhandangan. For Dhandangan itself, the point is actually only to mark the arrival of one</li> </ul>



	<p>Ramadan but it can be developed into tourism, not only in Kudus Kulon but also Kudus Wetan. This <i>multiplayer effect</i> is what I like about Kudus</p> <ul style="list-style-type: none"> <li>▪ I tried to see how the people of Kudus developed tourism. But not towards tourism actually based on information from Mr. Denny and Mr. Kades where actually Kudus was not developed as tourism, but developed more as religion even though it was religious tourism, but Mr. Denny at that time refused to be categorized as religious tourism,</li> <li>▪ Mr. Deny mentioned that we are not developing the Mosque as a tourist attraction, but rather developing and preserving the culture of Sunan Kudus. The term for tourism is not too much thought.</li> </ul>
Huda	<p>With this, it actually becomes village tourism, not tourism. So independent village tourism, when talking about Pokdarwis, is actually not quite right. But it can actually be agitated because with this <i>multiplayer effect</i>, such as the <i>homestay</i> business, culinary which is supported by tour packages for guests who are served. So actually just coming is included in tourism, but he rejects the words tourism because he doesn't understand it, because Mr. Deny is a worker and not a connoisseur.</p>
Seno	<p>In your opinion, is there any tourism here?</p>
Huda	<p>Of course it is already touristy because just coming happily is enough. Seeing the beauty here is also traveling, if here is a potential tourism village.</p>
Seno	<p>But what I see is that people like Mr., Mrs. Reni, and Mas Vian are the spearhead and the strength if you ask me. For example, if there were no people like you all, maybe we would only focus on the mosque and certainly non-Muslim people would not want to come here.</p>
Huda	<p>Yesterday we met to discuss the governance of the Central Java Province named Mr. Bram. He talked about it, he is also good friends with me and he is also a friend of Pak Kirmo who holds the tanker organization and governance in Borobudur.</p>
Seno	<p>In other words, I got a new management atmosphere where it turns out that the governance developed in Kudus comes from the community itself. In contrast to Jogja and Solo, whose culture is driven by <i>Abdi Dalem</i>, who actually also have such duties. <i>Abdi Dalem</i> in Jogja and Solo also developed the arts and dances of Jogja from <i>Abdi Dalem</i> who already existed, because the previous king had formed and worked in that field. Meanwhile, in Kudus itself, the foundation is still new or the term emerged in a different era. In the past, it was said that the management was separated between the archaeology, the mosque, and the tomb of Sunan Kudus. Now it has begun to merge between the village and the foundation.</p>
Huda	<ul style="list-style-type: none"> <li>▪ Yes, it is true that the village and the foundation are now united. The village head is the current head of the foundation, Mr. Fadhan, who replaced KH Najib Hasan who passed away. The term is <i>tawanduknya</i>, the new head is Mr. Fadhan. In the past, Mr. Najib had a deputy named Mr. Tauhid, if asked who continued, it was his deputy, even though he was very <i>Tawanduk</i> and was a cleric here, namely Mr. Fadhan.</li> <li>▪ Mr. Fadlan was the only <i>Gebyok</i> carving businessman in Kauman but he has passed away, he was the one who owned the traditional house carving passed down from H. Fadlan's family, but for now there is no successor and is lost because his successor is a businessman but his business trend is behind. The new one is owned by Mbah Ragamaya in Kaliwungu who makes <i>Gebyok</i> and can even order traditional houses and their equipment from Kaliwungu, starting from the complete <i>Joglo Pencu</i>. The owner is young and a descendant of the <i>Joglo Pencu</i> master. In Kauman, there is no master but only traditional houses remain. If the complete one can be seen at the Menara Foundation, which used to belong to residents and then was bought to save the value of billions.</li> </ul>
Seno	<p>That's what really attracted me to Kudus, where there was community participation to save it and that's what amazed me about the people of Kudus. It's not as complex as Solo and Jogja, which already have power.</p>
Huda	<p>In Kudus it is small but there is no prominent power, we belong together that is Kudus and Menara.</p>
Seno	<p>What are mosques, minarets and tombs to you?</p>
Huda	<p>As a relic for prostration and tawakal or obedience to Allah, the teachings are clear.</p>
Seno	<p>Actually, this is the same fall as in the Old City, so not only in Blenduk Church but in the Old City as a whole. Even though it's not the original community there, the communities are also enthusiastic. When I asked them the same question, they consider Kota Lama as their home, their hangout place, their place for art and fun. They also often get their inspiration in the Old City of Semarang. Although it is also from the community, it is from a different community that tends to be more economic. Everything there is developed economically, but what I see here is more about the community, more about social and how to preserve the activities.</p>
Huda	<p>Yes, we can see that the activities organized are almost all <i>non-budget</i>. For example, from the medical field, which I'm in, it's non-budget, so from the Islamic hospital working with the committee, it's <i>non-budget</i> but there are still doctors, nurses and they are told to be <i>mobile</i> voluntarily so they are <i>included</i> in the foundation. I myself am enthusiastic and <i>non-budgeted</i>, the important thing is to have fun. So it's really to preserve so I'm also enthusiastic about the activities, unless it's related to archaeology and <i>events</i> where there are funds to support, although only as a means of support but basically togetherness and environmental loyalty.</p>
Seno	<p>Do you have a close relationship with one person or another in Kauman Village? For example, those of us who live in urban areas usually live on our own, even where I don't know my neighbors, what about here?</p>
Huda	<p>Yes, they do have one goal but have their own busy lives. Even though we don't see each other often, we are still close and greet each other even though we don't work in the same field.</p>

<b>Seno</b>	But when there is an <i>event</i> , will they get together?
<b>Huda</b>	<ul style="list-style-type: none"> <li>▪ If there is a field, we will be together, but if there is no field and we are not needed, it doesn't matter because we don't feel like we have to perform. No one feels like they have to be the leader and have to perform.</li> <li>▪ What we need is to work together when there are things that are needed then we just follow, if it can't be this year it's okay, then we can participate in other activities because we also see the relationship with the needs and work of each. So there is no problem between the community, the village, and the mosque because we are already one.</li> <li>▪ Indeed, the foundation also has people from Kauman Village itself, so the village is for the community. We are not discussing labels but discussing the figures and the community, for clothes number two. As the Village Head once said, when he is involved in an activity, he will wear the clothes of the committee, not the clothes of the village head. Alhamdulillah, there is no one who is crazy for position until now in this neighborhood, that's Kauman.</li> <li>▪ For example, a small tangible example of what was done was that the <i>rewang</i> in Buka Luwur received one basket per household. But we also have many relatives, then the basket is distributed little by little. So the hope is that in the family, the barakah of the blessing rice can be felt as a whole. This is often done by almost all Kauman villagers, even though their houses are far away, they will definitely come here.</li> </ul>
<b>Seno</b>	The problem is that what I see in Kudus is already towards the city, but this tradition is still maintained. Incidentally, what I read is also that the character of Kudus is more urban and has begun to have a lot of urbanization, especially in the Kudus Wetan area and the community has also begun to be urbanized, which can be seen from the style when coming to the square, it looks like it has begun to be urban style but it is still <i>paguyuban</i> .
<b>Seno</b>	You have children, do you also teach calligraphy and painting to your children?
<b>Huda</b>	Yes, of course, it just so happens that this vacation is often practiced. My child is currently in <i>pre-school</i> and just started kindergarten this year.
<b>Seno</b>	Can you also carve wood?
<b>Huda</b>	<ul style="list-style-type: none"> <li>▪ Yes, but the point is like this, wood is one of the calligraphy media from studying classics, then composing sentences, and then carving using the technique. So from application to IT or paper or wood can be, so the main design must recognize the standard letter units properly and correctly in a certain flow. <ul style="list-style-type: none"> <li>▪ I got the words from Mr. Najib, namely "<i>langkung-langkung samenika ziarah often medhalipun mubeng, lha nik mubeng this mbok yo captured</i>" or "people when on pilgrimage of course they often go around too, it should be captured or utilized". In addition, "<i>As the village head, we can facilitate their shopping, so we hope that the multiplayer effect of the pilgrims can be felt and fully utilized by the Kauman community</i>". These words were delivered during the Kauman Village Halal Bihalal event.</li> <li>▪ They're simple words but they can be dense and catchy, so if you deny tourism, you don't really understand it. I always document, maybe they are not documented because the teenagers are not going in that direction and I'm sure there must be money for that. The process is actually not like that, so the togetherness that we feel is already paid, but what is paid is not required to have money but later it will be replaced with something else, I don't know.</li> <li>▪ Many are interested in calligraphy art and Kudus culture such as Papuans, Dayaks, even from China and Japan. Even though they are non-Muslims, they are also enthusiastic about the calligraphy that I made.</li> </ul> </li> </ul>
<b>Huda</b>	My initial exhibition was considered unprofessional because it featured paintings but other things were also brought along such as <i>banners</i> of village potential. Many considered it unprofessional but I denied it because please ask questions later I will answer, if you want to see paintings, just read the paintings, if you want to chat about other things, you can chat about the things you want such as village narratives.
<b>Huda</b>	<i>Multiplayer effects</i> on residents such as the potential for making culinary side dishes at home, progressing, and narrating it is included in culinary tourism, but why reject the words tourism.
<b>Seno</b>	Maybe Mr. Deny is more focused on the mosque and conservation, as he also happens to be from the Conservation Center. Yesterday I also asked because I often see YouTube, Official Menara which often displays activities such as macapatan, hadrah, and terbangan.
<b>Huda</b>	Yes, there are often activities on Friday nights when many children play hadrah.
<b>Seno</b>	What do people usually ask Mbah Sunan for?
<b>Huda</b>	Usually to ask for blessings and to make a wish that Sunan Kudus will pray for what we wish and suggest. Later residents get even small semonggo which is done every year. I also distribute free of charge, not for sale, so you have to be able to distinguish.
<b>Seno</b>	Here the morale is Mbah Sunan, but in Janggalan it is the water. Is the water also used here?
<b>Huda</b>	Here the water is also utilized, the water can be efficacious too which is where Sunan Kudus left some prayers for healing for those who are sick and others. The water to the left of the tomb has never receded, and has a large well of ancient manufacture. But if you cook, you will not take water from there because there is a different taste. Actually, it does not need to be packaged because what must really be packaged is only <i>pasujudan</i> .
<b>Seno</b>	I can see that strolling through the village is actually an interesting attraction even when strolling alone.

## Appendix 21. Jam'iyah Ma'syarol Amin (JMA) Janggalan Village

Informant 14 and Informant 15 at Monday, July 29, 2024

<b>Seno</b>	What is the history and name of the terbangan group in Janggalan Village?
<b>Najib</b>	Talking geographically in Janggalan Village about Islam in Janggalan Village, Mushola and Mosques, and tambourine groups. In Janggalan Village, there are several mosques and prayer rooms where there are also tambourine groups in each mosque and prayer room. But the main highlight in Janggalan Village is the Al Mua'amar Mosque which is closely related to Mbah Jenggolo. For tambourine in Janggalan, including one of the now famous inspirators such as Habib Sheikh who has <i>Bass Thumb</i> started from us in Janggalan Village.
<b>Seno</b>	So it's more of a modern style? Is there a classical style too?
<b>Najib</b>	Actually there are classics too, but in the past it appeared like that because among friends and our desire now to be able to attract people's interest, especially young people. In the past we were attacked by the existence of band music that used the lower <i>bass</i> , finally we took the initiative on how to bring up the " <i>dep-dep</i> " sound like the bass and came up with the now familiar <i>bass</i> called <i>bass jidur</i> and <i>bass gendong</i> which is a classic bass. Both have different sounds, if the <i>bass jidur</i> and <i>bass gendong</i> have a " <i>deng-dung</i> " sound while the <i>Thumb bass</i> in Habib Sheikh has a " <i>dep</i> " sound like a <i>bass drum</i> .
<b>Seno</b>	So in the beginning it was a regeneration problem?
<b>Najib</b>	Yes, that's right, so the goal was to get young people interested. We used it to accompany Habib Sheikh in Kudus when we first bought the instrument and eventually there was an appetite for the music.
<b>Seno</b>	What is the name of the tambourine group in Janggalan Village?
<b>Najib</b>	Our group name is Jam'iyah Ma'syarol Amin (JMA) which has been established since 1950 and is the oldest group in Janggalan village. Our group was established after the Nahdatul Athfal (NA) of Kauman Village, although in the beginning there was no flying and only <i>janjen</i> .
<b>Seno</b>	Is JMA's group also different from NA?
<b>Najib</b>	Yes, of course it is different because of different times, but I also see that in NA and in us we have started to preserve the terbangans of the past, besides that <i>gendong</i> and <i>jidur</i> have also begun to be used because they were attacked by new musical instruments and for now we are reappearing because the taste of <i>bass thumb</i> with <i>gendong-jidur</i> is different. Finally we took the initiative to bring it back at JMA so that children also remember and recognize.
<b>Seno</b>	So did the rebana and terbangan groups in each mushola and mosque have their own history?
<b>Najib</b>	Actually there is its own, but it is centered on Al-Mua'amar Mosque because Janggalan Village is geographically divided into two, namely Janggalan Wetan and Janggalan Kulon ( <i>Ngelo</i> ). For Janggalan Kulon there are two mushollas that have their own tambourine groups and even in Janggalan to the west in Pandeyan Hamlet there is a musholla called Mushola Darul Muttaqin, now it has brought back Terbang <i>Papat</i> or Javanese Terbang like in Menara because we are in a different way to <i>reach the</i> community. It turns out that the area is more likely to be interested in <i>Terbang Papat</i> , finally from his friends and youth to bring it back.
<b>Seno</b>	What is the response of the community and young people now, especially in JMA?
<b>Najib</b>	The community response is very good, as can be seen every Friday night there is a <i>Berjanjen</i> activity.
<b>Seno</b>	Is the agenda of each group in each mushola or mosque almost the same every Friday night?
<b>Najib</b>	Yes, in <i>Langgar</i> Mbah Jenggolo we hold it every Monday night <i>after the</i> Isha' prayer, while in Al Mua'amar Mosque it is held every Friday night <i>after the</i> Isha' prayer too.
<b>Seno</b>	How is the history of the JMA group related to Mbah Jenggolo and tambourine art?
<b>Najib</b>	Actually, the history is long, but the point is that before there was modern tambourine art, there was already a classic tambourine called <i>Terbang Papat</i> which was raised at Mbah Jenggolo also because we know for ourselves that Mbah Jenggolo was one of the students of Mbah Sunan Kudus who was assigned to take care of Mbah Sunan Kudus's White Horse. Incidentally, Mbah Jenggolo also likes this art, but in ancient times when he liked it, it was not allowed to be too <i>luxurious</i> , so the <i>Terbang Papat</i> emerged and maybe the group from Mbah Jenggolo's <i>Terbang Papat</i> is older than JMA. In 1950, in mosques, <i>berjanjen</i> began to appear and it so happened that the person who developed it in <i>Langgar</i> Mbah Jenggolo was the same person as the one at Al Mua'amar Mosque, then because it was felt that <i>Terbang Papat</i> was less popular, especially with children in Janggalan Wetan, new music appeared. But we still maintain the tradition and it turns out that lately in Janggalan Kulon began to bring back <i>Terbang Papat</i> like the favorite of Mbah Jenggolo.
<b>Seno</b>	So there is indeed tambourine art as a modern genre and <i>Terbang Papat</i> art as a classical genre to preserve the culture of Mbah Sunan Kudus.
<b>Najib</b>	Yes, it happens that tomorrow night Friday there is a recitation activity at Buka Luwur Mbah Jenggolo and on Thursday night there will be <i>Terbang Papat</i> with the term <i>Malam Pasihan</i> which will be until 1-2 pm. So after the <i>Yasinan</i> activity there will be <i>Shalawat Nariyah</i> and <i>Tahlil</i> activities then followed by <i>Terbangan</i> which starts around 10 pm until 1 pm.



