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Dissertation

Ex Situ Conservation on Nusantara Architecture: Awaken to (re)Sleep?

Ex-situ Erhaltung der Nusantara Architektur: Aufgeweckt um wieder zu schlafen?

Ausgeführt zum Zweck der Erlangung des akademischen Grades eines Doktors der technischen Wissenschaften

unter der Leitung von

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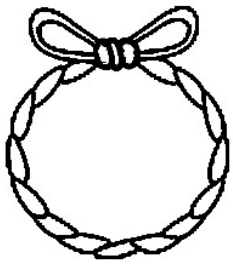
to my beloved Father…



"*Vernacular architecture is abandoned due to its being considered insufficient, uncomfortable*"
(Karaosman, 1996)

~ Inae konasara ie pinesara, inae liasara ie pinekasara ~

Abstract

Myriad of traditional, vernacular or customhouses, which still persist in some area of Indonesia, are on the verge of extinction. Salvation effort was aroused in order to save this heritage of civilization, national identity, and local wisdom, all designated for future generations. One considered way is reviving efforts about conserving a la ex-situ in the form of the open-air museum.

This dissertation aims to describe critically the implementation of ex-situ conservation towards endangered vernacular wooden houses into a form of the museum. Critical frameworks that have been built in this research might be deployed as a trigger in evolving sustainable open-air museum particularly in Indonesia. By analyzing some cases of the leading open-air museums in Austria and compared with similar conservation phenomenon in Indonesia, identified several common threads that could be the basis for developing ex-situ conservation concept in Indonesia. Various considerations obtained from the analysis are expected could establish a theoretical framework for producing a guideline (practical framework), which might be used as the blue book for the conservation of vernacular wooden houses of Indonesia.

From the analysis, it indicated that the problem of mentality and behavior is the key factor why many vernacular houses better abandoned and left extinct. Technically, indeed, the translocation and maintenance part is the toughest challenge in running an open-air museum. Nevertheless, the history behind it and its journey to the future has proven in showing these open-air museums are likened to Noah's ark for rescuing cultural heritage, especially the tangible heritage ones. Therefore, the presence of this research is expected to push up the creation of policies that support the conservation of vernacular wooden houses to be more planned, integrated and organized, particularly in Indonesia.

Keywords: *Ex-situ Conservation, Open-air museum, vernacular wooden houses*

Kurzfassung

Unsere Zeit der Globalisierung bringt es mit sich, dass in vielen Regionen Indonesiens traditionelle Bautypen und Bauweisen im Aussterben begriffen sind. Es wurden daher bereits Maßnahmen ergriffen, um Kultur, regionale Identität und lokales Wissen zu erhalten. Ein Weg, dieser Aufgabe nachzukommen, ist die Erhaltung traditioneller Bauten durch deren Zurschaustellung ex situ in Freilichtmuseen.

Diese Dissertation zielt darauf ab, die Implementierung der Ex-situ-Erhaltung traditioneller Bauwerke in Freilichtmuseen kritisch zu durchleuchten. Die in der Analyse ermittelten Rahmenbedingungen sollen vor allem dazu dienen, nachhaltige Maßnahmen für Freilichtmuseen in Indonesien vorzustellen. Im Vergleich von Konzepten österreichischer und indonesischer Freilichtmuseen werden praxisbezogene Richtlinien als Grundlage für die Konservierung traditioneller Bauten in Indonesien erarbeitet.

Die Ergebnisse der Untersuchungen zeigen, dass die Mentalität und das Verhalten der indigenen Bevölkerung als Hauptfaktoren des Problems, dass traditionelle Wohnhäuser aufgegeben und verlassen werden, zu betrachten sind. In der Dissertation wird des Weiteren auch aufgezeigt, dass das Management verbessert werden muss, wenn die Qualitäten indonesischer Museen – insbesondere Freilichtmuseen – erhöht werden sollen. Damit gibt diese Arbeit einen Anstoß für nachhaltigere Planung, Integration und Organisation, um traditionelle Bauwerke für die Nachwelt erhalten zu können.

Schlüsselwörter: *Erhaltung*, *Freilichtmuseum*, *traditionelle Bauten*

Acknowledgement

This dissertation has been written from one clear standpoint, that of concerns about the vast number of wooden vernacular houses in Indonesia, which has abandoned and left decayed. Meanwhile, this is quite reasonable since no one can urge the inhabitants to continue living with the dust and smoke, along with all of the inconvenience therein. Thus, I wish this research may enrich us about the phenomenon of ex-situ conservation, especially about the concept of the open-air museum so it could be achieved by the Indonesian as one of the solutions in preserving their dying customhouses.

Along with the completion of this dissertation, firstly, I owe my deepest gratitude to Allah SWT for His guidance. Secondly, to my supervisor, Prof. Erich Lehner, with his uncounted kindness and patience has given me the opportunity to open broader horizons, not only about architectural knowledge, but also the chance to study and how to live 'out of the box' in Europe; Dr. Sri Tjahjani Kuhnt-Saptodewo who sharpen my knowledge of Museology and provide me access to exploit all treasures in the library of the Weltmuseum Wien; and also to Prof. Josef Prijotomo, who is always providing the guidance about the Nusantara architecture and manifold perspectives in understanding the meta-logic of architectural critics.

I also acknowledge to the Ministry of Research, Technology and Higher Education of the Republic of Indonesia (Kemenristekdikti) for granting funding to my doctorate program. I am also grateful to the amiable staff of all open-air museums, libraries and museums that I had been visited before, both in Austria and Indonesia. My grateful also goes to all my colleagues in Wapena, KBRI Wina, PPI-Austria for coloring my life during my educational stay in Vienna, especially for Dr.techn. Arlavinda for proofreading this manuscript.

Last but not least, much gratitude goes to my Parents, to my wife Dian Permata Setiawati, to my son, Zuhaily Anakiano Yudya, and my daughter, Zuleika Anawaina Yudya, who have at all times share their love and happiness in togetherness…and my homeland, Indonesia, *Merdeka!!!*

"We don't know our future, but (at least)
we know the culture will lead us to figure it out"
"Culture for the Future"

Wien, 22 June 2017

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1 Introduction

1.1. Background

Undeniable, now the vernacular architecture has a significant role as the basis for the development of modern architecture. During this time, the issues in conserving the vernacular houses were often done and still valuing inside the site, as defined as the in-situ conservation. However, we are not aware that this type of conservation itself has drawbacks in terms of maintaining the condition of solitary objects. Especially, if the house itself is secluded, surrounded by modern lifestyle pressures, and distant transportation access. Here, questions about the re-evaluation of vernacularism particularly conservation are required.

In facts, the vernacular house in every part of the world deals with the brink of extinction, especially the wooden one. The number of vernacular wooden houses has dropped sharply due to many aspects, which were mainly caused by the termites and its age, in addition to other factors such as the rapid spread of new building materials, declining agriculture, and urban migration. People prefer to let their historical value with all forms of their vernacular houses and inherited relics abandoned in their own villages. Whereas, throughout its modesty, many features can be traced from its principles for future development, for example, wind catcher, shading element and natural lighting, thermal insulation, and a lot of sagacity methods using local building materials and indigenous techniques that could sustain nature. Not surprisingly, many vernacular houses were abandoned happened since there was a gap between technological problem and cultural issues where modern people preferred living without dust and smoke (Oliver, 2006), as also found in many vernacular houses of Indonesia.

However, now, the need for conservation of vernacular houses began to burst in the last decade. One of the biggest achievements of the traditional houses reconstruction projects was initiated by the Yayasan Rumah Asuh's program (Antar, 2010), where the effort in conserving house physically and simultaneously invigorate to sustain the culture of its inhabitant. However, due to limited funding and supports, this project only focused on several customhouses that were still occupied by their community. But, how is about the houses which have been abandoned?. Kemper (1971:399) was suggested an option for the open-air museum. When the vernacular building cannot be kept by the people surround, rather than left decay, the open-air museum may be considered as the only way to make it sustain.

Although, indeed there are many different opinions, especially from old school archaeologist on the value of space and place, but this approach is 'very much in' as an attempt to save the solitary vernacular house from its doomsday (Kemper, 1971)). Most of those vernacular houses were abandoned due to financial inability of its inhabitant to maintain continually. On the other hand, they must be kept alive in an inadequate condition, or even under poverty. Moreover, the desire to taste modernity kept forcing them to adapt the novelty, even for that, their culture had to be left behind.

The village turned into a town is not a surprising sight today, neither the changes of a vernacular house into a modern house. Often in Indonesia, we see the facade of a vernacular house still retains its original appearance on its front skin, but on the back part is plastered by a brick wall. Erroneous? Of course not. There is not an obligation to stay in antiquity, especially being forced. Thus, need 'an adjustment' to solve this phenomenon, which one of it is how to keep conserving cultural values as well as maintaining its physical existence amid the inability and limitations of the owners. Besides, it should also accommodate their desire being through modernization. This is where the issue of the open-air museum is presented as one of the solutions to accommodate those abandoned vernacular houses.

Knowingly indeed, conservation issues are closely related to a holistic maintenance effort. Not only concerning the building physically but also the environment and even its inhabitants, solely devoted to preserving cultural values. In Indonesia itself, conservation has not yet given any significant role, particularly in both terms of maintaining and sustaining. Conservation issues merely prioritize to save the heritage with status damaged seriously and on the verge of extinction. On another occasion, fusses about the culture will occur only when there is a dispute over ownership claims and on damaging that caused victims. It is like more efforts to overcome the smoke, compared to extinguish the fire. Moreover, the economic situation and infrastructure remain the most priority issue for the government to put forward. Understandably, the condition of the country with tens thousands of islands and hundreds of millions of people are a formidable task that must always keep prosperous. However, this effort should be seen as the opportunity to save our culture as well as promote the identity of the nation by ex-situ conservation as an approach.

The role of the Indonesian government in the conservation of vernacular heritage itself is visible from the Law no. 10 of 2010 of the cultural heritage. Unfortunately, it has not been well implemented thoroughly. The law just focuses on the cultural heritage in urban areas, which in fact is not entirely original culture of the nation. It has not yet touched to rescue vernacular houses scattered across the Nusantara.

Concerning about ex-situ conservation toward vernacular wooden houses, it is rather difficult to directly implement this a la European way of conservation in Indonesia (more detailed history about European Open-air museum are discussed in chapter 3). Besides economic issues, technical problems in translocation were a concern too. However, applying this conservation method is possible, by taking examples of Arthur Hazelius with his Skansen, Dimitri Gusti with his Satului, etc. Many time-consuming processes and technical problems in dismantling, translocating, reconstructing, and maintaining did not become obstacles for them in saving the culture. This inevitability should be seen as an opportunity for Indonesia. Fortunately now, with the presence of TB Silalahi Center in Balige and Taman Nusa in Gianyar Bali, Indonesia began to realize the importance of ex-situ conservation. Although it still runs at the level of non-government organization, this effort is quite representative as a basis for shift paradigm toward ex-situ conservation in Indonesia.

Basically, conserving the building in the terms of open-air museum itself is not much different from conserving the plants in an ex-situ manner. Endangered plants in their habitats are conserved ex-situ to the same new condition in their original places. But, conserving the plants to a new site usually only consider climatic aspects and soil conditions. Architecturally, according to ICOMOS (New Zealand charter 2010), the purpose of conserving heritage building is to take care of places of cultural heritage value. Thus, people and their cultures should also be carefully considered. Exhaustive conservation of vernacular architecture has carried out intensively since Mexico Charter in 1999 about the vernacular heritage and China Charter in 2000 to clarify earlier charters and put traditional architecture as a reserve to be considered in the field of conservation (Ahmad, 2006).

Considering the importance of ex-situ conservation as one of the approaches in sustaining cultural, physical, vernacular wooden houses, it is essential to unravel this phenomenon of conservation a la Europe in the next chapters slightly. This description is solely to show that the role of the open-air museum is quite significant in saving cultural heritage, especially in preserving vernacular houses in Indonesia. This inevitability was not aroused without basis but perceived from various phenomena that appeared in different parts of the world in response 'to save the culture'. Therefore, Indonesia particularly the government may also see the ex-situ conservation as an opportunity in sustaining cultural values before it is too late and remains just a name.

1.2. Objectives and Limitation

Local wisdom is a manifestation of humanity value, implemented in life, symbolized as identity and character of a nation. But, over the ages, this identity is getting dimmer, annihilated by sparkling globalization. Customhouses as a reflection of culture seem made people to 'live reticently, eke died reluctantly'. Whereas many lessons could be learned from it such as the principle of life, mutual cooperation, modesty, culture, respecting nature, and sustainable technology. *Rather than romantic depictions of old buildings with invented histories in spurious and contrived settings, vernacular architecture in the developing world needs respect and support, with encouragement for its continued use of renewable resources, passive climatic modifications, the spatial organization based on social structures and scale according to need* (Oliver, 2016:312). Therefore, a tangible effort to save these 'remaining and scattered' vernacular houses from the extinction is necessary.

For this reason, this dissertation put forward in order to see the opportunity of these remaining vernacular houses, especially wooden vernacular house, which is still trying to survive in many places in the Nusantara could be saved through ex-situ conservation. To look closer at issue, there are three main questions has addressed in this study:

1. What are the definition of the Nusantara and the efforts behind in rescuing its cultures toward the existence of ex-situ conservation itself?
2. How Indonesian reflects on the phenomenon of Open-air museums in Europe, particularly whose preserve the vernacular wooden houses?
3. How will Indonesia be able to also implement the ex-situ conservation in the form of the open-air museum in the middle of encountered limitations?

Fig. 1.1. Which one should be referenced? (Buginese vernacular houses)
(Top: Buginese house Dibaleia photograph by Grubauer in 1911, reproduced from *Unter Kopfjägern in Central-Celebes; Ethnologische Streifzüge in Südost- und Central-Celebes von Professor Albert Grubauer*, 1913; Below: The colonial-taste modernized model of Buginese house in Karimun Jawa island[1])

[1] http://www.nasirullahsitam.com/2014/09/melepas-lelah-di-rumah-adat-karimunjawa.html retrieved on 2 May 2015

Considering that is rather impossible to collect all data on this subject and explore every facet therein, this research has to be restricted in a scope and subject to limitations. Since my reconnoiter about this topic starts in Austria, then first, all phenomenon of the open-air museum in Austria has to be taken into consideration. Geographically, Austria chosen as the foremost subject in this research since evenly in all its states applies the same policy to conserve their vernacular house in the open-air museums. Throughout my observation from field survey, Austria is the only one country in Europe that each of its states equally has an open-air museum and conserves vast peasant houses of the surrounding region (see fig. 1.3). This uniqueness could be viewed from its each characteristic as the reflection of past farming culture in Austria. Many variations of the houses in respective states were found, which still bound by a general typology of gable roof type. However, unfortunately, these houses were spread separately and quite difficult to be reached one by one. But since these houses are conserved in an open-air museum, visitors can conclusively visit easily, so that, the museum becomes a cultural tourism spot of the nation.

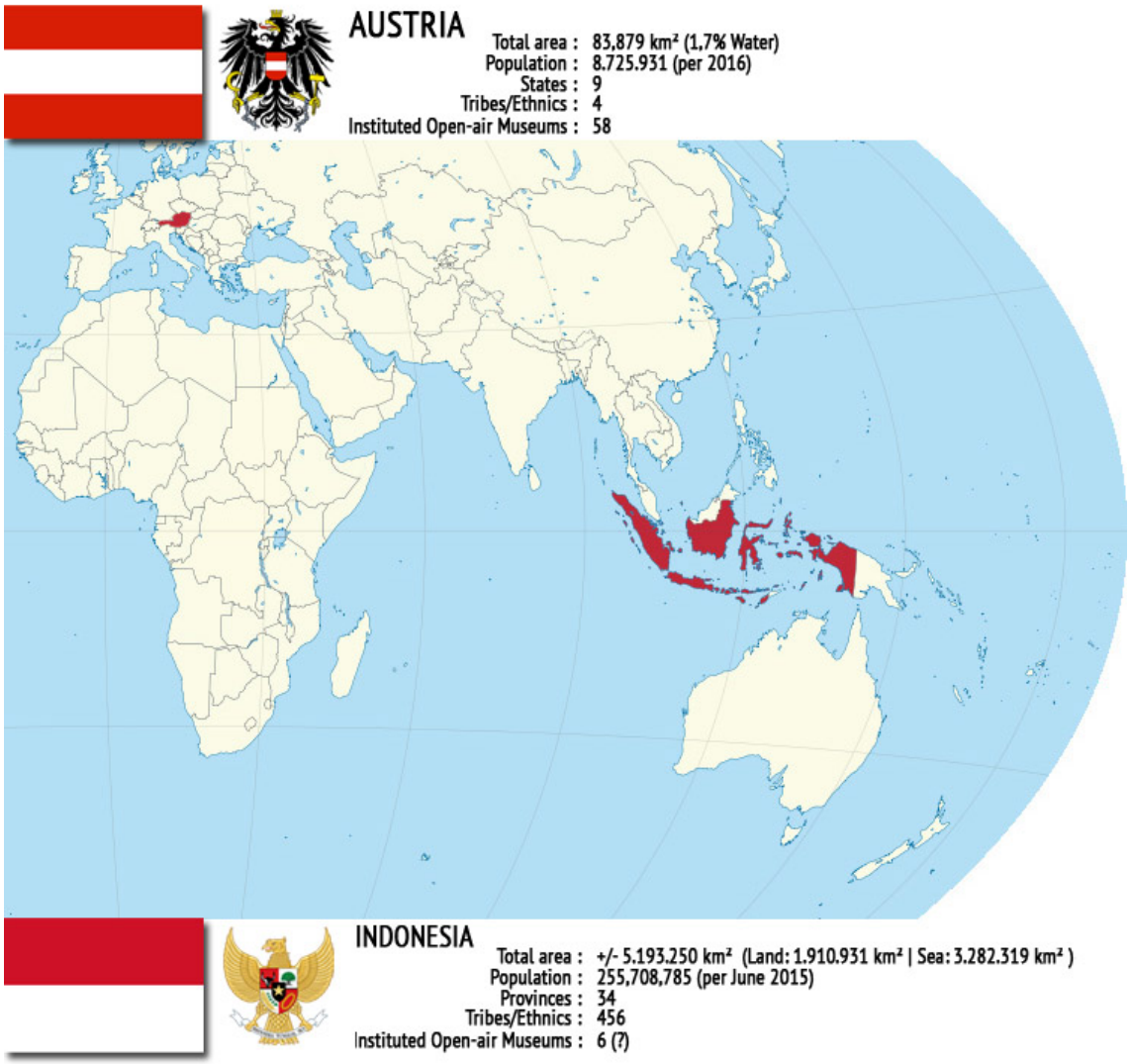

Fig. 1.2. Indonesia and Austria in figures
(Source: author)

Fig. 1.3. Open-air Museums in Austria as case studies in this research
(Source: author)

According to Österreichischen Museumsdatenbank (www.museenoesterreich.at), there are 58 open-air museums with various themes currently registered in Austria (Reinecker, 2012). From observations, identified several open-air museums that focus on conservation wooden vernacular houses since all of their collections have been translocated from the respective region of the states. These open-air museums are spread out in 6 states, that is; Österreichisches Freilichtmuseum at Stübing Steiermark (Styria), Niedersulz Museumsdorf at Niederösterreich (Lower Austria), Salzburger Freilichtmuseum at Salzburg, Tiroler Bauernhöfe Freilichtmuseum at Tirol (Tyrol), Maria Saal Freilichtmuseum at Kärnten (Carinthia) and Gerersdorf Ensemble Freilichtmuseum in Burgenland. These open-air museums will be described completely in Chapter 3.

Therefore, considering Indonesia with its geographical condition with plentiful neglected vernacular houses and most of them consist of wooden construction, this research also is limited to describe related issues about ex-situ conservation, particularly on wooden vernacular houses. Scoping this study in wooden vernacular houses which have been translocated is necessary in order to ease the identification of background, the implications for the conservation method and the reliable concept for the vernacular house in Nusantara so that the study is more appropriate and dependable.

1.3. Methodology

Essentially, the basic in developing all chapters in this dissertation are comparative and qualitative studies. All basic material in this research was conducted qualitatively by observing the phenomenon in the field directly. By observing the fields, capturing existent phenomena, at once the behaviour of the visitors to the (open-air) museum, this paper arranged descriptively by using direct experience during the survey run, assisted with field notes, some photographic documentation and a number of random interviews in order to get a holistic image of facts (Creswell, 2014).

All data and comparative studies were reviewed critically. But, a critical study here does not mean to criticize in an exclusively negative manner. Critical reviews are usually used to develop existing or produce new, hypotheses or models (Hyett et al., 2014). It is used to evaluate current research and competing ideas, to provide a base for conceptual development and "subsequent testing" (Grant and Booth in Hyett et al., 2014). In order to minimize negative judgments occur, this study used a qualitative research, which is basically "inherently multimethod" (Denzin & Lincoln in Hyett et al., 2014).

Relating to critical review, Attoe (1978) itself offers an approach in examining phenomena through criticism. He divides a valuable distinction between three alignments for criticism: normative, interpretive and descriptive. Normative criticism is based on some kind of standard, doctrine, system, type, or measure against which judgments can be made. Interpretive criticism is not concerned with the evaluation and judgment, but attempts to reveal the environment in an impressionistic, evocative, or advocatory way. Descriptive criticism is also non-judgemental, focusing on unfolding the context of the work (Attoe, 1978). Criticism is an important part of an integrated design process. Recognizing the value of critique which is solely interpretive or descriptive, could make a positive contribution to design, of course with involving evaluation.

As explained previously that the condition of several vernacular/traditional/customs houses, especially in Indonesia is on the verge of extinction. The importance of conserving traditional houses should be recognized as a form of real-life literature preservation. Through criticism, the museum should be re-aroused as one way to accommodate this potency. But unfortunately, the word of the museum was still assumed with a place to store memories of the past. Therefore, this word needs to be redefined in order to arouse the importance of the museum itself, also the interest in learning through museums and as well as to spur the growth of open-air museum in Indonesia.

Therefore, this study also involves a case study approach. Case study research is a qualitative method that can stand-alone (Denzin and Lincoln in Hyett et al., 2014) so that it is more flexible compared to other methods. Due to its ability to be designed so that the case can be solved as well as published, case studies show diversity in study design (Hyett et al., 2014). The case study approach is particularly useful to employ when there is a need to obtain an in-depth appreciation of an issue, event or phenomenon of interest, in its ordinary real-life context (Crowe et.al., 2011).

In this study, some cases in Austria are compared by considering the constructive potency of the open-air museum at there, then try to be implemented according to the needs of Indonesian. Through observation and interviews, it will record the condition of each case vividly and descriptively, as well dig up valuable information on how to manage and develop an open-air museum properly ahead. Interviews represent important aspects of case study research and are used to fully understand someone's impressions or experiences to obtain a full range and depth of information (Proverbs and Gameson, 2008). On this approach, the author created a structural image of the open-air museum by researching words, detailed

report of respondent's views, and conducted a study on the natural situation (Creswell, 2014).

1.4. Several Appurtenant Research

Besides observing the phenomena that occur in the field through field surveys, in this dissertation, I also try to examine information through literature review as a responsibility in making this dissertation might be conveyed scientifically. There are many kinds of literature discussing Open-air Museums. Talking about the open-air museum itself cannot be separated from the figure of Arthur Hazelius. Sten Rentzhog has quite comprehensive in describing him convincingly in his book Open Air Museums: The History and Future of A Visionary Idea. This book developed some thoughts on the importance of ex-situ conservation even though at first, the idea of ex-situ itself was not based on this book (I just read this book after two years developed the idea of ex-situ conservation). Moreover, in my search, has not yet found any kinds of literature that explicitly mention an ex-situ conservation issue relating to architectural preservation.

In deepening this study, I used some related literatures; books, journals, theses, to the grey literatures and online resources. The following table is a comparison of several key books and scientific papers used in this study.

Table 1.1. Several Appurtenant Literatures

Literature type	Title	Author & Published year	Resume and its relation with this research
Books	*Führer durch das Österreichische Freilicthmuseum*	Pöttler, V. H. (1985)	Explains a lot about the history and development of the Open-air museums in Austria, especially in laying the foundation in developing Stübing Freilichtmuseum
	Museums and the Interpretation of Visual Culture	Hooper-Greenhill, E. (2000)	Explaining about Visual Culture as an integral part in today's culture trends
	Re-Presenting and Representing the Vernacular: The Open-Air Museum (Book chapter)	Oliver, P. (2001)	Reviewing about the representation of vernacular architecture in the open-air museum
	Arsitektur Nusantara Menuju Keniscayaan	Prijotomo, J. (2004)	Explaining the importance to re-establish Nusantara architecture as the foundation that based on the Indonesians' architecture knowledge
	Built to Meet Needs: Cultural Issues in Vernacular Architecture	Oliver, P. (2006)	Explaining the vernacular architecture and how people build it as a part of their adaptation to nature
	Merah Putih Arsitektur Nusantara	Pangarsa, G.W. (2006)	Describing the meaning of the Nusantara and its outlook in the realm of architecture knowledge
	Open Air Museums: The History and Future of A Visionary Idea	Renstzhog, S. (2007)	Explain in detail about the phenomenon of open-air museum in the world, ranging from the history, development, and management to the evaluation in running open-air museum.
	The Value of an Archaeological Open-Air Museum is in Its Use: Understanding Archaeological Open-Air Museums and Their Visitors	Paardekooper, R. P. (2012)	Describing the development and evaluation of the Archaeological Open-Air Museum in Europe by reviewing 8 museums built to revive archaeological findings.

	Exhibiting Modernity and Indonesian Vernacular Architecture: Hybrid Architecture at Pasar Gambir of Batavia, the 1931 Paris International Colonial Exhibition and Taman Mini Indonesia Indah	Lukito, Y. N. (2016)	Explaining the phenomenon of Indonesian vernacular architecture exhibition in the colonialism period, its history and influence on the development of TMII.
Journals	*Griya dan Omah: Penelusuran Makna dan Signifikasi di Arsitektur Jawa*	Prijotomo, J. (1999)	Enlightening the meaning of griya
	We will know our nationbetter: Taman mini and nation building in Indonesia	Hitchcock, M. (2005)	Describes the history of TMII
	Dari Etnografi ke Teknologi: Dalam Ranah Arsitektur Tradisional Nusantara Penjelajahan Awal (Proceeding)	Saliya, Y. (2008)	Describe Nusantara architecture and the dichotomy between the world of education in western and eastern of Indonesia
	Freilichtmuseen. Eine Einführung (Article)	Reinecker, E. (2012)	Describing the current situation of open-air museum in Austria
Thesis	*Konsep Museum Situs dan Open-air Museum: Tinjauan Kasus Pada Taman Arkeologi Onrust, Museum Situs Kepurbakalaan Banten Lama, dan Taman Mini Indonesia Indah (unpublished thesis)*	Raswaty, R. (2009)	Identifying TMII as an open-air museum

(Source: Author's analysis)

1.5. The Contents of The Chapter

This dissertation was structured in accordance with the order of publications that I have been published previously, which support the main theme that was carried out in this dissertation. The title *"Ex-situ Conservation on Nusantara Architecture: Awaken to (re)sleep?"* was aroused in order to put forward the idea, and at once provokes in shaping a new paradigm of open-air museums in Indonesia. As noted, some of the backgrounds in generating this study were presented in this chapter as well as the objectives, the scope of research and the methodology that was used in directing this study.

To support the research title, first, an initial understanding of what the Nusantara architecture is required. In the second chapter, this understanding is presented by exposing a basis thought in framing the Nusantara architecture theoretically. The Nusantara architecture is not only defined as an architecture of the archipelago, but more than that, as a branch of discipline that may indicate a relationship vis-à-vis among local architecture. Thus, it is no longer viewed as architecture per region or per tradition as usually used to define the past terms of traditional architecture. So that in the future, the architecture itself is not only developed for the historical studies but also can contribute for the eclecticism, hybridization to an acculturation with the present and the future. Since conservation issues are being outlined as the key topic in this dissertation, some efforts in conserving vernacular houses in Nusantara has also been conveyed in this chapter. The virus of Nusantara architecture is proven to be able to provoke academia and practitioners to participate actively in restoring the glory of vernacular houses which were almost annihilated in several regions of Indonesia. Cases like in Waerebo, Ratenggaro, Ngata Toro, Nua One, and Tolaki were shelled briefly to show the local community's efforts in reconstructing their inherited culture and homes. The active roles of several foundations are also significant in succeeding this program. However, the vanishing Tolaki house and the omission of some traditional Batak Karo's houses seem to be the point where the paradigm of the open-air museum should have been considered to save the rest from disappearing.

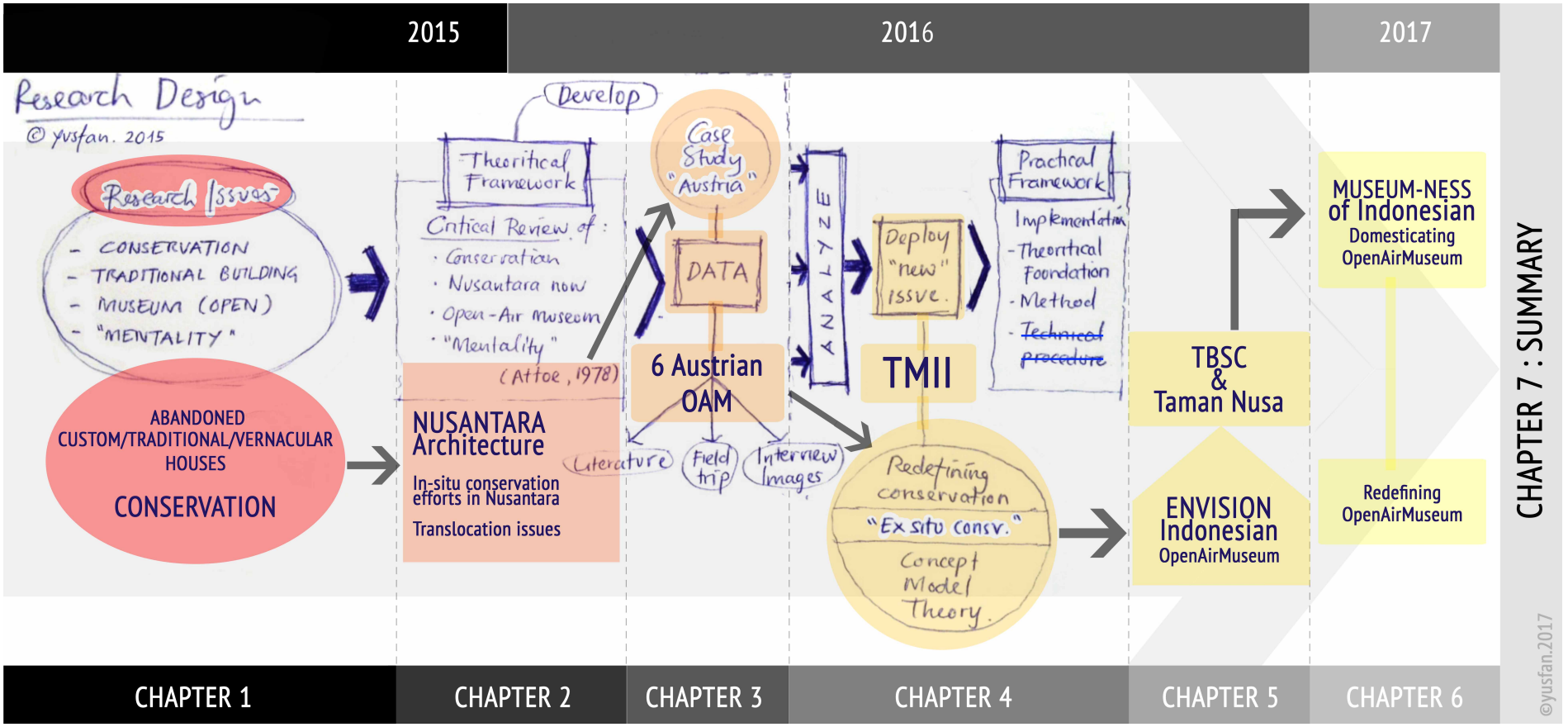

Fig 1.4. Research Design of This Dissertation
(Source: author)

I myself just realized the phenomenon of the open-air museum after observing an open-air museum in Austria. In the third chapter, the exposure of the open-air museum in Austria was delivered by reviewing the six largest open-air museums in Austria which are dominant in conserving vernacular wooden houses (as previously mentioned in Objective and Limitation section). The reason in selecting these six open-air museums itself has been described previously in the scope of research on this chapter. Furthermore, in this chapter, an in-depth analysis toward these open-air museums was described profoundly by probing its history, the recent conditions, and several advantage-disadvantage aspects therein, up to their visions reaching the future. This analysis was done in order to provide insight into the paradigm of the open-air museum in Indonesia ahead.

In the fourth chapter, I put attention to look deepen at the issue of ex-situ conservation. This issue was raised based on some phenomena which are early described in chapter two. Ex-situ conservation is a key aspect of this study because it describes the overall content presented in this dissertation. The birth of this term itself is based on a response from many aspects that have not been able to be embraced by the phenomenon of open-air museum. One of them is the phenomenon of solitary translocation, which has been covertly long existed but not yet well treated. To strengthen the theoretical basis of ex-situ conservation, this chapter presents a comparison of open-air museums condition between Austria and Indonesia. By comparing Stübing Freilichtmuseum and Taman Mini Indonesia Indah (TMII), this chapter aims to demonstrate that each of these open-air museums has a distinctive approach in its conservation method.

Through this case, the opportunity for ex-situ conservation can be seen clearly to be defined in more detail toward the locality and at once broaden the implementation of ex-situ conservation methods in the future. It also reveals the prospects for Indonesian in developing the open-air museum in the future are still widely open. Although behind it, TMII with its entire dispute shown to be the issues that are often be blamed about. But, this bygone assessment must be put aside in order to build the vision of nation ahead, especially in the mission of preserving cultural heritage. Furthermore, despite the financial problems, the sustainability of open-air museum in Indonesia can be realized if the governments also pay attention to perceive this as an effort in rescuing the indigenous culture of Nusantara. In addition, they should urge Indonesian people to appreciate their culture more.

The phenomenon in rescuing vernacular wooden houses in the form of the open-air museum itself actually began in Indonesia in the last decade. In the fifth chapter, the efforts of the TB Silalahi Center in Balige and Taman Nusa in Gianyar were presented as an example of success stories in rescuing the cultural heritage assets which gradually disappear. Although technically, at some points, several shortcomings found in displaying the collections, but these efforts have shown how significant the progress in preserving the vernacular houses in an ex-situ manner in Indonesia continues.

Indeed, we have to realize that culture was shaped by its human behavior. Unlike western cultures, museums in Indonesia were presented as the legacy of colonization. However, the role of the museum cannot be separated as a significant aspect in directing the role to educate the nation to identify its history and culture. For this reason, in the sixth chapter, the explanation focuses on the Museum-ness, particularly for Indonesian people. With this identification, the open-air museum in Indonesia would not only show the aspects of cultural heritage in the terms of physical appearance with patronizing to western standards. But also, the museum-ness of Indonesian might be provoked as a new standard in accommodating particular behavior of Indonesian people toward the museum, which should not be excluded as the peculiar topic of related museum issues. Now is the time where we

should have a cultural strategy, which is oriented to strengthen the local culture as the globalized culture of Indonesia.

Last but not least, the essence of each chapter is concluded in the seventh chapter to provide a point of view of the opportunity for the open-air museum in Indonesia, and its other ex-situ conservation phenomena may contribute their repertoire of knowledge about the preservation of cultural heritage to the world. Some shortcomings in this study are also presented in this section in order to widen the chance in developing this research in the future.

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2 The Ebb Tide in Conserving Nusantara Architecture

Before we discuss about the ex-situ conservation further, first, it is better to define the core problem that will be conveyed in this research, that is Nusantara architecture. The Nusantara architecture, or commonly in the western world known as archipelago architecture, is a new thought. Many academicians still doubt about the validity of this mention and the urgency to replace the word traditional or vernacular architecture. However, for those who perceive the richness of peculiar architectural styles in it and the necessity to be developed in the context of architectural knowledge, this opportunity might be regarded as the "alignment effort" of Nusantara architecture as an appropriate concept to define the architectural knowledge in which it has born, lived and evolved, namely in Nusantara[1].

2.1. Re-defining Nusantara in Architecture

The awakening of Nusantara architecture term itself began on the late of the 2000s when Josef Prijotomo and Galih Widjil Pangarsa were keen to initiatively replace traditional architecture term into Nusantara architecture (Saliya, 2008). Replacing traditional term itself is needed to align Indonesian traditional architecture to be positioned equally with classical architecture in the western world (Prijotomo, 2004). According to Prijotomo (2004), during this time, talking about traditional architecture was always associated with one tribe or ethnicity. For example, when talking about Bali architecture in the context of traditional architecture, usually it would be associated with the architecture of Balinese. Neither Joglo is the architecture of Javanese, and so on.

Traditional terms also impressed clustering, though the relationship of architecture flourished in the Nusantara did not rule as the result of interbreeding between tribes among nations. Transformations that occured themselves were allegedly as the results of trial and error as well as inter-ethnic assimilation in Nusantara due to the sea voyage. Not surprisingly, roof shapes in many traditional houses in Nusantara often were associated with the boat figure (Gaudenz, 1980; Oliver, 1997). Therefore, in November 2011[2], architecture

[1] Parts of this chapter have been presented in World Multidisciplinary Civil Engineering-Architecture-Urban Planning Symposium (WMCAUS) 2016. Held in Hotel Duo, Prague 13-17 June 2016. Published in Procedia Engineering Volume 161, 2016, Pages 1343-1352. Titled: *The Ebb Tide in Conserving Nusantara Architecture.*

[2] On 11-11-2011, academics and practitioners of architecture, led by Lembaga Sejarah Arsitektur Indonesia (LSAI) gathered the 'MATI' symposium at Jakarta (Untar).

scholars and architects in Indonesia explicitly suffocated the term of traditional architecture, flagged in architecture curriculum of some universities in Indonesia. Although behind it, a skirmish of the pros and cons with this new concept still exists (Saliya, 2008; Prijotomo, 2017).

Until now, the word of Nusantara itself is still ambiguous for most academia and practitioners of architecture in Indonesia. In the western (from the author's experience), many assume the Nusantara as a place. Especially if is is juxtaposed with the word 'vernacular', the majority prefers vernacular word (Oliver, 2006). It cannot be separated as an implication from education design embedded until today which still considers that architecture as a snippet of historical (physically) knowledge (scientific trace of anthropo-ethno-archeo-logy).

This condition was also compelled by etic and emic way of views which was inherited by cultural studies. It had impacts on the methodical improvement of traditional architecture knowledge. Cultured by the colonizer's view of its colony,the view from inside and outside makes researcher position and the object becomes "we and the other" (some courses in the western universities also still use this term to describe this difference). This misperception also influences the cultural component isolations for future development. Not surprisingly, traditional architecture and its relics are often put in the museums because they are always considered as a part of the traditions and cultural artefacts. Thus, to understand more about Nusantara, let us consider the explanation as follows.

Nusantara architecture itself can be defined as the place/space, time, events, and even (revolution) philosophy of thought. In the terms of places, the term of Nusantara was derived from a fragment of the oath of Mahapatih Gajah Mada, Sumpah Palapa, meaning a cluster of small islands which are situated between two continents and two oceans. Explicitly, Nusantara is derived from Kawi's word '*Nuswa*' or '*Nusya*' which means island, and *Antara* which means between, refers to the islands area began from Malay Peninsula in the west, Papua in the east, the island of Formosa in the north, and Rote Island in the border of South Indonesia, based on the region where the language and traditions of Malayo-Polynesian-Melanesian are dominant (Pangarsa, 2006:8).

Nusantara in architectural term has re-contextualized from connotes Indonesia as a political territory became a cultural space[3]. '*Leafy all year*' as the main characteristic of Nusantara architecture gave manifestation from the standpoint of the occurrence (Pangarsa, 2006:2-4). The tropical climate makes the houses in Nusantara dominantly appear as shelters, which are the living spaces formed at the outside. Therefore, shelters in Nusantara architecture commonly only consist of roof construction, just as its humans only need 'hats' over their heads.

Shelters are closely related as structural and systemic frameworks to the environment where they are located. Then it can be understood, tough to apply shelter concept in four seasons hemisphere. For the three-quarter year, cold climate urges human into the walled-area. The exterior space is also challenging if used as an intimate common area. Shelter construction is a concept where nature becomes parameter that implicates in the structures and systems outside the site. Typically, when external surroundings change, the shelter is

[3] The word of Nusantara itself conceived in Indonesian modern history literature by Dr. Setiabudi (Francois Ernest Douwes Dekker 1879-1930). Its definition includes parts of Indonesia from Sabang to Merauke, in contrast to the understanding as referred in the *Palapa* Oath during the Majapahit kingdom to whole conquered region with its center in Java (the idea of concentric power; the idea that also embraced by Dutch East Indies, the concept of Java and outside Java) (Lapian in Chambert-Loir, et al. 1999: 79-92). Ki Hadjar Dewantara also used Nusantara to develop his education concept when encountered with the Dutch education system. There is a special sort of demands that must be maintained, as done in Islamic boarding schools until now were not only refer to a religious foundation, but also in response to the environment (Saliya, 2008).

also changing. This understanding also imposes explicitly how to conserve Nusantara architecture ahead.

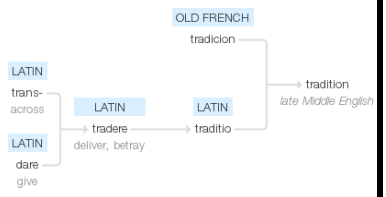
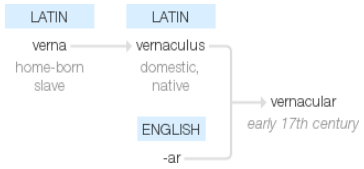
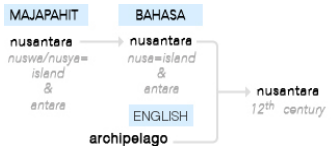
Philosophically, Nusantara architecture is a knowledge based on a critical review of the phenomena that are related to cultural and geo-climatic aspects and positioned within the framework of architectural knowledge. Thus, all the knowledge that is cultivated and inherited from anthropology, ethnology and cultural geography should lay as the secondary knowledge, or even the tertiary (Prijotomo, 2004). Why? Because Prijotomo (2011) see the development of architecture in Indonesia progressively rather oriented to the European-American architecture. This mindset appeared as the legacy of colonization, where the 3,5 century of colonialism was the forerunner of "culture-wash" in Indonesia. Local architecture consequently became the others, while what they say as "the architecture" is the style of the building which was brought by them. The unhygienic becomes the embryo of this dichotomy. Thus, the tradition at once the culture was used as the keyword for defining this "otherness", and consequently, the local architectural style is amalgamated into the realm of cultural knowledge (Prijotomo, 2016). Therefore, it should be a real effort to straighten out this understanding, so this local architecture can be settled equally and evolve just like classical architecture in Europe. This notion may evolve the introduction of a new concept and the expansion of ideas behind it. This cannot be improvised if the idea is still confined within the framework of traditional architecture.

Traditional architecture arises from the tradition/customs, which is prevailing in each region. Traditional architecture is the architecture built by professed tradition (Saliya, 2008), and to use the term has a consequence. Its use must be in accordance with tradition norm which prevailing in a region or an entity of ethnicity. This consequence makes architecture does not have a chance to grow and only became a romanticism of the past. Traditional architecture merely becomes the object of historical and anthropological study due to studying how human beings in a specific region or an ethnic group interact with their own environment. While in the domain of architecture itself, what should have been learned are the art of building including the basics of thought, aesthetics, and also the possibility to develop the idea for the future to remain rooted in the deepest philosophy. This is led to the birth of Nusantara architecture. An architecture that grown and rooted in the archipelago, turned on by its people and sheltering them from time to time.

Transferring building knowledge in Nusantara was predominantly done orally, having traditionally been handed down from generation to generation. This type of culture adaptively gathers empirical experiences gained from the interaction between man and the environment and through the behaviour toward the environment, it will precipitate, crystallize, and then being institutionalized to become a pearl of wisdom. From there, it became a collection, combination, or a blend of the factual-normative knowledge, which is collected from existential appreciation, not just as everyday experience (Saliya, 2008).

Not surprisingly, the process of trial and error dynamically influenced each phase of development as a process to be adaptable into its physical environment (space and time). This local knowledge is commonly presented as empirical knowledge. The results, as described by Saliya (2008) usually the best of the best, which have been tested time over time and passed a variety of circumstances, situations, and conditions (depending on nature/events that ever experienced daily in its environment). Nusantara architecture does not have a specific certain type. One's certain, explicitly, between each other have differences, but generally, bound by the similarity of style/type.

Table 2.1. Comparing the Definition of Traditional, Vernacular and Nusantara Architecture

Architecture				
	Traditional	*Vernacular*	*Nusantara*	
Origin				
Definition	Passed down from person to person, generation to generation, particularly orally, but at any level of society, not just by common people (Noble, 2007:1-17) Traditional architecture is the architecture built by or in accordance with professed tradition, and to use the term has a consequence. Its use must be in accordance with tradition norm which prevailing in a particular region or an entity of ethnicity. This consequence makes architecture does not have a chance to grow and only became romanticism of the past (Saliya, 2008)	...comprising the dwellings and all other buildings of the people. Related to their environmental contexts and available resources they are customarily owner- or community-built, utilizing traditional technologies. All forms of vernacular architecture are built to meet specific needs, accommodating the values, economies and ways of life of the cultures that produce them (Oliver, 1997).	**Space/place**	Nusantara took from a fragment of the oath of Mahapatih Gajah Mada, *Sumpah Palapa*, means cluster of small islands and being situated between two continents and two oceans (Gajah Mada, 1336)
			Time	Transfer of building knowledge in Nusantara was predominantly done orally from generation to generation. Not surprisingly, the process of trial and error dynamically influenced each phase of development as a process to be adaptable into its physical environment (space and time) (Saliya, 2008).
			Events	Leafy all years as the main characteristic of Nusantara architecture gave manifestation from the standpoint of the occurrence. The implication of tropical climate make houses in Nusantara dominantly appears as shelters, which is the living space formed at the outside (Pangarsa, 2006).
			Philosophy	Architecture that characterizes the Nusantara with all of its tangible and intangible aspects as the initial foundation for developing knowledge in the architectural context, as well as aligning it parallel to the classical architecture, which has been evolved in the western world (Prijotomo, 2016).

(Source: author's analysis)

2.2. Several Cases of Conservation Efforts in Nusantara

Amid the insistence of modernity, Nusantara style gradually eroded, despite the fact of plenteous values on it as references for modern architecture. But now, Nusantara architecture has become the master in its own house. In Indonesia, as mentioned above, attempt to realign the understanding of traditional architecture into the Nusantara architecture has proven effectively in triggering the preservation of traditional houses in some areas. Even, these preservation efforts are not only about maintained the tradition physically, but also the value. One of them is *Gotong royong* (mutual cooperation), the motor in reviving community movement. Furthermore, economically, it adds a value for the region by ecotourism.

This chapter proposes recent reviews about conservation on Nusantara Architecture in Indonesia by describing recent conservation efforts. Those efforts were being intensively carried out in various regions in Indonesia to reconstruct some rotten inhabited customhouses. Examples described are taken from Waerebo, Ratenggaro, Ngata Toro, and the exploration of vanished Tolakinese house.

Overall, this achievement involving participatory approach in the planning and its implementation proves that the spirit of *Gotong-royong* still exists. With this spirit, nowadays, academia and practitioners in Indonesia make this momentum to collaborate with the local community that still preserves their cultures to renovate and maintain their remain customhouses. Thus, the real learning process and transfer of knowledge at the same time are sustaining at once. This effort also vigorously aroused in many areas due to the lack of documentation and related data about our customhouses. Here are several cases that show efforts in conserving Nusantara houses as well as sustaining the community and its culture.

2.2.1. Waerebo

Extracted from Yori Antar's book titled *Pesan dari Wae Rebo* (2010), conservation in Wae Rebo was initiated by the Yayasan Rumah Asuh (YRA), which established in 2008. Through this foundation, young Indonesian architects led by Yori Antar were invited to study with the tribal council and the villager of Wae Rebo to rebuild their traditional houses. With this enthusiasm, the funding could be successfully collected and entirely allocated to defray building materials, while the workforce was backed up by local communities.

Currently, seven customhouses completely stood in Wae Rebo. The local community called it *Mbaru Niang*, the conical house, and has been there since over 1000 years ago. Formerly, only four houses remained, while three others had gone. From these four remained houses, only two houses were inhabitable, while the other two were almost collapsed due to rottenness.

Intention to repair two houses turning into an overall restoration effort. Both houses became pilot project towards other renovations. The team studied all the things that supported the reconstruction. Starting from building materials selection from the natural surroundings to the local wisdom of Wae Rebo community.

Mbaru Niang reconstructed with mutual cooperation (BI: *gotong-royong*) by Wae Rebo's villager (see fig. 2.1). All processes were closely linked to the relationship between humans, nature and their ancestors. Series of ceremonies were done by the villager as a symbol of respect to their ancestors and the universe, either before, progress, and after construction.

Fig. 2.1. Waerebo *Mbaru Niang*'s reconstruction
(Courtesy of Yayasan Rumah Asuh)

One obstacle in reconstructing Mbaru Niang is there's nothing manuscript of how Wae Rebo's people built their houses. These overawed construction techniques passed down furtively and orally from older to younger generations, making how to build this house was kept secret by their ancestors. At reconstruction runs, the elders who remembered the technique directed the villagers to build using the cane-bonding technique that quite knotty. It makes the timber can be a solid structure due to closely tied by various techniques of woven rattan. Meanwhile, the roof is using reeds and fibers. One method makes reeds, fibers, and also wood remains strong from termites and moths are by smoked of cooking activities. That is why the hearth is placed in the middle of the house. Smoke will soar to the top, makes wood, reeds, and the fibres stronger as well as reduces the moisture.

Conservation in Wae Rebo has been resolved in 2011 and nobly rewarded by UNESCO in 2012 with Award of Excellence. The architects succeedly initiate and facilitate a community-led design in reviving traditional techniques enabling all the original houses to be rebuilt. On the other hand, the spirit to reinvigorate the concept of living museum[4] is growing, making this achievement contagious onto the next projects.

Especially, this role was also opened up to include university students who both participated in and documented this architectural preservation and cultural conservation project and continue to do so annually (the compliment of Aga Khan Award). Wae Rebo which was only a small village in the isolated hills of the ancient civilization, now has worldwide known.

[4] A living museum is a type of museum which recreates historical settings to simulate past time period, providing visitors with an experiential interpretation of history (defined by The Association for Living History, Farm, and Agricultural Museums (ALHFAM), accessed through http://www.alhfam.org/page-18166 on 27 April 2017).

2.2.2. Ngata Toro

Since 1978, the area of Lindu Lake (Central Sulawesi) and surrounding which is called Lore Lindu, established as one of world Biosphere Reserves under Man and the Biosphere Program of UNESCO. The core area of this biosphere reserve was designated in 1999 and now become the Lore Lindu National Park (LLNP), covering 217.991 hectares of area[5].

