

The Social Development and Revitalisation Process of the Heritage Town of Muntok in West Bangka

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ABSTRACT

This paper discusses the overall importance of society in the revitalisation process of the Heritage Town of Muntok. It was triggered by the phenomena of the society's declining confidence. Theoretically, the members of society became the main actors for the urban development. In Muntok, the members of society became sceptical about any revitalisation initiatives or social development proposals due to the unpredictable economic future. As a pilot project for this social development, the revitalisation of one of the Malay Stage Houses in Kampung Tanjung Muntok is expected to change people's mindset about the importance of heritage in order to build up society's confidence. This paper is based on my research experience and community engagement in the town of Muntok from 2012 until present. This paper will look at how the strategies to build up society's confidence evolved during heritage revitalisation process. Our findings indicate that capacity transformation and capacity building were important outcomes achieved during the process.

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1. Introduction

Since my last visit there in 2003, the social and economic conditions in Muntok, a capital town in West Bangka Regency, had not changed significantly. Conditions were also much the same five years ago in 2012. The effect of the economic collapse was particularly related to the fluctuating conditions of the country's tin industry in the early 1990's, which threatened the sustainability of many cities in the Bangka-Belitung Province. However, comparing the situation to other cities in Bangka, which had started to regain their economic growth, Muntok's recovery has not been as promising. Muntok seems to be trapped in its own version of economic stagnancy, which is reflected in the physical appearance of the town and livelihood of its inhabitants. The aftermath of the post-tin mining golden era still could be felt and be traced. The life of the town was

deserted and the condition of the town looks like a dead zone, as no economic activities happen after 5 pm. People are not attracted to visit Muntok. For the people who come by sea from Sumatra, Muntok only seems to be a thoroughfare or a route to Pangkalpinang and Sungailiat. The condition of the town was and is getting worse due to the illegal tin miners, who are operating in the surrounding landscape. The mining operations are producing environmental destruction on both land and sea. Moreover, given a sense of economic pragmatism, due to the mushrooming of swallow bird nesting enterprises in concrete high-rise buildings (not intended for human occupation), these buildings have destroyed the historical skyline of the town. [1]

Muntok is in a state of emergency and it needs a dose of proper medicine, so to speak, to cure the town of its economic and social ills.

What makes the life of the town continue is the economic pulse of the postcolonial tin smelting factory activities and its settlements that are located about 2 km from the centre of the old town. But, even this economic impetus cannot increase the quality of life for the majority of the inhabitants. According to data from the Indonesian Statistical Bureau (BPS), in West Bangka Regency the poverty line in 2012 reached a level of 6,960 inhabitants with the lowest income level at IDR 331.670 (under the national standard). This statistic is about 3.0 % of the total of 188,271 inhabitants in 2013. The density was 65 people/km² in 2013. Although this percentage of poverty seems to be very low, in comparison to the tin mining's golden era in the 1970's and 1980's, Muntok's living conditions are still sub-standard. People withstand the economic pressures through a mindset of economic pragmatism. The low poverty levels have an effect on the psychological conditions of 'the town without a future,' as reflected on the mindset of the majority of people. People are sceptical in developing their town and are pessimistic as well about their future prospects. There is no confidence in what they could do in the future. Muntok has become a 'no hope' town and it has lost its courage to save itself.

2. Material and Methods

This paper discusses the process of recovery in Muntok through its revitalisation activities, particularly through the social development and grassroots initiatives. This paper is partly based on my research activities and my experiences in doing community engagement work in Muntok from 2012 until the present.

The research methodology for this paper includes historical analysis, ethnographical influence on artefacts, data collection from

historical archives in Netherland and Indonesia, and the interviews with local community, government, and heritage homeowners. A review of government regulations especially in relation to the Cultural Heritage Act (*Undang-Undang Cagar Budaya*) No. 11 Year 2010 becomes the main reference for the revitalisation pilot project on social development. The collected data supports the description of conceptual frameworks upon which to base the hypothesis of the definition of revitalisation and its relevance to the process of capacity building, and also in the revitalisation phase related to preparation, consolidation, promotion and development/management.

Meanwhile, the revitalisation methodology includes urban acupuncture as a method to execute the revitalisation process, focusing on the Malay Stage House, conducting Heritage Education Workshops with the members of the younger generation in the community, and identifying community leaders to build up grassroots initiatives. Drawings are key tangible aspects in realizing revitalisation of the Malay stage house as a homestay.

The main outcome is to build capacity transformation and to foster capacity building for the affected inhabitants in Muntok. The process of recovery involves many parties and networks with the ultimate goal being to enhance the quality of life of the people.

For this paper, I am concerned about the architectural and historical urban perspectives within my area of expertise, which focuses on social development. The primary findings of this paper show the importance of intangible aspects as the fundamental principle in the people's capacity building strength to develop their town.

