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The Emphatic Conservation: the Tradition of Conservation in Java and the Eurocentric Conservation

Timoticin Kwanda

Abstract

The notion of European tradition of conservation and its authenticity principle originated from Western Europe which has been dominated and widely disseminated within conservation profession in the World. This 'unfamiliar' concept refers to the classical theory that place considerable importance on the building as object, reflecting an interest in it as valuable entity'. The conservation of *De Javasche Bank* Surabaya is raised to comprehend the classical theory. Recently the shifting of conservation theory from the classical theory that centred around the object to the inclusive contemporary theory which centre on the subject. In line with the contemporary theory, the case of the Memayu and the Ganti Sirap tradition in Ki Buyut Trusmi complex in Cirebon is discussed that tries to reconstruct the notion of conservation that rooted from the long traditions of Asia society that emphasize the spiritual meanings of the people reflecting through the object and the tradition of fabric renewal of the perishable structure.

Keywords: Emphatic Conservation, Tradition of Conseration, Inclusive Approarch

1. Introduction

1.1 Background

In Asia, conservation of architectural heritage is a recent issue as response to the pressure of rapid growth of urban development.[1] In 1990s, the opening of the economy to market forces and development opportunities causes an increase risk with architectural heritage as new buildings and infrastructures have been constructed altering the character of the old district in Asia. These phenomena the so-called 'disappearing Asian city' have happened in many Asian cities, such as the destruction of architectural heritage in *Intramuros* of Manila, the old district of *Pudong* in Shanghai, and George Town (Logan 2002).

On the other hand, the 'disappearing Asian city' phenomena is not fully true as more and more architectural heritages in Asia have been conserved which well documented by UNESCO in *Asia Conserved* (2007). This recent conservation consciousness by the experts is interesting issue of

[1] The term cultural heritage is used to mean all heritages in this case architectural heritage, intangible and tangible, that is intentionally constructed and biased toward a particular group or issue.

whether it is because of the fear of loss that gives rise to conserving (Peckham 2003: 4-5) or the other agenda such as social status of dominant groups, economic agenda such as tourism industry, and political ends for nationalism (Hobsbawm & Ranger eds. 1983; Bendix 2007: 256). For these reasons, cultural heritage is always contested by nature as dissonance is 'intrinsic to the nature of heritage' an inevitable part of a system where selection is unavoidable related to heritage ownership, conflicting uses and misuses, multi consumed on different markets, and the duality of heritage of being a resource of both economic and cultural capital (Ashworth 2000).

In conservation practice throughout Europe and the international sphere, this materialistic notion of conservation is found in various international charters and conventions. This notion of European tradition of conservation and its authenticity principle originated from Western Europe which has been dominated and widely disseminated within conservation profession in the World including Asia.

In Asian countries, conservation is a new concept, notably in recent years a number of Asian country has charters or principles to underpin approaches in conserving cultural heritage, such as the Principle for the Conservation of Heritage Sites in China (2000), the Hoi An Protocols for Best Conservation Practice in Asia, and the Charter for Conservation of Unprotected Architectural Heritage and Sites of India (2004).

1.2 The Objective

The concern of how to conserve in conservation as observed by Oliver (2006: xxvi) states that "some of the problems of conserving the vernacular are encountered in countries where the concept is unfamiliar'. This 'unfamiliar' concept refers to the 'Western cultural values place considerable importance on the building as object, reflecting an interest in it as valuable entity' (Oliver 1980: 4).

In this sense, the concern of this research is to explore the familiar concept of conservation of some community in Java as opposed to the 'unfamiliar' concept. First, it describes the shifting of conservation theory from the classical theory that centred around the object to the inclusive contemporary theory which centre on the subject. Second, it tries to reconstruct the notion of conservation that rooted from the different and long traditions of Asia society that emphasize the spiritual meanings of the people reflecting through the object and the tradition of fabric renewal of the perishable structure.

At last, It argues that the familiar concept is a tradition of a community as part of their life that focuses on the building not as object or purpose or target but as medium of cosmic relation as opposed to the 'unfamiliar' concept that place the building as object. Consequently, it also argues that some of the actions taken in the so-called tradition of conservation will be different with the Eurocentric notion of conservation.

1.3 Methodology

Case Study

In case study, Yin (2003a: 4-5) states that a researcher begins with a preconceived theory in mind to elaborate and extend existing theory prior to the collection of data; others, however, argue that the researcher begins with the case study and allows the theory to emerge from the data (grounded theory) which is an inductive process (Berg 2007: 285-286). In this sense, the research begins with the theoretical construct of tradition of conservation. It has become essential as there is no definitive theory on the topic and whatever is available is either too general to be called a theory or too diverse in focus to be useful, which means no meaningful conclusion can be derived from these.

Theoretical Sampling

The case study selection employs theoretical sampling where a case is selected based on its relevance to the research questions, of its theoretical position (Silverman 2010: 144). The bases for selecting the case study was developed through a preliminary study that included site visits, interviews with key respondents, and reviews of the literature on Javanese architectural heritage such as the Great Mosques in Demak, Kudus and Jepara (Ismudiyanto and Atmadi 1987), the Great Ampel Mosque (Abdul Qohar 1994), the noble residences in Yogyakarta (Ikaputra 1995); Monuments and Sites in Indonesia (Affandy and Soemardi 1999), and on conservation of Javanese architectural heritage such as the Great Mosque of Demak (Anom et al. 1986); the Gala Mosque in Klaten (Romli et al. 1993); the Great Mosque of Surakarta (Hardjajanta, Sudarno and Eko 2005).