Ngata (village) Toro located on the banks of LLNP, in District of Kulawi, Sigi, Central Sulawesi. On July 2000, a MoU signed about Joint Management by LLNP with Toro villager. Since that, Toro villager became an integral part and recognized in maintain, treat and manage TNLL customarily. People of Toro has their own institutional customary authorities that govern their ways of life in the village, consists of *Maradika* (the nobles), *Totua Ngata* (the elders), and *Tina Ngata* (the mother of the village). These institutions also strictly regulate land ownership at there, so their roles are seen more dominantly in conserving TNLL (Mahfud and Toheke, 2009).

In Ngata Toro, there is a customhouse of Kulawi called *Lobo*. *Lobo* has a rectangular shape, functioning as an assembly place for customary authorities, held traditional ceremonies, welcoming the nobles and sometimes as a resting place for the wanderer. But, not everyone is allowed to enter it. Thus, *Lobo* is not a public building, even by some people considered it as a 'temple' (Kaudern, 1925). Therefore, the existence of *Lobo* in a village significantly affects for the local. Before 2012, the condition of *Lobo* in Ngata Toro itself was seen apprehensive (see fig. 2.2). Hence, in 2012 with self-supporting by Ngata Toro villager and assisted by YRA, finally, it was revitalized. At once students of Architecture from Tadulako University documented each process of its reconstruction.

Fig. 2.2. The *Lobo* in Ngata Toro behind prior dismantled
(Courtesy of Josef Prijotomo)

The construction began with selecting trees in the adjacent forest through a series of ceremonies. After logging, the villager replanted the trees as their commitment to conserving the forest, then brought the selected trees to the site by washed away in the river. The

[5] http://www.lorelindu.info/index.php/profil/tn-lore-lindu retrieved on 5 February 2017.

reconstruction phase was started by dismantling the old *Lobo* to figure out the joints and construction techniques at the same time enlarging the new building to accommodate more users. After approximately three months, with several series of ceremonies at each stage, this project completed in 2013 and now become a place for the villager to endure their ruling again (the author's field note) (see fig. 2.3-4).

Fig. 2.3.Inauguration ritual ceremony inside the *Lobo*
(Photograph by author)

Fig. 2.4. The remnants of *Lobo*'s inauguration after successfully rebuilt in-situ
(Photograph by author)

2.2.3. Ratenggaro

Ratenggaro means Garo's tomb, the grave of Garo people. A traditional village on the coast of the Indian Ocean became famous for the discovery of 304 pieces of gravesite stone with three of them uniquely shaped and found exactly on the shoreline. Ratenggaro village is a traditional village in Kodi, a new district of Southwest Sumba, Sumba, East Nusa Tenggara province.

Ratenggaro villager has lost their houses from 32 houses to 2 houses due to a great fire in 2004. This tragedy has changed the cultural structure of the village. *Uma Katoda* (house of the head), the one that burned down, make the villager could not assembly some decision-making. This house was considered as a center of voting, determining a momentous time of village activities such as planting time and times to build the house. Until at the end of 2011, facilitated by YRA, YTU and Rumah Budaya Sumba, Ratenggaro villager who firstly refused, finally enthused to be aided in re-erecting their houses again. Building a customhouse in Sumba, especially in Kodi, required a rigorous effort (see fig. 2.5). The sequence of huge ceremony and scarce construction materials become a bottleneck for the villager to rebuild their houses (Khrisno, 2011).[6]

Fig. 2.5. The reconstruction of *Uma* in Ratenggaro
(Photograph by Galih Widjil Pangarsa)

The construction of houses started with erecting four core poles, where the ring of poles to the main frame of the roof has to be done in one day simultaneously, conducted by 300-500 locals to save time and effort. After the main pillars and the bamboo roof frame installed, then a man of the family will climb to the top of this 14 meters roof frame to complete an additional bonding as well as testing the strength. When these events finished with topping off, the house had to be finished in the next 1-2 months until the beginning of the rainy season (around October), so the villagers could start farming according to the annual calendar of the village. Obviously, all of these processions were coupled with traditional ceremonies and offerings as well as a 'compensation' for every involved villager.

These two reconstructions of customhouses finally encourage the villager of

[6] http://rumahasuh.co.id/project-detail/the-reconstruction-of-uma-pangembe-of-ratenggaro/30 retrieved on 5 February 2017

Ratenggaro to straighten up in restoring their houses and also triggering other traditional villages in Sumba to doing it also. Now, several houses had been built in surrounding villages either initiated by the community themselves or assisted by other parties. YRA and YTU as the initiator have introduced new funders either individual or companies. As a result, nine reconstructions of customhouses were built successfully in 2012 by Rumah Budaya Sumba in Wainyapu, near Ratenggaro. During 2013-2014, Indonesian government through the Ministry of Education and Culture accelerates the rebuilding of several customhouses at some areas, such as four customhouses in Ratenggaro, two in Kodi, two in Wainyapu and one in eastern Sumba with the effort by its communities (Khrisno, 2014).[7]

2.2.4. Ende

In Nua One village of Ende, there is settled *Sao Ria*, a house for the tribal chief of the village. But, at that time (March 2014), its condition was tumultuous with weathering everywhere and the roof was replaced by zinc. Started from the concerns of some students of the University of Flores, this customhouse finally had reconstructed. But behind that, previously, the local communities had to plan it for three years to prepare the reconstruction and constrained by cost due to the procession of each sequence requires traditional ceremonies.

On August 2014, the demolition of the old *Sao Ria* began as well as escorted with a series of ceremonies to displace some rites items inside the house. Through collaboration between the YTU with Traditional Architecture devotee from the University of Flores, the reconstruction process had accelerated. This assistance was done by involving students and the villager together. They built and learnt how the reconstruction was being held. Participation of local communities was seen from the contribution of labour and foodstuffs. *Sao Ria* itself had been successfully reconstructed in two months and finally inaugurated in November 2015 (see fig. 2.6) and named *Sao Ria Tirto Ndolu Ranggo* as a tribute to YTU for helping the reconstruction.[8]

Fig. 2.6. Final phase of *Sao Ria*'s reconstruction
(Photograph by Muh. Cahyo)

[7] http://www.itchcreature.com/2014/07/04/membangun-rumah-adat-sumba-membangun-peradaban-dengan-gotong-royong/ retrieved on 5 February 2017
[8] http://rumahflores.blogspot.co.at/2015/10/kampung-adat-suku-lio-nuaone-kelimutu.html retrieved on 5 February 2017

2.2.5. Tolaki

Tolakinese has occupied the mainland of Southeast Sulawesi as the indigenous people but currently does not have the traditional customhouses anymore (Yusran, 2010). Currently, the effort to evoke its existence theoretically has keen to do. From Volkenkunde Museum's archive, it was found three documentations pictured by Grubauer (1913:145) that show some traditional houses, which were discovered in Southeast Sulawesi's mainland and allegedly as the traditional houses of Tolaki, located in Rauta and Wiwirano.

Continuing previous work of YRA, I conducted a trip funded by YRA around May 2013 in Konawe and Konawe Utara to find the remnants or documentation that related to the existence of the customhouse of Tolaki. From three visited places, we found a former Tolakinese settlement with some Tolaki's relics (in Meluhu, a village near Una'aha, Konawe). Even in a karst area of Linomoiyo, we have identified a traditional hut of Tolaki identic with what Grubauer's snap on 1911 in Wiwirano (see fig. 2.7-8).

Fig. 2.7. A home of Tolambatunese (BI: Colambatu) in Wiwirano, Konawe Utara (Photograph by Albert Grubauer in 1911, reproduced from *Unter Kopfjägern in Central-Celebes; Ethnologische Streifzüge in Südost- und Central-Celebes von Professor Albert Grubauer*, 1913:145)

Fig. 2.8. A hut in the middle of remote Karst hill near Linomoiyo, Konawe Utara (Photograph by author in July 2013)

However, from many dialogue sessions done in this field observation, locals are no longer concerned with their identity due to modernization. Economic interests and political disputes were colouring words when we interviewed the local leader (*Pu'utobu*) about the further situation if traditional house reconstruction held in his village (the author's field note). This case was one example where time is a great hitch for conservation issues, especially if the local culture was already hindered by modernization throughout the community and resulted in the need for culture was no longer a priority. Therefore, author initiates to reconsider open-air museum as one approach to elude this case happened in the future.

On the other hand, ex-situ conservation efforts are also taken into consideration when the attempt to push the equalization of the preservation effort constrained by funding issues. Also, seeing the vast spread of the abandoned traditional houses in Indonesia and lacking attention from the government to drive faster. Meanwhile, the occupants were unable to sustain the maintenance and refrain to the clamour of modern life. In this case, the open-air museum might be the only solution.

2.3. Conserving Nusantara Architecture into The Museum

In fact, the open-air museum in Indonesia has existed since the Taman Mini Indonesia Indah (TMII) was inaugurated in 1972 by Mrs. Tien Soeharto to represent the peak of 27 provinces' cultures in of Indonesia at that time. However, new traditional buildings in TMII were built with the modernized material which reflected the development spirit of New Order (Barliana, 2007). Nevertheless, all controversy behind it does not become an obstacle for TMII to be a part of history and inevitably now, willy-nilly, we must admit TMII as the pioneer of the open-air museum in Indonesia, in accordance with what was envisaged by Mrs. Tien at the time.

On the other hand, the conservation issues in Indonesian race against time. Indonesia as a developed country is still struggling in equalizing its people's lives. Thus, conservation is still considered as tertiary needs. Economic pressure makes locals reluctantly continue living within their inherited customary tradition. Modernisation has hypnotized locals to follow the mainstream. Opportunistic mental has increasingly clung the indigenous peoples of Nusantara and assuming the tradition is no longer an interesting thing.[9]

In one brief article which contains a view of the MATI symposium in Untar on 11-11-2011, there is an article written by Widya Wijayanti about the condition of some of Karo's traditional houses in Lingga village. In a snippet of her article, Wijayanti told the story of the collapse of two Karo traditional houses at the village in October 2011 due to no longer inhabited. Whereas, a year earlier (2010), according to Wijayanti, two other traditional houses have just been repaired by the Ministry of Public Housing Republic of Indonesia. However, the refinement does not involve the locals, nor local builders, all done by a team from outside the village. Conditions that are not less ironic are the Lingga's community tends to leave their inherited customhouse and live in a modern house around it (see fig. 2.9).

[9] One example occurred in the land of Batak where a villager at there is reluctant to maintain their traditional house and prefer to live in a modern house for costly maintenance reason. But when their customhouse was offered to be saved (moved), they asked for unreasoning cash (Interview with Muh. Cahyo, the Head of Assessment of the Indonesian Institute of Architect (IAI) 2016)

11 11 11

MATINYA ARSITEKTUR TRADISIONAL

WIDYA WIJAYANTI[i]

KARO, KEMATIAN SEPI RATAPAN

Dua rumah adat Karo akhirnya roboh ke tanah secara berturut-turut baru-baru ini. Keduanya telah ditinggalkan oleh penghuninya beberapa lama, sehingga tak lagi diasapi. Tak ada yang meratapi mereka dan tak ada pula yang mengutiknya. Serakan telah dibersihkan dari sekitarnya, namun tak ada hal lain yang nampak dilakukan. Robohnya rumah tersebut seperti kematian yang memang sudah semestinya terjadi sehingga tidak perlu diributkan. Tak ada korban jiwa karena rumah tersebut tak berpenghuni, dan barangkali inilah yang membuat pihak berwenang merasa tidak perlu turun tangan.

Hanya bergoyang diguncang gempa sepanjang masa yang panjang, akhirnya rumah itu roboh ke tanah. Tiang-tiang penyangganya keropos karena tak lagi diasapi dari enam tungku yang ada di dalamnya. Gambar diambil pada 18 Oktober 2011, beberapa hari setelah kejadian.

Sebetulnya insiden tersebut merupakan ironi. Baru tahun yang lalu (2010) dua rumah lain selesai ditangani melalui proyek perbaikan rumah cagar budaya dari Kememterian Perumahan Rakyat. Pemugaran (kalau bisa disebut demikian) telah dilakukan oleh tim dari luar desa, bahkan mungkin dari luar daerah, dan seluruh proses yang terdiri atas perbaikan sejumlah tiang, perbaikan tangga, pengecatan kembali ornamen-ornamen pada segi tiga penutup pada kedua ujung bubungan atapnya, serta pemasangan dinding penyekat setiap unit hunian di dalamnya dari tripleks. Warga setempat menjadi penonton yang baik selama proses yang berlangsung beberapa bulan, dan menurut penuturan kepala desa setempat tenaga trampil yang ada pun tidak dilibatkan.

Kehidupan warga Desa Lingga yang telah ditetapkan sebagai Desa Budaya nampak semakin terpisah dari rumah-rumah adat yang tinggal tersisa beberapa buah saja. Penghuni rumah yang baru ditangani proyek adalah penghuni bersubsidi. Kebanyakan warga, seperti halnya di kampung-kampung Toraja, Sulawesi Selatan, mendirikan rumah-rumah kayu atau bata di ruang-ruang antara rumah-rumah adat yang menjulang tinggi. Tak ada lagi rumah adat dibangun dan warga desa nampak merasa lebih nyaman meninggali rumah-rumah tunggal yang memberikan lebih banyak keleluasaan gerak sekalipun tanpa kesejukan di siang hari dan kehangatan di malam hari. Bila kondisi demikian dibiarkan maka dalam waktu tidak lama lagi Desa Lingga yang terdaftar sebagai bagian dari Monumen Dunia yang Diawasi Tahun 2012 betul-betul akan sekedar menjadi monumen tanpa makna di sela-sela perkampungan yang semakin padat. Atau barangkali warganya akan semakin dipinggirkan.

Fig. 2.9. One of the manifesto papers in MATI symposium
(Courtesy of Widya Wijayanti from MATI symposium's repository)

From this point, ex-situ conservation should be reconceptualised and re-contextualised as a solution to rescue the scattered traditional houses in Indonesia. Obviously, its implementation should be considering several things, such as; the locals who have the customhouses has already uprooted from their tradition, the community has been unable to keep their traditional house maintained, or no more craftsmaster who is conversant in building the customhouse. Neither only pragmatically as seen in TMII nor

sporadically moves the cultures and its human.

One of many locations in Indonesia that might be able as a trigger to implementing this method is in Sumatera Utara. In Pematang Purba there is an in-situ open-air museum contains Simalungun's king houses and now converted into a museum (see fig. 2.10). This site could be developed as an alternative place to collecting unheeded traditional houses in the surrounding, and indeed, in the land of Batak pretty much scattered-houses that need to be conserved in an ex-situ manner.

Fig. 2.10. Home for the King of Simalungun in Pematang Purba (now as a museum)
(Image courtesy of Wikipedia)

Another example that has been encouragingly applying ex-situ conservation in Sumatera might be seen at TB Silalahi museum in Balige, which assembles several-hundred-years Bataks' *Ruma* (dwelling home) and *Sopo* (rice barn) from surround Lake Toba. These houses were collected from several Marga (clans) to be relocated and housed as a *Huta*. *Huta* is a complex or mini village where is commonly clan-based traditional houses of the Batak has settled (see fig. 2.11) (further description in Chapter 5).

Fig. 2.11. A reconstructed *Huta* (clan-based village) in TBSC consists of three *Ruma* and four *Sopo* assembled from around Lake Toba
(Courtesy of the author)

Meanwhile, Yayasan Utomo Tirto also successfully translocated a Karo's customhouse, Siwaluh Jabu, from Dokan village to Museum Pusaka Karo, Berastagi (see fig. 2.12). This effort was made in collaboration with a local organization and people who still concerned about local cultures. The relocation process, unfortunately, does not involve a proficient procedure, likewise in its re-erection process. Not to mention that in its new location, the building finally became an artifact without any living activities making this house a dead monument. While it also needs to be smoked as often as possible to keep its construction durable (Based on the interview with Muh. Cahyo, the Head of Assessment of the Indonesian Institute of Architect (IAI) 2016). This building itself was inaugurated as a part of Museum Pusaka Karo on 9 February 2013 and named "Tirto Meciho" as a tribute to Yayasan Tirto Utomo for providing the aid.

Fig. 2.12. A *Siwaluh Jabu* moved from Dokan village (left) and reconstructed in Museum Pusaka Karo (right)
(Courtesy of Kriswanto Ginting)

Placing the collection should be considered requisitely when planning a large-scale open-air museum. From the comparison of TMII and Stübing Freilichtmuseum (Yusran, 2016), it has identified that the collection should be built, arranged and adapted at the site as its original situation, evade as happened in TMII (This section will be detailed further in Chapter 4). However, the material might be adjusted to the novelty, but not fully eliminate the essence of the old (broken) material. Moreover, a representative site in the countryside is necessary. This also spurs the spread of ecotourism. While, the model in downtown area representatively might refer to the open-air museum in Satului, Bucharest (Constantinescu, 2008).

Indeed, access is an important part that also should be taken into consideration. Typical island-country like Indonesia requires costly handling. Technical displacement becomes a hitch factor if the house must be localized into one locus, especially if it is centered in Java Island. Besides assimilated with the in-situ museum, it is also necessary to put the selected house in one place on each of the major islands. So later, it may trigger Indonesian to have an open-air museum in Sumatera, Kalimantan, Sulawesi, Maluku, Nusa Tenggara or even in Papua. This solution may simultaneously create a new tourism spot, job opportunities for locals and also increase the value of the region.

Another concerned issue in preserving wooden customhouses in the tropical climate area like in Nusantara is the termite and rottenness. For this reason, we may refer the

treatments that were applied in some Austrian open-air museums where wood preservation was handled by the leading wood research institute at there. It aims to educate people about modern methods in the enduring wooden structure through seasonal event or workshop. This concept could also tune some programs which are still run by several foundations in Indonesia, especially in the maintenance point.

Meanwhile, the perception should also be taken into consideration, especially concerning the museumness between the European people and Indonesian. Also, how the behaviour of visitors can harmonize to the atmosphere, so the museum is not only as storage, and slowly being abandoned as well. Thus, behaviour study is required here. For instance, the Indonesian people are often outing with their family so they need a representative picnic area as well as a place where they could actualize themselves (This section will be detailed further in Chapter 6).

The lack of facilities in accommodating specific behaviour should be evaluated further in order to convey various creative elements within the open-air museum, either to support the museum displays or in supporting the convenience of visitors. Spots that evoke the curiosity of visitors should also be concerned, such as outdoor workshop so the visitors could also get involved in maintaining their traditional building skill (Paardekooper, 2012:56). Moreover, the paradigm in the open-air museum also should direct with emerging technology. Technological issues should be taken into consideration as a part of informing the collection. Three-dimensional theatre, virtual reality, and auto translation media may be used as active devices in absorbing the interest of the visitors to enjoy the collections in an interactive manner. Thus, the visitors may connect with the atmosphere, enabling them to understand the story of the previous owner of the house until to explore various historical aspects beyond the establishment of the museum. This idea about the open-air museum will be discussed further in next chapter.

2.4. Conclusion

Nusantara architecture is not a yesterday-born phrase. It had been known since the Maha Patih Gajah Mada declared the unification of Majapahit kingdom, even before the time when sea voyage linking archipelago. The spirit to revive this term is in line with the spirit in positioning architectural knowledge, especially Nusantara architecture, in its corridor.

Nevertheless, this spirit does certainly not awaken to being sleep again but should be able to continue in sustaining both cultures and societies. Behind the disputes in understanding the concept itself, Nusantara architecture has quite actively evoked the Indonesian architects to save customhouses whose fate was "too timid to live, but unwilling to die", as in Waerebo, Ratenggaro and Ngata Toro, which fortunately still have some traditional houses remain. These cases also demonstrate how traditional ceremony was being conveyed as a parameter so that the methods in building traditional houses kept sustained. This tradition has been widened as oral patron for centuries, so it would need to be maintained as an intangible cultural heritage. On the other hand, what happened in Tolaki and Lingga village could be a pungent issue where the time has changed the mentality of the people. The clamour of modernisation, willy-nilly, has dragged the villagers to flows globalization. For this reason, ex-situ conservation should be re-examined as one of the solutions.

Although many hitches behind this concept if it would be applied in Nusantara, but it might be the only answer to save the rest. Indeed, geographically, with the thousands of islands and hundreds of tribes, Indonesia will face costly technical issues, especially in the translocation process. Therefore, the acceleration and collaboration between government,

some foundations, and academic institutions are necessary. On the other hand, the management should also concern about the behaviour of Indonesian people toward the museum. This assumption arose since many museums built in Indonesia have just ended up being a storage of archaeological objects.

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3 Austrian Open-air Museums: A Rethinking for Indonesian Paradigm

3.1. Introduction

Undisputedly, globalization has changed the human beings. Unexceptionally the way we live. The value of tradition is slowly fading, replaced by modern lifestyles with all its pragmatism. Traditional houses are also abandoned gradually, changed by contemporary modern houses. Then, where these traditional houses should be? Fortunately for the locals who are still committed to consistently withstand with their traditions. In contrast to other deteriorated cultural peoples, which most of them are no longer willing to dwell their inherited houses. Thus, the open-air museum might be the answer.

Behind its controversy, the open-air museum has been an answer to the phenomenon of conservation in Europe. In the midst of the controversy over the value of the place, the open-air museum becomes a solution for European when their traditional houses became burdensome in terms of maintenance. The importance of the open-air museum (OAM) is often cited as a significant way in sustaining culture, especially the vernacular houses, for future generation. Many perceptions arose towards this treatment, either in positive (Rentzhog, 2007) or negative (Shafernich, 1994). Kempers stated, "*The best to keep these traditional houses in its original site, but if there is no possibility to keep it, removal to the new site is to be preferred"* (Kempers, 1971).

Indonesia with hundreds of ethnic spread across tens of thousands of islands faces many obstacles in preserving their traditional customhouses. For the locals that still withstand to maintain the tradition as found in Waerebo or Ratenggaro, they still stand straight by their cultural tenets, as embodied at their houses. In contrast to the Torajan today, which most of them are no longer willing to dwell their inherited Tongkonan. Or the Karo, which are reluctant to inhabit their Siwaluh jabu anymore, and prefer to live in a modern-brick-house at next-door, and other prominent phenomena that evince traditionalism is outdated and no longer seen as a satiating thing. Or, as worse as betided to the Tolaki and many other tribes in Nusantara that forfeit their Rumah Adat (customhouses).

TMII may be an answer to illustrate the effort in rescuing Rumah Adat. Although as the first, in fact, the presence of TMII not yet capable of being a national pride, even bolster the image of falsehood hiding behind the slogan of preservation (Hitchcock, 2005; Kerlogue, 2008). Even also conceals the remnants of colonialism paradigm (Lukito, 2016). Further about TMII will be discussed later on next chapter.

Auspiciously, vigorous conservation efforts have been carried out today by various foundations, even though still have not been able to save all the endangered houses that race against time (Yusran, 2016a). Although late, the government also has started to pay attention, despite still constrained by rules and some bureaucracies (Direktorat Pelestarian Cagar Budaya dan Permuseuman, Kementerian Pendidikan dan Kebudayaan Republik Indonesia, 2015). Governments (particularly in the provincial level) are also aware of the lack of attention to the local museum, especially in the management systems and in making attractive atmospheres. Need a new formula that can drive hand in hand, both in conserving and entertaining.

If envisaged, technically, effort in conserving traditional houses of Indonesia is constrained by distance and location. Infrastructure and so forth are obviously noticeable. Beyond that all, costly issues would be a major challenge over it all. Thus, it is important to consider some hints that may trigger why Indonesian needs to reconsider the open-air museum as an alternative option for those remains traditional house to be kept salvaged.

Therefore, this chapter aims to give an image of how Austrians preserve their farmhouses. Six biggest open-air farmhouses museums that dispersed on the characterized-cultural region over Austria will be described comparatively here to give a description about the prospect for Indonesia. Numerous principles could be considered as guidelines, both as a theoretical framework and technical issues. The resulted recommendation could be used as hints in conserving traditional Indonesian houses in a different perspective[1].

3.2. Open-air Museums in Europe

Europe has proven successful saves its traditional houses by housed it in the open-air museum (OAM). Formerly, many people (mostly archaeologist) were skeptical concerning the rooted-culture, but now paradoxically, very much 'in' (Kempers, 1971). Costly maintenance becomes the key reason for most owners. Besides that, the inevitability of modern way of life insists them to live modernly. Willy-nilly, futureness certainly erodes the value of the locality, including the traditional way (house) of life. Thus, OAM arouses as a substantive response to save what we can still see and feel today.

The open-air museum in Europe was drafted since 1799 and just then implemented in 1891 by Arthur Hazelius marked by the founding of Skansen in Stockholm. Conditions of society, which more modernized by the revolution, and the impact of war devastated their homes and way of life, making the desire to recreate their past was strengthened. Currently, Skansen became a pioneer and patron for the thousand of similar museums around the world (Rentzhog, 2007).

Sten Renzhog has described clearly the history of Open-air museum itself in his book, *Open Air Museum: The History and Future of A Visionary Idea*. In this book, Rentzhog (2007:1) starts his introduction by said, *Open-air museums are cultural institutions, educational centers as well as tourist attractions for peoples who want to gain knowledge and experiences through all of their senses, and use it to combine past and present, the spiritual and material to nature and culture*. But furthermore for him, *'the concept of open-air museum' is not suitable to define such historical complexes conserved in situ, or reconstructed settings like prehistoric villages, nor sites with a commercial purpose such as amusement parks* (Rentzhog, 2007:2).

Describing the open-air museum cannot be separated from discussing Arthur Hazelius. His visionary has brought the idea that for some peoples at the time was gibberish

[1] Parts of this chapter have been presented in International Joint Conference 2nd ICEA & 17th SENVAR (ICEASENVAR) 2017. Held in UK Petra, Surabaya 1-3 March 2017. Will be published in Dimensi: Journal of Architecture and Built Environment. Titled: *Open-air Museum: A Rethinking for Indonesian Paradigm (An Overview towards Open-air Vernacular Houses Museums in Austria).*

became a reality, even exceeding his own expectations. Louis Passarge (in Rentzhog, 2007:6) even compare Hazelius's effort was equivalent to recreate 'a living Pompeii'. While, a newspaper at the time likens this Skansen as 'a botanical garden' for Hazelius's perseverance that collects not only home, but also nature, both its flora and the fauna to enliven his 'ethnographical garden' (Värt Land in Rentzhog, 2007:8).

This great effort began when Hazelius started collecting building in various regions in Sweden, started from a bell tower in 1884. Hazelius idealism to assemble all the collections related to the cultural development of his country, either it was of the nobility or the very poorest, had underlined his success in founding and developing the Skansen. Before the translocation began, a series of the measurement process would be done prudently, until the day of rebuilt when the farm had been in its new position, with its flora and fauna, even geological collections also he brought occasionally (Rentzhog, 2007:6-8). Feels not enough with the atmosphere, then, Hazelius brings in the people of Dalarna to inhabit his translocated buildings.

> *"By employing Dalkullor, and Darkarlar, too, as labourers, he was able to permeate the area with a still living tradition, and give the visitors contact with people who still had their roots in the pre-industrial Sweden he wished to describe"* (Rentzhog, 2007:9).

Tit for tat, Hazelius's desire to depict the folklife through its living characteristics makes Skansen at the time as an admirable recreation place for the Swedish. A wide variety of festivals and the like, especially the folk festivals are often held at Skansen. Indeed, business objectives cannot be separated from these happenings, but Hazelius still put forward an early goal of Skansen, that is to focus attention on folklife and its customs as well as enliven the senses to our glorious historical memories (Rentzhog, 2007:10-11).

No ivory that is not cracked. In spite of its popularity, the concept of Skansen also faces critics. Hudson (in Hitchcock, 2005) doubted whether by this method could revive the 19th life of Sweden, where the cultural context definitely changed from its first establishment to now. Moreover, G. B. Thompson (Hudson in Hitchcock, 2005) identified two inbuilt drawbacks in this movement: "*First, the transfer of materials to the museum may romanticise them, especially when they are restored and kept in good repair. When the buildings are cleaned up, many of the unpleasant associations that they had for the people who once lived in them, are removed. Second, only a special kind of society is represented - rural society".*

Actually, behind that, Hazelius idea itself was bigger. He had envisioned Skansen someday, for thousands of years ahead, would be 'a temple of the nation' for the Swedish people. He envisioned that the Skansen not only collect something that should stop in the past but as a continuous process. This process, which was envisaged as the core of purpose in founding the Skansen, might become the foundation stones to fuel feelings of patriotism. By looking at the history, the visitor can be inspired to feel fellowship, pride, and self-esteem. Thus, Hazelius make 'Know thyself' as the motto of Skansen (Rentzhog, 2007:17-18).

From the brief description above, it is not surprising this Hazelius's totality might be proclaimed as a kind of movement. Movements that emerged from the concern of the history and with his idealism want it to be revived as a learning material, mainly to rouse patriotism. However, for some politicians, this new idea was exploited later in developing such museums in respective nations (Rentzhog, 2007:22). Irrespective all of its controversy, the seed was planted by Hazelius, and today it has become a tree and spread its seeds all over the world.

Later, seeing its vast development, in order to exchange of scientific, technical, practical and organizational experience about open-air museums, and the promotion of the activities of open-air museums in general, Association of European Open Air Museum

(AEOM) has been established as an association of leaders of open-air museums in Europe. AEOM as an affiliated organization of the International Council of Museums (ICOM), defines OAM as *"scientific collections in the open air of various types of structures, which as constructional and functional entities, illustrate settlement patterns, dwellings, economy, and technology"*. Furthermore, AEOM has admitting OAM should present its collection as 1:1 three-dimensional scale, as the result of reconstruction/rehabilitation/removal of rural (vernacular) buildings or relics. Though in recent years, the requirement extended to any cultural heritage. Even in the small scales, a group of building entirely or partially also can be considered as an open-air museum since copies or real to scale reconstructions are rebuilt after original patterns, are adequately furnished and opened to the public (Paardekooper, 2012:28). These concessions can be made only under the circumstance that: "*the original buildings of the type portrayed are no longer available (and) the copies or reconstructions are made according to the strictest scientific methods*" (ICOM declaration: 9th July 1956/1957 Geneva, section 6, www.icom.museum).

3.3. Open-air Museums in Austria

Skansen eventually became a movement in fostering patriotism and nationalism values. The much-planned plan is from disintegrating Austria-Hungary Empire, where on the one hand, there are those who want to maintain the heterogeneity of the empire but on the contrary, there are those who want to break away, seeing this Skansen as an oasis. Inspired by Skansen, several Austro-Hungarian fractional states, such as Czernowitz and Budapest proposed to create an open-air museum. Meanwhile in Austria:

> *The idea of creating an open-air museum for all nationalities returned in Linz 1910 and Vienna in 1914. The proposal for Linz follows down to the last detain in Hazelius' footsteps, with a viewing tower, animal and nature, a restaurant, and even a concert hall, something not even Skansen could boast of. House complexes were to be placed in a wood, separating them from each other, so that the often very dissimilar building from different parts of the monarchy would not intrude upon each other.*
>
> *Proposals for an open-air museum at Graz in Austria were also comprehensive, though regionally demarcated. These came up in 1908 and were motivated by the need to preserve something of their vernacular architecture and traditional building techniques. Another argument was that Graz should acquire something worth seeing, with no equivalent in any other town in Austria and Germany. The proposal was also put forward again after the First World War* (Pöttler in Rentzhog, 2007:39).

In his article, *Museen unter freiem Himmel: Uber Geschichte und Zukunft einer visionären Idee in Österreich* (2012), Egbert Pöttler has described comprehensively about the history until the recent conditions of the open-air museum in Austria as follows.

Only twelve years after the opening of Skansen first efforts were made to found a regional open-air museum in Eger (1903). In 1908 the Grazer Indogermanist Rudolf Meringer recommended for the first time the erection of a Freilichtmuseum in Leechwald, Graz. The competition of proposal for the central open-air museum in Austria was thus begun. In 1910 the architect Hans Wolfsgruber presented a plan for a general Austrian open-air museum at the Freinberg in Linz, and the second attempt at the Kahlenberg, Vienna.

Then, a central open-air museum for the k.u.k. Monarchy would have been able to document a unique variety of folk architecture, but unfortunately had doomed to failure as a result of the political changes at the time. In 1911, Meringer's student Viktor von Geramb continued his idea and started the first of his four attempts to found a central open-air museum in Styria. Julius Leisching, on the other hand, resumed Wolfgruber's plan for

Vienna in 1914, and then was examined but without involving the Viennese town council. Consequently, his idea rejected by the federal capital. Realized that, Leisching brought his plan to Salzburg and Innsbruck. Meanwhile, at the beginning of the 1930s, Oswin Moro and Ferdinand Raunegger tried to create a Carinthian open-air museum.

After the devastating war years, cultural activities were soon to be reconsidered. After the further vain endeavors of Geramb on Leechwald and for the slope of the Schlossberg after the Volkskundemuseum in Vienna, other initiatives had aroused about such plans and studies of Open-air museum. Adhering to Skansen, Walter Strzygowski proposed the construction of a 'Freilichmuseum Österreichischer Kultur' at Küniglberg.

In 1951, the translocation of the 'Bodnerhof' by Gotbert Moro, Oskar Moser, and Franz Koschier to the Kreuzberg in Klagenfurt should be regarded as the first realization of a Freilichtmuseum in Austria (see fig. 3.1). Later, this Hof finally established in the Maria Saal Freilichtmuseum, which was settled in 1960 and inaugurated in 1972. Thus, the history of Maria Saal Freilichtmuseum cannot be separated from the beginning of the existence of open-air museums in Austria (Schwertner, 2002).

Schwertner (2002:17) conveyed that the actual and concrete idea for the creation of an OAM in Carinthia dates back to the 1920s and 1930s. It started when Oswin Moro completed his folklore studies in the core area of the Carinthian Nock region, in St. Oswald near Bad Kleinkirchheim about the buildings, household items, and work equipment. By these investigations, in the year 1934, the "*Bodnerhof*" was bought as a foundation stone for the creation of the first open-air museum of this kind in Austria. But, due to the turmoil of the war and the subsequent difficult period of reconstruction, the construction of the Bodnerhaus on the Kreuzbergl was just started in the early of 1950s. After a long struggle, finally, on 20 July 1952, the first open-air museum in Austria was presented to the public in Kreuzbergl, Klagenfurt.

Fig. 3.1. The first translocated museum object (*Bodnerhof*) in the Kreuzbergl, Klagenfurt was the beginning stage of the open-air museums in Austria
(Courtesy of Stübing Freilichtmuseum by Egbert Pöttler)

At that time, the chairman of the Carinthian provincial team, Dr. Lausegger, concluded his speech with the words:

> *"May this first Austrian open-air museum, which is in front of us, soon find its completion of completion by the erection of the accompanying grain box, house mill and Blochstadel to inform the posterity of the life and work of our miners in the past, to communicate the consciousness of soil*

health to the coming youth, and to strengthen the love for the homeland and its customs and make it immortal for the good of our beloved home country of Carinthia" (Schwertner, 2009:263).

In 1955, the Verein für Volkskunde dealt extensively with the establishment of an Austrian open-air museum in the park of Schloss Laxenburg, on the initiative of renowned scientist Leopold Schmidt. Near to Vienna, make its location would undoubtedly have the advantage to attract a large number of visitors to this Austrian open-air museum, and also addressing to the feudal cleric cultural countryside nearby. This model was proposed since all the concepts of central open-air museums in Europe would probably be anchored in the form of a state or federal museum, in accordance with its mandate as a national cultural center, beyond any conservation or financing discussion.

Since 1908 (Meringer), the three generations of scientists had intensified their efforts to found a central open-air museum in Styria. Geramb's four attempts were probably the greatest prominence, which his students could inherit his idea. Preceded by Hanns Koren as the next cultural councilor, and Viktor Herbert Pöttler later had consecutively continued these thoughts. With the addition of Oskar Moser (Carinthia), Franz Lipp (Oberösterreich) and Kurt Conrad (Salzburg), they played a decisive role in the development of the open-air museums throughout the Federal territory.

In 1957, ICOM invited all states to create a central open-air museum as a national cultural monument as soon as possible. Hanns Koren, in his role as provincial councilor of culture, succeeded in provoking the state parliament of Steiermark on 20 November 1961 to approve the principle decision in establishing the 'Österreichische Freilichtmuseum', which included the provision of the required area as well as the managerial and bureaucracy. Viktor Herbert Pöttler was commissioned to create the planning and implementation for the project, which in his first design had exposed around 35 objects. To ensure this indispensable national framework, this plan had lifted to the federal level. Thus, the ideas presented to The Federal Ministry of Education, under Minister DDr. Heinrich Drimmel. Finally, on 25 September 1962, the Austrian Federal Government adopted the unanimous decision to establish, support and promote the Austrian Open-Air Museum as a national cultural institution for the preservation of the irretrievable cultural heritage of all the federal states of Austria.

As a sponsored organization, the public authorities elected an association consist of five federal ministers and all state leaders to took the responsibility in guiding this plan successfulness under the chairmanship of the Federal Minister, Drimmel, with the help of their offices, and thus deliberately separated this organization from political disputes. This gave a clear commitment to the highest responsibility for this nationwide task.

The search for a suitable museum site finally led to the nature of Enzenbachgraben in Stübing located 15 km north of Graz. Then, a comprehensible map of the historic house landscapes of Austria created to generate the required, scientifically founded comparison possibility. A complete systematic exhibition of all Austrian peasant types was a priori regarded as impossible by financial and spatial constraints. Therefore, it was necessary to find buildings that are particularly representative for showing the respective federal states.

In the year of its opening in 1970, at least Stübing have had inaugurated with three dozen exhibited objects. 120,000 visitors also confirmed that merit. Encouraged by the achievement of Stübings, a wave of regional and local foundations began motivated, which can only be mentioned here, according to the categories of AEOM:

- Regional Foundations:
  - 1974 Museum of Tyrolean Farms (Association),
  - 1978 Salzburger Freilichtmuseum Großgmain (Salzburg),

- Upper Austria followed the path by settled their collections in situ (1960 Mondseer Rauchhaus, 1975 Stehrerhof in Neukirchen an der Vöckla, 1978 Sumerauerhof, Samesleiten near St. Florian, etc.)

➢ Local Foundations:

- 1967 Bad Tatzmannsdorf (association),
- 1972 Freilichtmuseum Ensembles Gerersdorf (private/association),
- 1979 Freilichtmuseums Vorau (private/association),
- 1979/80 Weinviertler Museumsdorf Niedersulz (Privat/Verein/GmbH),
- 1990 Museumsdorf Mönchhof.

Thus, OAM itself in Austria is very diverse and intriguing. These diversities came along according to cultures, the traditions, architectural feature and the history of a particular region or state. Austria as one of the developed countries in Europe with characterized farming culture has been proven able to save many of their traditional peasant houses. Moreover, there are still many peoples who still found living in those kinds of houses in the rural area of Austria till nowadays. In the Österreichisches Museumsdatenbank, there are registered 58 OAMs, ranging from rural and bourgeois culture to archeology, mining, winegrowing, shipping, and so forth (Reinecker, 2012:6-11). To portray more information about these OAMs, next, I would convey 6 Austrian open-air museums which have established as the case studies in this research (as mentioned in Objectives and Limitation in Chapter 1).

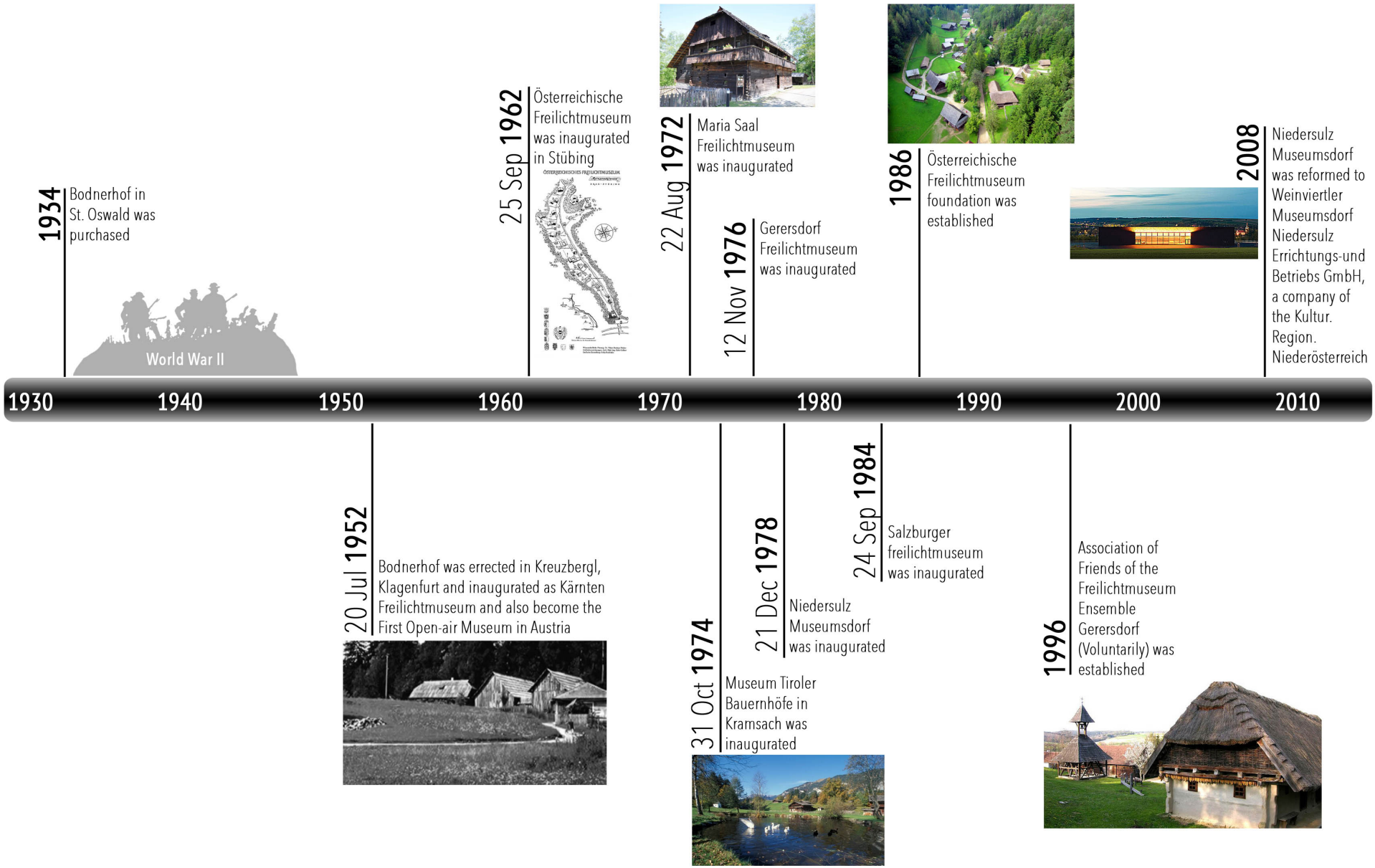


Fig. 3.2. Historical timeline of Austrian open-air museums
(Source: author's analysis)

3.3.1. Stübing Freilichtmuseum

Österreichisches Freilichtmuseum in Stübing, or commonly known as Stübing Freilichtmuseum, has established since 1962. This open-air museum is one of the ten largest and most impressive open-air museums in Europe, and also has gained the reputation as a national treasure of Austria since it is the only one of OAM in Austria which presenting a review of the traditional culture of all Austrian states. Established by the initiative of 9 states of Austria, Stübing Freilichtmuseum became a place where we can find a reference of the past rural life of Austria, such as wooden farms, granaries, and kilns, showing different styles of construction in various parts of the country.

Located 15 km north of Graz on a valley of Enzenbach, the museum covers the 65-hectare site, all for displaying 97 historical buildings in screened groups from 8 states in Austria arranged to make the visit into a walk through Austria. The buildings are supposed to be furnished to give visitors the impression that the inhabitants will return from their work in the fields and meadows at any moment (Pöttler in Rentzhog, 2007:176).

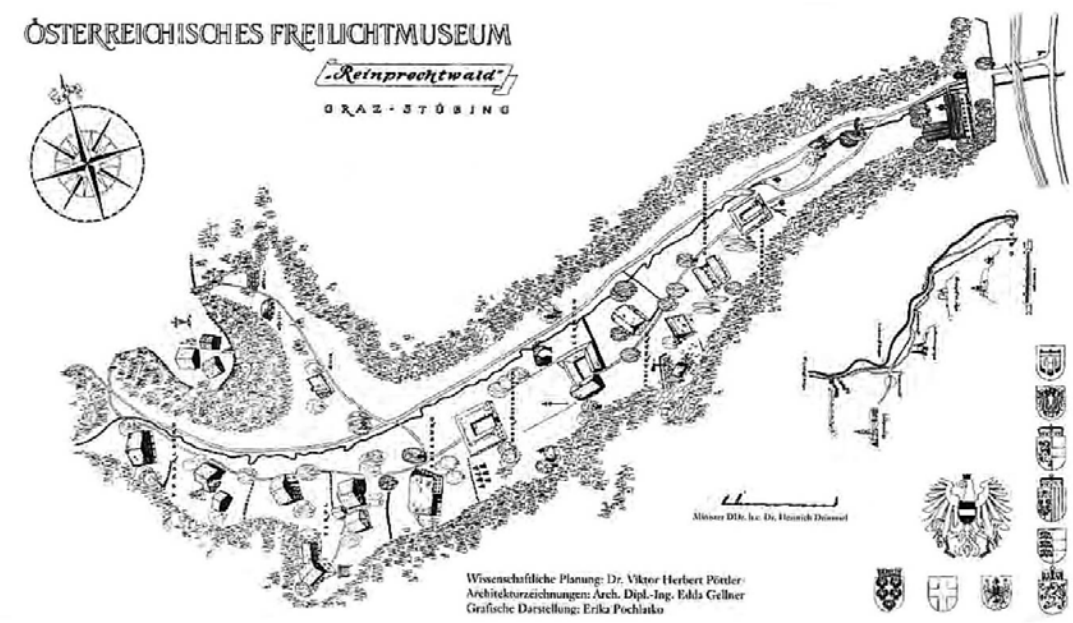


Fig. 3.3. The first planning sketch for the realization of a central open-air museum for Austria
(Courtesy of Stübing Freilichtmuseum from Pöttler)

In Stübing, conservation was done by translocated uninhabited farmhouses from several areas in Austria to be rebuilt in this place. Most of these buildings were relocated due to the inability of the previous owner's to keep maintaining it. Some buildings in Stubing was translocated completely, while the other was built with a few adjustments, as adjusted to the contours of the new place and replacing the weathered rotten material.

On 1986, Stübing Freilichtmuseum had transformed into a foundation of public right, which has to serve scientific investigation and documentation of vernacular architecture and rural life, how did people build, live and work in the rural regions of Austria. Being one of the largest central museums of its kind in Europe, Stübing Freilichtmuseum was awarded the museum quality stamp from the International Council of Museums (ICOM).

Fig. 3.4. Stübing's topographical plan
(Courtesy of Tiris)

Behind this all-great relocation process, there is Viktor Herbert Pöttler who gains to a large extent through the construction and direction of the Stübing open-air museum, serve as a basis for the understanding of past and future challenges. After his study of German studies, history, and philosophy in 1948, he worked as a volunteer with Prof. Geramb at the Styrian Ethnological Museum. Subsequently, he became the head of the core research for the Tyrolean farmhouse at the office of the Tyrolean regional government. Later, Viktor Herbert Pöttler worked as a lecturer for the rural training schools of Styria. Since 1961, he started to the scientific and organizational work for the Austrian open-air museum in Stübing with concept and planning for the foundation and construction (Parts of this history has described on the previous pages of this chapter).

The Stübing Freilichtmuseum with historical objects from all the federal states of Austria should not only be a collection of different buildings but also offer the opportunity to compare the different types of houses of the individual federal states. The historical buildings are arranged geographically as in Austria from east to west, which is depicted by building group from Burgenland in the eastern part of the site to the group of Vorarlberg in the west of the site. For instance, here are some explanations of several reconstructed houses at Stübing Freilichtmuseum.

One of the oldest relocated farmhouses in the site is the Rauchstubenhaus of Salleger Moar, which has relocated from Sallegg of Birkfeld, Steiermark in 1963. The history of this house itself dates back to the year 1409. In its relocation process, Viktor and his only-four-peoples team run several scientific procedures carefully (Pöttler, 1985:19). The reproduction and tracing of elements and symbols of the house are identified and then documented both through photographs and hand drawings. With hand drawings, every detail will be undoubtedly remembered for the team to ease the rebuilding process in the new location. Also, this document will be the subject as part of the history in this relocation process.

Fig. 3.5. In-situ Rauchstubenhaus of Salleger Moar in Sallegg of Birkfeld, Steiermark before relocated in 1963 (top) and its position in Stübing Freilichtmuseum now (below)
(Courtesy of Stübing Freilichtmuseum)

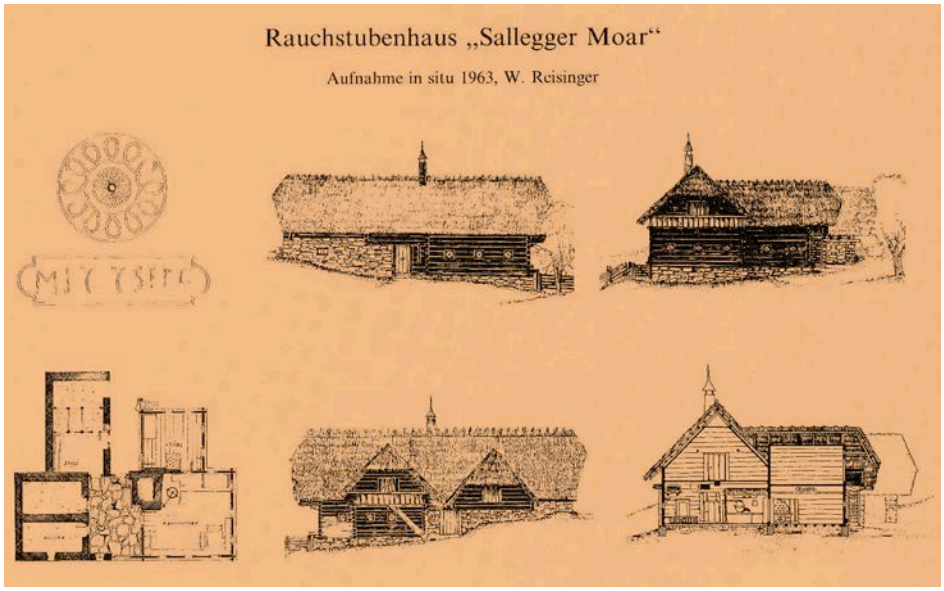


Fig. 3.6. The Rauchstubenhaus of Salleger Moar in Sallegg of Birkfeld, Steiermark (before relocated) in 1963
(Courtesy of Stübing Freilichtmuseum from Pöttler)

In the process of translocation, Viktor Herbert Pöttler participated in the documentation process before the house dismantled. After completed the documentation, the demolition will start from top to bottom, starting from the roof and then the construction below.

