Art and design exhibition contribution in preserving local cultural heritage for tourism development

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Abstract. It is impactful for a tourist destination in preserving and activating its local cultural heritage to support tourism development through art and design exhibition. The exhibition event preparation and implementing process, then become a robust aspect in activating the cultural heritage by engaging the stakeholders and delivered benefit to local society. This research examines that art and design exhibition plays a crucial role for the development and sustainability of local tourist destination area, especially that held at architectural heritage site. The method used for this research is collect literature data of local cultural heritage that potential to be explored, fieldwork survey and observation, case study, iterative design, prototyping and collaborative process with local community, MSMEs, and government. The result of this research is the new perspective in preserving the local cultural heritage by activating the architectural heritage site as the location of art and design exhibition. The exhibition itself is the new way of storytelling of the richness of local cultural heritage that expressed through curated collaborative creative products and entertainment of local community, designer and MSMEs in Siak Regency that deliver benefit for the product’s competitiveness, cultural preservation, and community welfare that support the tourism development in Indonesia.

1. Introduction

It is a meaningful thought for tourist destinations in preserving and activating local cultural heritage to support tourism development through art and design exhibitions. The art and design exhibition in this study is an arena to publish and commercialize the cultural wealth of a potential area that may have begun to be left behind. It is expected that this exhibition will also benefit the local community. As an exhibition that integrates local culture and its potential by involving businesses (craftsmen and Micro Small Medium Enterprises/MSMEs), communities and governments, the exhibition also displays a variety of product design and creative works that are the result of collaboration process with the above stakeholders.

According to Ghazali, A and Nadinastiti [1], as part of the creative economy sub-sectors, design is the root and driver of the creative industry. Along with the development of science, technology and social culture, design has now developed into a standing industry. Based on the results of the FGD (in Ghazali, A and Nadinastiti) [1], design is a solution process for objective environmental and human problems based on collaborative creativity and science through the addition of values including value-added and cultural identity values in producing subjective solutions functionally, socially, economically, and aesthetically. Based on the Indonesian Economic Development Plan from the Ministry of Commerce [2], the creative economy for developing and developed countries is important because in addition to the realization of the spirit of life it also plays a role in the use of ideas, talents and creativity which are renewable and unlimited resources. Further, Bekraf [3] states that: “Creative economy is the creation of value-based ideas that are..."
As an effort to support the development of several creative economic sub-sectors, the existence of art and design exhibitions has the potential to integrate several creative economic sub-sectors to harmoniously display local potential, collaborative works, education and entertainment while activating cultural heritage buildings so that they have value-added. Tweed, C and Sutherland, M [4], point out that “... the role of built heritage: “The preservation of heritage not only contributes to the state of health of the built environment but also, crucially to community and cultural identity and helps ‘to define the character of a place.’” For this study, the exhibition that covers a series of activities and product preparation processes involving communities, academics, MSMEs, local government and local and national publication media has the potential to preserve and strengthen local cultural identity. This exhibition is expected to be able to raise awareness that inspires young people to the glory and richness of the local culture and its value of collaborative work development based on local culture. It is also expected that the exhibition will be able to attract investors to develop business in a region that has broad potential to improve the regional and national economy. Thus, the implementation of art and design exhibitions in cultural heritage building, potentially become a significant action that affect the local community and strengthen the local identity that might support the sustainability of local tourist destination.

At the exhibition, the process of preparing the display area and the collaborative production process that will be displayed has the potential to be a robust aspect in activating and preserving local cultural heritage in a new era of creative economy. The preparation of the display area is closely related to the interior design knowledge, because it created and built the overall interior design plan and circulation for the visitors. As a result, the display area design will be appreciated by the public and the media, especially if the display area is inside a historic cultural heritage building or cultural heritage building.

