

Embracing Jewels

Bank Indonesia's Historic Buildings



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EMBRACING JEWELS: Bank Indonesia's Historic Buildings

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INTRODUCTION



Remarks by the Governor of Bank Indonesia

Perry Warjiyo

A wise saying goes "New Ideas often need old Buildings." Every old building can tell a story, and each story whispers to us nuances that evoke ideas and perceptions about the future. Stories conveyed through the look, style, ornamentation, to the colorful stained glass in each building, can provide a variety of rich meanings for each generation.

The same goes for the heritage or historical buildings owned by Bank Indonesia. The heritage of the historic building is the former office of De Javasche Bank, a financial institution during the Dutch East Indies period that turned into Bank Indonesia through the nationalization process. The legacy of the colonial-style buildings are truly Bank Indonesia 'jewels'. They are scattered, whether in Jakarta, which is now the Bank Indonesia museum, and in many other cities in Indonesia. These historic buildings have become part of the history of Indonesian architecture.

In its history, the establishment of the De Javasche Bank offices building have plenty of decisions, developments and adjustments evolved. At the beginning, the construction prioritized only the standard functions of a bank; space for a cashier, treasury vault, and basic office operationals. However, in the early 20th century, De Javasche Bank began to put its brand image into its offices, reflecting excellence, beauty, and dignity as a leading financial institution. The splendor of the buildings was present as beautiful works of architecture with exceptional building quality.

The book *Embracing Jewels: Bank Indonesia's Historical Buildings* is a window through which we can look back at the chronicle and absorb inspiration from the images of Bank Indonesia's century-old heritage buildings. We warmly welcome the publication of this book, with the hope that it will inspires us to take care of the memory and pride of this nation through the heritage of historical buildings.

Happy reading!





Remarks by Senior Deputy Governor of Bank Indonesia

Destry Damayanti

The presence of the book *Embracing Jewels: Bank Indonesia's Historical Buildings* sends a strong message that a great nation is one that can appreciate and preserve the heritage of its predecessors. The book presents Bank Indonesia as the owner of the heritage of the former De Javasche Bank, and the commitment to the preservation of historical buildings as cultural heritage in accordance with the mandate of the law.

Bank Indonesia's Preservation Program has been launched since 1999, and among other activities, has resulted in the maintenance and utilization of the former DJB Batavia Building as the Bank Indonesia Museum which was inaugurated on July 19, 2009. Bank Indonesia's commitment continues with efforts to restore and preserve the heritage buildings of many other branch offices. However, in the process, it adapts to the different needs and conditions of each building.

On the other hand, preservation efforts in the context of knowledge and science are also carried out, one of which is publication of this book. The contents of the book are not only a documentation of the organization's memory, but can also be a learning reference for the wider community. Like a 'museum' in your hand, through its elegant and attractive presentation, this book invites readers to explore many facets of the heritage buildings of the former De Javasche Bank offices, along with the historical stories of their establishment. The publication of this book is a manifestation of Bank Indonesia's spirit to preserve historical buildings by documenting them.

Please enjoy the offerings in this book.



Remarks by Head of Bank Indonesia Institute

Yoga Affandi



The book *Embracing Jewels: Bank Indonesia's Historical Buildings* is a presentation by the Bank Indonesia Institute dedicated to documenting the institutional memory of Bank Indonesia, and enriching the reference of Indonesian architectural history. The contents of this book seek to bring together history, architecture, and economics in an elegant and rich narrative harmony.

The presentation is deliberately packaged in the form of a 'coffee table book', a book that relies heavily on aesthetics and enjoyment in conveying information. The strength of the book lies in the beauty of the superb photographs and images, accompanied by introductory narrative stories. Readers will be invited to explore every detail of each building, from the narrative of the founding records, construction preparation, architects-in-charge, and explanation of the architecture and style of the building.

We would like to thank all parties for their contributions during the process of writing and compiling this book. We hope that it will inspire and ignite the spirit of preservation of architectural heritage in Indonesia.

Happy reading!

BANK INDONESIA AND ARCHITECTURE





Recording the Jewel's Sparkle

Prologue

With the dawn of the new year, January 1, 1828, the Governor General of the Dutch East Indies, Du Bus de Gisignies, enacted the *Octrooi en Reglement voor De Javasche Bank* or the charter and regulations of the De Javasche Bank. From that time, the bank was established and declared the first bank in the colony domiciled in Batavia. De Javasche Bank was privately owned by a Dutch consortium which received support and assistance from the government of the Kingdom of the Netherlands through the colonial administration in the Dutch East Indies. In practice, most of DJB's shares were controlled by the government and the Nederlandsch Handel Maatschappij trading office, which in fact belonged to King Willem van Oranje.

Although not explicitly referred to as a circulation bank, De Javasche Bank, according to its charter, was authorized to print and circulate banknotes; it also functioned as a commercial bank that could accept deposits, money orders, provide credit, and buy and sell gold and silver bullion. Quite clearly, the DJB was privileged to be the government partner in the development of the Cultivation System *(cultuurstelsel) in* the first quarter of the 19th century. The bank was quite successful in guarding and controlling the guilder currency as the only legal tender in the Dutch East Indies. Thus, it cannot be denied that DJB was the colonial bank that became part of the symbol of sovereignty of the colony.

Therefore, it is not an historical coincidence that De Javasche Bank later faced the nationalization agenda, which is the process of transferring ownership of foreign assets into national ownership, initiated by the Indonesian government in the post-colonial era. The nationalization of DJB was carried out gradually from the early 1950s when the Indonesian government included a number of Indonesians as members of the bank's leadership (here the term Indonesianization emerges which was seen as more direct on the subject of nationality). In its next step, the government Indonesianized DJB's ownership shares up to 97 percent through an offer above the fair price. This means that it was perfectly legitimate for Indonesia to take over the bank. Through Law No. 11/1953 on

Bank Indonesia, the government declared Bank Indonesia the circulation bank as well as the national central bank thus ending the existence of De Javasche Bank.

This glimpse of historical record confirms that Bank Indonesia was not inherited from De Javasche Bank, because the word 'to inherit' is associated with the acceptance of a gift from a previous owner, and it is incumbent upon the successor to simply carry on what had been established. In fact, with near-perfect majority shareholding, in an post-war economy that had not yet fully stabilized, it is fair to say that Bank Indonesia was born out of a laborious struggle.

However, in other aspects, there is still an element of heritage inherited from De Javasche Bank. That legacy is in the form of its office buildings as unique architectural creative works. Despite the fact that they are colonial products, DJB buildings express important cultural values and have settled in, as part of the important development of culture in Indonesia. They deserve to be cared for, developed, and utilized for the sake and of present and future generations. At this point, heritage can be interpreted as a mandate to be observed, especially since it is also expressed in national constitution and international conventions.

There is a total of 21 of these buildings - including temporary structures - owned or occupied by De Javasche Bank from the mid-19th century through the next century. If calculated from the time when all its permanent buildings were completed in the 20th century, then, as of today, the heritage is on average one hundred years old. However, the venerability of their age does not fade the beauty of these buildings - which implies that this group of buildings were designed with solid concept based on mature knowledge and crafted by skilled hands.

De Javasche Bank buildings sparkle out as jewels amongst myriad other buildings across the archipelago. Most of them are located in the center of the city so that at the same time they are decorative and prized landmarks. Remarkably, as typical European buildings that were built during the transition to the Modern Architecture genre in the early 20th century, they never appear awkward in their locale and environment. As the book's narrative title suggests, the buildings were built in wide and diverse geographical spaces, ranging from metropolises to inland towns, from coastal to highland, following the local and natural qualities and economic resources they were intended to reach.

It is no exaggeration to say that the De Javasche Bank buildings mark an important episode in the history of modern architecture and culture in Indonesia in general. It stands to reason, then, that this book is compiled to record the sparkle of these historic buildings and to inspire the public to recognize and take pride in them. Through this book, it is hoped that a closer relationship between Bank Indonesia and the wider public will be forged from this new perspective while strengthening the continuing relations so familiar through banknotes and coins that we use in our daily transactions.