Fig. 3.7. In situ Säuerling; recording the house in May 1964; dismantling the house in June 1964; relocated house at Stübing in 1965 (left to right)
(Courtesy of Stübing Freilichtmuseum from Pöttler)

According to Pöttler (1985:22), the Waldtal near Stübing, located 15 km north of Graz, between the heights of the Gsoller and Pfaffenkogels, proved as an ideal site for this Austrian open-air museum. The forest and meadows, small side valleys and the brook at this location offer numerous different scenes for the prospected museum's objects. During the planning and construction, the difficult task was to overcome the fact that these various buildings came from all states of Austria, which are completely different to each other in its original geographical conditions. In doing so, Pöttler strived for a harmonious balance between the individual buildings and the scenery of the museum grounds. Since almost all the translocated objects came from dispersed hamlet and even, come from different cultural landscapes, these buildings were only possible assembled in a parted situation. Thus, these buildings designed according to their origin as architectonic individualities, and then classified as zoned landscape.

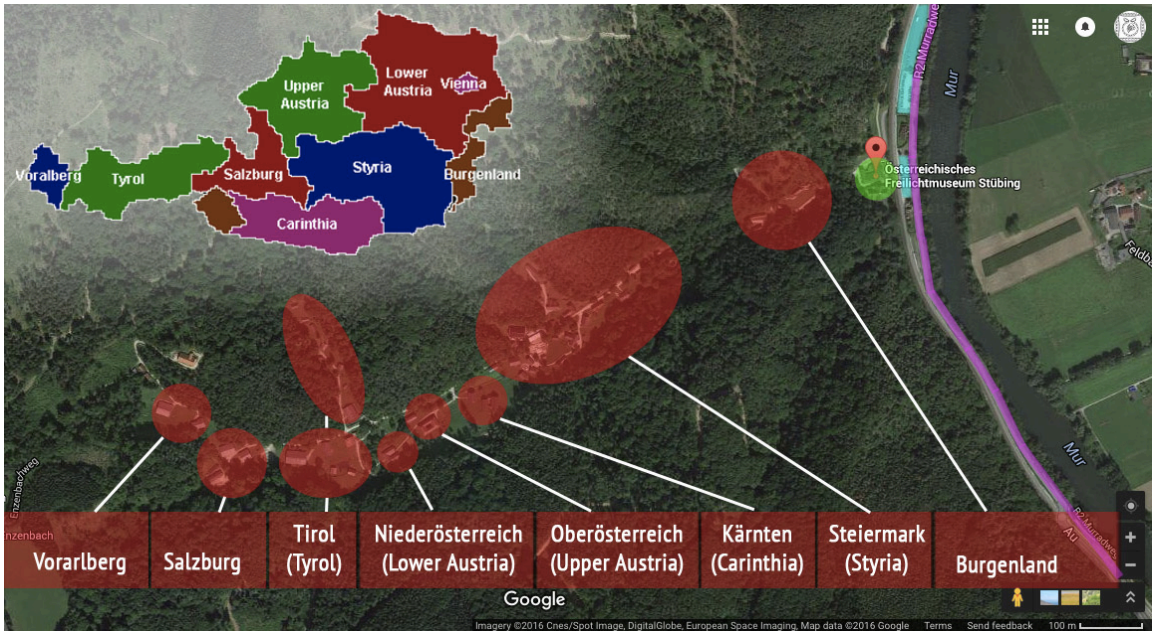


Fig. 3.8. How Stübing Freilichtmuseum represented its own country
(Source: Google map modified by author)

This approach allowed the buildings from the edge of the Neusiedler See in Burgenland to Lake Constance in Vorarlberg to be inserted into the terrain in such a way that they meet the visitor in close connection with the landscape. Also, with this harmonious unity, it is quite easier for arranging a form of new settlement on the site. Nevertheless, the

difficulty still existed for Pöttler to make the area of about 50 hectares were able to offer all the necessary landscape conditions or geographic conditions for those different architectural buildings (Pöttler, 1985:22).

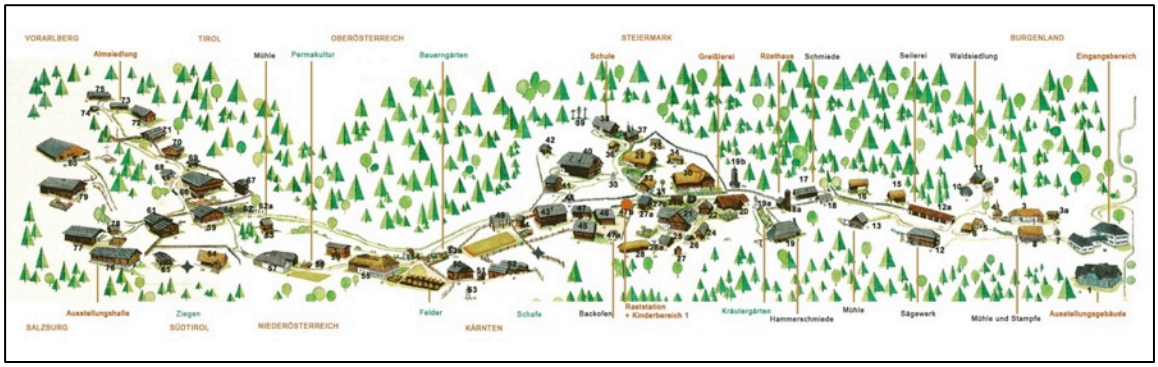


Fig. 3.9. Stübing Freilichtmuseum map
(Source: Stübing Freilichtmuseum)

Another interesting case in Stübing Freilichtmuseum is the Alphütte which settled at the very end of the Stübing's site. Previously, this Alphütte itself stood at 1700 meters above sea level and located in the mountainous area of Damüls in Bregenzerwald, as a collective shed for cows of 80 farmers at that time. Concerning its location in the most western part of Austria for more than 600 km, indeed, has becomes a challenge in its translocation process, especially for the transportation. But for Pöttler, the unique historical significance of the structure was the most important thing, and justified every effort, especially since there was no alternative for the scientific salvation of the historically significant object. Now, this Alphütte underlines the scientific value of the alpine hut intending to summarizing economic, ethnological and settlement history, and completes the Vorarlberg's presence in the Stübing Freilichtmuseum in an excellent manner (Pöttler, 1985:211).

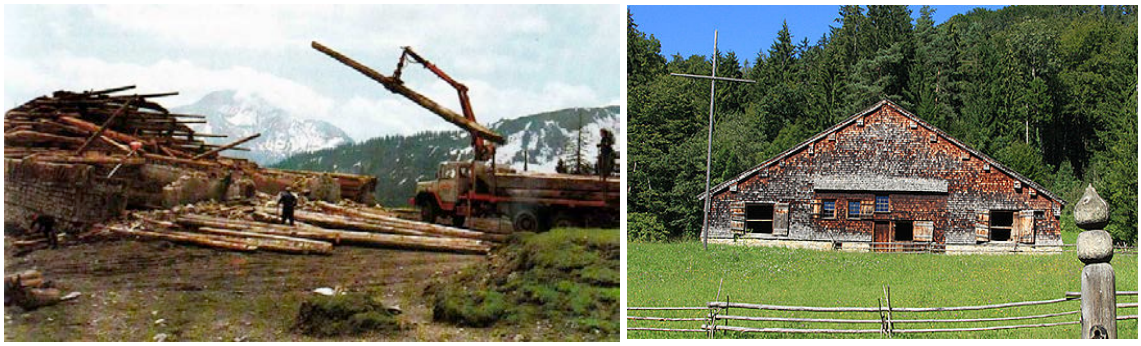


Fig. 3.10. The process of dismantling Alphütte Mittelargen of Bregenzeldwald in 1978 (left) and its position in Stübing Freilichtmuseum now (right)
(Courtesy of Stübing Freilichtmuseum)

Besides, there is also a collection that not found in other OAMs in Austria, that is a Pfostenscheune from St. Anton im Jaufental in South Tyrol. This barn was built on 1529 and translocated to Stübing Freilichtmuseum in 1972. The barn was planted in the middle of South Tyrolean building zones and located on the edge of a small pond. It was erected on supports to protect the grain stored in the barn from mice and other rodents. What the most interesting is that this building is a stilt building, which is now are rare to found in Europe.

Fig. 3.11. *Pfostenscheune* from St. Anton im Jaufental, built on 1529 and re-erected on 1972 in South Tyrol zone of Stübing Freilichtmuseum
(Source: author)

From the previous depiction, we can see that the high quality of the Stübing Freilichtmuseum was achieved mainly by the fact that all of the museum's collections were located in a large natural area without forsaking its peculiar characteristic. Also, it evades the character which is similar to the free settlement or which has no characteristics as found in artificial parkland. Pöttler (1985:23) said that his efforts were mainly directed at the unity of landscape and structure, to give the architectural quality of the individual objects its particular value. Through an emphasis on landscape orientation, he consciously wanted to move away from the type of a typical museum park and give this Austrian open-air museum in Stübing its own, if possible, a distinctive character.

> "*Today, we are increasingly recognizing the importance of the landscape for a building, because it first brings out the architectural peculiarity of the object. I have therefore attempted to classify the buildings into the predefined landscape, which has hitherto only been used in agriculture and forestry, in order to achieve an optimal harmony between the particular structure and the surroundings. In spite of all efforts to achieve a scientifically and technically satisfactory museum structure, only approximate values can be reached here*" (Pöttler, 1967:54).

For Pöttler, to finding suitable museum objects, dismantled, translocated and then integrate the buildings into the landscape was required special effort and care. He even needs 5 to 6 times adjustments before deciding where the appropriate position for the translocated building (Pöttler, 1967:55). But this struggle will be in vain if not accompanied by a good maintenance effort. Thus, the consistent maintenance of predefined landscape structures and building systems is indispensable as a continuous work to keep all of these national treasures well preserved for the next generation. According to him:

> *"In other words, only what has proved itself and was carried as a spiritual and cultural travel baggage into the future will be passed on. The rest falls through the rust of history. Tradition is, therefore, no hold on the old, because this is old, but a passing of the old, if this is good. It is,*

therefore, not static, but dynamic, and whoever understands tradition in this sense as a selection of value, culture and science remain unintelligible without tradition" (http://www.volkskultur.steiermark.at/cms/beitrag/11900375/34317371/ accessed on 26 April 2017)

3.3.2. Niedersulz Museumsdorf

Niedersulz Museumsdorf is an open-air museum in Austria that displays traditional buildings and architecture from the Weinviertel area. Weinviertel (Wine Quarter) itself is the largest wine growing area in Austria. This museum is located in the village of Sulz im Weinviertel, about 45 km north of Vienna in the state of Lower Austria (Niederösterreich). The Village-Museum of Niedersulz is the largest open-air museum in Lower Austria and was founded in 1979, which consists of 80 historical buildings in the area of 22 Ha.

Going back in 1977, when the Niedersulzer Josef Geissler opened the Weinviertler Museumsdorf in a popular Volksschule in Niedersulz, where he presented his folklore collection. Seen the potency, the municipality of Sulz finally provided approximately 3 hectares plain site in the middle of meadow area of Sulzbach. Finally, on 10 November 1979, the mayor of Lower Austria Andreas Maurer established the foundation stone of the Weinviertler Museumsdorf. With the support of the Cultural Department of the Lower Austria, the Museumsdorf grew rapidly due to the lively building activity that often held by the museum founder and the volunteers (Plöckinger-Walenta, 2012:24-26). From 1989 until his retirement, Josef Geissler was a full-time employee in the Niedersulz Museumsdorf until at the beginning of 2011, when he has been retired and hand over the continuation of the projects to the Weinviertler Museumsdorf Niedersulz Errichtungs-und Betriebs GmbH.

Fig. 3.12. Niedersulz Museumsdorf map
(Source: Google maps)

Fig. 3.13. Niedersulz Museumsdorf tourism map
(Source: Niedersulz Museumsdorf)

This museum is laid out in the form of a row-grid village, portrays a traditional form of settlement set along at characterized-lowland of wineries which stream going back to 1000 AD. Most the houses at there are rectangular L-shaped, which consist of a one-story adobe house unit with stables and stalls, and some outbuildings behind the property. The yard grew steadily around the house is the typical village line along the Sulzbach and had been created in this museum to give a real atmosphere of Niedersulz's condition.

Fig. 3.14. Scenery of Niedersulz Museumsdorf
(Source: author)

Beyond that, the founder Josef Geissler wanted to save the building, which was threatened by demolition and builds a 'romantic' village. The creation of such atmosphere was more important for him than the authenticity of the institution and the concept of the village structure, which was given up over time. Not surprisingly, the buildings we found in Niedersulz are partly furnished and partly as used storage.

As described by Plöckinger-Walenta (2012:28-29), the concept for the Weinviertler Museumsdorf Niedersulz has applied the shape of a typical Zeilendorf wine village, which is depicted as settled along a brook. Wooden buildings like Städel were translocated completely as a whole. In the case of abode buildings, only the transportable parts such as trusses, wooden ceilings, windows, doors, floorboards, etc. were taken over. The construction of the houses in the Museumsdorf took place with new hollow block bricks, which were particularly unevenly trimmed by Geissler and then lime-coated. The individual buildings from different areas had combined at the Museumsdorfs site into the assemblies of residential and commercial buildings.

In the center of the Museumsdorfs is consist of the Dorfzeile with residential and economic buildings (Streckhof, Zwerch- and Hakenhöfe and Doppelhakenhof with barns) and several workshops (blacksmith, saddlery, and cobblers). Besides, in the village square, there is a stately Jägerhaus (run as museum guest house), a house with Greißlerei, and a chapel of the Virgin Mary. At the end of the Dorfzeile, there is the Hofmühle from Walterskirchen. In the Hintausgasse there are a shoemaker's house, the Lutheran Chapel, and followed by the Kellergasse with several presshouses. The reconstruction of a Zwerchhof, which is dedicated to the culture of the German-speaking population of South Moravia and is supervised by its own association, is located in the most eastern part (Südmährerhof zone). While, on the Schmalzberg there is a pinnacle of chapels, a small house, a square yard and a school (Plöckinger-Walenta, 2012:28-29).

For instance, the *Doppelhakenhof* is one of the oldest reconstructed buildings in this Museum, which was founded in 1606 in Wildendürnbach village. The building itself is a typical structure that often encountered in the northern part of Wienviertel, Lower Austria. This L-shaped house usually consists of the main bedroom and a family room in the front part of the house separated by a corridor straight to the rear, namely Trettn. The family room has divided into two chambers, which adjusted to the space requirements like room for the children. At the rear, there is a kitchen and stalls that merge with the house, while at the hindmost outside of the house is usually placed warehouse (*Längsstadel*) and a garage for the carriages.

This composition shapes a vacant space as a central courtyard where often found a pigeon nest and some grape trees planted as the floras, while in the front of the house, there is a garden where some blossoms and herbs were being planted. Because of the extent of land where the house stands, some of these houses types commonly had modified by adding space outward from the side or rear of the main house to accommodate more rooms (sideward) or stalls (backward). Four families had inhabited this house before its demolition and then reconstructed at the Niedersulz Museumsdorf in 1984.

Fig. 3.15. A sequence of story of *Doppelhakenhof* in Niedersulz Museumsdorf (Source: author)

Fig. 3.16. Family room and a mini theater inside the *Doppelhakenhof* (Source: author)

Besides some Hof, there are also some Presshaus in here. The Presshaus is a place to squeeze the juice of grapes to be used as raw material for the production of wine as well as stored in this building. Along with its expansion, Presshaus also had been modified as a dwelling house, as an example of the Kleinhäuslerhaus, which was reconstructed in 1994. The last owner's family probably lived in the house since the late 1930s. Now, one of this seven Presshaus in the museum has been used as a *Vinothek* (Wine Library).

Fig. 3.17. A *Kleinhäuslerhaus* was transferred to the Niedersulz Museumsdorf in 1994 from Wetzelsdorf (left) and Press machine inside the *Presshaus* (right)
(Source: author)

Besides, there are also some unique buildings found, such as typical shed structures (*Längsstadel*), which were translocated from around Weinviertel and also a reconstructed retired house (Pensionhaus). The *Längsstadel* for the Weinvierteler were very useful to put the tools and food for their livestock, like hay. The building typically was wooden made with a triangular facade as the consequences of gabled-shingled roof. Not much could be identified inside these warehouses since all locked and some parts look fragile due to all of these *Längsstadel* in the museum were translocated from its original location. Along with its development, this *Längsstadel* had modified by combining masonry wall and cut-gabled roof.

Fig. 3.18. Typical shed (*Längsstadel*) of Weinviertel in Museumsdorf (top) and its 3D model (below)
(Source: author)

Meanwhile, the Pensionhaus is one kind of a unique home that built to the seniors who want to enjoy their old age. After a lifetime working in the wineries, some parents in Weinviertel choose to stay at the Pensionhaus after bequeathing his/her vineyard to their descendant. The house itself was built in simply way, consisting of a small sleeping room, a tiny kitchen, and a sufficient storeroom. Alongside the house, there is a garden for flowers and herbs.

Fig. 3.19. A reconstructed *Pensionhaus* in Museumsdorf (top) and its plan (below) (Source: author)

In its development, other farmhouses and outbuildings, followed by craftsmen's houses, chapels, mills, cellars, were supplemented to the Museumsdorf. Along with its progress, an extensive ethnological collection was added therein, such as furniture and objects that represent all aspects of rural life in the Weinviertel.

For instance, in one Hof there are various kinds of lace handicrafts displayed. On several occasions, held workshops for the visitors on how to make lace. This collection simultaneously also confirms the habit that usually done by women in Weinviertel when they were not on the farms. This handiwork has become one of their livelihoods as well as in supporting their fashion.

Fig. 3.20. Various lace collections displayed integrally inside the Hof
(Source: author)

On the other part of the museum, there is also a group of *Südmäherhof* as one of the unique building styles at here. This building itself was reconstructed to represent South Moravian cultures, which previously also colored the life in *Wienviertel*. It was formerly separated only by an administrative border of Lower Austria, and in 1919 became the boundary between Austria and the Czech Republic. Inside the house, displayed some detailed history about the house and the Moravian culture. Besides this building, there are also an *Einkehrschuppen*, a *Presshaus* and a *Längsstadel* as the part of this Moravian complex.

Fig. 3.21. *Südmäherhof* building complex in Niedersulz Museumsdorf(left) and Some displayed features inside Südmäherhof (right)
(Source: author)

Meanwhile, in one of the Presshaus, there is also one exhibition about clay building. This exhibition shows various clay-building techniques as well as their cultural-historical and climatic-technical significance. At the center of the hall, placed a piece of framed clay wall, which had been transferred as a whole form with its original clay, plasters and lime paint. Seeing the process displayed on a screen, it was quite difficult to move the wall.

Fig. 3.22. A piece of translocated masonry wall in the Museumsdorf
(Source: author)

Meanwhile, at the Wultendorfer Hof, there is a permanent exhibition "Bauernleben im Wandel" deal with the history of Lower Austrian agriculture between landownership, the city and the market from 1848 to the present day. In here, the structure of the farm, the history of agriculture and the image of the peasantry are shown in a chronological and thematic way to the public in a total of seven thematic areas. Cross-connections between the past and the present are made in this exhibition and designed for an audience with different interests and different prior knowledge.

Fig. 3.23. Some collections in the exhibition inside the *Wultendorfer Hof*
(Source: author)

Fig. 3.24. A combination of media used in the exhibition inside the *Wultendorfer Hof* (Source: author)

Besides to learning about past life and culture of Weinviertel, the Niedersulz Museumsdorf also offers workshops at several events each year. In cooperation with BOKU, one of the Austrian leading universities, they set up a shed to be used annually for clay and brick-making workshops.

Fig. 3.25. Clay workshop organized by BOKU (top) and its results (below) (Source: author)

Meantime, having tired of walking around, visitors can enjoy a glass of Wienviertel's wine in Dorfwirtshaus located in the central area of the museum. This area usually will be very crowded on the weekend where the visitors enjoy the atmosphere while basking under the warm of the sun. Niedersulz Museumsdorf is only annually open from April to October.

Fig. 3.26. Dorfwirtshaus as the best place to get satiated after walking around (left) and A shed (*Tanzschuppen*) near Dorfwirtshaus, which usually used as a place for dancing and held gathering (right)
(Source: author)

Fig. 3.27. Some supporting facilities of the museum; playground (left) and integrated toilet with the house style (right)
(Source: author)

Fig. 3.28. Some living creatures (horses, chickens, pigs, goats) that enliven museum's atmosphere
(Source: author)

By the year of 2008, the management of Niedersulz Museumsdorf has been improved under the competency of an association in order to assure the existence of the Museumsdorf for the future. Thus new structure was introduced professionally, which the operation and maintenance of the museum are carried out by the Weinviertler Museumsdorf

Niedersulz Errichtungs und Betriebs GmbH, a subsidiary company of the Kultur.Region.Niederösterreich.

In May 2010 the Lower Austrian Parliament decided to expand the museum village, which previously 3 ha to 22 ha. Some infrastructures were added, such as a new museum's portal, followed by restoration of building yard, workshops, depot, nursery and a new driveway built.

Meanwhile, this new MuseumPortal stands as a sign for the opening of the new Niedersulz Museumsdorf under new management. The entire area of Museumsdorf also being extended with new access area, newly designed meadows and garden landscape which presented on about 22 hectares of the site, including the reconstruction of the school garden according to original plans from the 1880s. The total costs for those new construction project amount to 9 million euros, which was funded by subsidies from the government of Lower Austria, the Lower Austrian economic agency ecoplus, and the municipality of Sulz in the Weinviertel. The opening of the MuseumPortal and the new space was held on 16th May 2012 (www.Museumsdorf.at).

Fig. 3.29. New designed portal of Niedersulz Museumsdorf
(Source: author)

3.3.3. Salzburger Großgmain Freilichtmuseum

Located in the foothills of Mount Untersberg Großgmain, about 12 km to the southwest of Salzburg city, the 50 ha museum grounds is settled in a landscape of conservation area and nature reserve. The setting of the buildings is designed according to the historical regions of the Salzburg state as which have been grouped as Flachgau, Tennengau, Pongau, Pinzgau, and Lungau. This zoning is connected by 7 km long network of hiking trails connects over 100 buildings. Additional attractions such as several permanent exhibitions, a hydrotherapy area, an interactive butterfly-watching trail and demonstrations of old handicrafts enrich the broad array of historic farming culture in this Freilichtmuseum.

Fig. 3.30. Salzburger Freilichtmuseum map
(Source: Google map)

This OAM is responsible for gathering, translocating, reconstructing, setting up original, rural buildings from the 16th to the 20th century around the state of Salzburg. Several factors has been considered in selecting a house before being translocated to Salzburger Freilichtmuseum. Mostly by reviewing geographic factors, sociological, social history, to agricultural aspects, in order to obtain a representative cross-section through all peasant rural forms and social strata.

Abstracted from Michael Becker and Monika Brunner-Gaurek's book titled *Führer durch das Salzburger Freilichtmuseum* (2011:10-20), the first efforts for the Salzburg Freilichtmuseum can be traced back to 1924 where Julius Leisching as the director of the Salzburger Museum Carolino Augusteum (SMCA, now the Salzburg Museum) at that time, talked about the construction plan of an open-air museum in the Hellbrunn Castle Park on 1924. A few decades later, Kurt Conrad, a custodian of folklore, began his studies in the SMCA with the real planning for a Freilichtmuseum.

After the lease of a suitable property by the city and the state of Salzburg, the construction of the open-air museum was begun. On December 21, 1978, the owner of the property, Friedrich Mayr-Melnhof, leased a suitable site in Großgmain for 99 years to the city and state of Salzburg with a symbolic annual lease of one Schilling (= EUR 0.073). Then, the construction began in 1979. Finally, on September 29, 1984, the President Rudolf Kirschschläger inaugurated the Salzburg Freilichtmuseum with 22 objects, and Kurt Conrad was the first museum director. In 1986, the Freilichtmuseum was separated from the SMCA and appointed in the exclusive ownership of the state of Salzburg as an independent state museum.

In 1988, Michael Becker took over the museum, and as the director, he transformed the museum into a living place for folk cultural events, traditional crafts demonstrations, and theater to attract many visitors. In his tenure, Michael Becker was considered the importance of a broader content and organizational structure of the museum. Seen from the continuation of reconstruction work, the improvement of infrastructure, museum-didactical aspects, some establishment of permanent exhibitions, the establishment of the depot collection, the publication of a series of books, the organization of public events and the creation of a heritage railway. The result, his contribution had significantly raised the recognition of the Salzburg open-air museum until his retirement on January 2017.

Fig. 3.31. Flachgau zone in Salzburger Freilichtmuseum
(Source: Google map)

In its construction, the museum's site was designed into five historical regions of Salzburg, that is Flachgau, Tennengau, Pongau, Pinzgau and Lungau, where different farming traditions have developed over the centuries. In 2014, more than 100 original buildings from agriculture, crafts, trade, and industry can be visited in here, including farms, crafts houses, inns, brewery, village school, smithy, electric mill, mills, sawmill, field chapels, Alpine buildings, lime kiln and so forth. The oldest translocated building dates back to 1442, and the most recent building is the 1935 Guttal toll roadhouse. Here is some documentation of building collections from each zone in Salzburger Freilichtmuseum. The best thing is we can find more detailed description of each building at the museum's website.

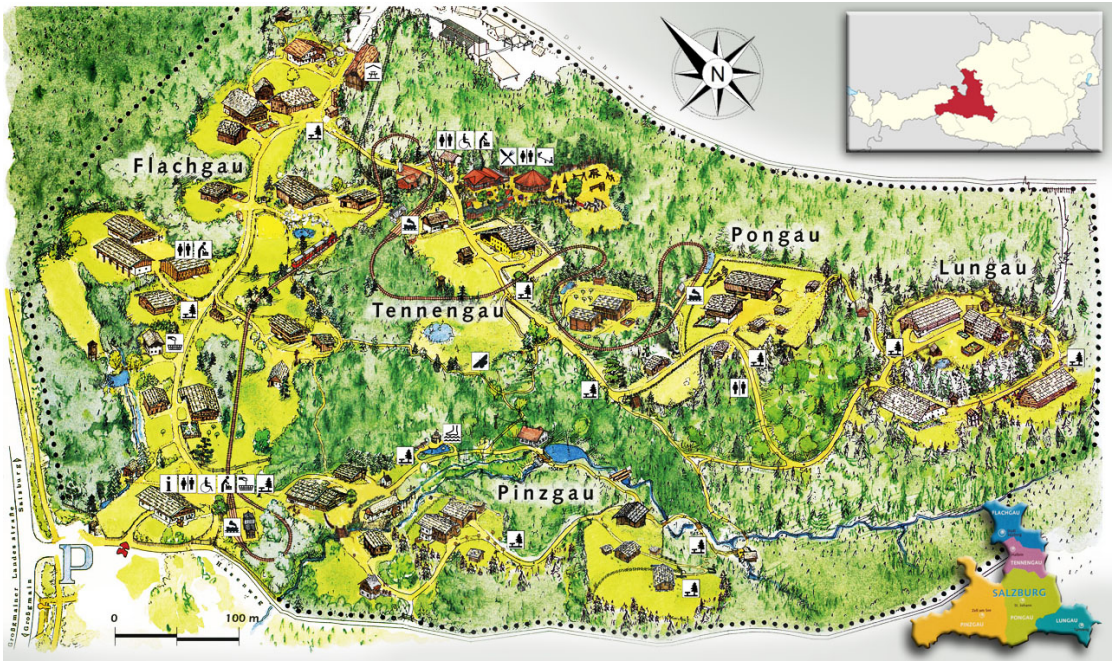


Fig. 3.32. Salzburger Freilichtmuseum tourist map
(Courtesy of Salzburger Freilichtmuseum with some modifications)

Fig. 3.33. The Lohnergütl and the Wörndlhaus in Flachgau zone of Salzburger Freilichtmuseum
(Source: author)

Based on the shape of the building, the Lohnergütl is a Flachgau single-building farm with its particular division of living, loft and stable areas in down one roof. The living area is a block construction. The interior furnishings of the house originate from the early 20th century. The interior still kept preserved, and in one chamber there is a workshop in knitting crochet. Not far from Lohnergütl, there is a Wörndlhaus, where the visitors can find a village grocery shop.

Fig. 3.34. The Taxbauer in Pongau zone of Salzburger Freilichtmuseum
(Source: author)

In the Pongau area, settled The Taxbauer house as the residential part of a Pongau paired farmhouse and was built between 1533 and 1535. The unique aspect of the Taxbauer house is the smoke chamber which, to the beginning of the 20th century, was common in the region of the Alps. In here, the visitors could find "Servants in the Province of Salzburg" exhibition on the upper floor.

Fig. 3.35. Groups of exhibition on the upper floor of The Taxbauer
(Source: author)

From the Pongau zone to the Lungau, visitors might pass the path through the woods. This route is made so that visitors can feel the atmosphere of the forest as well as triggering visitors to more explore the entire site area. Likewise, between the Lungau zones to the Pinzgau, here are also displayed some signs in the tree that indicate its function, especially for medicine.

Fig. 3.36. The forest path between zones with its medicinal trees
(Source: author)

Besides, in this forest path, several trails are quite challenging for the wanderers, especially which located between the Lungau to the Pinzgau zone. Along with this route, there is some steep terrain with wooden handles. There is also one hut settled as the result of air translocation, which was translocated by using a helicopter.

Fig. 3.37. The trails between zones and its air-translocated hut
(Source: author)

In the Lungau zone at the hindmost area of the museum, there is the Hauserl barn, built on 1442, as the oldest translocated building in the Museum. The barn, consisting of a stable on the ground floor and lofts in the upper level, is built as a block construction. Meanwhile, in Pinzgau zone there is the Kraller farm as the largest farmhouse in the museum. It is a mid-Pinzgau single-building farm which was built in the 17th century. At the lower floor, the visitors can find the tractors exhibition, which shows a collection of historical tractors presented with multimedia support.

Fig. 3.38. The Hauserl barn in Lungau zone (left) and the Krallerhof in Pinzgau zone (right) at Salzburger Freilichtmuseum
(Source: author and Salzburger Freilichtmuseum)

Indeed, some buildings in the Salzburger Freilichtmuseum are used to present exhibitions. In addition to the previously mentioned, there are also other exhibitions, such as an exhibition of the historical background of Salzburg at Abrahamhof (Lungau zone), a rustic breweries exhibition in Hanislhof, fences exhibition at Kellbauernhof and so forth.

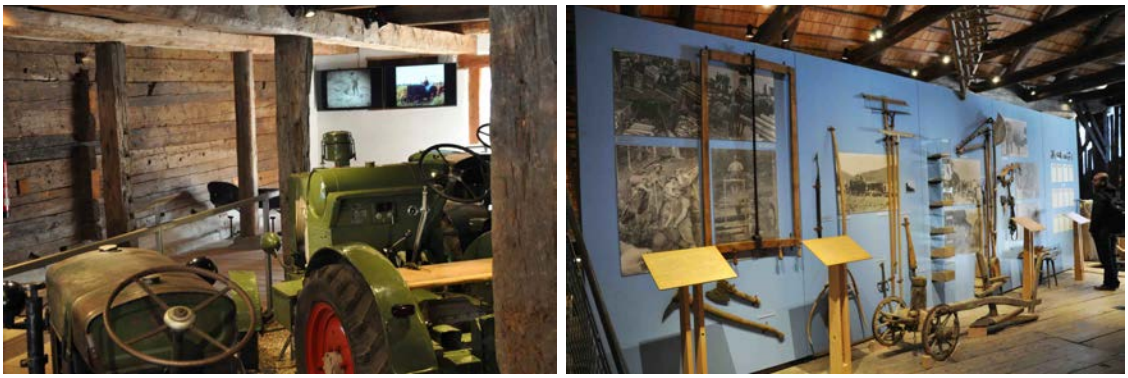


Fig. 3.39. Tractor exhibition in Krallerhof (left) and Salzburg historical life exhibition at Abrahamhof (right)
(Source: author)

Meanwhile, for visitors who want to visit the museum in an enjoying way, they can ride the heritage railway. After three years of planning and work, the heritage railway went into operation on 13 June 2010. With a 1,7 kilometer long, it opens up vast parts of the museum as well as opens up new perspectives on the museum landscape and its buildings. The railway line was embedded as close as possible to the terrain from the Flachgau station near the main entrance of the museum and ended in the Pongau area.

Fig. 3.40. Heritage railway in its starting station at Flachgau zone
(Source: author)

Nowadays, the office of the Provincial Government of Salzburg runs the Salzburger Freilichtmuseum as a "company-like facility". Since the opening of the heritage railway in 2010, the museum has visited more than 100,000 people every year.

3.3.4. Tiroler Bauernhöfe Kramsach Freilichtmuseum

The Museum Tiroler Bauernhöfe is located in a municipality of Kramsach in the Kufstein district, 52 km in the northeast of Innsbruck city. This museum, which is commonly known as Kramsach Freilichtmuseum, gives a fascinating insight into the Tyrolean past with its preserved 37 historic buildings in the 8 Ha area of the hilly site with magnificent mountain scenery of Alps mountain. Here, visitors will experience the lifestyle and economy of the peasant population of Tyrol in the past rural era.

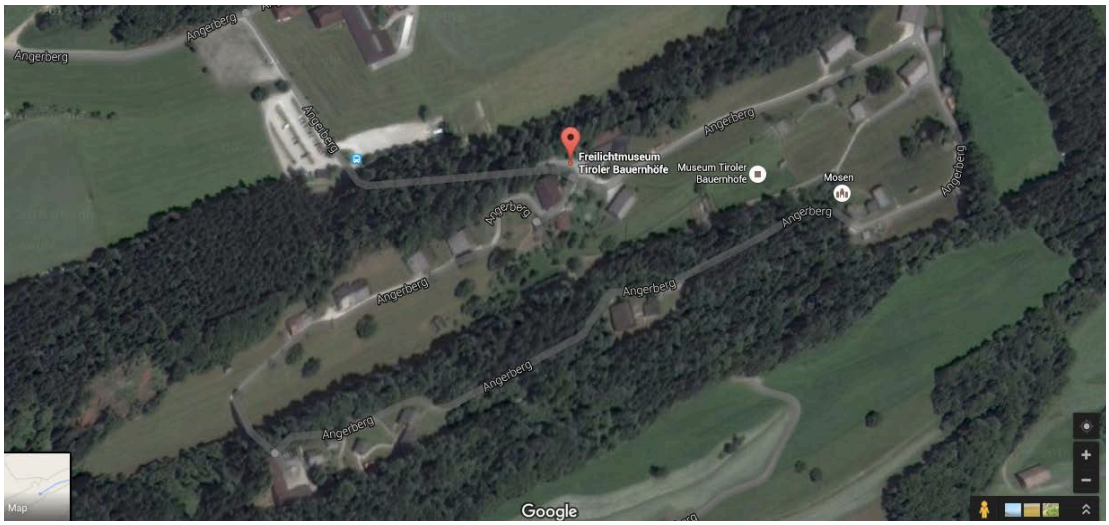


Fig. 3.41. Museum Tiroler Bauernhöfe Kramsach map
(Source: Google maps)

The Museum Tiroler Bauernhöfe Kramsach was founded in 1974 on the initiative of the Kramsacher entrepreneur, Heinz A. E. Mantl. In order to preserve these valuable architectural tapestries, Heinz Mantl, with the support of the mayor Norbert Gögl, and Dr. Hans Gschnitzer, who was then a member of the cultural department of the Tyrolean regional government, laid the foundations for the open-air museum. Following the example of the Scandinavian open-air museums (Skansen) and the Austrian open-air museum in Stübing near Graz, this museum was created in Kramsach to give an experience to the peasant life of the farmers in the pre-industrial period. Some old farmhouses and their adjoining buildings here were adapted to the new technical requirements, which in many places around Tyrol completely demolished or profoundly altered. Today, the museum fulfills its mission to the public in sustaining culture, education, and science of the Tyrolean. Surrounded by the scenery of Alps, the museum has added more values to attract visitors to feel the atmosphere of the traditional Alps life (abstracted from the Kramsach Freilichtmuseum's website).

Fig. 3.42 Museum Tiroler Bauernhöfe Kramsach from top
(Courtesy of Atelier-Brückner)

Fig. 3.43. Museum Tiroler Bauernhöfe Kramsach geographical contours
(Source: Tiris maps)

The presentation of this information is representatively showed in the administration building by relying on a gainful narrative composition that displayed on the wall and combined with digital screens. The screen continuously plays translocation technique that implemented to each building in this museum. At the edge of this square entrance hall displays a broad range of farmhouse models that were collected in this museum, while on the floor, a map of the museum was embed. These models are made in detail and displayed in a standing glass box. In another part of this building, which is also functioned as the management office, there is a mini-cinema for visitors who want to discover an assortment of history associated with this museum through movies. Alongside the building, there is a restaurant and a hilly playground at frontward.

Fig. 3.44. Museum Tiroler Bauernhöfe Kramsach administration office
(Source: author)

Fig. 3.45. Some facilities in the office; mini cinema (left) and main entrance to the museum village (right)
(Source: author)

At the museum's site, 14 farmhouses and 23 outbuildings, which were demolished from several Tyrolean valleys, has been rebuilt in here and established according to its previous condition at the old site. These buildings also were designed according to their origin in such a way that the visitor can safely cross the countryside from North Tyrol to East and South Tyrol.

Fig. 3.46. Alpenhut settled in the hilly area of the site
(Source: author)

At the site, from the center of Tyrol, the Wipptaler Hof, we will find the Unterinntal (farmhouses from Alpbach, Walchsee, Wildschönau and Zillertal) over the Osttiroler Hof and the South Tyrolean farm to the Oberinntal (Ötztal, Pitztal, Ausfern bis Thaur). Although the Thaurer Hof is geographically located in the Unterinntal Valley, its construction corresponds to the Oberinntal building type (The Museum Tiroler Bauernhöfe information center).

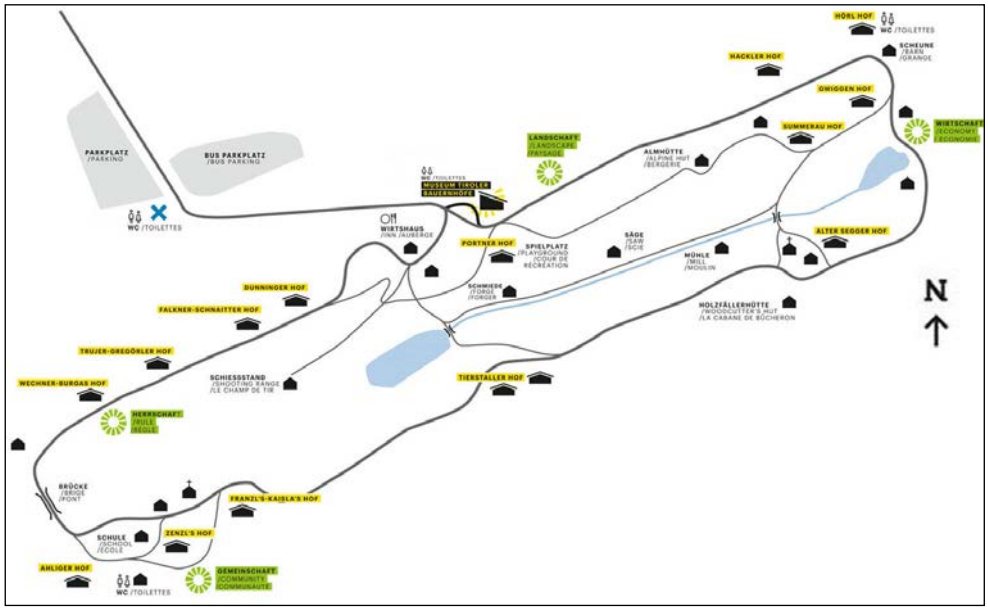


Fig. 3.47. Museum Tiroler Bauernhöfe Kramsach tourism map
(Courtesy of Atelier-Brückner)

The unique location of the museum makes the visitor will experience the typical landscape of Tyrol as well as the peasant life of past Tyrolean. With those 37 relocated constructions, the management tries to elaborate modern approach in its development.

Some modern facilities were added to the landscape. In 2015, the management through collaboration with Atelier Brückner had built some narratives scenography to the site with four themed pavilions to help the visitor gain information as well as capture the intangible atmosphere of the site. These pavilions; landscape, economic system, community, and rulership were placed separately at the site as the spot for the visitor perceives the extensive museum area as a unified presentation.

Besides, new modern signposts were also added in every houses and outbuilding at the site to give clear information about the collections as well as to inform the directions. The visitor finally could gain valuable information swiftly since these signposts contain a concise history, old-photograph prior relocating process, and others additional info regarding its construction behind.

> *Invitingly translucent and made of squared larch wood, a pavilion is dedicated to each particular theme and serves as a point of contact and orientation in the extensive grounds of the museum. It offers an overview and a look out onto the 'exhibits', directing the eye towards particular sections of the landscape while explaining their relationship to the history. The play of light and shadow within the austere pavilion exudes a special allure. It symbolically stands for the interleaving of the themes with what is shown in the surrounding area. The themes themselves are presented on attached aluminium panels* (Atelier Brückner Press Release for Museum of Tyrolean Farms, 2015).

Fig. 3.48. The four new installations in Tiroler Bauernhöfe Kramsach
(Source: author)

For instance, the Hackler Hof form Alpach is a house-barn as the most common type in the Tyrolean Unterland. The structure of the house was dated on 1675. The house itself was arranged in the museum site adjusted with the original condition prior relocation process began. Inside the stable, there is a cow dummy with milking equipment, so the visitor could also experience how the milking process. Behind the Hackler Hof, there is the Hörl Hof from Walchsee. The construction of this building was dated on 1577.

Fig. 3.49. The Hackler Hof from Alpbach
(Source: author)

Fig. 3.50. The prior condition of Hackler Hof before relocated (left) and milking cow dummy therein (right)
(Courtesy of Tiroler Bauernhöfe Kramsach Freilichtmuseum and author)

Fig. 3.51. The prior condition of Hörl Hof from Walchsee before relocated (left and middle) and its position now in Kramsach Freilichtmuseum (right)
(Courtesy of Tiroler Bauernhöfe Kramsach Freilichtmuseum and author)

Fig. 3.52. The prior condition of Trujer-Gregörler Hof from Fliess before relocated (left and middle) and its position now in Kramsach Freilichtmuseum (right)
(Courtesy of Tiroler Bauernhöfe Kramsach Freilichtmuseum and author)

Theses relocated farms are arranged along a valley that largely corresponds to the geographical position of Tyrol. The open courtyards are effortlessly walkable and could be wandered in 2 hours. Besides the farmhouses, here also displayed a school, a water mill, a smithy, a fire station, and a sauna house. The oldest house is the Summerau Hof from Hart, a dwelling farmhouse with stone-built stable. It dates back to the period between 1200 and 1280. In this Summerau Hof, there are some interactive stations, such as a dismantling pig games and virtual projection about life in the stable at the time.

Fig. 3.53. One of the interesting spot at Museum Tiroler Bauernhöfe with the Summerau Hof at the front and the Alps as the background
(Source: author)

Along the way, in Osttirol area, also presented a mini station where the visitors could join to play disassembling mini house, before finally tracking the forest area (Waldpfad). This area becomes a transition before entering the Sudtirol area. In the forest, visitors can choose two paths, whether passing through the usual path or challenging the trekking path. In here, there are also some stations for rest area as well as for children plays. Atelier Brückner also designed this installation. At the end of the path, there is a wooden hut as a shelter for the risks of twigs fall.

Fig. 3.54. A game station to attract children disassembling mini house
(Source: author)

Fig. 3.55. The *Waldpfad* (forest path)
(Source: author)

Fig. 3.56. The *Waldpfad* (forest path) (top) and some game station at there (below)
(Source: author)

As seen on the site, placement of each building is laid out according to the original condition. The hilly area of Kramsach had optimized by the founder to represent the museum. Seen from the placement of the building which is obviously concerning to the contours. The topography was well designed and at the same time also supports and beautifies the building to reveal the actual scenery of Tyrol. Culture and nature become

congenial in depicting narratives about the history of the Tyrolean in the past. These placements also consider the direction of drainage to avoid the puddles around the farms.

Fig. 3.57. How the farmhouses at Tiroler Bauernhöfe adjusted with the site
(Source: author)

Meanwhile, in the most western part of the site, there is a wooden bridge (Holzsteg) that connects the area of Sudtirol with Westtirol complex. Both of these sections are separated by a valley with stunning views from the bridge in the direction of the Alps at the west and to the shooting range in the east with the four farms of Westtirol at the hilltop in the north side.

Fig. 3.58. The Holzsteg (wooden bridge) as the most interesting point on the site (left); the view to the west, the Alps (middle) and to the museum (right)
(Source: author)

Fig. 3.59. Virtual station shows living experience inside the farm and provides gainful information as well as enliven the milieu
(Source: author)

In the farms, the themes of the pavilions are shown as living history. Film projections were inserted into the interiors of several houses. The protagonists provide evidence of their past life, personal stories and realistic experience in a virtual format, gives the visitor an insight into a culture of living which we today are unfamiliar. Besides that, it also enlivens the milieu of the farm. For instance, at the Trujer-Gregörler farmhouse, a building from the middle of the 16th century, two brothers explain the effects that the law of inheritance will they face. As narrated, each of the sons will only receive a share of the land and thus divided into smaller areas, as is shown in the divided Trujer-Gregörler farm itself. These short films sequences were shot with actors. The projections on the walls virtually invigorate the quaint of each farm, where at the others, a peasant woman can be observed in her way of weaving, or we can learn from the maid how butter was made at that time.

3.3.5. Maria Saal Freilichtmuseum

The Freilichtmuseum Maria Saal is located in Maria Saal, 9 km on the north of Klagenfurt city. 38 objects peasant houses and farmhouse types from different regions of Carinthia are exhibited here, makes this museum as the biggest open-air museum in Carinthia state and provides the visitors an experience with the various ways of life of the individual regions of Carinthia.

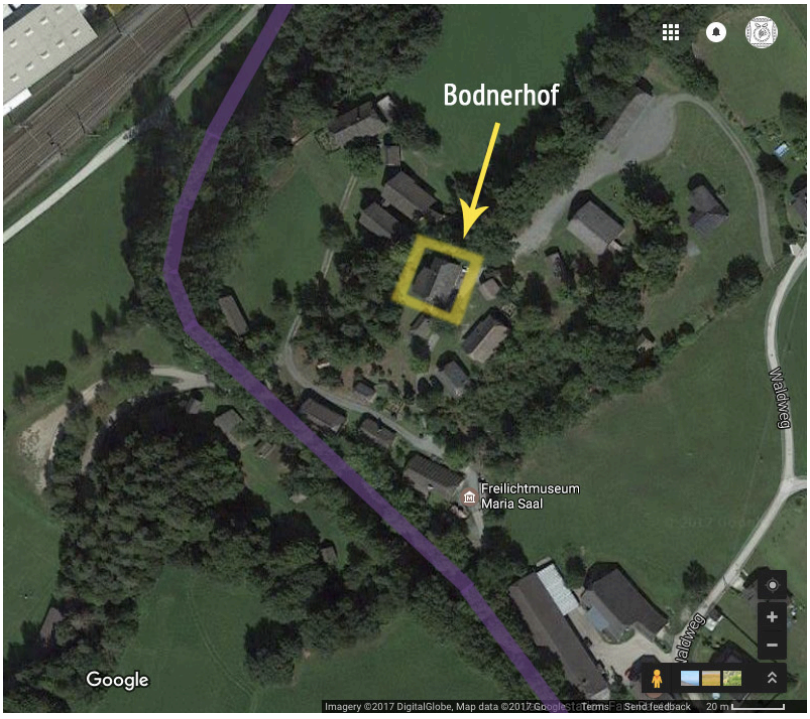


Fig. 3.60. Maria Saal Freilichtmuseum site
(Source: Google map)

The history of Maria Saal's Freilichtmuseum cannot be separated from the beginning of the existence of OAM in Austria (Schwertner, 2002). Even for most people in Carinthia say that the history behind Maria Saal is the mother of all OAM in Austria. The Freilichtmuseum Maria Saal is an open-air museum on the eastern edge of the Zollfeld in Carinthia and based on its history, could be assumed as one of the first museums of its kind in Austria.

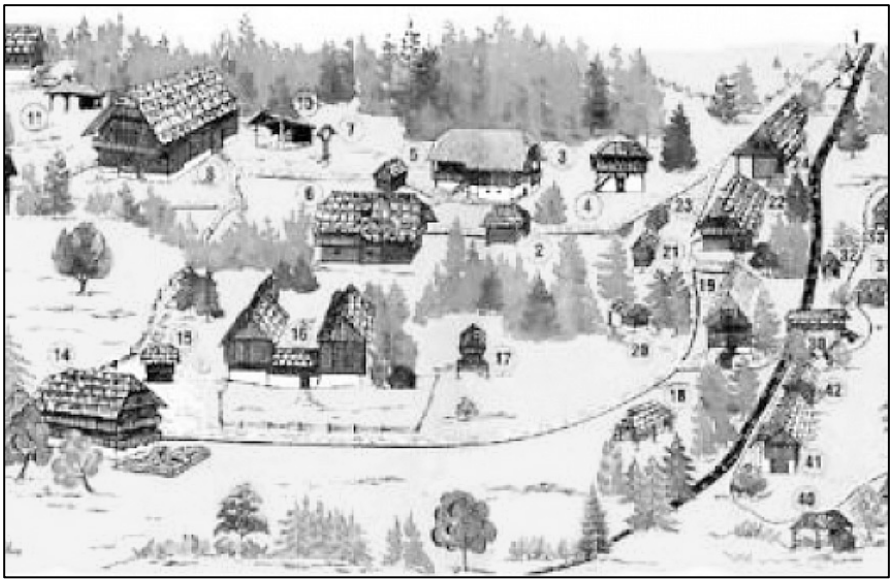


Fig. 3.61. Maria Saal Freilichtmuseum map
(Courtesy of Maria Saal Freilichtmuseum)

As described previously in the history of Austrian OAM, this museum's history backs to dates in 1934 by the purchase of the "*Bodnerhof*" in St. Oswald. This Bodnerhof then translocated to Kreuzbergl, Klagenfurt and inaugurated on 20 July 1952 as the Kärnten Freilichtmuseum and become the first OAM in Austria. But in the beginning of 60s, it was endeavored to find a larger site that suitable for the new open-air museum because of it was seen not possible to continue the growth in the Kreuzbegl. Meantime, there was a site in Maria Saal envisioned can accommodate this expansion. Along with the reconstruction process of the buildings, a non-profit association of the 'Friends of the Maria Saaler Freilichtmuseum' was established. This organization continues to guard both the conservation and the decisions related to the establishment of Maria Saal Freilichtmuseum, until on 22 August 1972 Maria Saal Freilichtmuseum finally was inaugurated.

Fig. 3.62. The legend '*Bodnerhof*' in Maria Saal Freilichtmuseum
(Source: author)

In Maria Saal Freilichtmuseum, the 3,5 ha site breaks down into four terraces, which is characterizing rural settlement of Carinthia. Besides the farmhouses, visitors also could experience the peasant trade in life called 'industrial site', such as *Flodermühlen*, sawmills, charcoal, and limekiln. There is also a nature trail on the site, which provides information about the local flora.

