

## Bandung City Districts as Cultural Landscape: Questions of Relevance

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**Abstract:** As many theorists had brought up, cultural landscape, in brief, is human intervention on landscape. Urban cultural landscape itself has been defined by theorist as specific human intervention within the landscape of the city with several conditions and specific character. Cities are shaped by layers of tangible and intangible features which give a city a unique character. This paper tries to recognize city district as a cultural landscape for more comprehensive cultural heritage management as well as to give benefit to citizen for a better living condition.

Taking examples of several city districts of Bandung with different characters, the paper argues relevancies of theoretical and practical values in recognizing urban cultural landscape of Bandung. Is it limited only to historic iconic urban landscape? Is it open to other category of urban landscape such as industrial landscape? How many of sample districts deserve status as cultural landscape? Then, question about sustainability of each district along the age, since the keyword to conservation and continuity is sustainability.

**Keywords:** *Urban cultural landscape, city district, conservation*

### 1. Introduction

Cities are shaped by layers of tangible and intangible features which give a city a unique character. Tangible features appear as buildings and infrastructure that formed it. Intangible features lay in a form of activities of its citizen. This paper tries to recognize city district as a cultural landscape, especially industrial district with their specific character, for more comprehensive cultural heritage management as well as to give benefit to citizen for a better living condition. It is also to recognize that activities – lead by knowledge, way of thinking, way of life, where creativity is a comprehensive part of it – are recognize as intangible part of the city's historical movement.

### 2. Research Question

Taking examples of several city districts of Bandung with different characters, the paper argues relevancies of theoretical and practical values in recognizing urban cultural landscape of Bandung. Is it limited only to historic iconic urban landscape? Is it open to other category of urban landscape such as industrial landscape? How many of sample districts deserve status as cultural landscape? Then, question about sustainability of each district along the age, since the keyword to conservation and continuity is sustainability.

### 3. Theoretical Review

Cultural landscape notion brought by Calcatinge (2010) on city district as cultural landscape lead to a definition that urban cultural landscape is the most geographic area that gets human intervention.

Calcatinge said that the cultural landscape is a product of the interrelation of human and space. The relation between the social structures and the urban, symbolic and utilitarian spaces is the one that can determine the interpretations of the cultural urban landscapes. The spaces and symbols of life in the urban environment are in relation to the economic, political and social ideologies and systems.

Paftală (2011) said, urban cultural landscape is including geography, ecology, aesthetic area aspects and social, politic, economic and also connection between vernacular and politic, functional and symbolic, dynamic and timeless element, hereinafter all aspects integrated and evolved so it has historic value.

Carl Sauer (1925) mentioned that the cultural landscape is fashioned out of the natural landscape by a culture group. Culture is the agent, the natural area is the medium, the cultural landscape is the result.

While Wagner and Miskell (1999), quoted in Fowler, wrote that the human geographers define a cultural landscape as “a concrete and characteristic product of the interplay between a given human community, embodying certain cultural preferences and potentials, and a particular set of natural circumstances. It is a heritage of many eras of natural evolution and of many generations of human effort.”

On the other hand, Julian Smith (2010) stated that a cultural landscape cannot be observed, it must be experienced. And it must be experienced within the cultural framework of those who have created and sustained it. He argued that a cultural landscape of value is one where the rituals –the intangible experiences of a place– and the artifacts –the tangible frameworks and objects that sustain the rituals– are in equilibrium.

Element of Urban Cultural Landscape recognize by O’Donnell (2008) are as follow:

<b>Tangible Elements</b>	<b>Intangible Elements</b>
Natural system	Festivals
Land uses, land patterns, land clusters	Traditional music,
Spatial organization	dance, performance
Visual relationships	Pilgrimage
Topography, surface drainage	Worship
Vegetation	Rituals

<p>Circulation system          Water feature, water natural and water constructed          Gathering place for native plants          Non habitable landscape structures and Buildings          Gathering place for craft materials          Spatial character, spatial form &amp; spatial scale of habitable structures (space character and form, and spatial scale formed habitation area)          Iconic shared community place of memory and present use          Vocabulary of site furnishing &amp; objects (site furniture and object)</p>	<p>Commemoration of past events          Traditional practices</p>
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#### 4. Research Methods

Research and data collection are done through site survey, interview with habitants and literature study. Comparative study method is used to compare the character of each sample district related to elements of cultural landscape recognized in theory.