In choosing which case to study, the thesis is developed based on three sources. First, it draws on discussions in the literature; second, it uses extensive initial case studies in Java; and finally, it is based on the author's discussions with many experts in the field and through exchanges with professionals at a number of events.

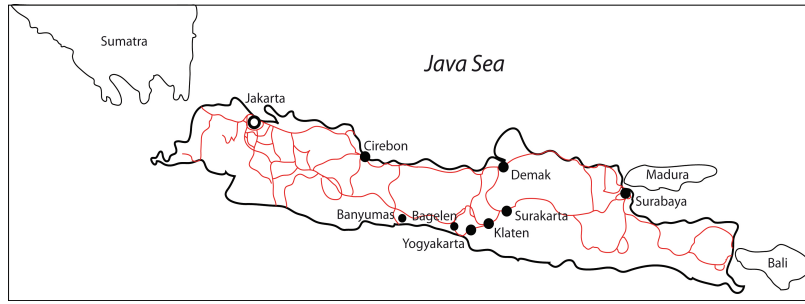

Figure 1. Location of the Initial Case Studies. Source: maps.google.com, downloaded on 6 February 2012, and reproduced by author.

Data Sources and Collection

Data for the study come from five main sources: (1) documentation of the complex; (2) observations of the conservation processes; (3) interviews with residents and community leaders; (4) relevant literature on conservation works; (4) reports and documents of various organisations and agencies; and (5) newspapers. Next, the case study starts with the primary data collection in the field drawing from multiple sources of information, such as direct observations, interviews, audio visual materials inventories of physical artefacts such as the buildings; and secondary data such as documents, previous studies.

Data Analysis

Various techniques were applied to analyse the data. Firstly, the synchronic and diachronic approach is used to understand what interventions have been done in the conservation works that can be seen from the transformation of the site at macro level: the block, and especially at the micro level of resolution: the building.

Secondly, through the data collection, and simultaneous analysis of the data by conceptualising and reducing data, elaborating categories, a detailed description of the case emerged such aspects as the history of the case, the chronology of events, and the key issues (analysis of themes). The final stage included an abstraction process that moved the analysis from the descriptive level to a theoretical interpretation reporting the meaning of the case or the lesson learned from the case (Creswell 2007: 75). In general data analysis of the text data from the interviews as in transcripts and the observation such as image data as in photographs and digital videos consists of four steps such as organizing, describing, classifying and interpretation or connection (Kitchin and Tate 2000: 229-251; Groat and Wang 2002: 137; Creswell 2003: 191-195 & 2007: 148-154).

2. Literature Review

In the Western sphere the notion of conservation has long been developed since the eighteenth century (Rodwell 2007).[2] In conservation practice throughout Europe and the international sphere, this materialistic notion of conservation is found in various international charters and conventions. These charters and conventions have shaped two academic streams in conservation.

2.1 The Two Academic Streams

[2] *Restauro* in Italian, restauracion in Spanish and *restauration* in French have broad sense encompassing much of what is meant by conservation in English, and the word restoration in North American usage is a more restricted sense referring to intervention aimed at integrating the losses (Price N.S. et al. 1996; Munoz Vinas 2005).

At present in conservation, two different academic streams existed that totally conflict on the notion of the primacy of the heritage object. These two notions of heritage approach are also termed as classical conservation theory and contemporary conservation theory.[3]

For the classical theory, the object has a value existing independently of people that should not be threatened to any change. Since the nineteenth century, the desire to preserve as much of the original fabric as possible has been key to conservation practice, which has viewed the original material as the ultimate testimony to the history and origin of the building, and thus to its authenticity as a cultural and historical artefact. This practice of the concept of material authenticity has served as one of the major philosophical underpinnings of conservation for the last hundred years and continues to be the focus of discussion in the larger conservation discourse. Since the onset of the restoration debate in the nineteenth-century England, numerous charters, conventions, and declarations have increasingly recognized. These documents are indicative of the development of the discipline and reflect both the steadfast debates and the continual re-evaluation, and found in the various international charters and conventions, such as the Athens Charter (1931), the Venice Charter (1964), UNESCO World Heritage Operational Guidelines for the Implementation of the World Heritage Convention (1977), and the ICOMOS Charter for the Conservation of Historic Towns and Urban Areas (1987).

On the other hand, the people-centred approach views that heritage is inevitably rooted more about people of the present as creators of heritage, who attribute meaning, value, and functions and select what is to become heritage from the infinity of the past (Loulanski 2006). Along with the widening scope of heritage, the contemporary conservation theory primary interest is no longer on the objects, but rather on the subjects based on the basic question that why, for whom, the conservation is done. The answers to these questions are closely to the reason that objects are conserved because it has meaning for some or a certain group of people in which these meanings are neither fixed, nor are they universal: the same object can have a strong significance for some people, while being irrelevant to other, and some other reasons such as (1) heritage belong to us, refers to larger group of people, to a similar extent as we are both ancestors and descendents of other people, and thus we have no more or fewer rights than other had; (2) the responsibility for conservation of an object fall on the affected people, thus it is their duty to conserve, and it is for them that conservation is performed; (3) a conservator is not only a mediator between an object and scientists who examines scientifically or 'listen' to the 'request' of an object for treatment, and interpret the symptoms of the

[3] Classical conservation theory has been developed since the eighteen century to the 1980s, and contemporary conservation theory has been developed since the 1980s represented by the second and third versions of the Burra Charter (Larkham 1996; Munoz Vinas 2005).

physical object, but also as a decision maker; (4) conservation objects is not an experts-only zone whereas conservation decisions are beyond the reach of most people (M. Vinas 2005).

