

CONTENTS

Restoring a Burnt Heritage PTPN X Building in Surabaya T. Ratna Darmiwati	1
Potensi Limbah Padat sebagai Benang Gintir Berbasis Sistem <i>Interlacing</i> Nisa Fardani, Achmad Haldani Destiarmand & Andar Bagus Sriwarno	13
Narasi <i>Reverse</i> bagi Kemajuan Seni Lukis Theo Frids Hutabarat & Asmudjo J. Irianto	30
Incorporation and Exploration of Local Imageries and Identities in Malaysia's Graffiti Art Sarena Abdullah & Norshahidan Mohamad	41
Design Criteria in Revitalizing Old Warehouse District on the Kalimas Riverbank Area of Surabaya City Endang Titi Sunarti Darjosanjoto, Setyo Nugroho & R. Winton Danardi	55



9 771978 1307880

Journal of Visual Art and Design



ITB Journal Publisher

Journal of Visual Art and Design Guidelines for Author

1. Standard of reporting

Authors should present an accurate account of the work performed as well as an objective discussion of its significance. Underlying data should be represented accurately in the paper. A paper should contain sufficient detail and references to permit others to replicate the work. Fraudulent or knowingly inaccurate statements constitute unethical behavior and are unacceptable. Professional publication articles should also be accurate and objective, and editorial 'opinion' works should be clearly identified.

2. Exclusivity of work

The authors should ensure that they have written entirely original works, and if the authors have used the work and/or words of others this should be appropriately cited or quoted. Plagiarism takes many forms, from 'passing off' another's paper as the author's own paper to copying or paraphrasing substantial parts of another's paper (without attribution), to claiming results from research conducted by others. Plagiarism in all its forms constitutes unethical publishing behavior and is unacceptable. An author should not in general publish manuscripts describing essentially the same research in more than one journal or primary publication. Submitting the same manuscript to more than one journal concurrently constitutes unethical publishing behaviour and is unacceptable. In general, an author should not submit for consideration in another journal a previously published paper. We consider for publication from conference paper if it is only an extended version of conference paper with at least 30% of new material.

3. Hazards and Human or Animal Subjects

If the work involves chemicals, procedures or equipment that have any unusual hazards inherent in their use, the author must clearly identify these in the manuscript. If the work involves the use of animal or human subjects, the author should ensure that the manuscript contains a statement that all procedures were performed in compliance with relevant laws and institutional guidelines and that the appropriate institutional committee(s) has approved them. Authors should include a statement in the manuscript that the informed consent was obtained for experimentation with human subjects. The privacy rights of human subjects must always be observed.

4. Authorship of the Paper and Copyright

Authorship should be limited to those who have made a significant contribution to the conception, design, execution, or interpretation of the reported work. All those who have made significant contributions should be listed as co-authors. Whilst those who have participated in certain substantive aspects of the research project, they should be acknowledged or listed as contributors. The corresponding author should ensure that all appropriate and inappropriate co-authors are included on the paper, and that all co-authors have seen and approved the final version of the paper and have agreed to its submission for publication. No manuscript can be published unless accompanied by a signed publication agreement, which serves as a transfer of copyright from author to publisher. A copy of that agreement is required after the paper is accepted.

5. Acknowledgement

Proper acknowledgment of the work of others must always be given. Authors should cite publications that have been influential in determining the nature of the reported work. Information obtained privately, as in conversation, correspondence or discussion with third parties, must not be used or reported without explicit, written permission from the source. Information obtained in the course of confidential services, such as refereeing manuscripts or grant applications, must not be used without the explicit written permission of the author of the work involved in these services.

6. Disclosure Requirements

Author when submitting a manuscript, must disclose any meaningful affiliation or involvement, either direct or indirect, with any organization or entity with a direct financial interest in the subject matter or materials discussed (for example, employment, consultancies, stock ownership, grants, patents received or pending, royalties, honoraria, expert testimony). These kinds of financial involvement are fairly common, unavoidable, and generally do not constitute a basis for rejecting a manuscript. Specifics of the disclosure will remain confidential. If deemed appropriate by the Scientific Editor, a general statement regarding disclosure will be included in the Acknowledgment section of the manuscript.

