

The Workshop 2012 for Protection of Cultural Heritage
in Martapura, Republic of Indonesia

15 - 20 October 2012



**Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (APCCU)**

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Asia-Pacific Cultural Centre for UNESCO (ACCU)**

Edited and Published by
Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (ACCU)

757 Horen-cho, Nara 630-8113 Japan
Tel: +81 (0)742 20 5001
Fax: +81 (0)742 20 5701
e-mail: nara@accu.or.jp
URL: <http://www.nara.accu.or.jp>

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Preface

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU) was established in August 1999 with the purpose of serving as a domestic centre for promoting cooperation in cultural heritage protection in the Asia-Pacific region. Subsequent to its inception, our office has been implementing a variety of programmes to help promote cultural heritage protection activities, maintaining partnerships with international organisations, such as UNESCO and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

The ACCU Nara's activities include, training programmes for the human resources development, the international conference and seminar, the website for the dissemination of information relating to cultural heritage protection, and the world heritage lecture in local high schools. In addition to those, ACCU Nara periodically publishes *International Correspondent Report* based on contributions from appointed correspondents in the region and also conducts a regional training workshop which dispatches a group of lecturers from Japan and implements the practical training on cultural heritage protection on sites.

The Workshop 2012 for Protection of Cultural Heritage in Martapura, Republic of Indonesia was the sixth attempt of ACCU Nara. We were fortunate enough to receive the cooperation and support from Directorate of Cultural Heritage Preservation and Museum, Ministry of Education and Culture, as a coorganiser. I would like to extend my sincere gratitude to Dr Surya Helmi, Director, Mr Yoesoef Boedi Ariyanto, Mr Amperawan Marpaung and his staff, and to all related parties for their cooperation.

The advantages of implementing the regional workshop are as follows:

1) A number of participants from one country can attend the workshop at one time.

ACCU Nara has invited a few participants from a single country to the Individual Training Course held in Nara. However, participation is usually limited to two or three experts. It would be extremely efficient to accept a number of people from one country at one time for providing opportunities to acquire expertise for the protection of cultural heritage.

2) The working language of the training course is their native language.

As a general rule, the working language used in both group and individual training programmes is English, which sometimes gives difficulty in understanding the content of the training course for some participants from Asia-Pacific region. Not all the participants are fluent in English. In order to resolve this kind of limitation on the communication, we have decided to use Bahasa Indonesia for this workshop. We believe that participants can understand the lecture and instruction more easily and accurately with interpretation.

3) The teaching materials are locally available artefacts

Different from the programmes in Nara, participants in this workshop make use of artefacts or vernacular houses indigenous to their own country for the practical training, which is familiar and useful for them. For this year, the theme of the workshop was recording/documentation and research methods for wooden structures; and formulating conservation and management strategies, so we used two traditional buildings, Gajah Baliku and Bubungan Tinggi, as the venues for practical training.

When organizing a workshop overseas, the most important part is the selection of the theme and a venue of the training course. The preliminary survey should be made prior to selecting the appropriate theme which is most urgently needed for the country, because the training programme should also have a long-term effect on the protection of cultural heritage after the workshop has concluded. In organizing this workshop, we were fortunate enough to receive full cooperation from Directorate of Cultural Heritage Preservation and Museum, Ministry of Education and Culture; ACCU Nara made continuous efforts to select the most appropriate venue for the workshop in cooperation with staff of the Directorate and we could have not concluded the workshop successfully without their warm support.

ACCU Nara will build on this experience of the local training workshop in Indonesia for the next step. It is also hoped that this workshop will be a step to the mutual understanding and promotion of friendly relations between Indonesia and Japan. Lastly, I would like to express my appreciation to the Japanese Association for Conservation of Architectural Monuments (JACAM), Nara Prefectural Government and Nara Municipal Government for their cooperation in dispatching their officials to our workshop. I am also thankful to the Agency for Cultural Affairs, Japan (*Bunkacho*) for their continuing support.

NISHIMURA Yasushi

Director

The Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (ACCU)

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I. Introduction



A view of Gajha Baliku and Bubungan Tinggi

1. General Information

The Workshop 2012 for Protection of Cultural Heritage in Martapura, Republic of Indonesia

Co-organised by

*Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO and
Directorate of Cultural Heritage Preservation and Museum, Ministry of Education and Culture*

In Indonesia, there exist not only many stone structures, but also abundant architectural heritage such as old mosques and vernacular houses which need research study for preservation. Recently, it becomes the matter of urgency to conserve groups of traditional wooden buildings as a part of historic landscapes for better utilization of them. Therefore, capacity building of human resources in architectural restoration becomes an urgent task for the government, because there are not sufficient numbers of conservation architects needed to conserve wooden heritage except some areas in Indonesia.

In consideration of this situation, Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO has decided to co-organise the workshop in Martapura, South Kalimantan, Republic of Indonesia, on recording/documentation and research methods for wooden structures; and formulating restoration and management strategies, as part of its cooperation for cultural heritage protection in the Asia-Pacific region with Directorate of Cultural Heritage Preservation and Museum, Ministry of Education and Culture.

1. Venue and Country

Martapura and Banjarbaru, South Kalimantan, Republic of Indonesia

2. Date

From 15 October (Mon.) to 20 October (Sat.) 2012

3. Themes

Recording/documentation and research methods for wooden structures; and formulating conservation and management strategies

4. Curriculum

Lecture:

- Preservation of wooden structures and its future tasks

- Preservation and management of a group of traditional wooden structures
- Recording/Documentation of wooden structures for formulating a restoration plan: An orientation for practical training

Practical Training:

- Drawing by measurement
- Damage survey and drawing up a restoration plan (presentations and discussion)
- Formulating management strategy (presentations and discussion)

5. Participants

Fifteen researchers, engaging in investigation, research and preservation of cultural properties in Indonesia, who belong to research institutes, the management and preservation office for cultural properties or museums.

6. Language

The main working language of the training course is Bahasa Indonesia with consecutive interpretation from Japanese.

2. Programme Schedule

Date			Morning (09:00 – 12:00)	Afternoon (13:00 – 16:00)	Instructor
10	15	Mon.	Opening Ceremony (9:00 –) Orientation for the Workshop (10:00-)	Lecture: Restoration and Preservation of Wooden Structures	Mr Helmi Mr Suranto Mr Takashina
	16	Tue.	Practical Training: Drawing a Floor Plan by Measurement of Wooden Structures		Mr Takashina, Takamiya and Yamaguchi
	17	Wed.	Practical Training: Damage Survey and Repaired Evidence of Wooden Structures		Mr Takashina, Takamiya and Yamaguchi
	18	Thu.	Practical Training : Formulating of Restoration and Conservation Policy of Wooden Structures		Mr Takashina, Takamiya and Yamaguchi
	19	Fri.	Practical Training : Drafting Conservation and Management Plans of Wooden Structures		Mr Takashina, Takamiya and Yamaguchi
	20	Sat.	Presentation and Discussion: Formulating and Management Strategies Closing Ceremony		Mr Takashina, Takamiya and Yamaguchi

II. Workshop Journal



A View over the town of Martapura

12 October (Fri.)

ACCU staff and two instructors departed Kansai International Airport for Jakarta (via Denpasar). Another instructor from Tokyo departed Narita Airport for Jakarta. They were joined by an interpreter in Jakarta.

13 October (Sat.)

In the morning, the ACCU staff, three instructors and the interpreter traveled from Jakarta to Banjarmasin. Upon arriving at Banjarmasin Airport, they were greeted by the tourism ambassador for South Kalimantan Province. At the airport they met with staff members from Directorate of the Cultural Heritage Preservation and Museum, Ministry of Education and Culture of Indonesia (hereafter referred to “Directorate of Cultural Heritage and Museum”) and discussed the outline of the workshop before going to the hotel. After arriving at the hotel, they performed a preliminary inspection of the workshop venue and met with Mr Marpaung from the Cultural Heritage Preservation and Museum Bureau to discuss details of the workshop opening ceremony, including the program and task allocation.



14 October (Sun.)

In the morning, the ACCU staff member and instructors inspected the hands-on training session tools, which had been purchased at ACCU's request by the Cultural Heritage Preservation and Museum Bureau, and determined what additional tools had to be purchased locally. They then traveled to the hands-on training venue.

They inspected the two buildings used for hands-on training, to check for tool marks on the floors, damaged parts etc. They found it necessary to prepare flashlights. They discussed the details of the hands-on training. They also interviewed the residents of the buildings used for hands-on training.

They then purchased the necessary tools and joined another interpreter.



15 October (Mon.)

In the Sapphire Room at the Hotel Permata In, the venue for the opening ceremony, Mr Yasushi Nishimura, Director of ACCU Nara, and Mr Surya Helmi, Director of the Cultural Heritage Preservation and Museum Bureau, signed a memorandum. At 9:00 a.m., the opening ceremony for “Workshop 2012 for the Protection of Cultural Heritage in Indonesia” began.

Guest Speeches

- ♦ Mr Surya Helmi, Director of Directorate of Cultural Heritage Preservation and Museum,



The venue for the opening ceremony



spoke about past cooperation between Indonesia and Japan regarding the protection of cultural properties: disaster mitigation measures and cultural property preservation in general. He encouraged participants to acquire as much knowledge and skills as possible from the workshop, so that they can contribute to their local communities. He concluded his speech by expressing his gratitude to ACCU Nara.

- ♦ Mr NISHIMURA Yasushi, Director of ACCU Nara, first expressed his sincere appreciation to the Indonesian side and then gave a brief explanation of ACCU Nara. At the end of his speech, he briefly introduced Nara and asked all attendees to remember the name “Nara.”
- ♦ Mr Mohandas H. Hendrawan, Head for Youth, Sports, Culture, and Tourism, Province Office of South Kalimantan, expressed his thanks to the Directorate of Cultural Heritage Preservation and Museum and ACCU Nara. He stated that the workshop would be immensely helpful for future research, preservation and maintenance of wooden structures that are designated cultural heritages, adding that there is great significance in holding this workshop in a local region.



Mr Nishimura



Mr Yoesoef



Mr Mohandas H. Hendrawan

The guest speeches were followed by presentations of commemorative gifts, name card exchange, traditional welcoming dance, prayer for the workshop, and a photo session. After the opening ceremony, Mr Nishimura was interviewed by local TV and newspaper reporters.

Lectures

In the morning, Mr Helmi gave a lecture covering several topics, including the Cultural Property Protection Law of Indonesia, the reorganization of Indonesian government ministries, the current situation, problems and research projects of underwater archeology. In the afternoon Mr Yustinus Suranto, Instructor at the Faculty of Forestry, University of Gadjah Mada, gave a lecture in which he briefly explained the properties, characteristics and structures of timber, as well as points to keep



in mind when using wood for restoring cultural heritage. Mr Suranto's lecture was followed by the lecture of Mr Masayuki TAKASHINA, Senior Conservation Architect of the Japanese Association for Conservation of Architectural Monuments, in which he explained preservation and management plans for wooden structures in Japan; the flow of the workshop; and the planned training tasks.

Reception

Instructors and participants introduced themselves and enjoyed getting to know each other.

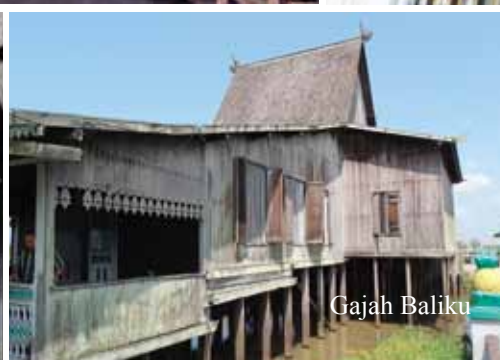
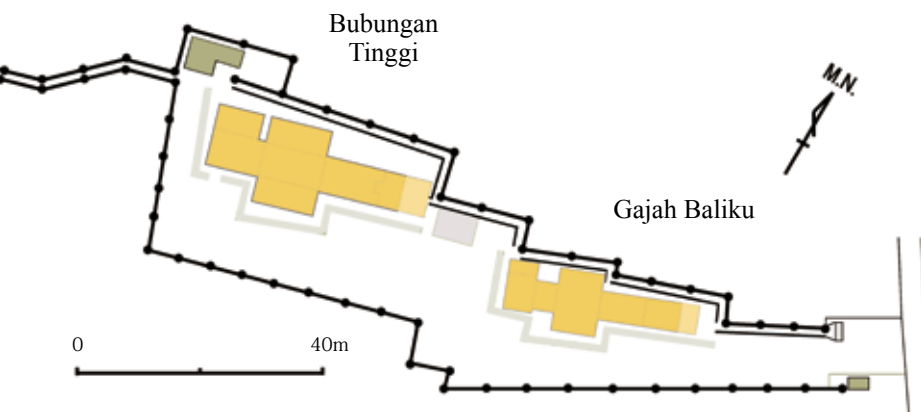


16 October (Tue.)

Brief explanation of the buildings at the hands-on training site

Mr Hasbi Salehs, Head for Youth, Sports, Culture, and Tourism District Office of Banjar, explained the historical significance of the two buildings used for hands-on training: Bubungan Tinggi and Gajah Baliku. "Bubungan Tinggi," which means "sharp roof," has been used as a term to describe the architectural style with a sharp roof. In Martapura Village, there had been a number of Bubungan Tinggistyle structures in the past, but now they are becoming fewer. He also explained that Bubungan Tinggi, used for training, was historically significant because it was constructed in the 1800s and used as a royal palace.