<b>Seno</b>	For those who learn <i>Terbang Papat</i> , is it from the elderly or are children also taught?
<b>Najib</b>	Incidentally, for the time being in Janggalan Kulon, especially in the Pandeyan area, because the enthusiasts are from the area known as the <i>Abangan</i> area. It turns out that one of our friends brought up the art of <i>Terbang Papat</i> , those who came from the <i>Abangan</i> who began to reach old age were interested and then we took the initiative so that there could still be a routine of <i>Terbang Papat</i> . So the term for now is indeed interested from middle age and above around the age of 30-40 years, while for the young ones it is more towards modern rebana.
<b>Seno</b>	But is <i>Terbang Papat</i> still taught to the young?
<b>Najib</b>	We continue to teach the art even though there are still few enthusiasts.
<b>Seno</b>	Is there a difference between JMA and other tambourine groups in the surrounding villages? Is there any uniqueness that JMA has?
<b>Najib</b>	For JMA itself, we already have a <i>percussion</i> group and <i>drum band</i> which may not be owned by other Jam'iyyah to accompany certain activities, for example, at Kirab Mbah Jenggolo we accompanied with <i>percussion</i> and <i>drum band</i> .
<b>Seno</b>	Are there any songs or albums coming out from JMA?
<b>Najib</b>	Incidentally, JMA does not yet exist in contrast to the existing NA, because we are more focused on taking care of generations to preserve the arts.
<b>Seno</b>	What about the management at JMA?
<b>Najib</b>	As for the management, Mas Shoffa is the head of JMA, while I am the administrator of Al Mua'ammam Mosque and a supervisor at JMA.
<b>Seno</b>	When <i>performing</i> , how is the formation set up?
<b>Najib</b>	So for the arrangements we have set up during the Saturday night and Friday night routines. On Saturday nights there are exercises to attract and see cadres who are suitable for determining parts such as in vocals, tambourines, or in other musical instruments. However, it does not rule out the possibility that when in the tambourine it can also be raised to the vocal part when it is considered capable of its voice.
<b>Seno</b>	To practice together or separately?
<b>Najib</b>	As for the rehearsal together, but specifically for vocals, you can usually also practice independently to train your vocals to match the song that will be brought.
<b>Seno</b>	How many JMA members are there now?
<b>Shoffa</b>	If listed in the structure, there are more than 30 people consisting of MTS and MI children who fill in the chairman, secretary, treasurer, and other sections.
<b>Seno</b>	Are all of these members active?
<b>Shoffa</b>	About 25 people are required to <i>join the congregation</i>
<b>Najib</b>	Indeed, a large number of members are used as reserves when suddenly someone cannot attend when there is an invitation to fill the vacancy to replace those who are still adjusted to the previously arranged formation. So actually our members are not passive so that they can complement each other.
<b>Seno</b>	What difficulties are experienced in the regeneration process other than the emergence of bands as previously described? In NA itself because there is an <i>age gap</i> caused by the small population.
<b>Najib</b>	In my opinion, children have interests that suddenly appear and suddenly disappear. When it's suddenly there like in <i>berjanjen</i> it will be attended by many children, but it can also suddenly become few. So, we have difficulties in regeneration in that case. Children's interests tend to change suddenly or are still unstable because they still like to look for new things. That's still from the MI ones, not later the MTS ones who have more experience, especially later they have entered high school, college, and work who have other activities and are outside the city. Finally, we are forced to recruit a new generation from the MI or MTS level.
<b>Seno</b>	Incidentally, we have discussed with Pokdarwis about tour packages, how is the cooperation between JMA and Pokdarwis of Janggalan Village?
<b>Najib</b>	Incidentally, the cooperation, especially talking about tour packages, is still in the form of monumental activities, such as for example to fill in several activities such as the carnival at Mbah Sunan, we were sent on behalf of the village. We have also been in contact with the Tourism Office on behalf of the village.
<b>Seno</b>	Is there ever a request to help fill in activities that will be shown to tourists?
<b>Najib</b>	For now there is none because we are still limited to monumental according to the request, when the village asks we will be ready but when there is no request we just "sit" because there are also many risks. Risks from people who want and don't want or like and dislike so that it can create an unhealthy opinion so we tend to keep quiet to make it more comfortable. There was actually an invitation from KKN in Janggalan Village.
<b>Seno</b>	Janggalan Village has been designated as one of the tourism villages, does JMA itself help with this?
<b>Najib</b>	We will continue to help, for example one of our assistance is to bring up the Icik Embroidery Dance in collaboration with Mas Lufin as a dance trainer, while we play music. The collaboration has been going on for three years now, such as in Geldara and we have also appeared in Kalimantan but it was vacuumed for a few years then we reappeared.
<b>Seno</b>	How often do you collaborate with Pokdarwis?

<b>Najib</b>	Yes, but the point is that when there is communication from the village we are also ready to help, but if it is safer we are more silent.
<b>Seno</b>	How is the cooperation with the Menara Foundation such as Tahsis or Buka Luwur and so on?
<b>Najib</b>	Actually, we are not collaborative, but more like an invitation only, so when there is an invitation we are ready.
<b>Shoffa</b>	When at Tahsis we were invited to perform and we from JMA also participated in the parade. So in practice there is a group performance from each surrounding village and from the Menara invites each village or Jam'iyah around to be able to perform. Incidentally, when the Tahsis event we sent 18 people.
<b>Seno</b>	Did anyone from JMA participate in the Terbang Papat or Terbang Menara?
<b>Shoffa</b>	From JMA itself, there is one member of <i>Terbang Papat</i> Menara who participates in the routine, but I don't know if he is active in it.
<b>Seno</b>	Does <i>Terbang Papat</i> Menara also involve neighboring villages in its membership?
<b>Shoffa</b>	As for <i>Terbang Papat</i> , I actually don't understand it, but I had a discussion with Mr. Azzam and Mr. Nanang as the vocal of <i>Terbang Papat</i> Menara about its cadre and they answered " <i>Anyone who wants, is able, and is good at Terbang can join as long as they come from the village around the Tower</i> ".
<b>Seno</b>	How to transmit and pass down the ability or transfer knowledge in the art of tambourine or <i>terbangan</i> in JMA from ancient times to the present?
<b>Shoffa</b>	So the practice at JMA is that there is a routine every Saturday night. When I was in MI or elementary school, my older siblings trained me at JMA, then when I was in junior high school or high school they told me and my friends to take turns training elementary school children, so it's hereditary.
<b>Seno</b>	How many years does it take to master the techniques in tambourine and <i>terbangan</i> ?
<b>Shoffa</b>	For myself, I started practicing from the 3rd grade of MI then in the 4th grade of MI I was able to perform. So for a year when it is serious to practice, you can master the basic formula, but for new variations you can when you step on junior high school to high school because indeed when MI for variations it is still basic and ordinary.
<b>Seno</b>	Is there any improvisation done when performing?
<b>Shoffa</b>	From the seniors and elders of JMA such as Mas Najib, in the past when Habib Sheikh's time there was only <i>Terbang</i> , then JMA wanted a new type of music and came up with <i>bass jidur</i> .
<b>Seno</b>	What materials are used in the <i>bass</i> tool?
<b>Shoffa</b>	<ul style="list-style-type: none"> <li>As for the body, it is made of wood that is not too big like in Az-Zahir Gandrung Nabi, while the beating part is not made of leather but uses mica like a real <i>drum</i> but the difference is in the <i>build</i>. In the past, leather was still used but there was a change because leather is easily sagging and cannot be <i>stylized</i> so it was decided to use mica. To cause a "<i>dep</i>" sound, in the middle a piece of carpet is given as a cushion to make it more soft, if only mica will bounce, just like in <i>drums</i> but we adjust it for tambourines.</li> <li>The use of these tools began in 2004-2005 where the <i>band</i> was gaining popularity. It can be seen from some of the beats that the reference is from the Dewa 19 band such as the example of the song Laskar Cinta which is then put into the tambourine. Based on the information from my seniors, who happened to be at the time when I was still in MI, the purpose of using this tool was to make it look different.</li> <li>Indeed, seniors who are 30 years old and above have begun to hand over Jam'iyah to new administrators under them because those who are still in college still like and are enthusiastic about activities and organizations.</li> </ul>
<b>Seno</b>	Are there any rules for <i>performing</i> in <i>Terbangan Papat</i> or tambourine?
<b>Shoffa</b>	For JMA itself, there is actually no <i>Terbangan</i> , but what already exists is in Mushola Darul Mutaqin. There are 3 mosques, namely the Al-Mu'ammarr Mosque with the JMA group, then the Darul Mutaqin Mosque which contains men with the <i>Terbang Papat</i> group, then Mas Najib's group there is Janggalan Ngelo with his group called <i>Jam'iyah Al-A'la</i> . So in Janggalan there is not only JMA, but JMA itself is famous for being the oldest in Janggalan Village because many also make their own <i>berjanjen</i> so that they are not too far away when they want to <i>do berjanjen</i> .
<b>Seno</b>	When there is an invitation, usually those who invite will provide payment for JMA, is the nominal payment only as much as possible or is there a minimum limit?
<b>Shoffa</b>	It is called <i>Bisarah</i> salary, so during my stewardship when asked about <i>Bisarah</i> by the host we will answer as sincerely as possible. For example, when the host does not know the fee to be paid, then I will tell them about the amount of <i>Bisarah</i> that is usually given elsewhere, later we are allowed to equalize, add, or as much as we can according to the host's ability. So we from JMA never have a special tariff because the teaching never sets a tariff limit. I got it from Qudsiyah Jam'iyah Al-Mubarak who happened to be the treasurer at Al-Mubarak, so from Al-Mubarak when there is an invitation and there is a question about the tariff it will be answered that there is no tariff or it is up to the host.
<b>Seno</b>	So usually those who visit already know about the amount of <i>Bisarah</i> ?
<b>Shoffa</b>	Yes, in general they already know, for example, when they don't know, I answer for transportation using travel for IDR 300,000 because riding a motorcycle is too risky. So we invite friends to use travel when the place is quite far away, but the cost is charged to the host. <i>Bisarah</i> is usually 1.5 to 3 million, depending on the host's ability.
<b>Seno</b>	For the proceeds from the <i>Bisarah</i> , does it go to the JMA treasury or is it distributed directly in the form of money or other forms?

<b>Shoffa</b>	Initially, we will put it in the cash first, so that it is not too visible, for example, every time there is a new uniform procurement, they will be free of charge even though it is actually their own money. So we will not share it directly after the event, maybe it could be up to one year for example when giving THR Idul Fitri even though it is also the result of their own money. This is a doctrine from the elders, namely " <i>Do not share it, but if it is for bebungah on Eid al-Fitr, it is not a problem, fearing that later the children will always expect to get money after the event</i> ". This doctrine continues to be applied to this day.
<b>Seno</b>	Is there a reorganization of JMA every year?
<b>Shoffa</b>	I have had discussions with JMA elders, since the 1950s one position can last up to 10 years but in general it is more like 5 years in a position. Before me, Mr. Mulda was up to 7 years, while I myself have been in office for almost 3 years. But actually I have been in office for 5 years, but the first two years were still written by Pak Mulda, but the chairmanship was already under my name because he no longer had time to take care of the organization. So there is no specific benchmark period because the regeneration process is not as active as in schools where there are always people, but if the community organization in the village tends to be makeshift and only those who want it because not necessarily in one year there are people. So in practice, cadre is difficult to do.
<b>Seno</b>	As the head of JMA, what tips do you have to keep the younger generation, successors, and even your peers in JMA and excited about preserving the culture?
<b>Shoffa</b>	<ul style="list-style-type: none"> <li>▪ So it is indeed a doctrine in JMA, that JMA is not only <i>flying</i> but can help to recite the Quran and organize. We also regularly hold competitions every August to train children to organize by creating small committee organizations. In addition, we also formed a committee for the Rabiul Awal and Maulidan events that will be held after this.</li> <li>▪ JMA has the advantage that there is a big and peak event that welcomes the Prophet's Maulid called <i>Maulid Tengah Malam</i> (MTM) with Maulidan activities starting at half past 1 pm until before dawn. Last year's Maulidan was even attended by approximately 3,000 people at Al-Mu'ammam Mosque. JMA is famous for its <i>Midnight Maulid</i>, which is the <i>tirakat</i> of our predecessors. This activity was originally probably only attended by 100s of people, but because of the emergence of social media it can be attended by thousands of people. This is also an effort to attract children to join JMA. In addition, there are events during the month of Shawwal and Eid al-Fitr when we hold Takbir Keliling around Janggalan Village, then there is Rajabiyah, and there is also the Kitab Kuning Study which is held every Sunday night and Wednesday night at Al-Mu'ammam Mosque because the JMA <i>base camp</i> is there.</li> </ul>
<b>Seno</b>	Who do you usually invite to MTM?
<b>Shoffa</b>	Usually the artists are from Pekalongan, namely Ustad Nizar and the Al-Munsiyidin tambourine group. Ustad Mizar and Al-Munsiyidin indeed often fill in at MTM every year because the contract is like that, besides that the knowledge of <i>Terbangan</i> in Kudus is centered in Pekalongan, if sorted the JMA teacher comes from Pekalongan.
<b>Seno</b>	When the cadre of talent in the tambourine both from vocals and instruments, is there a special "data collection" in seeing the potential of the cadres?
<b>Shoffa</b>	There is no written requirement, but when there is an invitation they will understand their own abilities. When they are often in the vocal section, they will continue in the vocal section, as well as in the instrument section.
<b>Seno</b>	When performing, how many personnel are there usually?
<b>Shoffa</b>	There are usually 18 people who usually consist of 4-5 vocals, 6 <i>flies</i> , and the rest are at the back.
<b>Seno</b>	As JMA often involved in the committee of activities at the Tower?
<b>Shoffa</b>	Usually we are also often involved but not using the name JMA, so usually individually they will be asked for help from the Menara, for example, yesterday when Buka Luwur I was asked to be one of the organizers in the <i>Sodaqoh</i> section.
<b>Seno</b>	Are there any difficulties in working together in the committee of activities at the Menara Mosque?
<b>Shoffa</b>	I just happened to be in the <i>rewang</i> section, so there weren't too many difficulties.
<b>Seno</b>	What does JMA look like to you?
<b>Seno</b>	JMA is my teacher from childhood who is not just a group, but can teach many things and I can go out of town and out of the island even to Kalimantan thanks to JMA. Here we are not only taught to <i>fly</i> , but also taught how to organize, <i>public speaking</i> which happened to have MC training in the past, then there was Qira' or <i>Tilawah</i> training, although now it is not active because there are few enthusiasts from children. For now Tilawah is still <i>off</i> training, indeed the cadre is difficult to do because the interest of the children is still small and more towards playing instruments.
<b>Seno</b>	What do you want JMA to be in the future?
<b>Shoffa</b>	So I as the chairman here have progress to achieve and there have been many results such as not only developing the <i>terbangan</i> but also wanting to re-improve the rebana, <i>Bordah</i> , and other religious activities. So I try to make JMA not only develop for children in the <i>terbangan</i> or tambourine section but can improve how to recite the Koran, pray properly, and obey parents.

