

## CHAPTER 1

### BACKGROUND AND DESCRIPTION

#### 1.1 Definition Culture:

What is 'Cultural Urbanism'?

- A culturally sensitive approach to policy and planning - "the strategic and integral planning and use of cultural resources in urban and community development" (c. Mercer)

##### 1.1.1 Culture

While every society and thinking provides its own explanation of culture based on its worldview, many concepts and meanings can be assigned to culture. Explains culture as the knowledge of educating scientific and literature works of an ethnic or nation and a combination of beliefs, myths, and folkloric lyrics of a land.

The Latina word "culture" which means to worship, in fact means to respect. Some years later this word was used in the meaning of cultivation and then in the meaning of growing the soul. In 19th century this word has taken into use for describing open-mindedness and aesthetic aspects of civilization.

According to Taylor's theory in 1871 in the "primary Culture" book, culture includes: the collection of sciences, knowledge, arts, beliefs and thoughts, ethics, principles, traditions and other habits which an individual learns as a member of a society. It can be extracted from Taylor's description that culture is a complex collection, a chain of combined activities. Religious traditions, ethnics, art, cookery, tailoring and social behaviors completes this collection. Culture is Adventitious and a collective phenomena. Also it describes culture as: beliefs, systems of thinking, scientific techniques, life style, traditions and all the behavioral methods which is organized by the society is culture.

According to this explanation "culture includes all the behaviors and activities among peoples of a society and is learnt from a social group but does not include those behaviors which are congenital" it also can be nothing but the complex of human experiences during time.

that: culture gives a "world" to human via direct and indirect

tradition and places humans in his own world in which he can find his human identity

The term "culture" has different meanings and has many meanings in its historical travel including: politeness, upbringing, knowledge, cognition, tradition, scientific and literature works of a

nation, dictionary, art, goodness, power, education, training, schools and ideology Bonneted, one of the intercultural sociologists, introduces culture as: “a special type of cognition which is used by members of a society in order to give meaning to their behavior. They make their behavior acceptable and explainable in this way

Features of Culture:

Culture reveals in compromising interaction. Culture has mutual elements. Culture is conveyed over different periods of different generations. Values are the essence of it. Culture is life structure and life index thinking. Culture is a tradition for all the people of a society and doesn't belong to a special group, therefore this activity is different in different groups. that why culture is different and changing. One of the reasons of this changing is the relation of cultures whose aim is Cultural Revolution. This type of cultural convey is done by being in contact.

The cultural differences and number of cultures lesson every day by cultural contacts but the cultural disagreements will remain until there are different groups of people. The other type of cultural changing is centralized on cultural intentional aspects and is done by inventing elements of culture and then deepens by effecting on public and private elements. Because of cultural changing and revolution, a cultural activity is a very dynamic activity which

results in progression.

Traditional art is not a type of art planned by a small number of specialists, it is formed following the activities of all experienced men (heritage) and in a limited domain of experience by the ordinary men. Illiterate organization who had had special talent over building in their environment in their special tie and place and respected climate and nature instead of dominate it, the thing which the architects of nowadays do much, and helped earth topography and damages. Examples of respecting culture when design are neuromas example

Hasan Fathi whose works are well known in Egypt in matching architecture and tradition and culture states in his “Constructing Buildings with People”: “Each nation which has built its own architecture, has expressed its own forms of language, traditions, habits. ” He also states the features of the form bed considering relationships between form and culture: Before the collapse of cultural borders in 19th century, the traditional architecture special elements and forms were seen in the whole world and the buildings of each land was the wonderful fruit of people’s imagination and environmental needs

This lead us to the definition of what the traditional architecture and what is the influences

### **1.1.2 Traditional architecture**

Traditional architecture is a collection of urban architecture collected in a special land whose harmony in terms of form, mass, color, level harmony, and building materials and systems is obvious. There is a high familiarity between traditional architecture and traditional dialects which differentiates each group.

- Traditional architecture forms are constructed in order to fulfill the needs of economy, life and lifestyles of their cultures.

### **1.1.3 Culture and Form of Architecture**

The form of architecture can be important for two reasons: first reason is that each imagination of architecture cannot be fulfilled without citation of form, second reason is that the physical or visible form of anything is the most important and immediate thought of the building.