In this contemporary conservation theory, two major points that emerged are the idea of significance and the notion of inclusive in conservation process. Throughout the 1980s it became apparent that not everything from the past could and should be saved that heritage had to pay its own way; with dwindling financial resource coupled with the actual cost of conservation. People realized that historic buildings or sites had a significance or value because they had been developed, modified, used for many years. Therefore it is unrealistic to take a purist line to conservation work to seek the historic and aesthetic truth of the object. The notion of inclusive stress heritage as something created and produced in, as a resource for the present, thus becomes more about meanings and values than material artefacts thus the focus on object: material artefacts have shifted to the subject that attempt to prioritise public interest as stated in Burra Charter article 5.1:

> . . . conservation, interpretation and management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

In short, the conservation of cultural heritage or the action taken to prevent decay and manage change is shifted from "not for the sake of the objects" but to "the sake of the people for whom they have a meaningful life." In line with this, the study tries to explore conservation as part of the community who have special associations, social and spiritual meanings for the place.

2.2 Definition

In Western conservation discourse, the term conservation was firstly mentioned in the Venice Charter (1964), however, no description for the term.[4] Afterwards, the term is described in many Charters, such as in the Burra Charter (1999) an internationally known for its comprehensive and detailed contents. In this Charter article 1.4, conservation means 'all the process of looking after a place so as to retain its cultural significance'. For Feilden (2003), conservation is defined as 'the action taken to prevent decay and manage change dynamically', and all of these acts are to 'prolong the life of our cultural and natural heritage ....'[5] Lastly, to revise the outdated existing principles with the new approach of notion of values advocated by the Burra Charter, the English Heritage recently

[4] The term conservation is used when contemporary practice is being describes, and to retain the word restoration when used referring to earlier practice. Previously, the term used is preservation and restoration as mentioned in the SPAB Manifesto and the Athens Charter.

[5] Feilden was a former director of ICCROM, and in the earlier version of his book (Feilden 1982), manage change is not mentioned as it probably reflects his point of view that cultural heritage is isolated from the dynamic change of society. However, manage change is included in the latest version of his book (2003).

produced the Conservation Principles for the Sustainable Management of the Historic Environment (2006), and conservation is defined as 'the process of managing change in ways that will best sustain the values of a place in its contexts, and which recognises opportunities to reveal and reinforce those values'. Substantially, these definitions can be categorized into (1) activities such as action taken, the process of looking after, and manage change; and (2) objectives such as retain cultural significant, sustain the values, and prevent decay of a place (table 1).

In short, the three above definitions are all alike that has come to see conservation as the management of change, seeking to retain what people value about places extending the concept of conservation from mere preservation to embrace enhancement or positive change. Thus, conservation can be defined as managing change in which actions taken or process of looking after a place is to prevent decay and retain or sustain cultural significance or values, whereas:[6]

1. managing change is about making the optimum conservation decision of proposed changes in case of form, materials, construction techniques, and usage of a building, based on careful assessment of the relative importance of each value.[7] In this sense, conservation has to be a conscious behavior of actions that apply scientific method as opposed to arbitrary intervention (Jokileto 1999; Munoz 2005).
2. action taken or conservation process may include a combination one or more of the ascending degrees of intervention[8]: (1) prevention of deterioration or maintenance, preferred as the best representing the minimum intervention principle, (2) preservation of the existing state, (3) consolidation of the fabric, (4) restoration, (5) rehabilitation, (6) reproduction, (7) reconstruction, (8) adaptation.[9]

2.3 The difference approach

[6] In Burra Charter, cultural significance means aesthetic, historic, scientific, and social value (article 1.2); and conservation process includes maintenance, preservation, restoration, reconstruction, and adaptation (article 1.4).

[7] According to Burra Charter article 27 and Principles of English Heritage article 26, process of conservation begins with understanding and assessing of cultural significance of a place before decision of proposed changes is made.

[8] In many charters, inspection, recording and documentation are required before any intervention.

[9] The total eight degrees of intervention comprises five degrees of intervention in Burra Charter article 1.5-1.9 and 14, and the three different interventions such as consolidation, rehabilitation and reproduction added by Feilden (2003: 8-9). The degrees of intervention also reflects the historical development of conservation theory from the orthodox point of view beginning with preservation as championed by the SPAB manifesto that opposed the restoration movement advocated by Viollet-le-Duc, the reconstruction period as response to the First and Second World War, to contemporary conservation theory which allows adaptation for the continuous use or existence of cultural heritage (see table 1).

Based upon the two keywords of the definition, managing change and actions taken, managing change for both tradition of conservation in Asia and Western conservation is based upon careful assessment of a conscious behaviour of actions not an arbitrary intervention. However, for that conscious behaviour of actions both apply different approach in which Western conservation applies scientific method as the truth determination such as soft science or historical sciences (archaeology, history-monument as historical document) and hard or material sciences (chemistry and physics). On the other hand, the tradition of conservation in Asia applies the tradition such as beliefs and knowledge which are intangible and transmitted through oral and non-verbal.

Since tradition of conservation does not apply scientific method, could it be considered as conservation or whether tradition in this case traditional knowledge is science? Traditional knowledge is indeed science that is not testable proposition or can be proven such as in Western science, but a reality which includes both the concrete experience, logic (reasoning) as well as any abstract concept (normative science). Western science and traditional knowledge constitute different paths or approach to knowledge, but they are rooted in the same reality. In other words, tradition of conservation should be regarded as conservation in the Eurocentric sense, but it has a different approach of managing change.

