



Cultural Significance of Historic Blitar Buildings for City Branding

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ABSTRACT

Blitar City is one of the National Heritage Cities in Indonesia because it has historical buildings. This city was the Gemeente area of the Netherlands from 1906-1942, the place of birth, childhood residence, and burial place of Indonesian proclaimers. This is a potential to strengthen the city's image with city branding as a historic city. The image of a historic city can be represented by the facade of a historical building which is one of the elements of the city. This study aims to identify and understand the cultural values contained in the facades of historic buildings as cultural heritage. Cultural values will be easy to understand and can be used as a benchmark in the preservation of historic buildings and used as the basis for developing a historic city branding strategy. The method used in this study is a descriptive method to describe the physical condition of the building in the field, and an evaluative method with an assessment to evaluate the value of cultural significance on historical building elements. The final assessment results show the suitability of buildings to be preserved based on historical, aesthetic, social and economic values, and how to preserve buildings in accordance with these values.

Keywords: *Cultural Significance, Historic Buildings, Blitar City, City Branding.*

1. INTRODUCTION

The identity of a city is closely related to history because the process of formation goes through long stages. A strong historical value in a city, one of which is a historic building, can be a unique differentiator from other cities. Historic cities have a close relationship with cultural meaning, so they need to be preserved because they are considered cultural heritage, supported by Martokusumo, W[1].

Cultural significance is the concept of identifying, understanding and assessing the importance of a place that has cultural values and meaning, supported by Truscott MC [2]. ICOMOS, supported by Martokusumo, W [3] explains that the preservation of cultural heritage is an effort to utilize and maintain the cultural significance of an object. An understanding of cultural significance can result in a limit and flexibility in conservation measures, supported by Singh, J [4]. The identification of the cultural significance of a place can be used as a reference in formulating conservation policies. After understanding the cultural significance of a historical object, it will be known how the boundaries of the conservation action are maintained, changed to a minimum, or developed, supported by Kerr JS [5]. The cultural significance of a historic building needs to be identified in order to interpret its cultural and historical values in it as an early stage in the preservation of cultural heritage.

City branding is the creation of a city image that comes from government efforts or policies to improve the reputation of the city itself. The existence of city branding can create a certain image in the minds of the people so that it can form a city image that becomes the character of the city itself, for example, the image as a historic city. The City of Blitar, through the Department of Culture and Tourism, has just started city branding to improve the city's image in developing tourism potential. The existence of cultural significance can be used as a basis for establishing and strengthening a city branding strategy that can maximize the potential of historical tourism in Blitar City.

Blitar City is one of the National Heritage Cities in Indonesia. This city has historical buildings and areas inherited from the Netherlands because it was once designated as one of the Dutch Gemeente (autonomous cities) in 1906. In











addition, this city is also often associated with the proclaimed state of Indonesia, namely Soekarno. The buildings related to the history of this city are recorded in the Blitar City Spatial Plan 2011-2030 as protected cultural heritage buildings, supported by Peraturan Daerah Kota Blitar No. 12 [6]. Over time, the facades of historic buildings in Blitar City have changed due to the replacement of building elements. The facade is important in shaping the visual quality of historical buildings so that if it undergoes changes, it will affect the meaning and characteristics of Blitar City as a historic city. Cultural significance needs to be carried out as a form of preserving cultural heritage so that its historical meaning will not be lost.

The urgency of this study is to evaluate cultural heritage buildings in terms of cultural significance so that they can be used as benchmarks or the basis for the feasibility of building preservation. Historical buildings in the City of Blitar have changed their facades so that the meaning of the buildings is in danger of being lost. Evaluation of cultural significance is carried out with the aim of understanding the meaning of historical buildings so that misunderstandings are avoided. In addition, the results of this understanding of the identification of cultural significance can be used as a basis for developing and strengthening the city branding strategy of Blitar City as a historic city. The study of cultural significance is a stage in the preservation of historical buildings.