#### 5. Analysis

##### 5.1 Brief Bandung History

Bandung at the beginning was a city for resort with well designed villas, more like present housing settlement complex, in the northern part of it and a traditional city in the southern part with a square (alun-alun) as the traditional center. The very early development started with the construction of Groote Postweg or Post avenue in 1808 followed by railways and train station in 1884 for transporting goods from the rural to the city for distribution.

Groote postweg, and then, the railways divided Bandung into two parts, north and south. There existed then two separated culture, European culture in the north with massive urban development and native culture in the south with unplanned organic development. The difference of development resulted in different morphologies of the two areas.

Entering 1910, Bandung became a designed city for government. Careful and detail planning was done for the city with the center moved to the north area with Gedung Sate as the center. Unfortunately, economic crisis followed by world war stopped the city well planned development and leave it in uncertainty up to present.

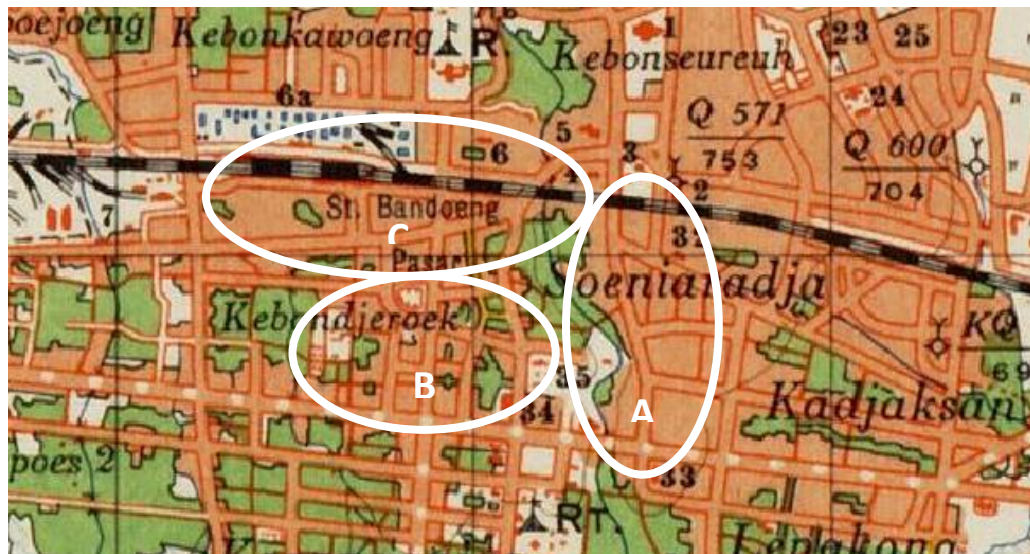
##### 5.2 Focus study

The study is done over 3 neighbouring districts in Bandung. All the 3 areas are part of the historic city centre. Area A is Braga district, B is Pasar Baru district and C is Bandung train

station district. Preliminary studies and surveys were done by our architecture students from University of Computer Indonesia (UNIKOM) in 2013 and 2014.



**Figure 1.** City plan from 1933



**Figure 2.** City plan from 1936

### 5.2.1 Braga: history, development and present condition

Braga in the early years of Bandung development is no more than a normal street where people passed to transport goods and for mobility. Only in 1920 where the city is in its major development that the street started to become an important section of the city. It became the centre of urban life and culture for the European and higher class society. It was also open for local natives in particular times.

Braga was well-known as a sophisticated commercial centre with high quality goods to sell. This prestige survived a while after post-independence. The district lost her prestige in the 90's (Kompas 2006) when one-stop commercial centre started presenting themselves in the city. The condition worsens up to year 2000's. Many studies and propositions have been done trying to revive the district and to resurrect its prestige.

One of the studies was done to have a comprehensive understanding on the district not only from the main street but also from the part of the residents in the kampung behind the main street. As cultural landscape sees the relation between people-form-activity, we tried to see Braga and surrounding kampung as a whole complete district with its complexity through cultural mapping, preliminary study and survey done in 2013 by our students from architecture department UNIKOM. The study resulted to reckoning the potential of the district and the socio cultural, also economic condition of Braga street and kampung.



**Figure 3a-3b.** Braga street in early 1900 : students' final task documents: sources google

Kampung Braga, located on the western part of Braga street, was previously a rubber plantation and cemetery. The kampung started to form in 1940's where settlements started to construct behind existing stores along Braga. The settlement was built in traditional sundanese stilt houses form. Cikapundung passing the kampung was residents' center of activity used for washing, bathing and fishing. Tourists came visiting kampung as well until the end of 1980's. For that reason, many children of kampung went study tourism in high school or university (resident's testimony during interview). As number of tourists came to kampung decrease, residents stop studying tourism.