3. Results and Discussion

REVITALIZATION OF THE HERITAGE TOWN OF MUNTOK

Historical Analysis

As of 2011, the anniversary of the town of Muntok is celebrated every year on 7 September. This date was declared as the anniversary of the town after a convention in Muntok following the result of academic studies and research done by historians and culturists in 2011. As no exact date being found from any historical archives, it was agreed to take the number of 'the first seven houses' in Muntok built by Sultan Mahmud Badarudin I for his Siantan wife and families, as the symbolic anniversary date for the town of Muntok.

The date of 7th September was agreed to commemorate the historical events related to the Palembang Sultan (Sultan Mahmud Badaruddin I, who ordered his envoys and local inhabitants in Bangka to build seven initial houses) to accommodate the members of his wife, Mas Ayu Ratu Zamnah's family and extended families from Siantan to present-day Muntok. The historical migration from Siantan (in Anambas Island) to Palembang and Muntok occurred in 1734 when thousands of families connected to Mas Ayu Ratu Zamnah arrived in Muntok. The reasons behind this migration were to please and to accompany the Sultan's Siantanese wife, who chose to live with her husband in Muntok Bangka. Politically, this migration was also to support Sultan Mahmud Badaruddin I's power. Subsequently, the Sultan granted mining rights to the Siantanese to operate tin mining and to develop the island of Bangka.

Urban historical analysis is an important phase in the revitalisation process. It has become the main reference for urban planners. History generally gives the identity to the town; therefore, it should become the backbone of

the urban planning process. Planning should be sensitive to the cultural values of the society. In this case, there are three main ethnographical factors influencing the town's artefacts, including Malay (and also Arab), other Asian (Chinese and Japanese), and Western (Dutch, British and Australian) cultural influences.

The Western colonial occupation (initiated by British and continued by Dutch) had left behind many important historical archives and artefacts, mainly related to tin mining activities and settlements. The artefacts range from harbours to offices, schools, religious buildings, houses, a lighthouse, a prison, and several other typologies that are scattered around the town. Some edifices still exist, but some are already in ruins and quite a few others had disappeared, especially after the handover of the tin mining buildings assets (previously owned by postcolonial, state-owned tin mining company PT. Tambang Timah Persero) to the local government in 1990's. Whereas, the historical archives about Muntok are scattered from national to international archival depots and libraries in Jakarta, the Netherlands, and Britain. These archives contain various maps, photographs, reports, and historiographies. For local historiographies, several parties in Bangka have the records.



Figure 1. The map of Muntok in early 19th-century Bangka. *Kaart van de omstreken van Muntok, op het eiland Banca. Nationaal Archief, Den Haag.*

The historical analysis shows that Muntok consisted of several layers of histories from pre-colonial periods from 1734–1812 (during the era of the Palembang Sultan and the Muntok Temenggung), to the Western and Asian colonial era 1812–1942 and 1942–1945 (during British Interregnum, Dutch colonisation and the short period of Japanese occupation), Figure 1). The postcolonial era represents 1945 – present (during the Old Order, the New Order and the Post Reformation era). Besides that, the multicultural characteristics of the town were represented through its hybrid architecture and urban patterns [2].

Conceptual Frameworks and Government Regulations

Heritage is not a monument. Recommendations from the Burra Charter (ICOMOS Australia) highlight this meaning through the articulation of ‘the importance to conserve places (sites, areas, monuments/buildings or design works, a group of buildings or others which have connection to its environment) that had cultural significance (have values of: aesthetic, history of science and social for past, present and future generation)’. Historic buildings possess their own souls. We can detect this soul through sensitivity. In a more poetic way, Lerner (2014) [3] mentioned that “Another sensation an older building imparts is a contemplation of eternity. As if someone up there was watching.” (p.99).

Revitalisation (the act of reviving or a condition of being revived) means the development of cultural heritage ‘by putting it to good contemporary use.’ This approach, stated in Conservation and Revitalization of Historic Buildings Hong Kong, gives historic buildings and districts a ‘second life’ by reconnecting them with society (based on Conservation and Revitalization of Historic Buildings, Hong Kong).

The legal foundation of any conservation activities in Indonesia refers to the Indonesian Cultural Heritage Act No. 11 Year 2010 about ‘*Cagar Budaya*’ (Cultural Heritage). According to Chapter 4 of this Act, there are three main areas of cultural heritage conservation including: ‘*perlindungan*’ (protection), ‘*pengembangan*’ (development) and ‘*pemanfaatan*’ (reuse). In the development of cultural heritage, there are also three aspects to be considered, including research, revitalisation, and adaptation. In this case, revitalisation is part of the developmental phase. According to this Act: “Revitalisation is a development activity that is aimed at regenerating the important values of Cultural Heritage with the adjustment of new spatial functions that are not contrary to the conservation principles and the cultural values of society.” (t/n. Free English translation from its original text on Government of Indonesia, Indonesian Cultural Heritage Act No: 11 Year 2010 about ‘*Cagar Budaya*’ (Cultural Heritage))

According to this definition, revitalisation highlights the importance of conservation principles and cultural values when adjusted to the function of a new space. In principle, the revitalisation considers the importance of intangible aspects besides tangible aspects.