2. METHODS

This study uses descriptive and evaluative methods as a preservation strategy, supported by Noor, N [7]. The condition of the building in the field was analyzed descriptively, then changes in the building elements were identified. Weighting with the evaluative method is used to assess changes in building elements so that the original meaning and function of a historic building are not lost. The research populations are 22 cultural heritage buildings listed in the Blitar City Spatial Plan 2011-2030, supported by Antariksa et al [8]. Determination of the sample used purposive sampling technique, selecting samples with specific considerations. The building sample represents one particular building function, is still functioning today, and meets the criteria for a cultural heritage building as regulated in Law of the Republic of Indonesia Number 11 of 2010, supported by Gayatri et al [9], namely: 50 years of age or older, representing the style period at least 50 years old, has special meaning for history, science, education, religion, and/or culture, has cultural value for strengthening the nation's personality. The entire building sample is listed in Table 1.

Table 1. Research sample

Building Name	Location	Picture	Function
Blitar Train Station			Train Station
Tugu Sri Lestari Hotel			Hotel
Santo Yusup Church			Worship Place
PGSD UM			School
Ndalem Gebang			Site Area

The cultural significance criteria used for weighting in this study are based on various opinions, such as Historical Value, supported by Ari S et al [10], which means that buildings are related to historical events or activities, supported by UU Negara Republik RI No.11 Tahun 2010 [11] and relating to historical figures, supported by Bakri et al [12]. Another criterion of cultural significance is Aesthetic Values, supported by Hendrawan F [13]. According to previous researchers, aesthetic value is formed by elements such as style, supported by Paramitha [14], shape, supported by Purwaningsih [15], color, supported by Rahmadiani [16], and materials, supported by Ramli, S [17]. The criterion of cultural significance in the form of Social Values, supported by Sutomo et al [18] is the assumption that the building is related to the function, supported by Adeniran et al [19] and the meaning of the building, supported by Siregar [20]. At

the same time, the criteria of Economic Value, supported by Solikhah [21] are related to the prospect of economic development and tourism, supported by Suryono [22].

Architectural value as a criterion of cultural significance, supported by Antariksa [23] has forming elements such as roofs, supported by Sasmitha [24], wall, supported by Handinoto [25], door, supported by Direktorat Jenderal Kebudayaan RI [26], window, supported by Mulyadi [27], ornament, supported by Handinoto [28], column, supported by Direktorat Jenderal Kebudayaan RI [29]. Architectural Values can explain other criteria for cultural significance because these values represent the facade of the building as a whole. So with this equation, the elements listed in the architectural value will be used as variables in assessing the criteria for cultural significance.

The results of observations and interviews in the field were analyzed using weighting with low, medium, and high levels represented by numbers (low = 1, medium = 2, high = 3), supported by Gereja Katolik Keuskupan Surabaya [30]. The explanations are:

1. Historical value is seen in the relationship of the building with historical events and figures.
2. Aesthetic value is seen from style, shape, material, and color, which still represent an original building.
3. Social value is seen from the meaning and function of the building.
4. Economic value is seen from the potential or impact of the building on the economic development and tourism of the city.

Handinoto [31] explained that the values for each variable would be added up to get the total value which will be the basis for determining conservation directions. The assessment of the cultural meaning of the building has the following steps:

1. Determine the total highest and lowest scores. There are 4 variables. If it is said that a building has a perfect score, then each variable will be assessed with the number 3 (representing a "high" score); so the highest score is 12 (4 variables multiplied by 3). Conversely, if a building has the worst value, then each variable will be assessed with the number 1 (representing a "low" value), so the lowest score is 4 (4 variables multiplied by 1).
2. Determine the number of class classifications in the data with the Sturges formula:

$$k = 1 + 3.22 \log n$$

k = number of classes

n = numbers contained in the data

The total number contained in the data (n) is only 3 (1 = low, 2 = medium, 3 = high); so, $k = 1 + 3.22 \log 3 = 2.53$, rounded to 3. Then the number of classes (k) to classify the potential to preserve buildings is 3.

3. Determine the distribution of interval distances by finding the difference between the highest and lowest total scores and then dividing it by the number of classes.

$$i = \text{distance} : k$$

i = class interval

distance = range of highest and lowest values

$$k = 1 + 3.22 \log n$$

The distance between the highest (12) and lowest (4) scores is 8; so, $i = 8 : (1 + 3.22 \log 3) = 3.09$, rounded to 3. So the interval distance for each class is 3.