Composition of the Book

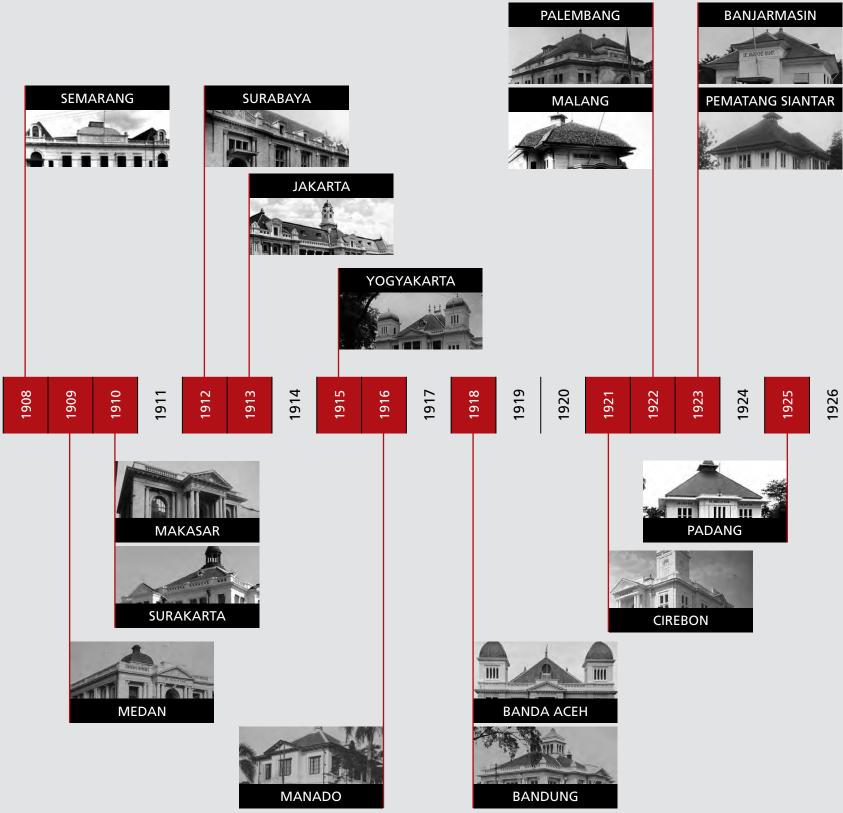
Designed as a 'coffee table book', the story of Bank Indonesia's historic buildings features full-color images and photographs, shot by professional photographers specially for the book. The aim is none other than to make the bejeweled beauty of the heritage more meaningful. The documentary photographs, mostly black-and-white, are reproduced from their original sources. All building plans have been redrawn by the team compiling this book.

The narrative descriptions in this book are focused primarily on the former De Javasche Bank buildings designed by architect Ed Cuypers and his architectural consultancy firm in Jakarta, covering the three decades from 1907 to 1937. Obviously, the DJB's earlier initial offices in various cities also touched upon, supporting the flow of the narrative. The description of the DJB buildings in each chapter is preceded by information of their historical settings and contexts, although this effort does not always achieve the desired standard due to the limited sources of information.

The order of the accounts of Ed Cuypers-designed buildings is based on their inauguration years, which differs from the order of the branch opening year (see the timeline). Buildings built before and after are only discussed where there is a direct connection. The order of presentation is Batavia/Jakarta (1913-37); Semarang (I, 1908); Medan (1909); Surakarta (1910); Makassar (1910); Surabaya (1912); Yogyakarta (1915); Manado (1916); Banda Aceh (1918); Bandung (1918); Cirebon (1921); Palembang (1922); Malang (1922); Banjarmasin (1923); Pematangsiantar (1923); Padang (1925); Pontianak (1928); Kediri (1929); and Semarang (II, 1935).

The next chapter is about the Bank Indonesia Museum in Jakarta. The museum is the result of Bank Indonesia's long work in preserving the former headquarters of De Javasche Bank and early Bank Indonesia. This section contains the background and inspiration as well as the implementation of the building preservation and concludes with the setting and content of the Bank Indonesia Museum. In the next chapter, in order to understand the existence of these historic buildings, a short review of preservation issues, especially architectural preservation, and implementation steps is included.

In the epilogue, a summary is presented for further consideration and reflection. At the end of the piece, some trends in the preservation and utilization of Bank Indonesia's historic buildings in particular, and other banks in general, are presented.





DEVELOPMENT TIMELINE DE JAVASCHE BANK BUILDINGS

Imagined to be enjoyed over coffee, the book is packed as concisely and lightly as possible with a spacious layout amongst images, color photos, and narrative texts. The contents of the book are broken down into short chapters in popular language that is compliant and relaxed to further engender communication with the reader. Each short title can be enjoyed on its own and not in any particular order unless a coherent overview is desired.

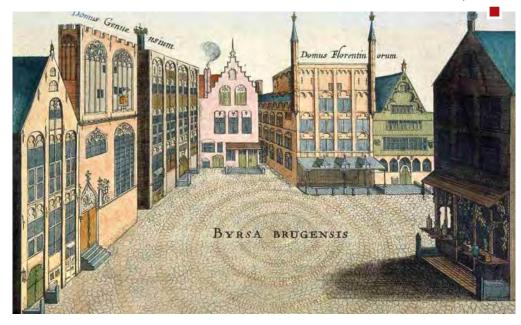
Despite the warmth and ease this book aims to achieve, careful selection and use of data and information remains a standard that the authors adhered to. In addition to photographs and images, a number of documents, literature, and other sources have been tested for their validity as the main references for the writing. For those who wish to know more to deepen their understanding, a list of references is provided on the last pages of the book.

Happy reading!

Of Bank Architecture

The Growth and Development of a Typology

Van der Beurse | The former square in front of Van der Beurse's residence, where traders from various parts of continental Europe gathered and traded. The third house from the left is Van der Beurse's residence, while next to it is the Genova (Genoa) merchants' quarters and opposite the Firenze (Florence) merchants' quarters.



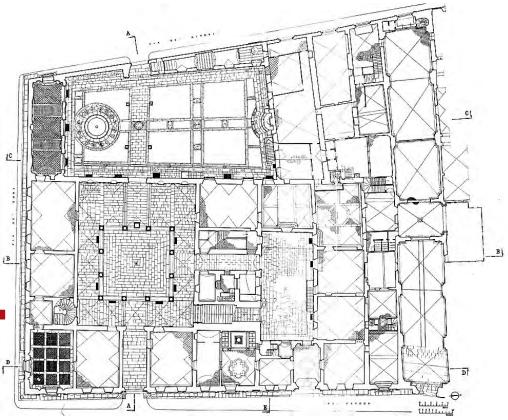
The 14th century marked the birth of modern banking in Europe. That time was certainly long before De Javasche Bank was established in the Dutch East Indies some four centuries later. However, the long passage of time, the great geographical distance, and the discrepancies between different cultures did not prevent the mutual influence between one entity and another. In this case, European architectural designs and approaches passed on styles in the Indies - through colonial praxis, while adapting to local cultural idioms. Tracing back to the beginnings of modern bank building architecture in Europe proves this link of influence as can be seen in the following story.

Around the 14th century, there were two distinct architectural lines of bank buildings. The first was the exchanges, where middlemen and money changers traded or exchanged debentures, treasury bills, securities, and the like. By its nature, the building was a simple, large hall with or without a hallway at its edges. The word exchange (bourse) itself comes from Van der Beurse, the name of a noble clan in the Belgian city of Bruges. Since 1409, the square in front of that family's residence became a venue for activities that later to be called the bourse or exchange. In fact, the oldest stock exchange building is in Bologna, the Loggia del Mercanti, which dates to 1382. Similar buildings soon appeared in other cities along the Mediterranean coast. In the following century, as nautical explorers opened shipping routes to Asia, commerce shifted to the coasts of the Atlantic Ocean and the North Sea. The region's port cities rose and flourished with the support of their wealthy governments. The main cities were Antwerp and London.

The second, more influential path of bank architecture development, grew in northern Italy which was then the nexus of commerce on the Mediterranean, linking West Asia, North Africa, and Southern Europe. It was developed by large banking dynasties from the cities of Venice, Genoa, and later centralized in Florence. This group started out as ordinary merchants, but as their trade networks spread across Europe, West Asia, and even into India and China, they were able to expand their businesses as well become bankers.

The De Medici family from the city of Florence, particularly Cosimo de Medici, were the leading one in Italy at the time. Their palace, Palazzo Medici, was built in 1444 and became the best example of early bank architecture in Europe. The bank's operations were conducted entirely in their purpose-built palace. The offices, bookkeepings, and treasury vault activities took place on the ground floor, while the upper floors housed the family. This combined residence and workplace pattern was apparently appropriate as a model for pre-modern banking offices and survived into the 19th century. Even the early De Javasche Bank offices in the Dutch East Indies followed this layout.