Furthermore, there are five vested interests involved in determining the outcome of revitalization. They include government interests, public interests, and economic interests as shown in Figure 2. Two other interests include PT Timah and the archeological NGOs that added specific inquiries for the vested interests in the revitalisation of cultural heritage in Bangka. In relation to this paper, public interests are an important consideration to take into account. The importance of revitalisation for public interests involves retaining local culture and character, improving the existing urban environment, providing new cultural resources

for public enjoyment and education, and increasing awareness of cultural heritage.

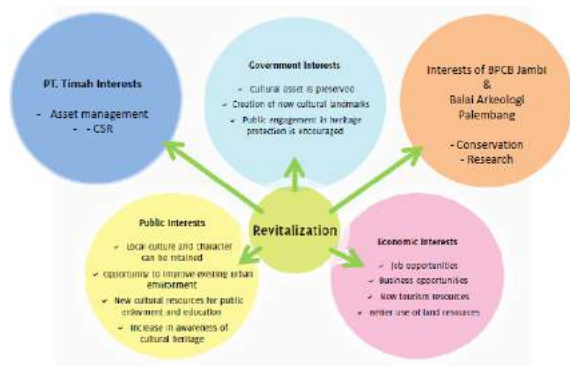


Figure 2. Five Interests related to Revitalization
Source: Conservation and Revitalization of Historic Buildings, Hong Kong

Basically, revitalisation needs an ‘intervention,’ either on a small scale or on a big scale, because, like an organism, revitalisation needs to function and to change ([3], p.1). However, the principle of minimum intervention should be considered as a guideline. It is not only the function during the application that is important, but also as a norm that is reflected throughout the process. Moreover, one of the effective ways for an intervention (in urban heritage) is the concept of ‘urban acupuncture’.

According to Lerner [3], “We know that the planning process of a city takes time – and it has to – for it involves a multitude of actors and issues, as well as long-term guidelines. However, sometimes, a simple, focused intervention can create new energy, demonstrating the possibilities of a space in a way that motivates others to engage with their community.” ([3] p. 4).

Urban acupuncture triggers a snowball effect because it gives a shocking effect in the targeted area that stimulates community awareness. According to Lerner, ‘...many cities today need acupuncture because they have neglected their cultural identity.’ ([3] p. 9). The urban acupuncture model is beneficial

for application in an urban area which suffers from marginalization and abandonment.

Process

There are several variations of the revitalization scheme in urban heritage. In Muntok, the scheme followed four steps, which might be different from other cities. It consisted of preparation, consolidation, promotion and development/management.

a. Groundwork

The revitalisation process started in 2006 with the introduction of the town to UNESCO as one of the 100 Top Wonders of Indonesia along with the establishment of the West Bangka Cultural Institution. In 2009, Muntok registered itself as a member of the Indonesian Heritage Town Network. In 2010, Muntok declared its branding as ‘Kota Seribu Kue’ (the Town of One Thousand Cakes) and it was listed by MURI (Museum Record Indonesia) [4]. In 2011, the ‘Muntok Heritage Community’ (MHC) was launched, which coincided with the 277th anniversary of the town. MHC was initiated by several local leaders, such as Chairul Amri Rani (Community Cultural Leader), Ir. Muhammad Rizky (from PT. Timah), H. Ahmad Sahabudin (Head of the West Bangka Cultural Society) Rusli Rasyidie (Head of the Muntok Cultural Society), Hafidz, Sofyan Sabah and several other community leaders, in order to cultivate the feelings of the younger generation to love Muntok.

This Community became an important agent in the revitalisation process. However, this Community has its limitations and it needs more people to be involved. The ‘Muntok Heritage Community’ was launched ten years after the establishment of the Bangka-Belitung Province in 2000, and eight years after the establishment of West Bangka Regency in 2003. However, the process took a long time and progressed at a slow pace. All of the events only occurred as small local events and

these were ineffective in terms of the greater society's life and economic growth.

b. Consolidation: Identification of Findings
My research in 2012 opened the possibility of my involvement in the process of revitalisation of the town through my first research contacts with the members of the MHC. Through this basic research, we found the hybrid characteristics of the town as being the fundamental and most basic characteristics for urban revitalisation and planning. This research was continued in 2013 with mapping and making an inventory of the historical buildings to document Muntok's status as the heritage capital of the town. This research contributed to the process of data collection and identification of heritage zones for the town.

