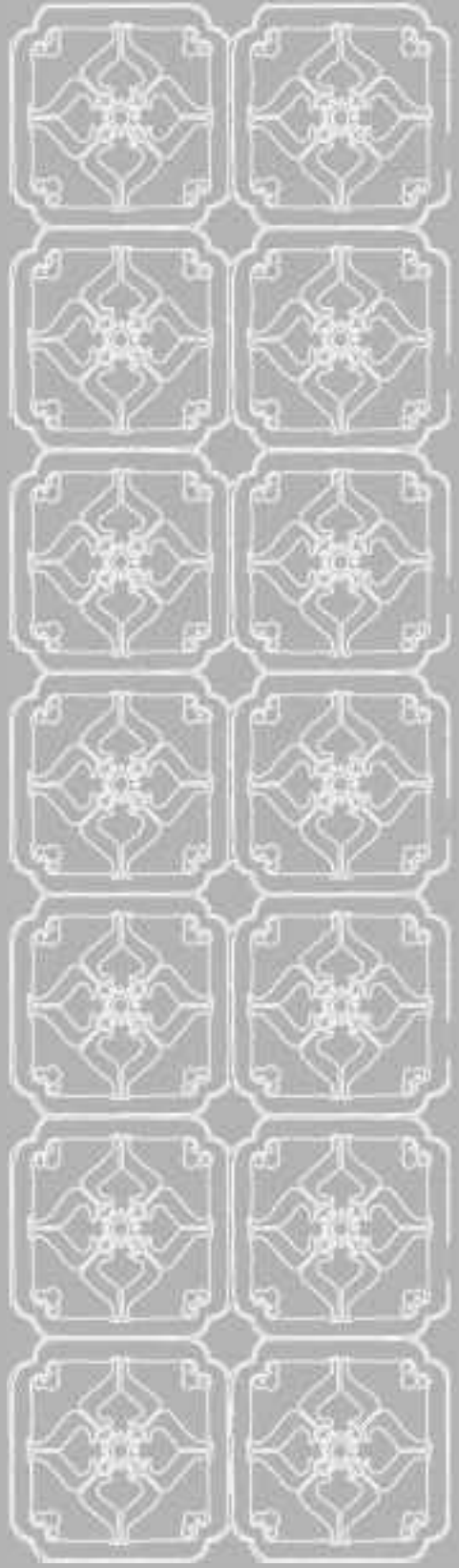


buletin warisan

Special Edition December 2004



Boost for Heritage

by Ahmad Sarji bin Abdul Hamid

In March 2004 the Ministry of Culture, Arts & Heritage was created. Badan Warisan Malaysia welcomes this move, which reflects the Government's growing commitment to preserving our nation's cultural heritage. Most important of all, this is a clear acknowledgement of the fact that our heritage does not exist principally as a tourist attraction, but is the embodiment of the history and values of the Malaysian people.

Where does this leave the proposed heritage legislation? The legislation (which took the form of an Amendment to the Town & Country Planning Act, 1976) received its first reading in Parliament on 6 November 2003, before the dissolution of Parliament. Had it been passed, it would have given state governments and local authorities the ability to control development within historic areas.

Since then, the Minister of Culture, Arts & Heritage, YB Dato' Seri Utama Rais Yatim, has proposed a stand-alone Heritage Bill, which would address both tangible and intangible heritage and which will supersede the proposed 2003 Amendment to the Town & Country Planning Act.

In the meantime, the State and Local Governments are engaged in drawing up Structure Plans and Local Plans which will determine land use for the next decade. We remain concerned that further delays in the promulgation of an appropriate bill will erode the already fragile state of our heritage and a massive and irreplaceable part of our heritage will continue to be lost without legislative protection.

The Badan will continue to educate the public on the meaning of heritage conservation. To many people, it would mean only preserving the façade of selected pre-war shophouses. But heritage is much more than this. First, it is not exclusively about the distant past. It is a living thing. We are creating it daily. The twin towers, KLIA and Putrajaya are all part of our heritage. Second, it is often not just selected buildings, but whole environments. Third, it is not just shophouses but also vernacular buildings. It is also about the people who live in them: their traditions, values, crafts, trades and ways of life.

Today, the biggest single threat to our heritage is our modern culture of disposability. Our throw-away society is marginalising the past. Despite increasing governmental and public concern, in the absence of effective legal protection, our cultural heritage continues to disappear at an alarming rate.

As the nation's leading heritage non-government organisation, we believe that there must be a shared vision for the nation's heritage conservation which is understood and accepted widely. To shape this vision and to define the framework which promotes and nurtures the nation's heritage, we have begun a process to establish a set of conservation principles "The Stonor Principles" for the protection, preservation and promotion of our heritage. We hope, that once completed, these principles will provide the framework within which heritage conservation and preservation in Malaysia is articulated and practised.]

Extract "Statement from President", Annual Review 2003-2004

KLCCM – Revisited

by Chen Voon Fee



Old trade

Background: when the news first appeared in the press that the K.L Central Market (KLCCM) was up "FOR SALE", letters immediately followed expressing concern that the city's, in fact, the country's first successful re-use of a major public heritage building was threatened again. 18 years after the old wet market, scheduled for demolition, re-opened as Kuala Lumpur's own "Covent Garden" and

proved to be a continuing good business venue, why was it going to be demolished? UDA, the land and building owner came out quickly with the assurances that the Kuala Lumpur Central Market was in fact, to be kept intact. It turned out to be an enforced sale by Danaharta to repay a bank loan.

Sigh of relief!

Sometime later, a surprising call came from a Mr. Lim, representing the putative new owner, having tracked me down via the architectural network. The caller said they would like to restore the KLCCM back to its original concept. Would I help? Why, certainly!

I went back to see how far the KLCCM had gone off its "original concept". Approaching from the N i.e from the confluence of the Sg Klang & Sg Gombak, the first view was the semi enclosed riverbank Benteng caused by the LRT concrete superstructure rising up, blocking the visual and physical connection of the KLCCM with the river and the Dayabumi. It has destroyed the landscape pedestrian mall which was the outdoor extension of the KLCCM, one of the attractive features of the "original concept." Short of the demolishing the concrete wall, is the good "feng shui" totally lost? A great pity if it were!