Cosimo de Medici originally asked the master architect of the Renaissance, Filippo Brunelleschi, to design his palace. He asked for a sturdy palace because as a ultrarich man he needed to be able to protect himself and his family in a sophisticated building. However, Brunelleschi's design was considered too ornate, and de Medici asked for a redesign, but the architect refused. The design was then completed by Michelozzo di Bartolomeo, Brunelleschi's pupil.



Palace, Fortress, Bank | Palazzo Medici is basically a cube with simple but dependable outer walls. The main entrance led to an inner courtyard surrounded by a beautiful open collonades following Brunelleschi's design for the Ospedale degli Innocenti. At its end is a well-suited garden for entertaining guests and important clients.

Palazzo Medici was located in the city center, the most prominent and prestigious area, standing on the most strategic land and presenting a special figure in the cityscape. That choice of location remains true today. The Palazzo Medici building appears to express competence, reassurance, and trustworthiness. It also shows that the owners, the de Medici family, were indeed wealthy.

The building occupied a whole piece of land in the center of the city so that it could

be walked around. Guests could enter only through a single gate, then down a dark hallway and a long tunnel until they reached the inner courtyard at the end. The offices and workrooms were located around the perimeter of the courtyard and featured rich furnishings and decorations that were entirely different from those on the outside. The large building stood out and, more importantly, was solidly designed to prevent any possible intrusion by miscreants from outside.

Palazzo Medici Riccardi | The ground floor is a stretch of wall with few openings and is finished with rough-surfaced natural stone, giving a hard and firm expression. The upper level is covered with ashlar (dressed stone) so that from afar it gives the impression of being taller, while. the top floor, where the family lived, had smooth polished stone.

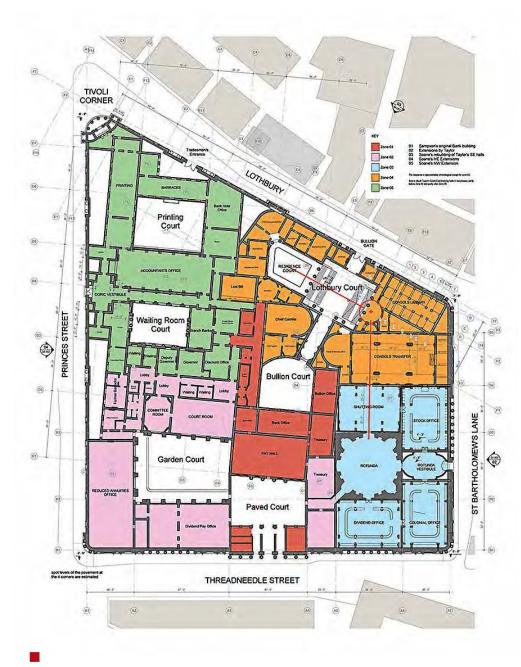




Bank of England | Front view of the Bank of England building; a brilliant example of the utilization of the Neoclassic style: simple massing, neat workmanship of details supported by accuracy in the application of proportions. The utilization of natural light through the placement of light openings provides a fresh atmosphere in the interior.

The most influential bank building architecture for later developments was the Bank of England building complex. This magnificent building was the beginning of the history of bank building architecture. Its original site on Threadneedle Road made the plan narrow and long, similar to the shape of a typical tenement in the area. The building consists of two and a half floors with eight large columns above the ground floor. Behind the Palladian front of the building is a series of sheltered rooms including the pay hall, where customers met with bank staff. This series of rooms culminates in a rear courtyard surrounded by the offices of the bank's officials.

As bank activities grew, it soon needed to expand. Between 1765-1770, the architect Robert Taylor added new rooms. The most important addition was the rotunda dome with a diameter of 20 meters, following the design of the Pantheon in Rome. Branching out from this dome were four halls with curved ceilings, making the building particularly impressive. Expansion continued by taking over and demolishing an adjoining church in 1782 so that the whole block of land was fully owned. The expansion was set up following the design of John Soane, the renowned architect who succeeded Taylor in 1788. From then until 1823, Soane added halls and courts.



The Most Influential Bank Architecture | The first building was just the front, facing Threadneedle Road, later expanded to occupy a four-hectare city block. Each plot houses its own function centered on the courtyard as the tie-in to the surrounding spaces so that each plot has its own unique character, though united by a matching Neoclassical look.

The series of halls and rooms emphasized appearance and symbolism to instill the greatness of the bank's influence on the city and the awe of visitors at its majesty and power. The giant-sized halls are filled with Roman relics, decorations that were prevalent at the time. In contrast with the starkness of the building structure, the interior is always light and bright. The absence of columns inside the building allows the space to flow freely and the atmosphere is open. Soane utilizes a plain classical style with a monumentalism approach to figure and space.

Meanwhile, another approach developed in France. Entering the 19th century under the stable leadership of Napoleon Bonaparte, France regained its national confidence. The worship of Emperor Napoleon gave birth to the Empire Style at the beginning of the century. Through the influence of the professors at the *École des Beaux-Arts*, who aspired to break free from the constraints of classical rules, and to present examples that were softer, based mainly on native French elements.

The main characteristics of the style include flat roofs and emphasized facades, but were still symmetrical. The main floor is raised and filled with classical details, ornamental carvings, and even sculptures. Called Beaux-Arts, this style spread around the world and was widely favored until the mid-20th century. One of the reasons was that it was flexible and receptive to other elements. These two architectural approaches influenced the design of De Javasche Bank's branch buildings.



French Architectural Elegance | The Palais Garnier was designed by architect Charles Garnier and constructed from 1861 to 1875. The building is considered one of the finest embodiments of Beaux-Arts architecture, exhibiting a mixture of classical Palladian, Renaissance and Baroque elements, built with modern materials and technology, mostly cast-iron frame.

Eclectic in the Tropics

Exploring De Javasche Bank Buildings

The Initial De Javasche Bank Building | The building faces north (now Bank Street), with the Krukut River in the foreground. There has been no significant change from its previous use, which was as a hospital and later as the office of the private company McQuoid Davidson.



The presence of banking institutions in Indonesia can be traced back to the VOC period. In 1746, the Governor General of the VOC, Van Imhoff, established Bank van Leening which is also the oldest bank in Southeast Asia. The purpose of the bank was similar to the current pawnshop system, namely to provide loans to private traders against commodities in their warehouses. The next Governor-General, Jacob Mossel, established Bank Courant in 1752, which later merged the two into De Bataviasche Bank Courant en Bank van Leening. In 1794 the Bank Courant was closed and dissolved, while the Bank van Leening was retained until 1813.

The idea of establishing a circulation bank in the Dutch East Indies had been issued since 1820, but without any significant response. After King Willem I (1815-1843) ascended the throne, the idea was discussed again. Through negotiations with the Commissioner General of the Dutch East Indies, Leonard Pierre Joeseph du Bus de Gisignies, a Decree of the Commissioner General was issued which established a charter for De Javasche Bank (DJB) on December 11, 1827. Based on the note, De Javasche Bank was tasked with handling bills of exchange, credits, Ioans and deposits. In addition, DJB also had the right to print money. This last function reinforced the importance of DJB's position as a circulation bank for the Dutch East Indies. The bank was inaugurated on April 8, 1828 and announced in the Javasche Courant newspaper.

The Batavia office of De Javasche Bank was operated in a former fort hospital *(binnenhospitaal)*, left over from the VOC in the previous century. At that time, the building had actually changed ownership to private hands, McQuoid Davidson, so the DJB had to rent it for two years before finally agreeing with the owner to buy it in 1830. The Minister of Colonial Affairs in The Hague had directed the Dutch East Indies government to provide land in Molenvliet (now Jalan Gajah Mada Street), but the DJB Board of Directors considered the area less than ideal as a location for a bank office and it would take a considerable time to build a permanent building.

A strategic location in the middle of the city or a commercial center is clearly the prime consideration that determines where the De Javasche Bank Office is located. Incidentally, the former hospital building is located in the heart of the city. Its physical condition is still suitable for use and stands on a large enough land. The former hospital building was then adapted as a bank office with customer hall, transaction counters, bookkeeping rooms and treasury vault. Since it was refurbished in 1830, the building functioned as the first office of the DJB in Batavia for almost one hundred years. Later the office building was expanded many times over, until the last overhaul in 1937.

