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TODAY'S ART, FUTURE'S CULTURE: BACK TO SAUJANA¹

Laretna T. Adishakti²

ABSTRACT

The United Nations Conference on Housing and Sustainable Urban Development (Habitat III) held in Quito, Ecuador, last October 2016, successfully concluded with the adoption of the New Urban Agenda. Acknowledged in this New Urban Agenda that culture and cultural diversity are sources of enrichment for humankind and provide an important contribution to the sustainable development of cities, human settlements and citizens, empowering them to play an active and unique role in development initiatives. The New Urban Agenda recognizes that culture should be taken into account in the promotion and implementation of new sustainable consumption and production patterns that contribute to the responsible use of resources and address the adverse impact of climate change.

Saujana (cultural landscape) is a manifestation of the interaction between human and the natural environment, which is reflected in space and time, and is always evolving (UNESCO, 1994). Saujana is a comprehensive media for implementing sustainable development. Management of saujana heritage does not need to be fabricated or exaggerated. It is simply a natural state and a major force. However, it is precisely to maintain quality that decision-makers need accurate information, that planners and managers are observant, that residents and related parties including artists and crafters have a strong sense of their natural and culture environment, and that visitors appreciate the values.

This paper highlights the recent decades paradigm shift and new perspectives, and the saujana as a creative and innovative living space which are basic considerations in fostering today's art and future's culture. The case of Jogja World Batik City will be explored. This paper aims in building the creative and innovative agents of change for saujana heritage where those agents could have strong roles to create and innovate art, culture and heritage in shaping the sustainable cities, promoting livability and equity, enabling social cohesion, balancing environment, as well as developing the local economic. Meanwhile, those movements will effect into suitable public policies and management on art, culture and heritage development.

Keywords:

SDGs, saujana, culture, heritage city, heritage, art, management of change, creative and innovative agents of change, and public policies.

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A. THE PARADIGM SHIFT & NEW PERSPECTIVES

1. THE GLOBAL GOALS FOR SUSTAINABLE DEVELOPMENT

The United Nation 17 Sustainable Development Goals (SDGs) of the 2030 Agenda for Sustainable Development officially came into force this year on 1 January 2016. This set of goals aims to end poverty, protect the planet, and ensure prosperity for all. Each goal has specific targets over the next 15 years, and government, the private sector and civil society need to do their part.



The number 11th Goals is Sustainable Cities and Communities that is to make cities inclusive, safe, resilient and sustainable. The third Habitat III Preparatory Committee held July 2016 in Surabaya, discussed the New Urban Agenda (NUA) Zero Draft. And finally those outcome document successfully adopted in the The United Nations Conference on Housing and Sustainable Urban Development (Habitat III) held in Quito, Ecuador, last October 2016,

The New Urban Agenda acknowledges that culture and cultural diversity are sources of enrichment for humankind and provide an important contribution to the sustainable development of cities, human settlements and citizens, empowering them to play an active and unique role in development initiatives. The New Urban Agenda recognizes that culture should be taken into account in the promotion and implementation of new sustainable consumption and production patterns that contribute to the responsible use of resources and address the adverse impact of climate change.

UNESCO ensures that the role of culture is recognized through a majority of the Sustainable Development Goals (SDGs), including those focusing on quality education, sustainable cities, the environment, economic growth, sustainable consumption and production patterns, peaceful and inclusive societies, gender equality and food security. To ensure that heritage protected and creativity fostered as well as culture takes its rightful place in development strategies and processes, UNESCO conducted:

- a. Adoption a three-pronged approach:
 - It spearheads worldwide advocacy for culture and development,
 - Engaging with the international community to set clear policies and legal frameworks, and
 - Working on the ground to support governments and local stakeholders to safeguard heritage, strengthen creative industries and encourage cultural pluralism.
- b. Renown cultural conventions provide a unique global platform for international cooperation and establish a holistic cultural governance system based on human rights and shared values.