The box housing Kuala Lumpur's largest room remains as we had left it - in its original design. The art deco colour scheme had been faithfully kept. 2 decades ago applied bright colour was startlingly new. Modern buildings were mostly uncoloured and left finished in the materials they were built in. Looking back, we did the right thing. The colours enhanced T.Y. Lee's ingenious elevation. Was he conscious that he used the same device to elevate the new wet market that was first used by Palladio in Vicenza's Civic Hall? (The building is the Palazzo Della Ragione (Basilica) Piazza dei Signori, Vicenza. It was his first public commission. He was entrusted to rebuild the partly collapsed loggia in 1545. The device he used, known as the 'serliana' originated in antiquity, revived by Renaissance



architects, popularised through Serlio's publication. Hence the name. The device allows the architect to absorb the irregularities of an existing structure to produce a visual image of unity and strength. T.Y.Lee used a similar device to deal with the irregular trapezoidal site of the KLCM to produce an overall visual symmetry in the 4 unequal façades.) The symmetry is not regular or repetitive. No two façades are alike, yet is the casual visitor conscious of this? Not unless after close study.

Inside, the free standing 6 clusters of 2-storey shops remain in their differentiated 2-tone colour scheme. The continuous central skylight remains as the dominant axis, deliberately breached at the centre by the central stairs and hydraulic lift under the barrel vault. The latter subtly directs one upwards to the roof while adding a secondary cross axis, meant to direct towards Benteng and the river. This has become more important with the loss of the river



view. The loss could be recovered by re-locating the Benteng outdoor dining up onto the rooftop. The roof was one part of the original plan that was not fully developed in 1986 nor had it been. Both the land and the river sides of the rooftop on either side of the central skylight could be redesigned from the present under usage. It would give a new nightlife to the KLCM.

One of the most glaring falling off was the tenancy mix. The original developers were conscious of what that did NOT want – another shopping mall. Endless rows of aluminium-framed, glazed boxes lining long, boring corridors selling similar wares. No large anchor tenants either but an interesting mix. The small traders using the refurbished market stalls were pioneers, so were the artists. Some tenants must go. KLCM's special role as the city's cultural market place has to be re-thought and restored for the 21st century. No harm, too, would be done if the

entire place was given a good spring cleaning and sprucing up. The entire service infrastructure needs to be upgraded.

How does KLCM measure up against today's conservation standards? In the heyday of local conservation there was hardly the time, scholarship and methodology commonly employed today. Authenticity was an unknown word and concept. Its fitness of purpose was not off the mark, from wet market to cultural mart. Yet, rushing headlong into the battle to save from demolition and reuse, KLCM was a milestone and achieved even a benchmark.

The window of opportunity existed in that short economic downturn of mid-1980s with the overbuilt commercial spaces was successfully exploited together with the political will that existed. Public opinion was heavily in favour with the early campaigns fought by proxy for Badan Warisan Malaysia, before official registration and formation.



Footprint of KLCM seen in the KL Market Square Heritage Trail map

Without doubt, it has been a commercial success, used over and over to exemplify, illustrate and convince recalcitrant owners not to tear down their heritage buildings. It was the first large scale, commercial development using a leased public building by a private developer, albeit an enlightened one. The formula can be repeated, especially for inner city urban sites to preserve the grain and human scale of old town centres.]



Reference:

"Ideas and Trends in Conservation and Adaptive Reuse of Existing Building - KL Central Market: A Study" *Majalah Akitek* volume 3 & 4, 1986

Kelantan Members visit 24th to 26th July 2004

A flight of less than an hour transported members from the grid-locked traffic of Kuala Lumpur to the relaxed environment of Kota Bharu, the state capital of Kelantan.

Lunch introduced us to our first taste of the excellent but sinful Kelantanese food made ultra rich with generous additions of both coconut milk and sugar. After this fueled with calories we were ready for the first stop on the packed itinerary. This was a visit to a goldsmith; a small workshop where intricate jewellery is crafted by hand using an assortment of simple tools. We were able to observe the



Goldsmith. photo: Joanna Adamson

process which is exacting and consequently very time consuming. Looking through pattern books we could see that many designs still incorporate traditional floral motifs along with more contemporary geometric shapes.

This visit to a traditional craft workshop was also an introduction to the number of cottage industries that are still thriving in Kota Bharu. Many of these are family concerns with the expertise being passed down from one generation to another.

During our visit to Kelantan the wealth of the crafts along with the tempting home style cooked food became the outstanding features of the trip, as observed by some of the following participants.

The Batik Cap Workshop

by Tina Schlag

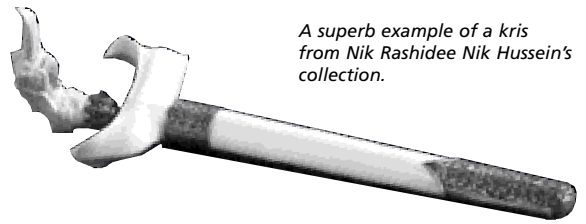


A wax pattern is applied to the cloth. photo: Joanna Adamson

Batik is a way of decorating cloth by covering part of it with a coat of wax and then dyeing the cloth. The wax area keeps its original colour and when the wax is removed the contrast between the dyed and undyed area makes the pattern. Batik is a fascinating craft, time-consuming and a long, old process which needs artistic patience and dedication from the maker. A special characteristic of Batik is the hair line detail or "cracking" which is a work of chance only achieved when the wax cracks and the dye penetrates through. Materials used for Batik are normally cotton, silk, line and at times viscose rayon. Batik dyes must be cold dye. The wax is a mixture of thirty percent beeswax to seventy percent paraffin wax. The preparation of the wax is the most important factor in the making of Batik.

Kris Workmanship

by Terence Daley



A superb example of a kris from Nik Rashidee Nik Hussein's collection.

For many centuries the seafaring Malay encountered both the perils of the sea, a range of cultures and diverse people during both trade and sea passage. In addition to his developed art of diplomacy a defensive deterrent was essential. This was provided by a combination of team spirit and individual proficiency at close quarters with the most sophisticated of weapons the common kris (keris sempana).

For the deterrent to be effective it was made conspicuous by the sampir kris (large embellished top of the sheath). From this focal point elaborate manners assured an acquaintance of peace, respect and good intent.