In 2013, Muntok was confident enough to declare itself as '*Kota Pusaka*', and in 2015 it became a member of the P3KP – Heritage Management and Conservation Programme under the Department of Public Works. I found that politics are also important to direct the policy orientation. The balance between bottom-up and top-down approaches can give support to each other. Leadership factors are important for the traditional community and villagers in Indonesia. People still look at civic figureheads as important representatives of society. Therefore, the appearance of the Regent and representatives from the central and local government is necessary. However, there is always a problem in the field. The gap of communication or miscommunication between the government and the grassroots levels quite often occurred. This led to the people's pessimistic attitudes and the people then blamed the government's failure to respond to what had happened in Muntok.

For instance, the government appointed the head of Muntok Homestay Association (for political reasons) rather than letting the

community democratically chose their own leader for the Homestay Association.

With the status as Heritage Town (Level B in the P3KP scheme), the research team and I conducted an experiment of urban acupuncture through Community Engagement Projects: Kampung Gate (2013) and the Revitalization of the Malay Stage House as a Homestay (2015). During this process, we introduced members of the younger generation in the community to Heritage Education through workshops.

The impact of this urban acupuncture can be seen through art and painting works by the local community, advanced heritage workshops and education (through design competitions) by the community, and the emergence of several other homestays in Muntok.

c. Promotion

After the declaration as a Heritage Town of West Bangka in 2013, then the promotional phase of the revitalization was reflected through national and international events held in Muntok. For instance, in 2015, Muntok hosted the International Promotional Homestay Fair and Old Town Workshop (Figure 3). Also in the same year in 2015, Muntok took part in the Indonesian Diaspora Networks Meeting. This participation continued with the visit of West Bangka delegation to the Netherlands after the meeting in Jakarta to establish international networks and promotional initiation.

In 2016, Muntok became the host for *Jambore Sepeda Lipat Nasional* (National Jamboree on a Folded Bike – *Jamselinas*). This was another event that attracted wider participation from visitors to come and experience Indonesia.



Figure 3. The Opening of the International Promotional Homestay Fair and Old Town Workshop (2015).

Source: Public Relations Division of the West Bangka Regency.

d. Development and Management

Regulations about conservation activities of the town were issued under the Regent's Regulation in 2016 after it was agreed by the Regional People's Representative Assembly. The heritage development is masterminded under the Office of West Bangka Regional Planning and Development Bureau (BAPPEDA), and coordinated with some internal units, namely the Public Works Division and the Cultural and Tourism Division. In order to facilitate the development of the Heritage Town, the Regent formed an advisory team, to help with its local governmental teams. This advisory team is involved with assisting the local government to make the heritage policy, the heritage inventory, the heritage zoning plan, and the heritage rating system.

Muntok is now part of the P3KP Action Programs. Since 2016, it was agreed to divide the priority of heritage revitalisation under the planning scheme of the European Cluster (funded by the State Budget Revenue), the Chinese Cluster (funded by the Provincial Budget Revenue), and the Malay/Arab Cluster (funded by the Regency Budget Revenue). The realization of this planning system is the makings of the Building and Environmental Planning (RTBL) Department and the Detail

Engineering Design (DED) for the European Cluster in 2016 and 2017, respectively.

Social Development

If we refer to the Indonesian Cultural Heritage Act, the importance of social function and cultural values in the process of revitalisation is readily apparent. This act also recognises that any kind of revitalization action should give benefits to society. Heritage revitalization bears a responsibility towards social function and it also has a role to conserve cultural values based on heritage significance.

Paragraph 3, Chapter 80, Cultural Heritage Act No. 11 Year 2010 states that:

- (1) 'Revitalisation of potential Cultural Heritage Sites or Heritage Areas should pay attention to spatial composition, layout, social function, and/or the indigenous cultural landscape based on the specific study' (t/n. Free English translation from its original text on Government of Indonesia, Indonesian Cultural Heritage Act No: 11 Year 2010 about 'Cagar Budaya' (Cultural Heritage): (1) "Revitalisasi potensi Situs Cagar Budaya atau Kawasan Cagar Budaya memperhatikan tata ruang, tata letak, fungsi sosial, dan/atau lanskap budaya asli berdasarkan kajian.")
- (2) 'Revitalisation, as referred to in Paragraph (1) shall be done by restructuring the functions of space, cultural values, and strengthening information on cultural heritage.' (t/n. Free English translation from its original text on Government of Indonesia, Indonesian Cultural Heritage Act No: 11 Year 2010 about 'Cagar Budaya' (Cultural Heritage): (2) "Revitalisasi sebagaimana dimaksud pada ayat (1) dilakukan dengan menata kembali fungsi ruang, nilai budaya, dan penguatan informasi tentang Cagar Budaya.")