Mr I Made Kusumajaya, Head for Cultural Heritage Preservation Office of Samarinda, explained the restoration and preservation works carried out on the buildings in the past. In the 1989 restoration, most of the structural members had been replaced with new ones, and many of the original handcarved wood pieces had been replaced with die-cut wood carvings. At around the same time, the wooden paving on the paths in the surrounding area had been replaced with concrete, so that the area could be used for parking.



After the instructor explained about the hands-on training planned for 16th, the 18 participants were divided into six groups, three of which were assigned to Bubungan Tinggi and three to Gajah Baliku. Mr Takamiya was in charge of training at Bubungan Tinggi; Mr Yamaguchi was in charge of training at Gajah Baliku. The first task assigned to the participants was to draw a floor plan of the building to which they were assigned. They were told to first sketch the shapes of the pillars and how the walls are connected to the floor and ceiling, paying close attention to the structure of the building. They were told to work individually. After sketching, they took measurements and drew a floor plan. After all participants had completed their floor plans, the instructors commented on several floor plans selected from the two groups. A participant assigned to Bubungan Tinggi asked a question about how to draw the shapes of the pillars.



17 October (Wed.)

The instructor gave a brief explanation of the training tasks planned for the day. Each group worked together to inspect the building for damaged areas and tool marks, and to measure the tilt of the pillars using plumb bobs to determine how distorted the building might be. The participants also climbed into the attic to inspect the overall condition of the roof and identify the location, quantity and cause of leaks. After roof inspection, they conducted an inspection of wood-processing evidences by tracing a surihon. At the end of the training session, the instructors summarized their lessons and explained the schedule of the next day.





18 October (Thu.)

In the morning, Mr Suranto gave a lecture as an expert on wood in which he introduced perspectives for use in damage survey. After a brief explanation by Mr Takashina of the content of training for the day, hands-on training was conducted on how to develop repair strategies. During the training session there was a question-and-answer period between participants and instructors. In the afternoon, the participants visited a group of traditional wooden structures around Martapura and also visited

surrounding villages, to consider how the townscape as a whole, not just the two buildings used for training but the entire area, should be preserved.





Excursion in Martapura



19 October (Fri.)

In the morning, each group developed a preservation and management plan in its respective training building and in the afternoon, each group worked on preparing for a presentation in the training room set up in the hotel where they are staying. Each group compiled data, finalized a preservation and management plan and created PPT slides, while asking questions of the instructors.





20 October (Sat.)

Each group made a 20-minute presentation, in the order of Gajah Baliku groups (Groups 1 to 3) and Bubungan Tinggi groups (Groups 4 to 6).

<Gajah Baliku Groups>

Group 1: They first explained the location, owner and historical background of Gajah Baliku and then after explaining the damage state of the pillars, floors, windows, terrace, etc., they presented their preservation plan. Their plan was to start by fixing the most heavily damaged parts, in accordance with the law. They said that the roofs were in most urgent need of repair because the walls had been damaged by rainwater leakage, and that the exterior walls also needed painting. They expressed their opinion that the parking lot laid with concrete blocks should be resurfaced with wooden boards, because concrete does not suit the atmosphere of the traditional building. Questions about their preservation plan were raised by other groups.



A Presentation of group 1



A Presentation of group 2

Group 2: They first explained the architectural structure of each room in the traditional Gajah Baliku house and the meaning of the wood carvings. Then, while showing photographs, they explained the damage state of the building, focusing on the under-floor area and rainwater damage to the roof. They introduced their preservation plan, which included repairs involving partial dismantling and reroofing. A question was raised by another group as to how the concrete area, which is used as a parking lot,

should be improved and a discussion was deepened in this regard. Group 2 expressed the opinion that the concrete parking lot should be resurfaced with another material, because concrete paving did not match the atmosphere of the traditional building.

Group 3: They presented the dimensions of each room. Then, while showing photographs, they explained the damage status of the building, in line with the flow of the text from the roof to the under floor. They said that they had conducted a damage inspection with particular attention to the pillars under the floor and the roof and presented their preservation plan, which included repairs involving partial dismantling, replacement of the entire roof, and exterior painting to return the building to its original color scheme. They said that all repair work undertaken should be recorded in detail for future reference. A question was raised about roofing materials and methods. Group 3 answered that iron wood should be used for roofing and added that restoration work should take into account the requests of local residents.

Mr Yamaguchi's comment:

The damage inspections were very well done; in particular, the conditions of the leaking roof and cracked or rotten floors were examined very carefully. However, the repair strategies and overall preservation and management plans must be more specific. All the groups agreed that the roof needs repairs that involve dismantling. More consideration should be given as to how the damaged pillars



and the sinking foundation can be fixed. What the groups pointed out about the concrete parking lot was a very important point as well as listening to the opinions of local residents when performing restoration work.

<Instructor's repair strategies>

Sinking foundation: It is preferable to perform repairs that involve dismantling, but it is costly. As to methods for repairing the sinking foundation without dismantling, the following three were suggested: (1) replacing all the pillars; (2) underpinning the foundation; (3) replacing the damaged parts of the pillars beneath the floor. Different methods should be used for through pillars and pillars underneath the floor.

Reroofing: Given the condition of the roof (bad roof leaks), it is better to redo the entire roof, if funds permit. If that is not possible, at least the valley areas of the roof should be fixed.

Floors: The kitchen floor around the drain pipe in particular is badly rotted and requires repair.

Painting: Conduct research and repaint the building to its original color scheme.

Electric meter: Move the electric meter to an inconspicuous place.

Mr Takamiya's comment:

The concrete blocks of the parking lot should be replaced with wooden boards, to restore the area as nearly as possible to its original condition. The original materials and design should be respected.

<Bubungan Tinggi Groups>

Group 4: They first explained the historical significance of the building in detail and indicated the areas requiring repairs. They said that 60% of the roof needs repair, and that repair of the foundation should be the first priority. Other work that they pointed out includes: treating the timbers with fungicide and anti-termite agents; removing electric cords that are attached to important pillars; replacing iron nails with wooden pegs (like those used in the original construction) in the important rooms; and consideration of rust prevention treatment. They said that when using chemicals, timber-friendly agents should be used. In the question and answer session, another group expressed the



opinion that instead of relying only on chemicals, traditional anti-rot and anti-insect treatment methods employing natural materials (such as tobacco, banana leaves and cloves) should be used.

Group 5: After explaining the history, address and dimensions of the building, they indicated the damaged areas requiring repair and expressed their opinion that there should not be a souvenir shop inside the building. They also pointed out that the painted portions should be repainted in their original colors.



A Presentation of group 6



Mr Takashina



Mr Takamiya



Group 6: They gave detailed information on the dimensions of the building and explained its historical significance. Using photographs and a color-coded plan of the building, they showed which parts of the building were damaged to what extent; they also proposed specific repair measures for each damaged part. They numerically calculated the distortion of the building and pointed out that the building tilts in multiple directions, stating that if nothing is done to correct the problem, there is a possibility that the building could collapse completely. They pointed out the need to reinforce the foundation and proposed the method they deem most appropriate and explained their preservation and management plan, using a color-coded floor plan in which each room was colored according to its degree of importance. They also proposed locations for installing fire-extinguishing equipment, and pillars on which to install light bulbs.

Mr Takamiya's comment:

All the groups gave good presentations as a whole, especially Group 6. It is a great idea to follow traditional anti-rot and anti-insect methods, using natural materials. It is desirable to remove modern electric bulbs installed on the pillars. In Japan, there is a traditional rust prevention method, in which nails are heated and coated with coal tar.

Mr Takashina's comment:

It is better to use more photographs (color ones) in PPT presentations. However, as a whole, all the presentations were well organized and very well presented, despite limited preparation time. Group 6's presentation was excellent and was what I expected.



Mr Marpaung



Mr Saiiful Mujahid, Mr Faouziah and Ms Najib, owners of Bubungan Tinggi and Gajah Baliku Mr Nishimura and Mr Hasbi Salehs

The closing ceremony

Mr Marpaung reviewed the workshop and thanked ACCU and other parties concerned for their great efforts and also stated that the workshop was attended by participants from various regions of Indonesia and provided an excellent opportunity for them to enhance their knowledge and skills, enabling them to contribute as experts to the preservation of cultural properties in their home regions. Ms Sunarningsih of the Banjarmasin Institute of Archaeology made a speech on behalf of all the participants. Mr Nishimura, Director of ACCU Nara, then presented certificates of completion to participant representatives.



Mr Saiful Mujahid



Mr Hasbi Salehs



Ms Sunarningsih



The ceremony was closed with words of thanks from Mr Nishimura, Mr Hasbi Salehs (Head for Youth, Sports, Culture, and Tourism District Office of Banjar), and Mr Saiful Mujahid (representing the Cultural Heritage Preservation and Museum Bureau).

21 October (Sun.)

ACCU staff members and instructors visited the buildings used for training, to extend their thanks to the owners and left Banjarmasin for Jakarta.

22 October (Mon.)

In the morning, the ACCU Nara team visited the office of Directorate of Cultural Heritage Preservation and Museum. Mr Nishimura expressed thanks to Mr Helmi and other persons concerned, for their cooperation and their contribution to making the workshop a success. In the evening, they traveled to the airport in Jakarta for the flight back to Japan.

23 October (Tue.)

In the morning, the ACCU Nara team arrived at Kansai International Airport.





The owner of the building used for training



The toilets floating on the Martapura River



A diamond polisher



The large saw at the timber mill



The floating market in Banjarmasin



Traditional wooden structures in Martapura



Townscapes along the Martapura River



Vernacular houses and boardwalks along the River

III. Reports by Participants



The timber mill area in Martapura



Mursyidah

Province Office of Cultural Heritage Conservation in Aceh

The workshop given by the committee was very satisfying and it increased knowledge in the technical field, especially wood conservation issues that had to be deepened to the progress of each agency in particular. Although it is special to the Aceh region, we are in need of workshops on conservation of gravestones and calligraphy.



Nedik Tri Nurcahyo

***Province Office of Cultural Heritage Conservation in
Batusangkar***

The workshop was incredible for us. We were reminded again in order to work systematically, from collecting data in the field, analyzing, and planning a preservation strategy. In addition, we also learned discipline of time and implemented examples in our daily life. There were so many benefits gained from the workshop for us. In the workshop we had a practical training as an individual and in the group. We are required to draft the conservation plan of cultural heritage in a systematic and integrated way as a team. I wish this kind of workshop would continue with different materials in other places with diverse buildings in Indonesia.

The time allocated (a week) was very short compared to the materials and tasks provided. In the future (if any) the workshop may need three weeks for theory and practice as well as planning and reporting and presentations for fruitful outcomes. Presentation time per group was also less than adequate: some were given just 10 minutes, and others were given 30 minutes. The time for the presentation cannot be measured by the number of slides.

Thank you.

Arigato Gogaimasu



Kristanto Januardi

Province Office of Cultural Heritage Conservation in Jambi

The workshop seemed to be consistently put into execution on time according to the schedule. Although the time is limited for the workshop, all contents of the training sessions were well explained and we could apply what we learned from the lecture to the practice. Teachers, organizers, translators, and assistants tried their best to convey all instructional materials to us. It is obvious that with four team's cooperation coupled with our willingness to learn, the training process went better and successful. To select the venue for the workshop seems fairly easy in Martapura, because traditional original wooden buildings are used for in everyday life. It is a living heritage monument. In fact, such wooden buildings are still found in many parts of Indonesia. Wooden buildings are living heritage, and participants were exposed to the real-life community of cultural heritage management, which was not easy to manage. Both wooden buildings we examined in the workshop had different problems in its preservation. It was a valuable lesson so that we can apply appropriate measures to similar issues.

The process of collecting data of wooden structures by measurement was not really new for those who ever collected them in graduate schools, but the strategy was more practical and illustrated with clear results. We also learned a lot about the consistency and accuracy of data collection by using the measured parameters. Wooden buildings as cultural heritage have not got a lot of attention to be conserved in many parts of Indonesia, however after attending this workshop, we can devote more attention for handling timber buildings which are not less important than stone or brick buildings. Instructors shared their experiences of wooden cultural heritage management in Japan, which was an important lesson for us. Indonesia has abundant wooden cultural heritage resources in number and type, and this workshop also opened up a new horizon for us, so we realized the necessity to make greater efforts to preserve wooden cultural heritage. Since wooden heritage is more vulnerable than brick and stone, the cultural wealth of this nation would disappear faster than it is supposed.

The period of one week was considered appropriate for clear-sighted participants, energetic teachers, and organizers. If it is possible to conduct the workshop in the future, seven to fifteen days would be appropriate. I also propose more practical training should be included because it is easier to remember and to understand and we could ultimately utilize what we learned in our respective workplaces.

Teaching assistants facilitated a knowledge transmission process well. Translators are nice and friendly

in explaining the contents of teachers, but they are not familiar with the field of cultural heritage preservation, so there remained some misunderstanding among them. I think the role of the local assistants is essential to reduce such misunderstandings.