Example of Empire Style | De Javasche Bank office building after the 1913 renovation. The Empire Style look is the archetype with the windows following the English Neoclassical. The grand new building faces east, towards Pintu Besar Utara Street.



The establihment of the of De Javasche Bank's branches (agentschap) in various parts of the Dutch East Indies, naturally varies, but there were times when they shared similarities with the head office in Batavia. Semarang's De Javasche Bank office which was opened a year after Batavia (1829), for example, was initially also rented a building in Heerenstraat. In Makassar, the local DJB branch office first (1864) borrowed one of the rooms of the Nederlandsch Handel Maatschappii building before having its own in 1910. The manager of the Surakarta DJB Office (1867) first rented an inn for a month, then rented a house owned by a Dutch lady with an agreement that the house and land could be purchased after two years of rent. Only in 1908, DJB Surakarta had its own building. Similarly, the directors of the DJB Cirebon branch office had to borrow the office of the notary who happened to take care of the legal process of opening the branch office.

borrowed or rented The building was modified to meet the minimum requirements of a bank office, such as the addition of a customer waiting room, cashier's counter and room, administration and bookkeeping rooms, and so on. In the absence of a treasury vault, money and valuables were kept in an iron chest kept in the branch manager's office. It was also common for the branch officials to reside within the office building, usually on the upper floor. Some buildings were constructed without architectural design by BOW (Burgerlijke Openbare Werken), or public works employees who did not have special architectural training.

The Reformer and the Architect

In 1906, Gerard Vissering was appointed President of De Javasche Bank in Batavia. Despite his legal education, he was no stranger to the financial world and banking. He had practiced law in Amsterdam and worked for a well-known banker in his country before accepting a position as secretary of the Vereeniging voor den Effecthandel or Securities Trading Association (1895). His father, Simon Vissering, professor of economics at Leiden University, served two terms as commissioner of De Nederlandsche Bank, and in the cabinet as Minister of Finance (1879-1881).

Gerard Vissering, therefore, was considered by the Board of Directors as the most suitable person to become the (eleventh) president of De Javasche Bank in the colony, which was entering the modern era at that time. In fact, Van den Berg, former President of DJB, believed Vissering's appointment was "obvious, there is no other name." Not wasting the opportunity, Vissering made a breakthrough by requesting an expansion of the charter to expand the Dutch East Indies' trade with other countries. During his tenure, nine new DJB agentschaps were opened, all outside Java except the Bandung branch. It stands to reason that Vissering was labeled as the Reformer.



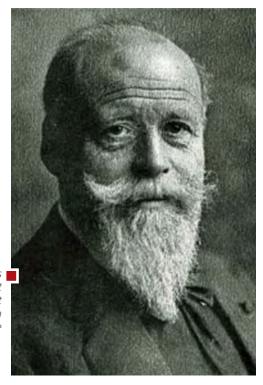
The Reformer | Gerard Vissering (1865-1937) was the actor who implemented many changes and modernizations during his tenure as President of De Javasche Bank (1906-12). He admitted that this period was the best time of his life.

Vissering was undoubtedly the leader who transformed the DJB into a modern, world-class institution. He made big plans for DJB, not only by opening branches in important areas in the Dutch East Indies, but also by presenting a superior, beautiful and dignified appearance for the leading financial institution he led at that time. The plan was not even fully completed when he left office, only to be continued by his successor, Ede Abraham Zeilinga (1912-24). Vissering seemed to be fully aware that the world at the beginning of the 20th century, not to mention the tropical country where he was based at the time, was entering the new realm of modern world.

Working with several architects during his time in the colony, Vissering was not happy

with their work. Even the Medan and Semarang branch buildings, which were under construction, were stopped midway. The building in Medan was later handed over to the local municipality to become the City Hall. When he returned to Amsterdam in 1907, Vissering met Ed Cuypers, an architect he knew well from his time at the Amsterdamsche Bank, where Cuypers designed the new office building. Vissering asked Cuypers to improve the design of the Semarang office, which was in construction based on the designs of a local architect. Aside from that, Cuypers was also charged with the design of DJB buildings in Medan, Surakarta and Makassar at the same time.

Ed Cuypers was born into an art-loving family; his father was a sculptor, and



The Architect | Eduard Gerardus Hendricus Hubertus Cuypers (1859-1927). A great architect who was overlooked in his own coutry, but important in Indonesia as the first to suggest a locally specific approach to architecture in the archipelago.

his uncle the famous architect, Pierre Cuypers. From his family circle and his uncle's guidance, he gained valuable experience that matured his own career. He worked on more than sixty projects in the country, including the bank office headed by Vissering. As an architect, Ed Cuypers was open to any architectural school and style, but never attached to any single one. Neither did he subscribe to the rationalistic approach that was then prevalent in the Netherlands. He chose to work eclectically. which gave him more freedom in design. He did not want to be dictated to produce pure style designs. That is why, his works never show a single common style, all buildings have their own personality and characteristics.

When Vissering asked him to work on the De Javasche Bank buildings, Ed Cuypers proposed basic sketch ideas that suggested a simple structure using reinforced concrete. The plans were simple and basically symmetrical in keeping with the Beaux-Arts style. He proposed recessed windows on the outer walls, flanked by columns in order to reduce harsh tropical sunlight into the interior. For facades, classical columns have become an international feature of bank buildings at the time.

Ed Cuypers prepared three approaches to building appearance, considering historical and cultural factors.. In big trading cities such as Medan, Makassar and Bandung, the British Neoclassical style was used; while in vorstenlanden (royal lands) of Surakarta, Yogyakarta, Banda Aceh and Cirebon the Empire style was presented. Buildings in Jakarta and Surabaya were treated with a Beaux-Arts approach for elegance. These were all achieved by utilizing Greek columns and classic pediment and tympanum. The ornamental carvings are harmonized with the rich local cultural elements. Cuypers consistently applied this basic tenets as foundation for the design De Javasche Bank's buildings. This attitude emphasizes the importance of his contribution to Indonesia's architecture development.

Designing and constructing many large buildings in different regions at the same time was clearly not an easy task. The limited logistics and infrastructure in the colonies, for example, were problems that had to be overcome first. Vissering suggested that he find a reliable partner. He chose Marius Hulswit, also an old friend, who had already settled in Batavia. Eduard Cuypers left for Batavia in May 1908, as the work had to be ready before 1910. Construction of the Surakarta office was even scheduled to start in late 1908.

No written documents were found regarding the appointment of Ed Cuypers or his bureau in the design of De Javasche Bank buildings. Perhaps Vissering expressed this verbally to the architect when they met in 1907. In fact, none of Vissering's successors at De Javasche Bank ever engaged any other architect despite the large number of Dutch architects practicing in the Dutch East Indies after 1910.

Local Cultural Elements | The main entrance of the Bank Indonesia Representative Office in Bandung is characterized by classical Greek columns supporting a pediment with its tympanum decorated by carvings adapted from local culture.



Architect Bureau

On September 10, 1909, Cuypers and Hulswit signed a cooperation agreement and established the architectural firm N.V. Architecten- en Ingenieursbureau Hulswit te Weltevreden en Ed Cuypers te Amsterdam, based in Batavia. The early architect assistants were Rijk Rijksen and Henri Estourgie. These two later established their own architectural firms in the Dutch East Indies.

In 1914 the office of Cuypers and Hulswit was bolstered by a new partner, A. A. Fermont, a civil engineer. The bureau changed its name to N.V. Architecten-Ingenieursbureau Hulswit en Fermont te Weltevreden en Ed Cuypers te Amsterdam. This name lasted even after Hulswit's death in 1921. After Cuypers' death in 1927, with the approval of the shareholders, the company name was changed to Fermont-Cuypers which remained until 1958, when the company was dissolved.

Until 1922, all the design of the DJB buildings was done by Ed Cuypers himself, while the implementation and site supervision were done by Hulswit and Jaski. In those early days, all designs were strictly controlled by Ed Cuypers, but when Hulswit died, he began to reduce his involvement in the Dutch East Indies. Later architects who played major role were Henri Estourgie and Theodorus Taen Err Toung.

