

changed. As the inheritors of Javanese houses dated back to the Mataram Islam era, they do not venerate Ratu Kidul (myth), Dewi Sri (Hinduism), Sunan Kalijaga (*pendhapa* as a living room for the owners of the house) anymore. According to the coordinator of Javanese houses in Kampung Alun-alun, nowadays Ratu Kidul is not the centre of a house, while *krobongan* is not meant for Dewi Sri. We don't find any statue of *Loroblonyo* as a symbol of Dewi Sri and Raden Sadana. And there is only one *pendhapa* that is left as an open space. It belongs to the coordinator, Joko Nugroho, who continues to make use the room as a place for social meeting (Joko Nugroho, interview, 10 Oktober 2014).

The Kingdom of Mataram Islam was actually based of Islamic principles. However, the myth of Ratu Kidul and Dewi Sri was still very dominant. Today, this tradition does not longer exist. What we can see is just a small number of Javanese houses as artifacts, which show that these houses were built as a traditional heritage of Mataram Islam. When the ideology has changed, we can not preserve a traditional kampong and a house anymore. What unites the people is a common interest, i.e. the kampong as an economic asset. It means that the traditional houses are meant for tourism. Actually, we can not judge this as a mistaken opinion. However, when economical factor can not hold this kampong, no one can guarantee the preservation of Kampung Alun-alun. This shows when some houses in Kampung Alun-alun were sold to new residents. These new owners want to design the houses as they like. When the writer entered the houses, *senhong tengah* and *senhong kiwa-tengen* had turned into open spaces. This change have become the source of argument between the group of traditional kampong preservers and the new owners of the houses.

Conclusion

Based on the observation that we have carried out, we can conclude that the interior of most of Javanese traditional houses in Kampung Alun-alun, Kota Gede, Yogyakarta has changed in function and appearance. It is caused by the fading of ideology and philosophical view from Mataram Islam that combined a myth, Hinduism, and Islamic principles. We can compare them to the traditional kampong of Penglipuran, Bali, that is very different from the one in Yogyakarta. Hinduism still has great influence in Penglipuran. Therefore, the kampong and the shape of the houses are still well-preserved. We can not rely on economical factor as an asset of tourism in saving this traditional kampong. If they can not keep and manage the kampong, then it can cause a failure in economical sector. Some houses were sold to the new owners, and it causes changes in the physical appearance, the shape, or the interior of the houses.

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Local Wisdom: Universal Heritage

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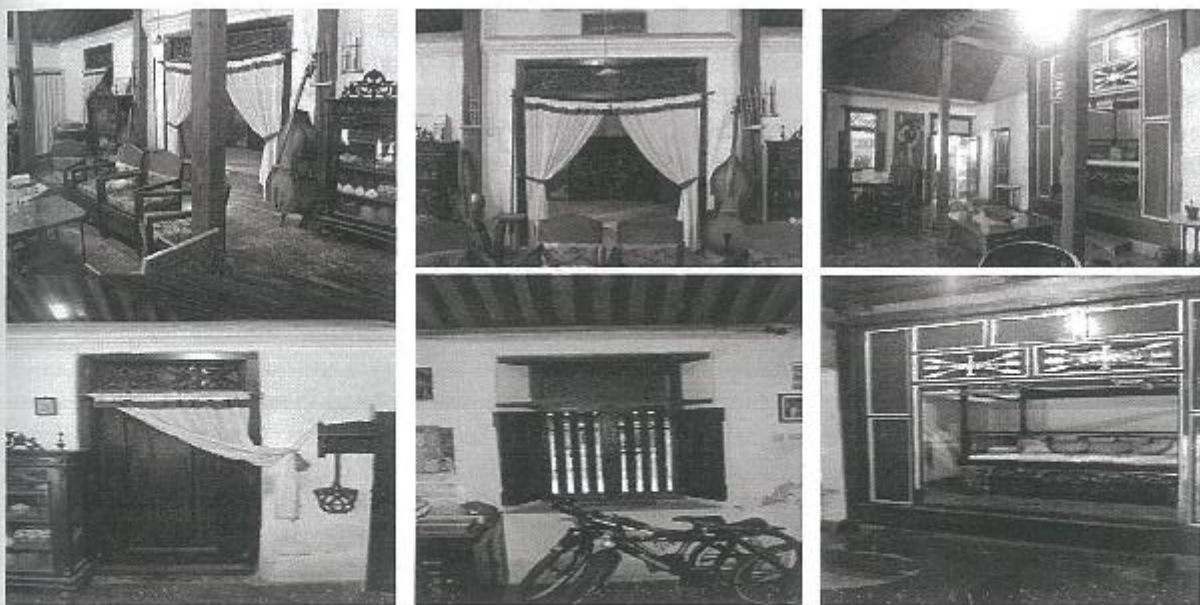


IN COLLABORATION WITH



with mattress and pillows. Instead, the owners place a bed made by engraved wood with four poles. The bed in this high floor becomes not proportional because it looks too high.