Swedhi Hananta

Province Office of Cultural Heritage Conservation in Serang

At the presentation session on the last day, we are pressed for time from the beginning team. So it does not enough time to make the sufficient presentation. There was the constant repetition of the three teams for the traditional building of the same one, which might be somewhat boring. If each team worked on one building or at least two teams to one, this repetition could have been avoided. During the workshop, participants who are engaged in cultural heritage protection got in closer relationship and we learned the conservation methods and techniques of wooden buildings in Indonesia, basically the same as those practiced in Japan. Through this participation, we increased our insight in the wooden conservation field and it is expected that we can contribute to the future conservation activities in the respective agencies.

I look forward to further continuation of this kind of workshop with a growing number of participants and in the wider region. I also wish that our relations with UNESCO will continue to be woven with due regard to the principle of “give and take” and the spirit of nationalism. If I suggest one thing, we should need more time to visit and observe local (indigenous) environments and the site (tourist souvenir shop).



Supardi

*Province Office of Cultural Heritage Conservation in
Prambanan*

The workshop was good, interesting and memorable. I could build up the experience so that I can understand the traditional house in the South Kalimantan. In addition I got a lot of new friends from all over Indonesia while learning together. If possible, the workshop would have been longer to offer more time to enhance the quality of it. Moreover, if we had a special time for excursion to visit traditional houses and the region, it would have helped us to deepen our understandings.



Bambang Susilo

*Province Office of Cultural Heritage Conservation in
Prambanan*

I was increasingly amazed by the many variations of patterns, varieties, and forms of cultural remains of Indonesia, especially in Kalimantan remains (Banjar traditional houses). The relationship of participants, organizers, and the instructors was excellent so that the activities can take place smoothly. By participation our knowledge of the cultural heritage was more and more enriched provided by the instructors. I look forward to better preservation of cultural heritage, which can be maintained and cared for according to the principles of conservation and science that has been given by the instructors.



Andi Riana

***Province Office of Cultural Heritage Conservation in
Yogyakarta***

I never expected that practical activities would be such detailed like this. This workshop was very exciting for me. Participants can acquire new knowledge in the field of conservation of wooden buildings, which is very beneficial for us. It is hoped that follow-up workshop will be conducted. As the workshop was very useful for us, it should be held in a continuous and regular basis in Indonesia.



I Made Pande Parityaksa

***Province Office of Cultural Heritage Conservation in
Gianyar***

The workshop was impressive, because participants, especially me, learned a lot from the instructors. My knowledge and ability in conservation and restoration of wooden buildings were developed and enhanced to be better. I believe that this kind of activity should often be carried out continuously to increase the ability in the field of conservation and restoration. If the time was allocated to the practical training a little more, the skills and knowledge would be more absorbed. I think the workshop was very impressive because many participants including me lack the techniques for preservation of wooden cultural heritage.



Iwaulini

*Province Office of Cultural Heritage Conservation in
Ternate*

I am grateful that I could participate in the event thanks to the Directorate of Cultural Heritage and Museum which co-organized the workshop and invited us out of UPT, and ACCU Nara for their willingness to cooperate and to share their knowledge. Lecturers from Japan were nice and very friendly, and interpreters were also nice and friendly. It was a valuable experience to be able to participate in the workshop, and it deepened knowledge, added to our experience and also friends, even though we had language barriers, but everything can run smoothly thanks to the translators.

Lessons given by ACCU Nara were more or less similar to which we applied in implementing the restoration but I learned many skills and new knowledge done in Japan from the workshop which I might add to the application of systems science. I also learned that good photos or photos of damage were useful in determining the standard of care, and I think this is very important because the picture can explain everything. The workshop was limited to a very short period for one week and I hope there is a series of more advanced workshops in the future. The whole workshop went well and smoothly, and I may just suggest that the organizing committee allocate a special time for refreshing for us considering most of the participants came from outside the area of South Kalimantan. Thank you and Arigato.





Hadi Saputro Wirakusumah

***Province Office of Cultural Heritage Conservation in
Gorontalo***

The workshop seemed incredible and participants were able to recognize new areas not previously visited. We have got a lot of information that can be used as a reference for future activities in the respective agencies. Hopefully this kind of workshop can continue to be held on an ongoing basis and coupled simulation methods and techniques so the results can really be understood and correctly practiced. If possible, we need more time in the workshop schedule.



Leliek Agung Haldoko

Conservation Center of Borobudur Heritage

I feel very proud to be one of participants of this workshop. It was a valuable experience for me in my one and half years of working in the field of preservation of cultural heritage. Moreover, the practical training of ACCU was very effective for the preservation of wooden cultural heritage. During the workshop, many lecturers provided us with new knowledge and techniques by systematic teaching methods. They taught us step by step and contents were clear and well-focused, and an example was given directly in the field as well as practical, so as a participant, I was much helped to easily understand. The lecturers were very friendly and easy to be consulted as well as their answers were very satisfying. They applied what they had done for the preservation of heritage buildings in Japan.

I have one thing I hope for the workshop; practice conservation treatment should be taught, as this is very important. If the conservation methods and technique will be included, participants would be better equipped with new knowledge. It would be especially important for me who work at the Borobudur Heritage Conservation Office and my job is to develop conservation methods of cultural heritage in Indonesia. For that in times to come I sincerely hope such workshops can be regularly held

every year since wooden cultural heritage in Indonesia is very numerous in the form of traditional houses that almost each region has them. We also need the workshop to be held for the preservation of cultural heritage made of stone, brick, metal, paper, etc., so our knowledge will be more broadly widen.

Lastly, I want to thank the Directorate of Cultural Heritage Preservation and Museum and ACCU Nara for co-organizing the Wooden Workshop on Protection of Cultural Heritage in Indonesia so that I can participate in it.



Yudhiawati

South Kalimantan Province Office of Youth, Sports, Culture, and Tourism

During the workshop, I felt that I increasingly gain the insight into the conservation of wooden buildings and increased knowledge of wooden building materials. I hope this workshop can be held on an ongoing basis in the future.



Rabuin Ahta

West Kalimantan Province Office of Culture and Tourism

The followings are my impression of the workshop:

1. The existence of teamwork togetherness
2. Discipline despite of the relaxed atmosphere
3. The instructors in delivering the subject matter were quite directional
4. The materials presented both in theory and practice were very memorable because they were delivered to those ways step by step so it was easy to understand.

With the workshop, participants increased new knowledge from both instructors and other participants in the field of heritage conservation whose work was mainly on wooden cultural heritage. Participants of the workshops were selected among officials who served for the region with a lot of wooden cultural heritage and worked for its preservation so that they can directly apply what they had learned. Besides, most of the participants were archaeologists with the minimal educational background of architecture. It is hoped that this kind of workshop should be at least two weeks in different locations. The workshop was well organized and conducted efficiently with enough time and good facilities provided, but the organizing committee, especially in communication with the participants needed to be refined. The evaluation of the instructors seemed only a subjective assessment to the participants with less objectivity.



Sunarningsih

Archaeological Office of Banjarmasin

The workshop was good, interesting and memorable. From participating in the workshop, I got a lot of new knowledge especially concerning conservation, a lot of new friends and new links that would be helpful in the future work. It is hoped that this kind of workshop will be held in succession, especially in the heritage preservation areas. If possible, the workshop places would be extended. The number of houses on stilts in South Kalimantan is getting less, so I hope there should be more attention from UNESCO for its preservation, not just two types of houses (high ridge and elephants Baliku) such as Gratitude area of Telok Selong / Kampung Melayu and its surroundings. If we had more time, we could have enough discussion in a group for presentation and time to complete the task. I also suggest if you could allocate extra time for excursions for the participants who come from outside the island.



Kamarudin

Central Kalimantan Province Office of Culture and Tourism

The workshop was very interesting, because participants can share their experiences with Japanese instructors. Participants have gained insights and knowledge of wooden cultural heritage preservation, which can be used as a reference on their return to their respective regions. I hope this workshop can be held every year continuously.



Sintha Yulia Sari

Banjar Regency Office of Culture, Tourism, Youth and Sports, in South Kalimantan Province

The workshop was a very enjoyable activity. I increased the knowledge about cultural heritage in Indonesia. It is hoped that the workshop of this kind can be often held.



Amalia Hasna

City of Banjarbaru Office of Culture, Tourism, Youth and Sports, in South Kalimantan Province

This workshop has opened my horizons regarding the preservation of cultural heritage. Hopefully, this kind of activity continues. Workshop on techniques and methods of preservation of cultural heritage such as this should be conducted not only for wood, but also includes all materials.



Stevanus Reawaru

*Province Office of Cultural Heritage Conservation in
Samarinda*

I am impressed that the workshop has given me so much knowledge to improve my skills on cultural heritage preservation as well as the practical techniques for my future. Through participation of the workshop I gained experience and new knowledge in the field of conservation work mainly of wooden buildings I am looking forward to participating the workshop in the future such as an advanced document preparation with longer duration and conservation treatment of wooden structures I would suggest for the similar workshop should be implemented for longer period so that the acquired knowledge can be directly practiced to our work.



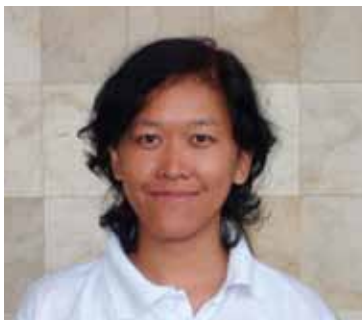


(Assistant)

Muhammad Tang

***Province Office of Cultural Heritage Conservation in
Makassar***

The implementation which focused on hands-on training was helpful to understand how to deal with cultural heritage especially timbers. Instructors gave a detailed explanation of how to understand and provide protection for wooden cultural heritage buildings. I look forward to continuing the active cooperation and involvement of young workers for productive outcomes. Then the execution time can be added, with a pick up location / other objects for comparison. Into this workshop for education and training purposes, the certain agencies sent the aged work forces. I would suggest that we should make the age limit for participation in the future.



(Assistant)

Prita Wikantyasning

***Directorate of Internalization of Value and Cultural
Diplomacy***

The workshop was interesting for me. We learned the latest techniques of preservation of wooden cultural heritage from experts of Japan where the country has a lot of wooden cultural heritage. We also learned the latest techniques of preservation of wooden objects from them. We hope that this kind of workshop can be held periodically in the future with same or different themes.



(Assistant)

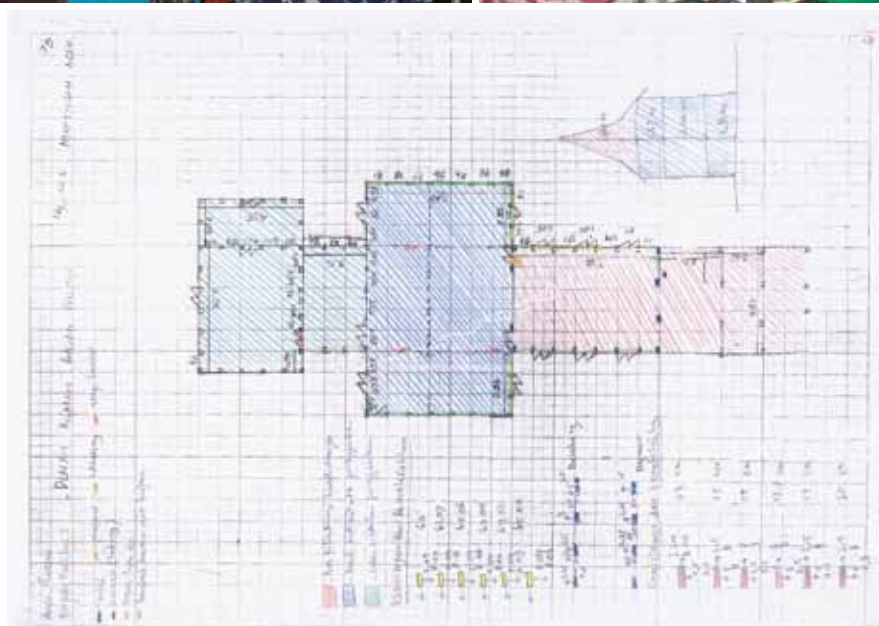
Azahar Purwanto

***Province Office of Cultural Heritage Conservation in
Samarinda***

The benefits that I got from the workshop were ways how to work with other participants and instructors as well as how to treat the valuable materials for my work in the office. After participating this training workshop, relevant agencies can discuss on the preservation of wooden heritage and they will mutually develop strategies based on the skills obtained from the workshop. It is hoped in the future that participants form networks each other and also with ACCU.