Fig. 3.63. Re-erection of Kramerhaus and its position now in Maria Saal Freilichtmuseum (Courtesy of Maria Saal Freilichtmuseum)

The site of this museum is divided into two parts separated by a crosswise side road. This road divides the site into the northeast and southwest side. In the northeast part, there is laid some buildings dominated by translocated farmhouses, while on the southwest side, settled some outbuildings, which also were translocated from around Carinthia state. A wooden bridge that crosses over the road connects these both sites.

Fig. 3.64. Terrace adjustment for Heiserstadel in Maria Saal Freilichtmuseum (Source: author)

Fig. 3.65. The wooden bridge and an outbuilding at the southwest site of Maria Saal Freilichtmuseum
(Source: author)

From the beginning of its establishment to nowadays, the Landesmuseum Kärnten in Klagenfurt scientifically supervises this museum. Annually, the management receives 200,000 euros from the country. But according to them, this is not enough to keep the maintenance issues since all objects at there are wooden made. For instance, to renewing the shingle roof of a larger house, it costs around 60,000 euros. Thus, various attempts are made by the management to get the funds. One of it is by holding a fundraising through music and other performances with the help of some local institutions.

3.3.6. Gerersdorf Ensemble Freilichtmuseum

In the lowland landscape of Southern Burgenland, 8 km in the western of Güssing, settled Gerersdorf Ensemble Freilichtmuseum as one of the attractive destination in Burgenland state. Here, established 32 houses in the 2 Ha area of the site, which mostly represents farm housing, mixed with reconstructed-modern buildings, home to a wealth of native commodities and agricultural implements that provide a comprehensive insight into the Pannonian culture of the 18th and 19th centuries.

Established in 1976, Gerersdorf Freilichtmuseum as the largest outdoor museum in Burgenland consists of peasant wooden houses mainly from southern Burgenland and neighboring area in western Hungary. Here, wood, clay, and straw are dominantly used as indigenous materials of most buildings. For instance, as seen on the one of the collection where tree trunks were hewn manually and then plastered with mixed chopped straw clay and whitewashed.

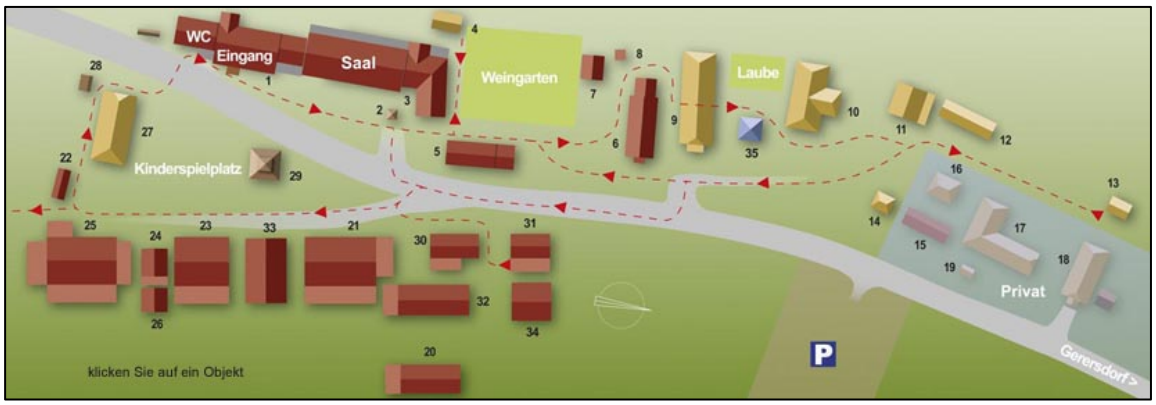


Fig. 3.66. Gerersdorf Freilichtmuseum tourist map
(Source: Gerersdorf Freilichtmuseum site)

The founder, Gerhard Kisser acquired the museum himself in 1972, started from a bid to buy a house on a hectare area of a site, the legacy of his friend's parents. At the time, the condition of the house was initially damaged, but after it was repaired, it became a holiday home for his family. For Gerhard Kisser, July 6, 1972, the inauguration of the Open-air museum in Bad Tatzmanndorf was the point where he began thinking of applying the same approach to his dwelling at Gerersdorf. Finally, after struggling to assemble and repair several houses and collected close to his *Blockhaus*, on 12 November 1976, Kisser opened Gerersdorf Ensemble Freilichtmuseum to the public.

Fig. 3.67. Gerersdorf Freilichtmuseum map
(Source: Google map)

The site of this museum is divided into two parts area that separated by a hamlet road. This road divides the site into the west and east side. In the western part, there is administrative building and several old houses collections. In the north, there is a group of buildings that are still inhabited. While in the east, there are rows of buildings that look more modern made of wooden planks.

Fig. 3.68. Gerersdorf Freilichtmuseum separated by a hamlet road
(Source: author)

Dominantly, the house collections in Gerersdorf Freilichtmuseum were grid-arranged both in east and west side of the side. Unfortunately, the group buildings on the east side were laid under the road level without any attempt to set appropriate conditions to the contour. Inside these buildings put some collections such as a group of wagons and various carpentry tools, but regrettably were not well arranged and tended to be a kind of warehouse.

Fig. 3.69. Rows of houses on the east side of the site
(Source: author)

Fig. 3.70. Some collections inside the houses
(Source: author)

Meanwhile, on the upper west side of the site, there are settled several old houses. Some of them are: a unique Kreuzstadel from Güssing which built on 1811/1834 and

translocated to the site in 1975 (top), a 1794-built house which translocated in 1995 (left below) and a Kitting built on 1765 and translocated in 1979 (right below). These buildings are quite well maintained but in some spot seen the part has been started to decay and require repairment quickly. At the north end of the site, there is a group of farmhouses, which is still inhabited but cannot be accessed by the public.

Fig. 3.71. Several collections of old houses on the west of the site
(Source: author)

Fig. 3.72. A group of inhabited farmhouse in Gerersdorf Freilichtmuseum
(Source: author)

In here, we can find a lot of collections and houses that have been assembled from around Burgenland states. One of the highlights is a belfry (*Glockenturm*) from Güssing that placed in the middle of the courtyard near the road. The structure of this belfry, which is usually made of oak wood, is a bell-carrier whose the bell had rung in fire, danger, also in the

presence of a church, at times of prayer and to signify a death. In Gerersdorf, this tower is covered with shingle roof. While, we can meet one of his old siblings in Stübing Freilichtmuseum, where at there, the tower's roof is covered with straws and built on 1776.

Fig. 3.73. A belfry stands in the middle of Gerersdorf Freilichtmuseum's site (left) and a group of wooden rides in the playground (right)
(Source: author)

Since the road splits the position of the site, the visitors who arrive may park his vehicles along the roadway. But for those who come with the tour bus, there is a parking area on the northeast side, which occupies a vacant sloped field near the site.

Fig. 3.74. Sloping field for parking area in Gerersdorf Freilichtmuseum
(Source: author)

In 1996 the museum was reformed to a specially founded association "Friends of the Freilichtmuseum Ensemble Gerersdorf", and help the founder to solve the financial issue and ensures the operation and the preservation of the museum keep running in largely voluntary work. Until now, the founder is still working on the expansion and improvement of the museum.

Methodology

By reviewing described OAMs previously, this paper goes on by using qualitative methods. Based on primary data acquired from field surveys, such as photographs and some interview results, this chapter extends this research through in-depth observation towards six selected Austrian OAMs by descriptively reviewing; the featured buildings, the site, entrances, circulations, accessibilities, relocation issues, attractive-uniqueness, safety, to the management. Thus, this chapter conveys those parameters with logical argumentation (Groat and Wang, 2002) in critical descriptive ways (Attoe, 1978) to depict benefit and shortcoming of each system and method that implemented by each OAM. Some phenomena derived from field studies described as part of an evaluation to be considered by viewing some comparison of each OAM. In some sections, the advantages and disadvantages found at each Austrian OAM tabulated so that advisable as a consideration for the opportunity of OAM concept could be appropriately implemented in Indonesia preferably.

3.4. Reviewing Austrian Open-air Museums

Reflecting on Skansen phenomenon, Austrian also trying to develop this kind of museum and marked with Stübing in 1962 as the first. Now, after almost half a century passed, Austrian OAM has become a reference point for their younger generation in searching their identity. On the other hand, countless studies such as; archaeology, ethnology, anthropology to dendrology also use these OAMs as a starting point.

According to Rentzhog (2007:296), the open-air museum meeting at Stübing in 1974 became a turning point where for the first time, the topic of the conference talks about education. This subject itself has not addressed yet as the main issue at other previous meetings. By Adelhart Zippelius (in Rentzhog, 2007:296) conclude that: "*all museums…have an educational goal…(but) the basis of any form of educational activity is collecting, preserving and scientific research*". Seen here that the position of Austria in the development of OAM in the world has a vital role in establishing the foundation for developing OAM as a means of education, moreover for scientific research.

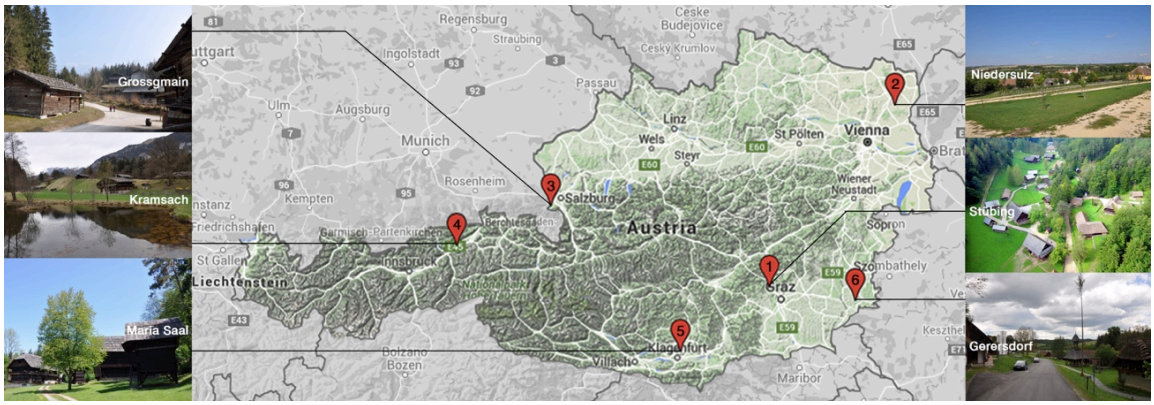


Fig. 3.75. The location of open-air vernacular houses museum in Austria toward its nature (Source: author)

3.4.1. Featured buildings

The Freilichtmuseum is a place where historical daily lives are presented like no other museum type. The collections, which commonly displayed in the open-air, are not only can be touched but also even walked on. But it is not just about proximity between the exhibitions and the visitors that makes up a particular status of the objects, but also the

versatility and multi-functionality of things could be found in the collections at the open-air museum, as the historical sources of inspiration and knowledge to the past as well as the wealth of crafts evidence (Reinecker, 2012:7).

On the 65-hectare mountainous site, Stübing Freilichtmuseum is presenting 97 objects old buildings from rural areas, which dominantly have been dismantled throughout Austria. Since it was designated as a state museum and underwent a mission to show all the past forms of each of the states in Austria, various homes and outbuildings from each of the 8 Austrian states, from Burgenland, Steiermark (Styria), Niederösterreich (Lower Austria) , Oberösterreich (Upper Austria), Kärnten (Carinthia), Tirol (Tyrol), Salzburg and Vorarlberg (Vienna is still sought) are placed linearly according to the country zone to resemble Austrian maps. For that, the valley, which contains the collections, is stretched from east to west, so it is analogously like visiting from reed-roofed buildings of the Burgenland to the alpine huts of the Bregenz Forest.

From all the collections in Stübing Freilichtmuseum, most of those buildings there were translocated from its origin, for instance, the Rauchstubenhaus 'Sallegger Moar', which is the first building that translocated to Stübing in 1963 from Styria and the one and only, a relocated barn from South Tyrol.

Fig. 3.76. A group of buildings from South Tyrol in Stübing Freilichtmuseum (Source: author)

In Niedersulz Museumsdorf, with the total of 80 Weinviertel buildings on the site of 22 Ha, are featuring Weinviertel typical houses from around Lower Austria. Characterized by the wineries culture, gives these buildings a uniqueness as L-shaped form buildings in a cluster with some outbuildings to accommodate residence, horse stall, cowshed, swine cage and the typical warehouses. These constructions are not completely translocated from the original place, but only a few parts such as doors, windows and other elements that can easy to transfer. While the buildings itself, which were copied in the original form were made anew by using bricks and loam with the lime-painted coating.

> *"At these times it was technically and financially not possible to transfer loam buildings in original. So the founder decided to rebuild the houses originally built from loam with new (burnt) bricks – it was easier, cheaper and (as you mentioned) faster. We're planning to transfer a historical loam building in original... our Museum consists of transferred houses, workshops and barns which have been given up by their owners in their original places. After having been transferred or rebuilt in our*

museum nobody has lived in there anymore. The groups consisting of living house with stables, barn and stables for pigeons and pigs have been put together from the founder according to the historical arrangements on the original places" (Plöckinger-Walenta, Veronika, based on e-mail conversation on 5 October 2015).

Fig. 3.77. A typical L-shaped Farmhouse (*Zwerchhof*) of Weinviertel (left) with its typical arcade (*Trettn*) as the main corridor of the house (right) in Niedersulz Museumsdorf (Source: author)

Meanwhile, in Salzburger Freilichtmuseum with an area of 50 Ha has accommodated 100 translocated buildings from the state of Salzburg. All of these buildings were adjusted to its hilly geographical condition, as similar to the original. These buildings are situated in several zones following the historical region of Salzburg, namely Flachgau, Tennengau, Pongau, Lungau, and Pinzgau. The placement is rather far apart from each other, showing the uniqueness arrangement in Salzburg mountainous area that highlighted its nature and geographical conditions. There is also a heritage railway to facilitate visitors to access the farthest zone.

Most of the buildings collected in Salzburger Freilichtmuseum were wooden made construction and equipped with a warehouse (*städel*). In several buildings, there is a contemporary installation that helps visitors get information related to the history of the houses, and also such museums of Toll road construction and heritage tractors.

Fig. 3.78. The oldest translocated building (left) and one of exhibition inside a building (right) in Salzburger Freilichtmuseum (Source: author)

Meanwhile in Museum Tiroler Bauernhöfe, 37 translocated buildings from the state of Tyrol located in a hilly area of 8 Ha in Kramsach. As in Salzburg, the buildings arrangement at there are also adopts zoning mode by grouping collections of buildings

according to where they belong. This zone consists of Central Tyrol, East Tyrol, South Tyrol and West Tyrol. The arrangement feels more compact due of the area is not too large and the number of buildings that are not too much. The buildings, which were translocated from their place of origin, are set according to its previous positions. Thus, the contour arranged by adjusting the site with the buildings as well as makes the visitors easier to explore the whole area. Some new installations such as contemporary pavilions and lively indoor projector were added to make the visitors easier to get information about the history and the past images of Tyrolean people lives.

Fig. 3.79. Buildings position at contoured landscape (left) and one of new modern pavilion hung at the top of the contour (right) in Museum Tiroler Bauernhöfe Kramsach (Source: author)

In Maria Saal Freilichtmuseum, 38 translocated buildings from the state of Carinthia settled in the area of 3.5 Ha. Due to the breadth of the site is not too large but accommodates more collections than Kramsach Freilichtmuseum, then the consequences are those all wooden buildings at there had positioned adjacent to each other. However, the site layout, which consists of 4 terraces, makes the location of the building still feasible to be placed in the contour. Besides, since a side road separates the site, some outbuildings are located in the opposite area of the main site and linked by a traditional wooden bridge. It makes this spot one of the uniqueness of Maria Saal Freilichtmuseum besides its history behind in laying the foundation of Freilichtmuseum concept to Austria.

Fig. 3.80. The *Bodnerhaus* as the oldest translocated building in Austrian OAM (left) and wooden sky bridge connects to the sub-site (right) in Maria Saal Freilichtmuseum (Source: author)

Meanwhile, in Gerersdorf Ensemble Freilichtmuseum, an area of 2 Ha gives space for 32 buildings, which is a combination of several building types from around the state of

Burgenland. Due to the small area of the site, make this combination of masonry and wooden buildings were positioned adjacent. Although the site positions consist of two terraces separated by a hamlet road, the building plots are not positioned on the contours. Dominantly the buildings in here are the reconstructed buildings, though in some part there are also wooden buildings and outbuildings which had been translocated from the original place. Most of these buildings are used to accommodate collections of the museum's owner. Nevertheless, there is a group of the in-situ building that remains inhabited and makes one of the uniqueness of this museum beside as the history behind the establishment of this museum.

Fig. 3.81. One of inhabited buildings (left) and the separated museum's site by hamlet road (right) in Gerersdorf Freilichtmuseum
(Source: author)

3.4.2. The breadth of site

The breath of area is highly influential in structuring the collection of houses and other outbuildings in an open-air museum. Too large and many numbers of collected houses also will make difficult for visitors to explore all the collections.

> *"From the visitor's viewpoint, too, there are limits as to how large the museum ought to be. Distance and apparent repeats of what they have already seen risk making it impossible as a visitor attraction. Many of the larger open-air museums seem deserted even now. Too much time and efforts goes into moving around, and visitors are dispersed over such a large area that they lose contact with one another"* (Rentzhog, 2007:382).

Some visitors prefer not to explore all, especially for those who have been visited the OAM before. Only around the frontage, like the restaurant and some houses close to the museum portal is enough to represent their visit. From the observation, most visitors who come just want to enjoy the atmosphere are directly going to the restaurant which usually located not far from the gate.

Mostly, the visitors who want to explore throughout the site are the first-time visitors or guests with other special roles and motivations (Falk, 2009). From the observation by encircling all the researched OAM indeed found in some sites, tremendous efforts is required to explore the whole site as well as visiting all the buildings. Not to mention by accessing them one by one and reading all displayed label inside. Also, not to mention the time to contemplate, sensing the atmosphere and exploring other curious things therein. Consequently, this issue should be considered in determining the area of the museum. If compared to all researched OAMs, assessment of time and effort in exploring museum's contents could be described as follows:

Salzburger > Stübing > Niedersulz > Kramsach > Maria Saal > Gerersdorf

This assessment was based on the time and energy that I feel myself while exploring each museum. Salzburger is a relatively tough area where the collection was placed far apart from each other, not to mention the collections were arranged following the historical region of Salzburg, making it quite difficult for visitors who have short gasp. Hilly contours become obstacles in exploring every house in all zones. However, it paid off by wandering the natural atmosphere of Salzburg landscape directly. The period I took to get to the Lungau zone, the hindmost point of the area, was around 2 hours, not include additional time to go back or continuing explores the Pinzgau zone. Moreover, in some area between Lungau to Pinzgau, trail contours are hilly with some steep lanes, which requires cautiousness especially for a family trip with little children.

Fortunately available the heritage train passes through the entire grounds of the museum on a track of 1.7 km length as an inter-zone mode of transportation. Although only serves to Pongau zone, it existence quite advantageous to shorten the time for the elder and family with children to go directly to the restaurant in the Tennengau zone. At there, a playground for children is available and also the locations for camping.

Meanwhile, exploring Stübing was quite easier than Salzburger because the form of circulation is linear since the zones of collections were arranged as the Austrian map. In the case of placement, the buildings were zoned according to the respective state where it originated. According to Rentzhog (2007:383), this method is the most ideal, where the site is divided into several sub-sites with varied and condensed experiences.

Similarly to the placement of farms, which were placed according to the original contours (Pöttler, 1985). It takes approximately 2 hours round trip to visit all the collections without entering them casually. There are several intersections especially in the Steiermark zone since Stübing collects numerous homes from there. There are 57 Steiermark's farmhouses and outbuildings preserved in Stübing. Besides settled in the Steiermark area, several Steiermark buildings also occupy the hindmost area of the site. Some of these buildings are indeed the Almbauten type which in its original place occupies the hilly terrain. Due to the Steiermark zone is too crowded, some collections finally are being spread. It implies there is still a vast possibility of adding some collections to Stübing, though its placement later should be taken into consideration concerning its zoning area. Moreover, until this moment (this dissertation was done), Stübing still does not have a collection from Vienna.

Meanwhile, at the beginning time of Niedersulz Museumsdorf, the land was only 3 Ha. But, along with its development, this museum is currently located on 22 Ha land as the addition from the local government to accommodate some collections in the future. When conducted the survey field here, I was impressed with the first glance of its new gate. For a museum with a theme that carried out by Niedersulz Museumsdorf, this gate becomes a separate attraction that impressed apart from the group of collections behind it. After getting out of the gate to the group of the buildings lies a bare-sloped ground, which later not only intended to accommodate new collections, but also the setting for vineyards that will add the color of Weinviertel landscape to this museum.

After passing this site, the visitors will pass several grid-arranged groups of buildings. From this point, visitors can choose whether to explore the whole site which is starts from the eastern part through a zigzag path or, from the west across Kellergasse path passing through a row of Presshaus (wine production house). For visitors who want to directly to the restaurant can directly take the middle path straight to the north.

It would be confused for the visitors who want to explore the whole building due to formerly, the entrance of the site had located in the west of the site adjacent to the center of Niedersulz district in the north. But, due to the site has been widening to the south and the new portal is placed at there, in consequence, the visitors currently are oriented from the 'rear'. Not surprisingly, when visitors arrive at the site, first they will meet many Presshaus, barn, warehouse and other outbuildings. To find the façade of this Baugruppe, they have to turn around to the path on the Sulz brookside.

This should be a serious concern for the Niedersulz Museumsdorf management ahead in adding new collections, especially in re-arrangement the circulation so that visitors will not experiencing disorientation in understanding the pattern and characteristics of each building at there since now new visitors will think that the new portal is the foreground of the museum.

Indeed, the more breadth of the site may have wide opportunity to load more and varied content. *Smallness may even be an advantage, if one has a clear idea of what one is doing and understands the benefit of being compact* (Rentzhog, 2007:383). I found this phenomenon in the three other OAM. In Museum Tiroler Bauernhöfe Kramsach, the blend of landscape and its collections feels very compact. With a total of 38 buildings, this museum still has many ranges of flexibility in the arrangement of the collection. Contour settings also look optimally utilized in representing the atmosphere of Tyrol with more comfortably. Comfortably here means easy to explore, not too far apart and safe to be traveled by the family with children.

Besides that, there are several new spots in the form of new pavilions and a variety of new game installations along the paths as an additional attraction in this museum. Not to mention the scenery around with the background of the Alps strongly supports the characteristics of the museum and make the atmosphere familiar to the visitors. I did not feel exhausted when exploring this museum's site and every corner of the buildings therein because of this friendly atmosphere and supported by a clear radial circulation pattern. Visitors who just want to enjoy the atmosphere of museum scenery can go directly to the restaurant without having to go inside the museum complex.

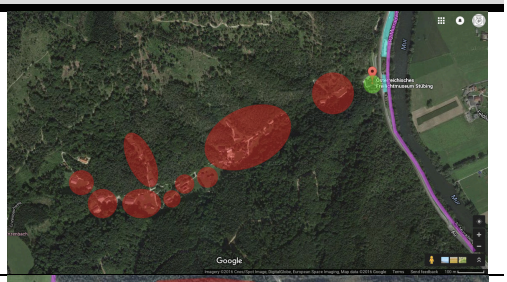
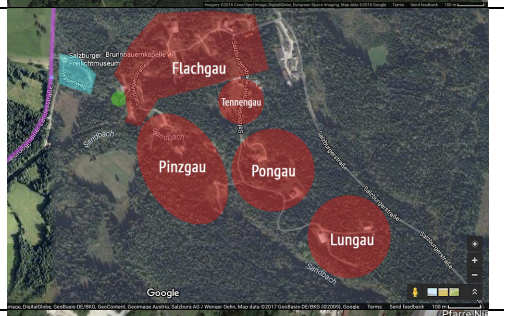
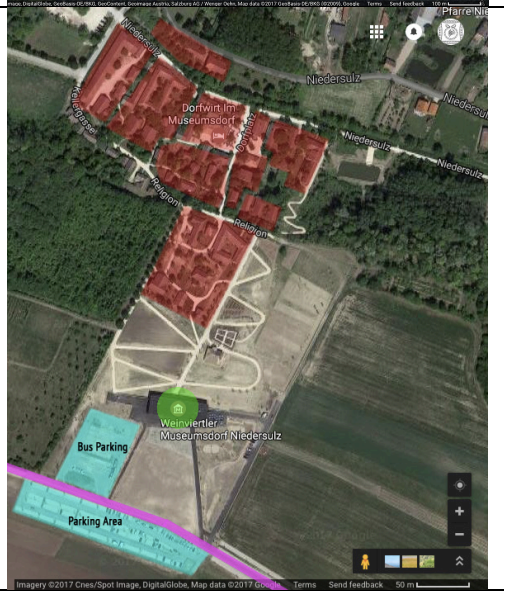
This approach, which was implemented successfully by the Tiroler Bauernhöfe Kramsach Museum, is compatible to be applied for such regional scale museums, where harmonization between the breadth of the site, number of buildings, and its arrangements to the undulated contours may complement a good value to the museum. The addition of new spots, such as pavilions, game stations or temporary installations may be utilized by regional museums to attract the visitors, though concerning to add new collections later should consider some adjustments. But, with the ratio of 8 Ha for 37 buildings, the Tiroler Bauernhöfe Kramsach Museum still has many prospects to be more interesting in the future.

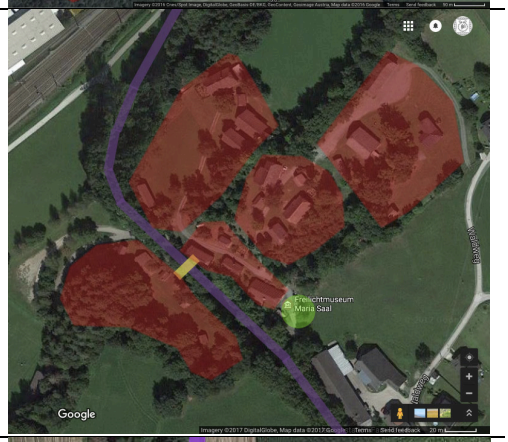
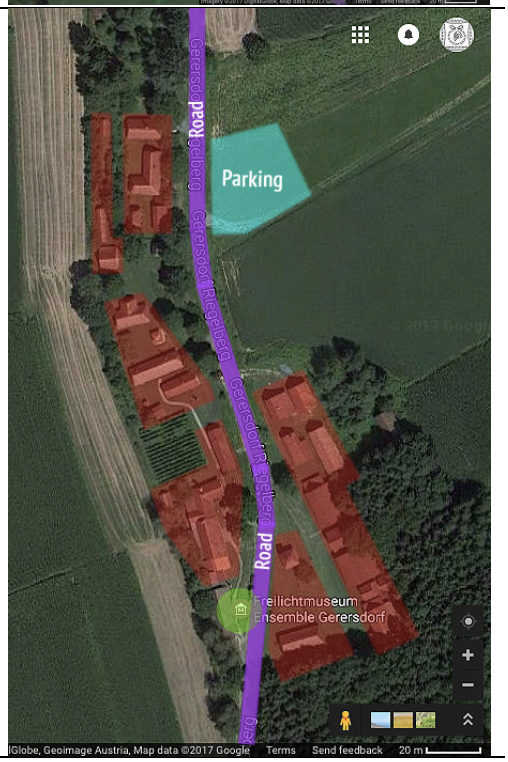
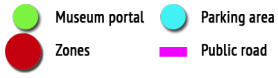
Meanwhile, in Maria Saal Freilichtmuseum, the arrangement of 38 buildings on four terraces of 3.5 Ha site makes the atmosphere is impressed dominated by the building. Although an array was visible in the contour, building proximity is very pronounced in the site. In one hand, this composition allows visitors to easily move from one building to another due to its adjacent, but on the contrary, the impression to the landscape becomes narrowed. There are two locations on the site that slightly open for some improvements, that is on the east and south of the site. However, on the east, where the Lavanttalerhaus located, the condition is adjacent to a private residential complex so that visitors can see the activities of drying in the back of the local's house. For that, by planting some vegetation at the site boundaries might be able to reduce this negative vista. While in the north, which near the Kramerhaus as one of the best spots in Maria Saal that often appears in publications related to this museum, is also the only location that may accommodate new adjustments.

Since a side road divides the site of Maria Saal Freilichtmuseum, there is a sub-site in the west side linked by a wooden bridge over the side road. When I visited this museum, the bridge was sealed due to a landslide on its foundation, so access to the sub-site was closed. However, from the roadside observation, this sub-site consists of several translocated outbuildings which also were being placed adjacent to each other.

Meanwhile, the site outline at Maria Saal Freilichtmuseum is almost similar to the Gerersdorf Freilichtmuseum's site, which is also separated by a hamlet road. 32 buildings that stand on 2 Ha of land with two terraces were situated in a grid to accommodate the founder's collection. It is very easy to explore this museum since the arrangement of buildings on the east and west side were arranged in a row, although it feels strange and quite risky if the visitors want to move to the other part of the museum site because they have to cross the road. In the other hand, as identified in Maria Saal Freilichtmuseum, the narrowness of the site becomes a challenge in adding new collections in Gerersdorf Freilichtmuseum due to the arrangement of buildings are close together. However, in the most northern part of the site, there are found a group of buildings which is still inhabited and become a uniqueness of the Gerersdorf Freilichtmuseum. This table below shows the situation of each researched OAMs.

Table 3.1. Zoning of each researched OAMs

OAM Freilichtmuseum & Established year	Breadth (ca) in Hectares	Number of Buildings & Outbuildings	**Zoning**
Stübing *1962*	65	97	
Salzburger *1984*	50	100	
Niedersulz *1979*	22	80	

Kramsach *1974*	8	37	
Maria Saal *1972*	3,5	38	
Gerersdorf *1976*	2	32	
		Description	

(Souce: Author's analysis)

3.4.3. Entrance and circulations

Commonly, all entrance points in open-air museums marked by a building that integrated with the ticket stand, rooms for managements, and access to the museum, as found in all cases of Austrian OAM in this research. However, there are some variations found when field surveys conducted. At Stübing Freilichtmuseum, besides consisting of the above functions, there is also a mini café and additional corner for selling any related published things about the museum and some souvenirs behind the ticket counter. This modern-shaped building is placed at the most eastern part of the site close to the public road and also integrated with the automatically entrance system.

Similarly found in Kramsach Freilichtmuseum, the gate also established as a modern building functioned as an administrative office with the ticket corner directly facing the roundabout path for car drop off. Neither cafes nor souvenir shop was found inside the building at the time. However, there is a mini-cinema for visitors, and a hall containing the collection of model mockup and a couple of boards and screen describes the history and translocation processes, which were displayed on the wall.

Fig. 3.82. The gateway building in Stübing (left) and Kramsach Freilichtmuseum (right) (Source: courtesy of Stübing Freilichtmuseum and author)

Meanwhile, in Salzburger, Gerersdorf and Maria Saal Freilichtmuseum convey the same approach that integrates the gate with its surrounding collection. In Salzburger, one of the translocated farmhouses from Flachgau, the Thanngütl from Bergheim, was used as the administrative office, the ticket counter at once the entrance to the museum site. Inside, the threshing floor and stable area had changed to accommodate the access path and exhibition hall, also for a souvenir shop and mini-cart rental for children.

Similarly in Gerersdorf Freilichtmuseum, 'the portal' occupied a separated new building which was integrated with the surrounding buildings, although indeed, the building is anew with some large glass window openings. Inside, there is ticket counter and mini café, without any souvenir shop. The drawback found in this scheme is enabling people without tickets can directly view and go inside to the museum because of the museum's buildings collection located in line with the hamlet roadside.

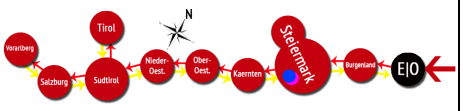
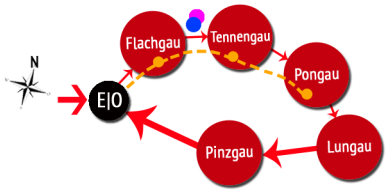
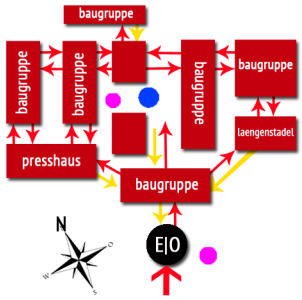
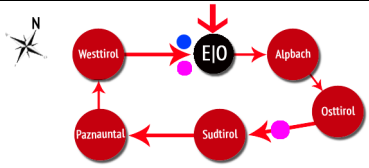
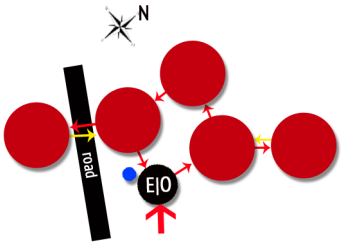
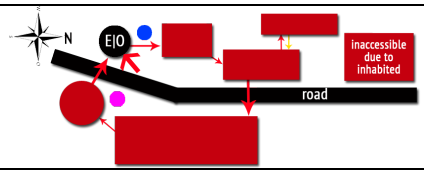
Slightly different in Maria Saal where the ticket counter has utilized a mini wooden hut located near the fence of the entrance area. Impressed simple, this hut consists of two chambers for two people. In front of this ticket Hut located outdoor restaurant so for those visitors who just want to relish at the restaurant, be able to get in directly.

Fig. 3.83. The gatehouse in Salzburger (left), Gerersdorf (right) and Maria Saal Freilichtmuseum (below)
(Source: author)

From the entire Austrian OAM gate previously described, the gate of Niedersulz Museumsdorf perhaps the most spectacular, even if it compared across all Austrian OAMs. This box wooden contemporary building indeed was very dominant standing in the middle of the meadows of Niedersulz. With glass openings widely and applying passive building system, this two-story building was inaugurated in 2012 as a new access to the site, also serves museum shop, gastronomy as well as become an administration office for its employee. Designed as a 'frame' or 'gate' to the Niedersulz museum, this building also serves rental space for gathering and wedding. However, Oliver (2016:300) has criticized this kind spectacular attention is not properly to an open-air museum image since that does not convey the nature of the exhibition inside. It increasingly imparts the impression of 'the modern and the old' as well as being an alien in the middle of this tranquility rural area.

Fig. 3.84. The newfangled museum portal of Niedersulz Museumsdorf and its interior
(Source: author)

Table 3.2. Circulation pattern of each researched OAMs

OAM Freilichtmuseum	Breadth (ca) in Ha	Total length (ca) of trails (km)	Time required (ca) commute without entering each collections	Circulation diagrams	Patterns
Stübing	65	2	2 hours		Linier
Salzburger	50	7	3,5 hours		Radial
Niedersulz	22	1,5	1,5 hours		Radial Grid
Kramsach	8	1,5	1,5 hours		Radial
Maria Saal	3,5	0,7	45 minutes		Radial
Gerersdorf	2	0,5	30 minutes		Grid Radial
			Description		

(Souce: Author's analysis)

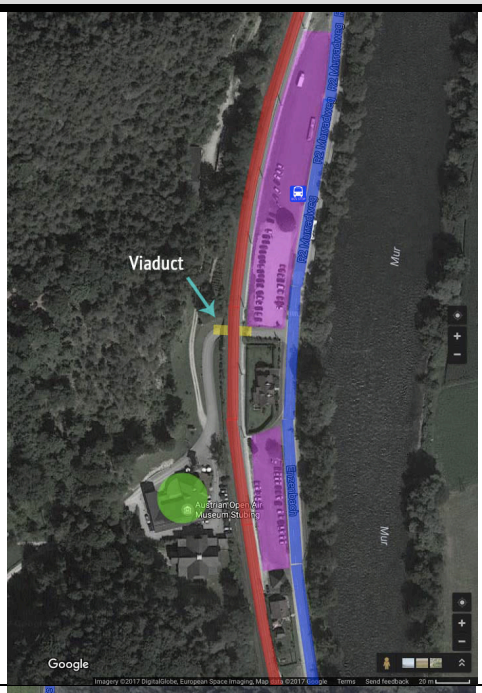
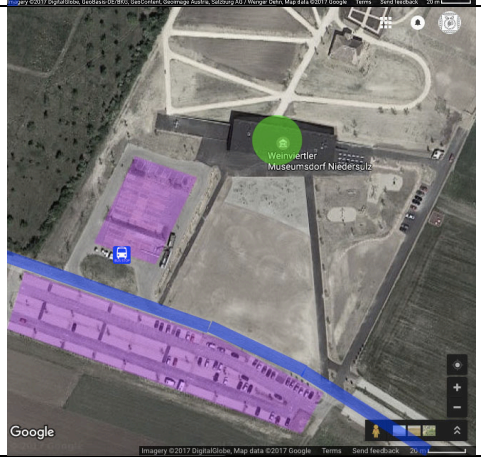
3.4.4. Site position toward accessibilities

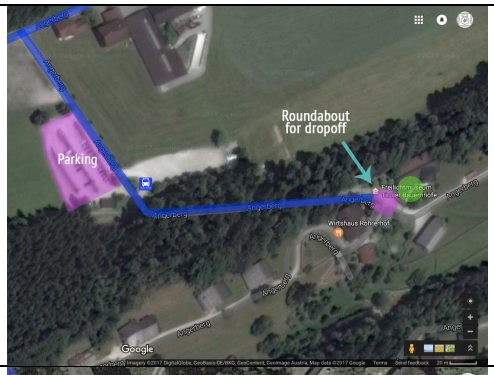
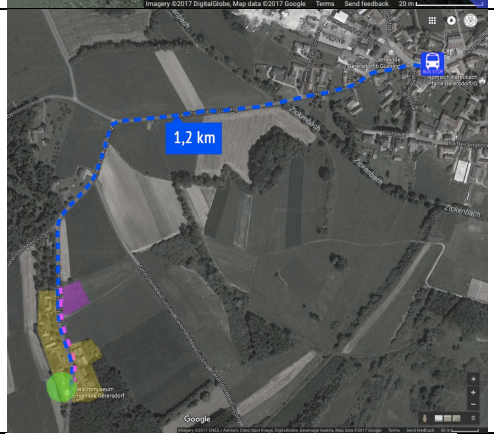
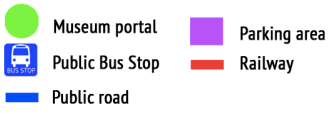
The location of the museum should be taken into consideration to convey a rural atmosphere to an open-air museum. For that, needed the concern to keep the site away from the vehicle's noise, which mostly came from the busy main road. Consequently, the collected houses/farms on the museum site should be adapted and adjusted with the vision and master plan for the museum in the future. From the observation, the 4 of open-air museums placed its collections far enough from the nearest public road. While the two other, that is Maria Saal, and Gerersdorf were separated by side/hamlet road (see Table 3.3 for detail description).

Furthermore, the existence of open-air museums also depends on how easy the vehicle, especially the public transportation access it. For visitors with private vehicles, it is not a difficult matter to reach these OAMs. However, there are some OAMs that have not been integrated with public transportation. In Stübing, Salzburger, Niedersulz and Kramsach Freilichtmuseum, each already has a distinctive bus stop that frequently traversed by public bus. At Maria Saal Freilichtmuseum, there is a bus stop but a little bit far from the museum portal. The furthest is the bus stop at Gerersdorf Freilichtmuseum, which is 1.2 km from the museum portal, so it takes a little more sweat to visit this museum by public transportation.

Fig. 3.85. The non-pedestrian-path road to the Gerersdorf Freilichtmuseum (Source: author)

Table 3.3. Parking area and public transportation access to each of researched OAMs and noise consequences to the site

OAM Freilicht museum	Descriptions		Setting	The noise heard from the public road
	Parking area to Museum portal	Public transporta-tion stop to Museum portal		
Stübing	There are 2 parking area for cars and buses. Access to the museum portal will pass a viaduct under local railway.	Stübing Train station around 2,2 km. Bus Stop around 200 m		Not heard
Salzburger	100 m, located under a clump of trees and gravel road	Bus Stop around 300 m		Not heard
Niedersulz	100 m, with a well-designed area and available for buses	Bus Stop around 100 m		Not heard

Kramsach	200 m, the terrain is uphill, but the vehicle can ascend up to the front of the museum portal for drop off.	Bus Stop around 200 m		Not heard
Maria Saal	Small parking area located right in front of the museum portal and on the near roadside	Maria Saal Train station around 1 km. Bus Stop around 550 m		Quite silent, since the road is not often being passed by vehicles, though the site was separated by side road
Gerersdorf	On-street parking area and for the bus is 150 m to the north in a plain sloping meadows area	Bus Stop around 1,2 km		Quite noisy from the hamlet road that separated the site but not too loud due to intermittently being passed by vehicles
		Description		

(Souce: Author's analysis)

3.4.5. Rebuilding the buildings

The issue of translocation buildings is the most challenging part in planning open-air museum. This process would depict the consistency and validity of the image for an open-air museum later. The wrong translocation process may bring an OAM will bear disgrace, though covered, on its development ahead. Oliver (2001:198) thus underlines the open-air museum, as an issue of how one's presentation, re-presented the representation.

> *"Remove of a building is not in itself a simple process, but one which may involve legal, conceptual and planning approvals. Eventually, if this task is to be responsibly completed, it requires detailed surveys, the examination of the building's condition, and the drawing, recording and numbering of*

its component parts for dis-assembly and re-assembly. In turn, the latter necessitates much physical but specialized work and sensitivity and method in the sequences of dismantling, handling, transporting, storing, and protecting from damage or deterioration" Oliver (2001:198).

In the translocation process, lots of things have to be reconsidered in keeping the 'authenticity' of the building. When extensive repairs are to be made, such as replacement of roofing materials, walls, and supporting structures, all must be done in the name of 'authenticity'. This rigorous process certainly requires the involvement of various experts, from architects, historians, ethnologists, anthropologists, engineers and many specialized skilled craftsmen professions, and consequently, this process becomes demanding in cost, effort and time-consuming.

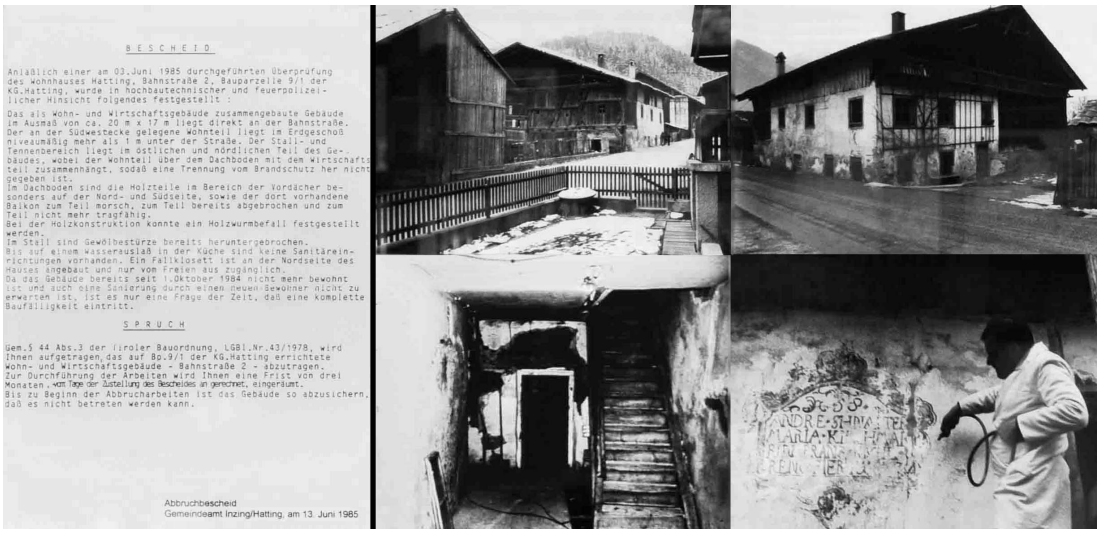


Fig. 3.86. Legal, conceptual and planning approvals prior dismantling process (Courtesy of Tiroler Bauernhöfe Kramsach Freilichtmuseum)

Commonly, translocation process that has been done at each researched Austrian OAM was carried out through several phases (abstracted from Stübing, Salzburger, and Kramsach publication press). Mostly only those houses, which have lost their function at its origin, are translocated to the museum. Before transferred, held some investigation to examine the first recorded related documents (sketches, photographs, and so forth) of the houses in its original location to assure both the authenticity and the structure, avoiding erroneous in the replacement process. At the same time, legal aspect regarding the ownership has to be cleared.

Before a house was being dismantled, on the spot, everything should be accurately measured, and all wooden parts must be precisely numbered. In particular, experts also examine all physical things at the house, the structure, masonry, wooden parts, particularly in the façade, in order to ascertain some overpainting or letters and other information related to the history of the house. The entire structure is documented with hand drawings, photographs, and film footage, so that these documents could support in the rebuilding process, to avoid mistakenness especially with the original building materials (Museum Tiroler Bauernhöfe Kramsach information center).

Exact architectural-historical inventorying has to be done by surveying the original location before translocation process began, together with creating a dismantling plan and documenting all of the details. The existing authentic interior such as the decoration and the ornamentation also should be inventoried backed by interviews and archives to gain the social and historical story of the house. The dismantled parts of the building were being

recorded meticulously to avoid erroneously and ease reconstructing process at the new place.

Fig. 3.87. The sequence in dismantling the house (left to right)
(Courtesy of Tiroler Bauernhöfe Kramsach Freilichtmuseum)

Once the re-erection process of the building at the museum began, before the building was set back, the soil must be certainly dense due of contoured soil conditions and groundwater reason. Having ascertained of the ground solidity, installing and composition techniques of the stone foundation must be reckoned with, in order to be strength enough bearing the house loads. Then, the wooden structure and all ornaments were skillfully restored to the main structure. All reconstruction mostly spent two years to be fulfilled (Museum Tiroler Bauernhöfe Kramsach information center).

Fig. 3.88. The sequence in re-erecting the house (left to right)
(Courtesy of Tiroler Bauernhöfe Kramsach Freilichtmuseum)

Meanwhile, defective parts must be restored or replaced, especially the wooden part. Dendrochronological research of the structure should be faultless concerning possible modifications. Also, appropriate conservation measures should have done integrally and comprehensively. Dried and rotten parts should be classified for being kept or destroyed or collected for further research as done in Stübing and Salzburger Freilichtmuseum.

After the reconstruction, the house equipped with all necessary households and work equipment with full furnishings that match with the relevant timeframe. Maintenance and restoration have been kept sustained to maintain safety, particularly in the fireplaces like stove and oven, which is used continually for the workshop of the visitors. While, at the exterior, the planting of gardens and flowers keep nourished as attractive scenery and decorating the houses to bring visitors fused with the real atmosphere of Austrian rural houses, and also offers lots of rides as well as attractions which to become peculiarities of each OAM.

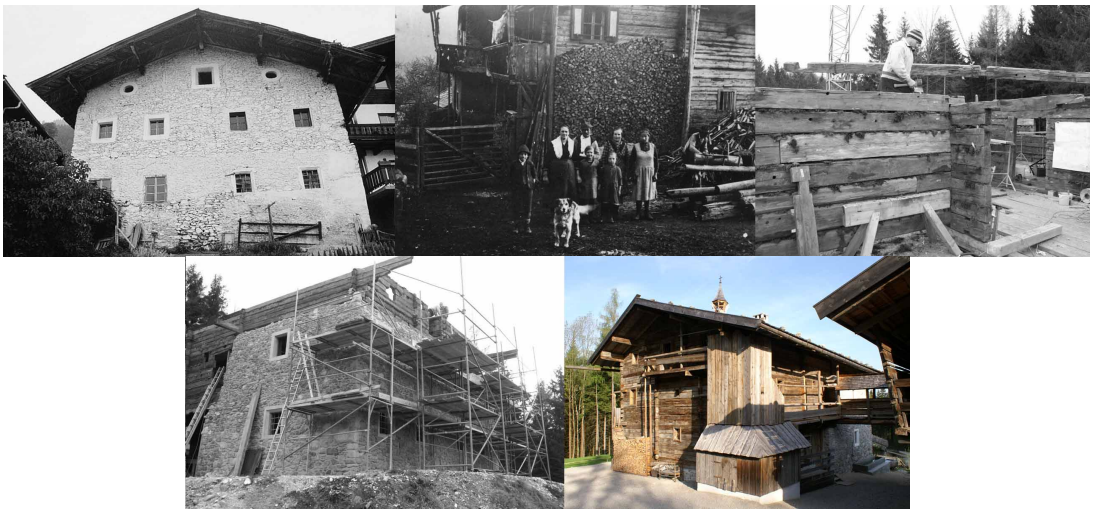


Fig. 3.89. The sequence in translocating a house (left to right)
(Courtesy of Salzburger Freilichtmuseum)

3.4.6. Performances and attractiveness

Since it has been found that the only minority of visitors come actively to seek knowledge, the museum aims to give information in an enjoyable, easily accessible and exciting form (Rentzhog, 2007:343). Thus, communicating the collection is an important part of presenting the history of the building itself. How to communicate the collections in several buildings at Austrian's open-air museums also in some parts have been well done. All open-air museums equip their visitors with brochures or leaflets with a map. There is also a full version in book form but for sale. However, this method is considered less effective in communicating all the history of the collection in the open-air museums, nor the use of headphones, which is more recent. In all museums, labels and signs are obligatory. Of course, in briefly and modest way since nobody reads long texts for their recreational time (Rentzhog, 2007:419-422).

Another special feature of the open-air museum is its 'revivalism' by museum festivals, disguised museum personnel, crafts demonstrations, flora, and fauna. Museums in the open air are exposed to the constant change of nature and are therefore immediately more animated than other museums (Reinecker, 2012:9). Besides, in almost all OAMs including Austrian OAMs, an additional 'animation' is provided, for example by baking bread, making cheese and baskets, spinning, carving and plowing, and pitching maize trees and so forth.

In all researched OAMs also often held participatory activities. These activities are usually wrapped with an on-site workshop, which invites visitors to get involved in making crafts, food or doing jobs that people usually do in the past. As Rentzhog (2007: 398-402) said, in the most crafts, knowledge, and skills can only be passed on through practice. Especially, today many people do not know in making such traditional craft. Through open-air museums, these skills can be transferred from generation to generation.

Activities (Veranstaltungen) is frequently held at a certain time and announced in advance by the management through their website. Some examples of these activities, for instance:

- Building techniques with clay, which is frequently held in Niedersulz Museumsdorf in collaboration with BOKU University.

- Make crafts such as traditional baskets, wooden shoes, spinning, crochet, traditional bread and so forth, are frequently held in Museum Tiroler Bauernhöfe.
- Traditional handicrafts presentation, such as blacksmith, monastic work, crochet, and wood shoemaker, are regularly held in Stübing and Salzburger Freilichtmuseum.