## Appendix 22. Jenggalan Village

Informant 16 at Friday, June 5, 2024

<b>Seno</b>	What is the real history of Mbah Djenggolo?
<b>Fazar</b>	He was a student of Mbah Sunan Kudus, in charge of delivering letters and taking care of Sunan Kudus's horses. According to the story, the area here was a place called the horse terminal, where there was a "Dukun Pandean" who made horse shoes. He was Sunan Kudus's favorite student. The reason why it was named Djenggolo is because when Sunan Kudus needed Mbah Djenggolo and had not called Mbah Djenggolo to come see him, Sunan Kudus already had a premonition that Mbah Djenggolo would come and sure enough Mbah Djenggolo appeared suddenly without being called first or in Javanese called "Djenggolo".
<b>Seno</b>	How do you find out about stories like this?
<b>Fazar</b>	I know stories like this from my grandfather and father who were also administrators here.
<b>Seno</b>	What is the real name of Mbah Djenggolo?
<b>Fazar</b>	The elders or clerics used to name Mbah Djenggolo Mbah Siro Judin, if the origin is not known. The people here still call him Mbah Djenggolo.
<b>Seno</b>	Has Mr. Fazar been prepared to become a Modin because of his skills?
<b>Fazar</b>	Yes, it is up to the public to judge.
<b>Seno</b>	So, was it trained first?
<b>Fazar</b>	<ul style="list-style-type: none"> <li>I wasn't trained. Because I was used to following my father at every event or interview, I understood.</li> <li>The people here are very respectful of the existing culture. Every time there is an event or there is a certain desire such as marriage, building a house, circumcision, or something else, people pray here by giving alms in the form of rice and then praying. In the past, there have been people who had a wish and forgot not to pray for alms, an unwanted incident occurred during the celebration. There have also been incidents at the Village Hall, due to forgetting to give alms. Like during the election, the door could not be opened. I also had a dream that I was visited by an old man wearing a white robe who waved at me, but he was silent.</li> </ul>
<b>Seno</b>	What traditions has Mbah Djenggolo inherited in Jenggalan Village?
<b>Fazar</b>	Every year Buka Luwur is held, if from Mbah Sunan Kudus Buka Luwur is held on 10 Muharram, if here the last Friday of Muharram, so we are not adrift of the date.
<b>Seno</b>	Why choose Buka Luwur on the last Friday of Muharram?
<b>Fazar</b>	Because it has been passed down from generation to generation. If we change the schedule during the event there are obstacles. During my father's time, when we changed the schedule, the Kyai we had invited could not attend, then the rice for the committee was all stale.
<b>Seno</b>	What are the values and norms that Mbah Djenggolo left behind?
<b>Fazar</b>	We should not be arrogant or conceited towards others. The tombs of Mbah Djenggolo and Mbah Sunan Kudus are made short, giving us a message to tawadu'.
<b>Seno</b>	Are there any more values and norms other than being humble?
<b>Fazar</b>	There is, for the area around here the position when sleeping if the head is in the North do not face the South, if the head is in the East do not face the West. There was once an incident where a tax official slept in the Village Hall facing south, Mbah Djenggolo's grave is located in the south, and when he slept he felt that a big black figure was disturbing him. We honor our elders by not sleeping facing his grave.
<b>Seno</b>	If Mbah Sunan has an heirloom, does Mbah Djenggolo also have an heirloom?
<b>Fazar</b>	There are no heirloom relics from Mbah Djenggolo here. From spiritual experts, there is, but it cannot be seen with the naked eye. In the past, the elders have seen the appearance of a white horse with one leg missing. In front of here there used to be a keris starfruit tree, in that place the apparition of a white horse was often seen. My grandmother used to see the apparition of a white horse every time she passed by the tree.
<b>Seno</b>	Is there a procedure for entering Mbah Djenggolo's tomb?
<b>Fazar</b>	There are no special rituals, such as grave pilgrimage in general, namely greetings first, then prayers.
<b>Seno</b>	Mbah Djenggolo's tomb building, has it ever been renovated?
<b>Fazar</b>	It has been renovated. In the past, the tomb was surrounded by a wall fence, and in the center there was a tomb with a zinc cover. When my father became the caretaker, construction began. The first development was to repair the ancient mushola building, which was originally only made of wood. An ancient mosque with a kulah building or a large bathtub in the center. Generally, prayer rooms face east, but strangely this prayer room seems to face north. So, if people who don't know will assume that this mushola is facing North.
<b>Seno</b>	Why renovate a mushola from wood to concrete?
<b>Fazar</b>	Perhaps because the wood that supports it is old and considered dangerous. There was no thought that there should be a history to preserve. The previous administrators may have intended to change it for the better.
<b>Seno</b>	Is there any form of the building still preserved?
<b>Fazar</b>	None of the prayer rooms have been preserved, as they have all been renovated. While the shape of the tomb is still maintained, only the outer building has been renovated. In the past, when they wanted to renovate, the



	administrators first asked permission from several kyais, and it was allowed to renovate because the purpose was good.
<b>Seno</b>	Here there is a tradition of Buka Luwur, does this tradition follow Mbah Sunan? Since when is there a tradition of Buka Luwur here?
<b>Fazar</b>	We do follow the good traditions of Mbah Sunan. The mounds there follow the existing traditions.
<b>Seno</b>	In the tradition of Buka Luwur Mbah Sunan there are several main activities including tanning, opening luwur, making luwur, closing luwur, and blessing. What are the main activities in the tradition of Buka Luwur Mbah Djenggolo?
<b>Fazar</b>	First, one week before the Buka Luwur event we make the luwur first. Then, there is the installation of the luwur together to pay homage which is carried out on the last Friday night of Muharram. We open the old luwur first, then make a new one. Usually the old luwur is requested by the community.
<b>Seno</b>	Who made the Luwur?
<b>Fazar</b>	The elders who are the administrators in Janggalan Village are also assisted by several residents.
<b>Seno</b>	Who are the caretakers of Mbah Djenggolo's grave?
<b>Fazar</b>	Me and Mr. Rahmat.
<b>Seno</b>	Is Mr. Rahmat a caretaker because it is hereditary?
<b>Fazar</b>	No, it was because he was close to the mosque that he was asked to be a caretaker. Mr. Rahmat is the RW here.
<b>Seno</b>	Janggalan Village is a heritage tourism with one of the attractions of Mbah Djenggolo's Tomb. Are there any special provisions or ways to maintain the sacredness of Mbah Djenggolo's Tomb?
<b>Fazar</b>	Nothing, every time we are going to hold an event we do not forget to make a pilgrimage first so that it will be smooth during the implementation of the event.
<b>Seno</b>	Mbah Djenggolo is famous for the properties of its water. What do the people here believe about the water?
<b>Fazar</b>	Yes, probably because many people are "sawangen". In the past this area was famous for being haunted, someone who picked leaves from the trees around here suddenly had a hot body. According to my friend who is highly spiritual, the one who did this was not Mbah Djenggolo, but the people behind Mbah Djenggolo or his fierce followers.
<b>Seno</b>	Mbah Sunan has specialties such as Sego Jangkrik, Macapatan. What is Mbah Djenggolo's specialty?
<b>Fazar</b>	The same as Mbah Sunan's. Sego Jangkrik consists of tofu, tripe, offal, buffalo meat.
<b>Seno</b>	Are there other stories about Mbah Djenggolo related to culture?
<b>Fazar</b>	Tradition and culture are almost the same as Mbah Sunan. We administrators have a community throughout Kudus Regency.
<b>Seno</b>	What is discussed in the community forum?
<b>Fazar</b>	One of the problems that exist in every village is the discussion of how to process cemetery land certificates.
<b>Seno</b>	When renovating a mausoleum, what are some of the things to look out for during the renovation?
<b>Fazar</b>	Especially be careful and behave yourself.
<b>Seno</b>	Other than the tombs, are there any buildings that were not renovated?
<b>Fazar</b>	It's just a tomb.
<b>Seno</b>	How about the large basin that holds the water, was it renovated?
<b>Fazar</b>	Yes, it's all changed. The renovation of the bathtub was actually very unfortunate. Because it used to face north, it was deemed unsightly, so it was renovated. The well was closed, but it can still be used.
<b>Seno</b>	With the development of tourism here, will the tomb of Mbah Djenggolo be developed like the tomb of Mbah Sunan?
<b>Fazar</b>	It depends on the community and the village government. We also have a traditional house, the londo house. Where the traditional house here is still very original.
<b>Seno</b>	Is there a connection between the traditional house and Mbah Djenggolo?
<b>Fazar</b>	None.
<b>Seno</b>	If in Kauman Village there is a tradition of requiring houses to face south, it follows the principle of Mbah Sunan. From Mbah Djenggolo's point of view, is there such a tradition?
<b>Fazar</b>	Similarly, it is not allowed to raise the house, and it is not allowed to sleep facing south.
<b>Seno</b>	Does Janggalan Village follow the tradition of Mbah Sunan regarding houses?
<b>Fazar</b>	Because Janggalan is narrow, if we are told to face East we just follow.
<b>Seno</b>	What about the rules on house height?
<b>Fazar</b>	Because the area here is outside the vicinity of the tower, the rule of not having a house with a height greater than the tower is no longer applicable.
<b>Seno</b>	How to preserve existing traditions?
<b>Fazar</b>	We involve the community in every event, in addition to explaining the traditions to our children and grandchildren.
<b>Seno</b>	Here there are many santri with different cultures. How does the village deal with these culturally different students?

<b>Fazar</b>	Coordination with the cottage. Every year many people from the hut make a pilgrimage to the grave.
<b>Seno</b>	The traditions of the tombs and mosques are more inclined to follow the teachings of NU than those of Muhammadiyah. What about the teachings that are followed here, are they more government or NU teachings?
<b>Fazar</b>	Regarding this issue, we still respect the differences in teachings. Many Muhammadiyah people also pray here. We do not compare. When it comes to the implementation of traditions, we are more inclined to the teachings of NU.
<b>Seno</b>	Mbah Sunan Kudus has a large foundation with a regular agenda such as recitation of the Yellow Book, recitation by inviting NU figures. Then, what are the routine agendas of Mbah Djenggolo's teachings carried out here?
<b>Fazar</b>	Yes, the same. Every Friday morning there is a book reading activity. Every Buka Luwur there is also a recitation activity by inviting the Kyai.
<b>Seno</b>	Why is it held on Friday morning?
<b>Fazar</b>	The predecessors told us not to change the schedule. Many who participate in the recitation are not from here, but are followed by people from outside.
<b>Seno</b>	What are the future plans regarding the development of Mbah Djenggolo's Tomb?
<b>Fazar</b>	<ul style="list-style-type: none"> <li>▪ We still maintain the shape of the tomb, and the existing traditions such as Buka Luwur cannot be developed or the schedule changed because it has always been like that.</li> <li>▪ In the past, there was a village head who wanted to change the schedule of installing the Luwur, which was initially only from the mushola then to the tomb, but he wanted the luwur to be carried around the village. I myself did not agree with this proposal, because the luwur is a symbol of the crown of Mbah Djenggolo, so it does not need to be taken out or shown to outsiders. As fate would have it, the village head who had this wish eventually died. Many of the community leaders are pro-contra to the desire to change the tradition.</li> </ul>
<b>Seno</b>	So, you and Mr. Rahmat, if there is a mistake in the implementation of the tradition, are responsible for correcting it?
<b>Fazar</b>	Yes, Mr. Rahmat and I remind each other.
<b>Seno</b>	For the continuation of the board's regeneration, will it be passed down to the children or is it done in another way?
<b>Fazar</b>	We don't require it to be from my family. It can be from the people here who are interested in continuing the tradition. We still invite the youth in Jenggalan Village to always follow every tradition that exists, such as we teach the youth how to make luwur.
<b>Seno</b>	At what age do young people start learning to open luwur?
<b>Fazar</b>	Yes, from high school students who have begun to understand about religion, have the potential and abilities that exist. Every Monday night a quarter Maulid tadarus is held, so it can regenerate children and teenagers.
<b>Seno</b>	What about teenage girls?
<b>Fazar</b>	There are, but they are not as active as the boys. For leadership, men are prioritized. If there are young women who want to join, we are still open.
<b>Seno</b>	If in Kauman Village there is a problem about age gap. Is there also such a problem here?
<b>Fazar</b>	There is none. In Kauman Village, kejawen is still strong, so younger siblings are not allowed to precede older siblings. But here it is still allowed. If you want to get married first, it is okay, you can do it by asking permission first and giving something to the brother who wants to be preceded.
<b>Seno</b>	Are there many young people here who do not follow the existing cultural traditions?
<b>Fazar</b>	<ul style="list-style-type: none"> <li>▪ Many people who used to live here, then moved to other villages. When they have a desire, they still take the time to make a pilgrimage to pray first to the grave of Mbah Djenggolo. So that the event will be held smoothly.</li> <li>▪ Yesterday, I attended a cultural heritage training where I was given training on how to clean stones. We, as caretakers, are quite nurtured by the government.</li> </ul>
<b>Seno</b>	Do you need special permission to pray here?
<b>Fazar</b>	<ul style="list-style-type: none"> <li>▪ No, there isn't. If the intention is good, please go ahead, but if there is someone whose intention is different and I know it, I will reprimand them. It is free if you want to do dhikr and pray here, because it is open 24 hours. Many residents and students come. When Buka Luwur is here, it is very crowded. Some schools around also come here on pilgrimage. There are several schools that make a pilgrimage here and to the grave of Mbah Sunan Kudus before going on recreation.</li> <li>▪ There used to be many graves around here. But now many have been moved.</li> </ul>
<b>Seno</b>	Is there a graveyard in Jenggalan close to Ms. Renny's house?
<b>Fazar</b>	Yes, it is Mbah Qodir's grave, it is indeed his own grave. He had asked to be buried there. When he wanted to bury there, he asked permission from the village first.
<b>Seno</b>	Is there a tradition of sacred burial grounds being turned into buildings?
<b>Fazar</b>	Yes, there used to be one. Because it was not visible and had been buried for a long time, the construction continued. However, the building did not stand right on top of the building but around the tomb.