7. Errors in Published Works

When an author discovers a significant error or inaccuracy in his/her own published work, it is the author's obligation to promptly notify the journal editor or publisher and cooperate with the editor to retract or correct the paper. If the editor or the publisher learns from a third party that a published work contains a significant error, it is the obligation of the author to promptly retract or correct the paper or provide evidence to the editor of the correctness of the original paper.

8. Disclaimer

Opinions expressed in articles published in the *Journal of Visual Art and Design* are those of the author(s) and do not necessarily represent opinions of the Bandung Institute of Technology (ITB). The *Journal of Visual Art and Design* does not guarantee the appropriateness for any purpose of any method, product, process, or device described or identified in an article. Trade names, when used, are only for identification and do not constitute endorsement by *Journal of Visual Art and Design*.

9. Manuscript preparation

Use the English language and the SI system (Système International d'Unités, often referred as "International Units") for measurements and units. Manuscript in MS Word or PDF format (generated from MS Word) is to be submitted online through <http://journals.itb.ac.id/index.php/jvad>. The length of manuscript is expected not to exceed 20 printed pages (single space) including abstract, figures, tables and references. An abstract between 100 and 200 words describes the significance of manuscript should be included. The authors should supply 5-10 keyword or phrases that characterizes their manuscript. Use 11 pt Times New Roman fonts for body of the text with 1.0 line spacing between lines. The references should be numbered consecutively in the order of their appearance and should be complete, including authors' initials, the title of the paper, the date, page numbers, and the name of the sponsoring society. Please compiles references as shown in the examples below. Figures are printed in black & white, while color figures are only available online. Adjust the size of figures and tables as they will be appeared. All figure captions should be legible, minimum 8 point type. For all equations, use either Microsoft Equation Editor or MathType add-on. Equations are numbered consecutively in parenthesis, e.g. (1), and set at the right margin.

Reference examples:

- [1] Sutasurya, L.A. & Riyanto, B., *Title of Paper*, Name of Journal, **8**(1), pp. 20-25, Dec. 2005. (Journal)
- [2] Sutasurya, L.A., Handojo, A. & Riyanto, B., *Title of book*, ed. 2, Publisher, 2007. (Book)
- [3] Williams, J., *Name of Paper*, Name of Book, Name of the editor(s), eds., Publisher, pp. 67-69, 2006. (Book with paper title and editor)
- [4] Suharto (ed), *Title of Paper*, Name of Proc., pp. 5-10, 2008. (Conference Proceedings)
- [5] Name of the author(s), *Title of paper* (if available), Organization, URL Link, (1 April 2011). (URL Link)
- [6] Nicole, R., *Title of Paper*, Name of Journal, submitted for publication. (Pending publication)
- [7] John, K., *Title of Paper*, unpublished. (Unpublished manuscript)
- [8] Rashid, L., *Title of Dissertation*, PhD dissertation, Name of Dept., Name of Univ., City, 2010. (Thesis or Dissertation)
- [9] Jenny, P., Name of Institution, City, personal communication, 2010. (Personal communication)
- [10] Name of the author(s), *Title of Technical Report*, Technical Report TR-0334 (34-56), Name of Institution, City, Dec. 2009. (Technical report with report number)

Journal of Visual Art and Design

Journal of Visual Art and Design welcomes full research articles written in *Bahasa Indonesia* or in English in the area of Visual Art and Design from the following subject areas: Design History, Art History, Visual Culture, Design Methodology, Design Process, Design Discourse, Design and Culture, Sociology Design, Design Management, Art Criticism, Anthropology of Art, Artifact Design, Industrial Design, Visual Communication Design, Photography, Interior Design, Craft, Architecture, Film, Multimedia, Creative Industry, Design Policy, and other historical, critical, cultural, psychological, educational and conceptual research in visual art and design. Authors are invited to submit articles that have not been published previously and are not under consideration elsewhere.

Abstracts and articles published on *Journal of Visual Art and Design* are available online at <http://journals.itb.ac.id/index.php/jvad>.