This marriage of the common kris with good manners spans Malay history and today resides in Malaysia. We were fortunate to view and handle the outstanding work of our host Nik Rashidee Nik Hussein. This included fine examples of hulu keris (grip), sarang keris (sheath) and sampir keris (top of sheath) which he had made for his clients existing mata (blades).

Dave Henkel (curator Northeast Malay States, Asian Civilisations Museum, Singapore) a highly respected authority on the kris delivered an informed lecture on its history and among other things the influence of religious beliefs on its embellishment.

Farish A Noor one of the authors of "The Spirit of Wood" delivered another lecture on the selection and use of wood. He covered the separate requirements and customs for each of the hulu keris, the sarang keris and the sampir keris.



Farish A Noor

The Kite Workshop

by Megan McCrae

Among the interesting places we were able to have access to through Badan Warisan was a small kite making workshop attached to a home shop. We were very fortunate to see a demonstration of the meticulous way in which the kite making craft is performed traditionally. Prior to our arrival at the shop we were warned that the very elderly craftsman did not always have the strength (or inclination) to give a demonstration, so we were all delighted to have the opportunity to see him at work.

Of course many of us could not resist the opportunity to shop and a few kites were bought along with a number of highly coloured shadow puppets made of the skin of (to me at least) an unknown animal. Given the age of the craftsman and the lack of younger apprentices in this craft, I believe we were very lucky to have the chance to see this master of a dying art.

Kelantan's "Krunchy Keropok"

by Lam Kok Liang

What trip to the East Coast of Peninsular Malaysia would be complete without keropok?

Our bus pulled up at small shed along Jalan PCB which stood for Pantai Cahaya Bulan or Moonlight Beach Road (this road was formerly called Jalan Pantai Cinta Berahi or Beach of Passionate Love Road, possibly renamed to reflect recent public preference for things lunar). Before this, we had visited a kite shop and as it was getting anxiously close to morning tea time many of us welcomed the sight and slight aroma of this stop.

Know your Keropok:

Keropok is a seafood paste made from shrimp, squid or, more popularly, fish. The shop we visited made mainly fish keropok or keropok ikan and here 3 types were made namely:

- Keropok lekor, a popular sausage-like, finger sized keropok often sold in pasar malam deep fried with a moist centre and taken with a sweet chilli sauce
- Keropok potong, as the name implies, this kind of keropok is cut into 2mm thick slices which are then deep fried into crispy fish crackers taken also with a sweet chilli sauce. Keropok potong is sold dried and uncooked in plastic bags
- Keropok losong, named after the village in Terengganu where it was first concocted, is not unlike the keropok lekor in appearance but is steamed or boiled instead of deep fried.



Examples of the dried and the 'sausage' keropok.

Making Keropok:

Step 1: Raw materials

Locally caught ikan parang or ikan tamban are cleaned; head and entrails removed but bones and scales remain for added roughage and bone-strengthening calcium. Keropok is said to be originally made from ikan parang and this type, usually lighter in colour, is more expensive compared to the kind made from ikan tamban. Ikan parang keropok is also said to be more subtle in taste.

Step 2: Mixing the materials

The cleaned fish are ground together with flour from sago roots and starch in a small locally-made grinding machine with rollers inside not unlike a mini ice breaking machine. Ice is added to the mixture to maintain the condition of fish-flour-starch mixture. A little "sweetener"/ flavour enhancer (suspiciously called "Ajino.." or gula) dissolved in water is added.

The amount of sago flour and starch ground together with the fish is measured according to the type of keropok to be made. Keropok lekor requires 2 parts of sago flour and starch for each part fish; this amount of flour gives a puffy, crusty finish on the outside when the sausage shaped dough is deep fried in vegetable oil. Keropok potong requires a little less flour as it is thin and dried when deep fried. It's made from equal parts flour and fish to give it that crispy cracker finish. Keropok losong has the most amount of fish with one and a half part fish to each part flour. It does with less flour because it is steamed and tends to be a little heavier on the palate.



Keropok loaves.

Step 3: The dough

The ground fish-flour mixture is then hand formed; sausage shaped for keropok lekor and losong and loaf-like for keropok potong.

Keropok potong "loaves" are then passed through to a village-made electric guillotine to emerge as thin slices. These are spread out

on basket-woven mengkuang trays and sun-dried at the back of the shop for a few days. When dried hard, these keropok potong slices are packed into air-tight plastic bags and sold.

Step 4: Cooking

At the back of shop, keropok losong is cooked in a large gas steamer. Keropok lekor is sometimes sent out uncooked but for our visit, a basketful of that and keropok potong were deep fried in vegetable oil for sampling... which promptly sparked off yet another shopping and feeding frenzy.

Don't forget the chilli sauce!!

Cycle and Carriage

by Datuk Paddy Bowie



Cycle and Carriages operated from 1905 at this building on Jalan Lebuah Pasar Besar, then known as the Old Federal Stores. photo: Jennifer Harvey.

"Cycle and carriage" seems a quaint and unlikely nomenclature for a company that distributes the prestigious Mercedes Benz cars at the luxury end of the auto market. If you have ever wondered how it got that name you have to go back to the turn of the century Malaya. Cycle and Carriage had set up in Singapore in 1899 and had imported the very first car into country in the year 1906 - a Benz reputed to have had only two gears and, if rumour is to be believed, no reverse. But we have to go further back to one Chua Cheng Bok, the company's founder who bestowed the name Cycle and Carriage on it for sentimental reasons.

Chua Cheng Bok came to Malaya as did so many of his compatriots, fleeing the hardships and the War Lords of Imperial China. They dispersed throughout the Nanyang, the South Seas, seeking their fortune. Today they constitute the unique force of the "Overseas" Chinese to be found in just about every country in the Asia Pacific, a diaspora bound by their "Guan Xsi" long before Western business coined the word "network" - and becoming known as the Jews of Asia.