The interior of *dalem* looks architecturally Javanese but it is not the same as the outer appearance. We don't find the statues of *Loroblonyo* inside the house. *Loroblonyo* is two statues that symbolise a Javanese couple, who sit cross-legged. This sculpture is placed in front of *krobongan*. The odd is that a *bas betot*, a musical instrument for *keroncong*, stands in front of this room, replacing *Loroblonyo*. In the left and right wall of *krobongan* we can no longer find *kaca benggala* or a mirror which represents a self-reflection, but an *angklung*. There are a table and chairs for hosting the guest in the centre of *dalem*. In the east, the owner of the house puts a set of dining table, while a television and a cupboard are placed in the west part of the room. We also find several bicycles leaning on the wall. The interior of Kampung Alun-laun has turned to be an ordinary residence for modern people. It also changes the atmosphere of a room to become eclectic. It means that the function and appearance of the interior in Javanese traditional houses in Kampung Alun-alun, Yogyakarta, have changed.



The pictures above show the interior of the houses in Kampung Alun-alun, Kotagede, Yogyakarta. (Source: Anung B. Sudyanto and Agus Nur Setiawan, 2014)

The alteration of the house can be seen from the change in tradition of its owners. Traditional Javanese houses are built facing the south in honour of Ratu Kidul. Ratu Kidul was the guardian of Mataram Islam. Therefore she had a special position in the kingdoms descended from Mataram Islam. This view has shifted after the *pendhapa* functions as a residence. This room doesn't face the south but the *longkang* or the north. This indicates that the myth of Ratu Kidul has faded. Another change is *krobongan* that is no longer dedicated for Dewi Sri. The goddess of prosperity functions only as a display. Even this room is now used for praying. She is not believed as the goddess of agriculture because the people in Kampung Alun-alun today are not farmers. *Pendhapa* has turned into a house or has another function. Actually, the function of *pendhapa* as an open space to host the guests is taken from Islamic tradition.

...*Pendhapa* in *joglo* house. ... It was Wali Sanga who first designed the *pendhapa*. It was a way to follow Islamic tradition, not to take a guest into a house when the husband is not at home or the husband doesn't allow the guest to enter into his house. (Lawson, 2007: xii).

The above explanation shows that *pendhapa* has altered. It can be seen in the nine *pendhapas* in Kampung Alun-alun. There is only one *pendhapa* that still serves as an open space, but it is now used as a meeting room for public. The ideology of the inhabitants of Kampung Alun-alun has also

opened. The colours of the doors and the windows vary. However, the Javanese traditional nuance can be found in the camphor finishing, which is painted green. Green is the colour of Keraton Yogyakarta, while the camphor finishing is a distinct character of the houses in Kampung Alun-alun.

In general, that is the interior of a Javanese traditional house. However, in Kampung Alun-alun, not all the houses have the same interior as mentioned above. There is only one house that can be considered as a Javanese house with rooms consist of *pendhapa*, *pringgitan*, and *dalem*. The *pendhapa* of this house is still well-preserved to show the traditional shape of Javanese *pendhapa*. The other houses add a door and a window or a high fence. This variation makes the *pendhapas* look like new houses facing a *longkang*. *Longkang* is a roofless or roofed open space used by the owners of the house to go in or out, or do some activities. All the nine houses give the *longkang* a new function, ie. as the main pathway. The *longkangs* are concatenated as a pathway, which serves as the entrance to Kampung Alun-alun.

We can enter the Kampung Alun-alun from the west and the east. In the west of the house complex, there is an entrance gate which is located in the *longkang* of the house in the west corner. In the east, the *longkang* of the east corner of the house is used as the entrance gate. This kampong also has two gates in its *longkang*, therefore it is called *Between Two Gates*. The east gate bears inscription that reads "Atmo Soeprobo 1840." This inscription shows that this house had been finished in 1840. Atmo Soeprobo was a well-known figure in the kampong. In the past, the east part of the gate functioned as the main entrance. However, today the main entrance was moved to the west part of the gate. The *longkang* is utilized as the main entrance because *pendhapa*, which is supposedly the entrance of the kampong, is now enclosed with fence. This fence is actually a border of each house. The houses in Kampung Alun-alun face to the south, to the square. In Mataram Islam era, a square was an open space. In the present day, the square is filled with fenced houses.