In this study, the location of this art and design exhibition was in Siak Regency in Riau Province, Sumatra island. The geographical area of Siak Regency [5] is 8,556.09 km2 or 9.74% of the total area of Riau Province territory, constitutes the 6th largest area of the district / city in Riau Province with the center administration in the City of Siak Sri Indrapura. Siak regency center is in Siak Sri Indrapura. Aside from being a various tourist destination in Indonesia, such as natural tourism, Islamic/Halal/Muslim friendly tourism, art and design tourism, Malay cultural tourism, and cultural heritage building tourism. Siak is one of the regencies that has a variety of potentials to be developed including the potential culture of Malay, Islam and China. Further potentials are hereditary human resources and abundant of natural resources including waste of materials. The above existing potentials can be used as art and design creative works that have added value as a product competitive advantage for local and global market.

The art and design exhibition for this study held at the Madrasatun Nisa’ Cultural Heritage Building which is one of the cultural heritage buildings at Siak Palace tourism area that has been established by the Ministry of Education and Culture as a historic cultural heritage building in 2018. In the past, the Madrasatun Nisa’ cultural heritage building was used by Sarifah Latifah to educate women [6]. Sarifah was the empress of the Siak Sri Indrapura Sultanate, Sultan Syarif Kasim II, who reigned from 1908-1946. Over time, the building designation and function has changed several times and the latest data in 2018 is used by the Siak arts community. The art and design exhibition, then, held at Madrasatun Nisa’ as final process of collaborative activities that engaging academics, business (MSMEs), community and Siak Regency Government. The exhibition process is running with a series of design process activities along with the IKKON (Innovation and Creative through the Collaboration Program), IKKON Siak program.
The IKKON Siak Team is one of five IKKON 2018 teams assigned by the Creative Economy Agency (Bekraf) to creatively developed five tourist destinations in Indonesia: Belitung, Wakatobi, Singkawang, Dompu and Siak. Each team consists of 12 creative people. The IKKON Siak team consists of: anthropologist, business developer, architect, interior designer, product designer, visual communication designers, fashion designer, dance choreographer, photographer, videographer and mentor. The IKKON Siak Team collaborates with communities, artisans/craftsmen, MSMEs, academics and the Siak Regency Government in identifying the uniqueness of local culture, potentials, problems, and potential solutions.

According to Partners and Tourism Strategies in Lussetyowati, T [7] there are several strategies to support the success of cultural heritage tourism: 1) Collaborate: working together with all stakeholders. 2) Find the fit: meet the needs of residents and visitors so cultural heritage tourist could benefits everyone. 3) Focus on quality and authenticity: the importance of storytelling of an area or objects that potentially add value and attract visitors/tourists. 4) Preserve and protect: the historical, cultural and natural resources of a community are very valuable and frequently incapable to be replaced. Preservation of tradition is important to be able to tell stories of people who have settled in the area. Furthermore, the cultural heritage preservation can reinforce the interconnection among community activities, people, and the environment, and might retain local artisans and local artifacts in urban development’s stream as a unique local identity [8]. Therefore, it is expected that the collaboration results would be implemented and replicated by local community and society for more integrated, competitive and valuable creative works that are potential to be reproduced/replicated to meet the local and global markets. In this study, the exhibition is the final product that integrates all collaborative creative works into an event. Thus, the exhibition potential to support the preservation of local cultural heritage building and tourism development in Siak that inspires, motivates, entertain, and educates and benefit the local society.