## Appendix 23. Jenggalan Village

Informant 17 at Saturday, June 29, 2024

<b>Seno</b>	Explained that the topic taken was about heritage related to cultural heritage management. One of the theories I took was vector-based theory, namely that the community manages existing heritage tourism independently according to the community's ability, I took an example of this in Kudus. My hypothesis relates to the cultural heritage manager who is usually an academic, but here I found that the cultural heritage manager is from the community. Our focus was initially only on the kudus minaret mosque, then we found out that there are heritage villages that have developed, namely Kauman Village and Jenggalan Village based on our interview with one of the resource persons from the Tourism Office.
<b>Renny</b>	Kauman Village and Langgar Dalam Village have many ancient buildings. Currently, there are around 12 ancient buildings.
<b>Seno</b>	How is the development of tourism here? How is the Pokdarwis doing on conservation?
<b>Renny</b>	<ul style="list-style-type: none"> <li>So far, tourism financing here has been based on private funding, not government funds. So, tourism throughout Indonesia can benefit when working with entrepreneurs. Then, the reason why existing tourism has not developed is because people are not aware of the tourism potential. In the past, there were no tour packages, but here the biggest tour package is the tower tour package because many tourists come and fill the charity boxes provided, so they get income. Whereas here, it is not possible because the area here is only passed by, the main package is in the mosque and tombs. There is no package for the ancient buildings here, maybe if there are suggestions regarding directions for developing heritage tourism of ancient houses here.</li> <li>The research results of this study can find out the factors that cause tourism here to not develop, for example tourism in Kudus apparently requires the presence of the government to develop from upstream to downstream. Upstream in question such as how to finance the repair and maintenance of heritage houses, tour guide training, training in the development of tour packages. Where the development of tour packages needs to be connected with travel agents, tourism offices, and existing packages, namely tower tour packages and muria tour packages, should be interrelated. One of the weaknesses of the agent is the lack of communication, there is no consolidation, there should be a joint meeting of several tower parties, Jenggalan Village parties, and muria parties. Then it can offer what tours are in Jenggalan. All of that may not have been implemented, so it has not been able to attract many tourists.</li> <li>I want to build a transit hotel, with the intention of taking tourists to other tourist attractions. But it is likely that these tourists are less interested if offered to be invited to heritage tourist attractions around this area. Because most of the pilgrims already have a visit schedule for pilgrimage, such as the time given for pilgrimage and touring the tower is 3 hours, so with this schedule it is more difficult to invite to other tourist attractions. We are still looking for solutions so that we can invite these tourists and are interested in traveling outside the tower.</li> </ul>
<b>Seno</b>	It can increase the motivation of tourists to make pilgrimages to other graves such as the grave of Mbah Djenggolo. According to sources I met, there is already a Punden community.
<b>Renny</b>	The existing community has no clear direction, what to do, and how the package is obtained. Pokdarwis should unite to solve this problem. The only people who visit the punden here are myself. Unlike the punden in Jepara, with a famous story about prostitutes, it is able to attract tourists to come. Just like "Cek Khodam" which is currently viral on TikTok, we can see from this phenomenon that our society likes mystical things. So we think that existing mystical stories can be one of the solutions to attract tourists. The need to give mystical claims attached to a place in order to increase curiosity so that many are interested in coming. Lies under the guise of culture are done everywhere. An example that can be taken is the lie of khodham checks on TikTok that people like. Based on these phenomena, we can conclude that our society is <i>hopeless</i> , <i>desperate</i> , <i>hopeless</i> , cannot stand problems so they choose to run to a temple that has a claim. Who can claim that a place like the grave of Mbah Djenggolo, the grave of Mbah Kyai Telingsing is auspicious so that many people come to that place?
<b>Seno</b>	It still seems to be attributed to Sunan Kudus, from whom the tower can claim.
<b>Renny</b>	The previous leader of the tower has passed away, while his successor lacks the ability to exert influence. Would the tower want to claim that? The tower may also feel competed. It all requires collaboration, openness from the tower to help.
<b>Seno</b>	Do Pokdarwis Menara and Pokdarwis Tombo Ati work together?
<b>Renny</b>	Yes, we meet only when there is an event. Collaboration between Pokdarwis is still lacking, because there is no agreement regarding the fields to be developed in each area. There is no good synergy, such as the claim that Mbah Telingsing and Mbah Djenggolo are part of Sunan Kudus.

<b>Seno</b>	Well, later I will look for a history book related to the history of Mbah Telingsing. I once read a book that mentioned that Mbah Telingsing came before Mbah Sunan Kudus.
<b>Renny</b>	In the past, I made the Telingsing Culture Socialization event which was visited and inaugurated by the Regent and several officials.
<b>Seno</b>	How does Pokdarwis Tombo Ati connect with the community?
<b>Renny</b>	Through Pak Lurah, many people want to join the tourism awareness group. In addition, we also offered it during PKK social gatherings, as well as communicating with the heads of RT and RW to discuss. We agreed to run the Pokdarwis, but the target is not yet clear. The community definitely wants income from tourism, but this has not been realized because it has not been managed properly.
<b>Seno</b>	What kind of tourism is being developed here?
<b>Renny</b>	Our plan is to create a package that visits all the traditional holy houses and colonial houses. When I came to Portugal, the atmosphere when we traveled there was like going back in time. Many old houses in Europe are used for coffee shops and vending. Mexico does not have a good income, but the income from tourism is very high. Some things that can make tourists happy can be from souvenirs, special foods, admiring buildings, skilled <i>tour guides</i> as if they can take us to the past. Meanwhile, if Indonesian tourists who come are mostly interested in souvenirs, special foods, then pray and finish. The essence of admiring the existing buildings is not there. Here, tourists only do the literal primary, namely coming, eating, praying, and buying souvenirs, with food commodities, souvenir commodities, and water commodities (water that has been prayed for). The efficacious water needs a claim that the water received a blessing from Mbah Djenggolo. This needs to be linked to make the claim more sticky. We have many ancient buildings and can be accompanied by education. The percentage of education that can be sold here is still lacking. Holding this 3-day event here with a rundown of the first day learning rebbana, the second day making batik, and the third day embroidery can be used as an example of a package. We made the package with foreign tourists as the target market. We pick them up from Ahmad Yani Airport, then invite them to tour Jenggalan Village for three days, enjoy culinary tours, learn dances. The need for this communication with the community because community involvement is very important. We already have experts in each field of rebbana, Kudus batik, and embroidery who are native to Jenggalan Village. We need good <i>networking</i> with these experts to develop the tour packages we are planning. To develop tourism, it is also necessary to connect with <i>stakeholders</i> who are related and can help in tourism.
<b>Seno</b>	How to inventory tourism here?
<b>Renny</b>	<ul style="list-style-type: none"> <li>With data collection, because there are only 2 RWs here, it is easier to inventory. The village head has all the data.</li> <li>I need a secretary to intervene with the government to access data related to documentation and publications for marketing our tourism potential.</li> <li>Training is needed, like how important heritage is. Insights are like why to preserve something. How to improve the quality of rebbana, batik and embroidery so that they can be sold. We need <i>upgrading education</i> related to this. Collaboration with the government is still lacking. If only the community struggles without government support, it is also less than optimal, the government and the community should work together to build and develop tourism. Nowadays, many of the government parties only report without intervening to contribute to the community.</li> </ul>
<b>Seno</b>	So, so far the development of tourism here is purely from you and the community without any government intervention?
<b>Renny</b>	We organize our own meetings.
<b>Seno</b>	In 2021, where were the banners during the Galdhara event?
<b>Renny</b>	The banner was from the village government.
<b>Seno</b>	What are the programs of Pokdarwis?
<b>Renny</b>	Especially the education development program. We have done a tourism simulation trial, which is good but lacks in <i>networking</i> . Bringing in people who have passion and are educated is difficult. We make something magical that can attract people to come. We don't have attractive natural scenery, if we had natural scenery it might attract tourism.
<b>Seno</b>	The area here is known as the City of Islamic Boarding Schools. How about collaborating with the boarding school to create a flash pesantren that is held only at certain moments such as Ramadan with the target market not children but teenagers and adults?
<b>Renny</b>	We have tried a flash pesantren, but because there are already many students who want to participate. Perhaps the package for the flash pesantren can be considered if it is done in a proper place, so that it has attractiveness and selling value. But if it is done here, it is not selling because the place is not suitable.
<b>Renny</b>	Are there any regions that make packages with rebbana, batik, embroidery and dance education packages? In Jogja there are many, in Solo there are but they are already big and famous. Here we already have experts

	in each field, but they have not been empowered so that people come to learn. Like in Palembang, people can get education on how to make songket where the package is already included in the traditional house tour package and learn dances. Our embroidery is not as big as songket, which is internationally famous. If we want to target the education market to the international market, how do we market it?
<b>Seno</b>	If the market is overseas, the first step is to create a place. For example, Batik Solo in Kauman has a production site and a batik gallery. If batik in Laweyan only has a production site. Batik Kauman specializes in ancient batik typical of Surakarta, while in Laweyan batik is modern. The batik process in both places is the same, also with the same segmentation, what is different is the pattern and shape. In terms of price, Kauman is more expensive than Laweyan. The batik produced is written batik and stamped batik.
<b>Renny</b>	<ul style="list-style-type: none"> <li>▪ Usually there is batik tusir or fake hand-written batik, so it is not real hand-written batik. Here, the embroidery is done using a juki machine, while the manual machine is called rancang embroidery. The example of juki embroidery here belongs to Mbak Sofia. There is also large icik embroidery or original embroidery, which belongs to Mrs. Rukaya, but the production is distributed to households. So, maybe if there is a tour, it can be collected there when there is an educational event.</li> <li>▪ So, the plan for the contents of the educational package in a day can get educational packages including embroidery, batik and tambourine packages. Then, there are also culinary delights such as Sego Jangkrik, Puli Kotokan, Catfish made like Sego Jangkrik, and many more.</li> <li>▪ We can create an event that showcases all the potential that exists. The event can be given an entrance ticket and promoted on social media to go viral so that it can attract tourists. If our target is foreign tourists, it takes time to become famous. We need to think about the grace period for buying tickets for tour packages, including the price of the package and what is obtained in each tour package offered. Need to work with the Tourism Office for marketing tour packages that we have made. Can also offer to Djarum and Sukun who support unexplored special tours.</li> <li>▪ Responding to students who are doing KKN. <ul style="list-style-type: none"> <li>- Propose to create an event with <i>limited edition</i> tour packages of around 200-300 packs only. Promote the event through social media such as TikTok or Instagram.</li> <li>- Can look for the legal basis related to tourism, so that it can find out what are the underlying reasons why we need to preserve and develop existing tourism potential.</li> <li>- It is necessary to mature a structured education pattern so that tourists understand better.</li> <li>- We first invite all experts in each field to coordinate before the event will be held.</li> <li>- The coverage for the whole of Indonesia has not been fulfilled because it exceeds the capacity.</li> <li>- We have often held festival events such as Galdhara, Mbah Djenggolo festival. The events we plan are for people around Kudus to get to know the culture here. In the tower, we often hold festivals, but there is no education. Meanwhile, we have educational tourism. If after that we continue for heritage tourism, we can also take a walk around the village.</li> <li>- Need to create material about Kudus traditional buildings and colonial buildings as narrative material for <i>tour guides</i>. If it is already running, it can train other <i>tour guides</i> to improve their skills. We can make packages for souvenir packages that have been described in the tour packages.</li> <li>- Can do mapping of tourist attractions, a map of Djenggala tourism that can be displayed on the website so that tourists know the distribution of heritage tourism in Jenggalan Village.</li> <li>- The heritage that we can sell is only water. You can also make other souvenirs such as white horse dolls, or white horse statues. However, there is also a concern that it is considered to be inflating the statue.</li> <li>- I tried to include Mbah Djenggolo's history in the elementary school textbooks.</li> </ul> </li> </ul>
<b>Seno</b>	Maybe it can be incorporated into local content first, such as local content of Javanese language. In the Javanese language material there are several segments that can be inserted with historical stories, in those segments the historical story of Mbah Djenggolo can be included.

## Appendix 24. The Flying Art of Nahdlatul Athfal Kauman Village

Informant 20 and 21 at Tuesday, July 16, 2024

<b>Seno</b>	What about the Terbang group in Kauman Village?
<b>Jauhar</b>	As far as I know, there are two models of terbang in the Menara, namely <i>Jamiah Nahdlatul Athfal</i> (NA) which is attended by young groups and small children. Then the one in the Menara Mosque is now called <i>Terbangan</i> , if in the past it was called <i>Terbang Papat</i> , maybe the difference is the history. If the NA is followed by Habib Syech Az-Zahir and others from other famous groups or groups. As for <i>Terbangan</i> in the tower, there is indeed a special flow from the predecessor such as how to play it, the beat, even and the tools are more specialized.
<b>Seno</b>	Terbangan is much more classic compared to NA, for regeneration, will NA when they grow up go to <i>Terbangan</i> or what?
<b>Jauhar</b>	Actually not necessarily, for <i>Terbangan</i> in Menara the majority is followed by the middle to upper age group from the 30s and above, while NA is predominantly followed by the middle to lower age group from the 20s and below with the latest flow that is "viral" among young people. Menara is currently lacking enthusiasts when viewed from the younger group because it is not very famous and not so attractive so that the cadre is also difficult for <i>Terbangan</i> .
<b>Seno</b>	Is there only one or two young people interested or are there no young people who fly at all?
<b>Jauhar</b>	If there are one or two young people, like me, sometimes they still follow <i>Terbangan</i> but not as often as in NA. For now, Menara is intensively re-vitalizing <i>Terbangan</i> thanks to the Covid-19 media, which has developed a lot, then the action was recorded and entered into several social media platforms such as YouTube, Instagram, and so on. So for now it is still a process of vitalizing and introducing to the public.
<b>Seno</b>	From what I've seen on Youtube, the <i>Terbangan</i> group often rehearses at the mosque, but where is NA?
<b>Jauhar</b>	As for <i>Terbangan</i> , it has a <i>routine</i> instead of using the term training which is carried out once a month on a certain Tuesday night. For NA itself, every Friday night we do <i>Berjanjen</i> together with small children and schools at Mas Vian's (NA Chairman) residence on the west side of the Menara parking lot which we often use as <i>NA Basecamp</i> .
<b>Tsawab</b>	Incidentally, Mas Vian's grandfather was the founder of Jamiah NA.
<b>Seno</b>	Does NA also study the classical genre? The problem is that in <i>Terbangan</i> I often hear it to accompany <i>Macapatan</i> when in Tahsis.
<b>Tsawab</b>	I think it's really new, if the one in Terbang is less popular because children are more likely to like new genres like Habib Syech.
<b>Jauhar</b>	In other words, it can be said that NA keeps up with the times and is more dynamic while <i>Terbangan</i> Menara maintains its classics by modifying a little of the song, but for the beat according to what was taught by the predecessor.
<b>Seno</b>	Do you still occasionally study the classics or do you really go the modern route?
<b>Tsawab</b>	Actually, I'm still learning the classics too, because there are classic <i>sholawat</i> such as <i>Ya Robbusa</i> and <i>Al-Mubarak</i> .
<b>Jauhar</b>	Incidentally, there is a group called Al Mubarak from Madrasah Qudsiyyah when making new songs or albums occasionally collaborating with <i>Terbangan Menara</i> . So, it can elevate the classic terbang. Sometimes the results of the collaboration from the grub will also be studied at NA, so I can do it myself even though it is still a little.
<b>Seno</b>	How often do you collaborate with the classic Flying genre?
<b>Jauhar</b>	The result of collaboration with <i>Terbangan</i> in one album is usually one song. The album release was done every 3 years from the 1990s until now which has produced 11 albums which have also had several collaborations with <i>Terbangan</i> .
<b>Seno</b>	For <i>Flying</i> and NA itself, what year did it emerge?
<b>Jauhar</b>	I don't know about <i>terbangan</i> , but NA appeared on July 31, 1946, a year after Indonesia's independence. So at that time there was an assembly whose contents were Berjanjen, Qira'at, Khitobah, Tahlil, and others. For the development of NA, the mecca is Habib Syech who began to appear in the 2000s and then developed towards Terbang, so for the previous ones there was nothing but Shalawatan, Khitobah, MC, and others.
<b>Vian*</b>	The history of the establishment of NA, established on July 31, 1946, was founded by one of them, Mbah H. Badri, who until now when there is a berjanjen activity we still give surat Al-Fihah to him, NA is one of the oldest jam'iyyah in Kudus which still exists today. NA place in Kauman Village, RT 03/01 Kudus City
<b>Seno</b>	How many members of NA are currently active and inactive?
<b>Tsawab</b>	For now the total of both active and inactive is around 50 along with seniors as well. While the active ones are still around 25-30 people, the rest usually only occasionally participate in activities because usually after school or college they must work outside the city.