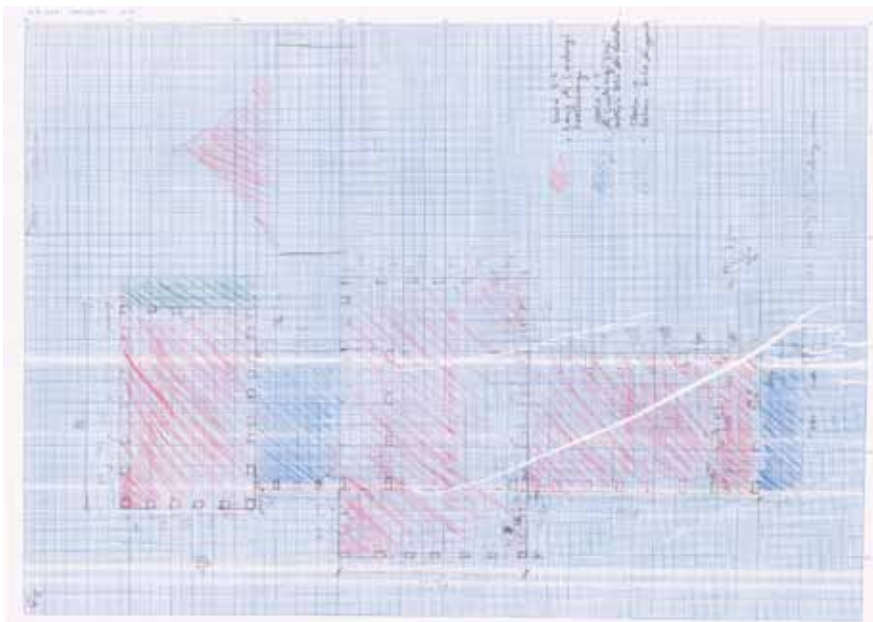
Group for Gajah Baliku (Group1)

Mursyidah (*Province Office of Cultural Heritage Conservation in Aceh*), **Andi Riana** (*Province Office of Cultural Heritage Conservation in Yogyakarta*), and **Kamarudin** (*Central Kalimantan Province Office of Culture and Tourism*)



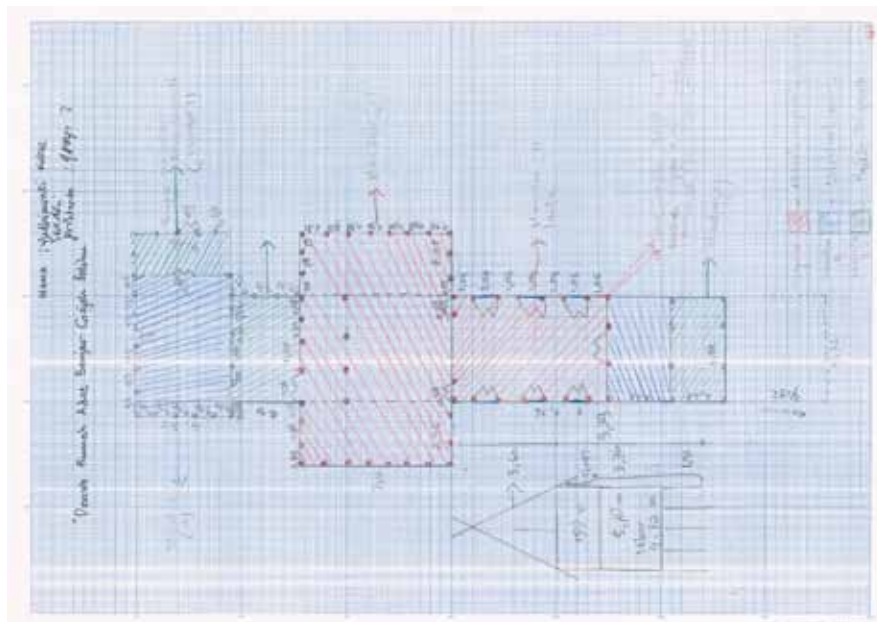
(Group2)

Nedik Tri Nurcahyo (*Province Office of Cultural Heritage Conservation in Batusangkar*), **Iwaulini** (*Province Office of Cultural Heritage Conservation in Ternate*), and **Rabuin Ahta** (*West Kalimantan Province Office of Culture and Tourism*)



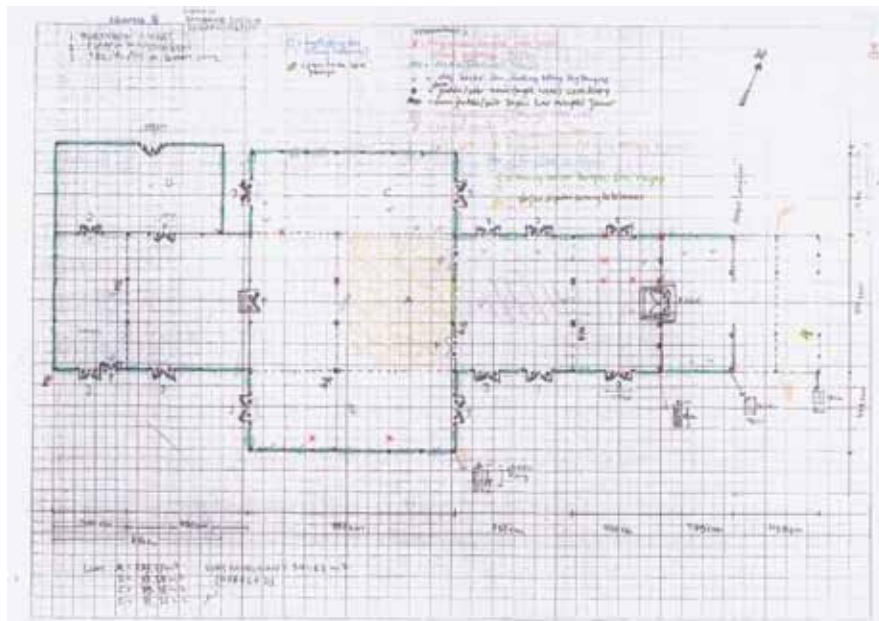
(Group3)

Kristanto Januardi (Province Office of Cultural Heritage Conservation in Jambi), **Swedhi Hananta** (Province Office of Cultural Heritage Conservation in Serang), and **Yudhiawati** (South Kalimantan Province Office of Youth, Sports, Culture, and Tourism)



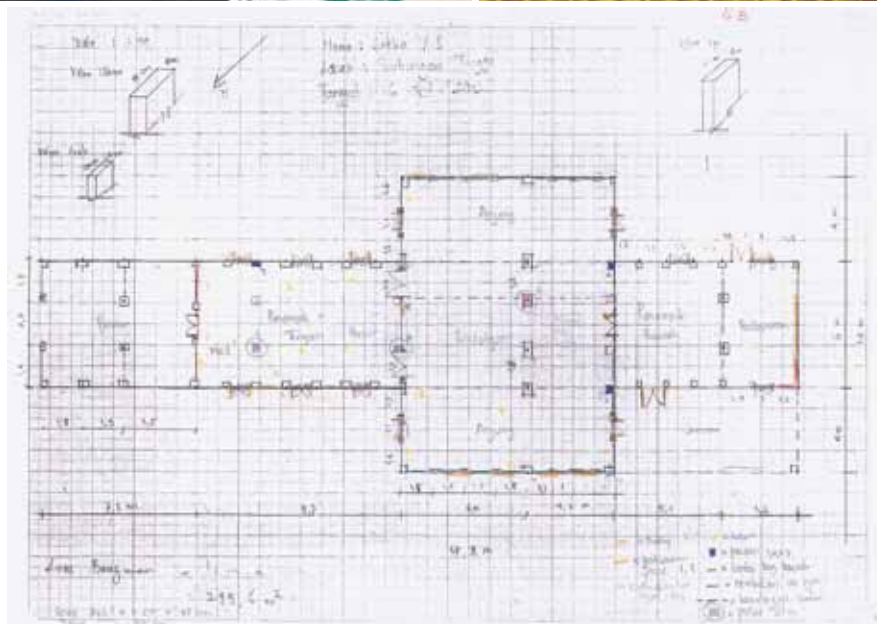
Group for Bubungan Tinggi (Group4)

Supardi (*Province Office of Cultural Heritage Conservation in Prambanan*), **Bambang Susilo** (*Province Office of Cultural Heritage Conservation in Prambanan*), **Sunarningsih** (*Archaeological Office of Banjarmasin*)



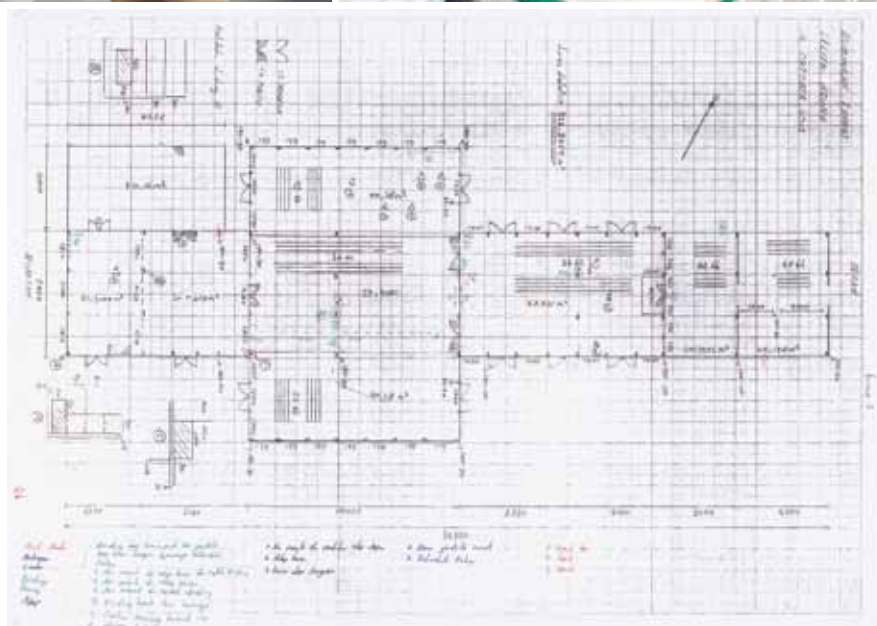
(Group5)

I Made Pande Parityaksa (*Province Office of Cultural Heritage Conservation in Gianyar*), **Hadi Saputro Wirakusumah** (*Province Office of Cultural Heritage Conservation in Gorontalo*), and **Sintha Yulia Sari** (*Banjar Regency Office of Culture, Tourism, Youth and Sports, in South Kalimantan Province*)



(Group6)

Leliek Agung Haldoko (*Conservation Center of Borobudur Heritage*), **Amalia Hasna** (*City of Banjarbaru Office of Culture, Tourism, Youth and Sports, in South Kalimantan Province*), and **Stevanus Reawaru** (*Province Office of Cultural Heritage Conservation in Samarinda*)



IV. Texts



Jack Fruit

Pedoman Penyusunan dan Penentuan Perencanaan untuk Pemanfaatan dan Pelestarian Cagar Budaya Penting (Bangunan)

Maret 1999

[Tujuan Pedoman]

1. Pedoman ini menunjukkan hal-hal yang penting untuk menyusun dan menentukan perencanaan yang terkait dengan pelestarian dan pemanfaatan (selanjutnya disebut 'perencanaan pelestarian dan pemanfaatan') yang dijelaskan keperluannya di dalam 'Pemanfaatan Cagar Budaya Penting (Bangunan)' (Surat Edaran Ketua Divisi Pelestarian Cagar Budaya, Badan Kebudayaan No.161, tanggal 25 Desember 1998).
2. Pedoman ini bukan untuk menentukan metode pelestarian dan isi pemanfaatan secara konkret untuk setiap cagar budaya penting (bangunan) secara individual, tetapi menunjukkan hal-hal yang harus ditetapkan dalam perencanaan dan hal-hal yang harus diperhatikan dalam bentuk dapat diterapkan pada cagar budaya penting (bangunan) yang beranekaragam.

[Tujuan Perencanaan]

3. Perencanaan pelestarian dan pemanfaatan ditetapkan dengan tujuan untuk memperlancar dan meningkatkan pelestarian dan pemanfaatan secara spontan dari pemilik/penanggungjawab pengelolaan/organisasi pengelola (selanjutnya disebut 'pemilik dll') melalui: 1) pemilik dll menggali dan mengetahui persoalan yang ada pada cagar budaya penting (bangunan), 2) mengetahui lingkup kegiatan yang sanggup dilaksanakan oleh pemilik dll secara spontan untuk pelestarian dan pemanfaatannya, dan 3) membentuk kesepakatan antara pemilik dll, Komisi Pendidikan Prefektur/Kabupaten/Kota/Desa, dan Badan Kebudayaan.

[Penyusunan dan Penentuan Perencanaan]

4. Pada dasarnya, Perencanaan Pelestarian dan Pemanfaatan disusun dan ditetapkan oleh pemilik dll dengan mendapatkan bimbingan dan saran dari Komisi Pendidikan Prefektur/Kabupaten/Kota/Desa, dan jika diperlukan berdiskusi dengan Badan Kebudayaan.
5. Komisi Pendidikan Kabupaten/Kota/Desa jika diperlukan dan berdasarkan permintaan dari pemilik dll dapat melaksanakan semua atau sebagian dari tugas penyusunan dan penentuan perencanaan sebagai wakil pemilik dll.

[Kawasan Perencanaan]

6. Kawasan dimana menjadi objek Perencanaan Pelestarian dan Pemanfaatan (selanjutnya disebut 'kawasan perencanaan') ditentukan oleh pemilik dll secara spontan di dalam lingkup tanah dimana pemilik dapat menerapkan hak diri sendiri, namun jika diperlukan dapat mencakupi kawasan di sekitarnya atas dasar kesepakatan oleh pihak terkait.

[Isi Perencanaan]

7. Perencanaan Pelestarian dan Pemanfaatan terdiri dari berbagai prosedur yang berkaitan dengan perencanaan serta pelestarian antara lain: manajemen pelestarian, konservasi lingkungan, pencegahan bencana, dan pemanfaatan. (mengacu pada lampiran 1)
8. Perencanaan yang berkaitan dengan pelestarian dan pemanfaatan bangunan dan tanah yang melekat dengannya yang telah diberi perlindungan seperti penetapan/pendaftaran oleh Pemerintah Pusat atau Pemerintah Daerah selain cagar budaya penting (bangunan) yang termasuk kawasan perencanaan akan ditentukan berdasarkan diskusi antara organisasi terkait.