2. Methods

The method used in this preliminary study is gather various literature. The literature study is the initial process of mapping the problems and local potential. The collected literature data is related to local cultural heritage, tourism sector, exhibitions and other data related to topics. Data obtained in the form of photo documentation at the research site will be collected and analyzed. This study also conducts a field survey, observation and a case study in Siak Palace tourist destination area in Siak Regency, Riau Province. As process of mapping the problems and local potentials, a direct survey to the relevant field is conducted, especially to potential areas, buildings or rooms that can be used for the exhibition. The survey directly conducted at Madrasatun Nisa’ building at the Siak Palace tourist destination area. To search for the potentials of craftsmen in the area closest to Siak, the survey also managed to visit to several rattan and weaving craftsmen in Siak area. The survey also searched for the future potential to collaborate with MSMEs in producing creative work optimally. The collaborative implementation of the design process is accomplished by involving artisans/craftsmen, micro and small entrepreneurs, academics, and local governments as an exploration step to achieve optimal design work results. Design collaboration will also reveal more about the uniqueness of local culture related to social, cultural and economic aspects that can strengthen Siak's identity. As an effort to support the exploration of the design in more depth, the iterative design process is used. Iterative design is a repetitive process [9] of planning, analyzing, design, prototyping, testing, evaluating, and refining a product or process [10]. An iterative design and prototype process is followed through a collaborative process with local communities, craftsmen and MSMEs. Iterative design process conducted among designers (IKKON Siak Team) through a series of discussion, internal presentations, prototyping and design revisions as part of design development process. The results of collaborative works, then displayed in an art and design exhibition in a cultural heritage building. The exhibition held as part of the commercialization of works that have the potential to collect responses from the wider community toward the collaborative work produced for the improvement and the sustainability of future results.
3. Results and Discussion

3.1. The potential of tourism in Siak Regency

As one of the tourist destinations in Indonesia, Siak has various tourism including nature, history, religion, art, design, architecture and culinary. The various location of tourist destinations in Siak, such as fascinating natural landscapes, religious and historic buildings, art and craft artisans’s village, authentic Malay culture, muslim-friendly tourism area, and MICE (Meeting, Incentives, Conference and Exhibition) area, potentially attract significant numbers of local and global tourists. In mapping the potential conditions and problems related to human resources, natural resources and local wisdom in Siak, the field survey conducted in several areas of natural, cultural, and “built environment” of tourist destinations.

In this study, tourism areas in Siak were categorized into three area: river flow area, Palace tourism area and Bungaraya area. First, the river area, covers the port area in Pekanbaru and Siak, and the area along Siak river. Second, the Palace tourism area, includes Siak Palace, Kato Ship, Limas Palace, Madrasatun Nisa’, Balairung Sri/Kerapatan Tinggi, Sultan Syarif Kasim Tomb, Syahbudin Mosque, dancing fountain, Siak’s Sovereignty Monument, Koto Tinggi Tomb, Tepian Bandar Sungai Jantan (water front area), Siak’s Chinatown, Pagoda, Gudang Mesiu, Islamic School building (Taufiqyyah and Putri), and Art Market. Third, Bungaraya area, includes: rice cultivation agro technology in Bungaraya village, Agrohorticulture Park in Temusai village, Long Tomb in Temusai Village, Educational Park for Animal Husbandry Demonstration Plot in Jatibaru Village, Taman Bunga Menara Lestari (TBML) in Buantan Lestari Village.

The survey results are closely related to the identification of Siak distinctive elements that have the potential to be a design inspiration and become a distinctive branding identity of Siak. As one of favorit destination, historic buildings for tourist’s attractions offer precious aspects and elements to study and re-activate for more valuable purposes to support the development of tourism sector in Siak. For this study, the art and design exhibition held at the Madrasatun Nisa Cultural Heritage Building at Palace tourism area. According to Partners and Tourism in Lussetyowati, T, strategies in supporting the success of cultural heritage tourism are including: 1) Collaborate: working together with all stakeholders. 2) Find the fit: meet the needs of residents and visitors, so cultural heritage tourist could benefit everyone. 3) Focus on quality and authenticity: the importance of storytelling of an area or objects that potentially add value and attract visitors/tourists. 4) Preserve and protect: the historical, cultural and natural resources of a community are very valuable and frequently incapable to be replaced. In addition, preservation of tradition is important to be able to tell stories of people who have settled in the area. Therefore, collaboration is crucial as one of solutions in adding value and competitiveness for a series of creative products.