Fig. 3.90. Workshop in making clay brick at Niedersulz Museumsdorf (left) and crochet in Salzburger Freilichtmuseum (right)
(Source: author)

These 'livingness' are continually represented as close as to which historical life would be presented, and usually, those activities will be fixed with certain events and seasons. Europe with its four seasons gives an advantage for the open-air museums to be optimized. As all open-air museums usually only opened to the public from April to October, many visitors enjoy the warmth of the sun with outdoor activities, such as making bricks, especially in June until August. While in the transition season from and to winter, around April to May, or in September to October, many activities such as making crochet, spinning and other indoor activities are held. Since the ICOM Declaration states, "In particular the widespread and fundamentally welcome efforts to make the open-air museum 'alive' straightforwardly lead to an avoidable falsification of historical reality" (AEOM in Reinecker, 2012:9). Thus, it is important to make the public clearly realize that historical reality is not reproducible and that the demonstrations are only interpretations of the past.

For instance, to add more impressions in Niedersulz Museumsdorf, we will also find many flora and fauna things. Before entering the building group complex, visitors will be offered by an expanse vineyard as one of the uniqueness of the landscape. Besides that, in the front yard of some building groups, were planted either flower gardens or useful herbs and vegetables according to the historical sources, as always characterizing the Niedersulz farms (Plöckinger-Walenta, 2012:29).

Besides, there are also a variety of animals that depicts the daily atmosphere of rural society of Niedersluz, such as chicken, horse, swine and rabbit. Along the trip, visitors will feel the atmosphere by inhaling the smell of the animal waste. Similarly occur in Kramsach Freilichtmuseum, where compost that consists of animal waste is deliberately stocked in the courtyard. Besides for fertilizing the soil, this treatment creates a rural fragrant atmosphere.

Meanwhile, as open space, an open-air museum also provides an opportunity for the visitors to optimize some provided facilities. Besides inviting visitors to participate in intensive organized events, all of the researched open-air museums are also an option for visitors who will gather special events, such as weddings, birthdays, and so forth. With the richness of natural scenery, the outdoor concept always becomes the main choice for the visitors. Not infrequently this is enough to attract visitor's attention to watch, as what I encountered in my visitation to Stübing Freilichtmuseum in October 2016.

Fig. 3.91. A wooden construction, *Strohhoid*, designed and installed by students in Stübing Freilichtmuseum
(Source: author)

At that time, I inadvertently witnessed the inauguration of a wooden installation established in the South Tyrol zone. This structure, namely *Strohhoid*, was established by two students from TU Graz and sponsored by one of the leading wooden construction company in Styria. It will stand only for one year at the site. In its construction, some students of another local college help the process. Thus, this becomes a valuable thing for the museum to engage conservation effort through symbiosis mutualism with educational institutions and industry by providing space for students to integrate their theoretical knowledge into practical as well as to show people how historical knowledge can be mixed into modern architecture. It also may provide the solution for maintenance issues, as well as become a new attraction for the visitors.

3.4.7. Roleplay

One way in making the museum come alive is through roleplay. "Roleplay, or "first person interpretation", means letting go of the present day perspective and interpreting history as if were the time one wishes to teach about" (Roth in Rentzhog, 2007:428). Through this approach, the museum can bridge the emotional impression between the building and its visitors (Rentzhog, 2007:430). The displayed labels are not good enough in explaining the history before visitors go farther into the building. For that, direct human approach through roleplay opens opportunities for visitors to adapt with the collections as well as get more interactive information through direct communication.

To play roleplay, the staffs usually dressed as people from the past by wearing traditional costume, in order to be embedded in the museum experience. But, despite this approach, on the one hand, is very helpful in representing the past, in other respects, there are various opinions in this regard. Oliver (2001:202) argued this could create not only artificial ambiance but also fictitious characters to people it so that perpetuating that as a theater.

In all researched Austria OAMs, the costumed staff was undetected when I conducted the field survey. And indeed, there are no one of these researched OAMs has implemented this approach. From observation, they are rather prioritizing the optimization of the guide because of the inconstant number of visitors, and to operating humans for standby at all times in the collection will be a separate burden for funding. Only in some certain moments, we would find the staff and also the visitor who uses the traditional Austrian costume called "Dirndl", such as at special events, workshops, festivals, or gatherings. For instance, the Niedersulz Museumsdorf usually hosts numerous events such

as village spring, summer, and autumn with plant and artisan markets. Also, traditional autumn activities such as "Drischl thresh", "release Woaz" and "feather slipping" are shown (Reinecker, 2012:9).

There are reasons why not all OAMs, especially in Austria, apply roleplay. It can not be denied, to apply roleplay not only in the terms of comprehensive knowledge of the employees who will play the role, but must also be accompanied by the ability to communicate well, talented acting, having empathy and the skill to generate curiosity of visitors to enjoy the atmosphere, or can be said not boring. However, in some cases, this approach also making some visitors might be shy and feel embarrassed to the situation (Rentzhog, 2007:430-431).

To solve this problem, at several Austrian's OAM, such as Salzburger and Kramsach Freilichtmuseum, more technology, sound and movement effects are used in other to give buildings life in a more subtle sense. Even in Kramsach, some projectors play a short drama about the life of Tyrolean at that time. At Salzburger Freilichtmuseum there are also some sound installations placed in the stall. The sound of cows and horses frequently heard so that visitors can sense that atmosphere. Similarly found in Niedersulz Museumsdorf, where the installations of sound in one of the stalls plays the story of the previous homeowner about his life at the time, though it can only be understood in German. While at Maria Saal Freilichtmuseum some traditional dressing mannequins are used to represent the atmosphere, yet impressed chilling to stay longer.

Fig. 3.92. One of 'lively' projector in Kramsach freilicthmuseum (left) and a set of creepy mannequins in Maria Saal freilicthmuseum (right)
(Source: author)

3.4.8. Management

In the majority of these open-air museums, the buildings on display have been appropriated by a founder, an organization, a provincial, or other authority, which always displayed on its published guides and aimed to create a 'picture book', 'present a picture' or as 'a snapshot of former times' (Oliver, 2001:198). So it is not surprising if we discuss an open-air museum, it cannot be separated from the role of someone behind its establishment, such as Arthur Hazelius with his Skansen in Stockholm, Axel Olai Heikel with his Seurasaari in Helsinki, Dimitrie Gusti with his Satului in Bucharest, and so forth.

Indeed, a vision often has its origin in a single person. Similarly to all researched OAMs in this research, and indeed, mostly OAMs in the world must having someone who becomes the think tanker. However, along with the way, many OAMs grow in success after being handled by a professional management. Through a professional management, the teamwork might determine the path of this OAM forward. Most of these researched OAMs

finally give their administration to a professional team so it can be handled more professionally (see Table 3.4).

Table 3.4. Management history of each researched OAMs

OAM Freilicht museum	Established date	Founder/ Initiator	First Director	Manage-ment reformed year	First director after the manage-ment reformed	Recent management
Stübing	25 September 1962	9 federal states of Austria	Viktor Herbert Pöttler	1986	Viktor Herbert Pöttler	Österreichische Freilichtmuseum foundation
Salzburger	24 September 1984	Julius Leisching (Director of Salzburg Museum)	Kurt Conrad	→	→	Landes Salzburg
Niedersulz	21 December 1978	Josef Geissler	Josef Geissler	2008	Günter Fuhr-mann	Weinviertler Museumsdorf Niedersulz Errichtungs-und Betriebs GmbH, a company of the Kultur.Region.Nieder österreich
Kramsach	31 October 1974	Heinz A. E. Mantl	Heinz A. E. Mantl	→	→	Vereins Museum Tiroler Bauernhöfe
Maria Saal	22 August 1972	Oskar Moser	Oskar Moser	→	→	Landesmuseum Kärnten
Gerersdorf	12 November 1976	Gerhard Kisser	Gerhard Kisser	1996	Gerhard Kisser	Association of Friends of the Freilichtmuseum Ensemble Gerersdorf (Voluntarily)

(Souce: Author's analysis)

From the table above, some of the museums are already started as a foundation from the beginning of its establishment under the local government supervision, such as

Salzburger Freilicthmuseum which was formerly as a part of the Salzburg Museum. Likewise Maria Saal Freilicthmuseum, which was supervised by the National Museum of Carinthia.

Meanwhile in Stübing Freilicthmuseum, although established on the initiation of the federal government of Austria and the nine states, the foundation had finally started after 24 years of its opening. While in Niedersulz Museumsdorf, which was originally opened and run by its founder, Josef Geisller, finally gave his control to a nonprofit foundation and then to be more flexible in managing the finances, the museum finally established as a Private Limited Liability Company (GmbH).

In Kramsach Freilicthmuseum, the founder established the foundation before the construction begun, and still running until nowadays. While at Gerersdorf Freilicthmuseum, a newly private foundation has been established after its 20 years existence as an initiative of the volunteers to support the development of Gerersdorf Freilicthmuseum. As a volunteer-based foundation, this work is made voluntarily without any compensation.

The bigger the museum, the greater demands to always attractive in the eyes of its visitors. Thus, it is necessary to gain a good cooperation between the government and the museum so that innovations can continually encourage all OAMs in the world, especially in Austria, to keep pace forward. Even though on the other hand they still tied to the issue of physical maintenance, thus, the role of professional management in administering extensive solutions is highly expected.

3.4.9. Guide

Written information indeed can strengthen the experience while enjoying the collection, but less intensively than if directly communicated by living people. Thus, various roles can be played in an open-air museum for help communicating collections, for example through a guide.

> *"Guided tours will always be there, in all forms of museums. Nowadays, however, thematic tours are generally preferred, with the possibility of more detail in a particular field, allowing otherwise hidden sides of the museum to be brought out, and attracting those with a special interest. But, it is not everyone, however, who likes being herded in a group."* (Rentzhog, 2007:426)

In all researched OAMs, all provide guide services, but must with an appointment and a minimum amount of visitors. Usually in-group visitor use this service and of course with an additional cost. This guide also varies, could be customized by some offered activities, which usually has been announced by the management on their website, and also depends on the language used. Usually, foreign language will be more expensive than the local language.

3.4.10. Safety

In these 6 Austrian OAMs, safety issues looks have been taken seriously into account. Moreover, all of these OAMs subject to the standardization of AEOM, which has agreed on standards of conservation, display, facilities and other common aspects of their work, though many museums do not subscribe to the organization (de Jong in Oliver, 2016:296). Not to mention the safety standards that have been firmly established by each of the states in Austria became the basis in planning safety facilities at each OAM.

Since almost all buildings in these researched OAMs are mostly made of wood, then the safety features should get more attention. The safety features found during observation are mostly related to firefighting facilities, especially fire extinguisher units. The placement also varied, but usually placed behind the main door of each building.

Meanwhile, Austrian OAMs are quite prosperous with the weather condition, not as found in another hemisphere where the weather becomes another factor that must be

spotlighted. One good example I found in Kramsach Freilichtmuseum, where at its forest path, there is a hut for the safety of visitors. This hut is used as a safe place from falling twigs or stems or avoiding lightning.

Fig. 3.93. A shelter in Waldpfad (forest path) of Kramsach freilictmuseum (left) and a Fire hose unit and hydrant in Maria Saal Freilichtmuseum (right)
(Source: author)

Fig. 3.94. Fire extinguishers found in Salzburger, Kramsach and Gerersdorf Freilichtmuseum
(Source: author)

3.4.11. Maintenance

Since most of the building's collections of all researched OAMs are wooden made, it needs extra maintenance especially to deal with moisture and termites issues. The used method has to change with the times. Many approaches to chemical treatments have taken an important role but also give disadvantages for nature. Some experts offer to introduce more ecologically pesticide treatment methods (Baumeier in Rentzhog, 2007: 171), though in one hand is costly.

As seen in the Salzburger Freilichtmuseum, where on 2015, three Pongauer farms and a Pinzgauer farm identified to be severely damaged by woodworm (*Anobium punctatum*). Thus, in order to save the houses, refinement has to be done immediately. By collaborating with a local technical school for timber in Salzburg, each building was treated by completely wrapped in foils and subsequently smoked with Sulfuryl fluoride gas for up to 72 hours. This method indeed is an international standard that usually used for historically listed buildings.

For this treatment, with support from the Section Culture of the Federal Chancellor's Office and a local company, the museum costs over 50,000 euros. Thus for retrenchment, the treatment would be done in several consecutive phases according to the condition of each building. This same treatment also engaged by Stübing Freilichtmuseum.

Fig. 3.95. Chemical treatment process in Salzburger Freilichtmuseum
(Courtesy of Salzburger Freilichtmuseum)

Fig. 3.96. Chemical treatment process in Stübing Freilichtmuseum
(Courtesy of Stübing Freilichtmuseum)

Fig. 3.97. Wood fumigation
(Courtesy of Stübing Freilichtmuseum)

Meanwhile, physical maintenance such as material replacement is often done to keep the physical appearance of the building remain secure. The part that is often replaced is the roof because it is in direct contact with the weather. Fro instance, as seen in Maria Saal Freilichtmuseum, where the Urchhaus's roof had succesfully fixed on June 2016, and a local TV station documented this renovation process.

Fig. 3.98. The sequence of the Urchhaus's roof renovation
(Courtesy of Maria Saal Freilichtmuseum, retrieved on 22 March 2017)

All analysis results about all of these Austrian open-air museums are summarized briefly in Table 3.5 below.

Table 3.5. Comparison between Open-air museums in Austria

No.	OAM	Description						
		Site	Layout	Inside Collection	Attractive Offerings	Publications	Manage-ment	Access
1	Stübing	Located 15 km north of Graz, in the center of a valley surrounded by hills and typical wilderness pine forests of Austria. About 97 original historic vernacular buildings were re-established here.	Each house placed in accordance with the position of the federal states in Austria on a 65 ha area. Started from Burgenland, Steiermark, Kärnten, Oberösterreich, Niederösterreich, Tirol, Salzburg and Vorarlberg, all houses from these regions were arranged linearly.	At each house, there are things and tools that supported the life of Austrian at that time such as farm tools and other household. In the entrance area, there is an exhibition building contains history and civilization of Austrian as well as show houses miniature and detail commonly used material of the house.	It will take you to the original farmsteads from 8 states of Austria and arranged according to the states. Walking through the valley one can experience and compare the variety of vernacular architecture from the Burgenland up to Vorarlberg, originating from the multitude of landscapes as well as from the historic, social and political influences. Baking in the historic brick oven every working day, observing every day's work: the thatching of roofs, the cutting of the shingles or the repairing of fences, are some events that occasionally held.	Leaflets are available on the counter. A very informative website, containing information about the collection in the museum with virtual walk site. There are also a souvenir shop and books behind the ticket stand at the museum portal building.	Professionally managed, involving institutions from 9 states in Austria and fully supported by the Austrian Federal authority. Also, there is cooperation with universities in terms of research and maintenance, especially for the wooden structure.	Easily accessed by private transportation. There is also public bus frequently stop in. While by train, the museum only can be accessed by walk 2,5 km from a nearby station.
2	Niedersulz	Located 45 km in the north of Vienna, the museum laid in the sloping plains vineyards of Niedersulz. On 22 ha, 80 buildings adorn the order of typical wineries life of the Weinviertel.	Most houses collections were made of bricks arranged in a grid on the site with a typical house plan, including stable and other outbuildings. Each house has a typical wooden shed (Längstadel).	All houses were equipped with a collection of household objects. In some places, there is also a workshop such as cross-stitch art. Even, at one house featured displaced original wall, result of a demolished house along the translocation process.	The new museumportal of the museum has just inaugurated in 2012. With box-shaped design, this building becomes an attractive gateway as well as a new focal point for the museum. In addition, there is a brick-making workshop sponsored by a university in Austria. In the center of the museum, there are cafes and a dance hall where visitors can enjoy a glass of Weinviertel genuine wine.	The website is very informative in giving information about the museum. Unfortunately, not accompanied by representative map. The new administrative building quite a place to gather information, equipped with a souvenir shop and bookstore.	Professionally managed as a Private Limited Liability Company and fully supported by Nieder-österreich state though Kultur.Region. Nieder-österreich. Also, there is cooperation with BOKU in terms of joint workshops in making clay brick.	Easily accessed by private and public (bus) transportation.
3	Salzburger Großgmain	Located 12 km in the southwest of Salzburg, the museum laid in the middle of wilderness woods and hills of Großgmain.	The 100 buildings were arranged on 50 Ha site according to the region of Salzburg state. Hilly site makes visitors directly feel the atmosphere of Salzburg by wandering.	The museum collects items that pertain to the heritage of rural farming culture and daily life from the beginning of the 18th century to the 1970's. Whereas the houses document the historical building development over a period of six centuries, the furnishing of the houses, stables and farm buildings serves the holistic representation of rural living environments.	There is a mini heritage railway ride along 1,7 km along the site, make visitors easier to visit the farther houses from the entrance. The location in the hills is perfect for wandering as well as representing original condition of the house and the geographical condition of Salzburg. In some houses, attached sub museum which display farming tools such as tractor museum, highway museum, and also some workshop as well as a souvenir shop.	The website is very informative in giving information about the museum. Also in the ticket office, there are many informative books, both in German and English about the collections in detail. In the website, visitor could also pre-explore the site with virtual panoramic picture and predict the on-site current condition by live-webcam	Professionally managed and fully supported by Salzburg state.	Easily accessed by private and public (bus) transportation from Salzburg city.

4	Kramsach	Situated on the outskirts of Kramsach hills and surrounded by typical wilderness of Tyrol	Each house was placed in accordance with the original contour of the land where it came from.	Things and tools that support the daily life of Tyrolean such as farm tools and other household furnishes every houses. Even, in some houses, equipped educational programs for little ones, fun and educational for the whole family, such as how to milk a cow?, how to build a log cabin?, etc.	Contoured site represents a typical of the Tyrol region. There are several new pavilions that explain the environmental, population, natural resources and economic conditions of Tyrol. In addition, there are audiovisual devices that help visitor feels the atmosphere/previous condition of the house. One house explains the process for logging. And some installation games available on the forest path.	The website is well publicized, especially in giving information about all events held in the museum. But unfortunately, available in German only.	Professionally managed by Vereins Museum Tiroler Bauernhöfe.	Easily accessed by private and public (bus) transportation from Brixlegg or Kundl.
5	Maria Saal	Located 9 km in the north of Klagenfurt, the museum laid in four terraces 3,5 ha site.	38 objects placed in clusters, but very close due to the lack of the site. There is also a wooden bridge connecting main museum with the sub site in the west part for some outbuildings.	There are collections of households and agricultural equipment at each house, but most of them are not accessible.	There is a bridge passes above a side road linking the main site to the sub site. In addition, the site is near to Maria Saal church, which is quite magnificent and crowded on every weekend.	Map collection was not presented representatively. Book and leaflet only available in German. Website is well managed, but only available in Germany and Italy, and also lack of detail info about the collected houses.	Unwell managed. Fully supported by Carinthia Museum.	Lack of clear information, especially access from a nearby station to the site. By train, the museum only can be accessed by walk 1,5 km from the nearby station.
6	Gerersdorf	Located 8 km in the western of Güssing, the museum lay in the middle of wheat fields and cleaved by a hamlet road.	At the museum, established 32 grid-arranged collections in declivous 2 Ha areas of the site. Mostly are peasant wooden houses mainly from southern Burgenland and neighboring in western Hungary.	In some houses the collection items was well displayed, but in some others are not, so inclined as warehouse. One example, in Kreuzststadel from Güssing (1864), found both cooper and shoemaker workshop. But, in the middle area, placed a hearse.	Wood, clay and straw are dominantly used as indigenous materials of some buildings in the museum. There are also some houses were still inhabited privately by the owner, so need special permission to access it.	Website is not well publicized. All information available only in German and there is nothing detail info could be gain from the ticket office.	Homey concept is not well managed, especially for non-German speaking visitor. The museum is supported by the Burgenland State.	Easily accessed by private transportation only. There is a regular bus to Güssing, but from there to the museum, only serves in workdays. Coupled with a 2 km walk from the nearby bus stop to the museum makes a consideration to visit by public way.

(Source: author's analysis)

3.4.12. Envisioning Austrian open-air museums ahead

Challenges and obstacles, of course, always exist for Austrian OAMs to continue carrying the decree as the warden of Austrian culture. Besides financial problems that always swung, these OAMs are required to create innovations continuously to be more attractive. Along with this maturing phase, they kept continuing to stick to their vision as a visitor destination, a cultural institution as well as a teaching site.

On the other hand, the new collection should be taken into consideration, both concerning its placement on the site, to what extent and how much of this addition sustains the vision and the financial ability of the museum ahead. However, it is not too difficult for Austrian OAMs since funding for cultural preservation efforts in Europe has been backed up by a wide range of close cooperation, which offers abundant opportunities for the joint funding (for example from many EU projects) and sponsors contacts. The development has become more reliable since the AEOM connects its members as well as expand the network through various training and exchanging staff. Some examples of this essential training are usually in the areas of building preservation and translocation of buildings, crafts, historical agriculture, roleplay and interpretation, and leadership (Rentzhog, 2007:464).

Among the researched OAMs, some have been affiliated with AEOM and cooperate with each other as well as with the government of their respective state. One advantage of this partnership is the opportunity to enjoy discount tickets and other attractive offers for visitors who purchase special ticket packages.

One of the newest highlights, up to this day (when this dissertation has written) there is no one of these researched OAMs collecting buildings from Vienna. While Vienna on its position as one of the Austrian states as well as the nation's capital, also have some distinctive features, either in its peoples or its architectural history. Not surprisingly, to endorse his vision as 'Das Österreichische Freilichtmuseum', at Stübing's website was displayed a quest for a home from Vienna to complete their collection.

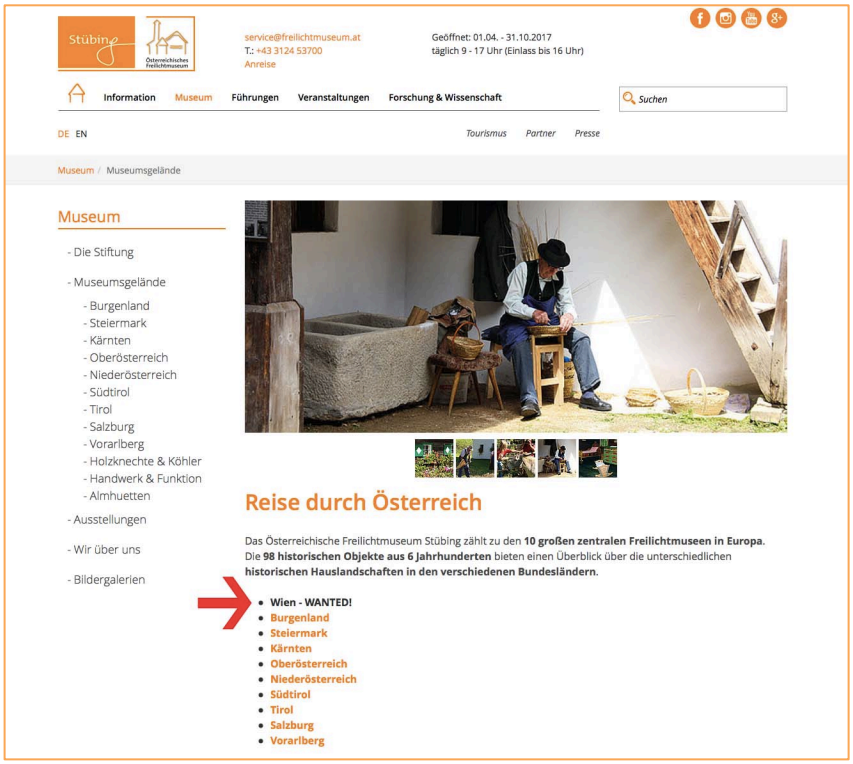


Fig. 3.99. Wien – WANTED! in Stübing Freilichtmuseum
(Source: Stübing Freilichtmuseum website)

Meanwhile, in the Niedersulz Museumsdorf, vineyard will play a bigger role in the future. Several hectares of additional land indeed are prepared for it to provide a vibrant representation for visitors to the real atmosphere of 'the Wineries of Niedersulz'. To support that, the mill undergoes a much-needed renovation and would be put into operation in the next future. Furthermore, the transfer of clay buildings, as an Austrian pilot project, has been taken into the next envisaged project.

As the youngest open-air museum in this research, Salzburger Freilichtmuseum envisages a different approach. Apart from being a much-appreciated destination for outings, the Salzburger Freilichtmuseum has been developing into a competence center for research in the field of rural housing as well as old construction techniques and labor technologies (Salzburger Freilichtmuseum's press release).

They fulfill the mission to pass on the awareness of significant cultural heritage in a practical as well as figurative sense. Various scientific research projects involve cooperation with universities and other institutions, as well as many participation in symposia to assure

their global position by exchanging information and expertness with other open-air museums. Relevant topics dealing with the rural cultural history of Salzburg are frequently published in the series of "Publications of the Salzburg Open-Air Museum". A specialized library shelving approximately 9.000 volumes and the photographic archive of more than 25.000 images documenting rural daily life both add to the expertise of the museum (Salzburger Freilichtmuseum's press release). Besides, with these serial publications, all developments on the museum continuously will be recorded scientifically. Moreover, it raises ideas that fit the needs of the museum as well as abridge the process of supervision in the maintenance of the collection.

3.5. Rethinking OAM in Indonesia

In Indonesia, TMII has put the nails as one of the pioneers despite its polemical issues (Hitchcock, 2005). Irrespective of all the controversy behind its establishment, opening speech of its founder has been realized now, that "this newness (the house) someday will become the old". Awkwardly, if indeed TMII embodies the culture of each province, behold now, when Indonesia consists of 34 territories. New houses were eventually forced to tuck in the frittered hind area, reflects the lack of planning (Yusran, 2016b).

On the other hand, Indonesia is still grappling to optimizing the existing museum. The national movement of love museum (Gerakan Nasional Cinta Museum) in 2010-2014 that was echoed by the government, still not enough enthused Indonesian people to visit the museum. Many reasons behind this lack of enthusiasm to visit the museum, but these following reasons can be regarded as the main cause.

The first is the presentation and arrangement of artifacts or exhibitions that tend to be monotonous and boring. The collections mostly only displayed in a glass cabinet and tables with minimal information and less creative in its arrangement. Second, the museum as a recreational preference is less attractive for most of the Indonesian people. The underlying reasons for this are since the museum is not an inherited culture of Indonesia (cultured by colonial) (Kleiber-Schwartz, 1992; Hitchcock, 2005; Lukito, 2016). Another reason is the lack of interaction that involves visitors. Exhibitions and collections were often displayed without any explanation. The guide was not always available, coupled with the absence of audio-guide supporting equipment. The interactive collections also were few exhibited (this issues will be described further in Chapter 6).

For Indonesian case, laying an OAM in a density area, like in Java, needs extra consideration, especially when placed in the surroundings of a big city. We should consider the agglomeration, the availability of land and wished atmosphere to be created later. Moreover, the new tourist magnet needs to be taken into consideration also to trigger the growth by representing the peculiarities of the region.

When compared with Austrian OAM, actually the placement of the houses could vary, depending on where the building came. For example, in Austria, Tyrolean houses were assembled in Kramsach. Likewise, the houses around Carinthia gathered in Maria Saal, and so forth. While in Stübing, comprehensive houses have been collected at there from almost all regions of Austria. If envisaged, in terms of the concept, it actually can be easily implemented in Indonesia. The placement of translocated houses could be collected on the nearest location of the house, or even focused in some respective islands (Yusran, 2016b). Especially, even better if localized in a place that has a historical value associated with the house itself. Attractive vehicles also need to be planned maturely, avoiding boredom to the visitors. Presumption 'once is enough' need to be reconsidered as a trigger in inviting more guests to enjoy the OAM.

Meanwhile in Austrian OAM, often held numerous activities that arouse the desire of visitors to visit continually. But, indeed, it is also influenced by the season, which with its four seasons, European has much improvisation to do more attractive outdoor activities. For example, in the spring, held a workshop to make the roof shingles while in the summer there is a workshop in making bricks. Regrettably, in Indonesia, mostly entertainment spots just simply by adding new rides, neither by providing activities with visitor's involvement, especially to provide field experience and stimulating knowledge for visitors.

From the observation toward the opinion of traveling tendencies, Indonesian people more pleased to travel with family. In enjoying museums, they tend not to linger in contemplation in front of artwork as western people do. The warning 'do not touch', 'do not step' or 'do not make noise' are not an outlawed thing in expressing their attitude, even louder with word 'please'. Self-actualization like 'selfie' and family photos are compulsory when visiting a unique place. These things need to get further noted in planning OAMs in Indonesia particularly, not because the museum is not an inherited culture of Indonesia, but rather on placing architecture as the container of activity in an appropriate way and in making sense of place more pleasurable.

What are presented in Austrian's OAM could be as a good manual, but also it could be a dilemmatic concern. For example, the accessibility in each of Austria OAM requires great effort, which goes into a decisive factor in creating an appropriate landscape that following its original site (contour) conditions, and indeed for the European are preferred in enjoying the site by wandering the landscape. However, if implemented in Indonesia, this concept might be less successful due to the typical Indonesian, which is very spoiled by private transportation. Thus, public transportation is also a concern, so that encourages all types of tourists can access the OAM easily later.

3.6. Conclusion

Along with its development, all open-air museums in the world surely are experiencing various skirmish. In the beginning, financial constraints mostly plagued the translocation process. Along the way, the maintenance process is also kept haunting its development. Thus, needed a mature planning phase when establishing an open-air museum. The countryside of Austria is the right choice for showing the diversity of its rural living atmosphere with its viscous agricultural life. Not surprisingly, Hurt (1978) illustrates open-air museums in Europe as the Agricultural Museum.

Stübing Freilichtmuseum as the largest with more than 60 Ha areas within 97 traditional houses from all over Austria is playing an important role in presenting the whole of Austrian traditional folk life images. Meanwhile, the others are collecting houses from around the region, or the country where they settled, such as Salzburger Freilichtmuseum are collecting houses from around the Salzburg state, Kramsach Freilichtmuseum from Tyrol state, Maria Saal Freilichtmuseum from around Carinthia, Niedersulz Museumsdorf from around Nieder-Oberösterreich and Gerersdorf Freilichtmuseum from around Burgenland state.

All open-air museums offer a variety of uniqueness that represents the characteristics of their respective territories. By visiting these open-air museums, visitors will get a picture of the diversity of architectural forms of the past peasant life of Austria. Visitors also could learn about the typology of house type that occurs in each Austrian's regions through these open-air museums, where rectangular wood blocks houses with gable roofs are dominant appear. Moreover, most of them were translocated from threats of destruction and extinction. Except in Niedersulz Museumsdorf, where most of the building were composed of in-situ-built masonry houses clustered on a sloping contour of the wineries due to cultural

influences of wineries are the backbone of this region. Here, translocated construction only found on the wooden sheds and stables.

Mostly, in all of the researched open-air museums have been optimizing the contour of the site in relocating their relocated buildings. Seen at Stübing, Kramsach, especially at Salzburger Freilichtmuseum as well as representing the real condition of its nature. While like in Maria Saal, especially in Gerersdorf, the houses are not well arranged due to the limitedness of the site. From the previous analysis, indeed, the breadth of the site holds a substantial part in displaying the image of an open-air museum. Consequently, this also influential in determining what type of building will be displayed. The larger the site, the more buildings might be accommodated, as seen in Salzburger and Stübing Freilichtmuseum, and perhaps at Niedersulz Museumsdorf in the next few years. Unfortunately, the larger site is also become one of the shortcomings in the visitor's eye, in particular for visitors who just want to feel the atmosphere without having sweat walks the entire of the site. For that, the zoning approach may be used in classifying the site, so it is easier to be adjusted according to the target audience.

The future expansions should also consider the arrangement of the site, especially in re-arranging accessibility and providing other supporting infrastructures. The visitors should not have experience disorientation due to the changes of main entrance and direction as seen in Niedersulz today, though it can still be fixed by reorientation of new collections that will occupy the new site later. The patterns of the site used in designing all of the Austrian OAM in this study has divided into several zones, mostly designed to representing environments from different characteristic parts of the regions. Besides making it easier for visitors to identify the history and development of the museums and displayed buildings, it will also provide flexibility in the placement and arrangement of new buildings ahead.

It also will ease in placing the collection to distant from the road and other noise sources to create an appropriate atmosphere. So obviously one of the consequences is the vehicle should not enter the inner part of the site. Also, there should be a section of the site for outbuildings and infrastructure, particularly, which related to the maintenance aspects. Concerning the maintenance, it is necessary to adopt modern methods, especially in reducing moisture, mold, and termites. Likewise later if material replacement is needed, there is always a chance to be adjusted, but this adjustment must remain to reference its authenticity.

From the six case studies above, there are clearly several shortages and advantages found from each of these open-air museums. In most fields of interest, there are successful museums to invoke. By mapping out the pros and cons, every museum has an opportunity to see what is possible but also sets boundaries. It may also serve as an opportunity to optimizing the shortfall as a distinct benefit, such as found in Gerersdorf Freilichtmuseum, where at there, we still could find a group of homes that still inhabited. Seen some opportunities can be optimized from this phenomenon, such as adapting the collection for lodging facilities.

Austria basically could not be compared straightly with Indonesian conditions, which is geographically, Austria is landlocked, and while Indonesia is islands countries. However, in principle, focusing on each area matching with its character might be as the icebreaker in implementing this plan. In case if all gathered, required some concern to optimize the site and its potential scenery to determine flexibility in arranging collections and its atmosphere in a creatively and innovatively way, as seen in Stübing, Salzburger and Kramsach Freilichtmuseum. But, no ivory that is not cracked. From the six case studies above, Maria Saal and Gerersdorf seems like fall behind among others. The size of the site looks appropriate significant in arranging the houses, so the impact in managing the scenery

is less in attracting visitors. Nevertheless, the thing that glorifies all Austrian open-air museums is their consistency to put forward the principle of education in its development, which they keep it as the spirit underlying the birth of the phenomenon of OAM in Austria. This educational principle becomes an important link to elaborate principles of the past to be integrated into the future life, as well as to distinguish open-air museums with other institutions or such amusement parks.

Reflecting on this phenomenon, it is clear that to start an open-air museum is not easy. All difficulties at their early establishment to their achievement now are not apart from persistent struggles. This illustration shows what has been fighting for about half a century ago by their founders, now have been relished successfully by the current generation. The management change to a more professional direction also becomes one of the methods for an open-air museum to achieve its prosperity. At least, optimizing connections and working in a teamwork makes the opportunity for open-air museums to expand will be widely open. As seen as on its way, where these open-air museums are trying to keep showing innovations. A variety of events, workshops, and festivals are often held in each season. The benefit of European's four seasons seems are well enhanced to attract visitors for coming back.

What has been explained previously might be a valuable lesson for Indonesia in making its own OAM ahead. This analysis is not intended as a rule, thus obligate to be obeyed, but it rather as a consideration in designing an open-air museum to meet the needs as well as the characteristics of Indonesian visitors.

Actually, if compared to open-air museums in other countries, the prospect of the collection which will be collected in Indonesia, would be very abundant. Just look at the TB Silalahi museum in Balige (will be further detailed in Chapter 5). It could be a good example in arousing new paradigm of Indonesian OAM fate in the future, albeit in some hand, bureaucracy needs to be more softened.

On the contrary, continuous efforts that currently undertaken by several foundations to save customhouses and its social verve needs to be appreciated. But, nor rely on it as the only method of saving the left. The vigorous effort in preparing custom ceremonies of the reconstruction process always becomes costly burdensome. Thus, the open-air museum idea can be one of the efficacious ways to moderate it because after all, the extinction is racing against time. Moreover, what has been done in the previous reconstruction process could be documented digitally, and with the latest technology could be an interactive part of the collection (shown virtually) in the OAM later. These examples clearly show that the open-air museum concept has been expanded in recent years by the presentation of new topics and representation forms, and how innovative ideas can be used successfully to bridge the gap between the past and the present. However, there are still many challenges to be faced by the open-air museums in the next few years. Nevertheless, the authenticity of these houses has shown and teaches us that the identity of a nation is timeless and it should be supported by the spirit of next generation to sustain the cultural heritage.

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4 Ex-situ Conservation on Nusantara Architecture

In many developed countries, a museum becomes an instrument that has a strategic role in strengthening community's identity. Besides, *the main lesson we learn from looking back at the past is that life moves on, and 'change' is its only constant; as Tabraham (2006) claims, people work to provide a future for the past because they believe that the past has something important to offer the future* (Kamel, 2015). The concern of nation identity to the cultural growth has reflected in the awareness and public interest to visit the museums in developed countries. Of course, these conditions cannot be separated from the role of their cultural experts who put the museum as part of a social institution, as well as a vehicle to provide an overview and education of development of nature and human culture to the public (Ambrose and Paine, 1993:16-17). Besides, nowadays, conservation issues among cultural topics are also a hot topic which is commonly discussed in museum studies.

Meanwhile, conservation itself recently faces many critics in many ways, especially if we talk about who does it. Not to mention on how to represent those things that resulted from conservation manner, which is mostly stressed by a tendency that the images should purify the past in a picturesque image (Kamel, 2015). Undeniably, the definition of conservation itself finally has a widespread of meaning, not to mention if it is associated with its synonym, preservation. But, perhaps 'pickling' as the base word where we can start to define what actually the conservation is.

> *In the same sense, Tiesdell, Oc, and Heath (1996) describe preservation, or what they call 'pickling', as mainly concerned with limiting change, while conservation is more about the inevitability of change and the management of that change, where they describe regulating the change occurring to historic quarters as of a great importance, where the aggregate effect of a large number of relatively unregulated small changes are claimed to, over time, result in the erosion of place-character* (Kamel, 2015).

Given this convolution, here I try to assert about the use of 'ex-situ' word on the terms of conservation issues. In the 544-pages Rentzhog's book, which in-depth discuss open-air museums, utterly does not mention ex-situ conservation. Only 'in-situ' word in several sentences was found. This definition is essential in order to reduce the ambiguity of

which methods that appropriate if it is implemented in conserving Nusantara architecture ahead. Thus, first, I would like to explain what actually ex-situ is[1].

4.1. Redefining Ex-situ Conservation

Psychologically, scientific findings and empirical evidence prove that positive language could help human to stay motivated and succeed in the challenge of life. In this research, the importance of redefining is to give an image of how regulation and policy which could motivate people by reconstituting a word without changing the essence. Redefine means *to define (as a concept) again*, or *to re-examine or re-evaluate especially with a view to change*[2]. Obviously, this meaning shows *redefine* could be used to recreate a new concept and positively could charge eagerness for a change.

The ex-situ conservation until this moment is only defined as the notion of conservation of plants and animals field. In biological diversity field, ex-situ (off-site) conservation is a set of conservation techniques involving the transfer of a target species away from its native habitat.

> *Ex-situ ('off site', 'out of place') conservation is a set of conservation techniques involving the transfer of a target species away from its native habitat to a place of safety, such as a zoological garden, botanical garden or seed bank. Its primary objective is to support conservation by ensuring the survival of threatened species and the maintenance of associated genetic diversity. To do so, ex-situ institutions preserve the genetic or reproductive material of a target species, or take care of the living target species for the purpose of reintroduction. In its simplified form, the concept is likened to Noah's ark, wherein species are maintained in a place of safety until factors threatening their existence in the wild have been removed and reintroduction is likely to be successful.* (CBD (1992) Convention on Biological Diversity, Secretariat of the Convention on Biological Diversity, Montreal, Canada).[3]

On this occasion, I offer to borrow this definition to be used in the field of conservation of the vernacular buildings/houses. Thus, the importance of conservation as well as reviewing its capability in defining some aspects related to this approach that should be borne by Nusantara architecture is invigorated. Anna Maincheva in her article 'Almighty Time' (1992:174-177) has explained about *Preservation in situ*?, that rather logical to save the historical monuments in its original environment. But, in a case to save the houses from extinction due to the incapability of the owners in maintaining it, translocation is the one and the only solution to keep it survived. Here, ex-situ term aroused as to save the houses from physically decayed and forgotten by time[4]. In fact, the emphasis of the convention is definitely to recommend in situ rather than ex-situ conservation wherever possible.

4.2. Ex-situ Conservation and/or Open-air Museum

In Chapter 2, two cases have been described as an initial description to conceive the idea of ex-situ conservation, that is; the TB Silalahi Center (TBSC) in Balige and a

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[1] Parts of this chapter have been presented in 2015 International Conference on Civil and Building Materials (ICCBM 2015). Held in Capital Plaza Hotel, Bucharest 29-31 October 2015. Published in International Journal of Structural and Civil Engineering Research Vol. 5, No. 1, February 2016 Pages 5-11. Titled: *Ex-situ Conservation on Nusantara Architecture: Implementation and Challenges (An Overview towards TMII and Stübing Freilichtmuseum).*

[2] Merriem-Webster dictionary, retrieved on 27 December 2014.

[3] http://www.biodiversitya-z.org/content/ex-situ-conservation retrieved on 27 December 2014.

[4] The use of the word Ex-situ based on my experience while working as an expert in several Botanical Gardens in Indonesia since 2005 to 2010. I see many rare biological resources are saved by the existence of Botanical Gardens. So in here, simple questions aroused, "Why those biological things could be preserved while our cultural (albeit dead) things are not?".

translocated *rumah adat* (customhouse) of Batak Karo to Karo Heritage Museum in Berastagi. From these two cases, it can be perceived that the ex-situ conservation issue was not only seen from one side, which is merely about the open-air museum. Meanwhile, in Chapter 3, we have recited Rentzhog (2007) in defining the open-air museum. Oliver (2001:194) has also detailed to convey that the majority of open-air museums display examples of what their publications variously term 'regional', 'folk', 'traditional', 'peasant' or 'vernacular' architecture, and usually displayed refer to the dispersal of the buildings within the territory and not to inherent nature of the exhibits themselves. Thus, it is necessary to emphasize whether open-air museums include as a type of ex-situ conservation or vice versa or both stand alone side-by-side.

Unfortunately, open-air museum is always predicated as a place to lay down the past and tends to be artifact based on the tasks of collecting, preserving and presenting. While, on the other hand, during the improvement, open-air museum have offered more roles based on a combination of indoors and outdoor activity (Paardekooper, 2012:56).

In his essay, Kemper (1971:400) defined open-air museum as a safe place to put ancient monuments from extinction. This kind of ancient monuments is further detailed as pre-industrial architecture where traditional wooden building became dominantly at that times and conditioned realistically either the form or the contain to make visitors realized that the building might have existed.

In the other hand, Edvard Hammarstedt (in Rentzhog, 2007: 393-394) in his article to counter Sophus Müller's offensive about moving the buildings to the open-air museum:

> *"All building cannot remain on their original sites. Moving them may often be necessary if they are to be saved. And even if translocation means taking them out of their original context, they have 'from another aspect the great advantage, that the whole mass of museum objects previously taken out of their context…instead return to their correct place in reality and to their mutually correct true context. What is lost in one direction is, then, regained many times over in the other. And the idea that all these wooden-ridge pole buildings, cottages of the poor, smoke hole dwellings, and so on, should, to a greater or lesser extent, be inadequately and wrongly refurnished as to type and consistency with their age on their original sites, in order than to lie like scattered museum rudiments in remote rural areas, can surely never have been Dr. M's serious intention".*

Obviously, the open-air museum has a considerable burden in rectifying to understand the values of the place. Many of those contained values, for most people, will disappear over the relocation of the house. And indeed, this case should be a top priority before the house being translocated.

> *"Clearly one ought, in the first place, to preserve in-situ. But in an increasing number of countries, the authorities for the preservation of national heritage see open air museum as an important joint working partner, with different but complimentary potential. Why be rivals, when changes are taking place so quickly that one can never save more than a small proportion of all that needs to be preserved? Al opportunities have to be exploited"* (Rentzhog, 2007:395).

Apparently, neither possible for us to push the lives of others nor their way of life. We cannot continually force them to stay in those 'backwardness', especially in this modernity era, which is continuously evolved. Many still doubt this concept due to some anxiety upon the process of translocation, where the treatment is not as it should be, for instance, there are usually missing parts or accidentally damaged while dismantled, mostly due to bungled translocation process partially. This 'frozen pieces of history' should be prioritized first. Not to mention the process of rebuilding in a new location uses modern methods that allow- opportunities opened up for a massive improvement with the use of modern materials and equipment. In consequence, the authenticity has gone. However, so

far, it is the best solution although also in some technical matters needs to be considered in reducing the use of modern materials.

> *"Open-air museums, on the other hand, can only take charge of a few buildings, but are able to preserve them so much the more carefully, and can look after buildings and building types which would not otherwise be protected: ordinary, simple, dull and not particularly noteworthy, but all the more representative for that reason"* (Rentzhog, 2007:396).

The constraints of authenticity in the relocation become a major issue in settling an open-air museum. Kemper (1971:401) states that folk-culture plays an important role as well as coloring the atmosphere of the open-air museum. Therefore, in the reconstruction process including dismantling, transporting, reconstructing and maintaining, the whole process should keep how the ancient kept it in order to sustain the essence of the culture. The traditional building reserves various valuable information of how the culture developed and maintained due to as Rapoport said that 'folk-culture is the direct and unself-conscious translation' which transformed into the form of value of the house (Rapoport, 1969:2). Therefore, these translocated building process not only aimed at preserving those relics in very great detail but actually also a trigger to preserve much more similar buildings retained on their original sites (Rentzhog, 2007:396).

If refers to the explanation about the open-air museum above, it is clear that there is a striking difference between the concept of ex-situ conservation and the idea of an open-air museum. Rentzhog (2007) recognizes the so-called open-air museum is a museum that at least a small part of the collection is the result of translocation. This opinion was also strengthened by Oliver (2001). Thus, the definition of open-air museum according to them might be included in the concept of ex-situ conservation due of in accordance with the definition of ex-situ conservation itself, as an effort in collecting the translocated house. But it will be distinct if it is seen from AEOM's perspective.

The Association of European Open Air Museums (AEOM), a prominent organization of open-air museums in Europe defines Open-air Museums as "*scientific collections in the open air of various types of structures, which, as constructional and functional entities, illustrate settlement patterns, dwellings, economy, and technology*"[5]. Even in the small scales, a group of building completely or partially, also can be considered as an open-air museum since copies or true to scale reconstructions are rebuilt after original patterns, are properly furnished and open to the public. These concessions can be made only under the condition that: "the original buildings are no longer available (and) the copies or reconstructions are made according to the strictest scientific methods"[6].

Similarly, the Association for Living History, Farm and Agricultural Museums (ALFHAM) which use the term Living History Farms to distinguish itself with its European brother[7]. According to ALFHAM, Living History Farms offer three-dimensional settings for visitors to learn about the past. These museums present opportunities for multi-sensory, minds-on education, but also pose unique challenges to managing diverse collections (living and inanimate) and sustaining complete built environments. The effort pays off when visitors connect with the staff and the place in a memorable history lesson[8].

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[5] Verband europäischer Freilichtmuseen / Association des musées de plein air européens / Association of European open Air Museums (AEOM)] Constitution Article 1, Association of European Open Air Museums, Tagungsberichte 1966-1972, 109

[6] ICOM declaration: 9th July 1956/1957 Geneva, section 6

[7] In Europe the most important open air museums are organized in the AEOM – Association of European Open Air Museums. In North America most open air museums are together in the ALHFAM – the Association for Living History, Farm and Agricultural Museums. In several countries open air museums are organized in national networks (http://aeom.eu/en/?page_id=100 retrieved on 28 April 2017).

[8] http://www.alhfam.org/page-18166 retrieved on 27 April 2017

From those definitions above, any museum, which displays its collection outside in the open air, could be categorized as an Open-air museum. Several ethnologists and anthropologists develop this definition as a basis for establishing the Archaeological Open-Air Museum (AOAM) as a non-profit permanent institution, which is displayed its architectural reconstructions in the outdoor, primarily based on archaeological sources. It holds collections of intangible heritage resources and provides an interpretation of how people lived and acted in the past; this is accomplished according to sound scientific methods for education, study and enjoyment of its visitors. These kinds of open-air museums mostly join in EXARC, an affiliated organization to ICOM that represent archaeological open-air museums and experimental archaeology in the international museum circles[9].

Meanwhile, referring to the Charter on The Built Vernacular Heritage 1999, which is then ratified by the ICOMOS 12th General Assembly on October 1999 in Mexico, several clues may include in terms of ex-situ conservation besides the tangible things. Concerning its relationship with its territory, conservation of the built vernacular heritage should respect their cultural values and their traditional character. "*The vernacular embraces not only the physical form and fabric of buildings, structures and spaces, but the ways in which they are used and understood, and the traditions and the intangible associations which attach to them*" (Principles of Conservation no. 5, Charter on The Built Vernacular Heritage 1999)[10]. So, it is important to take this consideration into the concept of ex-situ conservation in order to convey this understanding in its implementation to the Nusantara architecture as well as avoiding incorrect ways of conservation in the future. For that reason, the two cases below, TMII and Stübing Freilichtmuseum will be critically reviewed to see more about this notion of ex-situ conservation.

Table 4.1. Ex-situ conservation in theoretical framework

<table>
<tr><td>Issue</td><td colspan="2">Ex-situ conservation</td></tr>
<tr><td rowspan="2">Approach</td><td>Open-air Museum</td><td rowspan="2">Solitary Translocation</td></tr>
<tr><td>Living History Museum/Farms</td></tr>
<tr><td>References</td><td>Rentzhog (2007)
Oliver (2001)
etc.</td><td>?</td></tr>
<tr><td>Institution</td><td>AEOM
ALFHAM
EXARC</td><td>?</td></tr>
<tr><td rowspan="2">Cases</td><td rowspan="2">All European Open-air museums and mostly open-air museums worldwide</td><td>Translocated Siwaluh Jabu house from Dokan village to Museum Pusaka Karo, Berastagi (see chapter 2)</td></tr>
<tr><td>Phenomenon about Inherited Joglo trading in Java (?)</td></tr>
</table>

(Source: author's analysis)

[9] http://exarc.net/about-us/definitions retrieved on 27 April 2017

[10] https://www.icomos.org/images/DOCUMENTS/Charters/vernacular_e.pdf retrieved on 28 April 2017.

Methodology

This chapter proposes an overview about the redefinition of ex-situ conservation to be used and developed as an approach toward Nusantara architecture. Since there are many ambiguities aroused regarding conservation method toward abandoned vernacular house, a special formula that could be conveyed as a solution to saving it is needed. Thus in this chapter, a case from Austria represented by Stübing Freilichtmuseum and a case from Indonesia represented by Taman Mini Indonesia Indah (TMII) in Jakarta will be used to depict this notion.

The main motivation of both objects is chosen since they are the biggest one and considered comprehensively in showing numerous collections of the traditional houses than any open-air museum at respective country, though in some points, TMII's collection is still yet disputed., It is nevertheless advantageous in limiting the scope to Stübing Freilichtmuseum among 58 Austrian open-air museums (Reinecker, 2012:6-11). As the largest, Stübing Freilichtmuseum could be regarded as the best place to gain conservation issues as well as its solving method toward abandoned vernacular houses in Indonesia since it represents all historical peasant buildings from all states of Austria. On the other hand, many topics discussed here regarding conservation issues can be compared in order to draw a conclusion.