[Bimbingan Teknis]

9. Dalam hal penyusunan dan penentuan perencanaan pelestarian dan pemanfaatan, pemilik dll dapat meminta bimbingan teknis kepada Badan Kebudayaan berdasarkan UU Pelestarian Cagar Budaya (UU No.214, tanggal 30 Mei 1950) pasal 47 ayat 4 serta Peraturan Kementerian Pendidikan tentang Bimbingan Teknis yang Berkaitan dengan Manajemen, Perbaikan, dll pada Pusaka Negara dan Cagar Budaya Penting (Peraturan kementerian Pendidikan No.29, tanggal 30 September 1975) pasal 1.
10. Jika meminta bimbingan teknis kepada Badan Kebudayaan sesuai dengan ketentuan tersebut di atas, diantara dokumen yang meminta bimbingan teknis yang ditentukan di pasal 1 dari Peraturan Kementerian Pendidikan tentang Bimbingan Teknis yang Berkaitan dengan Manajemen, Perbaikan, dll pada Pusaka Negara dan Cagar Budaya Penting, dokumen yang ditentukan di pasal 1 ayat 2 no.1 dan no.2 dapat diganti dengan usulan perencanaan pelestarian dan pemanfaatan.
11. Jika di dalam isi perencanaan terdapat tindakan perubahan kondisi atau tindakan yang akan mempengaruhi pelestarian seperti ditentukan di pasal 43 no.1 UU Pelestarian Cagar Budaya, maka pemilik dll yang membuat

perencanaan berdiskusi dengan Badan Kebudayaan melalui Komisi Pendidikan Prefektur/Kabupaten/Kota/Desa, dan jika diperlukan meminta bimbingan teknis kepada Badan Kebudayaan berdasarkan ketentuan UU tersebut pasal 47 ayat 4.

[Verifikasi Perencanaan]

12. Pemilik dll dapat menyerahkan 1 (satu) dokumen perencanaan kepada Badan Kebudayaan melalui Komisi Pendidikan Prefektur/Kabupaten/Kota/ Desa dan mendapatkan verifikasi dari Badan Kebudayaan mengenai isi perencanaan dan prosedur yang diperlukan.
13. Badan Kebudayaan memberitahukan penerimaan dokumen perencanaan kepada Komisi Pendidikan Prefektur/Kabupaten/Kota/Desa, dan ini dijadikan pemberitahuan verifikasi.
14. Dokumen perencanaan pelestarian dan pemanfaatan disimpan 1 dokumen di setiap tempat pemilik dll, Komisi Pendidikan Prefektur/Kabupaten/Kota/ Desa, dan Badan Kebudayaan.
15. Jika ingin mengubah isi perencanaan yang sudah diverifikasikan, maka pemilik dll mengirim dokumen perencanaan yang telah dirubah dan melampirkan dokumen perencanaan sebelum dirubah untuk meminta verifikasi ulang dari Badan Kebudayaan.
16. Diantara surat permohonan ijin yang ditentukan di Peraturan tentang Permohonan Ijin Perubahan Kondisi Pusaka Negara dan Cagar Budaya Penting (Peraturan Komisi Pelestarian Cagar Budaya No.3, tanggal 29 Juni 1954), dokumen lampiran yang ditetapkan di pasal 2 ayat 1 no.1 s/d no.3 di Peraturan tersebut dapat diganti dengan dokumen perencanaan yang sudah diverifikasi sebagai sebagian dari dokumen lampiran tersebut, namun jika diperlukan ditambahkan dokumen spesifikasi dll.
17. Diantara surat pemberitahuan yang ditetapkan di Peraturan tentang Pemberitahuan Perbaikan Pusaka Negara dan Cagar Budaya Penting (Peraturan Komisi Pelestarian Cagar Budaya No.4, tanggal 29 Juni 1954), surat lampiran yang ditetapkan di pasal 1 ayat 2 no.1 dan no.2 di Peraturan tersebut dapat diganti dengan dokumen perencanaan yang sudah diverifikasi sebagai sebagian dari dokumen lampiran tersebut, namun jika diperlukan ditambahkan dokumen spesifikasi dll.

[Koordinasi dengan Organisasi Pemerintah Terkait]

18. Komisi Pendidikan Prefektur dan Komisi Pendidikan Kabupaten/Kota/ Desa

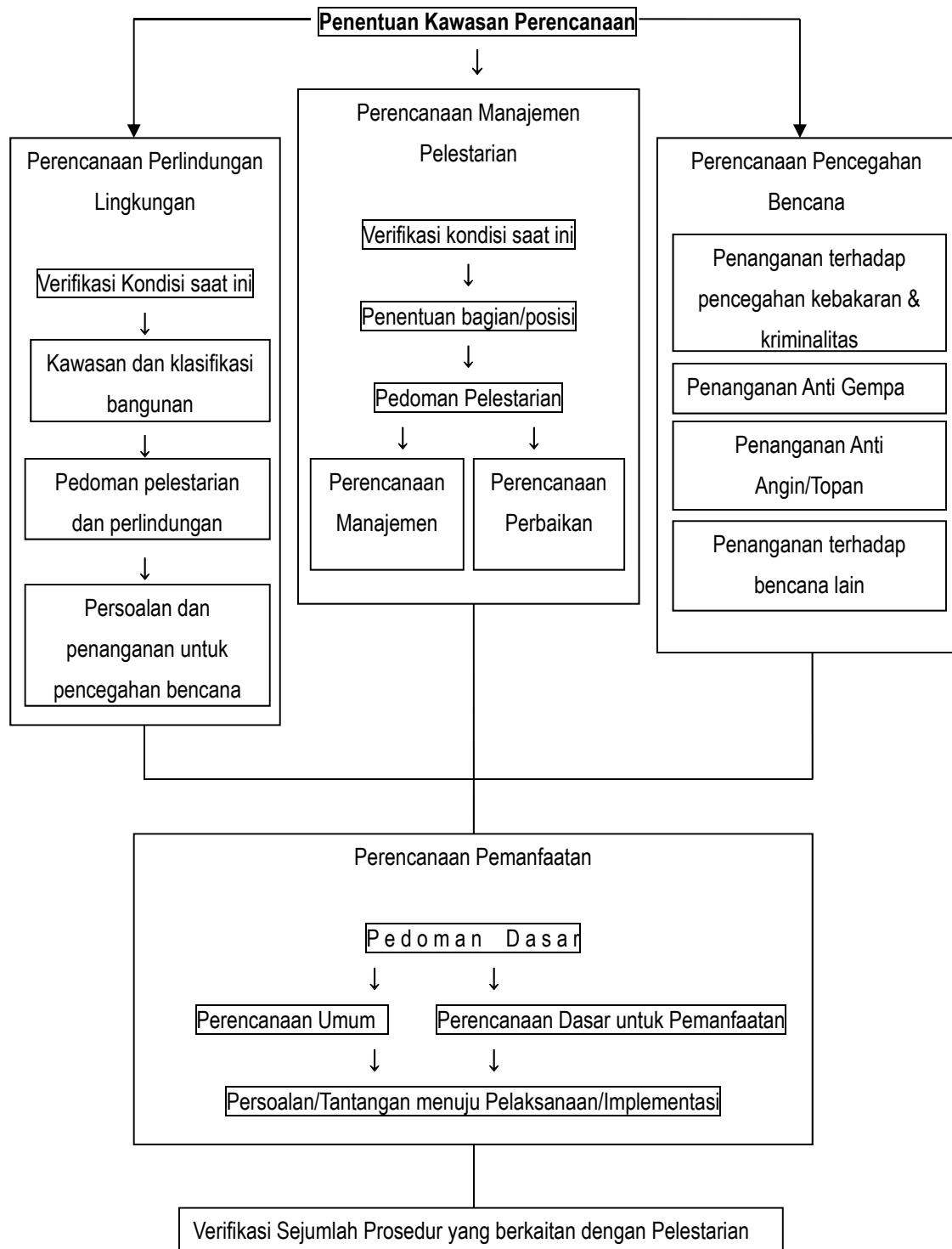
memberikan bimbingan dan saran jika diminta oleh pemilik dll, dan mengkoordinir hal-hal dibawah ini bersama pihak-pihak terkait dari organisasi pemerintah terkait.

- (1) Hal-hal yang berkaitan dengan kebijakan penataan kota (perencanaan perkotaan, penataan daerah, perencanaan pariwisata, perencanaan perlindungan lingkungan, dll);
- (2) Hal-hal yang berkaitan dengan tindakan pencegahan bencana (perencanaan pemadaman api/kebakaran, latihan pencegahan kebakaran, tindakan terhadap bencana gempa bumi, perencanaan penataan kawasan pegunungan/pengendalian banjir, kerjasama dengan grup pemadam api/warga setempat, dll);
- (3) Hal-hal yang berkaitan dengan kegiatan pembelajaran komunitas (kegiatan pendidikan sosial, kegiatan pendidikan seumur hidup, dll);
- (4) Hal-hal yang berkaitan dengan pelestarian cagar budaya (perubahan kondisi dll);
- (5) Hal-hal yang berkaitan dengan kehidupan penduduk/warga komunitas setempat (penataan lingkungan sekitar, dll); dan
- (6) Hal-hal lain yang diperlukan.

[Penyusunan Perencanaan]

19. Struktur dan isi konkret Perencanaan Pelestarian dan Pemanfaatan berbeda sesuai dengan jenis dan sifat cagar budaya yang menjadi objek serta pedoman pemanfaatan, dan membuat perencanaan dengan memperhatikan pada manajemen pelestarian, perlindungan lingkungan, pencegahan bencana serta pemanfaatan dengan mengacu pada 'Ringkasan Penyusunan Perencanaan Standar untuk Pelestarian dan Pemanfaatan Cagar Budaya Penting (bangunan)' yang dibuat secara terpisah, dan menentukan berbagai prosedur yang berkaitan dengan pelestarian. (mengacu pada lampiran 2)

[Lampiran 1] Arus Prosedur Penyusunan dan Penentuan Perencanaan Pelestarian dan Pemanfaatan Cagar Budaya Penting (Bangunan)



[Lampiran 2] Struktur Standar Perencanaan Pelestarian dan Pemanfaatan Cagar Budaya Penting (Bangunan)

<Standar/Pedoman dll>

<Struktur Standar Perencanaan>

Perencanaan Pelestarian & Pemanfaatan	BAB I: Garis Besar Perencanaan
- Pedoman ini	(1) Penyusunan Perencanaan
	(2) Nama Cagar Budaya dll
	(3) Garis Besar Cagar Budaya
	(4) Perkembangan Pelestarian Cagar Budaya
	(5) Kondisi Pelestarian dan Persoalannya
	(6) Garis Besar Perencanaan
	.
Perencanaan Manajemen Pelestarian	BAB II: Perencanaan Manajemen Pelestarian
- "Handbook Pelestarian dan	(1) Kondisi Manajemen Pelestarian Masa Kini
Manajemen Cagar Budaya: versi.	(2) Pedoman Pelestarian
Bangunan"	(3) Perencanaan Manajemen
	(4) Perencanaan Perbaikan
	.
Perencanaan Perlindungan Lingkungan	BAB III: Perencanaan Perlindungan Lingkungan
	(1) Kondisi Perlindungan Lingkungan Masa Kini dan Persoalannya
	(2) Pedoman Dasar Perlindungan Lingkungan
	(3) Klasifikasi/Pembagian Kawasan dan Pedoman Perlindungan
	(4) Klasifikasi/Pembagian Bangunan dan Pedoman pelestarian
	(5) Persoalan dan Penanganan untuk Pencegahan Bencana
	.
Perencanaan Pencegahan Bencana	BAB IV: Perencanaan Pencegahan Bencana
- "Mengenai Keamanan yang	(1) Penanganan Pencegahan Kebakaran & Kriminalitas
Meyakinkan di Bangunan Cagar	(2) Penanganan Anti/Tahan Gempa
Budaya pada saat Gempa Bumi "	(3) Penanganan terhadap Angin/Topan
	(4) Penanganan terhadap Bencana Lain
	.
Perencanaan Pemanfaatan	BABV: Perencanaan Pemanfaatan
- "Mengenai Pemanfaatan Cagar	(1) Pedoman dasar pemanfaatan secara Terbuka dll
Budaya (Bangunan)"	(2) Perencanaan Terbuka/Umum
	(3) Perencanaan Dasar Pemanfaatan
	(4) Persoalan menuju Pelaksanaan/Implementasi
	.
Berbagai Prosedur yang berkaitan dengan Pelestarian	BAB VI: Berbagai Prosedur yang Berkaitan dengan Pelestarian

[Lampiran]

**Ringkasan Penyusunan Perencanaan Standar untuk
Pelestarian dan Pemanfaatan Cagar Budaya Penting (bangunan)**

BAB I	Penyusunan Perencanaan	hlm.2
BAB II	Penyusunan ‘Garis Besar Perencanaan’	hlm.10
BAB III	Penyusunan ‘Perencanaan Manajemen Pelestarian’	hlm.13
BAB IV	Penyusunan ‘Perencanaan Perlindungan Lingkungan’	hlm.
BAB V	Penyusunan ‘Perencanaan Pencegahan Bencana’	hlm.
BAB VI	Penyusunan ‘Perencanaan Pemanfaatan’	hlm.
BAB VII	Penyusunan ‘Berbagai Prosedur yang Berkaitan dengan Pelestarian’	hlm.