<b>Seno</b>	For both of you, what age are you now? Are you still in college or are you already working?
<b>Jauhar</b>	I am 25 years old, I happen to be working, although I still occasionally attend the rutin but not as often as before because the rutin is usually filled by school children.
<b>Tsawab</b>	If I am 24 years old and already working
<b>Seno</b>	Are you both members of NA or have you become teachers?
<b>Jauhar</b>	I am the secretary and my friend is the treasurer, and Mas Vian is the chairman.
<b>Seno</b>	What difficulties have you faced while taking care of the younger siblings at Terbang NA?
<b>Jauhar</b>	Nowadays, times have changed and many young people are starting to depend on gadgets, games, and others. Our difficulty is usually in coming up with innovations so that school children want to attend the routine, even now the number is getting smaller. In the past there were still many because the entertainment was gathering at the Assembly, but now many prefer to play outside.
<b>Tsawab</b>	In addition, in the past there were many neighboring villages that used to fly in Kauman village, but now they have established their own Jami'yyah. It can be said that the number of Kauman villagers is already small, plus others have established their own although on the other hand the number of Sholawat groups is increasing but for members in NA it is getting smaller.
<b>Jauhar</b>	In the past, Janggalan, Kerjasa, and Damaran used to have a central ritual in Kauman for every Friday night. Nowadays, every Friday night they have their own <i>berjanjen</i> in each of their village mosques.
<b>Seno</b>	What is unique about Kauman Village compared to other groups, even though it uses Habib Syech's flow, there must be different innovations even though the guidelines are the same.
<b>Jauhar</b>	NA is decades old and from previous predecessors also composed special songs such as Lagu NA which is typical of NA which consists of a collection of songs. In addition, what is unique in NA is training such as MC, Khitobah, and reading Tarjamatul Berzanji. The culmination will be contested during the commemoration of the Prophet's Maulid which may not exist elsewhere.
<b>Tsawab</b>	What is read in the Berzanji is slightly different, such as Al-Qiyam, which is read in a special way different from other groups. In addition, there is Mahallul Qiyam for texts made from predecessors which contain a bit of NA and advice.
<b>Seno</b>	The advice is mostly written in Arabic, do you understand the content of the advice? Do you often learn and study the content and wisdom of the songs composed by your predecessors during rutin or just how to sing, MC, etc.?
<b>Jauhar</b>	Like the song <i>Al-Ikhwani</i> and <i>Ya Banni Nahdlatul Athfal</i> which means my brother. This song is specifically for NA which contains NA young people to be more active in following Berjanjen, Shalawatan, and so on. For both of us, we can still understand the content of the song or the text of the sholawatan.
<b>Tsawab</b>	As for now, there is none, but in the past, Mas Huda (painter and calligrapher) who is an alumnus occasionally came to Jami'yyah to invite sholawatan together and at the same time tell the content of the sholawat. In addition, because most of the children in NA come from Madrasahs that have often learned the writing " <i>arabic gundul</i> " so maybe even though it is not taught during the routine, they can still understand the meaning.
<b>Seno</b>	What is the basis for membership as an alumnus? Is it more than 30 years, given that most members of JNA are under 20 years old.
<b>Tsawab</b>	Actually there are no special provisions, maybe we use the term alumni when the member has rarely participated in the routine because there are other activities such as work, marriage, and others. For example, Mas Vian, although he is married, is still considered a member.
<b>Seno</b>	When you sing and perform, how do you select the members when you want to perform?
<b>Jauhar</b>	If you look at the tower, it's a flying one because they wanted something old-fashioned and classic.
<b>Seno</b>	Terbang itself is filled with adults and old people, while NA itself is more filled with young people and modern culture, how do you regenerate in Terbang itself?
<b>Jauhar</b>	Terbang is different from the one in NA, for Terbang itself is followed not only from Kauman village itself, even from Kauman village there are only a few who participate in Terbang, maybe one or two people, while many are from Langgadem, then from Kerjasa, and even from other sub-districts.
<b>Seno</b>	For NA itself, what is the goal? If for Terbang to fill the activities at the Menara Mosque, how about in NA itself?
<b>Jauhar</b>	For me, it's to preserve the legacy of our predecessors, as well as to fill the activities of the little ones here. Actually, there is no specific goal that we will achieve.
<b>Seno</b>	Is it not a goal to join the race?
<b>Tsawab</b>	If members are not busy, it might be possible.
<b>Jauhar</b>	In the past, I still often participated in competitions when I was still in school in 2015-2018 and it also happened that at that time there were experts in arrangements, vocals, and others. For now it is difficult because they have their own busy schedules and just preserve the important routine that there is always innovation that



	continues to be done because the competition does require quite a lot of energy, time, and thoughts, the term is channeling hobbies while preserving culture.
<b>Seno</b>	Does NA have regeneration difficulties like in Flying?
<b>Tsawab</b>	Since Kauman Village is a small village, its members are also few and regeneration becomes difficult, for example in one year only 4-5 children can be regenerated. Unlike in the past, where the members reached 50-60, now 20-25 people are considered a lot. The ones that have many members and are active now are in Damaran and Kerjasan villages. The main obstacle is the gaming and gadget factor in today's children.
<b>Jauhar</b>	In Kauman itself, there is a habit from one generation to another of having a considerable age gap.
<b>Seno</b>	Usually, music playing in Islam is done by men and women are not encouraged to play. Is there a female version of terbangan from Kauman Village or NA?
<b>Jauhar</b>	<ul style="list-style-type: none"> <li>Actually, there is no special grub for women, but maybe if you participate in occasional exercises, it can be for those who want to learn but are not channeled into Jami'yyah or routines. In addition, perhaps they can be channeled to their respective schools or madrasas such as Banat and Mu'allimat which have special women's flying clubs. For the NA itself, it is specifically for men, if in women there is a Friday night rut called Fatayat Muslimat which goes from house to house. The activities are essentially the same with Berjanjen, Sholawat, and others, but for women they do not use terbangan and for women they read Diba. Berjanjen for men while Diba for women, only a slight difference but the core content is still the same.</li> <li>For Fatayat, it is actually under PBNU which actually contains mothers but here it is also filled with many girls and their mothers also follow.</li> </ul>
<b>Seno</b>	Previously there were songs created by NA's predecessors, is there a desire from NA to arrange or create new songs?
<b>Tsawab</b>	To make a song requires a high level, the problem must be included in the Arabic language expert and others, but for arrangements can still be for example for competitions, tahsis and others. When there is a song that is going viral, we will learn it first then we can improvise again and then later it will be performed at several activities in other villages or just for routine.
<b>Seno</b>	Does NA also receive invitations to fill in an activity? How often does NA participate in these activities?
<b>Jauhar</b>	If there is a need, we will come.
<b>Tsawab</b>	The intensity is different every month, for example for months that often perform such as in the Prophet's Maulid often the surrounding villages hold activities to commemorate it and also in the month of Muharram where many weddings also invite us. Every month there must be, at least once a month except in the month of Ramadan because it is focused on worship. For the most in Maulid Nabi (Rabiul Awal) even in one month can be 5-10 times.
<b>Seno</b>	The song performed is usually customized or chosen by the customer?
<b>Tsawab</b>	Usually we adjust more often, unless there is a song <i>request</i> then we will bring it. Usually ordinary people only know what is currently viral, we will also follow the times so that it is not difficult.
<b>Seno</b>	What events are accepted?
<b>Jauhar</b>	Wedding, Prophet's birthday, birth celebration, circumcision
<b>Seno</b>	How are the members who will perform selected?
<b>Jauhar</b>	Usually those who have been trained in their respective sections.
<b>Tsawab</b>	Usually it will be thrown in the WA grub to fill the list that can perform.
<b>Seno</b>	Is there a formation arrangement in the performance?
<b>Jauhar</b>	If there are certain sections that require special skills such as vocals like me, then I will fill the slot and must follow if there is no one, I must find a replacement, for the tools are still free. The vocals themselves are me, mas Miftah, mas Feri, and others, usually there are 3-4 people who become vocals.
<b>Seno</b>	Are the parts practiced separately or together directly? Because automatically between vocals and instruments the training method will be different.
<b>Tsawab</b>	Since our school days, there has been a special Saturday night routine for practicing and practicing <i>flying</i> and <i>simtudduror</i> . Since adulthood, of course, if you have mastered the basics, you just have to listen to Youtube and then you can do it yourself because you are used to it.
<b>Seno</b>	When invited there is usually a fee to be given, is there a set rate or is it as much as you can?
<b>Jauhar</b>	It's as simple and general as possible, because usually the host will understand the rates themselves. So there is no need to ask and set a rate, the inviter already knows the general rate.
<b>Seno</b>	Is the gift made through the organization or per-individual?
<b>Jauhar</b>	It usually goes directly to the organization and into the organization's treasury.
<b>Seno</b>	How does NA reorganize every few years or is there no reorganization?
<b>Jauhar</b>	Maybe if it is felt that the Chairperson of NA is unable or is out of town, a reorganization will be held, if Mas Vian himself has been 7 years since he was in high school because the previous chairperson no longer lives in Kudus. Reorganization depends on the ability of the management and the inability to be present in an



	organization. But if they still live in Kudus and are able to do so, it is likely that it will continue. Our organization is more flexible because the number of members is also limited.
<b>Seno</b>	What steps do you take to keep your friends active?
<b>Tsawab</b>	Maybe once a year the management gives THR for the administrators such as batik cloth, uniforms, and others for free. The inner bond where NA also plays a role in raising its members until now so inevitably must remember the organization and have a soul in NA.
<b>Seno</b>	For both of you, what does NA look like to you?
<b>Jauhar</b>	For me as a vocalist, since I was in MI grade 4, I have been guided by my older siblings, they also directed me to do vocals because I was suitable and talented in that field. Then I continued to practice until now I am even better. It's true what Mas Tsawab said, I was also raised in NA. If there was no NA I would not be what I am today. So for example, if there are invitations from other groups or outside events that coincide with NA, then I will prioritize NA first.
<b>Seno</b>	Like what changed "this"?
<b>Jauhar</b>	If I happen to be now at the Menara Mosque as a Muadzin, one of them thanks to training to produce a good voice. In addition, being able to Qira'atul Quran or read the Quran well is thanks to the training done in NA as well. In addition, MC and Berjanjen are also obtained from NA, the term religious activities that I get until now I get from NA. If there was no NA, I would probably be an ordinary person who does not understand Flying, Berjanjen, and reading the Quran as well as I do now.
<b>Tsawab</b>	More or less the same, I can learn MC then Flying, Berjanjen, and increase confidence in performing in front of many people who are trained from childhood to adulthood. Some members, including myself, also got the opportunity to teach at other huts and schools. If I didn't have NA, I would probably prefer to play games.
<b>Seno</b>	You mentioned that you were trained in NA from a young age until now, what would you like to teach your younger siblings who may be in MI or MTS? Do you use the same methods as when you were taught before or do you want to change and innovate?
<b>Jauhar</b>	The point is to set a good example to the lower generation, then realize if there is potential according to their talents that can be trained to develop according to what they have.
<b>Seno</b>	If Mas Jauhar is currently the vocalist, have you seen any successors who can replace him as the vocalist for the next generation?
<b>Jauhar</b>	If to replace for now it is still not possible because the age <i>gap</i> is still too far away, if for the main <i>backing vocal</i> there is already and is often invited to participate in the performance. From there they can also be trained and can gradually become the main vocal one day.
<b>Tsawab</b>	For me, it's more the same as flying. There used to be joint training as well, but now they have gone their separate ways. In fact, there are people below me who are much smarter than I am, and they have joined Al-Mubarak Qudsiyyah.
<b>Seno</b>	What do you think NA will be like in the future since both of you are also core administrators, is it the same or is there a difference?
<b>Tsawab</b>	Actually, my expectations are not too high, with a routine attended by many people is enough because <i>Nahdlatul</i> means awakening, <i>Athfal</i> is small children, and <i>Jami'yyah</i> is an association. So it can be interpreted as an association of small children, so when it is crowded, of course it will be exciting with the contents of berjanjen and sholawatan.
<b>Jauhar</b>	Young children's enthusiasm for janjen is very good in this day and age because there are more challenges. We hope that instead of doing negative activities, teenagers will sit in the assembly on Friday nights. Incidentally, here, most schools, especially Madrasahs, have Fridays off, so the Friday nights can also be utilized by school children.
<b>Seno</b>	Is there a strategy to overcome the obstacles faced, such as the lack of enthusiasm of young children, teenagers, and friends of the same age who prefer to play <i>gadgets</i> , dating, and others?
<b>Tsawab</b>	Maybe for the kids, we reward them with their favorite small <i>snack</i> for coming to the meeting.
<b>Jauhar</b>	Then they hold exciting events such as competitions in commemoration of the Prophet's birthday or Isra' Miraj. In addition, there are PHBI activities, Halal Bihalal, Isra' Miraj, and others that are made even more exciting and then they are also appointed as a small committee to foster their sense of responsibility.
<b>Seno</b>	Is there social media from NA?
<b>Jauhar</b>	For those who are more active on Instagram @nahdlatulathfal_ while for YouTube it is passive because the members are still mostly children so no one can take care of it.
<b>Seno</b>	How is NA's relationship with the foundation? Is she often involved in committees?
<b>Jauhar</b>	<ul style="list-style-type: none"> <li>As for the committee, probably not because the majority of NAs themselves are children. Usually it's more as "<i>rewang</i>" only like in Buka Luwur where we are also involved. We also occasionally perform at Tahsis events for tambourine.</li> </ul>