Publication History

Currently known as:

Journal of Visual Art and Design

Formerly known as:

- ITB *Journal of Visual Art and Design* (2007 – 2014)

Editorial Board of *Journal of Visual Art and Design*

Chief Editor

Edy Soewono
Faculty of Mathematics
and Natural Sciences ITB,
Indonesia

Martha Patricia Zarza
Delgado
School of Architecture
and Design
Autonomous University of
the State of Mexico

Dwinita Larasati
Research Group of
Industrial Design,
Faculty of Visual Art
and Design ITB,
Indonesia

Bambang Sugiharto
Faculty of Philosophy
UNPAR,
Indonesia

Editorial Board

G. Prasetyo Adhitama
(Executive Editor)
Research Group of
Human and Interior,
Faculty of Visual Art and
Design ITB, Indonesia

Haruo Hibino
Design Psychology Unit
Graduate School of
Engineering, Chiba Univ.
Japan

Tjetjep Rochendi
Arts Education,
UPSI, Malaysia

Jakob Sumardjo
Theater Study Program
STSI, Indonesia

Ira Adriati
Research Group of
Aesthetics and The
Science of Art, Faculty of
Visual Art and Design ITB,
Indonesia

Agung Hujatnika
Research Group of
Aesthetics and The
Science of Art, Faculty of
Visual Art and Design ITB,
Indonesia

Agus Sachari
Research Group of
Design Science and
Visual Culture
Sciences, Faculty of
Visual Art and
Design ITB, Indonesia

Hafiz Aziz Ahmad
Research Group of Visual
Communication and
Multimedia,
Faculty of Visual Art and
Design ITB, Indonesia

Kahfiati Kahdar
Craft and Tradition,
Faculty of Visual Art and
Design ITB, Indonesia

Imam Santosa
Research Group of
Design Science and
Visual Culture
Sciences, Faculty of
Visual Art and
Design ITB, Indonesia

Publication assistant: Dini Sofiani Permatasari. Address: *ITB Journal Publisher*, LPPM ITB, Ged. Rektorat ITB Lt. 5, Jalan Tamansari 64, Bandung 40116, Indonesia, Tel. (022) 2501759 ext. 121, Fax.: (022) 2504010; e-mail: jvad@lppm.itb.ac.id.

Distribution: Distributed to other universities and research institutions for exchange publications and to regular subscribers.

Subscription per issue: Rp 100.000,- (domestic) and \$50 (overseas). Order form for subscription should be sent to the editorial office.

Reg. No. 691-SIC-UPPGT-SIT-1963

Published by *ITB Journal Publisher*, The Institute for Research and Community Services, Institut Teknologi Bandung.

Cover Design by Chandra Tresnadi.

Table of Contents

1. Restoring a Burnt Heritage PTPN X Building in Surabaya T. Ratna Darmiwati	1
2. Potensi Limbah Padat sebagai Benang Gintir Berbasis Sistem <i>Interlacing</i> Nisa Fardani, Achmad Haldani Destiarmand & Andar Bagus Sriwarno	13
3. Narasi <i>Reverse</i> bagi Kemajuan Seni Lukis Theo Frids Hutabarat & Asmudjo J. Irianto	30
4. Incorporation and Exploration of Local Imageries and Identities in Malaysia's Graffiti Art Sarena Abdullah & Norshahidan Mohamad	41
5. Design Criteria in Revitalizing Old Warehouse District on the Kalimas Riverbank Area of Surabaya City Endang Titi Sunarti Darjosanjoto, Setyo Nugroho & R. Winton Danardi	55



Restoring a Burnt Heritage PTPN X Building in Surabaya

T. Ratna Darmiwati

Department of Architecture, Institute of Technology Sepuluh Nopember
Jalan Raya ITS, Surabaya, Jawa Timur 60111, Indonesia
Email: ratnadarmiwati@gmail.com

Abstract. The archipelago of Indonesia has lots of historical buildings that were built during the Dutch colonization era, which lasted for approximately 350 years. In 2011, there were 167 colonial architectural buildings in Surabaya city [1]. Due to their importance to the city as testimony of the history of Surabaya, and are a way to develop heritage tourism in Surabaya, the city government must preserve them. A thorough research study has been done to support the city government in restoring a heritage building called PT Perkebunan Nusantara X (PTPN X). It is a state-owned agricultural business office located at Jalan Jembatan Merah, Surabaya, and located among other historical sites. The PTPN X building was burnt down in 2005 with a damage level of about 60%. In order to be able to build a new one with the original design of its past European architecture and details of its historical relics, the restoration acts require intensive consultations with many people such as the PTPN X employees, academic experts from Institute of Technology Sepuluh Nopember (ITS) and the city's cultural heritage experts who know all about it. In this paper, the approaches and final outcome of the building restoration will be described in greater detail.