While in Chapter 82, it says that:

'The Revitalization of Cultural Heritage must offer benefits to improve the quality of life of

the community and maintain the character of local culture.’ (t/n. Free English translation from its original text on Government of Indonesia, Indonesian Cultural Heritage Act No: 11 Year 2010 about ‘*Cagar Budaya*’ (Cultural Heritage): “*Revitalisasi Cagar Budaya harus memberi manfaat untuk meningkatkan kualitas hidup masyarakat dan mempertahankan ciri budaya lokal.*”)

The term ‘Development,’ according to Rana (2000) [5], is “no longer equated solely with the endless pursuit of material and economic goals; it is increasingly perceived as a never-ending process of change towards a continuous improvement of the human condition.”

There are many terms in relation to social development, such as social empowerment, social engineering, community development, community participation, and community engagement. Marie Kennedy (a UCLA Professor of Community and Urban Planning) states that, “Community development combines material development with the development of people, increasing a community’s capacity for taking control of its own development—building within the community critical thinking and planning abilities so that development projects and planning processes can be replicated by community members in the future” [6]. In a more specific way, Erina Loo (2015) [7], an ASEAN tourism promotional trainer, shared her experiences about empowering the community, as follows: “Empowering Community is a development of local communities, not just about achieving more efficient and more equitable distribution of material resources. It is achieved through ‘sharing of knowledge and putting the process of learning towards self-development of the people.’”

Moreover, in relation to planning, Jahn Gehl, a Danish architect and urban planner criticises the conservative planning approach by saying

that, “Without an understanding of people and politics, planning is a merely a technocratic tool.” (Jahn Gehl in [3], p. xiii). According to Gehl, “Transforming cities has to do with not only their physical features, but also psychological, cultural, and many other factors.” (Jahn Gehl in [3], p. xiii)

Likewise, in the Muntok case, I found that social and cultural development of the people must involve historical sensitivity. The strong appearance of oral history (as a tradition), became a basic intangible capital (to build the town) through social empowerment. Almost every citizen at the grassroots level (of the town inhabitants) can speak about the history of the town. It indicates the histories already exist in the town, and these have become important narratives for the physical historical relics and artefacts that are scattered around the town.

Therefore, the research questions centre on how to built up grassroots initiatives, which have been co-opted for years by pragmatic economic business practices, such as swallow bird nestings and the operations of illegal tin mining that make the citizens unaware of how to find their alternative future? Based on my experience working with the community in Muntok, the most effective way is first by identifying and finding the informal/local community leaders, or key important person(s) in the area. These informal leaders are usually respected by the community and he/she becomes an important agent that can help the research team know the area better and help in mediating our communications with the local people. These community leaders are the first targeted people who should become enlightened. It is better if we can form a small group of key persons that can work with us in the community (Muntok Heritage Community becomes an important agent). Knowing and understanding the local culture is very important, that effort can help us in interacting with the local people.

Revitalisation of old Stage Houses as a homestay is one of the solutions to involve architecture as a media for social development. There are at least four strategies to apply. Building confidence becomes a very important step in changing people's mindsets. The goal is to increase people's capacity for transformation.

1. Building confidence

One of the most difficult aspects to start communication with members of a society which have experienced trauma is the tendency to be sceptical of the research interviews. Therefore, the challenge is how to build people's confidence and trust. Basically, the healing process is accomplished through a sense of sympathy and empathy. We empathise and place ourselves as their friends and show our sympathy to what has happened to them. We are good listeners to the people at the grassroots level and let them speak about their anxiety. From this point onwards, we should learn and understand the situation, and focus on the potentials and strengths of the people and give them appreciation and support (encouragement). Another step is to remove people's fear of failure by explaining that it is common to make mistakes as long as we learn to avoid making the same mistakes in the future. We can encourage the members of society to get involved and join the heritage mission to increase their trust. This step needs inherent psychological instincts and good communication tactics. An example of confidence building was the series of discussions held with the local people in Muntok in 2014 (Figure 4).



Figure 4. Discussion and brainstorming with local people In Muntok (2014) accompanied by informal leaders.

Source: Author

2. Change people's mindsets

How to change people's mindsets is another challenging aspect. Following up on the above actions about building confidence, the method for changing people's mindsets embraces three aspects, including simplicity, perceived self-interest, and incongruity. Simplicity means the use of short, sharp and simple sentences to convince people that it is a good thing. Perceived self-interest means focusing on the benefits to the person whose mindset you want to change, and to explain to him/her about having a better economic future, a better future career, and better future income, et al. Incongruity means to take advantage of people's astonishment of uncommon things that make people feel a beneficial result from that incongruence. These three aspects trigger behavioral awareness and the need for improving self-capacity. In order to do this, a series of workshops and meeting were held with school teachers, the heritage community and heritage homeowners. We choose school teachers, the heritage community and heritage homeowners as the participants for the workshop, since they are people who would readily accept the above process and not oppose change (Figure 5).