It is very interesting that now the first nine houses have flourished into tens of houses. This is because *gandhoks*, the outbuildings in the left and right side of the main house, become individual houses, separated from the main building. *Gandhoks* are inherited to the younger generation. But now they are inhabited by new families as main residences. *Pendhapa* also becomes a new house facing the *longkang*. It seems that Kampung Alun-alun has many houses. When we enter inside and see *pendhapa* in the centre of the kampong, we know that it is a traditional house. In the interior of the house, especially *dalem*, we can see the Javanese layout of a room. *Dalem* is a closed building that stretches to the north and the south. It is divided into several parts: the front part, the centre part, and the back part (Tjahtono, 2002: 34). *Dalem* serves as a residence. In this part we can see a vast space and the rooms in the back. There are three rooms, *senhong tengah* (the centre room), *senhong kiwa* (the room in the left side) and *senhong tengen* (the room in the right side). The left and the right side of a room are seen from the owners who stand in front of the house. *Senhong kiwa* and *tengen* are used as bedrooms. *Senhong tengah* is left empty but is neatly arranged. This place is known also as *krobongan*. It was a room for Dewi Sri, a goddess of agriculture and prosperity.

Krobongan or senhong tengah is in the dalem of a Javanese traditional house. This well-decorated room is complemented with langsé (curtain), bed, pillows, lamps, the statues of Loroblonyo, etc. The room is not used as daily bedroom, but only for the first night of a married couple, and a special place for saving relics and rice seeds. Krobongan is actually a sacred room for Dewi Sri, the goddess of prosperity and agriculture in Javanese tradition (Widayat, 2010: 85).

Krobongan in Kampung Alun-alun is interesting to be discussed in its relation to the bed. In Javanese houses, bed is mostly made of wood. However, in Kampung Alun-alun, the bed is made of elevated floor. The mattress and the pillows are placed on it. The arrangement of the pillows is also unique, because they are piled up as a symbol of prosperity. In *Krobongan* we find two curtains, tied in the centre and dragged to the left and right. This kind of knot will show the bed and the pillows. Today *krobongan* is not a place to communicate with Dewi Sri. Rather, it is a room for praying (*sholat*) used by the owners who are Muslims. Another resident uses Dewi Sri only for a display to show the Javanese characteristics in the house. The floor of *krobongan* is quite high but not directly piled up

Adiningrat). This was the time when Paku Buwana VII (1830-1858) governed in Surakarta and Hamengkubuwono V (1828-1855) governed in Yogyakarta for the second term. According to Joko Nugroho (interviewed in Oktober 10, 2014), the owner of one of the traditional houses as well as the coordinator for the preservation of Kampung Alun-alun Kotagede, his house was built in 1830 after the end of Javanese War or Diponegoro War. In that era, Mataram, whose capitals were Kotagede, Kartasura and Plered, had not have any formal ruler. Some people descended from royal soldiers (they had become merchants) built lined houses near Kotagede Square (*Alun-alun*), precisely in the north of the square. It is very interesting to look at Kampung Alun-alun and its houses. We can see this kampong by entering the place, walking and looking at the buildings while imagining the life in the era of Mataram Islam. How is the interior of these houses still the same as it was in the past? Can we feel the same atmosphere of the ancient time? This article will answer those questions. We know that although the architecture of a building is well preserved, the interior is not.

Methodology

This research is conducted in Kotagede, Yogyakarta. The object of this study is the traditional houses in Kampung Alun-alun. The method applied for collecting data is by literature review (recording documents, archives, and other things related to the object), interview and observation. The writer also uses an interactive data analysis, consisting of data collection, verification, data presentation and conclusion (Sutopo, 2002: 96). To validate the information of this research, the writer employs data triangulation, i.e. by using data source, method, reserachers, and varied theories. (Sutopo, 2002: 77-85).

Discussion

The buildings in Kampung Alun-alun were built in 1840, with nine houses. Each house has traditional Javanese layout. Basically, the rooms in traditional Javanese houses are called *pendhapa*, *pringgitan*, and *dalem* (Widayat, 2004: 2). In Kampung Alun-alun, the houses consist of *pendhapa*, *longkang*, *pringgitan*, *dalem*, *gandhok kivia-tengen*, *pawon*, and *pekiwan*. *Pendhapa* is an open space in *joglo* shape, equipped with four particular grand pillars, known as *saka guru*, and above these four *saka guru* there is a *tumpang sari*. This room is used as meeting a room and social activities. *Pringgitan* is a place for puppet show (*ringgit wacucal*), as a part of life cycle ceremony (Schoppert, Peter and Damais, Soedarmadji, 1997: 38). In Kampung Alun-alun, *pringgitan* is a porch with roofs propped by particular consol called *bau danyang*. This *bau danyang* is decorated with carvings. In other cities, as in Surakarta, *bau danyang* is called *sanggawang* (propping the jaw).