Form can be the key to the culture which is revealed by the built space. The subject of form in the culture scope can be studied in two forms:

\_when we face the existing architecture of others,

\_when we look at architecture as something that we want to make.

In the first case, the architectural space, cannot be understood without knowing its culture and culture is a phenomena which talks in the form of its form after passing thoughts, tactics, techniques and inventions. The form of a building constructed by others is their statement about that building whose resource is their cultural architecture. In the second case, when one wants to create a new architecture, there is no way but showing its form if we want to describe it.

Our culture is a dynamic set of our knowledge about a special building and its main formation. What we grow in our mind and express it via its form is our architectural culture which cannot take the way of its building for granted.

Architecture is like a viewpoint which changes during time, has root in culture which will never get a fixed form. In this regard, the way of wanting and designing an architecture are considered as two separated moments of one phenomena. The first one is the cultural moment and the second one is technologic moment, showing architectural culture of groups and societies. In fact, the human perception of space is not static.

This feeling is dynamic because it is related to act; that is, it is what can be done in a special space not what is seen via inactive

view. What makes the human works following the world's dynamic everlasting is its solidarity of concepts.

These concepts has been indicated differently in each period and resulted in differentiation and creativity just as energy is fixed in the whole universe and will be expressed differently and will never die.

The concept of 'local cultural resources' it includes art and spaces activates, the tangible and intangible heritage the local image about current urban spaces, places for sociability, interactions with the living human being, And it have here a proposal of a definition of cultural resources, which includes not only arts and media activities and institutions, not only sports and recreational activities.

Recreation includes activities like play, children's play, and for example countryside walking and so on. Not only the tangible heritage, meaning the architectural artistic heritage, but also for ex. dialect, gastronomic tradition, rituals, local festivals and so on. But also the local image bank, the image bank of a place which includes the way a place is represented in history, across history, in the media, in literature, in cinema, in music, stereotypes, local myths, and conventional wisdom and so on.

That is what forms the image. And very few places have a detailed awareness of what their image is. Also places for sociability, places where people meet, exchange ideas and so on.

Intellectual and scientific milieu and institutions including research centers, universities, learning societies, is another cultural resource.

And lastly creative inputs into local crafts, manufacturing and services activities for example dealing with the question of how can be arranged to cultural resource; the whole question of particular skills applied to manufacturing crafts, styles of production in manufacturing resources and cultural resources.

So the question is what Cultural Planning does, is to relate cultural resources through a process of two-way interaction to policy. It is about establishing these two-way relationships between the tool of cultural resources existing in a place and human,



economic policy, educational policy, environmental policy, social and health policy and so on.

It is what call an instrumental use of cultural resources and by which it mean that a policy maker simply uses the cultural resources for its own purposes without actually changing the way he/she as a policymaker thinks about policy. And to think one of the beauties of this potential interaction between cultural resources and policy, is that it should be really a dialogue between equals.

That is why it put a two way arrow going one way or another so it should be a real interaction, a dialogue. By a dialogue I mean that the cultural sector broadly defined, following the definition of cultural resources that have given before, so the cultural sectors and the people, who work in the cultural sector, should be treated with respect and there should be a certain humility in the cultural sector, but also in the other policy sectors., benefit from an integrated approach to knowledge and to defining a strategy because, the need to involve specialists in the dialogue in order to define a distinctive and effective place strategy. Which are in a sense linked with the issue of Cultural Production: What are the distinctive qualities of the processes of Cultural Production?

In the past, the tribal, racial and ethnic differences, distances, class borders, climate, land, religions had effects on architecture and it resulted in forming different patterns of life styles, living space, invocation buildings and also residences. But the revolutions of the present decade creates differences in some of the life views and social culture and architecture has no time match with culture .

## **1.2 Identifying Heritage**

### **1.2.1 Definition of heritage**

The property, attribute or immaterial possession inherited from ancestors. Therefore, heritage is: Heritage connecting past with present for a better future. Heritage has many different ways and forms which are classified as follows:

### **1.2.2 Cultural heritage or “national heritage”**

It is the creative expression of people’s existence in the past represented through. The legacy of physical artifacts and intangible attributes that are inherited from Past generations maintained in the present and bestowed for the benefit of future Generations.