One of the kampung name, Apandi or Affandi, was named after a landlord owning most part of land in the kampung. To acces it, there are several small streets dedicated as entrance to

kampung. Two of these accesses are left. Potentials of the area are painters' workshop, culinary tradition and Braga festival implemented by the city municipal since several couples of years.

As the kampung grows over years, with land heir stay over and settle, the land divided into smaller ownership. Land division by inheritance is a traditional cause of high density settlement. Newcomers came settled by the riverbank illegally that causing the development of slum with organic unplanned form. The shape of houses has also changed. Unique traditional stilt houses were replaced by modern permanent brick houses. No unique architecture can be found inside kampung. No specific festival is held by kampung inhabitants.

Municipal government tried to revitalize the zone for times. First official attempt was the construction of Braga City walk shopping mall which ended up as problematic hotel that disrupt the area's visual continuity and created social clash between people in kampong and the hotel. Other attempt at almost the same time brought by municipality was replacing asphalt material of the street with andesitic stones which ended up problematic as well since the stone quality could not support the street's heavy traffic requirement that causing the stones to break often.

At present, disregarding existing problems mentioned, the main street zone has become rather alive than the last 20 years due to injection of new functions to buildings along the street. New restaurants and cafés were open recently that gives new vibes to the district



**Figure 4.** Access ways    **Figure 5.** Morphology: Poster Braga – urban heritage landscape



**Figure 6a-6c.** Kampung Braga at present: photos taken by UNIKOM students of architecture department

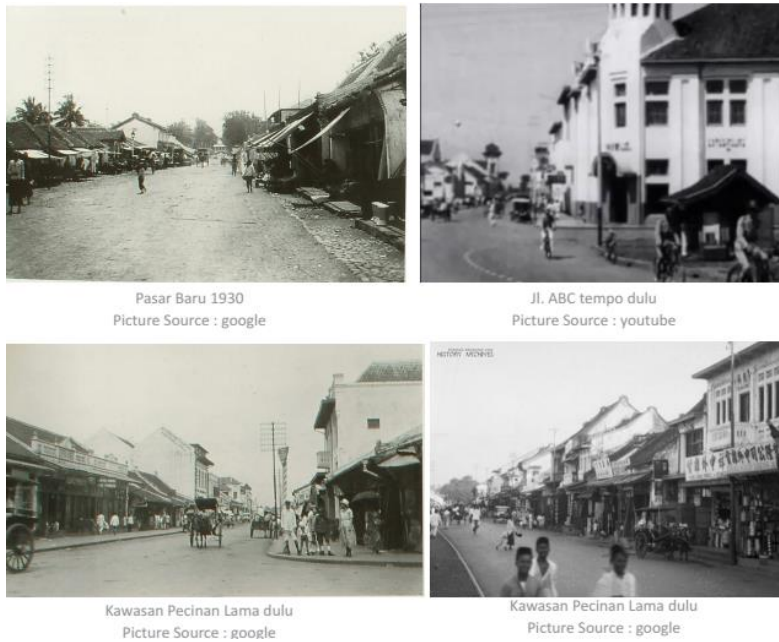
### 5.2.2 Pasar Baru

Located near Bandung historic trainstation, the district is easily accessed by anyone. As people come and leave Bandung by train, they can pass by the district on foot.

Pasar district has been existed since 1800's at Ciguriang area, the present Jl. Kepatihan, part of old Chinatown. The present location was relocation, open in 1884, of earlier market that was destroyed by a riot in 1842 thus named Pasar baru or new market.

Since the district is a commercial district from its early history, most of the residents work as merchant in the same area. Shopping houses present in Pasar Baru district are mostly inherited from previous merchants. Some shop houses are still keeping its original art deco architecture, while most have changed face into modern style shops. The Chinese architecture characteristic can still be seen from the rooftop where one can spot unique identity of Chinese architecture detailing such as dragon.

Landlords owning most part of land in a district in Bandung have their names taking part in the city landscape. Several street names in the district were taken after great traders or landlord in the district such as H. Basar, Ence Ajis, H. Durasid, H. Pahruroji, Soeniaradja, Alkateri.



**Figure 7a-7d.** Pasar Baru 1920 : Students’ final task documents: sources google



**Figure 8.** Pasar Baru 1930 : Students’ final task documents: sources google

In 1906, new building constructed. The building was developed 1926 by a construction of larger, better organized, permanent market area. Pasar Baru was honored a predicate as cleanest and best organized market of Dutch East-Indies in 1935. The renovation in 1970 changed Pasar Baru into a modern multistory market. Other renovation was done in 2001 into the architecture we see today.