Chua Cheng Bok no doubt arrived here in a somewhat unseaworthy craft - alone without benefit of education, money or kin. The migrants were received and given shelter by the Chinese Clan Association, usually in the crowded shophouses around the old Market Square. Sinkeys the local populace called them. This is how the First Ancestor of so many of today's thriving Chinese corporations started life. Their aim was to found not just a business but a family

business - a family fortress. The only security the migrants could find in a land of strangers lay in material wealth. Thus the Overseas Chinese came to represent the mercantile class faithful to the commercial instincts of their race when the bamboo curtain of Communism closed off China itself to the outside world.

Many of today's now affluent families keep a shrine in what has become the ancestral home in the land of their adoption. The historic houses to be found notably in Malacca's Heeren Street now Jalan Tun Tan Cheng Lok, will bear testimony. For Chua Cheng Bok it was Bok House built in 1920 - along Ampang Road, that we know better today as Le Coq d'Or. The choice of name is again curious, its origins unknown, and invariably mispronounced as "Lay Coq d'Or" - French was not taught in the local schools.

It was a long and hard journey from Market Square to Bok House. Cheng Bok first got a job in a shop selling spices. But this was not enough. It filled the rice bowl but would never amass the capital, however modest by today's standards to supplement his income, and that he needed to start a business. But having several hours left in the day he took himself off to "Red Light Corner" at the junction of Ampang which was lit at night to prevent any traffic colliding in the dark. Chua Cheng Bok used the lamps that had been installed to mend overnight the vehicles of that era - cycles and carriages.



Bok House

Cheng Bok's break came when he heard of an Englishman up country whose tin mine was going bust and who was about to sack his workers and return to England. He took over the ailing mine. He was probably fairly well acquainted with tin mining since Kuala Lumpur was founded on it. Tin mining activity was concentrated in lower Ampang a kind of unruly, Wild West - or Wild East community in those days. The Colonial Government having allowed in the migrants to develop the tin and the rubber industries then proceeded to ignore them. They established their own system of law and order, which the origin of that special species - the Capitan China. Cheng Bok could not pay his tin workers but gave them accommodation and food with the promise of profit sharing if things came good - a frequent practice in Chinese business. The mine prospered and Cheng Bok and his brother were able to found a



Watercolour painting of Bok House by Chin Kon Yit, featured in "Kuala Lumpur – A Sketchbook".

business in Singapore and Malaya. Cheng Bok called it Cycle and Carriage as a mark of gratitude to its humble origins. A postscript to the story is that he voluntarily paid the English tin miner, now in England, a pension for the rest of his life.

The symbol of his success came with his building Bok House to which there is romantic legend attached. It seems he wished to marry a rich man's daughter from one of the houses down Ampang. But the father did not consider him good enough because of his lowly origins. To impress him or to spite him Cheng Bok, when he in turn joined the league of wealthy Chinese, built an even grander house across the road. We see here an example of migrant history. The earlier generations remained apprehensive in what was still an alien, potentially hostile land. Even up to comparatively recently this migrant mentality persisted. Wealth was displaced in "portable" prosperity - the jewellery sported by the wives rather than in bricks and mortar i.e. they were poised if necessary for flight.. It was the subsequent generations who finally put down roots, built their great

mansions and later diversified their traditional business into construction. They had made their commitment. You can't after all put a high rise in a suitcase and run with it. The Overseas Chinese had become the Malaysian Chinese.

Bok House became part of the Chinese Heritage of Kuala Lumpur. Le Coq d'Or the restaurant was opened in 1958 and operated 43 years till 2001 when sadly it was closed. In its time it was an institution comparable with the even earlier Coliseum in the then Batu Road, the latter more a Colonial preserve. The writer fondly remembers both from her earliest days here – the antiquated Hainanese waiters, the tired table cloths, the delicious food – especially the sizzling steaks cooked over firewood, and the bacon sandwiches, (now banned as not halal). In both establishments it seemed as if time had stood still.

Now thanks to a quirky clause in Chua Cheng Bok's will, Bok House stands empty, its fate unknown. But Cycle and Carriage flourishes.]



Views of the grand mansion through the ornate wrought iron entrance gates.

Brickfields in Transition

by Diana Cooper

*Butterfly window,
a detail of a
shophouse on
Jalan Scott.*



Brickfields is one of the oldest suburbs of Kuala Lumpur and its eponymous name indicates the cause of its development. Formerly Brickfields was a jungle area known by the distance Batu Limabelas (15th Milestone), that it was from Damansara. Yap Ah Loy, the entrepreneurial Capitan China of Kuala Lumpur, was one of the first to establish a brickfield and kiln in the area. This was to produce bricks for the Singapore market, but the prohibitive cost of freight prevented the venture from being profitable. However, the disastrous year of 1881, which saw the overcrowded town of Kuala Lumpur experiencing a devastating fire in January and unprecedented flooding in December, was the impetus for a rebuilding programme. Implemented by the Resident-General Frank Swettenham, this major plan created an overwhelming demand for bricks with Brickfields becoming the major manufacturing centre.

At one time there were as many as seventeen kilns in the Brickfield area, producing sufficient material to replace the attap houses with buildings constructed from brick or wattle with tile roofs. During 1884 the number of brick dwellings increased from four to 234! But by the early 1890's the number of kilns had been reduced to seven. The demand for bricks was revived when the Public Works Department opened its own factory in 1894, to provide materials to be used in the construction of the major official edifices of Kuala Lumpur that surround Dataran Merdeka.

Railways have also had a close association with Brickfields. This was due to Swettenham initiating a rail link between Klang and Kuala Lumpur to overcome the transport problems particularly of the tin mining interests, who needed to convey the ore to Port Klang. Inaugurated in 1886, the line proved to be successful and was an incentive for a major expansion of the rail network. As a consequence Kuala Lumpur became the rail centre, providing workshops and marshalling yards in Brickfields. To meet the increased labour demands, experienced railway staff were recruited from Ceylon, where the British had developed an established railway system. A number of Ceylonese were also employed in the civil service and settled in Brickfields where purpose built government housing was provided. Known colloquially as "The Hundred Quarters" some of these two storey houses can still be seen on Jalan Rozario, and are one of the oldest examples of terrace housing in K.L.