As we all know, there are many examples of open-air museums in Indonesia but mostly as an in-situ museum. One of the biggest ex-situ open-air museums in Indonesia is Taman Mini Indonesia Indah (TMII). Despite the fact that many disputes behind its establishment and most of its collections were built anew in-situ, it is still taken into consideration in order to gain information critically since its status as the most comprehensive place in showing vernacular houses of Indonesia. On the other hand, the purpose of this overview is to depict an image about the method that can be made and implemented in underlining the importance of ex-situ conservation of vernacular houses in Indonesia.

4.3. Taman Mini Indonesia Indah (TMII)

Symbolizing culture authorization by the government at that time, many people said that Taman Mini Indonesia Indah (TMII) was the symbol of the power of New Order (BI: *Orde Baru*). As a prestige symbol, a lot of efforts were sought in developing TMII as a miniature of Indonesia. TMII became one of the most famous icons and made Jakarta as a business center, government and entertainment. It was not complete to visit Jakarta without visit TMII.

As part of the process of nation building, the leaders had to create and project symbol for uniting its people as well as to be associated with the commingling world, usually by established national exhibition or world fair and its modern offspring, the theme park or open-air museum (Hendry in Hitchcock, 2005). For Indonesia, TMII was presented to achieve that dream.

> *"Taman Mini*[11] *was designed to portray the diversity of Indonesia's population and serve as a showpiece of the state philosophy of Pancasila (five principles devised by the state for political and social rule). The project was intended to raise awareness of Indonesia among tourists and to bolster national consciousness"* (Hitchcock, 2005).

[11] Almost all researchers including Hitchcock, Lukito and others usually use the word 'Taman Mini' in discussing about Taman Mini Indonesia Indah. In this study, I prefer to use its abbreviation TMII because for the majority of Indonesian people, the mention of Taman Mini turns out always being associated with all forms of open-air museum that features a collection of traditional houses, either it original or replica.

Inspired by the American Disneyland and Timland of Thailand, Ibu Tien, the first lady of the second president of Indonesia, Soeharto, initiated to build such park in Indonesia, in more complete and more pretentious reflecting the development of Indonesian life and as a reference for Indonesian people to know their culture and increase their love for the nation, and of course for tourism (Lukito, 2016:129). Vigorous protests from some young Indonesians related to the amount of funds used to reach USD26 million[12], amid the unstable condition of the nation and the vagueness of compensation to the people displaced due to the impact of this project, did not discourage the construction of TMII to continue running (Hitchcock, 2005).

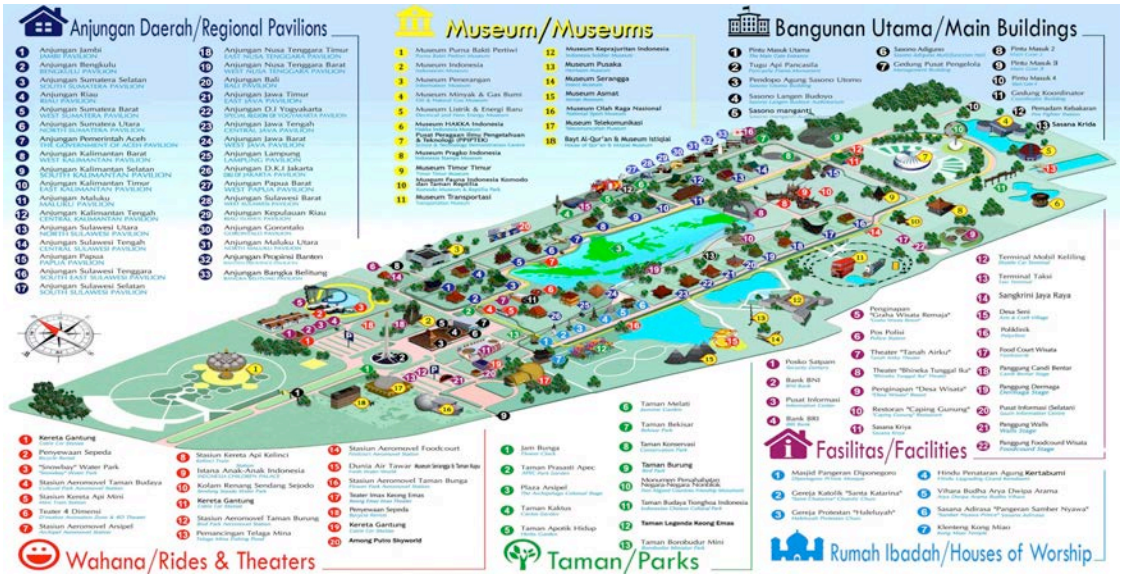

Fig. 4.1. Map of collections in TMII
(Courtesy of TMII)

According to Barliana (2007:13), in the reign of President Soeharto, the hubbub of revolution was replaced with the pace of development. Orderly development was raised to create the dignity of the nation. Unfortunately, this spirit built by creating "mass fear". Anyone who refused development for and in the name of "public interest" would be guilty and was considered as the enemy of the nation. However, the development that occurred during Soeharto's era was supposed not to describe the diversity of archipelago in general. The spirit of nationalism marked by the pentagon-roofed mosques' construction throughout Indonesia, which is adopted from joglo, describes the hegemony of Javanisation distributed to the entire nation. According to Lukito (2016:139);

> *"Such a hybrid mixture of the best of existing culture in the nation required a combination with and an investment of new meanings, as well as a continuous advertisement for gaining people's acceptance. Geertz described the phenomenon as neo-Javanism, which was meant to revitalize traditional Javanese beliefs and to return them to public favor by demonstrating their continued relevance to the modern world".*

It denotes uniformity of vernacular architecture and termed as modernizing architecture in orthodox way of the view. And thus, Taman Mini Indonesia Indah (TMII)

[12] At that time, the fund was could either to build 52 small factory to employ 100 workers each or 7 campus sized like the Gadjah Mada University (Pamberton in Lukito, 2006:130)

was conceived as unifying concept and be expected, reflects the Bhinneka Tunggal Ika[13], but woefully, traditional architecture features at there were shown 'artificially', and then positioned in Jakarta as a form of administrative entity (Kerlogue, 2008:343-344).

As a prestigious project which was initiated in 1972, TMII finally became the main attention because the peaks of the culture of each province being there. By visiting TMII, it was considered to completely visit throughout Indonesia. Even, the vast budget was disbursed to make any representations traditional houses at there to be the best. So, it is not surprisingly if the expression feels more 'excessive' than the original ones.

> *"New Order rule should concern a cultural village theme park. New Order propaganda is characterised by a 'highly articulate rhetoric of culture', in which constant appeals are made to 'traditional values' and 'customary behaviour'. Advanced in the name of 'social stability' these policies are doubtless seen as enhancing state security (Pemberton in Hitchcock, 2005).*

Another case when viewed from the side of displayed collection and the viewpoint of localism. For Lukito (2016:122), she argues that:

> *Taman Mini aimed not only to unite various local cultures by establishing an official authentic culture but also to suppress the Dutch construct of the Indies culture. In other words, Taman Mini offered a cultural and a historical encounter away from the previous Dutch's idea. Though very conservative and instructive in its architecture and spatial arrangements, I believe that Taman Mini did leave a room for its visitors to use the park and fill in their own meanings.*

Therefore, for her, it is not only the expression of the authorities to the Indonesian people, but also how the attempt to secede from the traces of colonialism. At least that interests to revive these nation cultures as well to help Indonesians envisage their national identity as the ultimate goal.

On the other hand, Hitchcock (2005) compared TMII with Skansen, the pioneer of the open-air museum to see more about the expression of patriotism as envisioned in developing these both museums. He argues:

> *"Houses, farms, workshops and mills were reassembled at Skansen and in 1911 an open-air theatre was added. In contrast to Skansen, the original core of Taman Mini does not contain buildings devoted to production, though handicrafts are evident everywhere, but it does serve as a venue for the performing arts. What also distinguishes Taman Mini from Skansen is that the buildings in the former are new, or at least of 1970s and 80s vintage".*

Indeed, the idea to develop these both museums was rooted on different visions, though in the end, they conveyed the same goal to arouse patriotism and love of the nation's culture. TMII was built with the replica of traditional buildings decorated in such a way to symbolize the grandeur of Indonesian culture, while Skansen was constructed by removing the original building from its origin in order to show the real life of Swedish rural areas, which were gradually bewildered due to industrialization. For Hazelius, save peasant farms and all of its Swedish past outbuildings can be used to build a new identity without leaving the essence of their culture. However, for Soeharto, build the TMII is laying the foundation of this novelty as a means of unifying the nation, though "*When asked whether or not Taman Mini really was a museum because it comprised mainly new objects, Mrs Soeharto is said to have replied: 'We may call it a museum now because someday everything in it will be antique' (Pemberton in Hitchcock, 2005).*

Overall, all of the traditional houses (pavilions)[14] at TMII have a same finishing way. As seen in fig. 4.2, all buildings were shaped as the replica of the traditional house. Built in a

[13] *Bhinneka Tunggal Ika* is the official national motto of Indonesia. The phrase is Old Javanese translated as "Unity in Diversity".

larger size in order to load common exhibition objects such as dioramas, assortments of bridal wear, woven, crafts, traditional musical instruments, and information about tourism.

Fig. 4.2. Artificial *Rumah Adat* of Lampung (left: TMII's archive) and Sulawesi Tenggara (right)
(Source: author)

For instance, the government of East Nusa Tenggara (NTT) province built pavilions at TMII so that visitors could feel the atmosphere being in NTT by exhibiting some of the traditional house and cultural objects. The largest building is a modified replica of a royal palace in Kupang[15], called the *Temukung* house which was contemporarily made by plastered walls and roofed by prefab zinc. Originally, this is a rectangular stilt-shaped house with thatched roof and palm-leaf-midrib wall.

In the western part of the pavilion, placed a replica of the traditional house of Rote (*Umatua*), therein exhibited traditional costumes and modern *Sasando* (a popular traditional instrument of NTT). While building settled on the eastern part is the Alor traditional houses, which exhibited a tribal king's ceremonial dress and a wide range of scarves. On the front, there is a replica of Sumba traditional house, called *Uma mbatangu* or *Uma kalada*. This two-story building is divided as the ground for offices, and the second floor as an exhibition space with much modern touch.

Fig. 4.3. Artificial *Uma Mbatangu* of Nusa Tenggara Timur at TMII (left) and the original ones in Nua One village (right)
(Source: author and Muh. Cahyo)

[14] Called as pavilion because in addition to the traditional house pavilion of each province, in TMII also there are some thematic museums such as, Museum of Indonesia, Museum Pusaka, Museum of Transportation etc. (More information at http://www.tamanmini.com/tmii.php)
[15] Capital city of East Nusa Tenggara

Fig. 4.4. The courtyard ornaments of Nusa Tenggara Timur's pavilion at TMII
(Source: author)

In the courtyard of the pavilion, it was placed a replica of barns (*Lopo*) and surrounded by palm trees, typical plants in NTT in order to portray the real condition of its flora. While to describe the peculiarities of fauna, Sumba horse and Komodo statue were made and matched as the entrance to the pavilion. Those figures show that the pavilion in TMII undeniably mostly exhibited as replicas. The historical value becomes the umpteenth, which is only achieved by notching practically. Not surprisingly due to the mission of TMII is to show the unity of Indonesia in the form of a miniature.

It is clearly seen that the architecture has been used as a political infrastructure to legitimize power. Despite the fact that TMII imposed the conservation effort as the background and the framework, but in reality, this physical form of the traditional architecture is only a symbol to show the power of hegemony and oligarchy control (Barliana, 2007:15). So that seemingly represents national diversity, but on a local scale essentially creates a uniformity.

It is not surprising why Barliana said it reflected oligarchy because in TMII itself is clearly visible that Javanism was presented as a central issue in the development of TMII. As Lukito says (2016, 152):

> *"The scale of traditional houses was generally bigger than the original ones. Sasono Langen Budoyo had the biggest scale among the other traditional houses exhibited, and its giant scale of joglo house had created an impression of Javanese culture as the core Indonesian culture. The large scale of pavilions tended to claim cultural accuracy and magnified the pride of being Indonesian. The use of ornaments, colors and decorations of traditional houses meant to emphasize the esthetic of the houses, as seen at the Central Java pavilion. The large scale presented in traditional houses also tended to signify power such as intensifying the government's authority and control over the nation".*

On the other hand, according to Lukito (2016,144), all pavilions in TMII were new buildings with no assertion to authenticity, using new materials and unequal to the scale of the original building. It was rather a hybrid form of the open-air ethnographic museum and

a themed amusement park, which is featuring the culture and fun. Culture appears here in the form of the pavilions and its contents and variously held performances, such as traditional dances, all of which supported cultural documentaries and knowledge acquisition. While the fun showed through several amusements and games rides which are mostly located in the periphery of the site.

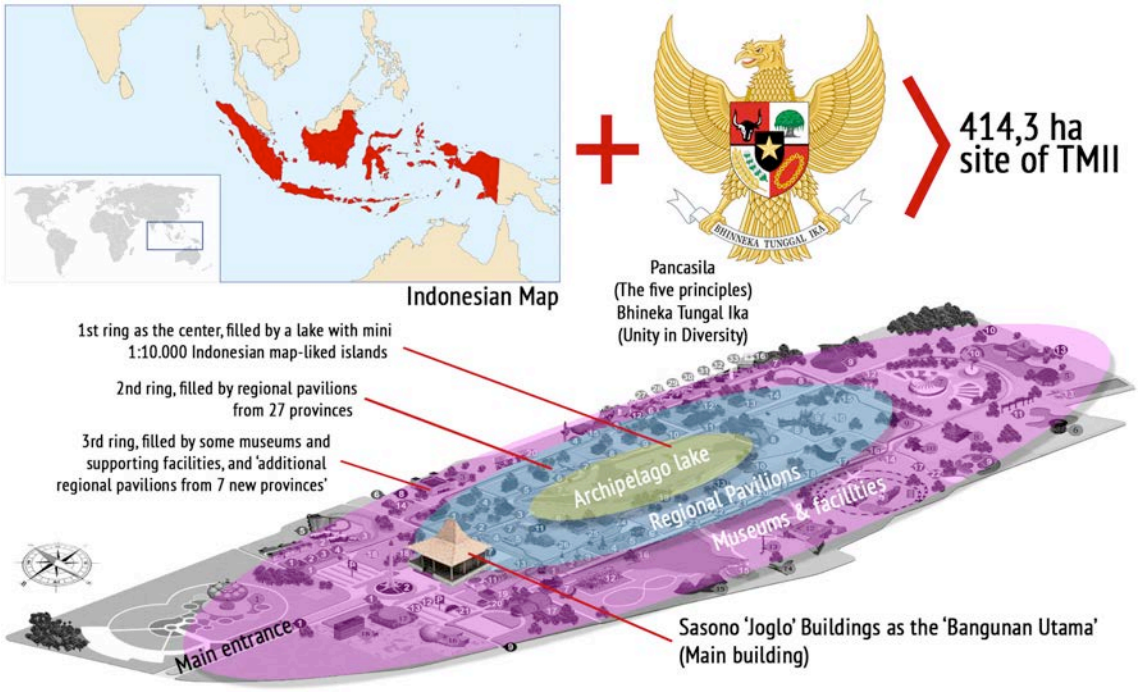

Fig. 4.5. How TMII shows its collection
(Source: author's analysis based on Lukito's narrative)

At that time, architects of the regional building area were supervised by Ir. Hatmadi Pinandojo, while each region has its own pavilion architect from the respective local government (Lukito, 2016:130). In its growth, every pavilion is managed under the related department of each province, such as South-east Sulawesi pavilion that I visited, under the coordination of the Provincial Tourism Office of South-east Sulawesi (interview result with the coordinator of the pavilion). Thus, everything concerning the financing of maintenance, performances and salaries for the employees, who are also civil servants, is borne respectively by the local governments.

4.4. Stübing Freilichtmuseum: A Retrospection

Located 15 km north of Graz, Austria, Stübing Freilichtmuseum is one of the ten largest and most impressive open-air museums in Europe, and also has gained the reputation as a national treasure of Austria. Established in 1970 on a small hill nearly the north of Graz, the museum covers 65 Ha of land, all for displaying 97 historical buildings such as wooden homesteads, granaries and kilns, showing different styles of construction in various parts of the country over the last six centuries.

As described in previous chapter, it was noted that the preservation in Stübing Freilichtmuseum was indeed solely to save their vernacular peasant homes, which were threatened extinct. The influence of industrialization in Europe brings a profound impact on social, economic and cultural conditions. Before the 18th century, the economic system of the European community depended heavily on the agricultural economic system. After the

emergence of the industrial revolution, the society's view has changed along with many inventions made to ease them to work. The discovery of material was even more advanced, and with a touch of industry, they made their way of life more diverse.

At the time, the development of industrialization has led to new cities and hub centers. Since the city with its industrial activities promised a more decent life, many farmers moved to town to find a better life. Consequently, many agricultural business activities in the villages were neglected. Finally, these homes were increasingly abandoned.

On the other hand, to adapt to its environment, the role of the building is vital to protect the inhabitants therein. The four seasons climate becomes a challenge for European people to continue live in wooden buildings. Through this industry revolution opportunity, they develop a type of house that no longer uses the block wood as the wall and straw as the roof. In the new land, they build their homes with masonry, which is in terms of maintenance would be more effective and efficient.

Not to mention the influence of war that was devastating civilization in many places, making the process of acculturation between cultures in Europe is evolving so fast. Seeing the phenomenon, anthropologists and ethnologists in various countries of Europe began the race to save their civilization. This effort spawned several individual figures who were responsible for rescuing some of the vernacular houses in his area to be moved to a safer place for better conservation. Then Skansen by Arthur Hazelius was born as the pioneer of open-air museum. This phenomenon then quickly spread to European mainland and became a movement in saving the former European agrarian civilization at that time.

Similarly in Austria, which began with the efforts of Oskar Moser who moved Bodnerhof to Klagenfurt in 1952 and made this effort as the starting point of the founding of open-air museum in the Austrian mainland. This phenomenon then spread rapidly and 10 years later continued with the birth of the Austrian Open-air museum in Stubing as a gathering place of vernacular houses from various states of Austria. Stübing Freilichtmuseum became a place where civilization and agricultural life of Austria's past can be found. This phenomenon soon spread to other Austrian's states and became the basis for the development of similar open-air museums in each state through several approaches.

Fig. 4.6. Morning ambience in Stübing
(Courtesy of Stübing Freilichtmuseum)

Although there are many obstacles in its implementation, these open-air museums are able to show their consistency so that its existence can still be experienced to this day. Apart from many obstacles faced such as political, funding, and technical upheavals, we can

say that Austrian open-air museums were found based on an effort to save the civilization of Austrian society so that future generations can still perceive their historical cultures. Besides, this place is also as a center of study to develop the principles of vernacularism to be integrated with the way of life ahead. This is also one of the advantages of Austrian open-air museums compared to his other brothers in all European mainlands.

As envisioned by its founder, in Stübing Freilichtmuseum, conservation has been done by translocating uninhabited traditional houses from several states in Austria to be rebuilt in this place. These buildings were mostly relocated due to the inability of the previous owner to keep its maintenance. Some buildings in Stubing were moved completely while some other was built with few adjustments, as adjusted to the contours of the new place and replacing the rotten materials.

Concerning the arrangement, Stübing Freilichtmuseum seeks to bring the face of Austria totally. The arrangement of the site that resembles Austrian map gives a clear image of its mission as the nation's open-air museum. Placement of re-erected buildings adapted to its prior location also shows an endeavour of its founder to present the face of Austria in the diversity of typical architecture from each state. The various types of buildings were ranging from Burgenland to Vorarlberg are presented in a linear way so that visitors can feel their presence in Austria's past life without having to visit all of those states.

The arrangement of the landscape was very concerned with the selection of vegetation types that support the atmosphere of agricultural life in Austria. Not only the forest vegetation, but the management also considering the vegetation around the house that characterizes the past agrarian houses of Austrian. This approach is simply to provide a clear and precise picture of how life was. To support that, several activities are conducted through a series of events held by the management to portray the atmosphere.

With that uniqueness, Stübing Freilichtmuseum has become the most comprehensive open-air museum in Austria. Besides that, it also becomes a research center of wood science (Kleina and Grabner, 2014:553-563). In its maintenance, management often held workshops and invite visitors to join in repairing damaged parts of the building, such as making wooden shingles for roofs as well to educate people about the importance of choosing and harvesting timber for buildings construction.

Fig. 4.7. A wooden hut from Mixnitz-Styria was re-erected on the edge of Stübing's forest (Source: author)

In its development, Stübing Freilichtmuseum also faces dynamic problems related to conservation efforts, where this rigorous effort should be continued and sustained and thus requires plentiful funding. Therefore, the management is assisted by the local and federal government keep pushing in promoting this potency continuously. For example, the management keeps kindling the atmosphere by holding annual season events. Various celebrations were presented so that visitors may also learn and at the same time feels the atmosphere. All this efforts were made to mark Stübing Freilichtmuseum as a medium of education and research as well as an entertainment spot, which is able to provide a stimulus for other museums in the future.

Fig. 4.8. A belfry built on 1776 moved from Burgenland and re-erected on 1970 in Stübing (Source: author)

4.5. TMII and Stübing Freilichtmuseum: A Comparison

After gave their critics to TMII, both Hitchcock (2005) and Lukito (2016), compare it with Skansen. Both has outlines same conclusion, where Hitchcock has concluded that the influence of power and interests was evident in the development of TMII. Correspondingly to Lukito, which has looked Javanism as the force behind the growth of TMII, obviously seen from her identification to the arrangement of buildings at the site. Also, they both have pointed out that TMII carries a political message, which is a strong centralized power and

adherence to the tradition values could reviving the nation. Moreover, comparison of TMII with Skansen in the other parts of their review presents an inevitability in reviving traditional architecture in enriching patriotism. Refers to what Hitchcock and Lukito do by comparing TMII with Skansen, can be said that both assumes TMII is also could categorized as an open-air museum.

Meanwhile, Retno Raswaty (2009) has also classified TMII as an open-air museum. According to her, TMII meets the criteria due to its building features, purposes, location, collection, and how it exhibited shows similarities to the patterns of an open-air museum (further description about this notion in Chapter 5). Thus for them, TMII indeed is an Open-air Museum.

However, if returned to what is proposed by Rentzhog, TMII may not be included in an open-air museum. Why?

As described previously from the phenomenon of TMII and Stübing Freilichtmuseum, it could be assumed that TMII is featuring replicas of traditional house whereas in Stübing Freilichtmuseum most of the original peasant houses were relocated to this new place. Of course, this principal issue influences the public's view on the definition of the open-air museum. Unfortunately, most people define it as simply as the open-air museum word itself.

TMII in many ways conserves the building pragmatically. Replication at there indicates another purpose than conservation. Indicated from certain buildings were modernized constructed with full new festive modern materials. Kerlogue (2008:345) defines this festivity as a form of local pride as well as efforts to attract tourism by exhibiting all local properties of the entire area in one building. But, unfortunately, less in represents its cultural diversity that exists in the province and tends to generalize them all together. While in Stübing Freilichtmuseum, buildings were preserved according to its original condition. Moreover, Stübing Freilichtmuseum offers a more dynamic concept that put conservation targets not only in physical appearance but also covers the intangible heritage by embracing the environment and aspects of society directly as a medium of learning and research.

If compared between TMII and Stübing map (see fig. 4.9), it was also clear that the setting in TMII was conditioned more formally than Stübing Freilichtmuseum. Indeed, a mixed configuration of linear and grid circulation which are applied to the TMII's site makes easier for visitors to visit each collection one by one, but not enough making them feel the atmosphere of the houses. Visitors only adore the façade. Moreover, TMII also facilitated with sky lift, which by riding it, would be enough for the visitors to see everything below. Additionally, in Stübing, the traditional houses were arranged according to the regions of the house, and due to it was made in accordance with the original conditions, consequently, all were positioned as in the nature of its origin that also supported by the contours.

However, as seen in Stübing Freilichtmuseum's collections, mostly displayed buildings and outbuildings are collections from Styria state. It is quite understandable since the Stübing Freilichtmuseum itself is located in Styria, so it makes the process of translocation from there was easier. Nevertheless, this factor needs to be considered when later there are any additional ones. There will be alterations such as the terms of which building to be accommodated and the origin of the building itself, for example, now Stübing Freilichtmuseum is still looking for constructions from Vienna. With its location surrounded by forest, there are still lots of possibility and flexibility in adding new collections to Stübing Freilichtmuseum. Unlike in TMII, which is surrounded by urban settlement, makes challenges for new additions or adjustments.

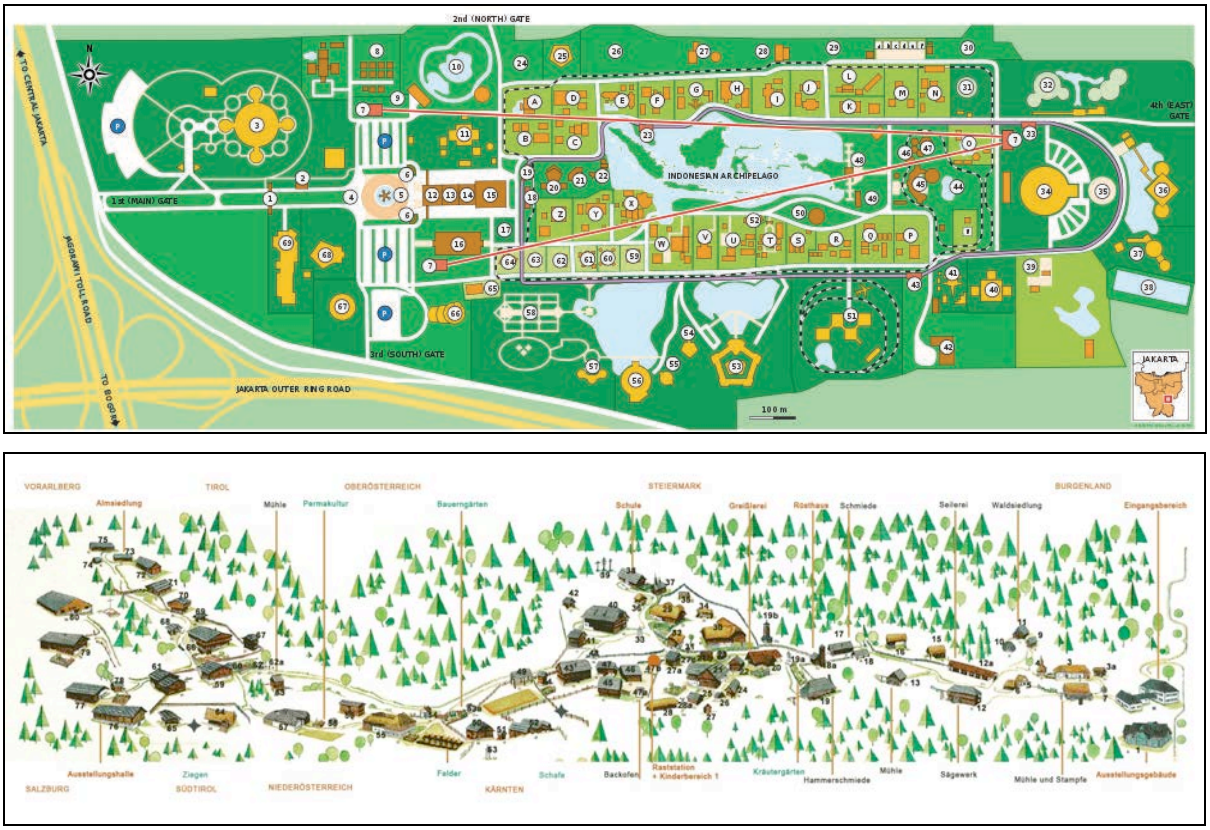

Fig. 4.9. Map of TMII (above) and Stübing Freilichtmuseum (below)
(Courtesy of TMII and Stübing)

Fig. 4.10. Aerial view of Styria zone in Stübing Freilichtmuseum
(Courtesy of Reinhart Nunner)

Formerly, there were 27 traditional houses pavilion in TMII since it was constructed as the representation of 27 provinces in Indonesia at that time. But recently, as a result of the reformation and regional autonomy, provinces in Indonesia had increased to 34 provinces. Consequently, all of new seven pavilions from the new province were 'tucked' behind the pavilion of North and Central Sulawesi, that is the pavilion of Papua Barat, Sulawesi Barat, Kepulauan Riau, Gorontalo, Maluku Utara, Banten and Bangka Belitung (North Kalimantan still in designing process). Of course, it has implications. The scale of these new pavilions is not similar to their former brothers. It seems impressed 'forced to be inserted' so they were made with minimalist contemporary-view, though the façade still vindicate its traditionalism. Seemingly just simply to accommodate custom collections of its respective province.

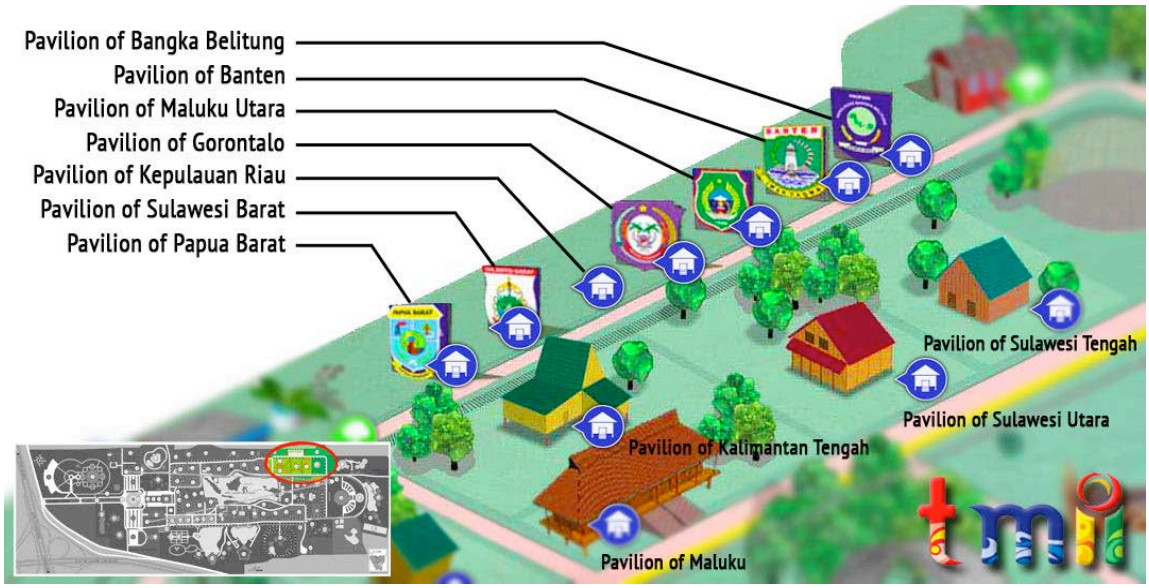

Fig. 4.11. The position of the newest pavilions in TMII
(Source: author analysis)

This case is an example of a lacking-planned of open-air museum. The biggest implication of inappropriate placement is the lack of visitor's interest to visit the pavilion. It is not a problem in the terms of erroneous in placing small collection but becomes a big one when placing such collection like the house.

Fig. 4.12. A row of the newest pavilions of TMII (left to right); the pavilion of Papua Barat, Sulawesi Barat, Kepulauan Rian and Gorontalo
(Source: author)

Fig. 4.13. Continued row of the newest pavilions of TMII (left to right); the pavilion of Maluku Utara and Banten
(Source: author)

Undeniably, the breadth of the area needs to be considered wisely. From the analysis in Chapter 3, the sites of each open-air museum in Austria are different. Stübing and Salzburger Freilichtmuseum were the top-two as the biggest and widest, but the Salzburger as the most challenging, while the most compact and attractive is Kramsach Freilichtmuseum.

> *Size and resources are relative. Many museums manage through their sense of intimacy… A large museum, however, may be more varied and rich in content, providing the chance for a mix of experiences for different groups, and opportunities to offer free areas for peace and contemplation* (Rentzhog, 2007:383).

In the case of TMII, the breadth of the site can be assumed large, but arguably also increasingly limited by its upcoming development. With an area of 414 Ha, it is quite draining to explore the whole area by walk, especially with the average temperature in Jakarta, makes most visitors preferably come here by motorcycles. Besides practical, motorcycles became an option since almost all families in Indonesia have at least one motorcycle. There are also motorcycle rentals offered by locals. Easy enough to find them since they are usually standby near the parking area. While for those visitors with the car, they could also drive the whole area of TMII and for the group, available some buses for rent. Since almost all of the open-air museum must grow, it requires adequate land to accommodate those growths and accretion of the collection.

Another consequence that arises in the future is these new buildings are not enough to represent the growing culture in their respective regions. Due to the limitation of space, these pavilions are not different as a 'warehouse' to store historical objects. Of course, very unfortunate since the exhibition is not only related to the ancient stuff but also could be shown lively as well as regularly experienced by the visitors. However, this phenomenon seems to occur in every pavilion in TMII, where therein typically found custom-dressed mannequins, traditional musical instruments and photos of the local mayor or the governor respectively.

Fig. 4.14. A 'typical-package' exhibition inside the pavilion of East Kalimantan in TMII
(Source: author)

Not surprisingly, finally this pavilion became an artefact, especially since there is no environmental context or a sign of traditional daily life. No social interactions were found between buildings, especially when I visited the North Sumatra pavilion. The distance from one building to another so close and no dynamics of space between the buildings, makes the visitors cannot enjoy the vista of all building. Everything was mixed up, and suddenly the visitors had entered the other pavilion next to it. Finally impressed, this rigid and densely concealed building is not different from a row of painting displays in a museum, coupled with a big label in front of the street showing the pavilion's name. Hitchcock (2005) and Lukito (2016) underscore this as a sign that TMII indeed designed to be understood in provincial terms. Distortion scale of each pavilion was presented as part of the desire of each tribe to show their pride. As seen from the over-scaled Batak Toba house, doubtless to rival other regions (Oliver, 2001:207).

Fig. 4.15. The over-scaled Batak Toba house in TMII
(Source: author)

Visitors who come only rely on leaflets and most do not really care about the contents of each pavilion. This is evident from my visit to the East Kalimantan pavilion, where in here, only seen some local youth who are playing a traditional drum while listening to the local music. This pavilion is made like a *Lamin* house but with contemporary finishing. The ground floor is functioned for an open area with a stage for performances, while the upper floor consists of several chambers from each *Kabupaten* (Regency) in East Kalimantan, which contains the traditional diorama of each respective regency.

Meanwhile, the conditions in some parts of this East Kalimantan pavilion look unkempt. At the time when I visited, it was visible a décor was hanging at the end of the rafter, which would be fall and harmful. Since each pavilion is within the jurisdiction of the provinces, the issues relating to maintenance are also fully borne by each province. Of course, each province has their respective policies to financing their pavilion. For the

developed provinces, the issue is certainly not so substantial. However, another case with some provinces that are still focused on promoting the welfare of their citizens. For them, the attention to improving their pavilion is still ruled out.

Fig. 4.16. The condition of East Kalimantan's pavilion in TMII
(Source: author)

Fig. 4.17. Restoration project of West Sumatera's pavilion in TMII
(Source: author)

4.6. Preferably 'Taman Mini'

According to Rentzhog, *'the concept of open-air museum' is not suitable to define such historical complexes conserved in situ, or reconstructed settings like prehistoric villages, nor sites with a commercial purpose such as amusement parks* (Rentzhog, 2007:2). From this definition, it is clear that one of the conditions intended by Rentzhog as an open-air museum is that the museum conserves its buildings in ex-situ way. By using these spectacles, it is clear that TMII does not include the Open-air museum because:

1. Although it displays *Rumah adat* (customhouses), TMII is dominated by new buildings which are made in an in-situ manner. None of the buildings at there was translocated.
2. It is clear that TMII with all its pleasant facilities might be included as an amusement park.

However, if literally reviewed referring to as stated by Lukito, Hitchcock and Raswaty, then TMII could be assumed as an open-air museum since it displays its historical collections in the open site. Moreover, mostly, common people will prefer this assumption since all the institutions related to the open-air museum accommodates this kind of open-air museums worldwide.

In this point, this distinction is clear enough to revise TMII's classification as an open-air museum and at the same time open up an opportunity for it to define itself as a "Taman Mini". And fortunately, the definition of TMII has been ingrained for Indonesians, so when they find a kind place of this type, then the first reaction is 'yeah, it's like Taman Mini' or 'oh, does it like Taman Mini, doesn't it?'. Hence, redefinition is necessary to eschew the ambiguity in using the word open-air museum. Redefining is also necessary to emphasize the definition of the open-air museum in an Indonesian way as well as distinguishing it from other open-air museums (Further explanation about this in Chapter 6).

4.7. Envisaging Ex-situ Conservation in Indonesia

Local wisdom is a manifestation of humanity value, implemented in life, symbolized as identity and characterizes a nation. Therefore, local wisdom should strengthen continuously in order to maintain the identity of a nation.

Currently, the movement to revive local wisdom began erupted. The identity that manifested as a house consciously is a form of self-actualization. Not surprisingly, the houses that commonly encountered in the residential complex which was originally built in the same shape could be different when inhabited, and not merely in terms of physical form (shape, colours, ornaments, and so forth), but also the behaviour which is formed therein. Dominantly, the occupant reflects this identity as a result of his/her childhood life that dissolved in the domain of cultural system that had been experienced before. Basically, this is the aspect that characterizes our vernacular houses.

Over the ages, these identities are getting dimmer annihilated by the sparkling of globalization. Customhouses as a reflection of culture seem allowed to 'live reticently, eke died reluctantly'. Whereas, many lessons could be learned from a customhouse. The principle of life, mutual cooperation, modesty, culture, respect for nature, and sustainable technology were stored to be learned. At least the spirit to appreciate the heritage of the ancestors reflected in the way we appreciate the history of our nation. Rather than romantic depictions of old buildings with invented histories in spurious and contrived settings, vernacular architecture in the developing world needs respect and support, with encouragement for its continued use of renewable resources, passive climatic modifications, spatial organization based on social structures and scale according to the need (Oliver, 2006:312). Therefore, it needs a fervent effort to save these 'remaining and scattered' traditional houses from extinction and situated more secure and well maintained, such as through the open-air museum.

Yet, as in a museum management particularly at an open-air museum that requires more space and costs, internal and external challenges often become a bottleneck in the improvement. Issues around the technical problem in translocating the collection must be followed by the readiness to maintenance afterwards. Oliver stated "*conservation is frequently seen as a technological problem and it is true that the preservation of old materials, the keeping of venerable buildings in good repair is a technical matter'. But fundamentally, conservation is a cultural problem*" (Oliver, 2006:270).

In this case, the mentality of a society in appreciating culture can be seen from how they cherish their local wisdom. Most cultures overcast because no longer used as a patron in life. The original identity often left biased, mixed with the modernism of capitalization.

Not to mention the political situation that creates practical policies with imaging intention. Not surprisingly, the conservation itself is now seen merely as maintaining job solely for the purpose of commercialism, especially in Europe (Oliver, 2006:273).

In Indonesia itself, several factors hinder conservation issue, especially for vernacular houses, as following:

1. Overly attention from government and related organizations (professional or NGO) for the 'old-fashioned' building in the urban area, which in fact it is a relic of colonialism. This attention is a result that embodied at the general definition of preservation and also the form of the ambiguity of identity experienced by Indonesian people toward what the traditional building is, as the consequence of hundred years of colonization.
2. Funding constraints and lack of effort in managing cultures. The government is less prioritizing in supporting the preservation of the traditional house.
3. The presumption that the existence of TMII quite adequately represents Indonesian cultural figures ignores the fact that those figures using new material and just prioritize the form and tends to show regional pride. In the other hand, the authenticity of pavilions also questionable because as we know, all of the custom/traditional/vernacular houses in the Nusantara itself has been encountered with a broad range of transformations.
4. Mental map majority of Indonesian people are paying less attention to localism and rather liberate modernism sway their perspective. This is an example where the concept of conservation not only encounters with values, in fact, the way of life become the main factor of culture degradation (Oliver, 2006:278-279).

Not surprisingly, many indigenous villages in Indonesia are currently threatened and gradually transformed into modern villages. The obvious indication is many traditional houses that were initially inhabited but rather abandoned now due of the owner's desire to find a better life in modernity. And no one can coerce other to stay in backwardness!

It has been realized that maintenance problems are the main thing that makes most indigenous people leave their custom homes. Where some are trying to stay, but with various modifications that also will gradually change the initial conditions. From the fibers to the zinc roof, from the wooden into the brick wall, from the stilt to the tiled floor, from the sacred space to the profane, from the profane becomes expanded. All those parameters of change are the signs that time cannot be stopped in the midst of an ever-growing era. It is where an approach is needed to save the remnants of those changes. Even though only wreckages are saved, but that would be enough to be a provision for the future generations to keep recognizing their cultural roots. So, thus, the idea of ex-situ conservation is put forward in here as the basis for rescuing cultural heritages.

It should be comprehended that this concept is not intended to enfeeble the in-situ conservation. Of course, a conservation effort should first prioritize an in-situ approach. But if there is no other way, then ex-situ conservation can be taken into consideration. However, in this idea, not only concerning the conservation of tangible things but also about intangible things. This is in line with Pöttler's efforts in designing Stübing Freilichtmuseum as he compiles a team that will be involved to re-erect the houses at the museum's site.

At that time, he had to find some adaptable craftsmen to participate in reconstructing the relocated houses. Even for that, he looked for them in the peasant-rural area, and still found carpenters, who, though relatively young in years, showed an understanding and open-mindedness for the interests of the old peasant world. These craftsmen also had to be prepared to change their minds in many ways, to learn how to use the old craftsmanship methods (Pottler, 1963:56). Here, we can perceive that the transfer of

carpentry knowledge is also one form of intangible conservation that can be involved in the ex-situ conservation process. The knowledge of how to build will be maintained as long as a concept like open-air museum exists.

In the other hand, the idea of solitary translocation needs to be formulated further, considering the number of these phenomena but no clear rules behind it because usually only related to person to person. It is feared that in the future, this kind of conservation will be used as a business for a handful of people. Moreover, unfortunately, it is getting rampant in Indonesia now. This phenomenon itself has many found in Java where numerous inherited Joglo is being indicated traded. Thus, required a clear concept or rule to ratify this fact. At least, the phenomenon of solitary translocation should also be a medium of learning for future generations as well as accommodate the abandoned intangible culture to be revived in its new place, so could also enliven the building as well.

4.8. Conclusion

Undeniable, the geographical condition of Indonesia, which consists tens of thousand islands, is a challenge to unify traditional houses from various provinces. Not surprisingly TMII was still the one and the only alternative to seeing Indonesia as a whole, as TMII's motto, 'roving Indonesia in a day'.

Some considerations that have been learned from Stübing Freilichtmuseum and mated with the Nusantara's spirit is the open-air museum might be located at each large island of Indonesia, at least one as an epicenter to collecting the nearby traditional houses. Technically, this museum could be either prepared from a bare place or could also equip an existed historical site or a complex of the traditional house. Indeed, the convolutions of infrastructure and livelihood which still clung of most areas in Indonesia makes conservation issues still mistreated. However, if not treated swiftly, it is not impossible national identity will be lost alongside the extinction of the traditional houses.

Both TMII and Stübing Freilichtmuseum show a similarity in bringing the nation's cultural theme by displaying traditional bravura. However, each has different approaches, where at Stübing Freilichtmuseum, the original houses were translocated to a new place at once as a preservation act, while TMII through its new-built pavilion buildings is featuring selected vernacular houses from each province in Indonesia to show its diversity in unity. Obviously here, authenticity was being the main issue, especially for TMII. Although Stübing Freilichtmuseum seems consistent in relocating its collections by guarding its authenticity, from the process and the results, it remains to be questioned.

This issue remains still debatable, especially in arguing the authenticity of the translocation and its process therein. But beyond that, this effort is one solution to save the leftovers. From the previous explanation, the top priority is preservation in an in-situ manner, in order to preserve the cultural values to keep enlivened. But if obliged to be abandoned, and the house threatened to collapse, then the ex-situ concept could be taken into consideration. Moreover, ex-situ conservation here put forward does not mean that the abandoned house must be laid to the open-air museum only, but it also can be handled privately to another place in an independent manner. But we should keep the open-air museum as the priority in order to uphold the maintenance and its function later as a learning point to be more integrated ahead.

Meanwhile, the open-air museum should have to work closely with the surrounding, both the environment and the community so eventually be able to strengthen cultural identity. The creation of identity also will have relevance to the meaning of today's society. In any case, the meaning is needed by the society to formulate and rediscover their history by searching the relevance of the past for the present. These concepts should be absorbed as

a formulation in realizing the open-air museum, particularly in Indonesia. Thus, conservation is a process to maintain the place in such a way so that the cultural meaning, like the attractiveness, history, science, or social value of the generations in the past, present, and future will be maintained continuously.

On the other hand, management should be more independent in managing open-air museum. This independency will become a basis in boosting creativity in controlling the museum ahead. Besides, in terms of attractiveness, an open-air museum should offer many outdoor appearances, so it required more infrastructures that support outside activities. Thus, besides focused on knowledge rides, playground and socializing at outdoors, improvement also can be directed towards more flexible to support creative functions at museum flexibly.

Therefore, the role of government and museum management also should be coherent with the spirit of the conservation itself. The sustainability of conservation in a well-managed open-air museum automatically gives historical impact and value of the region where it resides. Indeed, the mentality is also a restraining factor in changing people's mindset of museumness, especially in Indonesia. However, it could be eliminated by adapting indigenous values so museumness could be adapted properly vis-à-vis with the museum's setting.

Irrespective of it all, this time, willy-nilly, TMII should be appreciated as one of the nation's assets, as Hitchcock (2005) says; *Instead of remaining 'ancestors of the future' (Pemberton, 1994), the pavilions may over time become 'ancestors of the past', the relics of a discontinued lineage with no links to the present.* Over time, TMII has been developed extensively since several amusement collections were inaugurated and have acquired a vast array of new museums and display areas. Besides that, through this study, opens opportunities for TMII be able to define itself, regardless of the concept of the open-air museum or the ex-situ conservation itself.

This chapter extends a wider scope to be improved and developed as a theoretical foundation in perusing the phenomenon of ex-situ conservation, particularly in Indonesia. Although it has not clearly addressed all the questions about ex-situ conservation, it can be a precursor to a further in-depth research on the ex-situ conservation issue, especially in researching the phenomenon of solitary translocation.

Ahead, this study will be enriched by encapsulating the phenomenon of another ex-situ conservation worldwide so that later could be formulated as a blue book on how evolving ex-situ conservation issue comprehensively, especially in preserving forsaken vernacular houses in developing country. However, at least, the results of this comparison might become a stimulus in the birth of many ex-situ conservation movements that expresses custom/traditional/vernacular houses as a national treasure, especially in Indonesia, which emphasizes the value of cultural authenticity.

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5 Envisioning Open-Air Museum For Indonesian

As mentioned before, the founding of Skansen in the early 19th century was a milestone behind the phenomenon of Open-air museums all over the world. Although it was late, this phenomenon began to emerge in Indonesia since 1972 marked by the establishment of Taman Mini Indonesia Indah (TMII). Behind all the controversy on its creation, TMII has been recognized as one of the nation pride as well as the first instituted open-air museum in the country. Ahead, this noble purpose should be further envisaged as an opportunity for Indonesian to take part in rescuing remaining vernacular houses as the provision for future generations recognizes their identity.

By observing TB Silalahi Center in Balige and Taman Nusa in Gianyar, this chapter describes that the opportunity for Indonesian to conserve their neglected vernacular houses in ex-situ way also definitely could be realized. Until this dissertation written, TB Silalahi Center (TBSC) and followed by Taman Nusa a few years later is the pioneer among Indonesian museums that preserve some original vernacular houses, which completely translocated from its origin. TBSC started its project to relocate the Batak Toba's homes since 2006, while Taman Nusa began its houses' reconstruction since 2008.

From the analysis, some constraint was found concerning management, specifically in financial issue, but it does not make a significant barrier in making these both museums to keep run. Collaboration from related parties was needed since there was no proper translocation procedure and also the weaknesses of tangled documentation. This concern aroused to prospect ex-situ conservation for Indonesian vernacular houses properly implemented as an Open-air Museum[1].

5.1. A Glimmer of Hope

As previously described in Chapter 4, open-air museum is not a new thing in the western world. In Europe, Skansen founded by Arthur Hazelius in 1891 has been instituted as the first open-air museum in the world and the first in what became a Europe-wide movement in preserving vernacular houses. Debates behind maintaining the value of cultures in-situ have been extensively controversial since the beginning of this phenomenon exists. Evoking the spirit of place arises question when the desire to save the civilization race

[1] Parts of this chapter have been presented in International Joint Conference 2nd ICEA & 17th SENVAR (ICEASENVAR) 2017. Held in UK Petra, Surabaya 1-3 March 2017. Will be published in Dimensi: Journal of Architecture and Built Environment. Titled: *Envisioning open-air museum for Indonesian.*

against time. All abandoned vernacular houses are clear evidence when a human does not want to continue living in backwardness. Globalization has dragged civilization to share modernization, including transform how we live today.

In Indonesia, auspiciously, several foundations have intensified the salvage of vernacular houses across Indonesia. Mention to Yayasan Rumah Asuh and its collaboration with the Tirto Utomo Foundation and some philanthropists behind. These partnerships seek to restore the former glory of the cultural heritage of Nusantara society by helping them rebuild their traditional house (Yusran, 2016). Be grateful for the vernacular houses that still have indigenous residents who still stand by their culture, as hitherto sustained by them continuously, such as in Waerebo, Ratenggaro, Nias, and Toro. In contrast with some traditional houses that settled in the middle of a neighborhood with modern-titivated houses, especially in the villages which began to be modernized as city-like, as seen in Dokan and Lingga. Here, these houses are only waiting to be abandoned decayed or demolished for firewood.

In Europe, attempt to preserve this kind of houses has been continually occurring, even, in fact, being an integrated concept of cultural conservation so thus regulated stringently. By translocating their vernacular houses that is no longer occupied to a new place, proven has positive values in maintaining their cultural and historical heritage. Beside as learning center, these new sites presented as new tourist attractions in the form of an open-air museum and became a reference for other non-European countries to develop this kind of institutions. Now, it also becomes a new research center for various fields of study like culture, history, construction, dendrology, and so forth. As Rentzhog (2007:409-410) pointed it out:

> *"The work of bringing order into the enormous collections gave rise to university disciplines such as archaeology, ethnology and art history… Material culture was pushed into the background and ethnology moved away from history to the contemporary scene, from empirical knowledge to theory… Hitherto, open-air museum have been most significant academically in the field of building history. Here, their work of recording, structuring and finding connections and explanations has continued… Another is the possibility of using open-air museums for practical experimentations…and to make university research results known to a broader public".*

In Indonesia, undeniable, TMII instituted as the first open-air museum, as a reference in introducing the cultural visage of Indonesia as a whole. But unfortunately, those displayed diversenesses are credulously represented by only 'decorous' and 'beautifulness' excessive cultures. Amongst the falsehood, not all Indonesian cultures performed there. Only which state as a unique king/noble-version houses that considered representing each province was displayed here. Albeit with simply make-up and an excessively polishes everywhere (Kerlogue, 2008), TMII could prominently to exhibit the cultural diversity of Indonesia. This effort should be appreciated, at least what had dreamt and said by the ex-president Soeharto and his wife, Mrs. Tien, turn into the reality nowadays, where all of TMII's collections has been undoubtedly showing its 'antiquity' with all its distinguished purposes.