	<ul style="list-style-type: none"> <li>The foundation also still supports the program in terms of funds and meals during the routine. For now, it is more in the form of funds so that they can be managed by themselves for internal activities.</li> </ul>
<b>Tsawab</b>	So the foundation helps to keep it going. Usually when there are events such as Buka Luwur and Tahsis, many committees involve alumni from NA.
<b>Seno</b>	If the members are still " <i>rewang</i> " or help in what form?
<b>Tsawab</b>	Actually, like Mas Vian, he is also involved in the committee in the field of blessing.
<b>Jauhar</b>	For me, I was involved as the deputy coordinator of the luwur section,
<b>Seno</b>	According to you as young people, how much can the aspirations of young people or NAs be accepted by the foundation?
<b>Tsawab</b>	Maybe like when in the month of Ramadan there is a <i>darusan</i> , including mas Jauhar, mas Vian, and I, including alumni, are also involved in the <i>darusan</i> . Incidentally, the Chairman of the Foundation, Mr. Najib, is also an alumnus of Qudsiyyah.
<b>Seno</b>	So the NAs are educated and prepared by the foundation to help the regeneration of the foundation?
<b>Jauhar</b>	Maybe indirectly it is like that, because many cadres who are experts in reading the Koran, MC, photography they all train in NA. If the foundation needs them during " <i>rewang</i> " times, they will send them from NA where there may be members who can help.
<b>Tsawab</b>	In the beginning, most of them were " <i>rewang</i> " and just helping out, but usually after that they will be made into a committee as well.
<b>Seno</b>	What are your difficulties in working, communicating, and collaborating with those who are older than you either in the committee or during flying? Because as already said, there is a big age <i>gap</i> between generations.
<b>Jauhar</b>	So far, many of the Madrassas have a main characteristic in morals, usually the younger ones follow any decision of the older ones. The teaching is called <i>Ta'dzim</i> or a form of obedience to the teacher. If the committee is like in Buka Luwur, many of them are from the teachers, so the lower ones from the students follow the teachers or coordinators.
<b>Seno</b>	Do teachers ever give opportunities to the younger generation or their students to be involved in events and opinions? Incidentally, based on the results of discussions with Mr. Denny from the foundation in the last few years, there has been more space for the younger generation to be involved in committees and opinions, although with certain limitations.
<b>Jauhar</b>	<ul style="list-style-type: none"> <li>For me, I was promoted to the position of deputy coordinator, having previously only <i>worked</i> on the committee. Previous years were still filled with adults and older people, but for the new year and so on, maybe more and more young people will be involved in the committee. Indeed, this year I was involved in the committee, so I followed the procession and storyline of the activity.</li> <li>The decision is still made by the teachers because I have just joined and am just learning.</li> </ul>
<b>Tsawab</b>	In my opinion, the older people are more careful because Buka Luwur is done to maintain the spirit of Sunan Kudus, so maybe the older people know more about maintaining customs. For small technicalities, we can still innovate, but for the core things, the elders understand better.
<b>Seno</b>	Has the core activity procession ever been taught? For example, <i>panjemasan</i> , sewing luwur and so on.
<b>Jauhar</b>	I happened to be involved several times in the Buka Luwur committee. So the previous year there was a training on making luwur for the general public. For this year, it will probably be done after the Buka Luwur event because it is indeed a very busy series of activities.
<b>Seno</b>	What are your impressions of being a committee member and working with seniors? Did you have any difficulties or not?
<b>Jauhar</b>	If it was difficult, it must have been because I was also learning, and I was grateful to be able to learn more about the Tower and its culture.
<b>Tsawab</b>	Incidentally, I was involved in the secretariat together with the late Mr. Nairul, who was often involved in core activities, I was able to absorb a lot of knowledge like the late Mr. Najib once said to the late Mr. Nairul, namely " <i>your perewang is not an angel, so feed it</i> ". So I can learn how to organize and committee, so I can absorb a lot of positive knowledge. As for the disadvantages and difficulties, when it's night time, I'm already sleepy because if small children still have to <i>standby</i> at night, they get tired quickly because it's also a long series and work every day.
<b>Seno</b>	The village itself wants to develop a heritage tourism village as well as from the foundation as stated by Mr. Najib about how to take advantage of the <i>multiplier effect of</i> tourism in the Kauman area. Is there anything from NA to help and involve the foundation and the village in developing the Heritage Tourism Village?
<b>Jauhar</b>	The involvement is more about performances such as <i>Terbangan</i> and others. We haven't developed it yet, but if it's needed for performances, we're ready.

## Appendix 25. Kauman Village

Informant 22 at Friday, July 5, 2024

<b>Vian</b>	Explaining that while Buka Luwur is still open, there are also additional activities such as recitation, orphan charity, and maulidan. The peak will be about 10 days after that, or maybe on the 17th to coincide with the distribution of blessings (the foundation states that it is better to call it blessings, compared to Sego Jangkrik).
<b>Seno</b>	Did all the youth here join the committee?
<b>Vian</b>	Yes, besides the youth, we also need people to help cook in the kitchen.
<b>Seno</b>	On the 7th, will it only be Buka Luwur?
<b>Vian</b>	<ul style="list-style-type: none"> <li>On the 7th morning it is Buka Luwur, before the 7th night there is a New Year's recitation held after Ba'da Isha'.</li> <li>Buka Luwur is a "Gawe" or activity that requires a lot of help from people compared to other activities.</li> </ul>
<b>Seno</b>	Is Open Luwur or Tarsis bigger?
<b>Vian</b>	Buka Luwur is bigger. Tarsis is just an additional activity, Buka Luwur is the main activity.
<b>Seno</b>	Where is the Terbahan event?
<b>Vian</b>	Every activity must have a Terbahan because it is a characteristic. The Buka Luwur event has Terbahan, the series of events include Jamasan, Buka Luwur, memorization of the Qur'an, Terbahan, reading of the Barjanjian, recitation before the entry of the blessing.
<b>Seno</b>	Where is the stage set up?
<b>Vian</b>	<ul style="list-style-type: none"> <li>Buka Luwur at the tomb, Sangunan in another place within the scope of the tower, recitation at the mosque, terbahan in front of the tower, the division is separate.</li> <li>On Sunday, there will be a ceremony to take the Luwur from Mbah Sunan's grave. The clothes used are Kudus, batik sarong, white clothes, and wearing a headband.</li> </ul>
<b>Seno</b>	Who can participate in the event?
<b>Vian</b>	<ul style="list-style-type: none"> <li>There are residents, agencies, all are allowed to participate. It is not allowed to take photos, if you want to get photos of the event, you can take them from the tower's social media, namely Facebook and Instagram. The regulation does not allow taking photos because it was intended to reduce crowds during Covid-19, finally the regulation is enforced until now.</li> <li>Explained that the foundation's management is six people and is quite old. Now there is no one to replace the position of chairman, because the previous chairman has passed away. The organizational structure consists of the Chairman, Secretary, and Treasurer.</li> </ul>
<b>Seno</b>	Is there no complex organizational structure like in Demak, where the organization consists of various fields?
<b>Vian</b>	There may be, but the most influential and key to all decisions are the six main members.
<b>Seno</b>	Every time there is an event, a new committee is formed?
<b>Vian</b>	Yes, every time there is an event, a new committee will be formed. Buka Luwur requires a lot of committees because it is the biggest event. The series of events in Buka Luwur include talimas pusaka, new year recitation, luwur release, kunir release at Alun-Alun Kulon, cooking, luwur making, prayers and blessings, takhmil Qur'an Bin Ghoib, orphan compensation, barjanji reading, public recitation, blessing distribution, ceremony.
<b>Seno</b>	How is the Buka Luwur ceremony?
<b>Vian</b>	The installation of the buka luwur first, after the installation then the ceremony.
<b>Seno</b>	There are 3 divisions of the blessing: copy, donation card, and general, what is the difference between the 3 divisions of the blessing?
<b>Vian</b>	To get a blessing wrapped in teak leaves, there are 3 ways, first sodaqoh by giving sodaqoh to Mbah Sunan then recorded then get a card not too queue. If the general blessing needs to queue. The copy blessing is obtained by bringing cooked rice from home then queuing up starting at 01.30 WIB in the morning, then later the rice is taken and replaced with rice containing buffalo or goat meat.
<b>Seno</b>	What is the total number of blessing shares?
<b>Vian</b>	There are many of them, some are distributed to the relations of the minaret, the performers such as the kyai, bilal or those in charge of calling the adhan. As far as I know, there are 10,000 people in line, of which 6,000 are for men, and 4,000 for women. In addition, it is also given to P3B, such as in Jenggolan Village there is the grave of Mbah Djenggolo, in Damaran Village there is Mbah Dipa, and many more. We give per punden according to the data. In addition, we also give to government agencies. In total, the distribution can reach tens of thousands.
<b>Seno</b>	Who determines the schedule of activities?
<b>Vian</b>	Activities are determined by the committee and the board. This management is the steering committee. For example, in the past there was a Halaqoh, this year it was eliminated. There

	used to be a procession from the square to the grave of Mbah Sunan Kudus, this year it was eliminated. Kirab is now placed on Taksis. In the past, every year there was a procession from Alun-alun, the sub-district heads carrying heirlooms, the Regent or the person ordered by the Regent to bring buffaloes, then parading the procession where some departed from each punden. However, because the procession was carried out almost twice a year, it was finally eliminated and the procession was placed on the Taksis event. Now what is patented is old-school culinary, and it is held twice a year.
<b>Seno</b>	What is the history of the tourism village here?
<b>Vian</b>	<ul style="list-style-type: none"> <li>▪ The tourism potential here is the tower and tomb. The tourism village started around 2013. Before it became a tourist village, there was a pilot tourist village. If the pilot tourist village has not been able to budget, here, before becoming a tourist village, it can get assistance from the government. In addition, each tourist village has a facilitator who is taken from the local residents. In the past, I didn't know about the socialization of tourist villages, and there was also a technical training where I was told to make a mapping of umkm and a map of tourist villages, and trained to make souvenirs.</li> <li>▪ Here, it is constrained by having a narrow area and many of the youth go to school outside the city. The unemployment rate here is also low. In the past, there was training for youth organizations such as training in making frames, calligraphy, and T-shirt screen printing. Pokdarwis has been inactive for several years, because there is no successor. Teenagers who have finished school usually work outside the area. Sometimes when there are guests visiting, and there are no Pokdarwis members who can do it, it is delegated to the village government. Many Pokdarwis members are busy due to work demands. The obstacles include the area, the people, the place, such as the village not having assets, if it does not belong to the village, it is not allowed to build something. If I get assistance from the province, I actually feel difficult, the absorption is still small.</li> </ul>
<b>Seno</b>	What is the organizational structure of Pokdarwis in Kauman Village?
<b>Vian</b>	I asked for it not to be held by villagers, because many villagers do not have time to work, so when there are tourists, they cannot accompany them. Now it is held by people from the village, and I am grateful that it is running smoothly.
<b>Seno</b>	Now that it is a tourist village, does it have its own bylaws?
<b>Vian</b>	<ul style="list-style-type: none"> <li>▪ There is already a tourism decree issued by the kabupaten, and Kauman Village is already a tourist village. The by-laws seem to exist, but I don't know if they do or not. I have never heard of bylaws, but I have heard of a decree. To follow up on the district decree, the village government also issued a decree related to tourist villages. Every change of leadership has a different policy. The village government has budgeted for the tourism village. The absorption of funds for the tourism village here is always left over. The only potential here is the cemetery, which seems to still have many shortcomings to become a tourist village. Our village is the smallest village with an area of approximately 3 hectares, of which more than 1 hectare belongs to the foundation.</li> </ul>
<b>Seno</b>	What are the tour packages being developed?
<b>Vian</b>	There is a village tour, starting from the entrance then circling around the narrow streets of our village with high walls. We also offer MSME products from Kauman Village and our regional culinary specialties such as Sego Jangkrik and Jemputan. Furthermore, we invite tourists to make embroidered mukena, make calligraphy. We provide some mementos or souvenirs such as t-shirts, tower key chains. We plan to make 3 tour packages. The first package or package A includes village tours, culinary packages, MSME products, souvenirs. As for packages B and C, the contents are the same but at a lower price.
<b>Seno</b>	Does the tour package have to be a group or can individuals do it? What is the minimum number in the package? Who can join the package?
<b>Vian</b>	<ul style="list-style-type: none"> <li>▪ Groups of up to 20 people of all ages are welcome.</li> <li>▪ In the past, we specialized in school children, but during the village tour it turned out that many teachers were not strong enough to do the activity. The village walk ends at the tower, then the children color.</li> <li>▪ We just planned a new outbound activity for children.</li> </ul>
<b>Seno</b>	What is the outbound like?
<b>Vian</b>	<ul style="list-style-type: none"> <li>▪ The outbound is for children, we insert religious values such as when starting something we teach to pray first.</li> <li>▪ In addition to the village tour, I had the idea to introduce the tombs of the figures here.</li> </ul>
<b>Seno</b>	What is the route for the village walk?
<b>Vian</b>	<ul style="list-style-type: none"> <li>▪ I'll show you the route later. Through the narrow streets of the village with high walls on either side. It turns out that many city people are attracted by this.</li> <li>▪ The village walk will stop at a jenang-making stopsite, or other places upon request.</li> </ul>
<b>Seno</b>	Is there a special road for the package route?



Vian	<ul style="list-style-type: none"> <li>Yes, the village tour route stops at the original Joglo traditional house. Joglo houses existed before the colonial period around the 16th century. There are several types of traditional houses, one is Javanese and the other is European. These walls began to exist during the colonial era. There were many rich merchants here in the past. Inside the wall there are also many traditional houses, the wall keeps the house inside safer from theft. Many traders from outside such as East Java stopped to rest here. The traditional houses here still exist because they are not for sale, they have been passed down from generation to generation. A lot of wood from traditional houses is sold, but the land is not sold, some of it is built with cement.</li> <li>The government agency recognized the traditional house as a cultural heritage, but was not given the money to maintain it. This caused problems for the owner of the traditional house, so he chose not to give it to the government and took care of it himself for generations. To clean this house using tobacco, instead of using paint, it is cleaned by rubbing tobacco.</li> </ul>
Seno	There are some problems in Janggalan Village, namely that the owner of a traditional house does not want his house to be turned into a cultural heritage. Is there such a problem here? Is there a solution to the problem?
Vian	<ul style="list-style-type: none"> <li>If we don't have a conceptualized plan for a <i>win to win solution</i>, it may not work. There is no planning for that concept yet. In the future it may appear with a clear target market, tourists are given a package with a benchmark price that we set, then there is a tour guide who has the ability to explain, although with a plan like that it definitely costs more, but the target market must also be different. The initial target market was for kindergarten by holding outbound, in the future it is possible that our target market will be open to the public by adding souvenirs, or if you want an even bigger target by providing tour packages to traditional houses while explaining all the philosophies in this village.</li> <li>The financial assistance for this tourist village is actually a grant. Based on the requirements to become a tourist village, it is still lacking. The management of these funds cannot be used properly, it must follow existing regulations.</li> </ul>
Seno	Who is the tour guide here?
Vian	Under the leadership of Mas Vian, a resident here.
Seno	Is there any training?
Vian	Some have participated, some have not. There is no official training. However, we do learn to be tour guides. The foundation also supports learning to be a tour guide, especially to learn about the tower, the tomb of Sunan Kudus, traditional houses.
Seno	Is that all taught in tour guide training?
Vian	Yes, there was training in the past, but now there is no more training. The age gap between teenagers here is quite far, about 5 years, so it is quite difficult to regenerate.
Seno	What basis was used to select the various attractions in the village for Kauman Village tourism?
Vian	<ul style="list-style-type: none"> <li>We choose those that are suitable to be tourist attractions. Not all traditional houses here can be used as tourist attractions, there are some traditional houses owned by residents who still have people who live there and can be visited. If the traditional house is still very good, it usually belongs to a foundation and not everyone can visit it because of strict guarding.</li> <li>Our selection of traditional houses refers to photo documentation from around 1819.</li> </ul>
Seno	How is the cooperation with the tower?
Vian	<ul style="list-style-type: none"> <li>In general, we are supporters. Kauman Village has many events, such as Buka Luwur, which is a joint event and is organized by the foundation. We support by playing a role in energy and thought, namely being the event committee, many villagers help to be a committee.</li> <li>The position of the tower is indeed administratively in Kauman Village. However, the management of the tower is managed by the foundation. The village also owns it, but when there is an activity visit, we cannot directly intervene, but must wait for approval from the foundation as the manager. So, our relationship with the foundation is like that. We from the village have the opportunity to utilize, we look for opportunities that the foundation has not done, such as overflow from pilgrims who also walk in Kauman Village has many opportunities. The village also needs to earn revenue with tourism, even though the management belongs to the foundation. For example, we could provide a refrigerator filled with drinks so that pilgrims who finish walking and pilgrimage can rest and buy drinks that we provide. However, the idea has not yet been realized because no one has been moved to make it happen. If we want to set up a tenant for food we are hindered by not having assets. In the future, we plan to work with residents to use their terraces or courtyards to sell souvenirs such as key chains or t-shirts. We want tourism in the village to be alive, if there is no support from the foundation we try to work on our own.</li> </ul>
Seno	Are nearby houses used as home stays?