### **1.2.3 Cultural heritage can be distinguished through two kinds Physical or “tangible heritage”**

Includes material heritage, which can Be physically touched and considered worthy of preservation for future Generations. Tangible heritage in its meaning includes two types:

1. Movable tangible heritage: Objects that can be moved easily from one place To another.
2. Immovable tangible heritage: Buildings which cannot be removed from its Place of origin.

**Intangible cultural heritage** Immaterial heritage, which means the Practices, representations, expressions, knowledge, music, dance, theatre and Religious ceremonies that, is transmitted from generation to generation inResponse to their environment, their interaction with nature provides them with Sense of identity.

### **1.2.4 Natural heritage**

Natural features consisting of physical, biological and geological formations or Habitat of threatened plants or animal species, which are of outstanding universalValue from the aesthetic or scientific point of view. Transmission Past ,Present. Future Reflecting the Achievement of Such civilization Sustainable Development and Planning

### 1.2.5 Importance of heritage

A source of economic development. Cities and towns act as catalyst for cultural, social and economic development. Half of the world's population already lived in urban settlement. Historical sites represent the heart of the cities which play a very important role in creating a stimulating and economically attractive environment for inhabitants. The development of these sites is an integral part of societies that comprises historic buildings, urban spaces and people using them. Preserving this cultural identity of the city through making the necessary changes for development while maintaining current qualities is one of the main goals of the paper.

**Urbanism** is an area of human activity whose mission is to create a harmonic, diverse and attractive environment in urban settings as well as within landscape. Urbanism is based on complex analysis and ecologically conceived synthesis of natural, historical and cultural values, reflection of social processes, local needs, traditions and customs as well as economic and technical resources. Urbanism represents a balanced synthesis of humanitarian, natural and technical perspectives, strengthened by cultural aspects and artistic approaches.

**Spatial planning** represents a set of rules, methods and tools, which ensure gradual and long-term fulfilment of agreed objectives in urbanistic, landscape and architectonic creation. Planning creates prerequisites for development and construction and for sustainable use of territory by providing complex solutions for usage and spatial arrangement of land.

**Regional planning** represents strategic planning. It defines concepts, directions and, as the case may be, projects for a balanced development of territory. Regional planning involves state, regional and municipal levels. It is important that spatial planning and regional planning documents conform to each other.

**Building culture** is a process and result of development created by human activity in the area of architecture and civil engineering. It covers planning, design and preparation of buildings, their urbanites contextualization, actual construction, eventual reconstructions and finally use of erected buildings and their maintenance. It is a part of general culture and values, which are common to individuals and the entire society, and which are shared, respected, developed, protected and promoted.

Building culture encompasses architecture, civil engineering, urbanism, spatial planning, regional planning, landscape architecture, garden architecture, heritage preservation and last, but definitely not least creation of public spaces within the built up areas, starting with overall

**Concept** for the development thereof and ending with artistic detail. Besides usage, artistic concerns and sensations, building culture also has a number of social attributes.

Quality of building culture is directly proportional to the responsibility with which we approach preservation of values, such as cultural heritage sites and monuments, urban optically valuable complexes and architectonically valuable buildings and sites, public spaces or undeveloped land - open country. Its value is mostly influenced not by the highest quality elements (i.e. by exceptional architectural

or technical works, or landscaping), but by the omitted or neglected parts of the whole, which eventually may constitute a large part of the built environment.

### **1.2.6 Background and summery**

Culture has always been a directing factor for creating unique methods in architecture, especially the traditional one. shaping contemporary urban space in the context of the idea of sustainable development. The essence of sustainable development is rational use of resources and maximizing social, economic and environmental benefits from human activities. As most of those activities take place in cities and is conditioned, to some extent, by the way cities are organized, naturally the idea of sustainable development has several implications for urban design. The principles of shaping the built environment, formulated within the paradigm of sustainable urbanism, postulate a holistic approach in three scales: polycentric structure of regions, metropolis and cities; urban grid of districts and neighborhoods; and the micro scale of an urban block, and buildings providing active frontages for public space. It implies the rediscovery of the value of traditional, compact and multifunctional urban grid, with local access to services, green space and urban amenities.