Pringgitan that has an open front gate is equipped with steps to enter the room. We can also find *ambèn* (a long couch) which functions as a seat to converse (*jagongan*). There are two *ambèns* in the right and left corner of *pringgitan*. *Ambèn* hosts the people who has a close relationship with the owner of the house, such as relatives or neighbors. The guests who are not so close to the owners, or special guests, are hosted in *pendhapa*. At night, *ambèn* becomes a seat for the owner to maintain the security around the houses. The wall of *pringgitan* is painted white. The door in this room has two door leaves shaped in a particular form called *kupu tarung*. The *kupu tarungs* are made by teak wood, decorated at its upper and lower parts with *paku payung* made of brass. The door leaves are equipped with two pull handles in lion-like shaped. This special handle is used as knocker. We can see *tèbèng* or cover of the venthole in the upper part of the door. It is engraved with *kravangan* or transparent carving.

In *pringgitan* we also find two windows. They are placed in the left and right side of the entrance. The windows are very interesting to look at because the window leaves are open inside, not outside, like the windows we usually see in a house. The outer part of the window is fitted with trellis for safety. This kind of window is a unique feature of a window in Kampung Alun-alun. The wall in the houses of Kampung Alun-alun is quite thick for modern standard, i.e. 30 cms. Therefore, roomy space inside the window leaves is still available to open the window. This kind of wall, with those kinds of window leaves, do not disrupt its interior function or the owner's activities when the windows are

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The Interior of Traditonal Houses in Kampung Alun-Alun Yogyakarta

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Abstract

Alun-alun Kampung is a conserved kampung because of its uniqueness with rows of Javanese traditional houses. It is characterized by detached pavilions of traditional Javanese houses. The space between the pavilion and the main house becomes an alley dividing the detached pavilion (*pendhapa*) and the living room (*peringgitan*) of the main house. The houses have been architecturally preserved, but the question is how we conserve their interior designs. As a part of the fine arts and design science, interior design is a discipline which actually has significant role on house furnishing conservation. Therefore, this paper is aimed at explaining the conservation of the interiors of Alun-alun Kampung houses.

Keywords: house interior, conservation, preservation, development, improvement

Introduction

Nowadays, only few of Javanese young generation who know about Javanese traditional house. It is because most of them don't live in a house that can be considered as traditional house. This kind of building seems so strange to them as they get used to modern houses. It becomes a problem many people have predicted, that the Javanese people lose their house, or in Javanese phrase it is called *wong Jawa ilang omahé* (Al Qadri, 2011: 12). The lost of Javanese house can be regarded as a lost of one of its traditions. And when the young generation have been cut off from their tradition, we will just wait for the disappearance of a culture. It is very difficult to preserve a traditional house when young Javanese people don't know anything about it. For years, Javanese traditional house has become more than a residence. A house is related to a manifestation of sacred heritage from the ancestors, an identity of a particular group, a universe, and a social status (Soejono, 2002: 10). The older generation think that young people are the key to determine the existence of a tradition. If we can not preserve the architecture of the house, then what about its interior (*njero omah*)?. Therefore, it is necessary to learn from the traditional house which still exists in Kampung Alun-alun, Kotagede, Yogyakarta. Kotagede was a capital city of Mataram Islam. The question now is: can we preserve this kind of house to function like a house in the past while we live a modern life?

Kampung Alun-alun was built when The Kingdom of Mataram had fallen. At that time the capital cities, either in Kotagede (Senapati Ing Alaga, 1586-1613), kota Karta (Sultan Agung Hanyakrakusuma, 1613-1645), or in kota Plered (Amangkurat, 1645-1677) did not serve as the centre of government anymore. Amangkurat II governed from the capital city in Kartasura in 1678-1745. The construction of the house in Kampung Alun-alun was finished in 1840, while Mataram's reign in Plered had ended in about 1677. It means that there was a time lapse about 163 years. In 1840, Mataram Kingdom was divided into two kingdoms (Surakarta Hadiningrat and Ngayogyakarta

Preface

ICLK is an annual conference initiated by the Local Knowledge Secretariat of Universiti Sains Malaysia in 2011. An acronym for International Conference on Local Knowledge, ICLK's aims are to discuss the transformations and functions of local knowledge, and how scholars and practitioners can contribute to the new and challenging contemporary environment. This year, the theme selected for the conference is "Local Wisdom: Universal Heritage". This theme was selected as an acknowledgement of local knowledge as an important element in the development of new knowledge that has universal value. By bringing together researchers, scholars, practitioners and students in the fields of local knowledge, we hope that this effort will provide a platform for a network of representatives from academia and the industry to meet and share their knowledge and research findings.