Figure 5. Workshop Heritage with School's teachers, the heritage community and heritage homeowners in Muntok (2015).

Source: Author

In a more systematic way, the above strategies can be supported by campaigning and forming social awareness, consolidating at the grassroots level, inserting concepts in mainstream media, and activating the youth, for instance through stakeholder meetings and/or socialisation of revitalisation planning. An example is through a design competition to make a 3-dimensional heritage building of the Indonesian Tin Museum with the younger generation (Figure 5).



Figure 6. Activating youth participation in the competition for making a 3-dimensional heritage building model (2015).

Source: Indonesian Tin Museum, Muntok

3. Capacity Transformation

Capacity transformation can be achieved through some basic/general programmes, such as technical guidance, basic leadership training, outbound courses, and comparative studies, in order to enhance the community's

knowledge, insight, and basic skills to take on a role of active involvement in transforming the urban formation. The level of transformation can be measured by criteria levels related to awareness, knowledge and understanding. For instance, the visit and comparative study by Muntok's government to Sawah Lunto about Homestay management in 2014 was aimed at capacity transformation (Figure 7).



Figure 7. A comparative study to Sawah Lunto about Homestay Management (2014).

Source: Author

4. Capacity Building

Capacity building can be done through practical, vocational education/training programmes that are related to the building of the society's intellectual capacity, proficiency, and skills in order to create local initiatives and innovative actions to form community independence. For instance, a heritage inventory and measurement workshop, a homestay training program, English courses, culinary training programs, tourist guide training, traditional dancing courses and others are all examples of such actions in capacity building as shown below in Figures 8 and 9. In this paper, the practice to revitalize Old Malay Stage Houses as a homestay could be one way for effective capacity transformation and building to foster people's confidence in

facing an unpredictable future for a Heritage town, such as Muntok.



*Figure 8. Workshop on Heritage Building Measurement and Inventory in Muntok (2015).
Source: Author*



*Figure 9. Discussion with the local community about the revitalization of the traditional stage house as a homestay in Muntok (2015).
Source: Author.*

Capacity Building and Urban Acupuncture

In general, the objectives of social development, therefore relate to the "people" as the subject of development, and the physical infrastructure and its construction and maintenance, are seen as "resources," not as targets. As part of the realization process for social development through architecture, the revitalisation of an Old Malay Stage House as a Homestay in Muntok was selected as an urban acupuncture project for community capacity building. The purpose is to raise an awareness to transform people's historic houses into homestays. In Muntok, most of the ordinary people still lived in traditional kampungs that are identical to old-fashioned

dwelling. The sense of communal life was strongly felt in this kampung, compared to the welfare settlements built in the upper part of Old Muntok. Kampung became the backyard of the town. This rationale is supported by the fact of the spread of more than 30 traditional Malay Stage Houses (in various conditions ranging from good to partially derelict to being in a very bad condition) (t/n. This number was based on survey by research team in 2013 – 2015) are extant in Muntok. These stage houses belong to the local people, especially those which are located in three main kampungs: Kampung Tanjung, Kampung Ulu, and Kampung Teluk Rubiyah.

This kind of intervention was advocated in the International Homestay Promotional Fair in 2015 (Figure 3). Homestay has become one of the social development solutions to increase people's welfare, while also protecting the architectural and cultural heritage. Before 2015, there were only one or two homestays existing in Muntok. One was a former BTW tin mining director's house (Sudirman Homestay 12). In 2014, Muntok was chosen by Ministry of Tourism to host the International Homestay Fair in 2015, and Muntok learned from the city of Sawah Lunto, which had successfully developed a homestay program and had become the host for International Homestay Fair in 2013 (Figure 7). Triggered by this event, the Muntok government created the Muntok Homestay Association and asked for around 18 ordinary households to participate in the event. However, from this number, unfortunately, only one or two traditional Malay Sate House owners participated. And their traditional Malay Stage Houses were revitalized without referring to the Cultural Heritage Act No 11 Year 2010.

Based on the above situation, and in order to build people's confidence, we started our 2015 project from a series of discussions and meetings with the local community (Figure 4).

We explained: “What is homestay and who would be participating in a homestay?” At this early stage, the people showed their enthusiasm, although they did not know how to realize this dream. We were assisted by several important local people. We chose three Malay Stage Houses that were the most likely to be revitalised, since their owners did not have any major problems with the idea. The three houses were located respectively in Kampung Tanjung (Owner: Pak Fakhrizal Abu Bakar), Kampung Ulu (Owner: the family of Pak Arman) and Kampung Teluk Rubiyah (Owner: the family of Mak Mas).