BAB I Penyusunan Perencanaan

[Penentuan Kawasan Perencanaan]

1. Berikut ini adalah lingkup tanah standar yang perlu diperhatikan ketika pemilik dll menentukan kawasan perencanaan secara spontan.
 - (1) Tanah yang membentuk suatu nilai yang terpadu dengan cagar budaya penting (bangunan) dan ditentukan sebagai cagar budaya penting bersama bangunannya.
 - (2) Tanah yang memenuhi syarat dibawah ini selain yang disebutkan di (1):
 - a. Tanah yang membentuk nilainya yang terpadu dengan cagar budaya (bangunan)
 - 1) Tanah yang diberi perlindungan atau terdaftar sebagai situs bersejarah (*shiseki*), pemandangan/lanskap indah (*meisho*), atau sebutan yang lain oleh negara atau pemerintah daerah;
 - 2) Tanah yang harus ada untuk memahami cagar budaya bersangkutan.
 - b. Tanah di sekitarnya yang terpadu dengan cagar budaya penting (bangunan) dan membentuk nilainya, dan merupakan lanskap dan lingkungan bersejarah.
 - 1) Tanah yang membentuk lanskap dan lingkungan alam di lokasi dimana cagar budaya bersangkutan berdiri.
 - 2) Tanah yang membentuk lanskap dan lingkungan yang berkaitan erat dengan kehidupan dan kegiatan usaha yang dilaksanakan di cagar budaya bersangkutan.
 - c. Tanah yang diperuntukkan untuk melestarikan cagar budaya penting (bangunan)
 - 1) Tanah yang diperuntukkan untuk pelaksanaan perbaikan dan pelestarian serta manajemen perawatan.
 - 2) Tanah yang perlu ada penanganan perlindungan untuk melestarikan cagar budaya bersangkutan seperti tanah menanjak tajam di samping cagar budaya.
 - 3) Tanah yang diperlukan dari segi pencegahan kebakaran dan kegiatan pemadaman api.
 - 4) Tanah yang lain yang diperlukan dari segi pencegahan bencana.
 - d. Tanah yang diperlukan untuk mengupayakan cagar budaya penting (bangunan) dibuka umum dan pemanfaatan tepat yang lain.
 - 1) Tanah yang diperlukan untuk menjaga keamanan pada saat terjadi bencana, antara lain menyediakan jalur evakuasi, dll.

- 2) Tanah yang diperlukan untuk pemanfaatan yang lebih praktis/nyaman seiring dengan dibukanya cagar budaya bersangkutan kepada publik dan pemanfaatan lain, antara lain penataan fasilitas pendukung, dll.

[Isi Perencanaan]

2. Berikut ini adalah isi standar yang harus dimuatkan di dalam perencanaan pelestarian dan pemanfaatan:

(1) Perencanaan Manajemen Pelestarian

- 1) Perencanaan manajemen pelestarian memverifikasi keberadaan nilai cagar budaya penting (bangunan) dan menentukan pedoman untuk manajemen pelestarian dengan mengkategorikan bagian/posisi bangunan.
- 2) Dalam hal manajemen pelestarian di tanah yang ditentukan sebagai tanah yang membentuk suatu nilai yang bersatu padu dengan cagar budaya penting (bangunan), ditangani di dalam perencanaan perlindungan lingkungan.
- 3) Perencanaan manajemen pelestarian mengacu pada pedoman ini dan 'Handbook Pelestarian dan Manajemen Cagar Budaya versi Bangunan' (Oktober 1994, supervisi oleh Subdivisi Bangunan, Divisi Pelestarian Cagar Budaya, Badan kebudayaan; diterbitkan oleh *Nationwide National Treasure Important Cultural Asset Owner League*).

(2) Perencanaan Perlindungan Lingkungan

- 1) Perencanaan perlindungan lingkungan yang objeknya seluruh kawasan perencanaan bertujuan untuk menjaga nilai cagar budaya yang bersatu padu dengan cagar budaya penting (bangunan) dan melindungi lanskap dan lingkungan sekitarnya, dan mengklasifikasikan kawasan perencanaan dan bangunan selain cagar budaya penting (bangunan) sesuai dengan isi perlindungan, dan menentukan pedoman perlindungan untuk setiap klasifikasi.
- 2) Selain itu, menentukan perencanaan yang berkaitan dengan penataan fasilitas yang diperlukan untuk melindungi lingkungan tanah di sekitar cagar budaya bersangkutan (selanjutnya disebut 'fasilitas perlindungan lingkungan') yang diperlukan untuk pelestarian cagar budaya penting (bangunan).

(3) Perencanaan Pencegahan Bencana

- 1) Bertujuan untuk melindungi cagar budaya penting (bangunan) dari bencana seperti kebakaran dan gempa bumi, menjaga keamanan, dan menggali persoalan dari segi pencegahan bencana, dan menentukan penanganan yang diperlukan.
- 2) Dalam hal penanganan anti/tahan gempa mengacu pada pedoman ini dan

‘Mengenai Menjaga Keamanan di Bangunan Cagar Budaya pada saat Gempa Bumi’ (Surat edaran Ketua Divisi Pelestarian Cagar Budaya, Badan Kebudayaan, No.41, tanggal 17 Januari 1996).

(4) Perencanaan Pemanfaatan

- 1) Perencanaan pemanfaatan menentukan hal-hal yang diperlukan untuk memanfaatkan dan membuka cagar budaya penting (bangunan) kepada publik dengan tepat tanpa mengurangi nilai cagar budaya tersebut, dan menentukan pedoman dasar mengenai pemanfaatan seperti membuka untuk publik pada saat ini dan masa yang akan datang.
- 2) Isi yang konkret direncanakan berdasarkan pertimbangan dari pemilik dll yang spontan, namun jika merencanakan fasilitas yang memiliki sifat umum yang tinggi atau membutuhkan pengetahuan spesial, maka pertimbangan dengan mendengarkan pendapat dari pihak terkait.
- 3) Dan, jika meneruskan penggunaan untuk sehari-hari oleh orang tertentu seperti pemilik dll sebagai tempat tinggal dan usaha atau/dan jika disediakan khusus sebagai sarana keagamaan seperti kuil, maka semua atau sebagian perencanaan pemanfaatan dapat dikurangi sesuai dengan kondisi.
- 4) Perencanaan pemanfaatan mengacu pada pedoman ini dan ‘Mengenai Pemanfaatan Cagar Budaya Penting (Bangunan) ’ (Surat Edaran Kepala Divisi Pelestarian Cagar Budaya No.161, tanggal 26 Desember 1996).

(5) Berbagai Prosedur yang Berkaitan dengan Pelestarian

Dengan ini, menjelaskan perijinan dan pelaporan yang dibutuhkan berdasarkan UU Cagar Budaya dan peraturan terkait mengenai tindakan konkret yang dimuat di dalam perencanaan yang berkaitan dengan manajemen pelestarian, perlindungan lingkungan, pencegahan bencana, serta pemanfaatan.

[Penelitian]

3. Pemilik dll mendapatkan bantuan dari tenaga ahli yang tepat mengenai pelaksanaan penelitian yang disebut dibawah ini yang dibutuhkan sesuai dengan isi perencanaan:

(1) Penelitian mengenai lingkungan historis

- a. Penelitian melalui dokumen sejarah seperti gambar dan manuskrip kuno, dll.
- b. Penelitian melalui foto kuno dan wawancara, dll.
- c. Lanskap historis dan lingkungan yang perlu dilindungi.

(2) Penelitian terhadap lingkungan alam

- a. Topografi, geologi, vegetasi, sistem pengairan, dll.

- b. Prediksi kerugian/kerusakan yang akan disebabkan oleh bencana alam serta pertimbangan penanganannya.
 - (3) Penelitian dari segi Bangunan
 - a. Penelitian historis (asal usul pendirian, nilai dan ciri khas/karakteristik, dll)
 - b. Penelitian kondisi saat ini (kondisi kerusakan, keamanan konstruksi, dll)
 - (4) Pengukuran dan Ilustrasi (peta topografi, gambar penataan)
 - (5) Menata/Merangkumkan syarat perencanaan
 - a. Kondisi saat ini dan permasalahan pelestarian dan pemanfaatan.
 - b. Hal-hal yang berkaitan dengan masyarakat komunitas (minat dari warga komunitas/organisasi/kelompok serta sistem bantuan)
 - c. Latar belakang peraturan/undang-undang dan kebijakan pemerintah daerah (perencanaan perkotaan, penataan kawasan, revitalisasi kebudayaan, perencanaan wisata, dll)
 - (6) Penelitian terhadap penataan fasilitas dll
 - a. Penilaian terhadap fasilitas yang sudah ada
 - b. Persoalan dan prospek penataan fasilitas dll
 - (7) Hal-hal lain yang diperlukan untuk pelestarian dan pemanfaatan
- [Struktur Perencanaan]
4. Struktur perencanaan bisa berbeda karena kesamaan/perbedaan jenis dan sifat cagar budaya yang menjadi objek dan pedoman pemanfaatannya, namun memiliki struktur standar seperti dibawah ini:
- (1) Garis Besar Perencanaan
 - a. Penyusunan perencanaan
 - 1) Tanggal/bulan/tahun penyusunan perencanaan
 - 2) Penyusun perencanaan
 - b. Nama cagar budaya dll
 - 1) Nama cagar budaya penting (bangunan)
 - 2) Konstruksi bangunan dan gaya/tipenya
 - 3) Nama dan alamat pemilik dll
 - c. Garis besar cagar budaya
 - 1) Struktur cagar budaya
 - 2) Garis besar cagar budaya
 - 3) Nilai cagar budaya
 - d. Riwayat pelestarian cagar budaya
 - 1) Riwayat proyek pelestarian
 - 2) Riwayat pemanfaatan
 - e. Kondisi saat ini dan persoalan untuk pelestarian

- 1) Kondisi saat ini dan persoalan untuk pelestarian
- 2) Kondisi saat ini dan persoalan untuk pemanfaatan
- f. Garis besar perencanaan
 - 1) Kawasan perencanaan
 - 2) Tujuan perencanaan
 - 3) Pedoman dasar
 - 4) Garis besar perencanaan
- (2) Perencanaan Manajemen Pelestarian
 - a. Kondisi manajemen pelestarian saat ini
 - 1) Kondisi pelestarian
 - 2) Kondisi manajemen
 - b. Pedoman pelestarian
 - 1) Penentuan bagian dan pedoman pelestarian
 - 2) Penentuan posisi dan pedoman pelestarian
 - c. Perencanaan manajemen
 - 1) Sistem manajemen
 - 2) Metode manajemen
 - d. Perencanaan perbaikan
 - 1) Penanganan perbaikan dan perawatan yang dibutuhkan untuk sementara waktu
 - 2) Perencanaan pelestarian dan perbaikan untuk masa yang akan datang
- (3) Perencanaan Perlindungan Lingkungan
 - a. Kondisi saat ini dan persoalan perlindungan lingkungan
 - b. Pedoman dasar perlindungan lingkungan
 - c. Klasifikasi/Pembagian kawasan dan pedoman perlindungan
 - 1) Klasifikasi/Pembagian kawasan
 - 2) Pedoman dasar perlindungan di setiap kawasan
 - d. Klasifikasi/Pembagian bangunan dan pedoman pelestarian
 - 1) Klasifikasi/Pembagian bangunan
 - 2) Pedoman pelestarian bangunan
 - e. Persoalan dan penanganan dari segi pencegahan bencana
 - 1) Persoalan dari segi pencegahan bencana
 - 2) Penanganan perbaikan untuk sementara dan pedoman penanganan untuk masa yang akan datang
 - 3) Perencanaan penataan fasilitas untuk perlindungan lingkungan
 - 4) Manajemen pepohonan di sekitarnya
- (4) Perencanaan Pencegahan Bencana
 - a. Penanganan anti kebakaran dan kriminalitas

- 1) Persoalan yang berkaitan dengan keamanan ketika terjadi kebakaran
- 2) Perencanaan manajemen anti kebakaran
- 3) Perencanaan anti kriminalitas
- 4) Perencanaan fasilitas pencegahan bencana (fasilitas anti kebakaran dan kriminalitas)
- b. Penanganan anti/tahan gempa
 - 1) Verifikasi ketahanan gempa
 - 2) Pedoman penanganan saat gempa bumi
- c. Penanganan anti/tahan angin/topan
 - 1) Asumsi kerusakan/kerugian
 - 2) Pedoman penanganan untuk masa yang akan datang
- d. Penanganan terhadap bencana lain
 - 1) Bencana yang dapat diperkirakan
 - 2) Penanganan perbaikan untuk sementara dan pedoman penanganan untuk masa yang akan datang
- (5) Perencanaan pemanfaatan
 - a. Pedoman dasar untuk dibuka untuk publik dan pemanfaatan lain
 - b. Perencanaan untuk dibuka untuk publik
 - 1) Perencanaan untuk bangunan dibuka untuk publik
 - 2) Perencanaan dokumen/referensi terkait yang dibuka untuk publik
 - c. Perencanaan dasar pemanfaatan
 - 1) Merangkum syarat perencanaan
 - 2) Perencanaan pembangunan
 - 3) Perencanaan penataan perbatasan dan sekitarnya
 - 4) Perencanaan manajemen dan pengelolaan
 - d. Persoalan menuju implementasi
- (6) Berbagai Prosedur yang berkaitan dengan Pelestarian
[Penyusunan Dokumen/Surat Perencanaan]
5. Surat/Dokumen Perencanaan Perestarian dan Pemanfaatan dibuat sesuai dengan ketentuan sebagai berikut:
 - (1) Dokumen perencanaan menggunakan kertas A4, kalimat tersusun secara horisontal, dan ditutup sebelah kiri.
 - (2) Gambar tata letak menggunakan skala sekitar 1:500, gambar dua dimensi menggunakan skala sekitar 1:200, pada dasarnya berukuran yang muat di dalam satu halaman kertas A4.
 - (3) Perencanaan pelestarian dan manajemen dilengkapi gambar/grafik sebagai berikut:
 - a. Gambar tata letak yang menunjukkan lingkup kawasan perencanaan dan