4. Distribute each total value into classifications according to the interval distance.

The conclusion from the assessment determination above can be seen in Table 2). The average value will be divided into three intervals to be classified as potential buildings to be conserved. The grouping is divided into low, medium, and high potential values.

Table 2. Potential for preservation of historic buildings

Value	Conservation Potential
4 – 6	Low
7 – 9	Medium
10 – 12	High

3. DISCUSSION

3.1. The Value of Cultural Significance of Blitar City Railway Station Facade

Blitar City Train Station is a large-class train station located in Kepanjenkidul, Blitar. The development of infrastructure in the form of a railway line as access to the export and import of industrial products in the City of Blitar has been planned since 1875 during the Gemeente era. This line connects the city of Blitar to Malang, Madiun, and Tulungagung-Kediri-Kertosono-Surabaya, supported by Sasmitha [24]. The train line in East Java Province starts from the City of Surabaya-Pasuruan, which was inaugurated on May 16, 1878, followed by the following lines, one of which is the branch of the City of Kediri-Blitar, which was inaugurated on June 16, 1884. Until 1900, almost all cities in East Java Province were well connected by rail, supported by Cole, E [32].

Based on Figure 1 (a) Blitar Railway Station in 1905, taken from the Digital Library of Leiden University, it can be seen that the architectural style of this building was originally Indische Empire. However, the buildings that stand today. Figure 1 (b) was renovated in the 1950s into an Art Deco style characterized by the tower's shape and geometric patterned ornaments (horizontal-vertical). The facade of the Blitar Railway Station has a square shape. It is elongated following the train track, consisting of three masses integrated into the main building, ancillary buildings, and the former locomotive depot. Black-gray-white monochrome colors dominate the color of the facade of the station building. The wall material uses white paint bricks, and black natural stone material is at the bottom. The station's roof uses a light brown tile covering as a shield.

Figures 1 (b) and (c) show that most of the building elements, such as columns, doors, windows, and roofs, have turned into modern types, such as concrete columns, fully glazed doors, windows with jalousie, casement, and fixed types, as well as the presence of addition of a galvanized roof. The door whose shape still survives is only on the station's west side, with wood material and a sliding type. This door is located at the locomotive depot, now functioning as an expedition warehouse. It can be seen in Figure 2 (d) that there are a lot of banners on the depot building, which slightly damages the visual quality of the facade.



Figure 1 Blitar City Railway Station showing (a) the facade of the main building in 1905, (b) the facade of the main building in 2022, (c) ancillary buildings, (d) the converted locomotive depot.

The assessment of the cultural significance of the Blitar City Railway Station listed in Table 3. This table describes the assessment of buildings based on historical value, aesthetic value, social value and economic value. The assessment of each element based on 4 variables (H=History, A=Aesthetic, S=Social, E=Economy) is determined based on visual observations of the condition of the building in the field. The average value of the total cultural significance of the elements of this station in Table 4, is 6. So, it has a low potential for preservation. This is because there was a renovation in the building that changed the Indische Empire style to Art Deco as well as the addition of a new mass with building elements in a modern architectural style so as to damage the quality of the facade of the historic building.

Table 3. Assessment of the cultural significance of Blitar City Railway Station

Criteria	Assessment	Description
Historical Value	Medium (2)	The building is related to the history of Blitar City because it was the first station in the Gemeente era that connected Blitar City to other areas. But this building is not related to anyone's historical figure.
Aesthetic Value	Low (1)	There are changes in building materials and the addition of mass that is not in sync with the main building (too modern). The locomotive depot building still leaves a strong architectural style, but because of the many banners, it spoils the visual quality of the facade a bit.
Social Value	Medium (2)	The building has had a function as a transportation facility since its inception until now. Existence of unused space utilization (locomotive depots become expedition warehouses).
Economic Value	Low (1)	The building has no impact and has no potential for economic development and city tourism because it is not a facility owned by the Blitar government, and the condition of most of the buildings is modern.