The first steps which were undertaken by the research team were taking measurements and recording the existing building data. The local community helped in the data collection process (Figure 10). After the data had been collected, the drawing phase started. Our research team undertook the Computer Aided Design drawing phase in Depok. This phase took more than two months.



Figure 10. Measurement of chosen Malay house to be drawn as homestay.
Source: Author (2015)

The revitalisation phase was conducted in reference to the Cultural Heritage Act No. 11 Year 2010. Based on minimum intervention, we tried to return the Malay Stage Houses to their original state, respectively, especially in relation to the facade. However, there were some adjustments and adaptations for the stage house to be converted into a homestay. For instance, we added a new bedroom at the rear

of the house near the kitchen for homeowner’s living quarters, and we added more communal toilets detached from the main house (Figure 11).

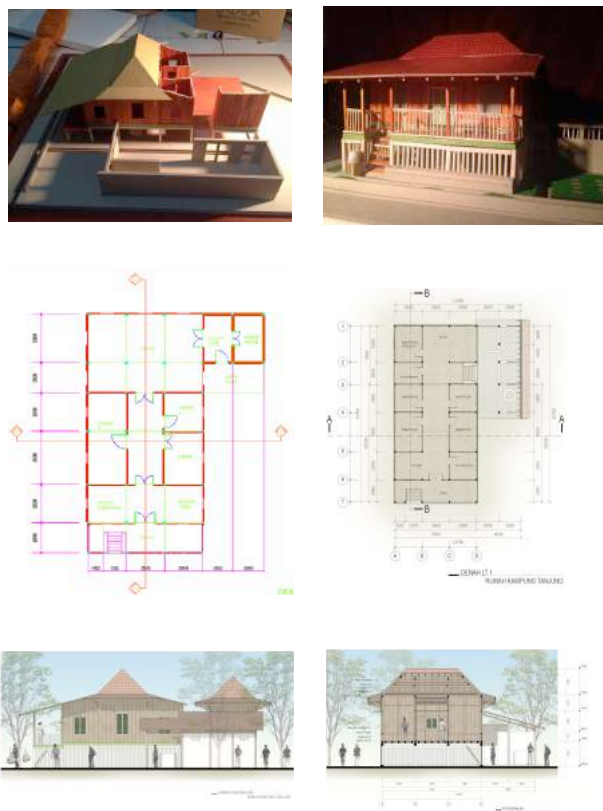


Figure 11. Three-Dimensional models, existing plan’s drawing and drawings for the proposed revitalisation for one of Malay Stage Houses (Homeowner: Fakhrizal A),
Source: Research Team (2015)

After the drawings were ready, the research team conducted another workshop with the community, homeowners and local government (2015). At the workshop, we presented all the plans, models and drawings to the audience. All the members of the audience and homeowners were so surprised with the drawings that it was as if they had never seen their houses before. The good quality of computer drawings changed people’s mindset, especially the homeowners about the aesthetic quality and value of their old stage houses. They would never have thought that their old stage houses would look so good and indeed beautiful. The next issue was funding. However, one of the

homeowners, namely Pak Fakhrial Abu Bakar showed his enthusiasm and voluntarily agreed to provide some funds to revitalise his stage house as a pilot project for the research team.

Therefore, the revitalisation soon happened for Pak Fakhrial Abu Bakar's house. The construction work was undertaken by the homeowner himself along with his building workers for several months. All the dilapidated wooden materials were replaced by similar materials. Presently, the house is 80% complete (Figure 12). It is the first traditional Malay Stage House in Muntok that is being revitalised in consideration of the Cultural Heritage Act.

The output for such a heritage revitalisation process is to increase capacity building for local people in creating a homestay for conserving heritage assets. The capacity building that is hopefully being acquired is the capability to differentiate between Heritage Buildings and non-Heritage buildings, in other words, the capability to recognise heritage building materials, how to find the materials and what kind of local materials that are reliable replacements. Moreover, another capacity building output is the capability to construct a traditional Malay Stage House based on local technology and knowledge. In the case of the homestay program, capacity building includes an awareness about knowledge and hospitality skills for a basic standard quality of homestay requirements. Consequently, capacity building as social development is recognised by the tangible outcome represented by the Pak Fakhrial stage house revitalisation which is almost 80% complete.



Figure 12. The demolition of the Malay Stage House, and the process for revitalisation in Kampung Tanjung (2015 - 2016), at 80% progress of adaptation in 2016. Source: Author.