- tanah yang ditentukan serta klasifikasi pembagian kawasan (kawasan pelestarian, kawasan perlindungan, kawasan penataan, dll).
- b. Gambar tata letak yang menunjukkan klasifikasi pelestarian cagar budaya penting (bangunan) dan bangunan cagar budaya yang lain (cagar budaya tingkat prefektur, cagar budaya tingkat kota/desa, cagar budaya terdaftar, dll).
 - c. Gambar dua dimensi yang menunjukkan klasifikasi bagian (bagian pelestarian, bagian perlindungan, bagian yang lain) dari cagar budaya penting (bangunan). (Jika diperlukan menambahkan gambar tampak luar/elevasi, gambar atap/*roof plan*)
 - d. Table yang menunjukkan klasifikasi komponen cagar budaya penting (bangunan). (Jika diperlukan menambahkan foto yang diberi petunjuk)
- (4) Perencanaan perlindungan lingkungan dilengkapi gambar sebagai berikut:
- a. Gambar tata letak yang menunjukkan klasifikasi bangunan dll (bangunan yang dilestarikan, bangunan yang dilindungi, bangunan lain).
 - b. Gambar tata letak yang menunjukkan kondisi saat ini dan perencanaan penataan fasilitas perlindungan lingkungan (dinding pelindung, pagar pelindung, sarana drainase, bangunan pelindung, lahan kosong untuk pencegahan kebakaran, jalur pencegahan bencana, dinding anti kebakaran di luar bangunan, dll).
 - c. Gambar tata letak yang menunjukkan kondisi pohon-pohon di sekitar cagar budaya (ada/tidaknya pohon yang berbahaya).
- (5) Perencanaan pencegahan bencana dilengkapi gambar sebagai berikut:
- a. Gambar tata letak kawasan manajemen kebakaran.
 - b. Gambar tata letak yang menunjukkan kondisi sarana anti kebakaran (sarana peringatan kebakaran, sarana pemadam api, sarana anti petir, sarana anti kriminalitas, dll) saat ini serta perencanaan penataan.
- (6) Perencanaan pemanfaatan dilengkapi gambar sebagai berikut:
- a. Gambar tata letak yang menunjukkan lingkup tanah/lahan yang dibuka kepada publik serta pedoman dasar pemanfaatan.
 - b. Gambar dua dimensi yang menunjukkan lingkup bangunan yang dibuka kepada publik serta pedoman dasar pemanfaatan.
 - c. Gambar tata letak, dua dimensi, dll yang menunjukkan perencanaan dasar pemanfaatan dan penataan.
- (7) Jika pemerintah prefektur/kabupaten/kota/desa menetapkan peraturan/perda manajemen mengenai pelestarian cagar budaya penting (bangunan) yang bersangkutan, maka dilampirkan peraturan tersebut.
- (8) Jika pemilik dll membuat perjanjian mengenai pelestarian cagar budaya

penting (bangunan) yang bersangkutan bersama pihak yang berhak menempatnya, maka melampirkan perjanjian tersebut.

BAB II Penyusunan ‘Garis Besar Perencanaan’

1. Penyusunan Perencanaan

- (1) Tanggal, bulan, tahun penyusunan perencanaan (dalam hal revisi: tanggal, bulan, tahun revisi)
- (2) Penyusun Perencanaan
 - 1) Pada prinsipnya pemilik dll.
 - 2) Jika pemerintah daerah yang bukan pemilik dll menyusun perencanaan, menuliskan alasannya.

2. Nama Cagar Budaya

- (1) Nama cagar budaya penting (bangunan)
 - a. Nama notifikasi di lembaran negara dan nomor
 - b. Tanggal, bulan, tahun penentuan
- (2) Konstruksi dan pola bangunan
 - a. Konstruksi dan pola di notifikasi lembaran negara
 - 1) Cantumkan tanah dan bangunan yang ditentukan sebagai sesuatu yang membentuk sebuah nilai terpadu dengan bangunan.
 - 2) Jika ada perubahan isi diatas ini setelah perubahan kondisi, maka konstruksi dan pola disini adalah konstruksi dan pola setelah ada perubahan.
 - 3) Jika ukuran yang menunjukkan skala berbeda dengan ukuran nyata, maka yang diambil adalah ukuran nyata.
 - b. Hal-hal yang dicantumkan secara khusus

Jika di dalam bangunan tersimpan/diletakkan barang seni kerajinan atau cagar budaya yang lain yang dilindungi oleh negara atau pemerintah daerah, maka dicantumkan klasifikasi dan objek pelestarian seperti penentuan, pendaftaran, dsb.
- (3) Nama dan alamat pemilik dll
 - 1) Dalam hal badan, mencantumkan nama badan, alamat, nama wakil.
 - 2) Jika ada penanggungjawab pengelolaan/manajemen yang ditentukan di pasal 31 ayat 2 UU Pelestarian Cagar Budaya, maka dicantumkan nama dan alamat (dalam hal badan, mencantumkan nama badan, alamat, nama wakil).
 - 3) Jika ada organisasi pengelolaan/manajemen yang ditentukan di pasal 32-2 UU Pelestarian Cagar Budaya, maka mencantumkan nama dan alamat.
 - 4) Jika ada tanah dll yang kewenangannya dimiliki oleh bukan pemilik dll, maka mencantumkan nama orang tersebut, alamat, dan kewenangannya.

3. Garis Besar Cagar Budaya

(1) Struktur cagar budaya

Dalam hal bangunan, situs bersejarah, lanskap indah yang dilindungi oleh negara dan pemerintah daerah, menunjukkan klasifikasi pelestarian seperti penetapan/terdaftar dan objeknya.

(2) Garis besar cagar budaya

- a. Lingkungan lokasi
- b. Sejarah pendirian
- c. Sifat sarana: fungsi historis atau kegunaan, serta perkembangannya
- d. Masa rekonstruksi yang umum dan isinya

(3) Nilai cagar budaya

Mencantumkan nilai cagar budaya berdasarkan penjelasan penetapan dll sebagai referensi. Jika mengutip penjelasan penetapan, menambahkan/mengurangi kalimat tersebut berdasarkan fakta yang diketahui setelah penetapan.

4. Asal-usul pelestarian cagar budaya

(1) Riwayat proyek pelestarian

Mencantumkan hal-hal dibawah ini mengenai proyek pelestarian (pelestarian perbaikan, perlindungan lingkungan, sarana pencegahan bencana, dll) yang telah dilaksanakan selama ini.

- 1) Tahun pelaksanaan proyek
- 2) Isi proyek yang umum
- 3) Klasifikasi perbaikan biaya sendiri, proyek bersubsidi, dll.
- 4) Hasil proyek dan persoalan yang muncul pasca proyek

(2) Riwayat pemanfaatan

Mencantumkan isi pemanfaatan saat ini dan penanganan yang telah dilaksanakan untuk pemanfaatan.

5. Kondisi dan Persoalan Pelestarian

(1) Kondisi dan persoalan pelestarian

Dari segi manajemen pelestarian, perlindungan lingkungan, dan pencegahan bencana, mencantumkan kondisi dan persoalan pelestarian.

(2) Kondisi dan persoalan pemanfaatan

Mencantumkan secara ringkas mengenai pelestarian bangunan cagar budaya yang berhubungan dengan isi pemanfaatan saat ini serta persoalan yang berkaitan dengan penyediaan keamanan.

6. Garis Besar Perencanaan

(1) Kawasan perencanaan

Menunjukkan kawasan yang menjadi objek perencanaan pelestarian dan pemanfaatan.

(2) Tujuan perencanaan

(3) Pedoman dasar

(4) Garis besar perencanaan

Garis besar perencanaan yang berkaitan dengan manajemen pelestarian, perlindungan lingkungan, pencegahan bencana, dan pemanfaatan dijelaskan dengan sederhana melalui gambar tata letak dan gambar dua dimensi.

BAB III Penyusunan 'Perencanaan Manajemen Pelestarian'

1. Kondisi Manajemen Pelestarian Saat Ini

(1) Kondisi Pelestarian

Melaksanakan survey kasat mata mengenai kondisi kerusakan cagar budaya penting (bangunan) dan mencatat sesuai dengan urutan dibawah ini di setiap bangunan. Dalam hal survey yang sulit dilaksanakan hanya melalui kasat mata seperti bagian lantai dan bagian di balik atap, dilaksanakan dengan dibantu oleh pihak-pihak terkait.

- 1) Fondasi
- 2) Kerangka struktur
- 3) Sambungan struktur
- 4) Emperan
- 5) Struktur atap, atap
- 6) Bukaannya (sisi beranda, langit-langit, pintu/jendela, dll)
- 7) Cat, komponen logam

(2) Kondisi Manajemen

Menulis mengenai sistem/mechanisme manajemen saat ini dan metode manajemen.

2. Pedoman Pelestarian

Dalam hal setiap cagar budaya penting (bangunan) di dalam kawasan perencanaan, ditentukan pedoman pelestarian dengan menetapkan bagian dan komponen melalui metode yang diuraikan di bawah ini. Bangunan dan struktur yang ditunjuk secara jelas sebagai muatan di areal tanah yang ditetapkan pun dibuat pedoman pelestarian berdasarkan metode ini.

(1) Pedoman untuk penentuan dan pelestarian bagian

Atap, tampak luar dinding (setiap sisi), atau setiap ruangan dijadikan sebagai satuan, dan menentukan 'bagian' sesuai dengan klasifikasi standar dibawah ini untuk menentukan pedoman pelestarian mengenai gaya, desain, teknologi/teknik, dan sebagainya.

a. Bagian yang dilestarikan

Bagian ini adalah bagian yang diperlukan pelestarian yang teliti untuk melindungi nilai sebagai cagar budaya, pada umumnya bagian yang terdiri dari standar 1 atau 2 dari komponen yang dijelaskan dibawah ini.

- 1) Dalam hal dinding, kolom/tiang, lantai, balok, atap, dll sebagai struktur utama dan biasanya terlihat kecuali terdapat masalah konstruksi tertentu, bagian tersebut pada dasarnya dijadikan 'bagian yang dilestarikan' dari pandangan cagar budaya publik.

- 2) Yang bisa dijadikan bagian yang dilindungi atau bagian yang lain di dalam adalah bagian yang sudah kehilangan kondisi asli sebagai cagar budaya karena rekonstruksi, bagian yang tidak diperlukan pelestarian yang teliti dan tidak akan menghilangkan nilai secara keseluruhan, dan bagian yang diperbolehkan perubahan untuk manajemen, pemanfaatan (terutama bagian yang digunakan untuk hunian), dan kekuatan.
- b. Bagian yang dilindungi
- Bagian yang perlu dipertahankan dan dilindungi, terdiri dari komponen yang tergolong standar 4 atau 5 yang dijelaskan dibawah ini.
- (2) Penentuan Komponen dan Pedoman Pelestarian
- a. Penentuan Komponen
- Dalam hal setiap bagian yang telah ditentukan di paragraf sebelumnya, menentukan pedoman perlindungan dengan menetapkan 'komponen' berdasarkan klasifikasi standar seperti di bawah ini dengan lingkup yang jelas melalui peninjauan kasat mata dan survey sederhana dengan serangkaian material/bahan (dinding, lantai, langit-langit, jendela, kusen, pemanas ruangan, hiasan emperan di dalam ruangan, dll) dijadikan satuan komponen.
- 1) Standar 1: Komponen yang dilaksanakan pelestarian bahan itu sendiri.
 - 2) Standar 2: Komponen yang dilaksanakan bentuk, material, finishing, pewarnaan bahan.
 - 3) Standar 3: Komponen yang dilestarikan bentuk dan pewarnaan utama.
 - 4) Standar 4: Komponen yang perlu diperhatikan desainnya.
 - 5) Standar 5: Komponen yang diserahkan pada pertimbangan yang bebas dari pemilik dll.
- b. Hal-hal yang perlu diperhatikan untuk penentuan komponen
- Dalam hal penentuan komponen, diperhatikan hal-hal di bawah ini:
- 1) Dalam hal bagian yang dilestarikan, pada umumnya menerapkan standar 1 untuk komponen yang perlu diperhatikan segi desain seperti hiasan, komponen yang material atau spesifikasinya khas/istimewa, dan komponen yang membentuk struktur utama; standar 2 diterapkan untuk komponen yang perlu perbaikan dengan menggantikan material secara berkala; standar 3 diterapkan hanya pada komponen yang perlu perubahan untuk pemanfaatan atau kekuatan.
 - 2) Dalam hal bagian yang dilindungi, diterapkan standar 3 untuk komponen yang perlu diharmonisasikan dengan bagian yang dilestarikan; komponen yang perlu perubahan untuk pemanfaatan atau kekuatan diterapkan standar 4. Dan, jika ada komponen yang perlu

dilestarikan secara khusus, diterapkan standar 1 atau standar 2.