The last building to be completely handled by Cuypers was the Cirebon DJB office (1921). After that, he relied heavily on young Batavian architects Henri Estourgie and Theo Taen. The DJB buildings of Palembang, Malang (1922) and Pematangsiantar



Last Work | The De Javasche Bank Cirebon building was the last one of Ed Cuypers' design that was built; also the last that Hulswit worked on. Despite its small size and narrowness, the Beaux-Arts style gives it a monumental appearance.

(1923) did not use any elements of Greek order columns. The Padang (1925) and Pematangsiantar buildings were designed by Cuypers, but developed in the field by Theo Taen, while Malang was handled by Henri Estourgie.

This trend continued in the works of the DJB offices in Banjarmasin (1923), Pontianak (1925), Kediri (1929) and Semarang (1935). Kediri was entirely handled by Taen, while the design of Semarang was handled by Laurent Logeman and Taen. Logeman's design for the Semarang DJB showed a completely different approach to the basic idea that Ed Cuypers had had 30 years earlier. The building was simple, plain with

an entrance on the side, not symmetrical at all. On the side a modest tower was built, in line with the *Nieuwe Bouwen* style that was prevalent in Europe.

The addition of cupolas or domes, towers and large windows could also be interpreted as a fulfillment of Vissering's wish to adjust the design of the De Javasche Bank building in harmony with the warm, but often stifling tropical atmosphere for most Europeans. Apart from being a form of building aesthetics, domes, towers and large windows, served to capture air and natural light. The DJB buildings in Semarang, Banda Aceh, Padang, Palembang -to name a few - exhibit this form.



Crowned Cupola | While still in his country, Ed Cuypers added a cupola to crown over the main hall of the DJB Semarang to let daylight and ventilation in. By that tie the building's walls were already erected.



Sketch and Result | The left image is an early design of the De Javasche Bank Padang Building by Ed Cuypers, while the right photo is the built office (1925). The initial design was in the Beaux-Arts style, while the final result is modern and rationalistic.

The early 1920s saw a change in the design and construction of De Javasche Bank buildings. Marius Hulswit, Cuypers' colleague in Batavia, passed away in early 1921 due to illness. Hulswit's passing greatly influenced the development of the design and subsequent execution. His successor as principal architect, as already mentioned, was Theo Taen, nephew of Ed Cuypers, who was sent all the way from the Netherlands. He graduated from the Baugewerbschule in Aachen (1915) and worked with his uncle since 1918. The influence of the Modern Architecture style that became widespread in Europe after World War I could not be denied and influenced Taen when designing DJB's later buildings.

The designs for the De Javasche Bank buildings in Palembang and Padang had already been completed by Ed Cuypers in Amsterdam, but in the end result almost all carving and decoration was abandoned in favor of plain planes. However, the plan and the treatment of the facade retained the sturdy columns. This approach, first seen in Palembang, became the model for subsequent DJB branch buildings.

Overall, these buildings in the modern style still appeared as a single block, with the main floors raised above the sunken lower floors. This way, an image of dignity was intended, while the floor added security as treasury vault. The roofs of the buildings are hipped and cupolas are installed at their tops, not just to heighten their appearance; but primarily to serve as apertures for daylight and ventilation into the interior. Doors and windows were recessed, so that on the outside resulted in extra lintels that facilitated installation of security trellises, while reducing glare from tropical sunlight.

De Javasche Bank Semarang's main branch building on Pemuda Street (formerly Bojong) is another example of a specially



(1) Modern Generation | The former Bank Indonesia Representative Office in Semarang is an example of the successor generation's work. Completed in 1935, the building no longer follows Ed Cuypers' original design principles. Gone are the bulky columns, symmetrical figures and ornate carvings; (2) Neoclassic Meets Modern | The upper foyer of the Bank Indonesia Headquarters, now the Bank Indonesia Museum in Jakarta. This building, completed in 1937, is very special because from the outside it appears to be a Neoclassic building, but the wall decorations and floor tiling patterns are very modern.

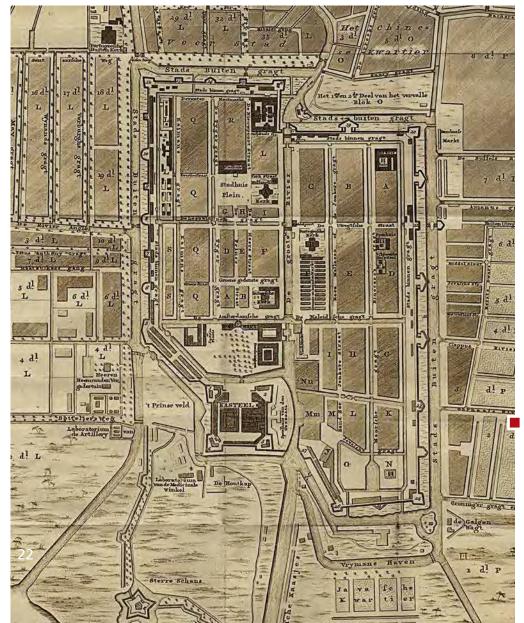
designed Modern Architecture building that totally deserts the old patterns stated by Ed Cuypers twenty years before. Here Laurent Logemann and Theo Taen, perhaps also with the intervention of Thomas Nix, presented something new. The design is very modernist and fresh, streamlined like the work of modern architecture which flourished in the Netherlands since the 1920s.

Furthermore, in the design of the renovated Museum Bank Indonesia (former Bank Indonesia Head Office) building in Jakarta, the geometric De Stijl-style interior contrasts sharply with the Neoclassic facade legacy of Ed Cuypers. In this building, Theo Taen and Thomas Nix showcased their skill in combining a Neoclassic exterior with a De Stijl-style interior that was very modern for its time.



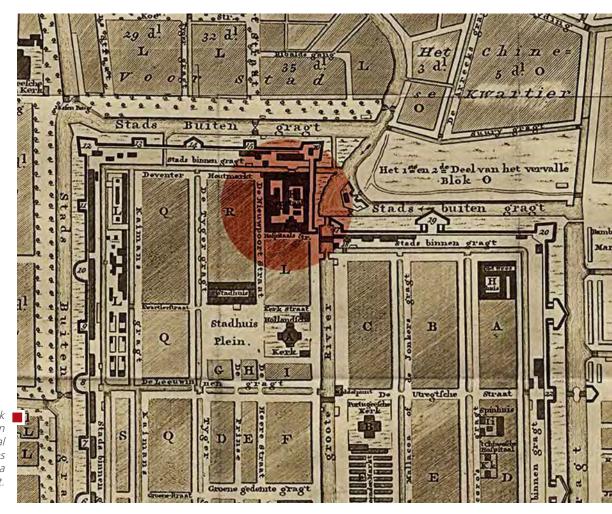
In the Fold of the Metropolis

De Javasche Bank Batavia Building



After the Dutch under the Jan Pieterszoon Coen subjugated Sunda Kalapa in 1619, the city's name was cannged into Batavia, to become the center of government and economic activities for Dutch suzerainty in the archipelago. For trading purposes, Batavia's strategic location was clearly far more favorable than Ambon, the VOC's previous main base. Until the first half of the next century, the Dutch company sustained a golden age and became a giant economic power in the world. However, changing circumstances and acute corruption within the company brought it to bankruptcy by 1799, when sll remaining VOC assets were transferred to the Batavian Republic (Bataafse Republiek), the French puppet government in the Netherlands.

Batavia City Map | The city was ringed by defensive walls and moats (1780). Only Europeans were allowed to live inside the city while the rest of the population lived outside its walls. To the north (at the bottom of the map) is the road to Jakarta Bay.



Site Plan | The site of the De Javasche Bank Office building after the city walls were torn down; it was the former site of the fort's hospital (binnenhospitaal). At the southern end runs Binnennieuwpoortstraat, today's Pintu Besar Utara Street.

Entering the 19th century, parts of the Dutch East Indies were controlled by the new colonial government, while other parts remained sovereign under domestic rule. Batavia remained the largest and most important trading port at the time with all export and import activities were required to pass through the port. The city grew in population and activity, so much so that in 1809 Governor-General Herman Willem Daendels ordered the demolition of the fort and city walls as part of the city's expansion to the south, the new center at Weltevreden (today's Banteng Square) which deemed healthier and more habitable. The old city area along the Ciliwung River, however, remained the center of commerce.

In 1828, the colonial government opened De Javasche Bank for the first time to answer the need for a modern financial institution in the colonies. DJB activities began on April 8, 1828. Among the initial problems was the procurement of a building for the new bank's office. Actually, the Minister of Colony Affairs in the mother country had provided land in the Molenvliet (now Gajah Mada Street) for DJB's home. However, the Board of Directors considered the location was too remote from the business center, so it became necessary to find an alternative.