<b>Vian</b>	Home stays are still in the discourse stage. We actually cannot be called a tourist village yet, because there are still many shortcomings and there is still much to be improved. So, we call it village tourism only. However, because there is already a Perbup that mentions us as a "Tourism Village" with the main tourism potential of the tower and tomb.
<b>Seno</b>	How many people have joined the tour packages offered here?
<b>Vian</b>	There is no new package yet. Yesterday it was about to be revised first. We have participated in several exhibitions to promote our tourism, but until now there has been none. In the past, it was quite a lot and only centrally focused, although only focused on the center if you ask for help from us, we will be happy to help. If the visit is not a package, such as the visit of the Central Java Pokdarwis in 2022, the visit of the Central Java Disbudpora is related to how to develop tower tourism.
<b>Seno</b>	What kind of participation did Mas Vian provide as the head of Pokdarwis and the event committee of the foundation?
<b>Vian</b>	When there is an event and I am the organizer of the event, I participate according to the jobdesk given to me.
<b>Seno</b>	What values and norms do you want to instill in Pokdarwis in Kauman Village?
<b>Vian</b>	The most important values and norms that are always echoed by the elders in Kauman Village are the teachings of Sunan Kudus, not too much behavior. In youth activities, we must instill noble values that have existed from ancient times and hope that it will improve over the years.
<b>Seno</b>	What value of Mbah Sunan Kudus is most applied, is it like the value of Macapatan culture, the value of the way of thinking, the way of tolerance by not consuming cows or are there other values?
<b>Vian</b>	Actually, the most appropriate is not tolerance but in Javanese it is called "Tepa Selira" which means we must respect from various aspects. There is only a slight difference between tepa selira and tolerance, but according to what we have observed so far, tepa selira is more appropriate here. As an example of tepa selira that is still implemented, namely not being allowed to slaughter cows because cows are respected in Hinduism, for the area here and around still obey this. However, for some other areas that adhere to the teachings of Muhammdiyah, some still do. We believe that if anyone violates this will get a disaster. In addition, the value of Mbah Sunan Kudus that still exists is the one used by Gus Iqdam "Bagus, Ngaji, Dagang". Mbah Sunan Kudus was the leader of trade in Asia because Muria was the center of the port.
<b>Seno</b>	What will be developed in the future for the heritage tourism village here? Will the development only be oriented towards Mbah Sunan Kudus?
<b>Vian</b>	Broadly speaking, yes, we are oriented towards Mbah Sunan Kudus. Although our tourism village is only religiously oriented, we plan to develop as I have explained earlier related to outbound, education, calligraphy art where all of that is still related to religious tourism.
<b>Seno</b>	As a pokdarwis leader, youth, and member, how do you preserve the traditions and cultural heritage of Mbah Sunan Kudus?
<b>Vian</b>	Active participation in every activity that has been carried out from the past. The youth are unbroken in information and history about the traditions in Kauman Village. Where we realize that in recording history it takes time, we are still trying until now with the basis of existing history books. The constraints of the age gap of the youth, made us realize that the relay of historical preservation is very important to continue.
<b>Seno</b>	Mbah Sunana's tradition is not only limited to Kauman village, but also to several other villages. Is there cooperation with surrounding villages in preserving existing traditions and cultural heritage?
<b>Vian</b>	<ul style="list-style-type: none"> <li>▪ Actually, there are many collaborations with surrounding villages. I take the example of the Buka Luwur event, which is a sacred tradition that is most awaited by the Kudus community with a series of events that are quite long up to 10 days. The most cooperation is in the kitchen, almost 500 rewang or people are needed to help. Of course, not only from Kauman Village, but also from other villages.</li> <li>▪ We also have BPKAD on inter-village cooperation chaired by Mr. Zainal from Kauman Village, BPKAD has been formed but is not yet running. It consists of 9-10 villages supporting Kauman tourist village. In BPKAD there is a PKP program, namely Rural Area Development, where 10 villages supporting Kauman Village work together in such a way as to build tourism so that all villages can feel the impact of existing tourism.</li> </ul>
<b>Seno</b>	What are the buffer villages?
<b>Vian</b>	Kauman village, Langgardalem village, Damaran village, Kerjasan village, Jenggala village, Demangan village, Kajeksan village, Purwosari village, Kerandon village.



## Appendix 26. KUDUS DISTRICT CULTURE AND TOURISM OFFICE

Informant 23:

### 1. How has Holy City developed in the last five years?

The development of Kudus Regency in the last five years from a tourism point of view has continued to increase, except during the COVID-19 Pandemic which required restrictions on mobility and interaction. An increase also occurred in tourism visits in the Kudus Tower Mosque Area.

Tourism in the Menara Kudus Mosque area is influenced by the existence of festivals or routine activities, such as Buka Luwur, Dandangan, Suronan, and special rituals for Sunan Kudus which are always carried out. In addition, the arrangement of the Menara Park as a Green Open Space (RTH) can help tourists enjoy their activities at the Kudus Tower Mosque. The park serves to break up the crowd and add to the comfort of tourists.

Tourism objects other than the Kudus Tower Mosque Area which are the main destinations for tourists to visit Kudus Regency are the Patiayam Museum and Antiquities Site. The tourist attraction in the form of a museum of ancient objects and fossils has been on the rise in the last five years, because it has become the attention of the center that conducts research and there are new discoveries in the form of almost intact elephant fossils. It is hoped that the Museum and Antiquities object can be equal to the Sangiran Antiquities Site.

### 2. The position and role of the Culture and Tourism Office in the conservation of Cultural Heritage sites

The position and role is still the same as the Cultural Preservation Center (BPK), but the difference is the authority. In the past, the BPK had Juru Pelihara (Jupel) in each region, but when Law No. 11/2010 on Cultural Heritage was issued, the maintenance authority was returned to the regions with Jupel coming from their respective regions in the 2020s. Only a few Jupels from the CPC are in charge of several areas, one of which is the Kudus Tower Mosque.

The placement of Jupel under BPK Region X located at the Kudus Tower Mosque is because the cultural heritage has a Ministerial Decree with a national rank. However, cultural heritage with a Ministerial Decree with a regional rank, Jupel's authority and duties are returned to the region (Disbudpar).

Cooperation, coordination and authority between BPK Region X and Disbudpar are still carried out as an effort to conserve cultural heritage in the region, especially in Kudus District. This is done because in Kudus District there is no Cultural Heritage Preservation Team that has a certificate of competence. This makes restoration, conservation and other activities on cultural heritage in the region must have permission, recommendations, assistance, and direction from BPK Region X.

### 3. How are the principles and practices carried out by the agency in conserving historical sites, especially in the Kudus City District and the Kudus Tower Mosque Area in the form of an Area?

The principles and practices carried out are in accordance with applicable rules and laws such as Law No. 11/2010 and Government Regulation No. 1/2022. Cultural heritage conservation efforts are carried out on the recommendation, direction, and assistance of the BPK Region X because in Kudus District there is no certified Cultural Heritage Preservation Team (TPCB).

The Holy Tower Mosque area has a special Jupel certified from BPK Region X to help maintain the cultural heritage of the Holy Tower Mosque. Permission and permanent assistance from BPK Region X in conservation efforts are carried out to avoid mistakes and violations of the rules, as is the case in Kraton Kartasura.

The risk in maintaining and protecting cultural heritage is so risky that it requires caution to avoid criminal penalties due to errors in the conservation process. To maintain and take care of cultural heritage does not only involve one party, but requires coordination and synergy of several related parties such as the region (district / city), province, and center (BPK Region X). Maintenance also involves Jupel and the surrounding community. Socialization is carried out to the surrounding community in an effort to maintain cultural heritage.

### 4. What is the role of the culture and tourism office in participating in, monitoring and/or evaluating the spatial planning and regional development of Kudus Regency related to the conservation and protection of historical sites in Kudus City?

Tupoksi for spatial planning and regional development is owned by the PUPR Office of Kudus Regency. Disbudpar plays a role in providing technical input that can and cannot be done in spatial planning and regional development such as the design of RTRW, RDTR, and RTBL concerning cultural heritage areas. The PUPR Office will conduct a cross-sector forum, one of which is from Disbudpar in conservation efforts and risk assessments that can be posed in the area of cultural heritage sites. One of the things being done by Kudus Regency is the design and preparation of Regional RDTR, one of which is in the Kudus Tower Mosque Area. One of the contents of the RDTR Area is the consideration of development and land use adjacent to cultural heritage sites so that there are no violations of the rules.

### 5. How does the conservation of cultural heritage such as (Menara Kudus Mosque, Langgar Bubrah, Kudus Traditional House) influence the spatial planning and regional development of Kudus City?

Cultural Heritage Areas in Kudus Regency affect spatial planning and regional development. As a conservation measure, spatial planning and regional development must pay attention to the surrounding cultural heritage. Efforts to conserve and develop the surrounding area must keep up with the times. The PUPR Office will coordinate and consider in advance to Disbudpar in carrying out development and development of the area so as not to disturb and damage cultural heritage. Constraints carried out by Disbudpar in an effort to protect cultural heritage such as research and excavation research funds to find the remaining cultural heritage relies to anticipate the loss of cultural heritage assets due to regional development.

### 6. How does the regional spatial plan influence the conservation of cultural heritage in Kudus City?

The spatial RTRW was prepared based on input from Disbudpar such as mapping the area, point or location, and zoning of cultural heritage to anticipate any violation of the rules. To date, zoning has only been carried out at the Patiayam Site. Zoning of BCBs can only be done if the number of BCBs and time periods are close together.

### 7. Whether the management of cultural heritage or the spatial planning of cultural heritage is more towards protection from significant changes, or the transformation of cultural heritage towards tourism, or the adjustment of cultural heritage to the development of local wisdom and society.

Transformation and alteration of cultural heritage cannot be done in accordance with applicable laws, such as not allowing changes in shape, facade and others. Changes, restoration, repair, and utilization must have permission from the center through BPK Region X.

Cultural heritage that is well maintained and preserved, can be utilized for the benefit of the user (private or private) or as tourism. For example, the Ex Omah Mode 1836 cultural heritage building is privately owned (Polytron and Djarum). The cultural heritage building is used for personal gain, but the utilization is carried out with the permission and direction of the Disbudpar and BPK Region X so as not to disturb and violate the conservation of cultural heritage buildings. Cultural Heritage Buildings (BCB) are expected to be utilized in accordance with the times, but do not violate the rules of cultural heritage conservation.

**8. Problems such as unrecorded kudos traditional houses due to private ownership issues, how is the agency handling it to keep it there?**

There is no record of Kudus traditional houses, but there are Kudus traditional houses that have become cultural heritage behind the Menara Kudus Mosque and Pak Marno's family house (near the Langgar Dalem mosque). Problems with the recording of Kudus Customary Houses such as lack of experts, private ownership that objected, and others. The need for caution and respect for privacy in the establishment of Cultural Heritage which is a private asset.

There has been no general socialization to the community in an effort to conserve the cultural heritage of the Kudus Traditional House. Socialization is done by word of mouth or persuasive approach, this is done to avoid disinformation in the community. It is only done to certain people who can accept it first. To protect the cultural heritage assets of the Kudus Customary House that are not maintained can be done by buying these assets, but the Government does not yet have the funds to buy them. The government through Disbudpar is only a technical implementer, so it has limited steps and is also a dilemma. However, for those that have been registered as cultural heritage, the government through BPK Region X and Disbudpar can budget to help with maintenance, such as buying termite-proof lubricants and others.

**9. Kudus City has many tangible and intangible cultural heritage such as the Holy Tower Mosque, Langar Bubrah, Kudus Traditional Houses, festivals and traditions and others, are they all included in the regulations either in the regional regulations or spatial plans?**

There are Regional Regulations (Perda) on the Management and Preservation of Cultural Heritage, one of which is the Kudus Tower Mosque, namely the Kudus Regent Regulation (Perbup) No. 32 of 2023 concerning the Management of the Area around the Tower Mosque Cultural Heritage Site and the Tomb of Sunan Kudus and Regional Regulation No. 3 of 2022 concerning Management and Preservation of Cultural Heritage. The management of the Kudus Mosque Tower Park area is carried out in synergy between the Foundation, Disbudpar, and Transportation Agency (traffic control).

**10. If yes, what are the regulations and do they involve community participation in shaping the regulations?**

The community is involved in the formation of regulations at the Public Consultation stage. Input and criticism from the public on Perda or Perbu are expected to be a good thing.

**11. How is the management and development of tourism activities in Kudus City, especially the Kudus Tower Mosque Area?**

The development of tourism activities in the Holy Tower Mosque area is directed towards cultural tourism. In addition, there is management and development of cultural festivals such as Dandhangan every time before fasting, Buka Luwur in the form of replacing the cloth covering the Tomb of Sunan Kudus, Joglo Pencu, Jamasan Keris Sunan Kudus and special foods of Kudus Regency such as Kudus Buffalo Satay and Jenang Kudus. One of the efforts to manage cultural festivals and specialties is by proposing and making it an Intangible Cultural Heritage (WBTB) at the national level. However, a long process and research are obstacles in collecting data on WBTB such as historical data and descendants of cultural heirs.

**12. How is the involvement of the community and other stakeholders in the conservation of cultural heritage in Kudus City, especially the Kudus Tower Mosque Area?**

The management and conservation of cultural heritage in the Masjid Menara Kudus area is handed over to the foundation with strict supervision and coordination from Disbudpar. In its management and conservation efforts, the Menara Kudus Mosque Foundation also involves the surrounding community. For the conservation of cultural heritage in other places, it is under the control of Disbudpar.