The district has unique land use based on main product sells in a specific area. There are five un-designed zoning as follow:

1. Pasar Baru (Jl. Otto Iskandar Dinata) – Fashion

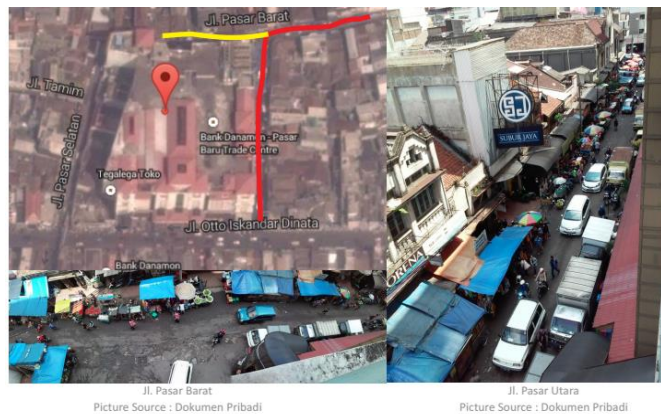


2. Banceuy – electronic
3. Suniaraja – building material
4. Tamim – raw fabric materials
5. Sudirman – entertainment

This zoning has become part of the resident’s mental mapping of the city. If one asks where to go to get clothing, residents will lead them to Pasar Baru. Or if one asks where to get various electronics products, residents will lead them to Banceuy area.



**Figure 9a-9e.** Pasar Baru at present : Photos taken by UNIKOM students of architecture department



**Figure 9f.** Pasar Baru at present : Photos taken by UNIKOM students of architecture department

Surrounding Pasar Baru building there is also different zoning of utilization. North street is attempted for food stalls while west street is attempted for fruit and vegetable stalls.

There has never been an original Chinatown in Bandung. What actually existed in the district are Chinese shop houses. Since majority of the inhabitants came from Chinese ethnic, there exist worship places for Buddhists and Confucius followers. Annual festival Cap Go Meh (15 days after Chinese New Year) is held since 2003, after the revocation of law that banned the festival in 1967. But in Bandung, big festival of Cap Go Meh only appears to public since 2011.

Buildings in art deco style are barely seen covered by fascia of store's name, changed in façade, divided in form, and decayed by age and pollution. But the characteristic can still be recognized.

### **5.2.3 Cibaduyut District**

Located in the south of Bandung, Cibaduyut district was not part of Bandung city municipality until 1987. However, the history of shoe leather industry had started since 1920 when several landlords started the business. The industry grew into 89 business units in 1940. It keeps on growing up to its heyday in the 1990's. The industry decreased in 2003 to 2005.

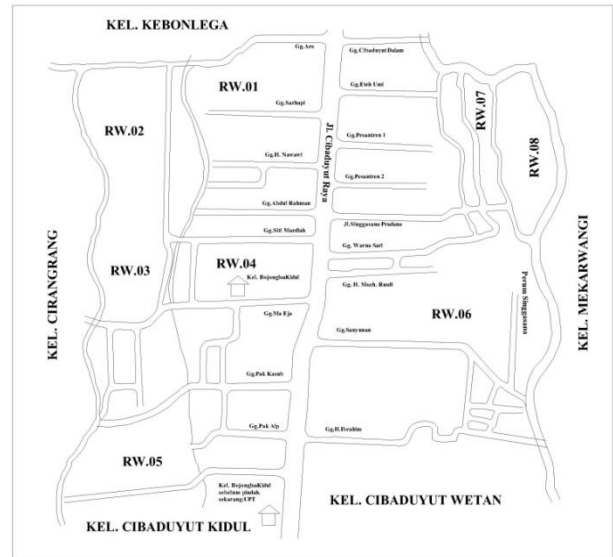
Located along Cibaduyut street, for about 2 km length of the street is occupied by shoe stores. For that the district received a title from Museum of Record Indonesia as the longest shoe complex stores in Indonesia, which is a considerable tangible aspect of the district locally and nationally. The shoe industries itself are located around the area, behind the stores. Most industries are home industry with handmade tradition.

Since the area was owned by landlords, like Pasar Baru district, landlords' names are used as streets names in the districts. Partition of the district and its pathway are based on land occupancy of landlords thus creating an irregular morphology of the district.