Table 4. Value of the cultural significance of elements of Blitar City Railway Station

Variable	Value of Cultural Significance					Conservation Potential
	H	A	S	E	Total	
Roof	2	1	1	1	5	Low
Wall	2	2	2	1	7	Medium
Door	1	2	2	2	7	Medium
Window	1	1	2	1	5	Low
Ornament	2	2	1	2	7	Medium
Column	1	1	2	1	5	Low
Total					36	
Average					6	Low

3.2. The Value of Cultural Significance of Tugu Sri Lestari Hotel Blitar Facade

Blitar, in the Gemeente era, had three hotels built in strategic locations in the city center, namely Hotel Chemin de Fer, Hotel Van Rheeden, and Hotel Centrum. These three hotel buildings still stand today, although one has changed functions. The hotel whose function is still the same is the Centrum Hotel, now the Tugu Sri Lestari Hotel. The existence of these hotels shows that Blitar, at that time, was one of the areas in Java that was often visited by people from outside the city, supported by Direktorat Jenderal Kebudayaan RI [33]. Hotel Tugu Sri Lestari was founded in 1848 with the Indische Empire architectural style. Initially, the hotel was named Hotel Centrum because the owner was experiencing financial difficulties; the hotel changed ownership under the management of the Tugu Group in the 1980s, supported by Majalah Kampus Online UM [34].

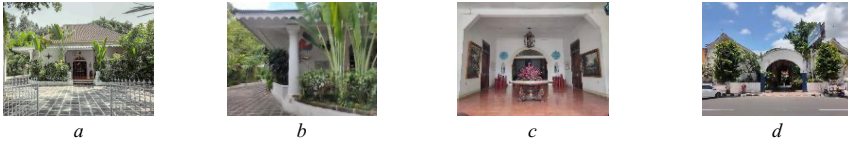


Figure 2 Hotel Tugu Sri Lestari Blitar showing (a) the facade of the building, (b) tuscan pillars and molding motifs, (c) the main door of the building, (d) the hotel entrance gate.

The shape of this building is symmetrical on the facade and floor plan, following the characteristics of the Indische Empire, according to Mulyadi et al. [35]. The Indische Empire architectural style has an expansive open terrace without walls with towering Greek pillars as roof support, supported by Handinoto [36] which can be seen on the facade of the Tugu Sri Lestari Hotel. There are 4 Greek-style pillars with a Tuscan Roman style lined up on the spacious front porch. Other characteristics, such as non-rise buildings, have a shield roof type and a classic patterned molding around the roof [37], also to the conditions of the Tugu Sri Lestari Hotel (Figure 2). The hotel door visible on the building's facade is curved with cream-colored wood material, while there are no windows in the front of the building. The walls are made of brick with a white finish, the same color as the Tuscan pillars. The entrance of this hotel has a round-roman arch, the characteristics of the Indische Empire, according to Mulyadi et al. [38]. This building underwent a tiny change, namely the replacement of tile roof material after the eruption of Mount Kelud.

The assessment of the cultural significance of the Tugu Sri Lestari Hotel is based on four criteria listed in Table 5. This table describes the assessment of buildings based on historical value, aesthetic value, social value and economic value. The assessment of each element based on 4 variables (H=History, A=Aesthetic, S=Social, E=Economy) is determined based on visual observations of the condition of the building in the field. The total cultural significance of this hotel element (Table 6) has an average value of 9 which means it has a medium potential assessment to be preserved because it still maintains its style (Indische Empire). Although it has no connection with historical figures, this hotel has an excellent opportunity to become one of the historical tourist destinations because it has not been converted into a building other than a hotel since the Gemeente era until now and can be visited freely by the general public.

Table 5. Assessment of the cultural significance of Hotel Tugu Sri Lestari Blitar

Criteria	Assessment	Description
Historical Value	Medium (2)	The building is related to the history of Blitar City because it is one of the hotels that stood in the Gemeente era. This building has no connection with historical figures from Blitar City.
Aesthetic Value	High (3)	The building changes are very small just for maintenance; the character of the colonial building is still very strong.
Social Value	Medium (2)	The building has functioned as a hotel since the Gemeente era until now, but the hotel is a temporary residence for tourists, so it does not have a strong meaning.
Economic Value	High (3)	The building has the potential as a tourist spot as well as a temporary shelter for tourists because it still has a strong colonial architectural style both on the exterior and interior.