2. HERITAGE CONSERVATION AS MANAGEMENT OF CHANGE

Heritage or *Patrimoine* (French), *Erfgoed* (Dutch), *Erbschaft* (Germany), *Pusaka* (Indonesia) has diversity of types. In the case of Indonesia, as stated in the Indonesian Charter for Heritage Conservation 2003, that the heritage of Indonesia is the legacy of nature, culture, and *saujana*³, the weaving together of the two. Natural heritage is the

³) Saujana literally means as far as you can see (Indonesia – Indonesia Dictionary).

construct of nature. Manmade heritage is the legacy of thought, emotion, intentions, and works that spring from over 500 ethnic groups in Tanah Air Indonesia, singularly, and together as one nation, and from the interactions with other cultures throughout its history. *Saujana* (cultural landscape) heritage is the inextricable unity between nature and manmade heritage in space and time. Cultural heritage includes both tangible and intangible legacies. This charter also stated that heritage, bequeathed from the generations that precede us, is the a vital foundation and initial capital for the development of the Indonesian nation in the future, and for these reasons, must be conserved and passed along to the next generation in good condition, without loss of value, and if possible with an enhanced value, to form heritage for the future.

Heritage itself is a sustainability concept where our common responsibility to the future generations in the time of globalization is to develop the local identity through interactive coordination's heritage (Mimura, 2003). Moreover, heritage is an economic instrument in policies of regional and urban development and regeneration (Graham, Asworth & Tunbridge, 2000). The sense of continuity of heritage becomes more important than ever. Heritage is not just about the past. It is a duty for everyone in this century to maintain and pass along to the future generation and the same time it is a right to create, develop and contemplate the future heritage as well as managing heritage as creative industry. For example in the case of Indonesian Batik that in 2009 designated by UNESCO as Masterpiece of Oral and Intangible Heritage of Humanity. In the old time, batik mostly used as a *kain sarung* or *selendang* (scarves), but currently there are many batik utilized for various contemporary outfits as well as functions of crafts, and still respect to the tradition of the batik making process (painted and/or stamped)



The innovation and creation of batik tradition

Heritage is not only a static artefact within a static area. The heritage, especially the intangible heritage, can be anywhere, even side by side with a very strong new development in the dynamic setting of space. In many cases, a heritage is not just a place to be visited, but rather, a place to live and/or something to live with. It is important to note the observation of Tung (2002) that “*Cities cannot be sustained if they do not have a constituency to support the quality of life. The environment of the city is complex and dependent on many circumstances that are constantly changing and acting*

simultaneously. Ultimately, life in a city is too complicated to be objectively defined or engineered: it has to be experienced holistically". This also highlights that heritage is part of the environment of the area which the conservation of heritage should also be holistically managed. Heritage conservation management is not an elite and exclusive movement.

It is understood that changes as an impact of development in the built environment, on whatever scale, from neighborhood units to the entire city, are, in fact natural occurrences. The problem, therefore, lies in how far those changes can be called "natural". Self-control is crucial, in order to safeguard continuity of the valuable assets and value while in the same time obtain a proper measurement of change in realizing the modern needs and a better quality of life.

These issues deal with the subject of urban tangible-intangible culture heritage and environmental conservation. It is meant that conservation does not lie only in the intrinsic beauty of what being preserved, but also in the survival of specific socio-culture amid processes of modernization and an awareness of the future. Above all, there is the identity that should be conferred, such the spirit of the place or "Genius loci". And once again, heritage can be a place to live and/or something to live with.

Continuity admits change is, therefore, the central concept of conservation, a notion that differs from preservation. Consequently, this means that the changes which taken place are not drastic in nature (eradicating all previous components), it consistently preserve previous naturally or through selective choice. Conservation is dynamic and evolutive. The sustainability of heritage area is therefore related with the efforts of the community in managing those heritages. Heritage conservation is management of change.

The question then, who can be the manager of change or agent of change? How to be? Is there any training/education related to this competence? Could the local community become the agent of change too? Could the artists and crafters become the agent of change too?



Management of change in the conservation of Tamansari Water Castle, Yogyakarta, Indonesia

B. SAUJANA AS A CREATIVE AND INNOVATIVE LIVING SPACE

Saujana, as previously mentioned, is a manifestation of the interaction between human and the natural environment, which is reflected in space and time, and is always evolving (UNESCO, 1994). In which the social system and the way humans manage the space. The issues of saujana have globally raised in the past 3 decades. Previously, since the Industrial Revolution, the issue of Western thought has always been considered that natural as opposed to the culture (Platcer, 1992). However, before the Industrial Revolution all places around the globe had cultivated the local wisdom based on balancing of nature and culture. Saujana was there, colouring the world.