Keywords: *colonial architectural building; heritage building restoration; tourism and education; PTPN X.*

1 Introduction

In the northern part of Surabaya, the atmosphere of a European city is really pronounced since many buildings seen on Jalan Rajawali, Jalan Veteran and Jalan Jembatan Merah were erected between 1870 and 1940, during the Dutch Colonization Era. They were strongly influenced by European architecture such as the Empire style (inspired by features popular in Ancient Greece) and exported to Surabaya by Daendels, the Governor-General of the Dutch East Indies (1808-1811) [2]. Later, around 1900, Dutch architects came and brought more modern designs that were adaptive to the weather conditions in Surabaya. These were dominated by features, such as Dutch gables, dormers, towers and external galleries, that provided protection from both direct sunlight and rain, that the 'features' helped to provide the protection. In addition, the Algemeene building (1901), now known as "Grahadi" (the residence of the Governor of East Java), in Surabaya was designed by the Dutch architect Berlage who was

one of the leading lights of the Modernist movement in European architecture. Since Surabaya is one of the oldest cities in Indonesia, with a significant number of cultural heritage and historical buildings of different styles of architecture, the city is culturally divided into four major areas with different landmarks. These are: European Quarter, Chinese Quarter, the Arab Quarter and the Upper city. In this paper, the discussion will focus mainly on the colonial historical buildings around the European Quarter [3].

Despite its abundant “gifts” in the form of historic buildings handed down as part of its cultural heritage by its ancestors, the Surabaya city government still seems unable to show proper appreciation of their existence. Many of the heritage buildings closely connected with the history of Surabaya are still poorly managed with some buildings being demolished and others being replaced by modern architectural construction. In addition, data in Surabaya’s Culture and Tourism Office shows that the number of heritage buildings listed was only 167 in 2011. However, according to the 2002-2010 Surabaya mayor, Bambang Dwi Hartono, there were more than 1000 historical buildings. From about 1000 buildings, 25% of them were controlled by the city government and the ownership of the remaining was still unclear. As stated by the Head of the Culture and Tourism Office, Wiwiek Widayati, one of the reasons for the unclear status of the buildings is the difficulty in conducting data collection (age, history, architecture and the connection with the growth of the city) and the verification of the city’s historic buildings due to very limited personnel.

There is no doubt that there is a growing interest in the tourism industry toward cultural heritage, historic places and cities; this is global, including in Indonesia. Utilizing heritage assets as tourist attractions has become a government interest, since it can also contribute to the country revenue, education and cultural values. Furthermore, the importance of maintaining those assets for future generations is extremely high for a nation since it is well connected with the nation’s history. The Indonesian government has a legal umbrella for heritage maintenance, Law No. 11/2010 on cultural heritage for preservation of heritage tourism and education assets. Under this legal umbrella, the city government should firmly maintain the existence of its cultural heritage by preventing the demolition of heritage buildings, owing to the business interests under the city development arguments.

As the second biggest city in Indonesia, Surabaya has many heritage buildings left by Dutch colonialism that can be considered as assets of heritage tourism and education.

Surabaya is also an important hub to other areas in Indonesia, especially the Eastern region. The tourism and education potency from local and international

markets are getting higher and higher from time to time. Unfortunately, such great tourism potency has been neglected by the tourism stakeholders, such as the government and the industries. One of the heritage buildings in Surabaya, going by the name PTPN X (PT Perkebunan Nusantara X) as shown in Figure 1, that is located at *Jalan Jembatan Merah*, a state-owned agricultural business office, was damaged by fire. Its damage level was 60% due to suspected electrical short-circuit. This unfortunate incident can actually be avoided if the government has greater care and appreciation for these buildings by giving necessary preventive actions and taking precautions in protecting the buildings from fire. Recently, there has been increased growing concern from the community, represented by a group of university students, to push the government to protect and preserve heritage buildings such as PTPN X, among others, which are important and potential tourism and education heritages.