Table 6. Value of the cultural significance of elements of Hotel Tugu Sri Lestari Blitar

Variable	Value of Cultural Significance					Conservation Potential	
	H	A	S	E	Total		
Roof	2	2	1	1	6	Low	
Wall	2	2	2	1	7	Medium	
Door	3	3	3	2	11	High	
Window	-	-	-	-	-	-	
Ornament	3	3	2	2	10	High	
Column	3	3	2	3	11	High	
Total						45	
Average						9	Medium

3.3. The Value of Cultural Significance of Santo Yusup Blitar Church Facade

Beginning in 1927, seven native Catholics from Central Java came to guide Catholics in Blitar because, at that time, the Hollandsch Inlandsche School (HIS) Yohanes Gabriel (Dutch school for the earth sons) had been built. Due to frequent visits to Blitar, a rectory was built, and in early 1928, the Blitar parish was officially established. Coinciding with Easter Day, April 20, 1930, the naming of the inscription of the Church of St. Yusup Blitar began on the portal of the church building. About 1.5 years later, on April 18, 1931, to be exact, the construction of this church was completed and blessed by Direktorat Jenderal Kebudayaan RI [29] and Gereja Katolik Keuskupan Surabaya [30]. This building serves as a place of worship for Catholics in Blitar City to this day.



Figure 3 St. Yusup Blitar Church showing (a) the facade of the building, (b) roof and ornamentation, (c) doors, walls and columns, (d) ribbed vault

St. Yusup Blitar Church has a Gothic architectural style that can be seen from the characteristics of the building. This building is not fully characterized by Gothic style because it adapts to the climate in Indonesia; according to Handinoto's opinion [31] that the building that stood between the years 1920-1940 experienced eclecticism (mixed with Indonesian architectural styles), one of which can be seen from the roof of the building shield shape. Figure 3 is the current state of St. Joseph's Church. Some characteristics of Gothic buildings are that they have a cross-shaped building plan, there are pointed arches on doors or windows with stained glass, and have a ribbed vault, supported by Cole, E [32]. The Gothic architectural style is called verticalism architecture, which means total direction to the Highest, shown in the high tower in front of St. Joseph's Church with a cross at the end of the roof. The shape of the building with a prominent tower can show its identity as a building of worship.

The floor plan of the Church of Saint Joseph is cross-shaped and symmetrical; the ceiling is a simple ribbed vault and has a pointed arch window with stained glass, making it easier for sunlight to enter the room. In contrast, the square-shaped door is made of wood. The roof material in the form of tiles was replaced, but only for maintenance, without changing the shape and characteristics of the original building. The wall is made of bricks with a striking pink paint finish, not by colonial architectural characteristics or church architectural characteristics, which are white or cream, symbolizing holiness. The lower part of the exterior wall is composed of black river stone. The white columns made of concrete can be seen on the facade of the building, blending with the walls and having river stone decorations underneath. Ornaments in this building are in the form of repeating white horizontal lines on the facade. Overall, the St. Yusuf Church still has a solid colonial architectural character due to the lack of changes in building elements.

The assessment of the cultural significance of the St. Yusup Blitar Church is based on four criteria listed in Table 7. This table describes the assessment of buildings based on historical value, aesthetic value, social value and economic value. The assessment of each element based on 4 variables (H=History, A=Aesthetic, S=Social, E=Economy) is determined based on visual observations of the condition of the building in the field. The average value of the total cultural significance of this church element (Table 8) has a medium potential assessment to be preserved, with an average value of 7. This church has an architectural style unique because of the combination of Gothic Style with a mixture of architecture that adapts to the Indonesian climate. However, this church has a low chance of being used as a tourist spot because it is a place of worship in a somewhat sacred school complex.

Table 7. Assessment of the cultural significance of St. Yusup Blitar Church

Criteria	Assessment	Description
Historical Value	Medium (2)	The building is related to the historical events of Blitar City because it is one of the religious buildings that stood in the Gemeente era. This building has no connection with historical figures from Blitar City.
Aesthetic Value	High (3)	There are minor changes to the building, such as changing the roof material and wall color, but it does not change the character of the original building.
Social Value	Medium (2)	The building has a spiritual function as a place of worship, so it has a strong meaning.
Economic Value	Low (1)	The building has no impact and has no potential on the economic development and tourism of the city because it is a religious building (sacred place).