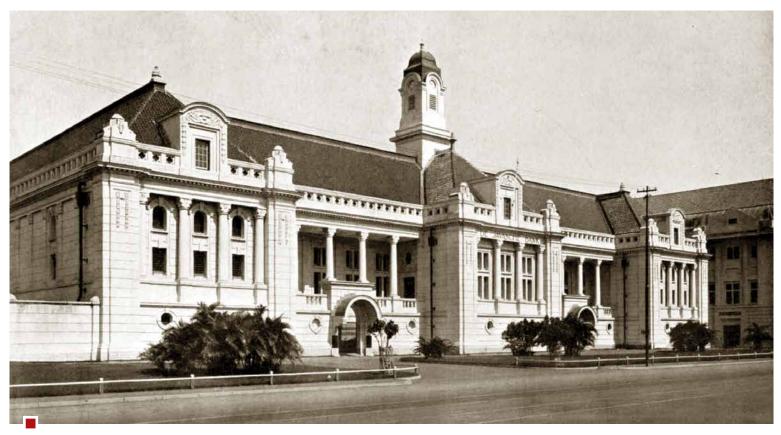
Early Building

The temporary option was to rent the building of the former fort hospital *(binnenhospitaal)*, which at that time had been owned by the defunct company McQuoid Davidson & Co. Located in the city center, the building was still in good condition, well-maintained, had ample land, and required only a few adjustments to serve as a bank office. The DJB Board of Directors agreed to rent the building and buy it after a two-year lease period. Finally on April 20, 1830, the old building was bought by DJB for 45,000 guilders. Soon after, permanent additions and repairs were made.

After almost a hundred years of DJB operations, G. Vissering, the bank's eleventh president, decided to build a new building to accommodate the growing activities, increased work comfort, and improved security. Architect Eduard Cuypers was entrusted with the design of DJB's new building, as well as later changes and additions to the building.



(1) DJB's First Office | According to the Board of Directors, the fomer fort hospital (binnenhospitaal) was considered suitable for De Javasche Bank's initial office; (2) Welcoming Hall | At that time, the building was facing north toward Bank Street. This picture shows the entrance hall of the hospital at the inauguration of the opening of De Javasche Bank. Only minor adjustments, mostly in the upper floor, where the activities were housed. The inner courtyard (at the back of the staircase) is still preserved today.



New yet Classic | The new De Javasche Bank Batavia Building, inaugurated in 1913. The Neoclassic look is in keeping with its function as an archipelago-wide circulation bank office. This eclectic style had been largely abandoned in Europe but was still widely used in Asia and Australia at the time.

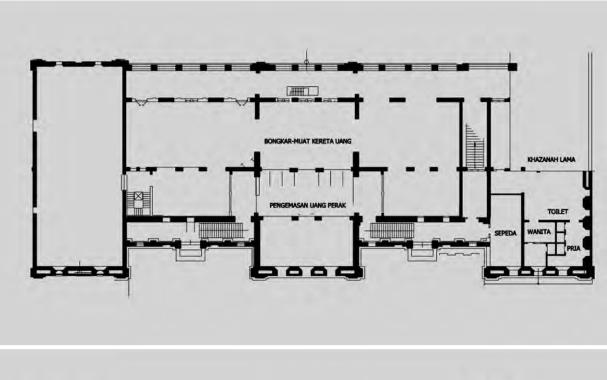
New Building

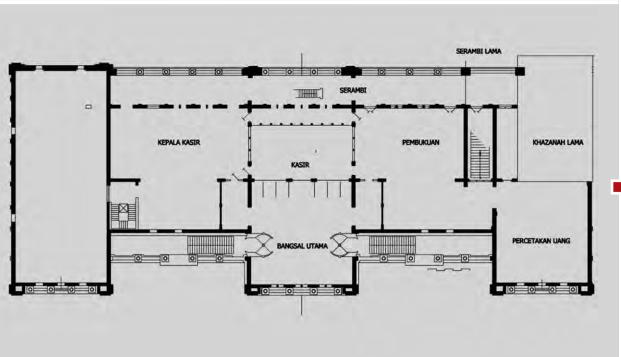
On October 30, 1910, Simon Vissering, son of the president of De Javasche Bank, laid the first stone to start the construction of the new DJB Batavia building. The construction was carried out on only the front wing of the building to accommodate the bank's service activities while the rooms for the president and directors and meeting rooms continued to use the old wing. Construction began in 1910 and was officially used on March 31, 1913. Meanwhile, the addition of the building was carried out for about two years (1922-24). The current form of the building is the result of the remodeling of the front block of the building which took place between 1935 and 1937.

The front façade of DJB's new building is balanced with decorations that display a graceful and regal impression. The building measures 70 x 26 meters. On the side facing the street, three planes protrude, each crowned with a large dormer window in Renaissance-style. The three are connected by two blocks of balustered porches with

slender pillars. This way the long façade is broken into five parts, respecting the surrounding blocks of building.

The entrances are located on these two receded blocks so as not to interfere with the three protruding ones. Both entrances are sheltered with simple arches, which in contrast the overall façade, yet notable from the street. In 1935 renovation, this double entrance is abandoned. A noticeable addition over the central block, a tall slender tower capped with a dome act as a landmark for the building.





Main Floor Plan | From the building entrance visitors enter at the building and greeted by its array of columns; climbing the stairs they arrive straight to the main hall through revolving doors. This is an ingenious play of space: starting from wide-open space, into a narrow hallway, and ends up in the wideopen main hall.



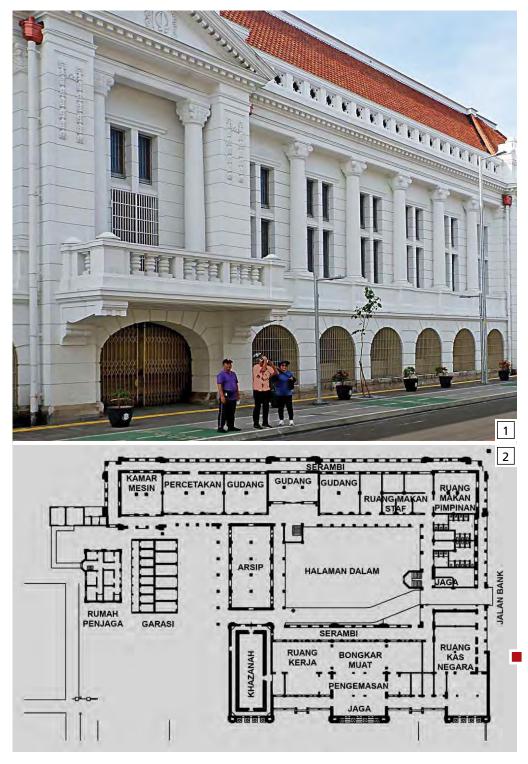


Open View | From the Kali Besar side, the building is a bit claustrophobic with its (almost) solid continuous facing, although the colonnaded porch hiding the two upper floors conveys a lighter sense. The President's office is marked with a slight protrusion, and topped with an ornate dormer window.

Building Expansion

Construction of the west wing of the building facing Kali Besar began in 1922. The building is more than 100 meters long, with long porches on both floors, decorated with Greek columns on the main floor and arches on the lower floor. At its center, over the President's office is highlighted with a dormer window similar to the ones iin the façade. On the south side, a fireproof archive room and a new vault were built, making the inner courtyard closed and became the centerpiece of the compoud. Behind this custodian house, garage, and servants' rooms also addded.

The next phase was the construction of the north wing, a series of additional workrooms on the main floor that are now fully connected by a porch along the wall facing the inner courtyard. The exterior of this wing was designed to follow the existing pattern of rows of windows interspersed with the usual classical Greek columns. The western end of the row was accentuated with a crown of dormer window following the existing pattern.



Of particular interest is the entrance gate for staff and office services from Bank Street through to the inner courtyard. The iron barred gates were sheltered by balcony complete with a tympanum at the top. Work on this second phase was completed in 1924.

A special building wing was built to connect the new front and rear in the south side. In the lower floor, a fireproof archive room was built, to make sure important documents safe. Right beside this, is the new vault, also strong and safe.