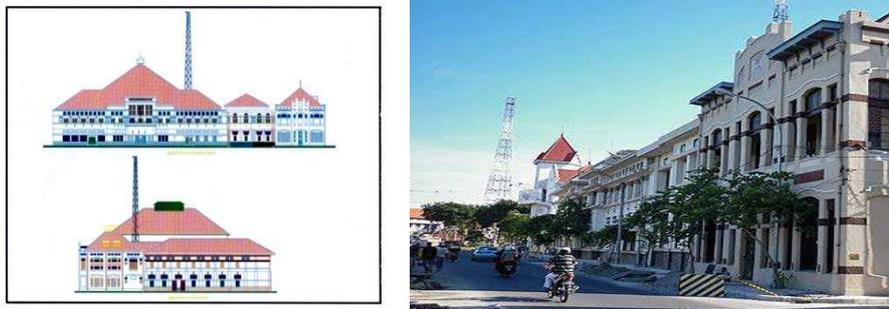


Figure 1 PTPN X building (the new design)/Source of observation research.

2 Research Objective

Given the strategic position of PTPN X building in Jalan Jembatan Merah, along with other sites with full historical values such as “JembatanMerah” (Red Bridge), it is chosen as the object of this study in conjunction with the Surabaya city government goal in restoring PTPN X historical building after it burnt down in 2005. The challenge in this study is to rebuild a new PTPN X building by the year 2008 and restore its original colonial building design, structure and functions. One crucial step in this study is to collect, analyze, sort and manage useful data and information that represent the original PTPN X building description using the right resources for restoring & redesigning the entire building into its pre-burnt colonial building structure and functions.

3 Theory and Research Methods

The restoration process of the 60%-damaged building into its pre-burnt original design, structure and function is more complex than that of a normal heritage

building which is still in full construction. As mentioned earlier, the PTPN X building was burnt down in 2005. The blueprints of the building and other important documents and photos that are useful for restoration were damaged by the fire. It requires a thorough research study which applies descriptive, deductive and qualitative methods for collecting detailed information and data about the PTPN X colonial building, its historic relics, cultural values and past architecture. In addition, it requires the right literature as theoretical references, meaningful implementation of the observation done in the field, and intensive interviews with the right personnel, such as colonial building experts, in order to have the complete picture of the building that covers its historical, cultural and art aspects. All the collected information and data are then analyzed by using the comparative method based on the theoretical references and its suitability with the fundamental principle of the research.

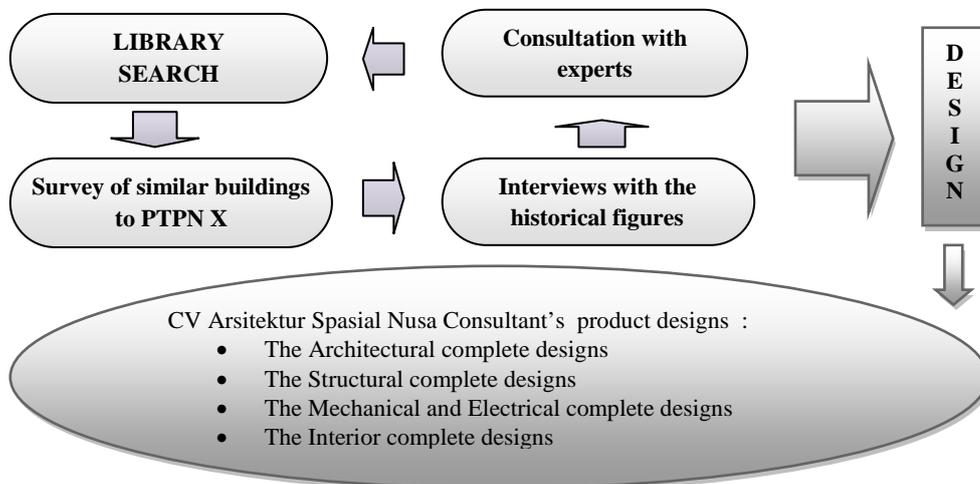


Figure 2 The Flow Chart of Four Research Activities.