To give an image of saujana heritage and the role of creative and innovative community in conserving the saujana will be explored within following cases as author has observed, as follows:


1. WORLD SAUJANA HERITAGE POWER OF EXPRESSIONS

Field observation and learning from 2 (two) world saujana heritage there are a) World Cultural Landscape of the Wachau Valley, Austria, and b) Sacred Sites and Pilgrimage Routes in the Kii Mountains, Japan in the year 2005 and 2011. Some expression of world saujana heritage are vast cross-border areas, visual quality and protected living culture, self-protection of people, and lifetime advantages (Adishakti, 2015)

a. Vast cross-border areas

Heritage that stretch as far as the eye can see certainly covers a huge area and often cross borders, ignoring administration boundaries. Its strong natural formation and transformation is reflected in specific communities. It may contain within a variety of complex phenomena, including the presence of various heritage including tangible and intangible cultural heritage.

The Wachau Valley, Austria, which was designated as world cultural landscape heritage by UNESCO in 2000, encompasses an area of 4800 hectares. Stretching from City of Melk into City of Kerms, along 36 kms of the Danube River (which has a total length of 2800 km and was immortalized in classical music The Blue Danube by Johan Strauss). The Wachau Valley encompasses the cities of Melk, Spitz, Dumstein, Mautern, Weissenkircken, Stein, Emmersdorf, and Kerms. This world heritage cultural landscape has about 5000 heritage buildings, vineyards and the Dunkelstainer Forests.

		
Cities along Danube River. Photo: Adishakti, 2005	Pilgrimage in the complex of Okunoin cemetery, City of Koyasan, Kii Mountains, Japan. Photo: Adishakti, 2005	Pilgrimage route, Ancient Kumano street and souvenir shops utilized heritage houses. Photo: Adishakti, 2005

Another example is the Sacred Sites and Pilgrimage Routes in the Kii Mountains Range, Japan, which was enacted in 2003 by UNESCO as a world heritage cultural landscape. These sites are located in the dense forest of the Kii Mountains overlooking the Pacific Ocean and link the three prefectures of Mie , Nara and Wakayama. The sites encompass an area of 495.3 ha that consists of 3 main sites: Yoshino and Omine (44.8 ha), Kumano Sanzan (94.2 ha), and Koyasan (63.1 ha). This pilgrimage route covers 307.6 hectares, consisting of 293.2 ha of core area and a buffer zone of 11.37 ha.

b. Visual quality and protected living culture

The second strength of a world heritage cultural landscape lies in the visual quality and the high spirit of life. Arrangements of space, settlements, buildings, and the natural environment express the quality, including the sustainability of community cultural activities and the interaction with nature - all considerations for UNESCO when inscribing them as a world heritage cultural landscape.

The pilgrimage route along the Kii Mountains shows important historical resources. Monuments and natural resources have formed the unique cultural landscape, and demonstrate the exchange and development of cultures and religions in Asia. Buddhism was introduced in Japan by China and Korea, and its transformation has created a uniquely designed heritage with the coexistence of early shrines and temples throughout Japan .

Not only are the shrines and temples significant, but the trees and woods are also meaningful. The mixture of natural and cultural resources has been well-documented over 1200 years, and includes giant trees that are more than 500 years old and are mostly found in the tomb complex Okunoin, Koyasan city. Kumano Taisha Shrine also has many old trees, which according to legend, were planted in 1159. These natural beauties of the Kii Mountains culture have inspired many poets and painters.

These pilgrimage routes are very complex and long, connecting various sites from the 6th century until year 1868, and reach the cities of Kyoto and Nara, each once the Old Capital of Japan. However, because of the modernization pressures in both cities, the face of the pilgrimage routes has changed. Only some parts are still recognizable.

The arrangement of the Wachau Valley towns along the Danube banks reflects the design in the 11th and 12th centuries. Although the city of Mautern, a second – to fifth century Roman city, considered the order of its own modern development order, most of the relics in the form of churches (Gothic or Baroque), monasteries, and houses are still well preserved, including the debris of many hilltop castles, which, from a distance are striking. The railway network, built in 1909, was designed in such a way not to damage the rural landscape.