Table 1. Definitions of conservation

Year	Charters/ Interest Bodies	Activities	Objectives
1964	Venice	No definition	Work of art as historical evidence (article 3)
1999	Burra	all the process of looking after a place (article 1.4)	to retain its cultural significance (article 2)
1982, 1989	Feilden (p. 3)	the action taken	to prevent decay
2003	Feilden (p. 3)	the action taken; and manage change dynamically	to prevent decay
2006	English Heritage Principles	process of managing change	to sustain the values

With the difference approach of managing change, consequently tradition of conservation will also generate different actions taken in conservation. Actions taken in the tradition of conservation are maintenance, repairing, extension, renewal and ritual re/construction that different with the Eurocentric conservation discourse (table 2). In this sense, the objective to prolong the lifespan of buildings in the tradition of conservation will not entirely conserve the physical nature as buildings are not objects but as media for cosmic relation and will lost its authenticity in the Eurocentric sense but it will conserve the spiritual or symbolic nature of buildings hence its spiritual authenticity embedded in the creator.

Thus, tradition of architectural conservation can be defined as managing change in which actions taken or process of looking after a place that prevent decay and retain or sustain cultural significance or values are based upon the tradition transmitting from one generation to the next one.

3. Discussion of the Case Studies

3.1 De Javasche Bank Surabaya: the materialistic notion

The building alteration through time

In many charters, understanding and assessing of cultural significance of a place (significant elements) through inspection, recording and documentation are required before decision of proposed changes or any intervention is made. In this case, based upon the documentation and historical study of the building, changes at the building for the period of 1922-2009 are identified such as reduction and adding of building elements for examples:[10]

Table 2. The different definitions of conservation

Conservation discourses	Two key words in definition of conservation	
	Managing change	**Actions taken**
Eurocentric Conservation	based on careful assessment of a conscious behaviour of actions that **apply scientific method**	maintenance, preservation, consolidation, restoration, rehabilitation, reproduction, reconstruction, adaptation
Tradition of conservation in Asia	based on careful assessment of a conscious behaviour of actions that **apply tradition which handed down from one generation to the next**	maintenance, preservation, repairing, replacement, **renewal, extension, and rituals of re/construction**

The Exterior: the north elevation (Figure 2 and 3)
Removal: (a) the main gate on the left has been disappeared; (b) the letter *de Javasche Bank* above the main gate was deleted.
Alteration: the two (2) *domer* windows on the left and right sides have been changed from rectangular form to round shape
Adddition: (a) the main gate in the middle of the building; (b) *fiber-glass* canopy at the main gate; (c) the annex building attached at the east; (d) ventilation holes of the "tower" was covered.
The Interior: the basement (figure 4)

[10] For the historical study and documentation of the building see Kwanda, T. et al (2010).

Removal: (a) the staircase to the archive room at the first floor; (b) the doors to storage room and to the archive room were replaced by wall; (c) the load-discharge room (*helend vlak*) was removed; (d) the two side entrance doors were removed.
Addition: (a) a new deposit room; (b) a new restroom; (c) a entrance and a new ramp at the south side; (d) the annex buildings attaced to the south and east side of the old building.

The Interventions

Based on the alterations through time, and to conserve the building accordance to its authenticity in term of form, layout, materials, in general some interventions will be needed such as preservation, restoration, rehabilitation, reproduction, adaptation, and demolition, in details the actions taken are:[11]

Figure 2. the buinding condition in c.1915 (top left), in 1922 (top right), and in 2009 (bottom). Source: KITLV (foto c.1915 and 1922)

[11] 'Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents' (Piagam Venice, artikel 9). Selain bahan, *Nara Document on Authenticity* (1994) menyatakan bahwa penilaian keaslian dapat berdasarkan 'form and design, materials and substance, use and functions, traditions and techniques, location and setting, and spirit and feeling, ...' (artikel 13).