There are four main activities involved in this research, such as a library search, survey, interview, and consultation, as a part of the building development process as shown in the following flow-chart in Figures 2 and 3. Finding the right literature for theoretical references is done via library search. The library search is the first activity in this research to obtain a complete, chronological overview of the building development and sources of historical materials in the colonial era. After the library search, the next activity in this study is the survey. Since 60% of PTPN X building was destroyed by fire, doing a survey of other

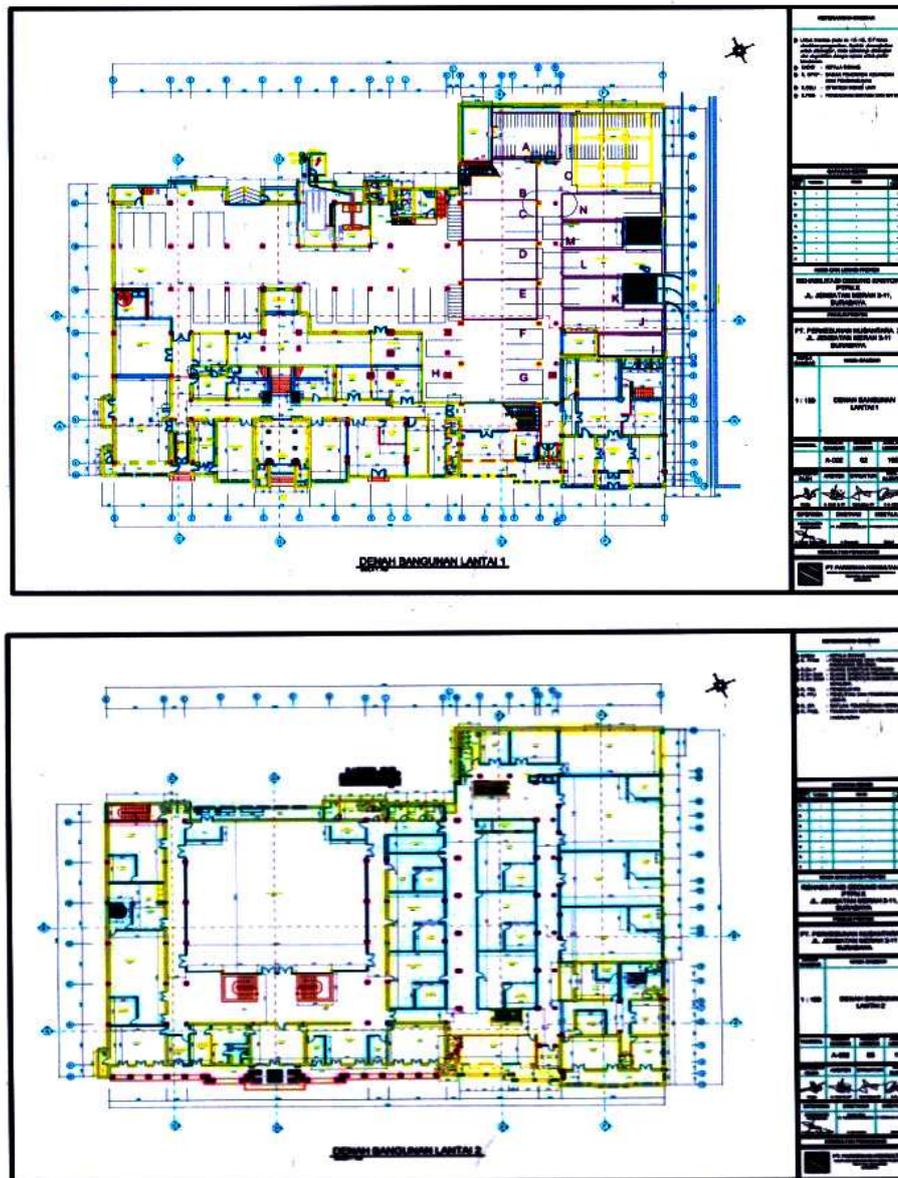


Figure 3 PTPN X Building (the first and the second floor design), by CV. Arsitektur Spasial Nusa Consultant [4].

heritage buildings with similar European architecture, such as other PTPN buildings, is necessary. This is very useful for further refinement of the redesigned masterplan to produce the original architectural masterpiece as close as possible. Furthermore, in order to provide accurate and detailed information

about the original design and function of the pre-burnt PTPN X building, the next activity to do is intensive interviews with the right people that can facilitate the redesign process for renovating the building.