But now, a glimmer of hope is slightly untied by several efforts in translocating vernacular house. Some peoples or foundations have started to implement the open-air museum concept, as seen at the TB Silalahi Center in Balige, Sumatera Utara, and Taman Nusa in Gianyar, Bali. Although there are many challenges in its implementation, these efforts should be continued amid many vernacular houses were suffered and left decayed.

5.2. A Stride of Open-air Museums in Indonesia

Until now, approximately more than two thousand open-air museums in Europe have been identified (Rentzhog, Czajkowski in Rentzhog, 2007:195), and mostly as the pioneer of its kind in the respective country. This phenomenon was started with the founding of Skansen in Stockholm in 1891. Starting from the wrath of Arthur Hazelius to European conditions at the time where peoples start abandoning their vernacular houses due to modernization (Rentzhog, 2007). This phenomenon was the result of reworking which carried out by Scandinavian countries such as Norway, Finland, and Denmark. Thus why the Skansenology or phenomenon of the open-air museum may be assumed came from Scandinavian. Such phenomenon also arouses in England, where the industrial revolution triggered the society at that time began to leave the wooden house and move on to the brick (Atkinson, 1987). It also affects the European mainland where revolution as a result of the world war became the basis of the importance to saves the past (Oliver, 2001). Thus, many declarations from the ethnologist and anthropologist at the time had envisioned the importance of preserving the past for future generation. Although at the same time there are a lot of criticisms about this 'Skansen' movement, especially about the significance of the place, cultural context to its new adjustments (as profoundly described in previous chapters).

> *"In practice, attention is devoted to the material culture of the pre-industrial age and what we are left with is a collection of attractive buildings. Parallels may once again be drawn with the newer cultural village museums of the Asia-Pacific region where the friendly inhabitants 'never wore rags' and 'the poorest workers' are 'decked out in special occasion dress"* (Wood in Hitchcock, 2005).

While in Indonesia, TMII which is based on the concept of beautiful Indonesia in miniature, being the first as instituted open-air museum. With the 'growth and development project' concept, TMII was built by expanding formerly 145 Ha land into 394 Ha to accommodate buildings consists of; pavilion area, museums, monuments, infrastructure and facilities (Raswaty, 2009). With all the controversy behind its establishment, TMII has been considered to represent nation's cultures, particularly in that time when Indonesia is still struggling out of the political, economic, social, and cultural crisis (Hitchcock, 2005).

In Indonesia, by her research, Retno Raswaty (2009) has classified TMII as an open-air museum. Albeit less in the term of an authenticity of the architectural features since dominated by reenactment buildings, TMII meets the criteria due to its displayed features and purposes. These criteria consist of; building features, purposes, location, collection, and exhibition. These criteria determined based on her identification towards the definition of the open-air museum by the International Council of Museums (ICOM) and the Association of European Open-air Museums (AEOM).

The Open-air Museum usually refers to an open area consist of historical object collections in the form of settlement, public open space, buildings or a trade complex that are integrally arranged on a unique site. There are several characteristics that distinguish between open-air museum with historical area, i.e.: consists of some buildings/outdoor collections; the represented buildings show preceding historical period; these buildings are the main theme of the exhibition and open to public in a scheduled daily program; and its purpose as an educational institution (Angotti in Raswaty, 2009).

Its location in the open space does not necessarily have a connection with the collected objects. These collections usually consist of architectural elements (house, barn, ornament, decoration, etc.) and popular culture from the pre-industrial era and industrial revolution. It also includes architectural works and objects that represent a particular genre of the historical period in a given area, which has moved, reconstructed, and collected in a specific location and utilized for the museum (Raswaty, 2009).

Meanwhile, the performance of the open-air museum accentuates on the visual quality of the building style and landscape design. Building typologies and its equipment are also an important thing. All objects are presented to portray the diversity of architecture so take visitors in experiencing the past as well as the culture through interactive involvements such as the use of costumes, making of handicrafts, traditional industrial processes, or daily life of a community through traditional household appliances (Raswaty, 2009). All of these criteria are summarized in Table below.

Table 5.1. Criteria for Open-air Museum

Aspect of Open-air Museum	Description
Features	Elements of architecture and popular culture from pre-industrial and industrial revolution, as well as great works of architecture that cannot be conserved on the original site/location
Purposes	Public orientation which manifested as knowledge features about the settlement, life, building or trading places that shown integrally in an open space
Location	A particular conditional open space for museum
Collections	Buildings and popular culture from pre-industrial and industrial revolution, as well as great works of vernacular architecture, and the collections that represent a specific type of historical period in a particular area, which is moved, reconstructed, and collected in a specific location and utilized for the museum interest.
Exhibition	Integrated and also could generate specific aspects of illustrated popular tradition, such as the popular belief, worship, daily needs, and their daily activities.

(Source: Raswaty, 2009)

To understand whether this definition could be applied to open-air museums that conserve vernacular houses in an ex-situ manner in Indonesia, then conducted an analysis of two cases of open-air museum, the Huta Batak at TB Silalahi Center in Balige, Sumatera Utara and the Cultural Village at Taman Nusa in Gianyar, Bali.

5.2.1. The *Huta Batak* of TB Silalahi Center

What TB Silalahi Center (TBSC) had done in Balige, Sumatera Utara could give an image of how those abandoned vernacular houses surrounding Lake Toba has successfully preserved in an ex-situ manner. In Toba, some villagers that still have a vernacular house keep trying to maintain their inherited heritage. However, economic snags that wrap them become a significant deterrent to keep these houses remain standing. Finally, many of those houses are left unkempt, and over time, just left decays and lastly collapse.

Be aware of that, TBSC realized by Major General (ret) TB Silalahi on 7 August 2006 as a response to sustain Batak's culture and its heritage. Besides, the museum also intended to unify six puak (families) of Batak, i.e. Toba, Karo, Simalungun, Mandailing, Pak-pak, and Angkola. This museum is expected to raise the dignity and the spirit of Batak's culture, especially for future generations. With this vision, TBSC built as a complex that consists of the TB Silalahi's history museum, which first settled, that stood in former factory buildings. Then, followed by the Museum Batak (the last new building) that contains many Batak's relics from various locations, and the *Huta Batak*, which has built consecutively. So, all of these buildings were not settled at the same time.

Fig 5.1. The TBSC complex; The TB Silalahi's History museum (top left), the Museum Batak (top right) and the Huta Batak (below)
(Source: author)

One of the interesting points in TBSC is the *Huta*. Huta Batak in TBSC is presenting an outdoor museum that shows the antiquity of the Batak tribe village. Huta means a compound of several Batak homes that once has inhabited by a small group of people who are still in one clan or descent (or little clan-based village). The Huta Batak in TBSC consists of three *Ruma* (*Jabu*) and four *Sopo*, which are hundreds of years old aged (according to the museum management and also written on the info board of each *Ruma*/*Sopo*). These abandoned houses have donated from various clans that live around Toba Lake to be saved and treated at TBSC. But, actually, in return, the owner of these *Ruma* and *Sopo* awarded compensation in the range of 40-50 million rupiahs for each building.

These *Ruma* and *Sopo* are initially translocated and reassembled at the museum. It was easier because these buildings using knockdown system (without nail). These buildings are placed on a square-shaped site and conditioned like a *Huta* with a new-made entrance gate and surrounded by bamboo plants as the fence to portray the actual situation of the *Huta*. On January 18, 2011, President Susilo Bambang Yudhoyono inaugurated it as a part of TBSC museum. Here, the author will describe the condition of the *Huta* to give a more comprehensive view of the site.

Before entering the *Huta* of TBSC, we will pass a gate (*bahal*) as the main entrance to access inside the *Huta*. Inside this *Huta*, there are a row of *Ruma* (Tobanese dwelling homes) in the northern part, a row of *Sopo* (rice barns) in the south, and a courtyard at the center. While at the west straight opposite of the gate were settled a replica of Bataknese sarcophagus, a grown Banyan tree (Batak: *Hariara* tree) and an effigy of *Pangulubalang*.

Fig 5.2. The gate (*Bahal*) of the Huta located in the eastern part of the *Huta* in TBSC
(Source: author)

A row of the *Ruma* in this *Huta* consists of three *Ruma*. The *Ruma* number 1, nearby to the main gate, was donated by Silaen clan to TBSC in 2006. It is a typical *Ruma* of Batak Tobanese and has inhabited for more than a hundred years. Alongside this *Ruma*, there is a canoe displayed to present a livelihood of Tobanese as the fishermen, aside as the farmer or the trader. Some of their daily tools usually kept in a space beneath the house, called the *Tombara*. Sometimes, they also raise their livestock (chicken or buffalo) at there, as seen on the *Ruma* number 2.


Fig 5.3. A row of *Ruma* (Tobanese dwelling homes) located in the northern part of the *Huta* in TBSC
(Source: author)

Among these *Ruma*, the *Ruma* number 2 is an essential part of the collections in the Huta Batak of TBSC since Mr. TB Silalahi, the founder of TBSC, spent his childhood at this *Ruma*. Not surprisingly, this *Ruma* is seen more dominated since its *Gorga*, the Batak carving art, painted more colorful and bright than others. His grandfather was raised this *Ruma* and now its turns to more than 120 years old. At the *Tombara*, space beneath this home laid a statue of Buffalo, which impresses his 5-years-old memories when he shepherds his family's one and only Buffalo at that time. Meanwhile, in front of this *Ruma*, a sacred wooden effigy stands, called the *Sigale-gale*. This effigy is often performed only when a festival held at TBSC.

In this *Ruma* also, there is a set of *Gondang*, a set of Batak music instrument, are hung in the front of the gable. This *Gondang* is usually used in all traditional ceremonies of Batak people, and in here often performed during the annual festival or welcoming special guests.

Fig 5.4. *Ruma* number 1 – 3 (from left to right)
(Source: author)

Alongside the *Ruma* number 2, there is *Ruma* number 3 as the oldest *Ruma* in TBSC. Estimated more than 150 years aged, this *Ruma* still uses palm fibers (*ijuk*) as the roof cover. Beneath the house, in the *tombara*, there is a weaving tool but seems cluttered as it has not been used anymore. For Batak Tobanese, weaving is still a vital and important part of their way of life. Batak women beneath her house did *Ulos*, as its weaving product with a modest traditional tool, and the management also tries to display this performance in TBSC.

Meanwhile, straight in the front of these *Ruma*, there is a row of the *Sopo* (rice barn), and as in its original order, located in the southern part of the *Huta*. In here, four relocated *Sopo* were settled. The *Sopo* number 1, which was donated by Mr. Batara Tambunan from Tambunan clan is estimated more than 100 years aged. It is an example of latest modified walled *Sopo* that previously does not installed. Also, the roof has been covered by corrugated zinc as an improvement during its occupancy. For a practical and economic reason, many of *Sopo* were being walled due of the limitedness of space to accommodate its growing owner. So, besides to keep their comestibles, the owners also occupied the *Sopo* for resting, while space beneath the *Sopo*, functioned for the livestock (raising chicken of buffalo). This *Sopo* itself was donated to TBSC in 2006.

Fig 5.5. A row of the *Sopo* (barn) located in the southern part of the *Huta*
(Source: author)

Fig 5.6. The *Sopo* number 1 – 4 (from left to right)
(Source: author)

Alongside *Sopo* number 1, there is a hundred years aged *Sopo* (number 2), which was donated to TBSC in 2006 from Simatupang clan. Almost similar to the *Sopo* 1, the structure inside was kept retained while the roof and the wall had been modified. Next to the *Sopo* number 3, which was donated to TBSC in 2006 from Simanjuntak clan. During its occupied time, this 120-years-aged *Sopo* often used for resting place of the owner. But unfortunately, the structure seems less maintained since insect ceaselessly holes all the poles of the *Sopo*.

Fig 5.7. The condition beneath *Sopo* number 1 (left) and inside *Sopo* number 3 (right) (Source: author)

Beside *Sopo* number 3, settled *Sopo* number 4 as the oldest *Sopo* at TBSC. This *Sopo* was estimated more than 150 years old and as an example to the original model of *Sopo* itself. As seen in fig. 5.6, this model has not covered by the wall and still shaded by the palm fibers roof. These authenticities make this Sopo as a prominent object at the site.

Meanwhile, at the western part of the *Huta*, there is a *Pangulubalang*[2], settled inside a miniature of *Ruma* and shaded under the *Hariara* (Banyan tree), a particular tree that required be owned by a *Huta* as the symbol of the Batak tree of life. Alongside the Banyan tree, there are two replicas of Batak sarcophagus and several stone effigies. As the heirloom of megalithic age, for the Batak, is an honor if someone buried in the sarcophagus and placed on the ground.

Fig 5.8. The Batak sarcophagus (left); The Banyan tree and its *Pangulubalang* below (right) (Source: author)

Right in front of Huta, stands a Tongkonan (Toraja's traditional house). This Tongkonan was built as a symbol of the relationship between the Toraja's ancestors and the Batak (according to the museum's manager). This identification physically can be seen from the buffalo horn mounted on the ridge of Huta, which also found in Tongkonan, shows the social strata of the owners.

Not far from the *Huta*, in front of *Tongkonan*, stands *Siwaluh jabu* (Batak Karo's house), which is also a donation and re-established at the site in 2011. There were many adjustments and lots of improvements, especially on the roof with new fibers and the exterior, which was repainted overall. Sub-structure part was black painted as a result of

[2] *Pangulubalang* is a sacred effigy that served as a village (Huta) guardian, generally in the form of a seated or crouching human figure. Believed to protect the community from sickness, malevolent magic, and enemy attack, the figures contained the spirits of captured enemies who had been ritually slain in order to acquire their supernatural power. Both the spirits and the figures were known as *pangulubalang* (The Metmuseum).

diesel fuel applied to prevent termites. This *Siwaluh Jabu* is not accessible for safety reasons since the structure analyzed not quite sturdy in bearing live load.

Fig 5.9. New Tongkonan at TBSC (left) Relocated Siwaluh Jabu at TBSC (right)
(Source: author)

In order to sustain the culture, TBSC often held cultural festival, such as carving contest in making the Gorga (Batak's ornament). This festival held annually adjusted with the museum's anniversary. The festival itself enlivened by peoples around the Tobasa district, dominantly students in order to encourage them to learn the culture and take part to manage the museum through internships and volunteering program that offered by TBSC management.

5.2.2. The Cultural Village of Taman Nusa Bali

Meanwhile, in the eastern part of Indonesia, efforts to save Nusantara vernacular houses in an ex-situ manner also resonate in Taman Nusa Bali (see fig. 10).

Fig 5.10. Taman Nusa map (top), Administration building and as the main entrance (below left) and Borobudur miniature at Taman Nusa (below right)
(Source: taman-nusa.com and author)

Taman Nusa is located in Sidan village, Gianyar 30 km northeast of Denpasar, Bali. With the slogan, "See Indonesia in one afternoon", Taman Nusa intend to show the diversity of Indonesian culture and history in a half day. This option was offered to attract tourists, especially for those whose belonging to a tour trip.

Fig 5.11. Several vernacular homes that flown to Taman Nusa;
Banua layuk of Mamasa (top left) Tongkonan of Toraja (top right) Rumah Gadang of Minangkabau (below left) Blora house (below right)
(Source: author)

Taman Nusa publically launched since 10 July 2013. But the process of construction itself has been carried out since 2008. Regarding the idea of establishing Taman Nusa, the founder Santoso Senangsyah, a businessman, states himself inspired from Taman Mini Indonesia Indah. On 15 hectares of distinctive contoured Gianyar land, standing 60 traditional buildings which mainly built on site by the original builders that brought from their respective regions. Only 11 hectares used for construction and infrastructure, the remaining four set aside to conserve the woods in cooperation with the villagers around the sites. But what made the difference with TMII is, among its collection, there are several native houses were flown here from its original location, ie: a *Banua Layuk* from Mamasa, a 100-year-old *Limas* house from Plaju in Palembang, several *Tongkonan* from Toraja, a 70 year old *Rumah Gadang* from Padang, Blora house, and a 19th century Javanese-style *Pendopo* from Yogyakarta. These entire original homes were purchased directly from their owners.

Here, visitors are offered to explore the long history of Indonesian nation in the eight-point spread area. After getting into introduction room, the tour begins from pre-historic era, continues to the Kingdom period which is represented by the miniature of Borobudur. Then goes to the Cultural Village which contains around 60 collections of vernacular houses from Papua, Nusa Tenggara, Maluku, and Bali. Then it continues to the

groups from Sulawesi, Kalimantan, Sumatra, Java and ends at Betawi's home. Next, it proceeds to the beginning of Indonesian era, where there are Chinatown settled and a statue of Gajah Mada. The trip then enters Indonesia's independence period, where the statue of the first president Soekarno and his vice Mohammad Hatta stands. After that, visitors are invited to the point of Indonesian present-day. In this spot, displayed diorama, the dynamics of Indonesian life today, social, economic, political, etc. On the last point, visitors can enjoy a contemporary building that will show Indonesia in the future, contains Batik, Puppets, and others Indonesian modern art collections.

Fig 5.12. Collections map of Taman Nusa
(Source: taman-nusa.com)

In the Nusantara village, visitors not only could see the architectural magnificence of the houses but also the daily life of the native people from respective houses. There are craftsman who makes handicrafts such as woven fabrics (at Nusa Tenggara's home), ship miniature in bottles (at Southeast Sulawesi's home), traditional house miniature keychain (at Jawa Timur's home), how to make Batik (at Yogyakarta's pendopo) and so forth. Besides, there are traditional-clothed staffs from the respective ethnic groups to act as the householders. Another interesting feature is the musical instrument and sometimes dance performance that accompanies visitors looking around these buildings.

The location of Taman Nusa in Gianyar, which is known with its thick hilly geography and as one of the most tourism hotspot in Bali makes a point plus for its development and sustainability. The placement of vernacular houses also was made tunes to site's contour and arranged according to provincial locations, so it is seen as an Indonesian map.

Fig 5.13. Performed activities at each house; Batik creation at Jogja's pendopo (top left) Carving at Jawa Timur's home (top left) Weaving fabrics at Amarasi's home (below left) Bamboo weaving at Souraja (below right)
(Source: author)

Methodology

This research used the qualitative method, which emphasized on primary data obtained from field surveys. Data such as photographs and interview results from TB Silalahi Center in Balige, Sumatera Utara and Taman Nusa in Gianyar, Bali, has been examined critically by using the criteria for the open-air museum that previously described. Furthermore, criticism also used in describing a phenomenon that occurs in both cases so descriptive and interpretive criticism (Attoe, 1979) seems appropriate to be used in analyzing this case. This research also extends the explanation of Indonesian open-air museum that aroused by Raswaty (2009) and taking 'application research variety' that offered by Boyer (in Poggenpohl, 2015). Poggenpohl (2015) said, "*There is often a gap between research results and their application in a practical project. This requires interpretation of the results and how they play into a specific project*". Thus, with using these two museums, this research describes some indications and the consequences from these rising open-air museums as the first institution in Indonesia that conserve vernacular houses in an ex-situ manner.

5.3. The *Huta Batak* and The Cultural Village: Some Critical Review

Based on the previous description of both museums, by applying previously described criteria of open-air museum, portrayed below (Table 5.2) how TBSC and Taman Nusa fulfill the criteria to be included in an open-air museum.

Table 5.2. Comparison aspect of Open-air museum to the cases

Aspect of Open-air Museum	**TB Silalahi Center Balige, Sumatera Utara**	**Taman Nusa Gianyar, Bali**
Features	A collection of buildings consists of; TB Silalahi's life path Museum, Batak Museum, Huta Batak, the Siwaluh Jabu, the Tongkonan, Pendopo and some supporting facilities such as restaurant, souvenir shop and children's playground.	A collection of buildings consists of; a miniature of Borobudur, modern ethnographic museum, transportation museum, Nusantara house complex, monuments and statues, restaurant, café, theater, souvenir shop, and supporting buildings that stand separately.
Purposes	Public oriented with the aim to preserve the Batak culture and shape the character of the Batak people, especially for the younger generation, as well as a place to develop ideas to help improve Batak people's lives, in the scope of social, economic, and education, as well as a place for tourism.	Taman Nusa is a cultural tourist park that provides comprehensive knowledge about the diversity of cultures of Indonesia's various ethnic, in a natural atmosphere of Bali. Its mission is to make the park as a cultural preservation, recreational and didactic for visitors to better understand about Indonesian culture in an interesting and interactive way.
Location	Settled in a 5 Ha sloping open area in the Silalahi village, Balige, Sumatera Utara. With Lake Toba as a background, this museum strengthens the characteristics of the place. The view also integrated into the building of Batak Museum.	Settled in a 15 Ha open area in the foothills of Sidan village, Gianyar, Bali. Against Gianyar hills, buildings in this museum anchored on a cliff, hidden behind leafy trees along Melangit river.
Collections	Indoor: TB Silalahi's life path museum building contains the private collection of TB Silalahi from childhood to be a successful minister. While, inside the building of the Museum Batak contains many historical collections and relics of the Batak tribe, equipped with a description of its history. Outdoor: The Huta Batak consists of 3 *Ruma* and 4 *Sopo* which are hundred of years old, moved from its original location around Toba lake. There is also a Siwaluh Jabu which is also original and transferred directly from its location in Karo and a new built Tongkonan.	Indoor: Ethnographic modern museum building which contains collections of traditional weavings, traditional music instruments, and wayang. There is also a transportation museum diorama featuring Indonesian trains miniature. Outdoor: The village of Nusantara contains houses from Papua, Nusa Tenggara, Bali, Maluku, Sulawesi, Kalimantan, Sumatera and Jawa. From 60 Nusantara houses that built in situ by traditional carpenter involved, there are 8 original hundred-years-old homes that relocated from its respective area.
Exhibition	Besides exhibiting Mr. TB Silalahi's private collections and the collections of Batak's relics indoor, the museum is also displaying its collection outdoor, such as Huta Batak, Siwaluh Jabu and Tongkonan. In Huta Batak, traditional Batak's dance often performed exclusively when welcoming guests and during the incidental festival.	In Taman Nusa there are replicas of traditional houses from various regions in Indonesia. Some of them are the original houses that relocated directly from their respective areas. In each pavilion of these traditional houses, visitors can witness traditional dances from various ethnic cultures of Indonesia. There are also artisans who make payable handicrafts from each respective region.

(Source: author's analysis)

From the previous table, it seems these two discussed cases, indeed could be classified as an open-air museum since all of the displayed collection that offered at there

being showed outdoor. Especially these both museums concern to preserve cultures and implicated on its collection that focused on conserving vernacular houses in an ex-situ manner. However, if subsequently examined in-depth, there are several critics as a response to different concepts that applied by both museums, and significant to be considered to see the extent to which the idea of ex-situ conservation might be properly implemented in Indonesia.

Concerning documented collections, both in TBSC and Taman Nusa, unfortunately, there is no proper documentation displayed about the process of reconstruction to the visitors. The process of dismantling, translocation, and reassembly of *Ruma* and *Sopo* to the TBSC's site only based on the conventional method (photographs) by simply relying on traditional carpenter without any experts get involved. Not surprisingly, there are many adjustments found, such as nails as reinforcement and new materials such as boards, square beams and zinc roof to substitute fibers, which is damaging its authenticity. Fortunately, fibers still used by one *Ruma* (no. 3) and one *Sopo* (no. 4) and still left intentionally mossy to keep the humidity for dried season reason. Likewise in Taman Nusa, there is also nothing documentation displayed on how their original house being translocated. Whereas, this is an effective way of educating visitors about the preservation effort that being carried out.

On its progress, unfortunately, there has been no proper maintenance of these buildings, especially in *Huta* of TBSC. In some parts, weathering began to occur in several poles at *Sopo* and holed by wood boring blue beetle for its nest. Precautions still rely on diesel fuel that brushed in all structures. The absence of experts and proper method make this modest technique still continually used, albeit on the other hand very vulnerable to fire. Also, the depletion of fibers accelerates the weathering effects on the structure underneath. These same considerations underlie many people change fibers with corrugated tin roofs as happened in other three of *Sopo*.

Fig 5.14. Holed pole in *Sopo* (left) A bettle tries to hole Gorga (right)
(Source: author)

Fig 5.15. Harsh condition with decayed fibers roof at the oldest *Sopo* (number 4)
(Source: author)

Concerning the site arrangement, TBSC seemed to adopt the 'growth and development concepts' a la TMII. Seen from the placement of the building which follows the history of the establishment of each building. In TBSC complex, TB Silalahi life path museum built as the first, followed by some supporting facilities, then Huta Batak and the last is contemporary-shaped Batak Museum. Indeed, this concept is properly used by museums whose have limited funding but requires more extensive development. However, in TBSC case, has not well implemented in planning an entire museum, particularly in arranging the site plan.

The setting of the landscape seems to be not well arranged. Some buildings at there are arranged according to the availability of space and what kind the new prospected buildings to be built next. It is seen from the placement of *Siwaluh Jabu* and *Pendopo Joglo* that were built late, which is seemed simply to fill the vacant area of the site. Consequently, in some points at the area has formed unclear circulation pattern as well as closes potential view that can be optimized later by newly added buildings. This also becomes a problem that faced by the management to keep the scenery of Lake Toba. As the manager said, existed wetland surround the site has been continually degraded by the land ownership. It is feared that if this happens continuously, the view to Lake Toba will be disturbed. The efforts of the TBSC management by purchase several plots of land could not sustain due to financial conditions and the price increasingly crept up.

Fig 5.16. Unclear orientation in TBSC
(Source: author)

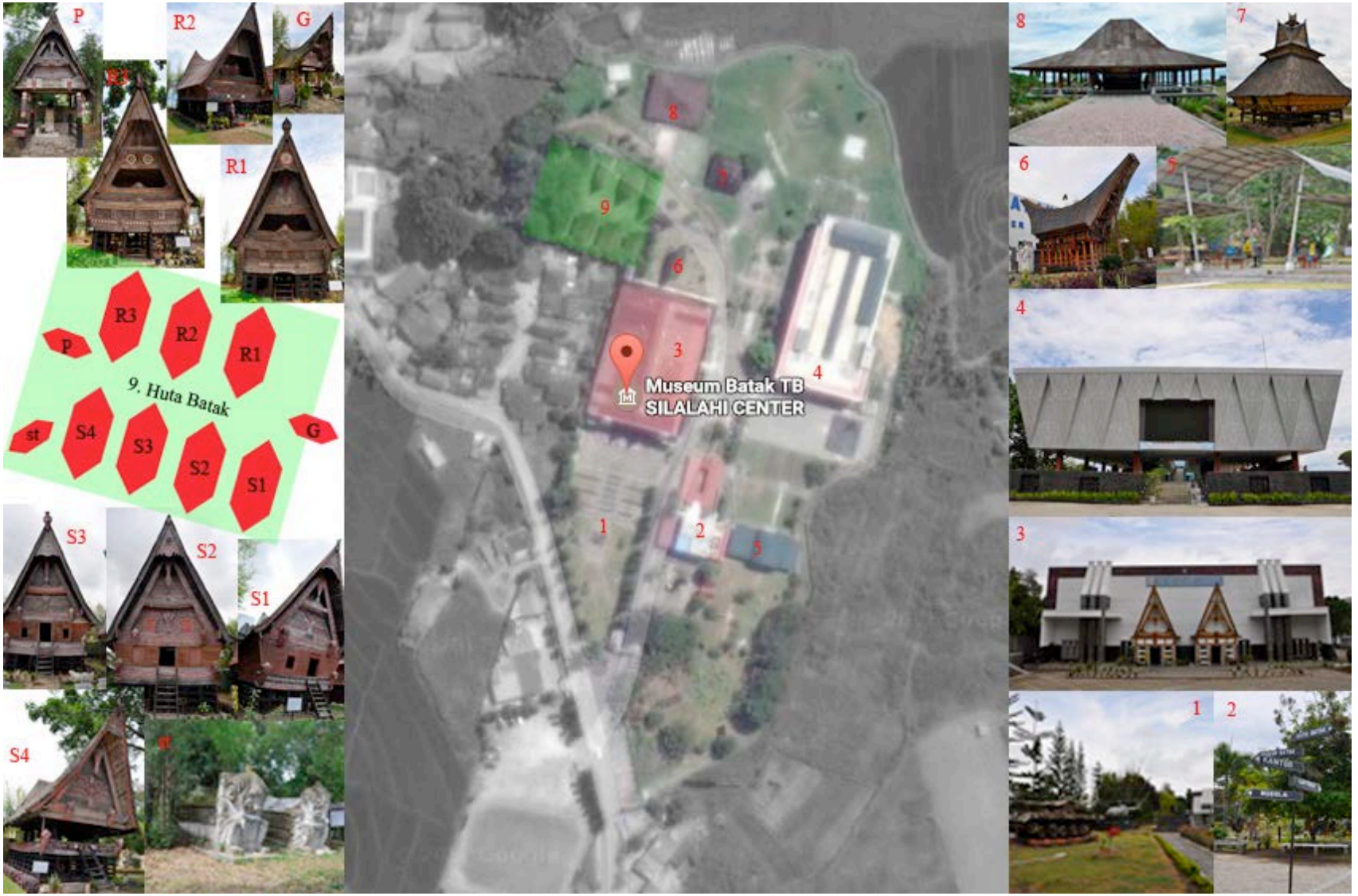

Fig 5.17. The site plan of TBSC and its collections
(Source: author)

For the breadth of the site, the *Huta Batak* occupies an area of 1750 m2 from total 1.6 Ha land of TBSC, enabling visitors to walks all the Huta in less than 30 minutes without entering every *Ruma/Sopo*. However, due to the lack of clear orientation settings, the flow of visitors cannot be determined optimally.

In contrast to Taman Nusa, which is due to its location in the slope-contoured site, it is essential to establish a fixed site plan since it pertains to the type of the houses that need to be conserved and the consequences of its position. For example, as seen in the conserved Ngada house of NTT, which is laid to the elevated sloped plain, likened with its original condition. But, this concept has a disadvantage in adding additional facilities due to the limited area of the site. Besides of the fixed master plan, need further adjustments in managing the path if later there are some additional features, either collections or facilities added. The Cultural Village in Taman Nusa itself occupies 5 Ha of total 15 Ha area of Taman Nusa's site. With approximately 1 kilometer in length, the path of the cultural village follows the row of linear-arranged customhouses and can be reached within 1 hour.

Fig 5.18. A group of Ngada houses in Taman Nusa
(Source: author)

Fig 5.19. Early condition of Taman Nusa after its inauguration (left) and its recent condition (right)
(Courtesy of taman-nusa and author)

In the other hand, quite pity some vernacular houses at there was made new without any effort to match with its real conditions to the origin. Modern material, such as square wooden beams and nails found in several constructions so make the original impression created is less viscous when entering this kind house. Coupled with the translocating process of original houses was intended in a conventional way since there is no documentation displayed and communicated to the visitors.

Fig 5.20. Some modern modification; Bamboo nailed at rafter (top) Square wooden beams encircling central pole of Mbaru Niang (below)
(Source: author)

Meanwhile, on the accessibility arrangement in Taman Nusa, at the moment before going trough to the collections, there are several obscured directions. It ensue when entering the pre-history section, which is not well oriented, coupled with a pointless display (only exhibiting rock and artificial caves) makes visitors wondering 'what shall we see here?'. Ahead, unclear path occurred after the miniature of Borobudur before entering the Nusantara house complex. Here, visitors are exposed to two directions, whether it should walk to Nusantara houses first or directly go to the future of Indonesia gallery. The next indistinct lane found in front of *Rumah Gadang*, where visitors who are tired after taking approximately 600 meters walk (the length of the sites from north to south) tend to prefer bypass, which consequently misses the two houses of Riau. Actually, there are free guides provided, but due to limited resources, unable to handle all alternate visitors. Some tourists, especially local travelers, also not too pleased if guided and prefer to explore the site privately.

Fig 5.21. Some obscured directions in Taman Nusa
(Source: author)

During author's visitation, found several facilities in these both museums that seemed less maintained. As seen in TBSC, found a bucket to harvest rainwater from a leaky roof inside the life path of TB Silalahi building. Moreover, considering of *Ruma Bolon* fires by lightning in 2011, fire-fighting facilities are also quite difficult to find around the site. In *Huta*, there are only two fire extinguishers. Whereas, the availability of fire-fighting units is very vital since everything in there is made of flammable materials.

While in Taman Nusa, some support facilities seemed to set properly, such as the toilets placement in some locations which are not far apart. Also, several recreational cafes can be used to get a rest. But, unfortunately, some others began to look less maintained as founded in the prehistory area and an artificial waterfall under Tongkonan house. Related to firefighting, almost same as found in TBSC, only few fire extinguishers found and one of it, placed under a house which is obviously affecting the vista.

Fig 5.22. Carelessly placement of fire extinguisher beneath a *Ruma* in TBSC (left) and beneath Palembang house in Taman Nusa (right)
(Source: author)

Fortunately, neither of these museums saves their collections of historical objects inside the house, since it quite risky if the collection is stored in these wooden houses. Besides the safety factor related to the structure, it will also complicate the safety of the collection itself. As happened in TBSC in 2011, when the first Rumah Bolon was fired due to lightning. However, auspiciously most of the collection inside the house had removed before the accident.

In both cases, there are also people who are acting like natives. These acting peoples, who mostly brought from their respective tribe, are required to give the impression that this collection can still be occupied, although it is not entirely right because at night they go home. They also play a direct role in introducing their respective culture through performances such as handicrafts making, dance or music. In contrast with TBSC, this native only showed up when special guests or organized tourists in an amount of numbers come in. It is important to be considered concerning its continuity. As seen at Huta Batak, where weaving workshop displayed beneath of one Ruma has been dormant due to not often visited by visitors. According to the manager, only certain times many visitors come, like in the museum's anniversary. Now, unfortunately, it seems neglected.

Fig 5.23. A neglected weaving tool beneath *Ruma* number 3 in TBSC
(Source: author)

In Taman Nusa, performances in the amphitheater only displayed if organized before the visit. Of course, with the terms and conditions such as a minimum number of visitors due of related to the preparation of the players, the dancers, the musicians, and others. However, one interesting thing in Taman Nusa is the existence of its native people in each home. Besides as an artisan, their presence also to help visitors find out information about the culture of the particular house. Especially when visiting Bali House and West Java House, where visitors pampered with harmoniously Rindik and Angklung by some traditional musicians.

Fig 5.24. Traditional music players play *rindik* in Taman Nusa
(Source: author)

Regarding the maintenance, the supervision and continuation are also the subject key to be considered. For example, the role of cleaners should be optimized in controlling the collected houses, especially toward the parts that start to decay, as seen at TBSC. Besides their main task of cleaning the site, these peoples could able to evaluate initial conditions. Meanwhile in Taman Nusa, since each house tenanted by craftsmen, inevitably oversight of maintenance is more optimal.

Unfortunately, over the time, some of *Ruma* and *Sopo* in TBSC gradually not well maintained. Crossed wires seen inside the house and hung over the plank makes quite dangerous, both for the visitors and the house itself. Not to mention some parts of the floor and roof of the house that also gradually obsolete.

Fig 5.25. Some weathering situations in TBSC; at *Sopo* number 3 (top left) and at *Ruma* number 3 (top right) and at *Ruma* number 1 (below)
(Source: author)

Taman Nusa is relatively new compared to TBSC and supported by a substantial source of funding. Not surprisingly, Taman Nusa offers more variations of the vernacular houses as its collection. This diverseness and comprehensiveness become the main focus to offer for the visitors. At first glance, the diverseness of Taman Nusa's collection seems difficult to administer, but their focus on the international tourism market and the exuberant location in Bali makes it seems easier to succeed. However, this is only momentary assessment, depending on the readiness of the management ahead to make many attractive and innovative programs to attract more visitors for coming.

Unlike in TBSC, which only offers Batak's house, thus not so many variations could be adored. However, this is the uniqueness of TBSC, which should be dug deeper, as embedded in their mission to save the Batak culture. However, slightly odd with the existence of Tongkonan, despite mentioned to describe their ancestral relationship between the Batak and the Torajans. Coupled with the existence of Javanese 'Pendopo' located beside Huta Batak, which according to the manager, will be used as a mausoleum of Mr. T.B. Silalahi and his Javanese wife later.

Fig 5.26. The Joglo mausoleum of TB Silalahi center
(Source: author)

Indeed, according to the manager, funding is the main constraint for the TBSC management to grasp many burdensome during this time. Until now, TBSC still depends on the finances of the TB Silalahi foundation. Backboned with variety businesses, especially tourism, TB Silalahi foundation still backing up the regular fee, so that have not been fully able to adapt properly appropriate conservation methods. Moreover, the local government does not provide any regular financial support to improve this potency. During this time, events that were often conducted only rely on funding from submitted proposals to public and private companies, as the manager said.


Fig 5.27. Toba Lake view from Museum Batak in TBSC
(Source: author)

5.4. Conclusion

Not an easy way to translocate vernacular houses in Indonesia. Besides the geographical conditions, costly processes are overshadowed, coupled with many obstacles in maintaining ahead. Viewing the phenomenon that occurs in TBSC and Taman Nusa requires ambition, strong desire, and idealism to realize this vision. The desire and hard work of each founder make this kind museum could be achieved, and into the ranks as the first instituted open-air museum in Indonesia that conserve vernacular houses in an ex-situ manner. Though with its advantages and disadvantages, both show great roles in conserving Indonesian culture and its legacy for future generations.

Concerning the building's placement, both museums apply a different approach. TBSC with its concept of 'growth and development', makes the arrangement of buildings on the site plan is less directional and creates vagueness directions. Indeed, this concept is suitable to be applied to the growth museum such as TBSC. However, it needs judiciousness in adding new building later concerning the site is surrounded by the beautifulness vista of Lake Toba, which is it should be optimized. While in Taman Nusa, the fixed plan that had been settled before construction, makes disadvantage in adding new building or facilities in the future. Coupled with the site that anchored on a cliff, makes some adjustment should reconsider comprehensively in adding more construction. But behind that, this placement makes Taman Nusa offer a blend of charming architecture and nature that is supposed to exist in the identity of Nusantara architecture.

Meanwhile, the existence of native-acted people is very essential and of course necessary to keep it continually exist since their presence help in making past atmosphere as well as makes visitors can resonate with the real life of the past. Their presence also helps the visitors to comprehend more about their respective local culture and amply in creating jobs for local residents.

However, regrettably, the absence of the documentation regarding translocation process of some original buildings at both museums makes an effort in sustaining these cultures tactless. There is no proper way to follow a standardized phase and also in documenting those processes, whereas this is the main key in educating public about the whole process of translocation. It also makes the repair process in maintaining phase just follow the standards that usually exist in the community, without any process that targeted, measurable and systematic.

From both cases, we can see the financial factor plays an important role. TBSC, which patronized by the TB Silalahi foundation, indeed still able to support TBSC despite limitations especially in handling maintenance issues. While in Taman Nusa, which is under the management of PT. Taman Nusa, also owned by the one of successful Indonesian businessman, have a broad range of financial to do more improvisation. Coupled with the location of Taman Nusa in Bali, which is indeed a potential market for tourism, making not difficult to grasp their market share. Although Lake Toba had just designated by the President as one of the international tourism destinations, still need a long way for TBSC to perceive their market share, but at least the chance has been widened open.

Moreover, the purpose of this both museums is only still limited for tourism and basic education about history, not yet for the main task like the improvement of conservation itself. At least, what happened to the structure of *Ruma* and *Sopo* at TBSC should encourage many related institutions and academician to get involved in preserving this heritage, especially on how to conserve the wooden structure. Ahead, there should be collaborations between the museum, academia, and practitioners for sustaining conservation effort of these vernacular houses. Besides could reduce the expenditure regarding the maintenance cost with such of joint workshops, on the other hand, all supporting

documentation in the translocation process could be a part of documenting effort in sustaining cultures as well as a medium in educating public on how the next generation can do this kind conservation method.

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6 The Museum-ness of Indonesian: A Critical Review for Domesticating The Open-air Museum

Museum for most western people become the essential foundation in showing the identity of his/her nation, at a time, as a place where they gain new experience, knowledge, meditating, remembering as well as recreation. Back to its history, along with colonization, the museum was cultured by the colonial to their colonies as a way of introducing themselves to the locals. Here, the aroused issue is how familiar are we toward this museum culture.

This chapter is proposed as a response to the 'museum-ness' of Indonesian, which is currently being 'moody'. As a colonization-inherited culture, it would be requisite to review how Indonesian appreciates the museum. By critically examining some related theories about visual tangible-intangible culture and recent phenomena, seen that characteristics and behavior are very significant in portraying this aspect. 'The cluttered' of Indonesian behavior become an essential point that should be underlined in creating characterized Indonesian museums in the future, particularly in enhancing open-air museum paradigm.

6.1. Museum in Indonesian Perspective

Still fresh in our memory one of the oldest museums in Indonesia announced bankrupt and threatened being closed[1]. This phenomenon is also threatening other museums in Indonesia. The financial issue seems as the frightening factor for most of them, particularly to the visitor-oriented museums. As with any other tourist attractions, the visitor is the largest source of income, so when the number of visitors does not meet the scheming, it is hard for the museum to be autonomous and easily to run.

Attraction is a major determinant of a museum to be liked or not. Many museums in Indonesia only visited once because it tends to be dull and less in providing rides that attract the curiosity of the visitors. The dreary atmosphere, coupled with the monotonous appearance makes visitors do not want to linger to enjoy most museums in Indonesia (see fig. 6.1; these images are not intended to compare the "like the heaven and the earth" condition of both museums). Only a few museums have started to apply professional management, which most of them are located in the metropolis like Jakarta (such as Museum Nasional Indonesia, Museum Bank Indonesia) or Surabaya (such as Museum

[1] http://www.thejakartapost.com/news/2016/04/17/rule-change-cuts-funding-to-surakarta-museum-doors-close.html retrieved on 23 March 2017.

Sampoerna). However, it does not rule out the possibility that those local museums may have an opportunity to be equal to the museum in developed countries.

Fig 6.1. Why we are different in enjoying museum?: Comparing a common Indonesian museum condition (Museum Brawijaya in Malang; left) with the European (Acropolis museum in Athens; right)
(Source: author)

On the other hand, no doubt, museum itself is not an inherited culture of Indonesia (Hitchcock, 2005; Lukito, 2016). Moreover, Pearce (1992:1-2) states that "*Museums are a characteristic part of the cultural pattern of modern Europe, and of the European-influenced world…Museum as a modern institution came to birth around the middle of the fifteenth century in the Renaissance cities and courts of Italy and has continued in a linear development in Europe since that time, spreading to the rest of the world along with all the other characteristically European institutions*". In Indonesia, this culture came along with the colonization of Dutch (VOC) as an outcome of their economic interests and over time it widened became information centers for the colonial government (Mohr, 2014:13), and arguably tantamount became an institution with the mission to introduce their cultures as well. And now, it is proven that museum hitherto assimilated with the locals.

Meanwhile, there are fundamental differences between museums, especially ethnographic museums with colonial founding history, in Europe and in Asia and Africa. Museums in Europe have often do research on their past, while museums in Asia and Africa are more advanced in reinterpreting their collections for contemporariness (Dartel in Mohr, 2014) as their considering the past as the material evidence of their great history as well as their freedom (Sutaarga in Mohr, 2014:106-107). So, of course, this brings a different understanding, both in perspective to the museum and concerning how to display it.

In this point of view, it is necessary to investigate understanding of the behavior of the Western with the style of Indonesian toward museum, because according to Benson (2004), until now, "*notions of effective conservation are almost exclusively based on Western ideals and principles, with little understanding of local residents attitudes"*. It is regarded as one of the causes of the museum as an institution in Indonesia did not receive respectable attentiveness from its visitors.

Moreover, it is requisite to review the behaviors of Indonesian visitors in the museum, or we can say their museum-ness. It is necessary to see how far the Indonesians' behavior toward museum-ness can be accommodated and implemented in planning a museum, particularly to the open-air museum in the next future. By reviewing some theories and local phenomena, acquired that museum-ness closely related to familiarity and characteristic. When this 'indigenous' behavior could be accommodated properly, undoubtedly, the Indonesian Museum may perchance in prospering its mission ahead to display the original expression of Indonesian culture.

Museum in Indonesia described almost similar to what ICOM has defined. As enshrined in the Law of The Republic of Indonesia Nr. 11 of 2010 concerning Cultural Conservation article 18, paragraph 2: "Museum, as referred to in paragraph (1) shall constitute the institutions with function to protect, develop, utilize the collection in terms of object, building, and/or structure already stipulated as Cultural Conservation or not, and communicate the same to the public". There are three main pillars of the museum of Indonesia (Sutaarga in Tjahjopurnomo, 2011:6): a) Educating the nation; b) The personality of the nation; c) National defense and Nusantara insight conception. So as to represent these pillars, according to Arbi (2011), three factors are necessary for presenting Indonesian museum:

1. The visitors
2. The policy and planning
3. The method of presentation

In fact, the relationship between the museum's collections to the public should be more considered requisitely. For example, how the proper way to display the collection in order to increase appreciativeness toward the museum, since the awareness of Indonesian people to the museums are being on the wane.

Since the museum is not an inherited culture of Indonesian (Pearce, 1992; Hitchcock, 2005; Mohr, 2014; Lukito, 2016), it is required to reconstruct a particular paradigm that could match with Indonesian characteristics. The image of the museum according to Kotler (2008) always associated with the familiarity and characteristic. Familiarity is closely related to how familiar a museum in the mind of visitors and affects their behavior and impression to the museum, which even could increase the opportunity of the subsequent visit. While the characteristic is a signifier to be conveyed by the museum to the visitors, so it is important to determine the characteristics to achieve the vision and mission of the museum.

> *"Image can be defined as the sum of beliefs, ideas, and impressions that people have of an organization. We describe a two-step approach: first, measuring how familiar and favorable a museum's image is and then measuring that image along several relevant dimensions…. In the next step, the museum researches the characteristics of its image."* (Kotler, 2008:132)

Furthermore, one of the strategies for the museum management to improve the image in order to attract more visitors is recognize the importance of creating a context for experiences that meet visitor needs and expectations (Kotler, 2008:302-304). In order to get closer to what the contexts are, here I use the word of *museumness*.

6.2. The Museum-ness

The term museumness here is described as a degree of perception between the visitors with the atmosphere prior-during-after visiting and experienced the museum. In her research, Antoniou (2013):

> *"Introduce the term museumness in order to describe visitors' perceptions on a certain physical or virtual space and whether this space forms a typical museum or not. Museumness does not form a*

yes or no category; rather it suggests a continuum that different museum types can have higher or lower scores….. Therefore, visitors' perceived degree of museumness might affect their (learning) behavior in a museum." [2]

There are some debates occur above this theory in assessing the terms of museumness. Due of its unclearness and elude dual perceptivity, then the term of museumness in this study simply used to describe the behavioral tendency. This word is also considered may represent the condition, due to seeming in line to observe the behavior of Indonesian people toward the museum. So, to distinguish it, the word museumness would be written further as museum-ness[3].

On the other hand, seen a strong correlation between familiarity and characteristic in shaping perceptions and experiences of visitors to the museum. It also determines the aspects of visitor behavior that will increase the probability of next visitation. However, this probability can also change the role of the visitors. As proposed by Falk (2009) that a museum visitor may change his/her role from a visitor who seeks knowledge in his/her first trip become a chance to find peace in the next visit. This is what he says is important to be formulated in conceptualizing a museum, especially as a means of enacting a broad range of identity-related meanings. Thus, Falk (2009) identified there are five primary identities of museums' visitors: Explorers, Facilitators, Experience Seekers, Professionals/Hobbyists, and Rechargers.

This identity is indeed as the result of a generalized view of visitors to the museum, especially for the Western people, but it should be underlined that this is not a category of permanent quality of each visitor. As stated further by Falk, a museum visitor can have a different purpose and experience when he visited the museum today and tomorrow. But at least the differentiation among this identity able to parse the particular problems of specific behaviors of a community and can influence their motivation prior and after visiting the museum. It is where the role of behavior factor determining the desire of visitors to visit the museum again or once is enough.

It is argued that each region has its own historical and philosophical perspectives towards authenticity, spirituality and historical significance, and those cultural-specific ways of reading or valuing cultural heritage should be recognized (Winter in Roders, 2015). This is also being considered since all of the standardization of heritage conservation is often linked to the Eurocentric perspective or customarily based on some international institutions standards, though not entirely accurate (Roders, 2015).

This fact based on the phenomenon that in western (or northern) view, especially for the old-scholars, museum comes with the orientation to the physical appearance. Commonly, this direction built on the perception of 'patrimoine' where they '*emphasising the sense of 'aesthetic grandness', which promoted that present's duty towards the past is to receive and admire its passed on monuments, and to pass them "untouched" to future generations'* (Smith in Kamel, 2015). It is different with what developed by eastern (or southern) culture, which built and developed orally from generation to generation. At there, intangible traditions become the foundation in developing their cultural heritage. The objects only appear as a temporariness, which will be transformed time over time, depending on how its society at the time precipitates it by its actual conditions and environment. Not surprisingly, UNESCO just latterly ratified the conservation of intangible heritage in 2003 (Roders, 2015).

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[2] This definition itself is introduced by Antoniou as part of her research in the field of human-computer interaction (HCI) in order to identify the degree of behavior quantitatively of visitors toward the museum.

[3] The suffix "-ness" means "state: condition: quality" and is used with an adjective to say something about the state, condition, or quality of being that adjective (http://learnersdictionary.com/qa/Nouns-ending-in-ness). Museum itself is a noun, but in here museum aroused as an adjective to assess the user.

> *Accordingly, it can be claimed that 'heritage conservation' is a process that should consist of two main bases; first is the preservation of 'tangible' (physical) remains to be passed over to future generations, and second is to manage the change of the 'intangible heritage', which are basically the cultural activities taking place in present-time so that the main defining cultural values of each community are maintained and conserved throughout time* (Kamel, 2015).

Thus, it is also important to embrace the culture more closely. As Hooper-Greenhill (2000:13) describes that museums are deeply involved in constructing knowledge using a particular objects, peoples, narratives and histories to describe discursive contexts and may vary, depends on its cultural background and bring it to be visible or keep hidden. Furthermore, museums now are should more engaged in enhancing visual culture.

> "*Visual culture is a new concept and an emerging field to study. It can be seen as an encounter between sociology and fine art, or the application of theories from social and cultural studies to those artifacts and practices that would conventionally be included within art history, such as painting, sculpture and architecture. Visual culture, however, also broadens its focus to include other visual media, such as advertisements, family photographs, television and film, which are conventionally encompassed by media studies. The concept of 'visual culture' allows the examination of all those signifying practices, representations and meditations that pertain to looking and seeing, and it allows an analysis that is not shaped in advance by the values of high culture. Visual culture as a concept and a methodology refuses to accept the distinction between high and mass culture. This is useful in the problematizations of culture, pedagogy, and knowledge* (Hooper-Greenhill, 2000:14)."