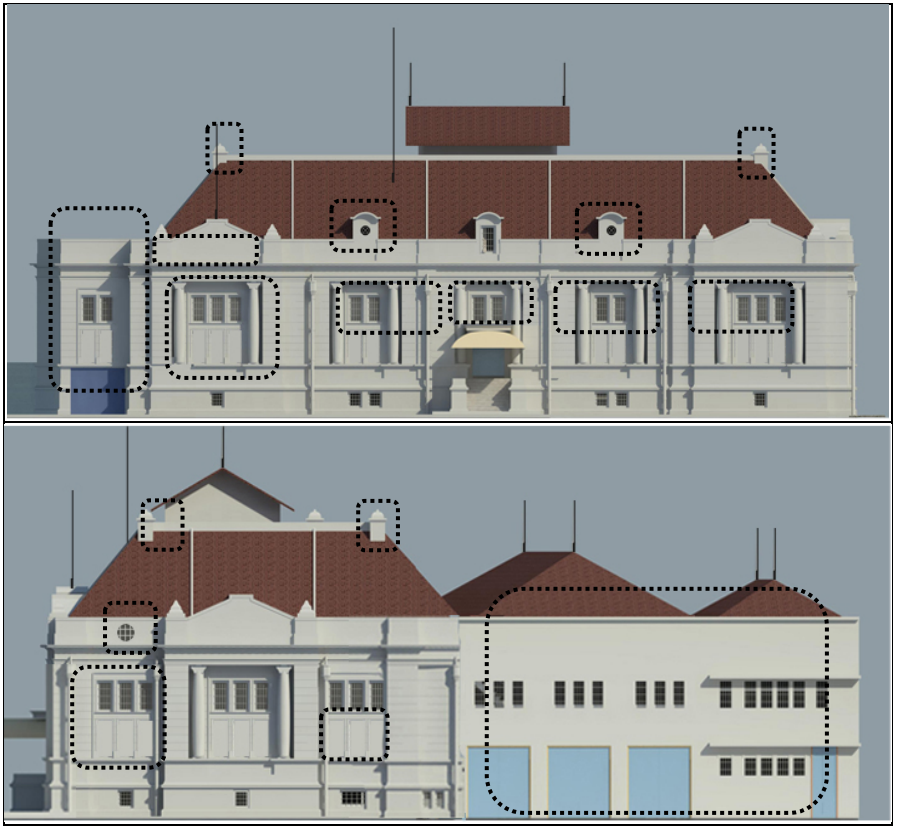

Figure 3. the existing condition of the north elevation (top), and the west elevation in 2009 (bottom)

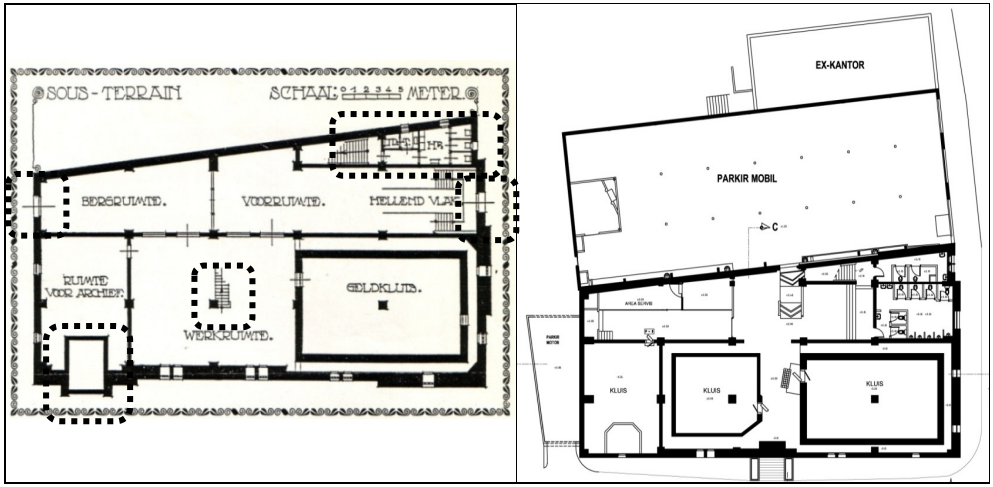

Figure 4. The original floor plan of the basement in 1910 (top,) and the existing condition in 2009 (bottom)

1. To retain as much as possible the architectural elements of 1910 and the elements as far as today supposing that they do not distract the originality of the building, such as the original intrior layouts, the entire original facade (the new entrance, the windows, the pillars, ornaments, cornices and dentils, and so on), the original floor tiles and its patterns.
2. To reinstate or to restore the broken and lost architectural elements of 1910, for example the original shape of the two dormer windows, , the windows covered by partitions, the original plasters and paints, and the floor tiles, the original stained glass sky light (figure 5).
3. To reveal the condition of the building in 1910 by cleaning and demolishing any elements that cover the original condition of the building, for example demolishing the annex buildings on the east and the south sides which have no historic significance, the fiber glass canopy, and the name of *De Javasche Bank* at the parapet (figure 3)
4. To reproduce or to replicate the missing elements, such as the original roof and floor tiles, some windows at the south side (like-for-like basis). To differentiate the original and the new one the principle of **recognaizable** is applied by marking the new one.

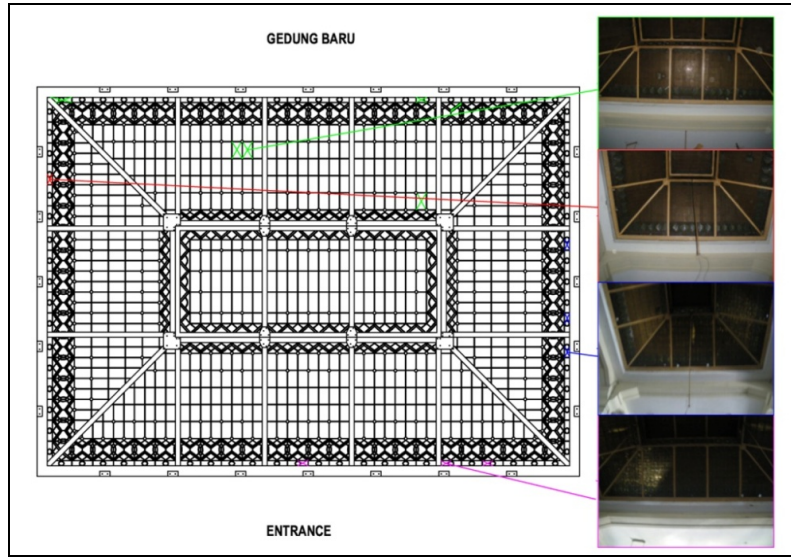

Figure 5. Documenting the significant element, the original stained glass skylight

The Authenticity

To ensure the authenticity as the central principle of conservation applied in the actions taken, some studies were conducted for examples the originality of the floor tiles was verified through a typological study by comparing the floor tiles with the same one at the other buildings. According to the Martin & Co. Amsterdam ad-document the same floor type was used at *De Javasche Bank* Jakarta (figure 6). To identify the original composition of the plaster, a scientific study was also conducted by testing the mortar materials structure at the Balai Konservasi Peninggalan Borobudur in Magelang. Based on the result, similar type of traditional lime mortal was applied to the building. In this case, the traditional breathable paint was used to allow the wall to evaporate. For the original colour of the paint, peeling the existing paint layer by layer was conducted to find the last layer assumed as the original one.