The redesign process is continued by consulting experts, such as leaders in Surabaya Heritage, PTPN X senior employees and academic experts from ITS, in order to get more detailed information about the building's history, functions, past architecture and historic relics. All of the obtained data is sorted and grouped in a structured, easy to be processed manner, in order to prepare for working on the redesign of the entire building and to process the information for the Dutch colonial building's original design. In general, the first activity, and others, can be repeated to get more references for validation purposes of what we have observed, heard and recorded in the field.

4 Results and Discussion

Since the fire destroyed 60% of the PTPN X building, the level of difficulty in the redesign work is very high, and it takes a long time. To facilitate the redesign process, selected professional consultants were involved in this study by intensively interviewing the Board of Directors and some retired employees of PTPN X and finding the necessary data in the office of Surabaya Heritage. All of the collected data and information in this study are sorted and grouped into a form that can be processed easily and used for preparation for redesign work of an entire building back to its original European architectural design. Based on the information and data in this study, the original PTPN X building (before burning down) can be described as follows:

1. Basement of the building: it has excellent sanitation system. There are pumps and generators that still work well in the basement level.
2. Its main building has emergency exits through three stairways with direct exit to the basement for the safety of the Board of Directors in the case of a fire (Figure 4).



Figure 4 The stairways at PTPN X building/Source of observation research.

3. The colonial building is equipped with security systems and a hidden bunker to protect the safe storage of money and important documents of the

Dutch plantation office, and to protect the employees from external disturbances (there is a way to escape for employees that flow to the river which is located in outside of the office) (Figure 5).



Figure 5 The bunker at PTPN X building/Source of observation research.

4. It also has galleries throughout the building with an excellent ventilation system, dormer for lights especially in the middle section of the building, and special ornaments depicting the plantation process starting from the planting stage until the harvest, which is well reflected on its glazing glass (Figure 6).



Figure 6 The type of ventilations of PTPN X Building/Source of observation research.

5. There is a multipurpose room that is used for meetings by all employees, and representatives from other plantation offices that are scattered in East Java (Figure 7).



Figure 7 The multipurpose room PTPN X/Source of observation research.

The various kinds of people who were brought to the Dutch plantation, especially during World War I and II, are described in the reliefs of the room.

The redesigning of the new three-level PTPN X building, that was formerly used for the office of the Dutch plantation, has been done as follows:

1. The basement of PTPN X building:

This floor is used for parking space of the Directors' and Employees' cars and motorcycles, storage area, toilets and janitor space, building pump and electricity generator space. The floor design is based on the original building design (Figure 8).



Figure 8 The parking space in the basement/Source of observation research.

2. The first floor of PTPN X building:

On this floor, there are many building spaces with different functions that were rebuilt based on the original building design, such as space for the Head Division office and staff rooms, Meeting rooms, Procurement and Project Activities space, storage space for important documents which was formerly a hidden bunker, and other functions such as a warehouse of records, janitor area and toilets. The new floor was rebuilt with an enhanced security system and it was rebuilt in accordance with the original floor design and with the same building functions (Figure 9).



Figure 9 The head division office and meeting room/Source of observation research.

3. The second floor of PTPN X building:
This floor is where the offices of the Board of Directors/BOD (President Director, Finance, Operations and Marketing Directors) and Corporate Secretary are located. The BOD meeting rooms and the living room are located on the same floor. In addition, there is a Primary Multipurpose room, Corporate Finance room, Warehouse for Records, Janitor area and toilets. All of these rooms on this floor were rebuilt in accordance with the original heritage building design (the design in Figure 4).

4. Physical building Finishing:
All the physical building finishing was customized to the Dutch colonial building original design. Authentic ornaments were applied to the building walls with synergic glass colors and patterns. All of the Dutch colonial heritage furniture is still functioning properly, including the safe for storing the company documents and the large cupboards for the plantation office archives that are located on the first and second floor. The finishing of the entire building includes the space for the sanitary and plumbing systems, which was done in accordance with the original building finishing (the design in Figure 10).



Figure 10 The physical of PTPN X building finishing/Source of observation research.

5. Roof Finishing:
The construction material used for the roof was stainless steel, instead of high quality wood materials as was in the original building construction. This is due to the reason that finding high quality wood material with the same specification as the original roof construction was not possible (Figure 11).