Table 8. Value of the cultural significance of elements of St. Yusup Blitar Church

Variable	Value of Cultural Significance					Conservation Potential
	H	A	S	E	Total	
Roof	2	2	1	1	6	Low
Wall	2	2	1	2	7	Medium
Door	1	1	1	1	4	Low
Window	3	3	3	2	10	High
Ornament	2	2	2	2	8	Medium
Column	2	2	1	2	7	Medium
Total					42	
Average					7	Medium

3.4. The Value of Cultural Significance of PGSD UM Blitar Facade

Perguruan Guru Sekolah Dasar Universitas Malang—PGSD UM (Elementary School Teacher Education Building, State University of Malang), which stands on Jl. Ir. Soekarno No. 01 The city of Blitar was formerly the Meisjes Normal School or Dutch East Indies female teacher school [33]. This teacher education began to be regulated in 1871 after a government regulation stating that teachers' procurement must precede the procurement of BumiPutera elementary schools. Meisjes Normal School in Blitar City was established in 1909, supported by *Majalah Kampus Online UM* [34]. This school building still functions as an educational facility in the independence era. This school was named Sekolah Guru Bawah—SGB (Lower Teacher School) in 1947, followed by Sekolah Guru Atas—SGA (Upper Teacher School). In 1960 the two schools were replaced with Sekolah Pendidikan Guru—SPG (Teacher Education School), equivalent

to a Senior High School. The secondary education policy for teacher candidates underwent another major overhaul when all prospective teachers had to attend higher education by establishing Institut Keguruan dan Pendidikan—IKIP (Training and Education Institutes) in various regions in Indonesia [34]. The name of IKIP changed to Universitas Negeri Malang—UM (State University of Malang) based on the Decree of the President of the Republic of Indonesia Number 93 of 1999, until now. This is now a lecture building for students at the State University of Malang as a learning and student activities forum.

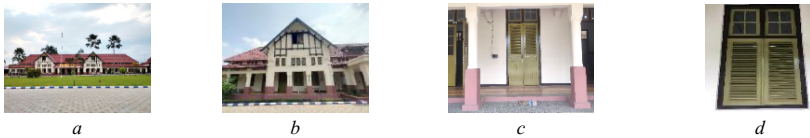


Figure 4 PGSD UM Blitar showing (a) the facade of the building and the shape of the roof, (b) columns, ornaments, and windows (c) doors, (d) windows

The architectural style of PGSD UM is Transitional Architecture; it can be seen from the year of establishment and the elements of the building. *Transitional Architecture* is a style that developed between 1890 and 1915, supported by Handinoto [35], while this building was established in 1909. Another characteristic of Transitional Architecture is that ornaments that show a striking impression on the gavel, supported by Handinoto [35], the roof is still wearing a shield shape, and a saddle with a tiled cover, and there are columns already using wood and concrete. The primary building material is brick, supported by Handinoto [36]. Figure 4 is the current state of PGSD UM. There are wooden ornaments in the form of repeating symmetrical vertical lines at the gavel of the building. The shape of the roof is also a combination of a shield and a gable. During 113 years of existence, the building wall material has remained brick, but the paint color has changed to beige and reddish brown, the same color as the roof. The doors and windows are still made of wood with yellowish-brown blinds, and the door handles have been replaced with aluminum. As for the column, it still stands firmly with concrete material. This change does not affect the shape of the original building. However, the addition of the words "PGSD FIP UM" on the facade reduces the aesthetic value of the historic building.

The assessment of the cultural significance of the Tugu Sri Lestari Hotel is based on four criteria listed in Table 9. This table describes the assessment of buildings based on historical value, aesthetic value, social value and economic value. The assessment of each element based on 4 variables (H=History, A=Aesthetic, S=Social, E=Economy) is determined based on visual observations of the condition of the building in the field. The total cultural significance of this hotel element (Table 10) has an average value of 9 which means it has a medium potential assessment to be preserved because it still maintains its style. Indische Empire. Although it has no connection with historical figures, this hotel has an excellent opportunity to become one of the historical tourist destinations because it has not been converted into a building other than a hotel since the Gemeente era until now and can be visited freely by the general public.