This region also witnessed the growth of art in Europe. Since the 16th century, thousands of Italian artists have worked in the Wachau. In 1763, at the age of 7.5 years, the renowned composer Wolfgang Mozart appeared for the first time at a public concert in the Wachau region. Many architects, painters and renowned Austrian sculptor still creates works in the valley that is full of charm.

Visual quality and life of the Wachau is a rare example of a strong economic development that has not destroyed the very valuable. cultural and natural heritage. Moreover, the people are able to preserve the heritage (history, culture, topography, natural space, ecology) while controlling the industrial growth.

<p>Visual characteristic in Wachau Valley: the remains of ancient castle on the hill, medieval architecture, and vineyards. Photo: Adishakti, 2005</p>	<p>Pedestrian in the medieval city in Wachau Valley. Photo: Adishakti, 2005</p>	<p>The World Culture Heritage of Melk Cathedral built on the rock hill City of Melk, Wachau Valley. Photo: Adishakti, 2005</p>	<p>Evening in the city center of Kermers. Photo: Adishakti, 2005</p>

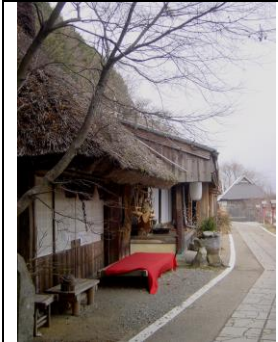



c. Self-protection of People

Vast areas, ownership of diverse heritage, and improper economic modernization are often threaten the sustainable future of the world heritage. Proper management is a must. In Wachau various heritage buildings are professionally protected by the Federal Office of Historic Monuments, located in Vienna, while natural heritage is managed by the Ministry of Nature Protection of Austria.

In the Kii Mountains, heritage is protected by an Act of Cultural Property of Japan, which has been regularly revised and reinforced since 1950. The Cultural Office of the Ministry of Education, Culture, Sports, Science and Technology is the authority for the management of world heritage in Japan. In 2005 the legal aspect of heritage became an issue of cultural landscape heritage, while natural heritage is mainly protected under the National Parks Act by the Ministry of Environment.

However, formal efforts alone are not enough. It is necessary that an awareness of heritage protections should also be borne by the local people. Many of the approximately 5000 heritage buildings in the Wachau are privately owned by local residents who have lived there for generations, and vineyards and forests are owned by farmers, farmer associations or churches. Similarly, along the pilgrimage routes in the area of the Kii Mountains, there is diverse property ownership and management by local residents and local and national governments, while shrines and temples are managed by organizations or individuals. Improvements and management are carried out respectively by them only if required by national governments, which subsidize repairs.

People in both these world cultural landscapes were already likely well-informed about the importance of conservation before the UNESCO nomination, as indicated by the condition where the scattered heritage is generally well preserved. Community spirit and the desire of the people in the three provinces in Japan was very strong when they nominated the Kii Mountains as a world heritage cultural landscape, and campaigns were carried out in a stepwise manner. People spread out various pins, books, and posters in many places to promote their heritage as deserving of world heritage protection. Conservation of the environmental quality and values had been implemented by community efforts before the nomination, and after the listing their role become more and more important, with their prevailing and deep understanding of the values of the cultural landscape.

			
<p>Pilgrimage route and the Toganoki tea house.. Photo: Adishakti, 2005</p>	<p>Most of the pilgrimage routes are in the hilly sites and its pass various temples. Bamboo sticks are freely available any where. Photo: Adishakti, 2005</p>	<p>Those hills are the location of pilgrimage routes before arriving in the Ancient Kumano street. Photo: Adishakti, 2005</p>	<p>Kinoshita-san, after his retirement, he dedicates his life to be the local story teller (<i>Katari Be-san</i>) in his village that is passed by the pilgrimage routes. Photo: Adishakti, 2005</p>

d. Lifetime advantages

The future sustainability of heritage will thrive when all parties get economic, social and cultural benefit from on going conservation – in which case, protection will no longer be a burden. This is the important step to achieve. Heritage conservation not only tells the story of their past, but invites more people’s appreciation and/or present and future use of the site when it functions without negative impact for and by residents and visitors. Heritage is more valuable when it offers a necessary public function.