Figure 6. The ad document shows that the same floor tiles is also used at De Javasche Bank Jakarta (top), the original floor tiles at De Javasche Bank Surabaya (bottom left) and De Javasche Bank Jakarta (bottom right)

3.2 Ki Buyut Trusmi, Cirebon: the tradition of roof renewal

Ki Buyut Trusmi complex is located about 7 km to the west from the city of Cirebon in West Java. It can be reached from Cirebon through the main road of Jakarta-Bandung (Raya Panembahan) to the town of Plered, and about 500 meter to north from the town heading to Buyut Trusmi Street where the complex is located.

In the Trusmi complex, the *punden* or the first-founding ancestor is the holy tomb of Trumi identified as a saintly person who has a special power as many local people and people from neighbour villages come to give homage to the holy tomb. The keramat of the complex is also established through the annual village ritual the so-called Memayu or in the past is called *sedekah bumi* to secure God's blessing prior to the rainy season or the farming season, and the windu year Ganti Sirap festival to remember the ancestor and respect his blessing.[12]

3.3.1 The Tradition of Memayu

Memayu is derived from the word *ayu*, meaning beautiful; thus it means to beautify a building. The festival is held in November every year prior to the rainy season as rain is a sign of God's blessing. Every year, one year before the event the exact date of the festival is determined and announced by the complex custodians at the Witana building during the 1st Suro (Muharam). The last Memayu festival was held from November 21st to November 22nd 2010, and prior to the roof replacement, a parade was held to celebrate the event. The Memayu tradition for Paseban or Bale Besar was performed into three phases such as removing the welit from the roof, removing and attaching the new welit on the bamboo rafters, and attaching the new welit on the roof (table 3 and figure 7).

[12] It is usual that there are three kinds of Muslim community in Java that treat the first-founding ancestors, such as (1) a village ritual festival is held each year to remember the ancestors and respect their blessing; (2) the ancestors is identified as saintly predecessors thought to have had special powers (keramat), who are believed still capable of interceding with God for the community; (3) the ancestors take on the attributes of guardian spirits or territorial spirits known as danyang with strange powers (Hefner 1985: 58).

Table 3. The *Memayu* Festival at the Bale Besar on 22 November 2010

Time	Activities
Phase 1	**Removing the old *welit* from the roof**
06.12 am	the old *welit* roof frame began to be detached from the north side
06.14 am	the first roof frame of the west side was removed
06.15 am	the roof frame was put on the ground to remove the *welit*
06.16 am	the second roof frame of the west side was removed
06.17 am	The roof frame was shifted to the ground by the community
06.18 am	the second roof frame of the north part was detached
06.20 am	the last roof frame of the west side was removed
06.22 am	the detachment of the roof frames was ended
06.27 am	the *welit* of all the roof frame was removed completely
Phase 2	**Removing and attaching new *welit* on the roof rafters**
06.30 am-09.25 am	a new *welit* was attached layer by layer to the bamboo frame and secured with bamboo ropes
Phase 3	**Attaching the new *welit* on the roof**
09.25 am	the thatch for the ridgelines was prepared
09.50 am	the last section of the roof frame was attached to the rafters
10.26 am	the first layer of cover for the ridgeline was attached
10.33 am	the second layer of thatch attached to the ridgeline
10.35 am	the ridgeline layer was ready to be secured
10.49 am	the thatch was tied up with bamboo ropes to the ridgeline

Figure 7. The Memayu tradition at the Bale Besar

3.3.1 The Tradition of Ganti Sirap

The Ganti sirap festival was held to replace the teak roof of the three important buildings such as the Holy Tomb, the Witana, and the mosque in the Ki Buyut Trusmi complex. The tradition proceeds for every repeating eight years or the so-called windu in the Javanese-Muslim Anno Javanico (AJ) dating system.[13] Today, the tradition is carried out consecutively every four (4) year in alit year (the first year) and dal year (the fifth year) in the windu system for a practical reason. The windu is selected for the event as operating a particular point in time for Javanese would have been a great supernatural influence, in this sense the first-founding ancestor or the holy tomb of Trumi identified as a saintly person who has a special power.

[13] The Javanese-Muslim lunar year was promulgated by King Sultan Agung of the Mataram Sultanate in AJ 1555 (AD 1633) which became the first year of the new Javanese system. It did not adopt the Muslim enumeration of years from the *Hijrah* (Muslim era), but a continuation of the numerical series of the Saka year, and now as purely lunar series what is known as the *Anno Javanico* (Ricklefs, 1978).

Table 5. The *Ganti Sirap* Process at the Holy Tomb, from 26 July to 2 August 2010