Table 9. Assessment of the cultural significance of PGSD UM Blitar

Criteria	Assessment	Description
Historical Value	Medium (2)	The building is related to the historical events of Blitar City because it is one of the schools founded in the Gemeente era. However, this building is not related to anyone's historical figure.
Aesthetic Value	High (3)	There are minor changes to the building, but it still represents the building's original style, shape, material, and color.
Social Value	Medium (2)	The building has a consistent function as an educational building, so it has a strong meaning.
Economic Value	Medium (2)	The building has no impact on the city's economic and tourism development as it is an educational building but has little potential due to its striking architectural style.

Table 10. Value of the cultural significance of elements of PGSD UM Blitar

Variable	Value of Cultural Significance					Conservation Potential	
	H	A	S	E	Total		
Roof	2	2	1	1	6	Low	
Wall	2	2	2	1	7	Medium	
Door	2	3	2	2	9	Medium	
Window	3	3	3	3	12	High	
Ornament	3	3	2	3	11	High	
Column	2	3	2	2	9	Medium	
Total						57	
Average						9	Medium

3.5. The Value of Cultural Significance of Ndalem Gebang Facade

Ndalem Gebang was the residence of the prominent Indonesian proclaimer as a child, namely Soekarno. The building was erected in the late 18th century. In 1917 this house was purchased by the Soekarno family from an employee of the Garum Blitar Regional Railway Bureau. Besides being a residence, Soekarno held a meeting to discuss the plan for the PETA army rebellion on February 14, 1945. Ndalem Gebang currently functions as the Gebang Palace Site Museum, which the Blitar City Government manages, so it has a strong cultural meaning. Every year, the Blitar City Government commemorates Pancasila's birthday in Ndalem Gebang to remember the figure of Soekarno, supported by Direktorat Jenderal Kebudayaan RI [37]. Ndalem Gebang is one of the tourist destinations in Blitar City, which many tourists from outside the region visit.

Figure 5 (a) is Ndalem Gebang before it was renovated, and (b) is its current condition. It can be seen that the type of blinds window has been replaced with glass windows, the shape of the roof has changed, and there is an additional wall in the center of the front of the building. However, in some parts of the building, there are still window blinds that still need to be replaced. The architectural style of this building is Transitional Architecture when viewed from the year it was founded, the presence of two wooden columns in the front (Figure 5c), the presence of striking ornaments on the roof slab (Figure 5d), and the formation of a gable roof with a tiled cover. The shape of Ndalem Gebang, when viewed from the facade, is symmetrical, following the shape of the floor plan inside. The walls are made of bricks, and the bottom is a pile of river stones painted in gray. Overall the building is painted white, with all the doors and windows gray. This building was renovated but still retains its colonial architectural style.



Figure 5 Ndalem Gebang showing (a) the facade of a building before 1950, (b) the facade of the current building, (c) columns, (d) ornaments on the roof.

The assessment of the cultural significance of Ndalem Gebang is based on four criteria, which are listed in Table 11. This table describes the assessment of buildings based on historical value, aesthetic value, social value and economic value. The assessment of each element based on 4 variables (H=History, A=Aesthetic, S=Social, E=Economy) is determined based on visual observations of the condition of the building in the field. The average value of the total cultural significance of the elements of Ndalem Gebang (Table 12) has a value of 8.6 which means it has a moderate potential to be preserved. Although it has links to historical figures and events, this building was renovated so that the facade of the original building changed slightly in the window and door elements. Ndalem Gebang has impacted the economy and tourism of Blitar City because this building is identical to the proclaimer of Indonesia, namely Soekarno.

Table 11. Assessment of the cultural significance of Ndalem Gebang

Criteria	Assessment	Description
Historical Value	High (3)	The building is related to the historical events of Blitar City because it was once used as a discussion site for the PETA rebellion plan and related to a historical figure, namely Soekarno.
Aesthetic Value	Medium (2)	There are moderate changes to the building, but it still represents its original style, shape, material, and color.
Social Value	High (3)	The building used to function as the house of the proclaimer of Indonesia and is now used as a site museum.
Economic Value	High (3)	Buildings have had an impact on the economic development and tourism of the city for a long time.
Historical Value	High (3)	The building is related to the historical events of Blitar City because it was once used as a discussion site for the PETA rebellion plan and related to a historical figure, namely Soekarno.