In such a structure, density and intensity rationalize sustainable mobility, which means reducing transportation needs, and promoting alternatives to personal motorization: walking, cycling and public transport. Compact urban form is related to the notions of neighborhood, as a distinct area, where the local community lives and

identifies itself with the place.

The work discusses contemporary aspects of shaping urban form. This social, cultural, technological and economic issues, include new lifestyles and working habits, new ways of housing. Evolving forms of urban transport include so called Personal Mobility on Demand, which combines car sharing, bike sharing, and smart management of vehicles by computerized logistic systems. New tools for analysis and design of urban space are also discussed, such as rating systems for urban districts and neighborhoods, as well as parametric and algorithmic designs of the urban structure. So called Parametrical as a new style and new design paradigm is described as a consequence of aiming at optimizing the use of resources. However, it also seems to be a new urban era.

Urbanites have long held the view that the physical and social dynamics of public space play a central role in the formation of publics and public culture. A city's streets, parks, squares, and other shared spaces have been seen as symbols of collective well-being and possibility, expressions of achievement and aspiration by urban leaders and visionaries, sites of public encounter and formation of civic culture, and significant spaces of political deliberation and agonistic struggle. While urban commentators and practitioners have varied in their views on the precise detail of collective achievement across time and space, they have generally not questioned the assumption that a strong relationship exists between urban public space, civic culture, and political formation, In an age of urban sprawl, multiple usage of public space and proliferation of the sites of political and cultural expression, it seems odd to expect public spaces to fulfill their

traditional role as spaces of civic inculcation and political participation. We are far removed from the times when a city's central public spaces were a prime cultural and political site.

In classical Rome, Renaissance Florence, or mercantile Venice, the public spaces of a city (for the minorities that counted as citizens and political actors) were key sites of cultural formation and popular political practice. What went on in them - and how they were structured - shaped civic conduct and politics in general. There were few other sites of public gathering and expression, justifying their connection with civets and demos, through inculcations of community, civic responsibility and political judgment or participation sparked by meeting and mingling in public space. Today, however, the sites of civic and political formation are plural and distributed.

Civic practices - and public culture in general - are shaped in circuits of flow and association that are not reducible to the urban (. books, magazines, television, music, national curricula, transnational associations), let alone to particular places of encounter within the city. Similarly, the sites of political formation have proliferated, to include the micro-politics of work, school, community and neighborhood, and the workings of states, constitutions, assemblies, political parties and social movements.

Urban public space has become one component, arguably of secondary importance, in a variegated field of civic and political formation. This would almost certainly be the view held in cultural and political studies, with the emphasis falling on



the salience, respectively, of media, consumer and lifestyle cultures, and of representative, constitutional and corporate politics. The dynamics of gathering in, and passing through, streets, squares, parks, libraries, cultural and leisure centers, are more likely to be interpreted in terms of their impact on cultures of consumption, practices of negotiating the urban environment, and social response to anonymous others, than in terms of their centrality in shaping civic and political culture.

### **1.2.7 Kotagede Overview**

Kota Gede, which is often called Sargedde is located about five kilometers southeast of Yogyakarta, Kotagede is a neat little town, which was once the seat of the mighty Mataram Empire. Since the 1930s, Kotagede has become famous for being the center of the Yogya silverwork industry. There are a number of workshops where visitors are welcome to watch silver being transformed into beautiful works of art known as "Yogya Silver". Kotagede is easily reached by "andong", the four-wheeled horse-drawn cart, by taxi, bus, or car.

In that cemetery complex one can still visit the cemetery of the Mataram kings like Sutowijoyo or Ngabei Loring Pasar, the founder of Mataram Kingdom, who was then called Panembahan Senopati. There is also the unique tomb of Ki Ageng Mangir. He was Panembahan Senopati son in law and also Panembahan Senopati enemy. His dead body was buried half inside of the special area for kings and Panembahan Senopati families, and a half of his body was buried outside of the complex. There is a stone

called " Watu Gilang ", a stone on which Panembahan Senopati smashed the Ki Ageng Mangir head to dead.