3.2. The potential of Creative Economy in Siak

In general, the economy in Siak Regency, especially the creative economy is very potential to be developed. To support the development of creative economy, the Siak Regency Government forms an economic creative team under the Siak Government Tourism Office. Other potential aspects are supported by talented human resources, the distinctiveness of cultural heritage in Siak, and natural resources. Firstly, human resources, especially young generation, have the potential to be a driving force for the sustainability of the creative economy in Siak. The enthusiasm of children in learning art and design are also reflected by the number of school-age children who visited the Siak Palace. It is expected that the interest in art and design might lead to a concern for cultural and natural preservation at an early age. The hospitality of the surrounding community also become one of the advantages for Siak tourism. As for strengthening the art and design work that explores local talents and local culture, a collaboration with selected and curated MSMEs is also made to produce prototypes in several areas in Siak. The process of collaboration and production process also considers the level of skills and knowledge of local workers and craftsmen. Based on observations, craftsmen and MSMEs need further design development knowledge in order to be more developed and sustainable in the future. Thus, the collaboration activity, potentially plays a role in transforming knowledge.
Secondly, the distinctiveness of cultural heritage in Siak. The presence of Malay culture and Islamic spirituality that strongly accompanied by an elegant sultanate culture and touched of foreign culture, such as China generating a strong Siak’s identity. The distinctive characteristic of Siak’s identity is strengthened by natural condition, such as river, which is one of important public transportation for the society. The four identified cultural elements which affected by the daily lives of local people, namely Malay, Islam, the River and the Palace, covered in a “city branding” theme as: “Kemilau Mahligai Melayu” or The Shining Malay Palace.

Thirdly, the potential of natural resources. In this study, the natural resources in Siak consisted of three categories, namely 1) Unique natural tourism, 2) Renewable natural resources, including oil palm, sago, bamboo, pineapple, chocolate, rubber and coconut. Some plants are relatively grow easily and harvest fast, such as bamboo and coconut, so that they can be used as a substitute materials for wood that can support creative work for architecture, interior, furniture, products and crafts. 3) Resources of waste material. Waste material in this case derived from the plants mentioned above. Waste materials in Siak that potentially be explored include waste materials derived from palm and coconut, such as stem, midrib, stick, shell and coir. Other waste materials that have the potential to be processed into creative products include pineapple leaves, coconut shells, bamboo roots, rubber stems, tree branches and other natural waste materials. The non-natural waste material also derived from plastic rope waste that was previously used to bind paper sheets. The plastic rope currently become a series of unique creative product. The existence of local people or community who have utilized and transformed the waste materials into creative products should be appreciated by widely society, however there is still a need for designers in adding the product value and competitiveness to meet the local and global market. Therefore, the collaboration works with the designers become significant process in creating more valuable local products. Thus, the existence of wealth of local cultural heritage can be an infinite inspiration if integrated with the abundance of natural resources that resulted in as the important aspects to be preserved.

3.3. The potential contribution of art and design exhibition
The art and design exhibition in this study is a new way of narrating the local cultural heritage wealth. The narrating that expressed through the curated exhibitions of art and design works have the potential to increase the awareness and preservation of Siak's cultural valuable resources. After a series of prototypes produced by a collaborative process with local communities, MSMEs and the government, the art and design exhibitions organized to attract the attention of local communities, academics, the news-media, the government, business and investors. The exhibition concept implemented as a series of activities which provided information of the potentials of Siak and collaborative design works. The design works displayed through attractive temporary interior display design. The exhibition also included special creative workshops activities for students to introduce extraordinary and valuable manual sewing and weaving techniques. The technique has been handed-down for generations in Siak.