Conservation of the cultural and natural environments in the Wachau Valley and the Kii Mountains does, indeed, safeguard the living culture. Conservation management has to be handled with care; for example, developing industries should be non-polluting, visual garbage (billboards) should be far from the site, and the new buildings should respect the local environment.

Recently, a return to the nature has actually invited the public interests, especially the fact that modern humans thirst for a healthy living and natural environment. The Wachau valley claims to offer a comfortable and healthy cycling, even across national borders. Bike paths and new dining experience close to nature are conveniently available. Meanwhile, in the Kii Mountains are known for their beautiful pilgrimage routes. On average, they are visited every year by more than 15 million people, both for hiking and ritual/spiritual purposes, and recently for landscape management also.

2. HERITAGE CITY A TYPE OF SAUJANA

A heritage city is a type of saujana (cultural landscape), where a city or regency poses extra-ordinary treasures in the forms of natural and sustainable cultural artefacts, buildings and its open spaces, including their physical, economical, and socio-cultural aspects (the Indonesian Charter of Heritage City Conservation 2016). It is, indeed, not mainly about monuments and/or other tangible culture heritage. It is also a place to live which consists of various social and culture activities including intangible culture heritage and somehow the new life style within heritage place as well.

Urban heritage conservation is, therefore, not just about the past. It is also not mainly the preservation of city’s historic fabrics nor beautification of city center, but

more holistic approaches for conserving natural, cultural – tangible and intangible heritage. The sense of innovative and creative utilization and continuity of history urban landscape becomes more important than ever. The culture and heritage contribution in shaping the sustainable cities, promoting livability and equity, enabling social cohesion, as well as and the local economic development have come about due. The involvement of the community in managing those conservation efforts is crucial. The relationship of heritage with local community is one of the conservation key issues

In principle, heritage conservation is cultural movement. The Charter of Indonesian Heritage Cities Conservation 2013 highlights that heritage city encourages partnership between the local government, communities, universities, and private sectors. The involvement of the residents or local community is important aspect in resolving conservation through a bottom-up planning approach and to support people as the center of conservation management. This is actually strengthening the platform for future development of heritage site.

In this case, we have to learn from the experience of Venice where tourism was attacking many of the qualities that make a city habitable, and residents were being pushed out. The historic city was not being repaired because too few Venetians actually live in Venice and was subject of its conditions (Tung, 2001).

There are some lesson learned from several cases on heritage conservation which have enabled the importance of community involvement and mobilizing the private sectors, as observed by author. For instance the Community Initiatives in Kawagoe Heritage City, Japan; Private Sector Initiatives in Ahmedabad Heritage City, India; and Public Initiatives in Kyoto Heritage City, Japan.

a. Community initiatives in Kawagoe Heritage City, Japan

The conservation of Kawagoe city, northwest of Tokyo, which in the 1950s had several abandon heritage districts, has been successfully managed through grassroots revitalization over several decades. This city is known for the traditional Japanese commercial streets which demonstrate architecture from the Edo period (pre-modern Tokyo) called *Kura-tsukuri*, a style of architecture invented during this period. This revitalization effort can be described as a fine example in Japan. This project followed three stages and taking several decades (Yamamoto, 2007), as follows:

- 1) The first stage: In the 1970s a civic movement in the form of a national trust was established, and an architectural movement which recognized that historic structures are valuable assets. These groups of people tried to convince the government to protect traditional buildings
- 2) The second stage: It is characterized by a conflict between merchants and the city that had already perceived the value of traditional buildings in Kawagoe. The merchants believed that their economic recovery and historic preservation were incompatible. The concept of historic preservation had to be largely changed before the merchants agreed to retain their old properties.
- 3) The third stage: During the 1980s, local citizens, academics, the city, and merchants converged to form a town management group into a Public-Private Partnership call *Kura-nokai*. This stage accomplished cooperation, not compromise, through which these groups of people recognized that historic conservation and economic revitalization have a synergistic effect; healthy economic activity within historic buildings would generate the economic foundation in order for those buildings to be maintained. Conversely, historic

buildings add unique characteristic to the commercial streets, which attract shoppers, tenants, and even second-to-fourth generation shop-keepers who continue to operate their family's stores.