Furthermore, the impact of this urban acupuncture can be seen through several heritage local activities in Muntok such as art and wall mural paintings by the local community (Figure 13), advanced heritage workshops and education (through design competitions) by the community, and the emergence of several other homestays in Muntok (Figure 14).



Figure 13. Mural paintings by locals (2015). Source: Author



Figure 14. Revitalization of other Malay Homestay in Kampung Tanjung (2017). Source: Author.

Future Challenges

It is acknowledged that the International Homestay Fair in 2015 had triggered people's awareness about homestays in Muntok. Homestays are hoped to increase local people's income and also to restore local people's confidence and pride to strengthen and support the town of Muntok as one of important urban heritage assets in Indonesia. Today, in Muntok there are around 18 listed homestays owned by local people. Through the revitalisation of the Malay Stage House as homestay pilot project, local people obtained capacity transformation and capacity building. In this project, local people learned by doing (real practice) and actively being involved in the process through community participation.

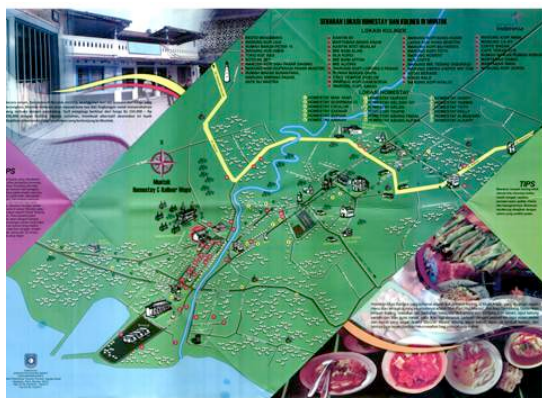


Figure 15. Map of the spread of culinary spots and homestays in Muntok (2015). Source: Local government.

Unfortunately, this kind of social development (capacity building) is not balanced by the development of tourism industry as the main priority to develop the town. The development of tourism industry is still a big challenge for the local government today. The failure to increase visitors and tourists will have an impact on the occupancy rates for these homestays, and it will influence people's perception about homestays later on if there is no further action from the local government. Therefore, the local government needs to review its tourism policies/strategies and put the development of the tourism industry as its main priority. Given that the incentives and proper rewards for the homestay owners (especially the owners of traditional heritage houses), this action to prioritise tourism will help to maintain people's trust and to support the government program in heritage conservation.

4. Conclusion

Many conservative urban planners ignored the importance of social development as one of the key factors in urban transformation and revitalisation. In many historical towns, the intangible aspects are undermined by modern progressive development perspectives and these are taken for granted in terms of the importance of cultural heritage. In the Muntok case, the community became the *avant-garde* of heritage conservation, given that history already exists and is lived daily in everyday people's lives. These facts prove that Muntok has the potential to expand its cultural capital, as the basis to develop the town. However, the dilemma is that the society has lost its confidence as there are doubts about the economic future in Muntok after the collapse of the tin mining golden era.

Our findings are that politics are important to direct policy orientation. The balance between bottom-up and top-down approaches can give support to each other. Leadership factors are important for the traditional community and

villagers in Indonesia. People still look at civic figureheads as important representatives of society. Therefore, the appearance of the Regent and representatives from the central and local government is necessary in order to show to the people that government works hand-in-hand with their people to support the revitalisation process.

Moreover, our findings indicate the strong appearance of oral history (as a tradition), that became a basic intangible capital (to build the town) through social empowerment. It indicates the histories already exist in the town, and these have become important narratives for the physical and historical relics and artefacts that are scattered around the town. With this intangible capital, Muntok people should have confidence in building their capacity to revitalize these historical and tangible important relics in order to enhance their livelihood for a sustainable future. Therefore, social developments that are focusing on building society's confidence, on changing people's mindsets, on providing capacity transformation, and on achieving capacity building are the key steps that are proposed to be incorporated into the heritage revitalization and urban planning process.

Revitalisation of the historic Malay Stage Houses owned and developed by the local people as a homestay is one of the solutions that involve architecture as a media for social development. Architecture, in this case, plays an important role that can facilitate the process of people's mindset in looking at old relics in order to restore community confidence and pride in facing the unpredictable future of their heritage town. However, the challenges of these homestays are the low occupancy rates as the development of tourism industry is still the main issue in Muntok. The local government needs a new strategy and commitment to develop the tourism industry as the main priority of West Bangka. This paper concludes that the 'people' through

architecture become the main subject in the social development and revitalisation process of a heritage town such as Muntok. In this case, capacity building is a foundation for the success of encouraging local people's initiative to sustain their own urban future. The output for the capacity building is by gaining specific knowledge and technical methods for the Heritage Revitalisation of the Traditional Malay Stage House in order to conserve local heritage identity amidst modern development and in facing unpredictable future situations after the demise of tin mining's golden era.

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