Beside its industrial and commercial potentials, despite its historic journey in shoe industry, the district has no significance of tangible heritage such as specific archaeological site or historic building. It has no specific festival hold regularly as significant intangible heritage. Nonetheless is this district has become part of citizen mental map in recognizing it as a significant shoe industry center, thus gives the district an important intangible value.



**Figure 10.** Google air map of Cibaduyut



**Figure 11.** Map of present Cibaduyut: Document taken by UNIKOM students of architecture.



**Figure 12a-12f.** Cibaduyut at present: Photos taken by UNIKOM students, department of architecture.

## 6. Discussion

From Element of Urban Cultural Landscape recognize by O'Donnell (2008), values of each object of study district are analyzed and recognized as follow. Age was added because age is an important element of intangible aspect in the national and local regulation on heritage in Indonesia.

**Table 1.** Districts' Urban Cultural Landscape Elements

Aspect of value	Characteristic		
	Braga	Pasar Baru	Cibaduyut
Age of district over 50 years	√	√	√
Age of major activity over 50 years	√	√	√
Presence of historic buildings (landmarks, artifacts, architecture of outstanding value)	√	√	-
Land uses, land patterns, land clusters	<ul style="list-style-type: none"> <li>• Commercial and settlement</li> <li>• enclave kampung</li> </ul>	Commercial and settlement clusters	<ul style="list-style-type: none"> <li>• Commercial, industry, settlement</li> <li>• Clustering enclave</li> </ul>
Festival	√	√	-
Spatial organization (zoning of function)	-	√	-
Spatial character, spatial form	irregular enclave (kampung)	Regular organic	Linier growth in irregular organic form
Iconic shared community place of memory and		√	√

present use (landmark, open space, specific construction)			
Vocabulary of site furnishing & objects	√	-	-
Commemoration of past events	√	-	-
Traditional practices (including ritual, worship, music, dance, performance)	-	√	-

With different and unique character each site possessed, there are several elements of O'Donnell's urban cultural landscape that don't appear in some sites. Braga posses most of the category while Cibaduyut posses less. All three districts hold important position in citizen mental map and memory.

They are also nationally and internationally recognized. Braga is recognized as historic district, always identical with nostalgia. Pasar Baru is identical with commercial activity, especially concerning fashion and clothing raw materials. And Cibaduyut is recognized as centre of shoe industry with export quality.

## 7. Findings

There have been several changes of urban morphology from the earlier planned form as well as earlier land use planning. The city zones are in continuous evolution. In architecture, Braga has the most outstanding architecture style, the art deco. While Pasar Baru possesses more wide variety of style ranging from Chinese shop houses, art deco to modern contemporary architecture. On the other hand, Cibaduyut has a different story in its development which started from a single linear development without any outstanding architecture; only populist standard housing. Speaking about visual continuity, there are breaking street façade in Pasar Baru and Braga district. The break is so firm that causes the district to subtly lose its art deco character. Physically, the three zones are in continuous urban development. All three suffer from uncontrolled physical transformation. In Braga and Pasar Baru physical architecture style character of the districts discontinue. It is not a question in Cibaduyut since there has not any outstanding architectural value.

The socio-historic-economic value of each district varies. Braga, though has gone through a status quo between mid 1990 to mid 2000, has been able to maintain its functional continuity. Pasar Baru, with no doubt, has been able to maintain its functional continuity through the age. The same with Cibaduyut, even though there is a little reduction in number of shoe producer, but the region has been able to maintain its main traditional function as shoe industry centre for almost 100 years now which also proof its sustainability to maintain creativity and production.

## 8. Concluding Remarks

From the discussion above, taking samples of three different districts in Bandung, author concludes that tradition in each district is maintained. Tradition maintained is not taking any form in architectural structure or festivities, but in a form of functionality. Function of each district has defined each district into a specific zone or cluster according to its daily functionality. As O'Donnell mentioned in her paper that urban land uses shape the city with observable patterns that define specific zones and clusters, thus is what has happened in Bandung within the three samples districts.

Author tried to rediscover, document and asses different type of urban landscape to give a value as a historic urban landscape from socio-historic-economic importance of the district to its people. This applied to Cibaduyut district where location is found far from the city centre but nonetheless own a specific value as historic industrial area in Bandung. The national and international reputation of the district as a shoe industry centre give an intangible value to Cibaduyut district as industrial urban landscape even though there is no specific valuable architectural construction. However, its urban form has a unique specificity that refers to its development since early 1900 that continuous up to present and is observable.

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