This edited volume is a compilation of new works in the fields of architecture, healing therapy, herbal treatment, theatre, fine arts, crafts, film, music, dance, new media, design, biology, geography, which look at the dynamics and impact of local knowledge on contemporary practices. The proceedings describe some of the ways in which existing local knowledge is restructuring culture and society and strengthening the understanding and relationship between man, nature, animal, plant and God.

We have many institutions and people to thank for the success of this conference. In particular, we thank the ICLK team, staff and graduate assistants who have managed the organisation of the conference efficiently from beginning to end.

Dr. A.S. Hardy Shafii
Convenor ICLK 2016

Title	Page
The Interior of Traditonal Houses in Kampung Alun-Alun Yogyakarta Rahmanu Widayat, Anung B Studyanto	103
Tingkah Laku dan Perjuangan Politik Orang Iban Sehingga Era PBDS Philip Beginda, Bilcher Bala	108
Reka Corak dan Symbolisme dalam Seni Manik Masyarakat Rungus di Sabah Siti Fariza Mahfar, Humin Jusilin	112
Transformasi Miring dalam Memastikan Kelestarian Budaya Masyarakat Iban di Sarawak Noria Tugang, Hashim Awang, Anna Durin, Yow Chong Lee, Adilawati Asri, Bibiana Motey Arak Bilon@Senang	118
Knowledge Transfer of Herbal Medicine among Hearing Impaired Students in the Federation Special Education National Secondary School in Penang, Malaysia Vuanghao Lim, Bee Lyn Chew, Siti Hawa Ngalm	122
Developing Cultural Event Model With Multiplier Effect and Building Surakarta City's Destination Branding Ahmad Adib, Sri Hastjarjo, Putut Handoko Pramana, Nidyah Widymurti	127
Visual Branding Strategy in Kepuhsari Village Tourist Destination As Puppet Kampong in Wonogiri Regency Andreas Slamet Widodo, Jazuli Abdin Munib	134
Building Young Generation's Interest Toward Wayang Kulit Art by Revitalizing Sanggar Wayang Kulit (Case Study in Klaten, Central Java, Indonesia) Deny Tri Ardianto, Emi Widiyanti	144
Prototype Model Script Reproduction Tool of Radyapustaka Museum in Surakarta Mohamad Suharto, Rudy Wicaksono Herlambang & Sayid Mataram	152
Can Local and Global Knowledges be mixed? Shifting Paradigms among the Bidayuh of Sarawak Ulrich Teucher, Alexander K Sayok	159
Pengubatan Penyakit Fizikal dan Rohani yang Berasaskan Tumbuh-Tumbuhan dalam Kalangan Suku Kaum Bajau di Sabah Low Kok On, Supyan Hussin	164
Seni Islam: Satu Analisa Awal Karya Seni Visual Bakat Muda Sezaman (2000-2013) dari Konteks Dasar Kebudayaan Kebangsaan Mohd Firdaus Naif Omran Zailuddin, Shahrul Anuar Shaari, Mohammad Khizal Mohamed Saat	169
Ritual "Sandau Ari" dalam Budaya Tradisional Masyarakat Iban Presly Nyulang, Anna Durin	175
Preserving Bahasa Malaysia Sign Language using Skeleton Tracking Motion Capture Ainullieza Muhammad, Ahmad Sufiril Azlan Mohamed, Siti Suhaily Surip	179
Pendekatan Sinografi Terhadap Peranan Dalang dalam Persembahan Wayang Kulit Kelantan Azrul Aziz Amirul, Azizi Bahauddin, A.S. Hardy Shafii	184
Unsur Syirik dan Kepercayaan Alam Ghaib dalam Kepercayaan Lokal Masyarakat Melayu dalam Filem <i>Bisikan Syaitan</i> Aselayati Che Ab Adziz, Rohani Hashim, Hasrina Mustafa	192
Peranan Persatuan Seni Silat Cekak Malaysia (PSSCM) dalam Memartabatkan Adab dan Adat Budaya Perkahwinan Melayu Siti Hawa M.S., Ariffin H.	199

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