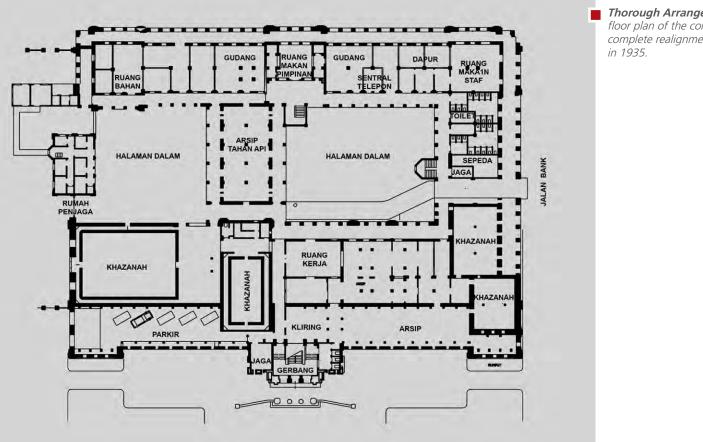
But it is the room above the new archive that is the real jewel of the compound. This is the executive's meeting room, nicknamed 'The Green Room' because the walls are entirely covered with turquoise-colored porcelain, inset with Jepara wood carvings and stained-glass windows, resulting in an extravagant and luxurious presence. At the time of the building's handover (1928), Ed Cuypers donated a cabinet clock that he had specially designed for the room.

(1) After Expansion | Looking from the north side (Bank Street), the entrance to the lower level of the building. This view is the result of the 1924 and 1933 expansions of the building. (2) Expansion | Lower floor plan of the rear (west) and north (Bank Street) wings expansion. The inner courtyard became the centerpoint of the building compound.

The New Face

January 1934 saw the planting of the first pile foundation for the construction of a new, bigger, vault on the southeast side of the site, adjacent to the new NHM (Nederlandsch Handel Maatschappij) building. This step was the beginning of the complete renovation of the east wing of the compund. The twenty years old wing was to have an extensive face-lift. Theo Taen and Thomas Nix was tasked to rebuilt and redesign the face of DJB headquarter, to deliver a dignified and at the same time elegant ambience worthy of a modern banking institution.

The exterior of the building adhered to Ed Cuypers' original approach, as the image of the old building had been implanted in the people's mind through the picture printed in 100 guilders banknote. Thus, the overall approach utilized Empire Style and Neoclassic treatment of decoration and detailing. It is the interiors which offered more freedom to the two architects. They revel in De Stijl and Nieuwe Bouwen genres, which was 'in' at that time.



Thorough Arrangement | The lower floor plan of the compound after the complete realignment of the east wing

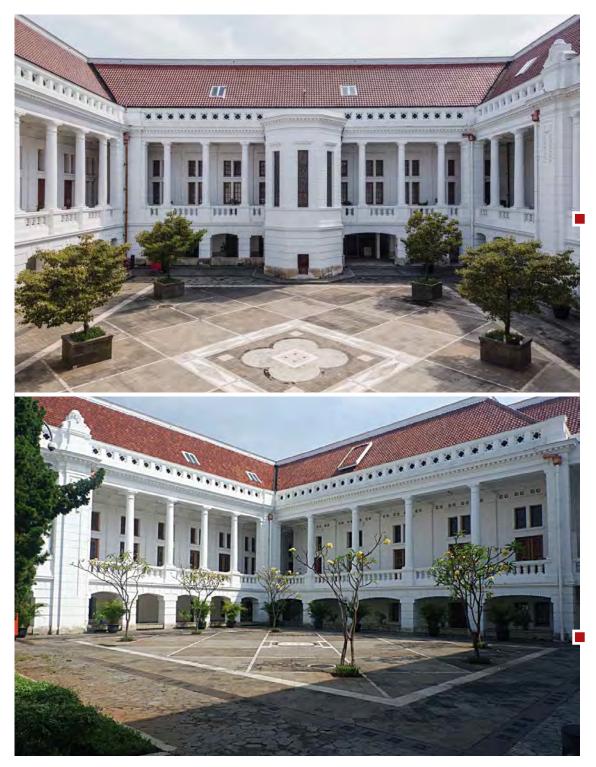


The facade retains the old feel, but as it is much expansive, they simplify the appearance into one almost uniform surface treatment of rows of high narrow windows, only at the two end blocks were given a bit protusion. Entrance was now put into one at the center, strongly extruded to contain the wide foyer; before which a wide sheltered driveway to let visitors and VIP enter or leave their vehicles with ease.

Main Entrance | The sheltered driveway at the new building's main entrance is to protect guests from rain and heat when getting in or out of their vehicles.



A Complex | The former De Javasche Bank Batavia Building seen from the east reveals the office complex. The important component is at the center and spread to the edges.

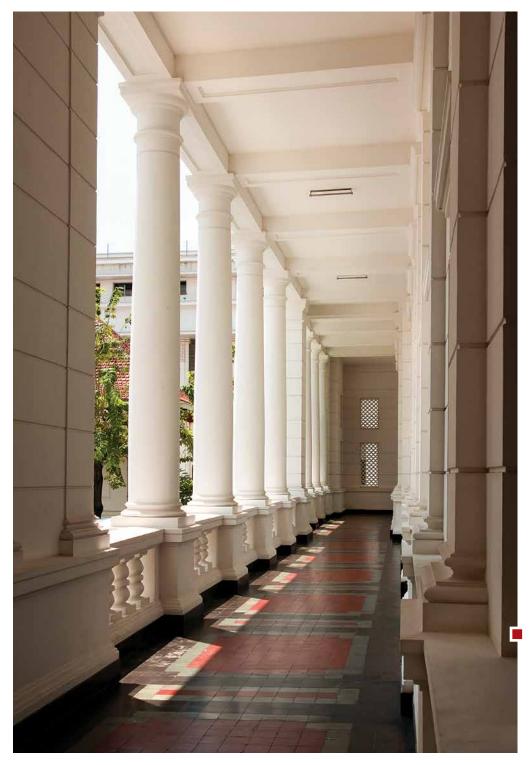


Lighting and

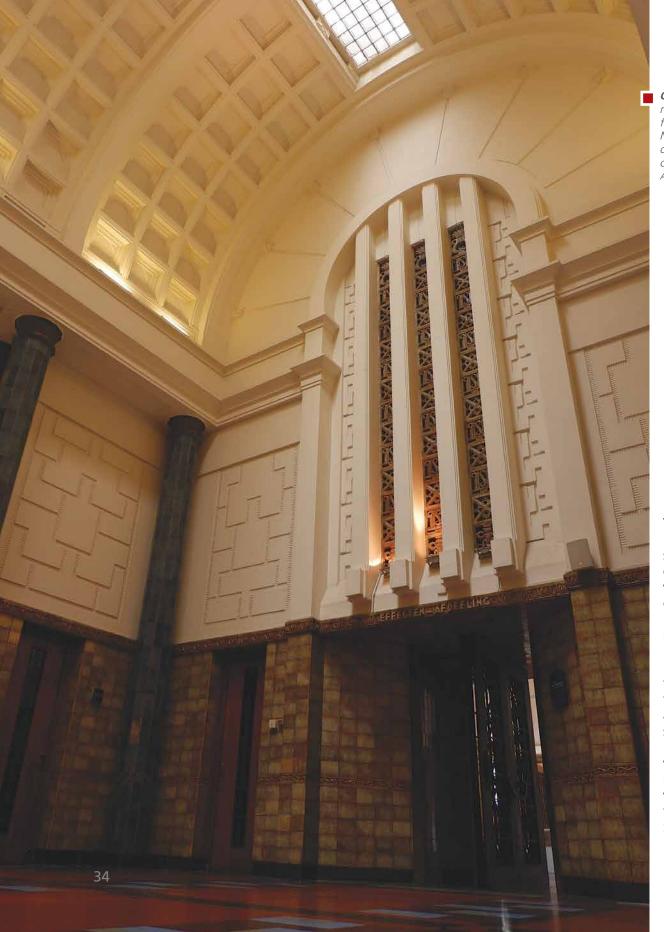
Ventilation | The open space in the north inner courtyard dates back to the binnenhospitaal period and has been retained not only as a beautifying element, but more for providing natural daylighting and ventilation in the tropics.

Inner Courtyard |

The southern inner courtyard was formed later as a result of eastern wing extension to the south, the last vacant lot in the site.