The exhibition held at the Madrasatun Nisa' Building, a Cultural Heritage Building. Overall, the inside of the showroom consists of 5 areas which are the visitors' flow of directed visitors. 1) The introduction area is the area that conveys information about the potentials in Siak. 2) The collaboration process area is the exhibition area of the collaboration work. 3) Workshop area, is an educational area about crafts 4) Area discussion sharing, is an area of discussion on topics that can attract investors or tourists. 5) entertainment area, where the typical Siak dances and fashion shows are displayed. Thus, visitors will review the exhibition sequentially so that the narrative (story telling) of each product can be more meaningful and generate added value.

Other exhibition’s activity was the sharing discussion about the potential of Muslim-friendly tourism in Siak. It is expected that business sectors and local government are enthusiasts to further explore other tourism potentials to support the development of tourism in Siak and attract more local and international investors and tourists to visit Siak. As part of a series of exhibition activities, the dance performance and fashion show that inspired by the distinctiveness of Siak culture is shown to public by reactivating river transportation (ferry) as an impressive floating stage. The above activities have the potential in strengthening the art and design exhibitions concept that could support the Performing Arts sub-sector.
as an integrated means to accommodate, appreciate and encourage the creative economy development and contribute to the development of sustainable tourism. Dance and fashion shows also further strengthen the concept of the exhibition as an integrated means to accommodate and appreciate the various creative economic sub-sectors that support tourism development.

Also, the exhibition is expected to attract the potential investors for future tourism development, educate and entertain the community through various art and design activities. The activities are displayed and demonstrated during the exhibition. Further, the art and design works that exhibited and displayed in the exhibition are the result of study and collaborative design of designers, communities, artisans/craftsmen and MSMEs. Each creative work has its own narrative or story behind the production process related to environmental concerns, cultural preservation, spiritual values that affect community empowerment and have the potential in providing added value to enhance product competitiveness. Finally, the art and design exhibitions that have the uniqueness in narrating and telling the story of the product displayed, potentially contribute to attract the tourists and other visitors to visit the exhibition that affect Siak’s tourism development.

The existence of art and design exhibitions accompanied by creative works with distinctive identity of Siak, becomes significant for the development and creative economic sustainability of Siak in the future. For this study, the art and design exhibition integrated several sub-sectors in the creative economy, such as performing arts, architecture, interior design, product design, visual communication design, fashion, crafts, music, photography, film-animation-video, culinary, and publishing. As a series of activities, the art and design exhibition also featuring new traditional dance choreography, fashion shows, product exhibitions, workshops and talk shows that inspired by local cultures. This art and design exhibition supported comprehensively the performing arts sub-sector development which is framing and integrating several sub-sectors to become a compact creative activity for tourists and visitors. The exhibition also potentially become one of the regular annual agenda for Siak tourism.

4. Conclusion

This study identified that art and design exhibitions played an important role for the development, collaboration and sustainability of local art, craft, and design that affect tourism development, especially those organized in cultural heritage buildings. The exhibition has the potential to activate historic cultural heritage buildings and integrate several creative economic sub-sectors to be more developed and sustainable in future. While the exhibition is activating the heritage sites, it also provides valuable information in relation to local condition (Siak Regency) and its potential affect in various creative economy sectors to increase the awareness of local people and attract investor’s attention. Besides generates series of education and entertainment, the exhibition also provides spaces to demonstrate and display curated collaborative local products. An important contribution of this study is that there is a new perspective in preserving local cultural heritage by activating architectural heritage sites as part of the locations for art and design exhibitions. The exhibition potentially more valuable by the displayed works that have strong local identity, involved local community, be able to improve the welfare of the community and support the development of Siak tourism optimally. The exhibition became more valuable because the curated local products are the creative works with unique local identity that involves local community, improve community welfare and support the development of Siak tourism.

Acknowledgement

Part of this paper is the result of IKKON Siak Team, IKKON Program 2018 by Indonesian Creative Agency (Bekraf) for Siak Regency. This study also supported by Siak Regency government, especially Tourism agency (Dinas Pariwisata) and Interior Design Department, School of Design, Bina Nusantara University, Jakarta, Indonesia.
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