Date/Time	Activities
26 July	
Phase 1	**Removing the old *sirap***
7.32 am	six caretakers such as kyai and kuncen had climbed up to the roof step by step to open-up the *memolo*
7.48 am	the hip was removed one by one
7.52 am	the *sirap* began to be removed one by one by the *kyai* and handed them one by one to people standing around the tomb
8.05 am	almost half of the *sirap* roof had been removed
8.24 am	all of the old *sirap* roofs were removed
Phase 2	**Repairing and replacement**
8.40 am	some of the old primary and secondary rafters were repaired, removed and replaced
9.00 am	the new *sirap* was washed in the *pekulahan* or pond
9.06 am	the new washed *sirap* was distributed to the Holy Tomb
10.25 am	repairing the old hips cover
10.28 am	fastened some new rafters of the roof was continued
11.47 am	fastened the hip beam of the roof
11.51 am	fastened some new primary and secondary rafters of the roof
11.55 am	the repaired hips was also washed
14.59 am	attaching the new rafters was almost completed
28 July	
Phase 3	**Attaching the new *sirap***
7.32 am	a starter wood plank attached at the end of the roof
8.59 am	the new *sirap* were attached one by one the west section
8.54 am	a half of *sirap* had been attached at the north side
29 July	
8.34 am	the west side of the roof was completed
8.36 am	a half of the north side of the roof was completed
8.44 am	cutting the new *sirap* by the craftsmen for the holy tomb
30 July	
8.22 am	the hips were attached one by one
15.24 pm	all the new *sirap* were attached completely
02 August	
8.09 am	the ridge roof of the holy tomb was attached to the roof

In the last time, the teak roof replacement was executed from July 26th to August 2nd 2010 which lasted for a week at the north and west side of the roof as a continuation of the last replacement happened four (4) years ago to replace the south and the east side of the roof. The Ganti Sirap tradition began and ended with the Holy Tomb that performed into three phases, such as removing the old sirap roof (table 4 and figure 8). The first day, on 26 July 2010, the process of removing the old sirap was took place as follows:

1. at 7.32 am, the six caretakers such as the kyai and the kuncen had climbed up to the roof of the Holy tomb step by step to open-up the memolo or the ridge;
2. the hip was removed one by one, afterwards all the sirap began to be removed one by one by the kyai and handed them one by one to people (*pengobeng*) standing around the tomb to be kept in the store room;
3. subsequently at 8.05 am almost half of the sirap roof had been removed;
4. finally, at 8.24 am, all of the old sirap were removed.

With the same process, in the second day on July 27th 2010 and several days after the sirap roof for the mosque and the Witana were also replaced. At the end of the festival, the ridge roof of the holy tomb was lowered down and attached to the roof, and follow by a *slametan* or a 'communal religious meal' to mark the end of the Ganti Sirap tradition.[14]

[14] In the system of Javanism or *Kejawen* thought, *selamatan* or *slameta*n which is derived from *selamet*, which means "well-being" or "state of grace", the aim of conducting it is the way to establish cosmic order and social order which means harmony with the cosmic purpose, which is unity with the oneness of the all conceptions (Mulder 2005).

Figure 8. The Ganti Sirap Tradition at the Holy Tomb

4. Results and Conclusion

The examples of the Memayu and Ganti Sirap festival in Cirebon show that conservation is conducted annually and in a windu cycle from generations to the next based on the tradition or the so-called the tradition of conservation. The tradition of conservation is sustained by the people for whom they have a meaningful life as they have special associations, social and spiritual meanings for

the place. The place such as the buildings is not the objective in conservation but it was used as a medium or mean for its spiritual or cosmic order, such as a to remember the ancestor and respect his blessing as the ancestors is identified as saintly predecessors thought to have had special powers (keramat), who are believed still capable of interceding with God for the community. In this sense, the examples of Memayu and Ganti Sirap tradition are common in many parts of Asia that is discussed in the following section.

4.1 The Different Root of Conservation

The notion of intangible heritage that adopted in the previous conservation charters in Asia is rooted from the Asian culture, while the Western perspective that associated only with tangible qualities is rooted from the Western culture. This western perspective is not surprised for Prof. Tomaszewski, a former Director-General of ICCROM, he acknowledges that the origin of western materialistic approach to historical monuments lies in the Christian tradition, the tradition of the cult of holy relics as one of the bases for the doctrine of the Roman Church. He further states that there is a gap between European humanities and conservation, "which remains intellectually backward in its obsession with the material substance and unable to undertake the task of the balanced protection of both material and non-material cultural heritage" (Tomaszewski 2005).

4.2 The Spiritual Values of buildings

In Western architecture the perfection of form is achieved through realistic expression or a visual form while in East Asia the material form is a mean for transmitting the spirit values, for example the Kyeongbok Palace complex in Korea erected in 1395 was reconstructed in 1867 and extended with new buildings, however the reconstruction did not change the spirit of the place - the spatial structure of the Palace that represents the *I Ching* philosophy, astronomical thought, and yin-yang principles (Seung-Jin (2005).

In China, architecture has been shaped by cultural and historical factors; cultural factor such as cosmological system, the concept of unity of heaven and human, the concept of Feng Shui; historical factors such as activities and events, and evolution and change (Xu 2001). In this historical evolution and change architecture has been shaped by preserved, damaged, destroyed, abandoned, reconstructed, and rebuilt elsewhere.

Similarly in Southeast Asia, architecture is also formed by symbolic considerations as representation of social system such as duality of male/female, married/unmarried, sacred/profane; and cosmological system such as concept of three-tiered cosmos, rules of orientation, four cardinal points, the house as body (anthropomorphic system), source of power, and ritual of construction (Waterson 1990; Widodo 2004). These characteristic of architecture were seemed so strange to

Europeans when they first encountered it during the colonial era, this was because of the conceptual difference (Waterson 1990).

In short, cultural heritage in Asia is shaped by philosophical, cosmological and religious systems that emphasis the intangible rather than the tangible. This leads to several key differences in conservation of Western and Eastern cultures, for example the replacement of fabric is often acceptable in Asian cultural heritage because of the perishable structure and the continued spiritual meaning and symbolic value related to everyday use. Thus, replacement or renewal of fabric is acceptable although has lost its authenticity, because of the significance of the place resides primarily in its continued spiritual meaning and symbolic value related to everyday use rather than importance of the fabric itself (Wei and Ass cited in Taylor 2004).