The Kura-tsukuri buildings

The vitality of life in Kawagoe City

The Conservation of the Kawagoe Heritage City (Photos: Adishakti, 2011)

b. Private Sector Initiatives in Ahmedabad Heritage City, India

Ahmedabad city which was built in 1411 is an example of a "compact city", a legacy of architectural heritage for present and future generations. But like many heritage areas around the world they are vulnerable to destruction in the name of modernization or development. Debashish Nayak, a heritage activist, in 1980 created an initiative to make the Ahmedabad Heritage Walk, which until now is held every morning. Perseverance and persistence have brought a paradigm change in the understanding of heritage amongst the community, including the private sectors, as they begin to understand that heritage should no longer be destroyed, but is a valuable resource, both culturally and economically.

For example, Abhay Mangaldas, established a company to safeguard the heritage assets of Ahmedabad. They include Ahmedabad heritage night walks; adaptive re-use and infill design on many heritage buildings such as "the House of MG" a boutique hotel and the Mangaldas bi Haveli cafe.

c. Public Initiatives in Maintaining Creativity in Kyoto Heritage City

The life in the heritage city should foster creativity, dynamic and invite further public appreciation. Various new design of art activities without neglecting the heritage have been inserted in the heritage space, such as in Kyoto, Japan. Every year, Kyoto has organized 2 events related to "Lighting – Hanatouro", there are in the Higashiyama Valley (spring season) and Arashiyama (winter season). Thousand lights from bamboo have been displayed in between plantation and heritage buildings.

Hanatouro in Higashiyama, Kyoto, Japan that annually held on March provides 5 km pedestrian passing historical temple/shrines and beautiful gardens such as Chion- Temple, Shoren-in Temple, Yasaka Shrine, Kiyumizu Temple, Maruyama Park, as well as heritage settlement. The amazing ambiance along the way has also served informal art education as there are a lot of exhibitions on Ikebana and visual art by students various universities in the region.

Olah Funggi Kota Pusaka
HANATOURO 2013, HIGASHIYAMA, KYOTO
Seneca T. Adishakti, 2013



Hanatouro 2013, Kyoto, Japan. Photo: Adishakti, 2013

From those abovementioned settings either as world saujana heritage or ordinary heritage cities, we have learnt that management of saujana heritage does not need to be fabricated or exaggerated. It is simply a natural state and a major force. However, it is precisely to maintain quality that decision-makers need accurate information, that planners and managers are observant, that residents and related parties including artists and crafters have a strong sense of their natural and culture environment, and that visitors appreciates the values.

C. A CASE OF JOGJA WORLD BATIK CITY

Batik is originally an art expression from a saujana. It paints the flora and/or fauna in its motif from its environment. Batik is traditional handcrafted textile through *rintang warna* (color blocking) by applying dots and lines of hot wax to cloth using chanting or copper stamps, as resist to hand-dyeing later removed by boiling and/or scraping, repeating the process for each color. In 2009, Batik Indonesia was listed as UNESCO Masterpiece of Oral and Intangible Heritage of Humanity. Yogyakarta region which rich of special nature and culture has influenced to the manifestation of the special works of batik tradition, and met the criteria of the World Craft Council to designate as the World Batik City on October 18, 2014 in Dongnyang, RCC.

1. THE OUTSTANDING VALUES OF JOGJA BATIK CITY

Basically the quality of the work of batik tradition cannot be separated from the quality of the surrounded natural and cultural space. The Batik in Jogja region has 7 outstanding of values, as follows:

1) Historical Value

Yogyakarta as a kingdom that later on became part of the Republic of Indonesia has a long history and well-rooted in a living culture and civilization, including masterpieces of the oral tradition and embodied in batik. The history of Batik Yogyakarta is not released from the history of its territory that has an important role in influencing the growth and development of Batik. The journey of batik can be explored in “the History of Batik Yogyakarta in the Javanese Batik Intellectual Network Route”, both synchronically and diachronically.

2) Authenticity Value

Yogyakarta batik maintains the authenticity of local wisdom as shown in the tradition and culture of batik and the way it used. Batik is a *Rintang Warna* (color blocking)/ wax resist dyes technique process for making designs on media by hand writing, using *canting*, and stamp. Batik has also used in a life cycle of Javanese people and its performing arts. Motifs embodied meaning and symbols of the glorious of life. Yogyakarta continues to preserve the authenticity of batik.