Methodology

This research was conducted qualitatively by directly observing the phenomenon in the field. By observing some behavior of the majority of the Indonesian people toward the museum, as well as capture the events that currently exist in Indonesian society, this paper arranged descriptively using direct experience in the field assisted with fields note, some photographic documentation and a number of random interviews to get a holistic image of fact (Creswell, 2014). As mentioned previously, this paper aimed to show how the uniqueness of Indonesian also could be accommodated in the museum, particularly in the open-air museum. Then, this phenomenon generated evocatively (Attoe, 1978) in order to evoke the reader feelings similar to reviews those experiences by visualizing visual culture as an embedded cognition of human in developing his/her cultural image.

6.3. The Museum-ness of Indonesian

Some discourses had collected in here to capture the phenomena of the lack of interest of Indonesian people, especially the younger generation to visit the museum. From Kompasiana, an Indonesian online popular blogs platform, there are several locals' stories about their experiences when visiting some museums in Indonesia. Why local visitors? Solely in order to identify the museum-ness which is being perceived by Indonesian people.

From these searches, identified several experiences or observations toward the museum in Indonesia. For example, Cahya Wardhani[4] who try to determine some reasons behind the lack of public enthusiasm to the museum. According to her, the first reason is the presentation and in organizing the collections tend to be monotonous and boring, slight

[4] http://www.kompasiana.com/cahyawardhani/museum-di-indonesia-apa-kabarnya_55101126a33311bc2dba8673 retrieved on 17 January 2017.

of artistic arrangement. Consequently, leisure to museum becomes less attractive in the eyes of most Indonesian people. Another reason is the lack of interaction involving visitors because of the inadequacy of interactive collections, as well as the lack of activities that involve visitors. In the other hand, the shortcoming in maintenance has also become one of the reasons why the museum became getting more to less desirable. Often we are discouraged from visiting the museum because the buildings are dilapidated with perforated ceilings at the upper corner of the room, stuffy, dusty with cobwebs decoration. Creepy sensation then arises in the minds of visitors and then discouraged them to coming again. I also experienced those phenomena when visiting the Brawijaya Museum in Malang (see fig. 6.2).

Fig 6.2. Some untreated collections (left) and creepy condition (right) in Brawijaya museum (Source: author)

The same experience also felt by Edi Priyono[5] when taking his children to visit at one of the museums in TMII. The eerie atmosphere and added of some closed rides make his family time at there becomes unmemorable. Likewise in his other visits to the Museum Fatahillah, which also not impressive at all since the visitors at the time were crowded due to the school holiday period with a view of kids running around. Similarly at the Wayang Museum where many visitors were sitting and lying on the floor. This similar phenomenon was also witnessed when I surveyed TMII, where many visitors rest at the place that not purposed as the resting place.

Both in Europe and in Asia and Africa, commonly museums have to always adaptable to reach their audiences. Since the community continuously evolves and change, it has always been suggested that museums have to regularly altering parts of the permanent exhibitions and setting up the temporary ones (Mohr, 2014:107). Moreover, Mohr (2014:108) identifies that not all visitors are interested in the historical collection, especially for young generation. According to Hitchcock (in Mohr, 2014), Indonesia with its potency of growing technology geeks should exploit the "Indonesia's lively popular culture".

Therefore, we have to realize that the tangible heritage cannot be separated with intangible heritage. Both should enhance collective and spatial memory as well as control the changes happening to the intangible cultural activities (Kamel, 2015). Before we look more deeply about the Indonesian museum-ness itself, first, let us consider Selfie phenomenon, which has been rife in Indonesian society today.

[5] http://www.kompasiana.com/edy_priyono/museum-kita-tidak-layak-kunjung_550005f2a33311fb6f50f9a9 retrieved on 17 January 2017.

Social media generate an enormous contribution in sharing the experience instantly[6], no exception for the selfie. This phenomenon makes some museums change its policy from previously prohibit photographing the collection, be allowed since most of the museum management now aware it as a necessity and opportunity to attract visitors. Nowadays, people want to shoot something in order to remember it, and then share it with their family or friends to show their existence of which eventually led to an invitation (provocation) to also come to that place. Not surprisingly, many museums are vying to make its collection being an *Instagramable* object or most often by adding fresh peculiar installation with the aim to more invites visitors to come[7] (see fig. 6.3).

Fig 6.3. Some teenager try posed The Beetles (left) and ride Vespa at Museum Angkot (right), one of the neoteric Instagram spot in Batu
(Courtesy of www.khoirurosida.com)

Fig 6.4. The latest trend of place-name spots in some cities of Indonesia
(Source: Google images)

In Indonesia alone, along with the increasing number of mobile phone ownership to an average of 1.13 units per person and become the primary device for daily activity, especially the activity of social media (Google/TNS Australia in APAC, June 2015), selfie

[6] http://www.bbc.com/news/magazine-22511650 retrieved on 23 March 2017.
[7] http://www.latimes.com/entertainment/arts/la-et-cm-museum-selfies-20150608-story.html retrieved on 23 March 2017.

become the most hits phenomenon in Indonesia. Most people in Indonesia do a selfie to the objects they find unique and exciting. New places and 'western-looked' spots mostly preferred as the background. Not surprisingly today many spots have appeared in various cities of Indonesia such as the huge place-name letters sign and the thematic parks (see fig. 6.4). But unfortunately, sometimes it was occupied excessively, as viewed in several places in Indonesia.

Some time ago, social media was shocked by the beauty of flower garden like the Keukenhof in Europe that found in the Kidul Mountain of Yogyakarta. A backyard garden with bloomed lilies suddenly viral on the social media makes thousands of people flocked want to visit it. Unfortunately, due of not prepared for 'impromptu' visitation, made this Indonesian Keukenhof garden had trampled destroyed. This destruction itself because most of the visitors who dominantly teenager, want to make selfie amidst the lushness of those blossoms, so as their snapshot could be seemed as in the Keukenhof (see fig. 6.5). The owner was neither able to do anything nor blame anyone because he realized that the place was not prepared in advance for that abrupt visitation. In this case seems that we should need to accommodate this clutter-ness.

Fig 6.5. Gunung Kidul selfie disaster
(Source: Google images)

When I visited the Museum Brawijaya in Malang, I met another experience. Despite the shortcomings, some visitors seemed enthusiastic to enjoy the collections at there with all of its limitations. Frequently seen, the guests take advantage of some models as setting for taking a selfie (see fig. 6.6). Syaiful, one of the museum management, also echoed it. According to him, most visitors who are pupils and teenagers seize the moment with taking selfies and does not much care toward the collections, which indeed were not displayed optimally. It seems ingrained that the impression of the museum is like that; old, dull and dusty, so it is natural that museum and its collections were shown as such. The collections actually are well-arranged and grouped but do not seem adjusted to its purpose. For instance, seen from a tribe traditional things and some old office equipment were displayed jointly so that eventually makes the museum atmosphere not different as a warehouse. Coupled to the arrangement and how to organize it in a modest way makes the impression seen so disappointing.

Fig 6.6. A woman tries to get selfie (left) while some teenagers check their snap (right)
(Source: author)

Slightly different to the phenomenon that found in Kampong Warna-warni in Malang. Although it is not a museum, in this place, which is the latest trend of tourism spot in the city, we can see lots of selfie phenomenon by the visitors. Most local visitors, which are dominated by teenagers, are revealing selfie with takes colorful wall paintings as the background. Previously, this kampong is a typical slum area located along the Brantas River. But since June 2016 has changed as the result of creativity program initiated by a community service program of a university in Malang with a local painting company. All houses in this kampong painted colorfully and enlivened by various murals on the walls of locals' homes. This kampong eventually becomes active and spotless and at the same time able to support its community, backing up by tourists who are mostly coming here for photos and selfie. Not surprisingly colorful kampong phenomenon now becomes a new trend in Indonesia since many kampongs also desiring to implement this kind of genre.

Fig 6.7. Some of the visitor tries to get the best angle for their photograph in Kampong Warna-warni Malang
(Source: author)

That phenomenon above should be considered wisely since the behavior becomes a key factor in evaluating the success of object such as a museum, where visitors are the lifeblood of its existence.

> *There is a causal link between what someone actually experiences while at the museum and what they remember. So memories help us understand how visitors utilize museums* (Falk, 2009).

This chapter neither discusses too much specific about the behavior nor how should be a museum is. But, from some of the phenomena described earlier, we can see some pattern of behavior that has become a way of how Indonesian perceive and behave in a

museum. What essentials to be emphasized here is the uniqueness of behavior of visitors should be accommodated so that not only the museum as a place to put the historical objects but also could communicate their mission interactively. The management could use this self-actualization approach in attracting more visitors. Besides, the value of locality should be more considered by the museum's management to be enclosed at their exhibitions.

Therefore, it is important to change locals' paradigm toward museums. Most Indonesian people look the museum as an old-fashioned tourist destination, uncool then boring, so lowered their desire in visiting the museum. Whereas, the museum is a repository of knowledge, especially for science and history. Furthermore, each museum offers a different uniqueness in its collection, depending on the type and the mission they have carried out. Thus, need some solution in disentangling this problem, such as:

1. Improving the concept innovatively to be eligible visited with many unique attractions and kept fascinating from time to time.
2. Increasing museum facilities that support the convenience of tourists, especially the provision of interactive services that invites visitors to interact instantaneously.
3. Accommodating family activities, especially which adaptable to a particular or local behavior, but apparently, still supporting the theme of the museum itself.
4. Educating people about the importance of knowing the history and the role of museums for education through workshops or seasonal activities.
5. Improving the competency and qualified human resources to optimize the management.
6. Civilizing the good cooperation between the management, the government, and locals around.

These all approaches above apart from other obliged requirements that should be kept maintained, such as the cleanness, the picturesque and comfortable museum courtyard, hygienically food court, clear-displayed and artistic collections, and the represented layout of the interior (including lighting and HVAC).

In the other hand, several methods that may be used as an approach to structuring the museum to accommodate the interests of visitors, especially for Indonesian (Sunarto[8]), as follow:

- Evocative approach: the collections are arranged to reveal a particular atmosphere that related to the exhibited objects.
- Aesthetic approach: presenting the collections to bring out the beauty or artistic value of its arrangement.
- Intellectual approach: showing the collection compiled in order to uncover and provide scientific information about the displayed exhibitions.
- Symbolic approach: presenting the collection by using certain symbols as the media of interpretation to the visitors.
- Contemplative approach: the exhibitions are arranged to build the imagination of visitors toward the displayed collection.
- Interactive approach: presenting the collection that allows visitors to interact directly with the collection itself. The appearance may optimize information technology aspects to be integrated to attract the visitors interactively connected with the aim of collections/museum.

[8] http://www.disparbud.jabarprov.go.id/wisata/stcontent.php?id=59&lang=jp%5C%22%20target=%5C%22_blank retrieved on 23 March 2017.

Fig 6.8. Mini-theaters to display a long history of Acropolis
(Source: author)

Besides, the museum should also consider some miscellaneous approach, such as (Belcher, 1991:58-66):

- Responsive: presenting the collections (if needed) with some automatization, for example, lights and sound will automatically switch on when a visitor approaches.
- Dynamic: presenting the collections that can move, especially to those, which powered by mechanical and also to visitor operated displays.
- Object oriented: the exhibition is reliant upon objects which form the basis of the concept, and which take precedence over any form of interpretive media.
- Systematic: arranging the objects according to an accepted system, such as according to its group, classification and so forth.
- Thematic: presenting the collections with a storyline and draws upon objects to illustrate the theme.
- Participatory: presenting the collections that involve the visitors actively in using his/her sense of touch as well, which based on the old educational adage: I hear and I forget, I see and I remember, I do and I understand.

Fig 6.9. How this Caryatid in Acropolis museum could muse visitors to act like the missing one
(Source: author)

Meanwhile, segmentation and targeting the audiences are indeed important to determine the consistency of the targeted markets to diverging behaviors and preferences so can well be accommodated. Also, considering that not all people are museumgoers (Kotler, 2008: 115). As Kotler states:

It is important to a museum's success that management and staff examine the full range of the museum's offerings. Museums often focus on their core collections. But if they neglect ancillary services or fail to provide an attractive setting, they may disappoint their visitors. … The further challenge is to create a good mix of offerings to satisfy disparate visitors who have a variety of expectations and needs. (Kotler, 2008:290)

Clearly, the museum should be a joyful place. Thus, according to Belcher (1991: 65) museum should also present the exhibitions that provide both recreation and amusement, whether through funfair approach through the humorous to the theatrical style presentations (see fig. 6.8-9).

6.4. Visualizing Indonesian Museum-ness in The Open-air Museum

Surely we will get a very different experience when we explore museum collections inside the buildings with those collections displayed outside the building. As described in previous chapters, the open-air museum is a kind of museum that presents its part or all of its collection on the outdoor.

"*You see, what I want is a living museum…Here there are no dead pictures or costumes hung up in cupboards for the observer to go past as if they were dead…no museum conventions to frighten people*" (Arthur Hazelius in Rentzhog, 2007:19).

It was a matter of creating new activities that might reach more visitors than conventional museum displays. Thus, this understanding provides consequences to which collection type will show. Most of the collections presented in an open-air museum are historical buildings and outbuildings from the past life of society, although in its development this definition has expanded to include smaller objects such as effigies, sculptures, coffins, and so forth, that presented in open-air. This difference also brings consequences in various aspects, such as how to present the collection, the maintenance, the management of the visitors, especially in accommodating their behavior. Since the history of the open-air museum was first born and developed in Europe, therefore most of the standards which usually being used are from European criteria. Even in some places, the open-air museum is better known as Skansen because the phenomenon itself begins with the presence of Skansen in Stockholm.

In here, the Indonesian museum-ness phenomenon, which has described earlier, may form the basis for conveying Indonesian open-air museum. It is important to accommodate Indonesian museum-ness since until now not found any explicit formula to establish an appropriate approach to presenting Indonesian open-air museum.

By linking earlier explanations of Indonesian's behavior, the open-air museum concept should provide more opportunities to accommodate those 'clutter-ness'. With the vastness of area in an open-air museum, the management should have an independency in optimizing its outdoor space to display the diversity of the collection as well as creating a pleasant atmosphere that adaptable to Indonesian's behavior. In this case, vernacular buildings which have naturally presented in the midst of pleasant natural environment may be a trigger to create various activities that directly involve the role of visitors in it. So, in here, seen a great opportunity to attach the open-air museum's format to Indonesian behavior (see fig. 6.10).

Accommodating visitor's wishes should indeed as a major factor in keeping the existence of open-air museums, particularly in evoking the curiosity of the visitors for coming frequently. Unfortunately, most museums in Indonesia only accommodate this by adding new vehicles, though the longer, finally, the boredom of the visitors often make the management were overwhelmed by this costly development due to only used temporarily and finally abandoned. At this point, need a thorough understanding of the behavior of

prospective visitors. It doesn't mean to shelve the vision of the museum, but rather the attempt to accommodate the user's desire, since the role of the visitors themselves may vary.

Fig 6.10. A customary gathering in Stübing Freilichtmuseum
(Courtesy of Stübing Freilichtmuseum)

In addition, no doubt, the paradigm of new museology should be implemented directly. Integrating the theory of museum with the latest technological developments should be a stimulus in determining the direction of development of open-air museums in the future. Utilization of this technology not only to meet the needs of the management but rather as the media of evocativeness in order to encourage visitors, especially to come frequently, which is if only rely on a conventional static exhibition will not attract them to come again (see fig. 6.11).

Fig 6.11. How new museology concept in open-air museums: Visual reality equipped with audio translation device in Kramsach Freilichtmuseum (left); Virtual reality theater in Pfahlbauten (right)
(Source: author)

On the other hand, intangible heritage performances as an approach to maintaining local identities should be more propagated in the museum. Indeed, the museum is inseparable from the permanent exhibition format, which is becoming a liability on display, as also seen in the open-air museum with its buildings and the contents therein. Moreover, the open-air museum has more intangible aspect since the atmosphere created must be conditioned at the time when the buildings came in. Thus, a more diverse and more dynamic form of presentation is required. Besides to the permanent (Belcher, 1991:44-57), the exhibition also could involve: Temporary exhibition, Special exhibition, Travelling, circulating or touring exhibition, Portable exhibition, Mobile exhibition, and Loan Exhibits/exhibition.

Those formats are expected could optimize in broadening museum exhibitions with a dynamical aspect of activities. In addition to reducing the boredom of the visitors, this method could also minimize management expenditure, though, in some way, the funding constraints should be being considered in managing those kinds of exhibitions, especially that exhibited for a short-term period.

> *Museums today design exhibitions and programs that may be interactive and immersive, and can be organized through narrative, themes, and chronology. Increasingly the visitor experience is deliberatively developed to engage the sensibilities of people who represent a broad spectrum of ethnicities, have diverse learning styles, and bring a wide range of prior knowledge. These potential consumers come with different needs and expectations concerning what may happen during the visit. The task of the museum marketer is to recognize and transform these needs and demands into realizable and valuable experiences and activities* (Kotler, 2008:30-31).

The format should not merely as seen as the form of an exhibition, but performing arts may also endorse it. According to Sri Tjahjani Kuhnt-Saptodewo (by interview), a curator of Weltmuseum Vienna, performances like traditional dancing may attracting people not only to see museum in traditionally way, which informs the visitors that the museum is not just a place to show a set of static objects, but also as a place where dynamicity aroused to introduce the museum closer to the visitors (see fig. 6.12). This may also be embodied as a part of visual culture.

Fig 6.12. A group of native dancers performs Javanese traditional dancing in Weltmuseum Vienna
(Source: author)

Therefore, it is the time for changing the current paradigm of the museum from a modernist museum into a post-museum. According to Hooper-Greenhill (2000:152), post-museum has vast opportunities to be developed into a museum that in accordance with future improvement. Not only serves to collect and communicate the results in a conventional way, through a labeled display. But, may broaden its image in accommodating intangible heritages, which is usually embodied in songs, cultural traditions, and performances. Furthermore, it will open up opportunities that the museum not only contains a collection of forbidden-to-touch items, but it can become the nucleus of events in evoking fragmented and multi-vocal knowledge. So, the museum is not merely as a building anymore, but rather become a part of a process or even as an experience (see fig. 6.13).

Fig 6.13. Some events that could be carried out to enliven the prospective open-air museum; (top) Lulo shindig of Tolakinese, (below) Bamboo orchestra of Kulawinese (Source: author)

Concerning the architectural design, an open-air museum could also as a media in embracing the past with the modern. Architectural design usually utilized to enhance innovativeness, besides its primary purpose as the activity container. In here, the combination of modern design can increase the curiosity and interest to explore repeatedly as well as creating new interesting spots in the (area of) museums.

The museums as a four-dimensional experience, not only in terms of length, height, and breadth but also 'retrogressive time'. One learns in two ways, partly with the senses 'sight, hearing, smell, taste, touch, and the kinetic (muscle) sense', and partly through 'reason and the intellect'. The impressions of the senses stimulate feelings and lead to perceptions. Knowledge is deepened through the use of reason and the intellect to take in facts" (Edward P. Alexander in Rentzhog, 2007:413)

For instance, Museum Tiroler Bauernhöfe in Kramsach in collaboration with Atelier Brückner built some pavilions as the point of reference to provide an overview of the whole background of Tyrolean history (see fig. 6.14). Besides, there are also some improvements in engaging technology within the collections to make the visitors feel the atmosphere of the past Tyrolean, while at the site, some playing rides were added to make its wandering track more acquainted with the children (see fig. 6.15).

Fig 6.14. New modern pavilions at Kramsach Tiroler Bauernhöfe Museum to introduce the background of Tyrolean people as well as a new spot for capturing the moment
(Source: author)

Fig 6.15. New playing rides at the woodland (left) and engaged visual technology (right) at Kramsach Tiroler Bauernhöfe
(Source: author)

Almost same with what has seen in Stübing Freilichtmuseum, where at there, a new wooden installation has been established by students from the local university. This is an instance where the open-air museum could engage conservation effort through symbiosis mutualism with educational institutions and industry by providing space to integrate theoretical knowledge into practical. Besides, to show people how this atmosphere could be adjusted to modern life, as well as become a new attraction for the visitors (see fig. 6.16).

Fig 6.16. A temporary wooden installation in Stübing Freilichtmuseum (Source: author)

6.5. Redefining Open-air Museum in Indonesian Term

Another approach to domesticate the open-air museum concept is by adjusting the definition of the open-air museum itself for Indonesian. We know the mentions of the open-air museum are very diverse. Skansen, Openluchtmuseum, Freilichtmuseum, Frilandsmuseet, Village Museum, Musée de Plein Air, Museum in Nature, Bygningsmuseum, Folkemuseum, Muzeul Satului are some terms used to define a place to conserve buildings within the outdoor museum compounds (Oliver in AlSayyad, 2001; Herzog, 2007). Each museum is using the local language to represent their open-air museum, and at the same time to localize the definition as a representation of pride and national identity. Reflecting on the Youth Pledge[9], the Indonesian could also redefine their own term.

As we know, the word 'museum' itself is derived from Greek '*Museo'*. Museum defined as a building in which interesting and valuable things (such as paintings and sculptures or scientific or historical objects) are collected and shown to the public (Merriam-Webster Dictionary). This definition is based on the philosophy of '*Museo'* and became the basis for the identification of the building that is destined to save the past. For the western, over the times and modernization of life, they store their historical relics in the museum.

In order to align the understanding of the (open-air) museum, here will describe some adjustment in the term of *Bahasa* (the official language of Indonesia). In *Bahasa*, several words are representing House such as; *Rumah*, *Omah*, *Griya*, or *Graha*. Normatively in *Bahasa*, *Griya* refers to a house or a complex of the houses or a form of settlement (KBBI).

[9] In Indonesia, the Youth Pledge becomes one of identity for nation. A declaration made on 28 October 1928 by young Indonesian nationalists has proclaimed three ideals, one motherland, one nation and one language. With this pride, the definition of ex situ conservation or open-air museum needs to be redefined in Indonesian term in order to make a peculiarity as well as the pride of the nation itself.

However, according to Prijotomo (1999), *Griya* was defined as an assemblage of Javanese house, which is written in the Kawruh Griya script as clustery-arranged houses[10].

Analogically, this (cluster) houses could be associated with an open-air museum conditions described earlier, which consists of a cluster of grouped houses and integrated as a single entity. Although it has a different essence, the *Griya* used to replace museum word here confirms differentiator as well as an equalizer that *Bahasa* could also define open-air museum. Therefore, the mention *Griya* here considered could replace museum, which occasionally western-impressed and often analogous to the place for the mummification objects. Besides the absence of similar word (synonyms) that comparable to the museum, *Griya* seems represents the spirit to encourage culture for the future of Nusantara.

While, open-air here in *Bahasa* might be translated as "*Bentang*", which means overlay or landscape (KBBI). So, the designation of "***Griya Bentang***" is proposed here in order to align the definition of the open-air museum for Indonesian term. Localizing the name could strengthen the expression of the open-air museum more grounded and more flexible for cultural adaptation. The phenomenon in countries that calls their own open-air museum terms need to be reflected for pondering the definition of the museum itself. This more-Indonesian name hopes will bring its own dimension to a particular definition of the spirit of preservation and the beneficial for enhancing preservation of vernacular houses in Indonesia.

Fig 6.17. An illustration of envisioned *Griya Bentang* that adjusted with the ambiance of Indonesia
(Location: Padi resort in Malang)
(Source: author)

[10] Furthermore, the meaning of a 'house' in Kawruh Griya, not only portrayed as a shelter. But rather as a series of buildings arranged clustery to be likened as parts of trees that are essential to sustain its life (Prijotomo, 1999).

6.6. Conclusion

There are other factors besides technical aspects affecting the enthusiasm of visitors visit the museum. From the previous narrative, the museum-ness of Indonesian tinged with things that cannot be separated from the daily life of Indonesian people itself, and this should be considered in planning a museum, especially for those whose applying the open-air concept.

As explained previously, more specifically, the behavior of Indonesian people is formed in an evocative way. This unique response should be prioritized in the planning and developing a museum. From described phenomenon, several factors must be considered besides its standardization, such as:

1. Facilitating and adapting new trends and other visual cultural aspects.
2. Attracting the curiosity of visitors by structuring the exhibitions in an attractive and innovative way.
3. Involvement of the visitors within the museum.
4. Making the museum as a representative place for recreation, especially in accommodating families.

Besides, intangible heritage should also be taken into consideration since visual culture plays an important role in introducing culture in a dynamically way. This is quite reasonable since there are still many of us thought that museum only for storing mummification objects. In fact, there are so many things that can be optimized in a museum, such as songs, cultural traditions, and special performances that embodied the past and the future.

It shows that the understanding of museum-ness not only be perceived from a technical reference to the prescribed rules and ought to be applied. Particularly during this time, most of those directions refer to the international procedures, which is in some ways are not appropriate to be implemented in local terms. Indeed, these rules are made to steer the policy of museums worldwide, but it would be agreeable if the rules also accommodate the uniqueness aspect of typical culture to be assimilated in the museum, especially concerning in accommodating typical behavior.

Accommodate the visitor's behavior should be the main factor in maintaining the consistency of the museum, especially to arouse the curiosity of the visitors for coming back. For this reason, the concept of new museology needs to be applied in order to integrate the open-air museums more adaptable to the demands of the times and its localities as well as changing the museum's paradigm from 'a cabinet of curiosities' into 'a cabinet of novelties'. Currently ahead, technology is one of the sophisticated modes to increase visitor's number. While combining architectural element and style also could embrace the past with the new emerging trends.

Furthermore, one of another effort to localize museum culture may also be supported by redefining the term into the local language. For instance, the open-air museum in the *Bahasa* could be aligned as "*Griya Bentang*". With those large exhibition spaces and its peculiar ambiance of Indonesia, the *griya bentang* could conceivably implement those previous-mentioned ideas and also broaden the mission of the museum to introduce and conserve the tangible-intangible cultural heritage in a holistically way, even more in an Indonesian way.

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7 Summary

Several open-air museums came into being in order to preserve buildings, thoughts, ideas, skills and traditions and pass them on to the future (Rentzhog, 2007:392)[1]. Indeed, most of these open-air museums focus on saving the tangible heritage. This approach is one of the solutions when the in-situ conservation unable to maintain the restoration matters. Because of the most of these in-situ issues are related to maintenance. And behind the maintenance means directly associated with the financing concerns.

Above that all, the value of the authenticity and the realties to the space and place are the keywords of all debates on the open-air museum concept. Most of the conservatism, dominantly from the "old-school" archaeologist and ethnologist, see that all values related the house would disappear as the house is being moved. Not to mention many valuable physical things are feared would be lost when the process began. And various attempts of adjustment in its new place later, in the terms of materials, re-erecting method and other contemporary adaptations, which surely makes this concept is no difference with a mummification process.

Even Pöttler (1963)[2] in the initiation to begin the translocation of buildings to the Österreichisches freilichtmuseum in Stübing had admitted this strain. He said, in open landscapes of its original place, the buildings are usually no longer found in the desired condition for the open-air museum. Thus, sometimes necessary to free a bit innovation in its re-establishment phase, and then restore the situation, which is still justifiable from the point of view of house research. For instance, in the wooden building, some adjustments needed to replace the size of window's opening due to dismantling process. Not to mention in several adjustments to the walls, the ceilings, the fireplaces, the top and down structures, and so forth. For that, he suggested it is necessary to establish a strict manner in the process of translocation. The extensive repairs process, such as the replacement of roofs, walls, structures and other things to do, all should refer to the "authenticity". Certainly, the consequence of this process is demanding in the terms of cost, effort and time. But through this little laborious work, the building regains its original character, which justifies a preservation of the object in the open-air museum. In finding and evaluating the building's

[1] Rentzhog, S. (2007). *Open-Air Museums: The History and Future of A Visionary Idea*. Jamtli Förlag, Sweden.

[2] Pöttler, V. H. (1967). *Das Österreichische Freilichtmuseum Graz- Stübing*. In: Schweizerisches Archiv für Volkskunde = Archives suisses des traditions populaires Vol. 63, 1967 pp. 47-61 [Online]. Accessed through http://doi.org/10.5169/seals-116263 retrieved on 26 April 2017.

worthiness, these works must be predictable in mind in order to arrive at a binding judgment as to whether an object is suitable for translocation or whether it is left to further decay. Both domestic and technical considerations are necessary for the same way, as theory and practice determine the everyday life in the building process of a *freilichtmuseum* (Pöttler 1963:57). One way to get it started is by documenting comprehensively before dismantling process begins.

Meanwhile, in the terms of maintenance, what we see from several open-air museums in Austria and in Indonesia could be taken into consideration. Maintenance is done in various ways. From a cheaply simple way of spraying diesel fuel as done in TBSC to the costly international standardized ways like in Stübing and Salzburger freilichtmuseum. In essence, this treatment is solely done to extend the lifespan of the buildings. But, does the shingles and planks made of wood, doesn't it? Which also has a limited lifespan?

That is why the people of Nusantara mostly give up in maintaining their inherited customhouses. The weather and the termites usually become uncontrolled factors that gnaw the Nusantara's houses. Look at *Ruma* and *Sopo* at Huta Batak TB Silalahi Center. The insect's attack is endlessly gnawing the hundred-year-old of their columns. Weathering everywhere, meaning the transfer is no different from moving these Ruma and Sopo's grave to a more respectable place, a museum.

Moreover, on the one hand, for some people, this reviving in the new place seems to be deceptive. Oliver (2001:207) explicitly argues the results as part of the invented, rather than authentic, environments made only for nostalgia, sentimentally, and falsifying 'life' in particular period by sanitizing, insulating and idealizing the building and their contents, and finally fossilize them in mythical time. For him, rather than built those as romantic depictions, vernacular architecture needs respect and support for its continuity, for example in using renewable resources, modifications to the climate, spatial organization based on social structures and scale according to need (Oliver, 2001:208).

It's substantial. But pondering what Oliver said in his article on 2001 above with the fact in the recent days is not comparable. Most vernacular architectural conditions in the world, especially in Indonesia are increasingly dying. Let's reflect on what I have portrayed in Chapter 2. There are five examples that I have depicted there. Three examples of vernacular architecture located in Waerebo, Ratenggaro, and Nua One serve as examples that though the village in which the house is located, still tied up by strong cultural values and immeasurably traditions of its society, has not been able to prevent the house from physical fragility. Also seen, there are many factors still shackled when a restoration should be done immediately. First, the funding and second, the tradition. Indeed, I have to say again that 'fortunately' there are still people, who still want to live there, who still firmly maintain the tradition of their ancestors, and who still survive strongly without being influenced by anew kind of culture and such sweet dream of modernism from outside.

On the other hand, people in Ngata Toro still hold their traditions and conserve Lore Lindu forest. Hence, they are already more liberal in term of their choices to live in masonry houses with various shapes and colors. Meanwhile, at the time, their traditional houses– Lobo which are considered a temple by Kaudern look apprehensive. Due to their intentions to bring back their special place for a gathering and a discussion, people rebuilt the *Lobo* together supported by different sources of funding. However, these built *Lobo* were not inhabited. Nowadays, there are no Kulawinese people in Central Sulawesi who live either in *Lobo* or *Tambi*. Thus, was the reconstruction in Ngara Toro only a part of nostalgia?

Last eye-opening example which became my motivation to arouse the ex-situ conservation concept, in particular by the open-air museum, was the case of the Tolaki. Our

study regarding Tolaki was my starting point where I urged Indonesia to categorize traditional houses in Indonesia into an open-air museum.

A debate about what was the architecture of Tolaki led me and our team which consisted of Prof. Josef Prijotomo (ITS), Mohammad Cahyo (IAI), and Muhammad Mochsen Sir (Unhas) explored Tolaki in South East Sulawesi. This trip was fully funded by Yayasan Rumah Asuh. Any results from this survey would be the base to reconstruct Tolaki. In addition, we would like to hear from the local how the reconstruction would be held[3]. With the help of Basrin Melamba from the Department of History, UHO, who has published a book regarding Tolaki architecture, we searched the Tolaki's heritage on East Coast of Sulawesi (Wiwirano and around) and in the middle part of South East Sulawesi (Meluhu and around). There were indeed several heritage sites found in the places we visited. However, most of them are archaeological traces, for instance, graveyards, ceramic shards, and folktales, which originally imbued with the words "once upon a time" from the traditional leaders and former sub-district heads whose his ancestors as the warriors or the respected ones of the village in the past.

However, based on those folktales, I presumed that there was no more chance to reconstruct Tolaki's customhouse. All of their words more coloured about money and political disputes! It is quite clear to me, as a Tolakinese, also felt it since I started to research Tolaki customhouse when I pursued my bachelor degree. Not to mention seeing some reconstruction efforts which were related to Tolaki's customhouse, made me draw a hypothesis that the Tolaki's architecture was only a memory, and what we see now solely a justification through reconstruction on the roofs of the offices, the schools, the gates and even the security booths.

However, unexpectedly, when I saw a Pfostenscheune from St. Anton of South Tyrol in Stübing for the first time, I believed that the original Tolaki's house could also be rebuilt, not just only as a tin hat, or only as a façade of the modern buildings in its capital city, but it can be in its original form and in where it should be built. This belief motivated me to act and studies how to conserve the vernacular houses so that they are not extinct.

At this point, it was realized that the conditions of traditional houses in different cities and villages in Indonesia look apprehensive. Not only due to the weather and termite, but also due to the people's intention who would like to shift to the modern life. It has been found quite many where the modern masonry house built near to the customhouses, which are located beside or behind it or being extended widely. This adapted building approach can be one of the methods to preserve traditional houses[4]. Technically, the science-building approach can be optimized so that the traditional houses may longer to be used. The easiest way which people do is by using tin roofs, though it sounds ironic and impressed satire.

In Chapter 2, we can see that the Nusantara architecture has successfully triggered some efforts to preserve customhouses, especially to those which still has its traditional community. The positive effects of this preservation can be as cultural preservation, both tangible and intangible. These effects also support the eco-tourism in Indonesia. However, on the other hand, this in-situ conservation indirectly means that people have to live in such a finite condition. Moreover, concerning a large number of customary wooden houses

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[3] Yusran, Y. A., Prijotomo, J., Sir, M. M., Novianto, M. C. (2013). *Executive Summary: Perjalanan Penelusuran Lokasi Pembangunan Rumah Adat Tolaki di Daratan Konawe (A Journey of Site Exploration of Tolaki Traditional House in Konawe Mainland)*. 3-7 July 2013, Journey report, Unpublished.

[4] Scuderi, G. (2015). *Adaptive Building Exoskeletons: A biomimetic model for the rehabilitation of social housing.* Archnet-IJAR: The Contemporaneity of Built Heritage, edited by A. M. Salama, F. P. Rahimian, R. Y. Gharib, Vol. 9, Issue 1, March 2015, pp. 134-143.

scattered in various regions of Indonesia, it is essential to provide a backup solution to save them from extinction. For that, here, the ex-situ concept is proposed as one solution.

For that, the real effort we can do soon is by listing the condition of traditional houses/vernacular – both inhabited and abandoned- on an inventory. The role of universities in collecting these data is important since it can be used to renovate the houses. This program itself has initiated by Yayasan Rumah Asuh and Yayasan Tirto Utomo which involved almost all of local institutions and academia, especially university students. These students are hopefully turning to become agents to pass on this preservation effort, both through their roles in the community and their academic environment. Besides, one thing we learn from this restoration is a togetherness and mutual cooperation. This will be a fundamental capital in the development of Nusantara architecture ahead.

It is necessary to involve academia in various stages, from the renovation, translocation, to the reconstruction. The role of researchers here is not only to transfer the knowledge but also to reconstruct the framework of the theory and a whole documentation. Since the building knowledge in the past time was not documented properly and it was done orally, this documentation is useful for academia to develop knowledge related to Nusantara architecture.

It also could be an inspiration for architectural scholars who want to transform the shape or the space even the symbolism of these customhouses into the modern ones. Even more important is how the building principles are modified so it could be used in contemporary constructions and structures, such as the principles of ventilation systems, lighting, to earthquake-prone construction methods. Besides, with the involvement of researchers, preservation method would be applied in an appropriate manner, especially in terms of wood maintenance.

"The Swiss open-air museum in Ballenberg developed a very innovative concept with the revitalization of a 400-year-old farmhouse. The building has been partially rebuilt and equipped with all modern amenities. The exhibition of this adaptive modern building is to show how our present housing requirements can be reconciled with an old house, which requires specific craftsmanship for the handling of old building fabric and which expenditure is associated with such a reconstruction" (Huwyler, 2012:63-70)[5].

[5] Huwyler, E. (2012). *Die exemplarische Revitalisierung eines Bauernhauses im Schweizerischen Freilichtmuseum Ballenberg.* In: Neues Museum: Die Österreichische Museumszeitschrift [Online] 12/2 pp. 6-11 May 2012. Museumsbund Österreich. Accessed through http://www.landesmuseum.at/pdf_frei_remote/NEUMUS_2012_2_0001-0104.pdf, retrieved on 21 December 2016 (Photograph by Edwin Huwyler).

From this instance, we can grasp the importance of the role of an open-air museum. This concept is quite effective since this research looks at several related cases in Europe. As it has been discussed in Chapter 3, the founding of Skansen in the early of the 19th century was a milestone behind the establishment of the open-air museum in the world. This concept became a movement towards reservation of European cultures in which by the time was revolutionized by industrialization and wars. This concept was proven to preserve many European old farmhouses successfully and turns to be nation's heritage.

In Austria, education was considered as the base to consider in building the open-air museum. It can be seen that all open-air museums in Austria prioritize it in their vision and mission. Besides, academia is also involved in the development of the museum, both related to historical, anthropology, ethnology, and building science to the structure and its maintenance.

If translocation is one of the methods, its background is indispensable. This translocation should be done systematically and comprehensively. A systematic approach is done by following correct procedures which refer to the rules of dismantling to the re-errection process. It is also necessary to pay attention to details in performing those procedures. Here, a comprehensive approach is done by considering any documents related to the houses. Thus, all the physical properties of the building should be documented comprehensively. Contributions of architects, historians, archaeologists, and structure experts are required for completing the documents. According to Pöttler (1985), redrawing can help detailing some elements, not only data which are related to the houses but also the new place preparation.

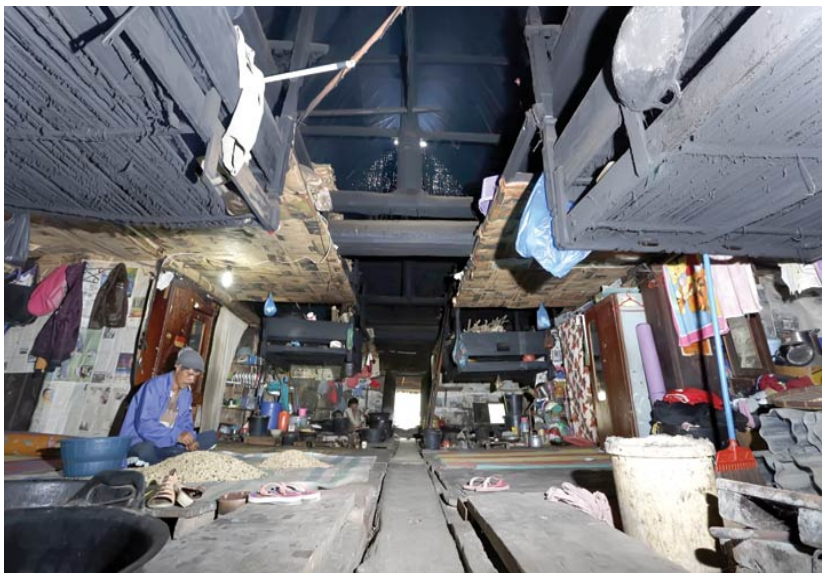
Meanwhile, to support its growths, these museums keep innovating with the help of workshops which functions as learning media for the visitors. Besides that, the new museology concept was also applied by integrating the role of technology in the collection's preparation so that they add visitor's interests.

On the other hand, TMII's presence in Indonesia has become one of the distinctive phenomena for the development of the open-air museum in the world. As depicted in Chapter 4, beyond its controversial development, willy-nilly, we must also admit its existence as a part of the early history of the establishment of the institutional open-air museum in Indonesia. A time capsule in the form of pavilions therein has been quite successful to shape the mindset in imaging the 'traditional architecture' of Indonesia, in accordance with what had aspired by its founder. Not surprisingly, if an Indonesian was asked where is to see the complete traditional Indonesian architecture, his or her answer must be 'just go to the Taman Mini'. Even the word Taman Mini also became a word that shows its representation of the form of museums, parks or anything that shows similarity with TMII.

Seeing this phenomenon, actually, there is an opportunity for TMII to be stated as a separate definition, apart from the concept of the open-air museum itself. On the other hand, the chance to define the ex-situ conservation is also raised here to distinguish this issue from the phenomenon that occurs to the most of the open-air museums in Europe. By comparing the TMII and Stübing freilichtmuseum clearly seen a dichotomy in developing the concept of the open-air museum. Despite both seeing affection for culture as the basic, but the both approaches are clearly different in implementing the term. Thus, it is clear here if TMII simply could be said as 'Taman Mini'. And it seems most researchers have often used this word while criticizing the approach which have been undertaken by TMII.

In the other hand, the phenomenon of translocation of vernacular buildings in an independent manner becomes one of the phenomena that also need attention here. The phenomenon of 'solitary translocation' itself departs from trifling issues but has strewn occurs even common happen in the middle of Indonesian society. The large numbers of

inherited customhouses in Sumatera (*Ruma*) and Java (*Joglo*), which were being traded, has become an issue that until now has not received special attention, either from the government or academia. Yet this issue itself has long emerged along with our traditional way of life change toward modernism, as the way we cook from traditional hearth to modern gas/electrical stove. As Karaosman says, "*Vernacular architecture is abandoned due to its being considered insufficient, uncomfortable*" (Karaosman, 1996). And indeed, it is hard to find modern peoples today who want to stay, certainly for a long period of time, in an inherited *Siwaluh Jabu* house together with some families and struggle with the smoke of the hearth.[6]



For that reason, the concept of ex-situ conservation needs to be developed further so as not only touch the aspect of translocating the house under the idea of open-air museum, which is rather clear institutionally, but also to touch the issues of solitary translocation so that its implementation is more appropriate, especially concerning the education for future generations. In addition, avoiding the topic from widening to illegal issues by taking an advantage from trading historical objects.

This is quite reasonable since this research also took the Huta Batak of TBSC in Balige and the Cultural Village of Taman Nusa in Gianyar as the case studies. As it has been mentioned in Chapter 5, behind the translocation efforts of some *Rumah Adat* (customhouses) into these two museums, from the interviews, it turns out that those houses were not granted for 'free'. There is an agreed price before the translocation begun, which ranges from several tens of millions to billions of rupiah. This is quite interesting because this information is mostly covered and intentionally obscured behind the name of 'conservation'. Most of this information is whispered and will never be conveyed in any media information, even less written on the information label in front of the houses at the museum. Usually, it is simply written as a 'donation'.

Behind it all, the efforts made by the each founder of TBSC and Taman Nusa should be appreciated since both museums try to present an ex-situ conservation manner by translocating some traditional houses into their open-air museum. As the first, TBSC has initiated this concept since 2006 and was followed by Taman Nusa in 2008.

But along its development, it seems the aspect of maintenance is still become a scourge for them both, especially in aspects concerning the physical maintenance of the building. Quite sad to see the condition of some collections at these open-air museums, where some repairs were done in an inappropriate manner followed by rare safety facilities.

[6] Photograph by Ferdy Siregar: The condition inside of a Siwaluh Jabu in Dokan village where 8 families lives (Retrieved through http://harian.analisadaily.com/imaji/news/siwaluh-jabu/138179/2015/05/30 on 1 May 2017).

Not without reason since all depends on the availability of funds. It needs a more visionary innovation for example by optimizing the houses as lodging facilities.

Furthermore, there should be cooperation between the parties, especially in involving educational institutions (universities) to assist in the restoration process. This effort will also ease the burden of maintenance that is borne by each management as well as a place for students to apply the correct reconstruction method and learn about the culture and various local approaches in the renovation of customhouses.

Speaking of culture and local approaches, undeniably, museums indeed are not the inherited culture of Indonesian. Consequently, the understanding of Indonesian's view toward the museum is different from the way of European people do. As described in Chapter 6, it seems that the museum for most Indonesian is mere as a place to store artifacts, inanimate historical objects, and due of this predicate, it becomes a place filled with dust, creepy atmosphere and boring impressed. For Indonesian young people who are still looking for identities, especially in the midst of the onslaught phenomenon of social media, this place is definitely not an interesting spot to visit.

Along with the development of technology, museums in the world today have begun to apply the concept of new-museology. With this approach, the museum hopes to attract more visitors not only to see the museum in a conventional way but also entice the visitors to get involved attractively and interactively. In addition, by exploiting the phenomenon of visual culture, which recently has booming in the middle of society, the museum can also utilize it to convey its each uniqueness. No exception to the open-air museum, where many kinds of technologies have been widely integrated with the open-air museum, as we see in the Tiroler Bauernhöfe Kramsach freilichtmuseum. Thus, all kinds of their uniqueness should be able to be accommodated by open-air museums in Indonesia, solely to accommodate their 'clutteredness'. Especially with the breadth of the site in an open-air museum, presumably opens a vast opportunity for innovation and creativity in bringing an attractive medium for visitors to learn as well as to accommodate their expression. Moreover, accommodating visitors who come in a group, since Indonesian people would prefer to take a vacation with their family. That is why in Indonesia, based on my instantaneous comparison toward Europe, the MPV (3-rows-seater) car is more salable than the sedans. Thus, we should relize that culture is a process and constantly evolving dynamically. For that, it is not appropriate to framing the culture on a mythical time. Need flexibilities in viewing the vision of an open-air museum to be translated into a form that is adaptable to all forms of creative innovation.

Meanwhile, to localize the culture of museums might also be pursued by redefining the notion of the museum itself. Commonly through this approach, the museum becomes closer to the community, as well as being one attempt to define the vision and mission of the museum more clearly. For instance is by redefining the open-air museum to 'Griya Bentang'. In addition to be more- Indonesia, this term also confirms the differences between the concept of the open-air museum in Europe and in Nusantara. Similarly, distinguishes it from the concept of 'Taman Mini'. Also, this understanding is essential to emphasize the consequences of the translocation process to the maintenance of the buildings ahead. Nevertheless, it does not mean disown the rules that have been internationally established by many international bodies, but rather an attempt to accommodate local methods based on its locality, so it could holistically sustain the cultural heritage of the Nusantara.

Finale

It is hard to identify what does the open-air museum do in the world now. Ambiguity relates to repair, renewal, renovate, restore, reproduce, reproduction, to preservation, conservation, and restoration, has been frequently used by the management to persuade their visitors to the museum by bringing the reality from the past, as seen in an open-air museum during this time. Nevertheless, at least, there are still various attempts to conserving our cultural heritage, especially in rescuing our vernacular customhouses.

The Open-air museum here has been described as one of the foremost concepts in conserving the vernacular houses in an ex-situ manner. As a spearhead in conservation efforts, institutionally, in initiating an open-air museum needs to consider numerous things, but this five ones could be the basis, that is;

1. What the theme of the museum?
2. What type of conservation will be applied?
3. How is the maintenance aspect going forward?
4. How do the marketing strategies keep attracting visitors?
5. How do the management run?

However, surely, it will be difficult to stay firmly in one position. As Reinecker[7] states,

> *Freilichtmuseum not only fulfill the usual museum tasks, they are also a popular excursion destination also part of the leisure culture and have significantly higher numbers of visitors than other cultural history museums. "Their popularity makes them suspicious," says the director of the Lower Saxony Museum Village Cloppenburg, Uwe Meiners, because the border between the museum and the recreation center, between the educational institution and the amusement park, is almost as close as the open-air museum. It is important to consider the open-air museum meet the needs of visitors for recreation, entertainment and harmony without neglecting its scientific requirements* (Reinecker, 2012:10).

Thus, education should be being the fore. Many of the managements now have been realized the importance of education to be attached in their open-air museums. It is less realized by most people that among all the absurdities in the physical appearance of an open-air museum there are more to learn.

For an instance, as we all know, for most tribes in Indonesia, the reconstruction process of customhouses requires a series of exhausted custom ceremonies which is demanding in time and costly. Surely, we could not wait so long to raise money, while in one hand a restoration is waiting to be done soon. As Bohumir Jaronēk said: "no time to wait" (in Rentzhog, 2007:106). Through an open-air museum, this tradition might be documented as well as being a learning material of traditional ceremonies for future generations. Further, the continuity may be done when the houses are repaired, as well as designates to attract the visitors. There will be much discussion and debate about this idea. But again, I need to reiterate here that this is not the only way, but it is one way to save what is left.

As Rentzhog (2007:409) has pointed out, these open-air museums could also be a Noah's Ark project for rescuing vernacular houses in Indonesia. In these buildings, many quiescent pieces of knowledge and folk traditions might be used one day as the basis for something. Surely, now, we can learn how our ancestor bound their life harmoniously with nature. However, someday later, irrespective in accordance with the idea of the open-air museums or not, this movement is one of our contribution toward enriching our life in the future.

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[7] Reinecker, E. (2012). *Freilichtmuseen. Eine Einführung.* In: Neues Museum: Die Österreichische Museumszeitschrift [Online] 12/2 pp. 6-11 May 2012. Museumsbund Österreich. Accessed through http://www.landesmuseum.at/pdf_frei_remote/NEUMUS_2012_2_0001-0104.pdf, retrieved on 21 December 2016.

List of Publications

Parts of this thesis have been already presented in international conferences and published or are currently "in press" in peer-reviewed journals.

Yusran, Yusfan A. (2015)

Ex Situ Conservation on Nusantara Architecture: Implementation and Challenges (An Overview towards TMII and Stübing Freilichtmuseum).

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Yusran, Yusfan A. (2016)

The Ebb Tide in Conserving Nusantara Architecture.

World Multidisciplinary Civil Engineering-Architecture-Urban Planning Symposium (WMCAUS) 2016. Held in Hotel Duo, Prague 13-17 June 2016.

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Open-air Museum: A Rethinking for Indonesian Paradigm (An Overview towards Open-air Vernacular Houses Museums in Austria)

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Envisioning Open-air Museum for Indonesian

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The Museum-ness of Indonesian: A Critical Review for Domesticating The Open-air Museum

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Will be held in Atria Hotel, Malang 7-8 September 2017.

(*Submitted*)

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RECENT SCIENTIFIC PUBLICATIONS

Yusran, Yusfan A. (2017)	*Open-air Museum: A Rethinking for Indonesian Paradigm (An Overview towards Open-air Vernacular Houses Museums in Austria).* International Joint Conference 2nd ICEA & 17th SENVAR (ICEASENVAR) 2017. Held in UK Petra, Surabaya 1-3 March 2017.
Yusran, Yusfan A. (2017)	*Envisioning Open-air Museum for Indonesian.* International Joint Conference 2nd ICEA & 17th SENVAR (ICEASENVAR) 2017. Held in UK Petra, Surabaya 1-3 March 2017. (*Best Paper awarded*)
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