Community involvement in efforts to preserve cultural heritage areas is very limited. The challenge and obstacle in community involvement is the frequent requests for honorarium that cannot be fulfilled by the agency. The solution provided is to place a caretaker in each cultural heritage area. Meanwhile, there are 45 Jupel from Disbudpar who are in charge of maintaining the cultural heritage.

Stakeholder involvement and support from the private sector is still expected to help in cultural heritage conservation efforts. Although there is already one cultural heritage that has been taken over independently by the private sector (Polytron and Djarum) with supervision and cooperation with the agency. This is a positive thing, because there is already an awareness to maintain and be responsible for the risks faced in developing businesses in cultural heritage areas.

**13. Kudus is famous as a city of students, will the development of the Kudus Tower Mosque area be oriented as a public space for students or other pilgrims?**

The development of the Holy Tower Mosque area is oriented towards the public interest, although the majority of tourists who visit aim for pilgrimage.

**14. What is the function/role of cultural heritage in the process of urban transformation?**

Cultural heritage can change the "face" of the city, through themes, large museums and *story telling* of the city's history. The cultural heritage can also become an icon of the city. However, the obstacle faced is the lack of attention from the local government (Regent) to the potential owned by the City.

**15. According to the agency, what plans/good things will be implemented for the conservation of the cultural heritage of Kudus City, especially the Kudus Tower Mosque Area in the future?**

It is planned that there will be a study and determination of the Ancient City in the Mosque Tower Area and its surroundings, but it is still under the control of research experts to find out the extent of the delineation of the Ancient City area during the time of Sunan Kudus and the formation process which takes a lot of time, as in the Old City, Semarang which was formed after 20 years of planning. The plan to form an Ancient City in the Kudus Tower Mosque area will only be proposed by

the Culture and Tourism Office (Disbudpar) in 2025 to the Regional Planning and Development Agency (Bappeda) of Kudus Regency.

## Appendix 27. BPK (Culture Management Study) Central Java

### Informant 9

1. What are the principles and practices of BPCB in conserving the Kudus Tower Mosque in the form of an area?  
Answer: Menara Kudus Mosque is one of the national level cultural heritage so that for its preservation, apart from the mosque foundation, it is also *assisted by assistance from other parties, one of which is from BPCB*. The support is in the form of experts, conservation activities. For example, participation in the maintenance of the mosque which is carried out periodically and *places the mosque caretaker financed by the central government*. This is evidenced by conservation activities in 2022 regarding the maintenance of mosque buildings funded by BPK Region X. Procedurally, conservation is carried out through archaeological monitoring and technical studies related to damage and continued with appropriate methods until the cost of building repairs is known. *Monitoring of mosque maintenance and management is carried out annually*. In addition, there are also several caretakers who clean and conserve the mosque area. As for supervision, apart from being carried out from the office, there is also a *routine monthly report made by the caretakers to the office*.
2. How to protect the Holy Tower Mosque area that is urbanized due to tourism?  
Answer: Regarding pilgrimage tourism visits in the Kudus mosque area, there are actually peak times for the increase in visits at certain times even though on weekdays it is classified as dense visitors / tourists so that the maintenance and management of the area is left to the mosque management. Where there are some rules about places that cannot be visited by tourists, then the prohibition to climb into the mosque tower building. This is also related to the safety of tourists, which based on archaeological studies that have been carried out show that the building is indeed vulnerable. The form of activity programs in this area is under the auspices of the manager, where the BPCB only acts as a technical conservation provider. However, this does not rule out the possibility of joint coordination between the two parties. Such as findings or events that need to be discussed together. BPCB plays a role in determining conservation methods. If there is damage to the building structure that requires rehabilitation, the mosque management does not immediately do it themselves. Instead, they cooperate with BPCB such as resources in the form of labor and funds. However, repairs to partial damages are usually carried out directly by the mosque foundation with their own budget. As for repairing damage to building structures made of several materials such as bricks, andesite stones, and coral stones, in the renovation process the materials used are also adjusted to the original materials.
3. Does the BPCB participate, monitor and/or evaluate the planning and development of the Kudus Regency area, especially the Kota Sub-district where the National Cultural Heritage is located?
  - a. If yes, how is the BPCB participation process in the planning and development of the Kudus Regency area, especially the Kota Sub-district where the National Cultural Heritage is located?  
Answer: In the planning and development process of the region, BPCP generally attends the cultural heritage conservation forum that is coordinated periodically once a year. BPCB strongly supports cultural activities organized in the area that involve the community by attending activities, participating in socialization activities about culture both at the university and official levels.
  - b. If not, how does the BPCB protect the Kudus Tower Mosque area if there is a violation of the BPCB's principles in developing cultural heritage tourism in the Kudus Tower Mosque area?
4. Some buildings and objects in the Holy Tower Mosque are still in use such as the minaret and ablution place, how does BPCB protect, conserve and evaluate buildings and objects that are still in use?  
Answer: The role of BPCB in the framework of protection, conservation and evaluation of buildings and objects that are still used in the Holy Mosque area as one of the cultural heritage is data collection and documentation. The stages start from the agency starting from data collection, inventory, and determination in the Kudus Tower Mosque area.
5. The Menara Kudus Mosque has rituals and festivals with the status of intangible heritage at the national level and in the Kudus City sub-district, especially the Menara Kudus Mosque area, there are historical sites such as **kudus traditional houses**, langar bubrah, and others, especially some **kudus traditional houses** that are traded, is this protection also part of BPCB?
  - a. If yes, what are the principles and practices of BPCB in conserving the cultural heritage?  
Answer: Yes, the BPCB has collected data together with the agency on the Basic Cultural Data so that if there is a case of buying and selling like that it can match the existing data, the hope is that the sites in the form of existing houses have been recorded in detail. Conservation is carried out through the stages of data collection, inventory, and determination. If it has reached the stipulation stage, the area is already under legal protection. As for the ownership status, so far there has been no change from the agency.
  - b. If not, how can BPCB protect the Kudus Tower Mosque area from the urbanization process around the mosque.
6. According to BPCB, what is the future plan for the conservation of the cultural heritage of the Holy Tower Mosque area?  
Answer: Routine conservation is still being carried out, but more massive conservation is still awaiting the results of annual monitoring.

## Appendix 28. Kauman Village

Informant 18 at Thursday, June 27, 2024

<b>Seno</b>	What is the concept of tourism village development in Kauman Village?
<b>Izzuddin</b>	The tourism village here is more about education, based on the culture of the people here. We highlight everything here to attract tourists, Pokdarwis works with BUMDES to build educational tours for children. As a concrete example, we work with PAUD, kindergarten, and elementary school, then we invite them to walk around the village, tower, tomb, introduce typical culinary, namely Jemputan in the form of black sticky rice or like regginang, we also introduce Sego Jangkrik and Uyah Asem, besides other interesting activities, namely ancient Kudus calligraphy.
<b>Seno</b>	Is there cooperation between the village and the mosque in managing tourism?
<b>Izzuddin</b>	Tourism from the village for security, our Linmas specifically for Friday night is different from other nights, because on Friday night we are open 24 hours, while other nights we only open until 22.00 WIB. This has been running since Covid-19 until now. The regulation was proposed by the Regent, in order to improve the community's economy. When there are events we become organizers and administrators, for the distribution of invitations out it is taken care of by the foundation. Our annual big events are quite a lot, such as Buka Luwur, Tasis, Dandangan, Pengajian and Tadarusan Pitulasan for 25 days during Ramadan, where the preacher comes from Malaysia. Events held in the tower include Halal Bihalal, Tujuh Belasan and Tirakatan Night.
<b>Seno</b>	The current tour is specifically for children's education, will there be plans to increase development for the general public?
<b>Izzuddin</b>	Many Kudus people who migrate, whose parents are from Kudus, or who used to stay in Kudus, or also who want to experience staying overnight during Ramadan, we have had discussions between Pokdarwis and the board of the cottage around the tower planning to provide a tour package such as a flash pesantren with a target market not for children, but for teenagers and adults. We were inspired by Solo and Yogyakarta, where many people want to feel like <i>native</i> Solo people by staying in Solo, which is still thick with old-fashioned atmosphere, unggah-ungguh and subtle colloquialisms. We want something like that, but here what we emphasize is the flash pesantren for adults, for the books using general books such as yellow books. The plan is like that, but the execution has not yet been carried out. The boarding school has approved the plan.
<b>Seno</b>	How many huts are there in Kauman Village?
<b>Izzuddin</b>	Only a few, because of the narrow land area of about 3 hectares where 1 hectare belongs to the foundation, 2 hectares consists of 100 houses with a population of 400 people where a quarter of the population is already domiciled outside Kauman Village. There are no additional houses, because the houses are already full. Meanwhile, there are three huts in Kauman Village, namely Pondok Mash'datul Ulum, Pondok Damaran which is still cared for by Gus Baha, and the hut here. Initially all of these huts were also homes and then became huts.
<b>Seno</b>	How does the village maintain the Kudus traditional houses or ancient houses?
<b>Izzuddin</b>	In the past, the government wanted to make a traditional house in Jenggalan Village a cultural heritage, but instead the traditional house could not be opened to the public, was not allowed to be changed, and there was confusion in managing inheritance rights. Due to this case, the community did not want their house to be a cultural heritage. Although every year the government is willing to provide a budget for houses that are made into cultural heritage, because of these problems the community chose to refuse to have their houses made into cultural heritage. There are several traditional houses here that have been bought by the tower.
<b>Seno</b>	In the development of this heritage tourism village, is the development only oriented towards the teachings of Sunan Kudus or is there something else?
<b>Izzuddin</b>	<ul style="list-style-type: none"> <li>Actually, the heritage is not only here, there is a direction to become an Ancient City. We have coordinated with the government and several parties to make Kudus an Ancient City. However, the first thing that needs to be addressed is the congestion that occurs.</li> <li>According to the story from my father, the tower has been crowded since long ago, there was a time when the tower was very crowded, namely when people were in trouble, so many came to pray. However, the current condition of the tower is much more crowded than the tower in the past. One of the factors that makes it crowded every day is the culinary in front of the tower. Although it is actually not allowed to sell in the area because it is included in the red zone.</li> </ul>
<b>Seno</b>	How did the village respond to this?
<b>Izzuddin</b>	The village refused, because the area is not just here. The village has warned that selling in the area is not allowed, but we do not evict them because it is not our domain. If the village holds an event, we immediately contact dishub and satpol pp to coordinate. The community is actually disturbed because it causes traffic jams, but many of the people here also sell in the area. On Friday nights, it's definitely crowded because it's open 24 hours.

<b>Seno</b>	During these activities, does the village provide security?
<b>Izzuddin</b>	Yes, a mix of tower and village parties.
<b>Seno</b>	If Janggalan Village develops batik traditions, icik embroidery. What is developed in Kauman Village?
<b>Izzuddin</b>	We develop embroidery. However, when outsiders come, they are more interested in coming to Janggalan Village because of the availability of a larger parking lot, whereas in our village the roads are narrow and the lack of parking lots results in limited mobility.
<b>Seno</b>	How many batik embroidery production houses are there in Kauman Village?
<b>Izzuddin</b>	Embroidery still exists. There are about 2 or 3, some traditional and some modern. There is also traditional culinary here.
<b>Seno</b>	For culinary, what kind of culinary is being developed?
<b>Izzuddin</b>	Jumputan, Uyah Asem, Segi Jangkrik.
<b>Seno</b>	Where is the culinary center?
	Uyah Asem is not always available, only when there is an order. Uyah Asem is based on empal kebo. Segi Jangkrik is always available, sold at night at Angkringan Kidul Sujan, located at the Sujan intersection to the south.
<b>Seno</b>	Where is Jumputan culinary sold?
<b>Izzuddin</b>	RT 2, before the highway. It is only made when there is an order or when there are guests.
<b>Seno</b>	There are 2 villages that already have activities and are active, namely Janggalan Village and Kauman Village. So we only focus on those 2 villages.
<b>Izzuddin</b>	There was one in Langgar Dalem yesterday. All of the Kreteg cigarettes came from Langgar Dalem. The village that is likely to receive funding next year is Kali Gelis, Langgar Dalem Village. Langgar Dalem also has traditional houses and an ancient Kudus community.
<b>Seno</b>	What norms or cultural values do you want to instill in heritage tourism in Kauman Village?
<b>Izzuddin</b>	In Kauman village, it is not allowed to slaughter cows, because cows are respected animals. It is not allowed to raise the house (the house can't be higher than the tower). In addition, it is also not allowed to use iron beds, so mattresses do not use beds, or even some sleep on the floor. In the past, if someone wanted to enter Kauman Village, the vehicle was turned off and the driver walked. However, due to the changing times this habit is rarely done. If the villagers here when there is a celebration people still pass, but not fast or speeding driving vehicles slowly. There are also many huts around here, so there must be many who pass through here. We hope that the habit of vehicles not entering the village can be restored, the villagers have agreed with the suggestion that vehicles be deposited first and then enter the village by walking. However, it is constrained by parking pockets, if you have land for parking pockets, you can add to the village treasury.
<b>Seno</b>	In developing this heritage village, what do you want to develop?
<b>Izzuddin</b>	In the village, the people here are more able to utilize the tower crowd to improve the economy. Not only education and culture, but the community can improve their economic life. Now there is progress, such as the existence of motorcycle taxis. Hopefully the community will be more open to outsiders, and visitors can have a good impact on the economic level of the residents.
<b>Seno</b>	Are there any plans to add tourist attractions in Kauman Village?
<b>Izzuddin</b>	For example, yesterday there was a large grant of gamelan. However, the community did not want to accept it, until I was confused about where to put the gamelan. Maybe the attraction that can be developed is calligraphy. I am still confused about what attractions to add, maybe there are other ideas?
<b>Seno</b>	<ul style="list-style-type: none"> <li>▪ In Solo, there is one street, Jalan Gatot Subroto, which is closed every Friday and Saturday night for MSMEs selling various products and visitors are required to walk.</li> <li>▪ In Janggalan Village, there is an event during Buka Luwur for almost a week, Galdhara.</li> </ul>
<b>Izzuddin</b>	Yesterday we had a discussion, there is Alun-Alun Kulon here, we planned to make it like a one-day Buka Luwur event featuring old-school culinary as expected by the local government and BUMDES helped provide tents. However, after consideration between the results and profits were not good, also because the merchants made contributions again. In the past, we have held it here, on Jalan Menara once, moved to Jalan Madosan, outside once, but there was a commotion due to lack of arrangement and organization during the event. There was overlap between traders and motorcycle taxis. One year later, the assets moved from the Trade Office to the Tourism Office, and then there was an arrangement so that the area for ojek was leveled to be tidier. After being under the Tourism Office, we became a tourism village and were supported to hold further events.
<b>Seno</b>	Then, does Kauman Village hold any events?
<b>Izzuddin</b>	We are constrained because our administration is uncertain. Kauman used to consist of 1 RW and 3 RTs, and Kauman has changed administrations several times. In the past, we were deactivated here, then we took care of the administration in Langgar Dalem Village, once we joined Damaran Village, and once we joined Kerjasan Village.