3) Conservation Value

Batik inherited and carried out from generation to generation (trans-generation) while using the *Rintang Warna* process on hand painted and stamped batik. The conservation of Yogyakarta batik has not only in the tradition form of *jarik*, sarong or scarf, but has innovatively and creatively transformed into a variety of development and benefits, media and contemporary look. Among these diverse of designs are batik fashion, batik bags and various forms of jewelry batik, interior batik, batik on wood media, guitar batik, and installation of batik. Yogyakarta has thousands of innovative and creative designers, artists and craftsmen as well as batik dyers who develop new contemporary design but still preserving the batik “resist” process either hand painted or stamped. Innovation remains based on tradition.

4) Economic Value

The villages in Yogyakarta, which later became the centers of batik, many of which have centuries of its existence. While traditional markets are scattered in the cities and villages in Yogyakarta have definitely areas for batik trading. While, the massive distribution of many batik shops has indicated the trade and home industry condition in Yogyakarta. Instead of providing for local community needs, batik has become the main souvenir for tourists. All of these are indicators of high economic value of Yogyakarta batik.

5) Environmental Friendly Value

As well as various other *wastra* /traditional textile in the archipelago, at first all *wastra* used natural dyes from plants. But since William Henry Perkin discovered 1856 chemical dyes, natural dyes gradually becoming obsolete. However, synthetic dyes have many negative impacts for both the users and the environment of the waste

disposal synthetic dyes. To overcome the negative impact and return to the local wisdom, in Yogyakarta since the last 2 decades, natural dyes such as indigo/*nila /tarum*/tom, mahogany, *tingi, jelawe, duwet*, etc., began to reuse for dying. The revival of natural dye movement for batik has continually grown. Many batik artisans from all regents and city of Yogyakarta have involved. And Yogyakarta has the largest natural indigo batik production in Indonesia and even the world.

6) **Global Value**

The outstanding of natural and cultural heritage space in the Special Territory of Yogyakarta is actually a rare asset of the world. Currently, Java islands has 4 Kingdoms. Two of them are in Yogyakarta, there are Sultanate of Yogyakarta and Puro Pakualaman. Since the old kingdoms, including the works of batik tradition, has attracted the world's authors to publish internationally. The batik villages have continued to be the source of writing for international parties as well. The Yogyakarta batik international reputation has indeed been felt since long time. And now in the conservation of Yogyakarta batik is growing, especially in order to continue to keep and develop the 7 outstanding of Batik in Yogyakarta. As well as the increase of ability to break through traditional and modern world-class markets, various cultural exhibitions and trade agendas around the world.

7) **Sustainable Value**

The inheritance of batik skill expertise (intangible culture heritage) in Yogyakarta is traditionally done in each house, where the children immediately see and learn from their parents how to make batik. This process continues in the villages. Nevertheless many formal education both at school and informally through training being developed in various places. Sustainability in Yogyakarta batik is also demonstrated by the many agendas of exhibition, batik fashion shows, seminars and workshops batik, as well as the revival of natural color batik held by various parties, locally, nationally or internationally. For the sustainability of the batik tradition that rich of local wisdom does require the great agents for batik conservation and its sustainability yet innovative and creative.

2. **RESPONSIBILITY AS WORLD BATIK CITY**

To keep the attribute as World Batik City, all parties of Jogja should has responsibility in conserving and enhancing the seven outstanding values of Jogja World Batik City. One of the actions is organizing Jogja International Batik Biennale (JIBB) last October 2016. The activities of JIBB2016 were Sharing Knowledges through Public Lecture, International Symposium on „Batik: Tradition for Innovations”, Un-conference, Exhibition, World Heritage Tour, and Batik Workshop. During that event, the Jogja Batik on the Move which presented the efforts of conservation and development of the seven outstanding values of Jogja World Batik City was promoted.

Unfortunately, outside of the event, especially in the center of the city of Yogyakarta such as Malioboro street and Beringharjo Market, there are more textile with batik motif printed (known as batik printing), which is not the real batik. On the other hand, the government also includes this type of textile as catagory of batik, there are Handpainted Batik, Handstamped Batik and *Tiruan Batik* (Batik Immitation machine made). These are the huge challenges of Jogja in how to maintain the quality of Jogja

saujana heritage as the setting and the quality of the batik as the art products of the local people.