Now development in Brickfields is again spurred on by the railways with the recent Kuala Lumpur Sentral development located where the old KTM quarters and warehouses once stood. Unveiled in 2001 the new station was heralded as "the stimulus of bigger and better things to come". The area has been transformed into a modern transportation hub, with the convergence of four mass transit systems: the KTM, both the Putra and Monorail lines and an Express Rail Link to the KL International airport. The Suasana Sentral Condominium and Sentral Office Suites are now both well established. The recent opening of two hotels marks another phase in this development, which is due for completion in 2007 and will also include a shopping centre that will be a comparable size to Suria, KLCC.

By 2007 Brickfields will have undergone a major makeover that according to a Minister in the Prime Minister's Department will see Brickfields "turned into a tourist hub and (would) take on a carnival-like atmosphere." The frequently employed expression defining the future of Brickfields is that it will be converted into a "Little India".

So what will happen to the haphazard jumble of shophouses, older structures and residences that give Brickfields its distinctive neighbourhood character? Will they be abolished? Will Brickfields be able to retain any semblance of its history? Do not look for the small kampongs within Brickfields, they have already been demolished and replaced by temporary car parking lots.

A short walk around Brickfields is all that is required to gain a sense of the diversity of the area. A unique feature is that it has Chinese, Buddhist, Hindu, Protestant and



Tamil Methodist Church, Jalan Sultan Abdul Samad.



Buddhist Maha Vihara Temple, Jalan Berhala.



*Vivekananda Ashram,
Jalan Tun Sambanthan.*

Catholic religious institutions built within a few metres of each other. In 1894 the Buddhist Maha Vihara Temple laid its foundation stone, the Sri Kandaswamy Temple was established in 1902, the Vivekananda Ashram in 1904, the Catholic Church of the Holy Rosary in 1903 and the Zion Evangelical Lutheran Church in 1924. Equally numerous are the schools from the Methodist College, Methodist Girls' School, La Salle, Brickfields government school and the Vivekananda school to mention a few.

A major landmark of Brickfields is the YMCA which has been in the area since 1905. Located close by is the Malaysian Association for the Blind. These associations are indicative of the social aspect of Brickfields, which also has the Gurney Training Centre and Rumah Harapan, a school for mentally challenged children. Another aspect of Brickfields not to be ignored is the food - it is banana leaf paradise.

Brickfields has with stood the name change of its main street from Jalan Brickfields to Jalan Tun Sambathan, seen the development of condominiums in its very centre and yet retained its neighbourhood character. So maybe Brickfields has the resilience to absorb further more radical changes while still remaining in essence a very individual part of Kuala Lumpur.

Early in December 2004, a group of members conducted a "trial run" of a comprehensive walking tour of the Brickfields area. There are plans to produce the "Walk" in a written form to enable members to discover more of the area at their own leisure. Likewise the Bukit Nanas walk that was explored by members at an earlier date will also be published early 2005.]

Galeri Sri Perdana

by Diana Cooper

Sri Perdana, the residence of the former Prime Minister Tun Dr Mahathir Mohamad before he moved to Putrajaya, has been



*Crest on the entrance gates
to Galeri Sri Perdana.*

converted into a National Gallery and has been open to the general public since December 2003.

Formerly Sri Perdana was owned by the Malaysia Mining Corporation and was the residence of their chairman, when it was known as Sri Timah. The Government purchased the property, sited on five acres of land in Damansara Heights in 1982 to make it the official residence of the Prime Minister. Sri Timah had to be demolished when structural defects became apparent during the conversion process.

Dr Mahathir and his family lived at Sri Perdana from 1983 to 1999, when the Federal Government administration moved to Putrajaya. In August 2000 Sri Perdana was handed over to the National Archives for conservation and as a place of reference, as well as a tourist destination. So how has the National Archives converted and conserved the former home and official residence of Malaysia's fourth Prime Minister?

Galeri Sri Perdana comprises three levels. The lower ground section with the main kitchen and laundry room remains unaltered. Level one entered across a red carpet includes a lobby, meeting room, banqueting hall and kitchen, small theatre and guest bedroom. The second level has a family kitchen, dining area and bedrooms. Here is also the balcony, with a stunning view of Kuala Lumpur's skyline, where Dr Mahathir and Dr Siti Hasmah took breakfast. However a large area of this level has been converted into an exhibition space displaying collections of crystal, pewter, wood and other items donated to Dr Mahathir, alongside enlarged family photographs. There is no information about how this area was previously used.

Only minor alterations and renovation work has been carried out at Sri Perdana since it was vacated in 1999, so the visitor is seeing the house very much in its original state. But information available at Galeri Sri Perdana is perfunctory which is surprising since the project was conducted by the National Archives. For example the Lobby is an elegant room decorated with carved wood paneling, but information given to the visitor only states that this is local wood. In the Ante-Lounge however we are informed that the decoration of the plaster ceiling is "attributed to hand printed design of central Uzbek artist". A brief account of the original house describes it as having colonial and post colonial influences and that the present building has adopted "traces" of these design elements. But what these characteristics are, along with many other details are not shared with the observer.

Visiting Sri Perdana raises the issue of what role do buildings have when their original purpose for which they were built alters or becomes redundant? Exiting by the short driveway, I had a good view of the large garden and what would have been a private outdoor eating area, it was then that Sri Perdana's potential to be utilised as a new "green lung" of Kuala Lumpur became apparent!]

Admission free, open Tues - Sun 10am to 5pm

The Historic Monuments of Macao

by Laurence Loh

"The Historic Monuments of Macao" is the title of the dossier for World Heritage Listing submitted by the People's Republic of China to the World Heritage Committee, UNESCO, Paris, France. This is being evaluated for 2005. The criteria chosen by the State Party to describe the Outstanding Universal Values of the nominated site as required by the Operational Guidelines of the World Heritage Convention are as follows:-

1. The Historic Monuments of Macao are the oldest European architectural heritage existing in China today. Together with the Chinese traditional architecture, they stand witness to the successful coexistence of East-West cultural pluralism and the embodiment of East-West architectural traditions.
2. They are examples of expressions of Chinese folk beliefs and of Christianity in China and the Far East.
3. They are the best examples of the cultural exchange between the West and China.
4. The original urban character of the Monuments is well preserved as a whole. It reflects the evolution process of a unique multicultural community.

The application will be assessed based on the above criteria chosen by China.