Table 12. Value of the cultural significance of elements of Ndalem Gebang

Variable	Value of Cultural Significance					Conservation Potential
	H	A	S	E	Total	
Roof	2	3	2	3	10	High
Wall	2	2	1	2	7	Medium
Door	2	1	2	1	6	Low
Window	2	1	3	1	7	Medium
Ornament	3	3	2	3	11	High
Column	3	3	2	3	11	High
Total					52	
Average					8.6	Medium

3.6. The Right Way to Preserve Historic Buildings in Blitar City

According to the Minister of Public Works and Public Housing of the Republic of Indonesia, supported by Peraturan Menteri Pekerjaan Umum dan Perumahan Rakyat RI [38], preserving historic buildings can be done by preventing the building from being damaged. Efforts to preserve historic buildings based on the value of cultural significance can be made in various ways. The historical value of the sample buildings can be strengthened by providing information on each building so that the public knows if the building is related to historical events and/or figures in Blitar City. Meanwhile, efforts to preserve the aesthetics of historic buildings in the five buildings can be carried out through maintenance, such as repairing the original building's roof elements, ornaments, walls, and columns by replacing the paint with a color similar to the original building. If the material is damaged, it can be replaced with a similar material that does not significantly interfere with the quality of the facade of a historic building (such as tiled roofs, wooden frames, and brick walls). The original material in the form of wood can be treated by coating the wood with polish and repainting it to make it last longer. The color of each element can be replaced with the typical color of colonial architecture, such as brown tiles, cream or white walls, with a combination of monochrome colors, such as black or gray

on columns, river stones, or ornaments. Social values in each building can be preserved by maintaining the function of the building so that it does not lose its identity; if there is a space, it should be reused as in the Blitar Railway Station locomotive depot, which was not used but is now used as an expedition warehouse. If branding is done correctly, historic buildings can impact a city's economy and tourism.

4. CONCLUSION

Overall, the highest historical value is found in Ndalem Gebang because this building has links with historical figures (Soekarno) and historical events (where the discussion on the PETA rebellion was held). Other buildings have moderate historical value because they only contribute as buildings erected during the Gemeente era in Blitar City. Aesthetic values with a high value are obtained by buildings that still maintain their architectural style, shape, material, and color since they were first established, namely Tugu Sri Lestari Hotel with Indische Empire style, St. Yusuf Church with Gothic style, PGSD UM with Transitional Architecture style. Ndalem Gebang has moderate aesthetic value even though it still leaves colonial architectural characteristics; this is because this building had replacement window blinds, one of the characteristics of Transitional Architecture, and the addition of a wall on the front of the building, thus eliminating the front porch. Blitar Railway Station has the lowest Aesthetic Value due to replacing modern elements and adding mass between the original building and the locomotive depot. The highest social value is Ndalem Gebang because it has a vital function and meaning as a museum site of a proclamation figure. In contrast, other buildings have a moderate value because they have had a permanent building function since it was first established until now. The highest economic value is Ndalem Gebang and Tugu Sri Lestari Hotel. Ndalem Gebang has a high economic value because it is associated with a high historical value (as a selling point). Meanwhile, Tugu Sri Lestari Hotel has a selling value in the form of a high aesthetic value and includes a public building that the general public can visit.

This historic building in Blitar City is a cultural heritage whose existence must be maintained. The Blitar City Government can use the results of identifying these architectural elements to maintain or repair building facades that need repair, so as to maximize the potential of historical tourism as city branding. Other academics can continue this research to better understand the historical value of historic buildings in Blitar City.

ACKNOWLEDGMENTS

The authors gratefully acknowledge that the present research is supported by the Ministry of Research and Technology and the Higher Education Republic of Indonesia. The support is under the research grant of Hibah Profesor FTUB of 2022, Contract Number 13/UN10.F07/H.PN/2022.

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