4.3 The Different Interventions: The Renewal of Perishable Fabrics

In term of structure, wooden perishable structure is a common feature in Asia in which the method of dismantling and assembling for wooden buildings is periodically used, introducing new elements for preserving its original form yet gradually loss of its original materials. In China, timber has been extensively used in Chinese traditional structure. For about 3,000 years the use of timber in buildings has evolved without major change based on the principle of prefabrication and dry assembly of all structural components that makes dismantling and resembling of the whole building relatively uncomplicated.

In the fifteenth to seventeenth century, perishable building structures was also the appearance in Southeast Asia cities such as Melaka, Ayutthaya, Aceh, Makassar, and Surabaya that were extremely larger by European standards of the time, and the style and layout of these urban centres was very unfamiliar to Europeans as a 'rural' appearance with pile-structure wooden houses concealed within their spacious yards of coconut, banana, and other fruit trees that spread out over wide areas without any clearly defined boundaries (Reid 1993).

Timber is vulnerable to climate such as rain water that water leakage and infiltration are the most common cause of decay and lost of its structural capacity. Therefore, in the component level historically total replacement or component renewal was a standard remedy to component deterioration, this method extended to contemporary conservation practice and recognised by international charter: Principles for the Preservation of Historic Timber Structure (ICOMOS 1999).

4.4 From minor repair to Reconstruction and Regeneration

Historically traditional interventions may allow minor repair such as annual or seasonal repair (*Sui Xiu*); refurbishment (*Fan Xin*) such as renewal of building surface without structural touch; major restoration (*Da Xiu*) such as disassemble and assemble roof, timber components, and even opening up

foundation; and reconstruction (Chong Jian or Chong Xiu) such as layout and structure of building could be changed including extension to accommodate new needs (D'Ayala and Wang 2006).

The *Ise* Shrine in southern Honshu with the pile structure and extended gable horns are related to Austronesian origin has been ceremonially reconstructed sixty times in identical form for every twenty years since the seventh century of Emperor Temmu, and this reconstruction of this building was to show the original design intent and craftsmanship (Pevsner 1976; Waterson 1990).

This is a common practice for all types of structure in other parts of Asia regions where the main materials of buildings are perishable, as in India, the concept of *jeernodharanam* or regeneration of what decays is the traditional ways of building and maintaining architectural heritage and still exists today (INTACH). This replacement of materials is acceptable because the significance of the place resides mainly in its continued spiritual meaning and symbolic value related to daily use rather than pre-eminence of the material itself (Pressouyre 1993; Chung 2005).

4.5 The Emphatic Conservation: Inclusive Approach

In recent years, the shift from the object of cultural heritage to the people affected by the conservation or the inclusive approach has been demonstrated in many Asian countries. Conservation of heritage is the about people by securing the continuity use of the tangible heritage using local building materials, and local intangible heritage such as crafts skills, knowledge and practice in which they were employed historically to repair, refurbish, replace, restore, and to reconstruct. This pattern of conservation has been employed in the following various empirical conservation works in Asia (Engelhardt and Unakul 2007).

For example in China, the *Guangyu* Ancestral Hall in Guangdong province, established by descendants of the prime minister of the Southern Song dynasty (960-1279), traditional craftsmanship, materials and construction methods were used in the restoration process. Blue bricks from the same historical period were salvaged from nearby sites to restore the walls of the structure, using the original type of mortar. The floor was restored with the red sandstone soil using traditional techniques, and experiments were performed in getting the right ratio of red sandstone soil and lime in order to match the colour and intensity of the original red sandstone floor. The water content was controlled, while churning cycles and sequence of ramming were precisely timed.

The *Krishan* (1830s) in Punjab, India is a Hindu shrine housing fine wall paintings depicting both Hindu and Sikh. All restoration works were carried out by local residents, with the exception of repair work to the wall paintings that undertaken by experts, and materials were locally sourced in order to ensure the community would be able to access the materials in the future. A work yard was established using traditional materials and machinery, river sand, lime kilns, a slaking pit and a lime mortar machine to make slaked lime.

In Malaysia, *fengshui*, traditional materials and skills were applied in conservation work of the *Cheong Fatt Tze* Mansion in Penang. The analysis of the rain gutter drainage system showed that water, an element of harmony in *fengshui* principles, ran through floors and ceilings to cool the structure and facilitate harmonious social relations for its residents. Further analysis revealed that an historic finish made from tree sap used to coat the beams provided termite protection for the exposed structural elements, and that the roof tiles were set in a bed of lime mortar with animal hair binder.

In Pakistan, for example is the conservation of the four 300 year old wooden mosques, *Yarikutz, Rupikutz, Kuyokutz and Mamorukutz*. The mosques were leaning and structurally unsound, and in realigning the mosques, the heavy earth-covered roofs were removed to lighten the load and replaced using new soil, compacted by foot in the traditional manner. All timber surfaces in the buildings were treated using the traditional wood preservation technique that applying walnut rind followed by linseed oil.

The above examples show the inclusive approach and various values (spiritual, social and cultural) created by and for the people that actually hold the contemporary conservation theory. The indigenous knowledge was revived that includes building techniques, practices and rituals associated with maintenance or periodic renewal of the building. Bringing this intangible knowledge in conservation allows for continuity in the use of materials and techniques, and the social harmony of the community.

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[15] Notes: Charters and recommendations of many institutions such as the Athens, the Burra Charters, UNESCO Recommendations as mentioned in the paper are not listed for the page limitation.

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