Twelve sites have been selected to represent the values described in the criteria:-

1. A-Ma Temple
2. Moorish Barracks
3. Mandarin's House
4. St Joseph's Seminary Building and Church
5. Dom Pedro V Theatre
6. Leal Senado Building
7. Holy House of Mercy
8. Ruins of St. Paul's
9. Na Tcha Temple
10. Sections of the Old City Walls
11. Mount Fortress
12. Guia Fortress, including the Guia Chapel and Guia Lighthouse

These represent a group of buildings linked by a route set within a historical urban layout that dates back to the early days of Macao. They are legally protected by buffer zones that have been gazetted and conservation guidelines address issues of height and building densities that are designed to complement the historic setting. Conservation funds and incentives ensure that the state of conservation of all historic structures within the zones is excellent.

Laurence Loh, our Deputy President, was given the honour and onerous task of being the Site Evaluator for UNESCO,



Ruins of St. Paul's



Guia Lighthouse



Leal Senado Building

under the management of ICOMOS, the designated professional organisation responsible for the evaluation of all cultural sites under the World Heritage Listing exercise. It would be of interest to note that he is the first of two ICOMOS members in Malaysia and the first Malaysian ever to have led a World Heritage evaluation mission.

The mission was conducted over 4 days from 14 to 17 September 2004 and was hosted by the Cultural Institute of Macao. It was an intensive programme which required visits to all the individual sites to check on their state of conservation, authenticity and integrity and site management. The extent and logic of the Buffer Zones had to be reviewed and this was carried out on foot. Meetings were held with all the stakeholders and players from government agencies to owners of the sites, individuals with knowledge of the sites, NGOs and private citizens. Laurence's objective was to check the veracity of the facts offered in the dossier, and to make recommendations. Aspects covered were Cultural Values, Authenticity, Buffer Zones, Legal Protection, Conflict Resolution, Management, Conservation, Tourism Impact and Interpretation.

The recommendations at this point in time obviously remain confidential. This is only the first step in the evaluation process. There is a technical committee that has to meet to discuss the values and merits of the nominated property, the views of other ICOMOS experts on specific aspects of history and culture to be considered, a review by the World Heritage Committee and the final Inscription to be debated and affirmed, rejected or deferred at the World Heritage Committee Annual Session in July 2005. Suffice to say, for the site evaluator it was a very huge experience and learning process resulting in an increase in expertise which will be added to the sum total of conservation knowledge within BWM and in Malaysia in general.



What is World Heritage Listing?

by Diana Cooper

Badan Warisan members often hear the term World Heritage Site, but what exactly does this mean?

World Heritage Sites are defined as being “of outstanding universal value” and it is this universal application that makes the concept exceptional. World Heritage Sites are considered to belong to all the peoples of the world, and everyone should have open access to them regardless of where they are located.

World Heritage Sites were established under the terms of the “Convention Concerning the Protection of World Culture and Natural Heritage” adopted at the 17th General Conference of the United Nations Educational, Scientific and Cultural Organisation (UNESCO), held in 1972. Three years later the World Heritage convention came into being, with the objective of promoting understanding and co-operation among nations to conserve World Heritage sites both natural and cultural.

1978 saw the first World Heritage Listing when twelve sites were chosen. Quito, in Ecuador with 320 hectares of spectacular buildings, plazas and monuments was the first site selected. The following year forty four places were designated World Heritage Sites.

In July 2003 there were in total 754 sites: 149 natural, 582 cultural and 23 mixed sites of “outstanding universal value”. A further 34 were added this year (2004).

How are sites selected?

To be included on a World Heritage List, sites must satisfy certain criteria.

Cultural criteria states that it is “an outstanding example of a type of building or architecture, or landscape” that shows an important historical landmark. Natural criteria, relate to the geological context and the biodiversity of an area.

The application to be considered for Heritage Listing must come from the country itself; UNESCO does not make any recommendations for listing. Included in the application there has to be a detailed plan of how the site is managed and protected.

Once a year the World Heritage Committee meets to examine the nominations on technical evaluations. These are provided by two advisory bodies: International Council on Monuments and Sites (ICOMOS) and the World Conservation Union (IUCN).

Protecting Sites

Once a site is given World Listing – it is not for perpetuity. To maintain the prestige and credibility of the award, recipients must show how they are conserving the site and the efforts they are undertaking to raise public awareness. So sites can be deleted from the list. What can be given can be taken away: hence a heritage site in Sicily, Italy, for example is under consideration to be removed from the list, due to proposed inappropriate development. A list of World Heritage in Danger is now issued annually.

World Heritage Sites in Malaysia

Presently Malaysia has two Heritage Sites both in Eastern Malaysia, and both selected because of their unique natural criteria.

1) Gunung Mulu National Park, Sarawak.

Here you will find the largest known natural cave chamber in the world which is recognised for its high biodiversity and karst features and is home to millions of swiftlets and bats.

2) Tunku Abdul Rahman National Park, Kota Kinabalu, Sabah.

This area has been identified as the centre for plant diversity for Southeast Asia.

Proposed Sites in Malaysia.

George Town, Penang and Malacca are making a joint application to be designated as World Heritage Sites. George Town has 10,000 pre-war shophouses, 400 acres of the inner city have been zoned as heritage areas, with a plan to make a further 600 acres a buffer zone beyond the heritage area, but this has recently been challenged by developers. The UNESCO Asia-Pacific representative visiting Malacca in 2001 observed that there had been “over 20 demolitions of historic prewar houses” in the city. But applying for UNESCO World Heritage status is not solely about protecting and conserving structures, it also refers to maintaining traditional trades and businesses and therefore the communities and life force of these cities.]

Our Complete Heritage

by Puan Sri Susan Jalaluddin

Badan Warisan Malaysia aims to “create awareness and public support for conservation so as to ensure the survival of our built heritage” and to “influence policy... to create a conservation-friendly environment”. This is important to maintain contact with our history and our roots, and to allow society to have a sense of continuity and of place. By understanding our buildings, their history and evolution, we understand the path of society’s development. This is even better appreciated when areas and whole streetscapes are conserved so we can immerse ourselves in their, and our own, history. A conservation-friendly environment will be conscious of the all-encompassing nature of real conservation. This will include the conservation not only of buildings but also areas, items of daily use, culture, records of people, not only prominent personages but also the ordinary souls who make up the majority of the community, and of course the natural environment which envelops and sustains everything.