The recommendation from the International Symposium of Jogja World Batik City organized during the Jogja International Batik Biennale reflects those challenges of Jogja, as following box:

International Symposium of Jogja World Batik City
on “Batik: Tradition for Innovations”
Yogyakarta, 13 October 2016

Recommendation

1. Promote more exploration on history of classical batik, primarily through the Old Javanese, Medieval and Classical Texts, including linkages with the natural environment and culture. Conduct a Geographical Indication (GI) study for Yogyakarta Batik.
2. Maintain and publically promote local wisdom in the batik process "Rintang Warna" (color blocking) through hand drawn and hand stamped. Yogyakarta needs a permanent and accessible space to daily accommodate all information about the outstanding values of Yogyakarta batik.
3. Continue to conduct the Yogyakarta Batik on the Move in conserving batik through the protection of the tradition, while in the same time creatively develop the innovations and utilization of batik for various purposes and media.
4. Yogyakarta takes a lead and brings cities and regencies all over Indonesia to improve the quality of batik in terms of design products, materials, educative and historical information, packaging, and transfer to the national and global market.
5. The tradition and innovation in batik production processes are environmentally friendly, less physically and chemically hazards to batik workers and their family and community surrounding. Conduct more researches in the use of natural dyes, alternative waste water management and application of healthy work environment in batik processing through strong international and national research collaboration between university, industry and government, and to practically promote in many occasions.
6. Develop collaboration with the *World Crafts Council-Asia Pacific Region* (WCC-APR) and cooperation among countries that have batik culture to jointly develop the strength of batik quality, develop the business without ignoring the batik process that is hand drawn and stamped batik as well as working closely with the World Craft Cities around the globe to make contacts and continuation of conserving its respective craft.
7. Calls upon all parties – young generation, artisans, buyers, community, government, private sectors, and parties related to education - to love batik and continue to conserve. Education which is one of the important media for the sustainability of the batik process needs to be improved. Last but not least sustainability of batik is community movement.

D. BACK TO SAUJANA: BUILDING CREATIVE AND INNOVATIVE AGENTS OF CHANGE

The Cultural Landscape Foundation (CLF) explains “Cultural landscapes are landscape that have been affected, influenced or shape by human involvement. Collectively, cultural landscapes is works of art, narratives of cultures, and expressions of regional identity. They also exist in relationship to their ecological contexts”. Saujana is about vast cross-border areas, quality of products and visual, quality of protected living culture, people self-protection, and lifetime advantages. And before the Industrial Revolution all places around the globe had cultivated the local wisdom based on balancing of nature and culture. Saujana at that time was people perspectives and approaches, within sustainable manner, protecting the assets fostering creativity.

In the case of conservation, the recent issues is about dynamic and evolutive. Heritage conservation is management of change. The question now is how to revive those local wisdom within fast changing world. The capacity building for all on saujana is the key issue. All parties have opportunities to be creative and innovative agents of change while protects the culture and natural assests.

Let's return to saujana for our future. The proposed scheme of capacity building for creative and innovative agents of change is as follows:

1. Target for all:

Artists and crafters, Local community, Professionals such as mediators, planners, art & culture managers, architects, etc., Private sectors, Government and Academician.

2. Actions:

- a. Provide a specific platform for the issue of good governance in managing saujana including art and culture where suitable public policies on art and culture development are published;
- b. Promote and raise awareness on the conservation and development of saujana;
- c. Develop curriculum as well as centers for capacity building through formal and informal education and training on art and culture based on saujana perspective and approaches;
- d. Reviving the traditionally arts and crafts method of production processes that are environmentally friendly, less physically and chemically hazards for the artists and crafters, their family and community surrounding;
- e. Conduct more research on:
 - the local wisdoms on people self design of saujana
 - history of local arts and culture and its Geographical Indication (GI)
 - the use of natural dyes, alternative waste water management and application of healthy work environment in arts and crafts production
- f. Revitalize the charming of saujana that might foster creativity and inspired poets, painters and other artists;
- g. Formulate and promote the effectiveness of Heritage Impact Assessment as a procedure on the sustainable development in saujana;
- h. Provide more opportunities for art and culture events, such as festival, exhibition, workshops, etc. Related to each repected saujana;
- i. Develop & strenthening local, national & global networking on art, culture, and/or saujana management among people, academicians, NGOs, government officials, private sectors.

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