Figure 11 The Roof of PTPN X building/Source of observation research.

One of the tips to further improve the credibility of the existence of cultural heritage buildings, as well as to use it for the benefit of important and potential education and cultural heritage especially for students of architectural programs, is to push the government to protect and preserve the heritage buildings such as PTPN X and *etc.* in Surabaya.

5 Conclusion

In principle, the rebuilt PTPN X building has not changed in its design and function and it is still used as the state-owned plantation office which manages the farming community in East Java, in particular crops such as sugar cane, tobacco, coffee, pepper and clove, similar to what had been done during the Dutch colonial era. Nowadays, each PTPN office manages specific crops while PTPN X only manages sugar cane and tobacco crops. This new system is intended for the equal distribution of plantation yields and for the maximum performance of each PTPN plantation office.

As a part of Surabaya's Heritage, the historical PTPN X building has a high historical value, both for the history of Surabaya city as well as the history of Indonesia. The high historical value is associated with the level of economical development, which is indicated by the rapid advancement of large plantation estates in East Java. It is also associated with the history of plantation labour during the colonial era that made lots of Indonesian people suffer. In terms of the function and utilization of buildings, the beginning of the northern Surabaya area is reserved for offices and a commerce zone, as well as for a public service and residential zone. In addition, the colonial architecture building has been adapted to work with Surabaya's weather condition, i.e. in redesigning the new building, the past architecture was entirely kept, with its rich architectural ornaments and the large distance from the ceiling to floor, a minimum of six meters, that can help to cool down the heat due to global warming.

In conclusion, in order to preserve the heritage building, the ground rules are as follows:

1. The heritage building must be preserved while maintaining the current design without adding, modifying or dismantling the existing parts of the building.
2. Spatial planning needs to be adjusted in the case of space shortage, but the formation of the outside appearance of the building is kept to have the same characteristics of the original building design, thus for valuable heritage building science, such as the Santa Maria and Saint Louis school, there is still enough space for it to be developed given an increase in the number of school children. The new buildings need to maintain the principles of existing buildings and to be homogeneous in their existing environment (don't produce an impression of contrast between the old and new buildings).
3. The appreciation from future generations for the sacrifice of the heroes in the days of the struggle for Indonesian independence can be enhanced by the presence of heritage colonial buildings, which represent the history of Surabaya city, known as the city of heroes. That means that the protection and preservation of Surabaya Heritage assets are so important.

The existence of this building that reflects the historic situation remains steady, so that the colonial era can be enjoyed as a cultural asset that represents the actual conditions of the former Dutch colonial era, in Surabaya city, as shown in Figure 12 [5].

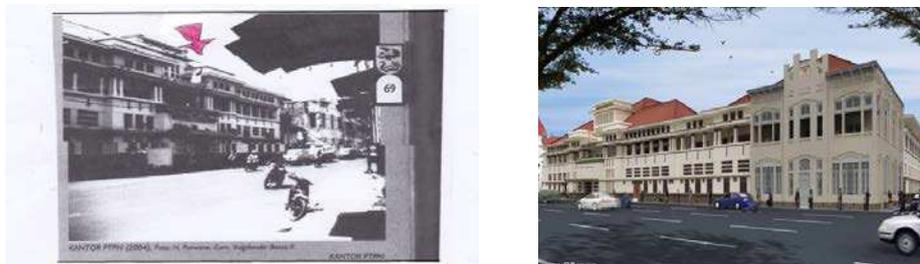


Figure 12 The PTPN X Building (old and new one)/Source of observation research.

References

- [1] <http://www.thejakartapost.com/news/2012/06/01> (June 2014).
- [2] <http://books.goegle.co.id/books?id=LC4c7i3WrPgC&pg=1> (June 2014).
- [3] Handinoto, *Arsitektur dan Kota Kota di Jawa Pada Masa Kolonial*, Graha Ilmu, Yogyakarta, 2010.

- [4] CV. Arsitektur Spasial Nusa Consultant., *PTPN X Building Design Document*, Contract No. XX-KONTR/07.006, 5 January 2007.
- [5] Kasdi, A., *Mana Soerabaia Koe, Mengais Butiran Mutiara Masa Lalu*, Inti Grafika Graphic Design and Printing, Surabaya, 2006.