Food for insects, birds and other animals with enough left over for the people.

The natural environment from which any society develops influences the whole fabric of life. It determines the style of housing, the materials used, the clothing worn, the food eaten, the means of transport, everything about lifestyle. Modern urban

dwellers have become detached from the environment, from their natural heritage; have lost that harmony with and understanding of nature so much a part of rural and indigenous communities. The cost of this detachment is as high as, possibly higher than, the cost of detachment from our built and cultural heritage.

Rainforests form the predominant, although by no means the only, natural communities in Malaysia. They provide a multitude of benefits. Our torrential tropical rainfalls are held in rainforests to be slowly released into rivers and streams and the atmosphere. Rainforests prevent these heavy downpours from seriously eroding the land, from depleting the soil of nutrients and their abundant microbes decay and recycle dead plant and animal material to renourish the soil. By regulating river flow, rainforests protect our coastlines and mangroves, important breeding areas for marine life. Large amounts of carbon are held in the growth of rainforests and this carbon sink helps to reduce the ‘greenhouse effect’ and maintain climatic balance. There appears to be an almost limitless supply of

useful material in the rainforest, timber, rattans, bamboo, fruit, vegetables, medicinal and aromatic plants, cordage and twine, resins and beeswax and more are discovered all the time. The most important bank in the rainforest is the gene pool, that concealed reserve of genes to assist in plant breeding programmes to further increase the useful materials that can be sourced from forest products. There are also social, recreational and tourist benefits to be obtained from forests.

These are tangible benefits, which everyone can appreciate. An equally important reason for conserving our natural heritage is purely aesthetic. The grandeur and majesty of tracts of unspoiled wilderness have immense potential to inspire and bring inner contentment. These expanses of nature give a sense of place, belonging, history and recognition of the future. This alliance with nature has



Herb & spice garden to complement our Rumah Penghulu

prompted us to plant and attach attractive plaques to trees to commemorate events and to recognise the memorable deeds of brave and courageous people, with the expectation that we are providing for the future generations, milestones in history, to be admired and

appreciated. Part of what makes us human is our ability to appreciate the beautiful, to spend time contemplating our surroundings and converting practical, everyday items into things of beauty. The homes of people of all cultures contain practical items decorated in some way to make them a pleasure to use and to look at. The surroundings of our homes reflect the same desire to combine the practical and beautiful – our gardens. City living naturally restricts the type of planting possible but native species will undoubtedly bring the best results. Indigenous plants are easier to grow, provide homes and food for insects, birds and other animals and give that wonderful sense of belonging. In Malaysia the recognition of the components



of the forest is glaringly evident in the multitude of places and streets with plant names – Ipoh, Petaling, Pudu, Tampoi, Telawi, Tempinis, Merlimau, Berangan, Binjai, Jelutong, Kulim, to name just a few.

How meaningful if these streets and towns were planted with the trees whose names they carry.

When conserving built heritage, entire areas and their contents is the ideal. This is not always possible, in which case the most significant individual buildings are selected. Conservation of the natural environment is similar, large entire tracts must be conserved. When expansion of our urban areas dictate certain clearing activities, we should do our best to conserve what we can and supplement with replanting natural species to fill the areas.

In an effort to promote this sense of natural heritage in an urban environment, BWM is currently filling the garden with plants of cultural, historic and economic significance. It is an attempt to increase awareness that the built, cultural, historic and natural heritages go hand in hand, that there are not only tangible and economic benefits in conservation but also sheer pleasure in appreciation of beauty and a sense of continuity and place, which must only increase our humanity.

More Trees

by Puan Sri Susan Jalaluddin

The garden continues to grow and expand. There are now 15 new trees, 3 new species, needing sponsors. The new trees are:



Spice in the air - one of the clove trees in our garden

Brownea sp. – this is a beautiful, small tree with a spreading low crown and drooping branches. The flowers are flame-pink and hang like lanterns. Brownea is not native to Malaysia but has long been a popular road-side and garden tree. There are 2 of these trees growing well at the back garden.

Syzygium aromaticum – the clove tree. We recently obtained 7 of these attractive and culturally significant trees. Six have been already planted near the Malay House.

Gardenia carinata – this is a beautiful native tree, found throughout the country but most common in the north, especially Kedah. It is commonly called Randa or Chempaka Utan, a small tree whose flowers open pale cream-yellow and deepen to rich egg-yellow. The fruits have a sweet, pulpy mass and are often eaten by kampong children.. These trees will be planted along the Stonor fence.

If you would like to sponsor one of these trees please send your donation of RM25 to the Secretariat.

Some of our members who visit the office will have noticed that the 5 Pulai trees near the Malay House have been cut down which may seem strange since we are trying to build up a living collection of significant trees. These trees had to be removed because they are very weak and were continually dropping branches on both the Malay House and the main building and causing damage to the roof. They have already been replaced with clove trees and other suitable trees will be added in time.



Gift Shop

Our Gift Shop has a variety of unique handmade craft items such as tikar (mats) from dyed sake' (pandanus) leaf strips and kelumpeng (pouches) embellished with fine curlwork by the Semelai, one of the Orang Asli groups residing mainly around Tasek Bera in Pahang. There is also jewelry items including necklaces, beaded belts and bracelets by the Rungus, residing in Kg Tinangol, Kudat, Sabah. These are contemporary jewelry items are made from many types of seeds which are cultivated or wild harvested. All these items have been purchased directly from the artisans.

In addition, we have recently received a small selection of donated as new Selangor Pewterware and Kelantan silverware (including goblets, vases, and other decorative items) which are going at less than half price. We continue to have a selection of books on history, culture and architecture, postcards and greeting cards, as well as 1940s – 1960s local hardwood furniture, artifacts and brassware which have been restored or refurbished. Revenue earned from our Gift Shop supports our work in heritage conservation.

Why Volunteer

Do you have free time? Do you have an area of special interest in heritage or administration? Why not volunteer for Badan Warisan Malaysia?

Our volunteers will work with the Secretariat staff to perform a variety of tasks ranging from being a representative on a technical committee, to performing interesting tasks like research, customer services, guiding, information management, events planning, conducting educational workshops and general back-office support activities.