- 3) Untuk bagian yang lain, komponen yang berpadu dengan bagian yang dilestarikan dari segi desain, menerapkan standar 4; yang lain bisa diterapkan standar 5. Jika ada komponen yang perlu dilestarikan secara khusus, diterapkan standar 1 atau standar 2.
- 4) Untuk komponen yang pertimbangannya sulit, diklasifikasikan pada standar yang lebih tinggi berdasarkan sudut pandang pelestarian cagar budaya.
- 5) Komponen yang ditutup dengan bahan/material pembangunan baru dicatat 'tidak diketahui'; dan klasifikasi yang berkaitan dengan baik atau tidaknya pembongkaran atau pembaruan material yang menutupinya dicantumkan dengan tanda ().

3. Perencanaan Manajemen

(1) Sistem manajemen

- 1) Mencantumkan pedoman manajemen untuk kedepannya, antara lain organisasi manajemen, pembagian tugas, struktur perhubungan, dll.
- 2) Jika menyerahkan manajemen kepada pihak lain, mencantumkan kepada siapa diserahkan, isi penyerahan manajemen, pembagian tugas dengan pemilik dll.
- 3) Jika ada yang menempati sesuai dengan hak sebagai penghuni selain pemilik dll, maka dicantumkan isi manajemen yang orang tersebut laksanakan.

(2) Metode manajemen

a. Manajemen lingkungan pelestarian

Mencantumkan metode manajemen yang konkret dalam hal sebagai berikut yang diperlukan untuk mempertahankan lingkungan pelestarian bangunan dengan baik:

- 1) Hal-hal yang berkaitan dengan pembersihan dan penataan;
- 2) Hal-hal yang berkaitan dengan sinar matahari dan ventilasi;
- 3) Hal-hal yang berkaitan dengan pencegahan kerusakan dari semut, serangga, dan busuk/keropos;
- 4) Hal-hal yang berkaitan dengan kerusakan oleh angin, air, dan salju;
- 5) Dan lain-lain.

b. Manajemen untuk mempertahankan/merawat bangunan

Berikut ini adalah isi tindakan untuk manajemen seperti perbaikan skala kecil yang tidak perlu laporan perbaikan:

- 1) Eksterior dan fondasi;
- 2) Koridor luar dan lantai bagian di bawah;

- 3) Dinding luar;
 - 4) Dinding dalam;
 - 5) Lantai dan *tatami*;
 - 6) Atap dan talang;
 - 7) Bukaan;
 - 8) Komponen logam;
 - 9) Cat dan pewarnaan;
 - 10) Dan sebagainya.
- c. Yang lainnya:
- 1) Manajemen bangunan ditentukan sebagai sesuatu yang membentuk suatu nilai secara berpadu dengan bangunan dilaksanakan sesuai dengan referensi “Pedoman Penanganan Cagar Budaya (Barang Seni Kerajinan)” (diterbitkan oleh Divisi Kesenian dan Kerajinan, Bagian Pelestarian Cagar Budaya, Badan Kebudayaan, Maret 1997), dan menentukan perencanaan mengenai metode penyimpanan, dll.
 - 2) Menentukan perencanaan mengenai metode penyimpanan bahan lama yang diangkat/dipindahkan ketika perbaikan, dan melengkapi daftar yang ditulis bahan, nama, jumlah, tempat penyimpanan, dll.
4. Perencanaan Perbaikan
- (1) Penanganan perbaikan dan perawatan yang diperlukan untuk sementara waktu
 - (2) Perencanaan perbaikan dan pelestarian untuk kedepannya
 - a. Mencatat mengenai kebutuhan perbaikan untuk pelestarian yang mendasar, serta prospek pelaksanaan proyek.
 - b. Jika sudah ada perencanaan proyek konkret, menantumkan ringkasannya, dan menyusun perencanaan perbaikan secara terpisah.

V. Appendix



Bubungan Tinggi

1. Participants

- 1 **Mursyidah**
Province Office of Cultural Heritage Conservation in Aceh
- 2 **Nedik Tri Nurcahyo**
Province Office of Cultural Heritage Conservation in Batusangkar
- 3 **Kristanto Januardi**
Province Office of Cultural Heritage Conservation in Jambi
- 4 **Swedhi Hananta**
Province Office of Cultural Heritage Conservation in Serang
- 5 **Supardi**
Province Office of Cultural Heritage Conservation in Prambanan
- 6 **Bambang Susilo**
Province Office of Cultural Heritage Conservation in Prambanan
- 7 **Andi Riana**
Province Office of Cultural Heritage Conservation in Yogyakarta
- 8 **I Made Pande Parityaksa**
Province Office of Cultural Heritage Conservation in Gianyar
- 9 **Iwaulini**
Province Office of Cultural Heritage Conservation in Ternate
- 10 **Hadi Saputro Wirakusumah**
Province Office of Cultural Heritage Conservation in Gorontalo
- 11 **Leliek Agung Haldoko**
Conservation Center of Borobudur Heritage
- 12 **Yudhiawati**
South Kalimantan Province Office of Youth, Sports, Culture, and Tourism
- 13 **Rabuin Ahta**
West Kalimantan Province Office of Culture and Tourism
- 14 **Sunarningsih**
Archaeological Office of Banjarmasin
- 15 **Kamarudin**
Central Kalimantan Province Office of Culture and Tourism
- 16 **Sintha Yulia Sari**
Banjar Regency Office of Culture, Tourism, Youth and Sports, in South Kalimantan Province
- 17 **Amalia Hasna**
City of Banjarbaru Office of Culture, Tourism, Youth and Sports, in South Kalimantan Province
- 18 **Stevanus Reawaru**
Province Office of Cultural Heritage Conservation in Samarinda

2. Instructors

Surya Helmi

Director

Directorate of Cultural Heritage and Museum,
Ministry of Education and Culture
E Building, 11th Floor, JalanJenderal, Sudirman Senayan,
Jakarta 10270, Indonesia
Tel & Fax: (+62) 21 5725531
helmicbm@gmail.com



Yustinus Suranto

Professor

Faculty of Forestry, University of Gadjah Mada
Jln. Agro No. 1 Bulaksumur, Yogyakarta, Indonesia
HP: (+62) 812 2880 3985
surantoyustinus@yahoo.com



TAKASHINA Masayuki

Senior Conservation Architect

Adviser

The Japanese Association for Conservation of Architectural
Monuments (JACAM)
2-32-15 Nishinippori Arakawa-ku, Tokyo 116-0013 Japan
Tel: (+81) 3 6458 3642 Fax: (+81) 3 6458 3643
Tanago47@f3.dion.ne.jp



TAKAMIYA Kunihiro

Restoration Architect

Nara Prefectural Board of Education
Cultural Assets Preservation Section
30 Noboriohji-cho, Nara 630-8501 Japan
Tel: (+81) 742 27 9865 Fax: (+81) 742 27 5386
Takamiya-kunihiro@office.pref.nara.lg.jp



YAMAGUCHI Isamu

Researcher

Nara Municipal Board of Education
Cultural Properties Division
1-1-1 Nijo-oji-minami, Nara 630-8580 Japan
Tel & Fax: (+81) 742 34 4859
yamaguchi-isamu@city.nara.lg.jp



3. Interpreters

NUMAZAWA Urara

Translator / Interpreter

Jin.Gejayan Gg.Argulo No.13C Santren, Yogyakarta, Indonesia

Tel & Fax: (+62) 274 555120

HP: (+62) 81 2295 0362 / 813 1081 8797

urarasae@yahoo.co.jp



Rasmi Nur Aeni (Amik)

Translator / Interpreter

Jl. Gurameh Raya Selatan Perum Taman Mino Asri 7E Tegalrejo,
Minomartani, Sleman, Yogyakarta, 55283 Indonesia

HP: (+62) 81578600126

rasminuraeni@gmail.com



4. Assistants

Muhammad Tang

Province Office of Cultural Heritage Conservation in Makassar

Prita Wikantyasning

Directorate of Internalisation of Value and Cultural Diplomacy

Azahar Purwanto

Province Office of Cultural Heritage Conservation in Samarinda

5. Collaborators

Mohandas H. Hendrawan

Head for Youth, Sports, Culture, and Tourism Province Office of South Kalimantan

Hasbi Salehs

Head for Youth, Sports, Culture, and Tourism District Office of Banjar

I Made Kusumajaya

Head for Cultural Heritage Preservation Office of Samarinda

Mr Bambang Wiku

Head for Archaeological Research Office of Banjarmasin

Fauziah, Owner of Bubungan Tinggi Traditional House

Najib, Owner of Gajah Baliku Traditional House

6. Co-organiser

Directorate of Cultural Heritage Preservation and Museum, Ministry of Education and Culture

Surya Helmi, *Director*

Yoesoef Boedi Ariyanto, *Head of Conservation Division*

Amperawan Marpaung

Saiful Mujahid

Dewi Murwaningrum

Fitriana Iftatika

Shalihah Sri Prabarani

Kahnifudin Malik

Sri Lestari Handayani

Sri Winanti

Surya Hendari

Suratman

Dadang Sudarmadji

Ihda Alhusnayaini

Supardal

7. Staff Members, ACCU Nara

NISHIMURA Yasushi, *Director*

TAKAHASHI Wataru, *Deputy Director*

KOBAYASHI Ken'ichi, *Director*, Programme Operation Department

WAKIYA Kyoko, *Director*, International Cooperation Division

HORIKAWA Kazuko, *Chief*, Planning & Coordination Division

OTANI Yasuko, *Chief*, International Cooperation Division

NISHIDA Michiko, *Staff*, Planning & Coordination Division

SHIMOMURA Nobuhito, *Staff*, International Cooperation Division

Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU)

757 Horen-cho, Nara 630-8113 Japan

Tel: (+81) 742 20 5001 Fax: (+81) 742 20 5701

e-mail: nara@accu.or.jp

URL: <http://www.nara.accu.or.jp>



Group photo at Martapura

MEMORANDUM OF UNDERSTANDING

between
*Directorate of Cultural Heritage Preservation and Museum, Ministry of Education and Culture,
Indonesia*
and
Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU)

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (hereinafter referred to as "ACCU Nara Office") has decided to co-organize the workshop for cultural heritage protection (hereinafter referred to as "Workshop") with Directorate of Cultural Heritage Preservation and Museum, Ministry of Education and Culture (hereinafter referred to as "Directorate of Cultural Heritage and Museum") as part of its cooperation for cultural heritage protection in the Asia-Pacific region.

The purpose of this Memorandum of Understanding between ACCU Nara Office and Directorate of Cultural Heritage and Museum is to establish a mutual understanding concerning the implementation of the training program as noted below.

1. Workshop is co-organized by ACCU Nara Office and Directorate of Cultural Heritage and Museum.
2. The main theme of Workshop encompasses recording / documentation and preservation research methods for wooden structures, and formulating restoration and management strategies.
3. Workshop is implemented from 15 to 20 October 2012 in Martapura, South Kalimantan, Republic of Indonesia.
4. Bahasa Indonesia is the working language during the Workshop.
5. The workshop participants consisted of 18 people who worked at Technical Implementation Unit of Directorate of Heritage Preservation and Museum, the Ministry of Education and Culture.
6. For implementation of Workshop, ACCU Nara Office and Directorate of Cultural Heritage and Museum share responsibilities and expenses as follows :

Responsibilities of ACCU Nara:

All expenses required for the items listed below shall be borne by ACCU Nara Office

- Dispatching a group of instructors from Japan
- Procurement of necessary tools
- Employment of Japanese-Indonesia Interpreters
- Hiring training venues for Workshop
- Transportation between participants' (including staff's) accommodation and the training venue (both the lecture venue and the workshop venue)

Responsibilities of Directorate of Cultural Heritage and Museum :

- All arrangements and provision of expenses incurred on participation to each participant: travelling to and from Martapura and accommodation with meals.
 - Providing the local necessary transportation from origin area to Martapura (workshop venue) for all participants (including staffs)
 - Preparing the traditional wooden structures to be used as workshop venues for practical training.
7. This Memorandum of Understanding applies for the workshop only.
 8. Should the need arise to be resolved which are not set forth in this Memorandum of understanding, if it is considered important, both shall consult with each other for their resolution.

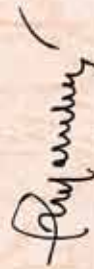
IN WITNESS WHEREOF, both ACCU Nara Office and Directorate of Cultural Heritage and Museum hereto have executed this Memorandum of Understanding in duplicate by placing their signatures, and each party shall keep one copy of the originals

October 2012



NISHIMURA Yasushi

Director
Cultural Heritage Protection Cooperation
Office, Asia-Pacific Cultural Centre for
UNESCO (ACCU)
757 Horen-cho Nara 630-8113
JAPAN



Surya Helmi

Director
Directorate of Cultural Heritage Preservation
and Museum,
Ministry of Education and Culture
E Building, 11th Floor, Jalan Jenderal
Sudirman Senayan, Jakarta 10270
INDONESIA

Memorandum of Understanding