Volunteering has two major benefits. There is an economic benefit as volunteering makes an important economic contribution to society. Activities undertaken by volunteers would otherwise have to be funded by private capital. Volunteering reduces the burden on our spending. But more importantly perhaps, volunteering helps build strong and cohesive communities as it fosters trust between individuals and helps develop norms of solidarity and reciprocity which are essential to stable communities. By helping build this 'social capital', volunteering plays an important role.

Through volunteering, older people stay more active and healthy physically, mentally and socially while young people learn at an early age to share their skills and learn from the experiences of more senior members of their society.

If you would like to volunteer and share your time and experience and can spare a few hours each week, or month, please contact Elizabeth or Ee Lin on 03-21449273 or email heritage@badanwarisan.org.my.

Bentong
Members trip 5th September 2004



Ted Miles's house



Ted Miles

Ted Miles (diarist and letter writer) welcomed members to his 1930's house, a former estate manager's bungalow, which he has lived in for the last forty years. Following lunch we walked around the Sungai Perting Dam before returning to Bentong, to explore the ex-tin mining town, which was developed by Loke Yew. There are plans to repeat this event early in 2005.



Chinese Town Hall. photo: Diana Cooper.



Typical shophouse façade in the town centre. photo: Diana Cooper.



Sungai Perting Dam. photo: Andy Drinkwater.

Mubin Sheppard Memorial Prize 2005

The Mubin Sheppard Memorial Prize was set up to honour the memory of the late Tan Sri Dato' Dr Haji Mubin Sheppard. It was first launched on 8 Feb 1996. It aims to stimulate students' awareness of, and research into, the conservation of Malaysia's built heritage. Between March 1997 and December 2004, five cycles of the competition have been completed.

Badan Warisan Malaysia invites entries for the Mubin Sheppard Memorial Prize 2005 (Cycle 6). Submissions will be considered in the following categories:

1. Measured Drawings
2. Case Study
3. Thesis/Dissertation/Topical Study
4. Conservation Area Study

Within each category, the Jury Panel may select and designate:

- Winner
- Merit Award
- Honourable Mention

Each Prize will be in the form of a cash award, (the amount to be decided by the Jury Panel), together with a Certificate of Award. Badan Warisan Malaysia reserves the right not to award the Prize for any reason it deems fit.

The Competition is open to full-time, part-time and off-campus undergraduate or postgraduate students studying at any recognized tertiary institution in Malaysia and overseas as long as the research is about the architecture or site in Malaysia.

The criteria for review include:

- Originality of research
- Precision of research methodology
- Sound analysis of subject matter
- New knowledge / craft / construction
- Quality of writing and language
- Measured Drawings will, in addition, be assessed on their accurate representation of existing conditions as well as clear understanding of the historical building methods and measures.

For full details and an application form, please contact Intan at

Tel: 03 2144 9273,

Fax: 03 2145 7884,

Email: info@badanwarisan.org.my,

www.badanwarisan.org.my.

Submission deadline 17 June 2005.

2004 UNESCO Asia-Pacific Heritage Awards Winners

UNESCO's Asia-Pacific Heritage Awards for Culture Heritage Conservation recognize the efforts and contributions of individuals and organizations within the private sector, including private-public partnerships, who have successfully restored and conserved structures and buildings of heritage value in the Asia-Pacific region.



The Award of Excellence in the UNESCO 2004 Asia-Pacific Heritage Awards for Cultural Heritage Conservation went to Baltit Fort in Karimabad village in the Hunza region of Pakistan.

This project was praised for demonstrating that historic structures can be saved, restored and recovered for continued use in the community. The project exemplifies excellence in conservation practice applied to large-scale monuments and is a model for the revitalization of historic structures throughout the northern regions of Pakistan.

Three Awards of Distinction were offered:

The Lakhpat Gurudwara which was praised for the sophisticated understanding demonstrated in both technical and social aspects of the conservation process and practice.

St Ascension Cathedral was praised for successfully restoring this historic and sacred building, with exemplary conservation practice, in particular the emphasis on the use of appropriate materials and techniques, with attention to original details and the methodical removal of incongruous additions.

The Church of Our Lady of Mount Carmel was praised for restoring the distinct rustic character of this significant historic building, the focal point of the rural community of Mullewa, which through the commendable technical execution of the project, set a standard for the restoration of similar buildings in the region.

Five Awards of Merit and eight Honourable Mentions were awarded.

Further information about the Heritage Awards can be found on www.unescobkk.org/culture/heritageawards.

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Resource Centre: Tuesdays to Saturdays 10 am to 4 pm
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Events Calendar

Exhibitions

8 to 16 January 2005

Recent Works: An exhibition of Paintings and Digital Art
by Karen Nunis Blackstone

24 to 31 January 2004

Faculty Show by Art & Design Department,
New Era College

March 2005

An exhibition of Calligraphy, Mirror-work and Textiles on
wood by Dr Amir Zekgroo

25 April – 31 May 2005

Old Malaya – exhibition and sale of furniture

June 2005

120 years of Malayan Railways – a photographic exhibition
by Eric Peris, Bob Teoh, Soraya Yusof, Arthur Teng, Chan Kin
Wah and Syed Zainal Rashid with ceramic artist Alex Tan

Visit and Trips

January – April

View of a restored 1960s house, Kuala Lumpur

YBhg Dato' and Datin Richard Curtis have agreed to
open their home to a visit by members of Badan Warisan
Malaysia which will also include a viewing of Dato's
extensive cartographic collection.

Visit to the Loke Tomb, Kuala Lumpur

Saturday, 29 January 2005. 9am

We are planning a trip to view the Statue and Tomb of
Loke Yew, recognised as one of the founder fathers of
Kuala Lumpur.

Limited places available.

Day trip to Klang

We encourage members to join us on this special trip to
Klang to visit the Istana Alam Shah and Masjid Sultan
Suleiman.

Day trip to Bentong

This is a repeat of the trip made to Ted Miles' planter's
house, Bentong town and the Perting Dam.

Other trips planned for 2005 include visit to Teluk Intan,
Sabah (Sandakan and Kota Kinabalu), Ipoh, the
Hydroelectric Station in Ulu Langat and a repeat of the
Brickfields walk.