Terrace of the Ages | The majestic pillars at the veranda of courtyard provide shade for the atmosphere of the terrace that has passed through the ages. The memories of the former De Javasche Bank building, that is now currently as Museum Bank Indonesia.

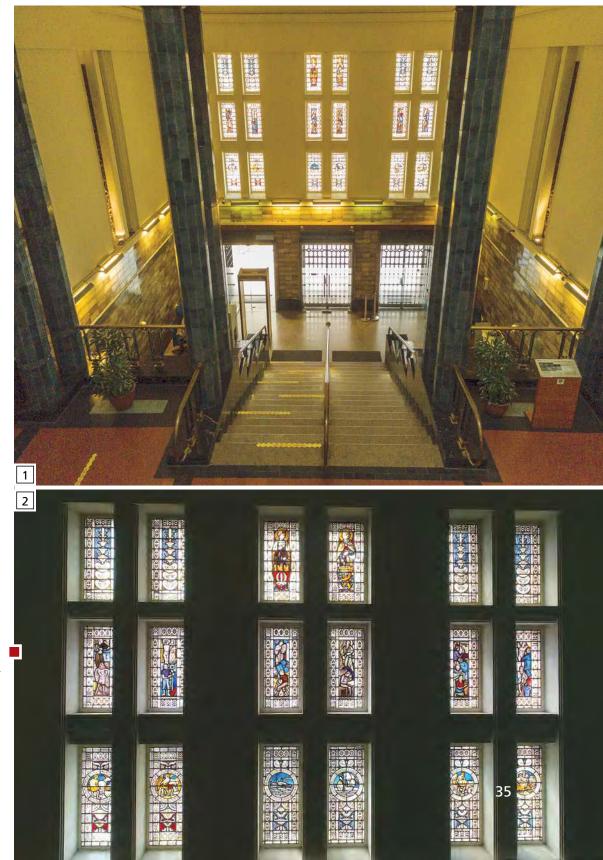


Colorful | The reception room on the main floor is particularly impressive for its size and colorful compositions. Natural light pours in from above onto a dark red tile base mixed with contrasting floor colors following the Art Deco flow.

Visitors would be impressed immediately by the welcoming spaces. Leaving the car, the guest entered the not too wide foyer, which invited she/ he to directly climb the stairs to the brightly lit landing to the main hall. Light poured from the 6.5-meterhigh glass block arched ceiling, illuminating the spacious two floors high area. She/ he could take a break after a long climb and savoring the magnificent space for a while. To the right and left are two high walls sculpted with shallow abstract geometric patterns. The similar patterns were repeated on the floor, this time with primary colors à la De Stijl movement.

The 18 stained-glass windows over the entrance could be observed clearer, they depict native social economic activities from the past, e.g. ploughing ricefields, collecting rattan, batik painting, and other traditional pursuits. These collection date back to the former, 1922-35, building.

Crossing the foyer through a revolving door is the main hall, a spacious, with high ceilings and light streaming through the front windows of the building. To the left is a row of old-time customer's counters, preserved, even staged with mannequins. Almost the entire floor of the hall continues the geometric compositions outside, albeit in a more ordered pattern. Only the finest materials used to create this luxurious space that leaves a lasting impression on visitors.



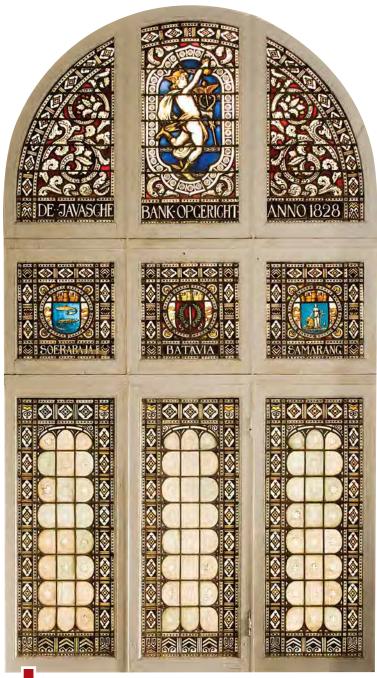
(1) Stained Glass | Stained glass window panes above the main entrance, a view from the top of the stairs to the main floor of the current Bank Indonesia Museum. sekarang.; (2) Stained Glass Details | 18 pieces of stained glass above the main entrance. A total of 314 stained glass windows in the ex-DJB Batavia building are masterpieces by Dutch artist, Jan Schouten Frinsenhouf. The color elements and shapes of stained glass are also an expressive symbol of adventure, prosperity and glory in an overseas colonies.

These symbols were painted on stained glass at the front of the back stairs which depicts the Goddess Artemis, the God Hermes and the Goddess Demeter. It represents a symbol of protection and prosperity.

Then, in the corner of the stairs, there is a painting of the god Hermes and the year DJB was founded. Meanwhile, below it, there are symbols of three important trading cities, including Surabaya, Batavia and Semarang.



Goddesses of Protection | Three stained glass windows depicting goddesses who bring protection and prosperity in Greek mythology.



De Javasche Bank Anno 1828 | Stained glass depicting the year of De Javasche Bank was founded below the picture of God Hermes; And 3 symbols of major cities in the Dutch East Indies.



The Green Room A green-walled meeting room featuring extravagance and exuberance, luxury and festivity, reminds the influence of Art Deco movement. This shows Ed Cuyper's attitude to design, adopting architectural styles to deliver beauty and function in one batch.

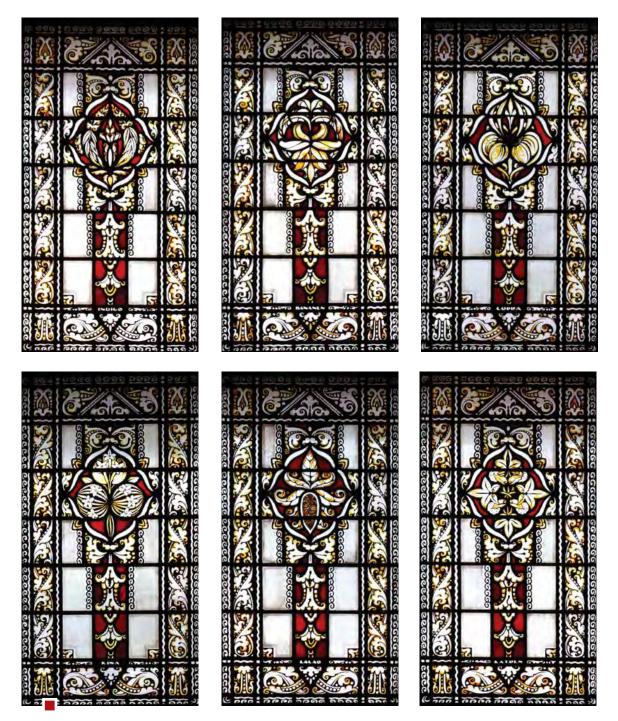
A Green Jewel

The beauty of color also shines from a jewel which called the "Green Room". The name adopted because of the walls are covered with greenish-turquoise colored porcelain; beautified by Jepara wood carvings and stained-glass windows depicting tropical commodities from the Dutch East Indies.

the Art-Deco style influenced ornaments in the Green Room give the impression of extravagant and exuberant. It is not surprising that the "Green Jewel" was later used as a 'reflection room', where De Javasche Bank's leaders made critical decisions.



Elegant and Pleasant | The porcelain details on the walls provide an elegant texture with symmetrical floral patterns. Not only that, but the visual effect of the predominantly green-turquoise colors is also like a combination of the color of tropical water and clear sky, giving a fresh, pleasant and clement feel.



Colorful Commodities | In the green room, stained glass depicts the colors of commodities in the Dutch East Indies with its rich natural resources. From left to right: Indigo, Banana, Copra, Quinine, Cocoa, Cotton.



Historic Jewel | The Bank Indonesia Museum preserves the historic jewel, the former De Javasche Bank Batavia Office Building.

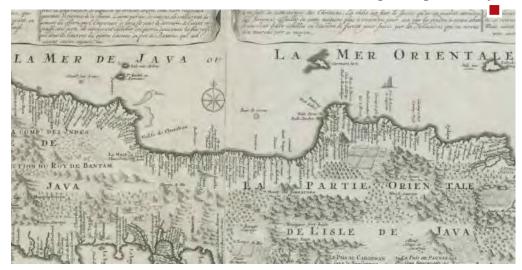
At the Coastal Midpoint

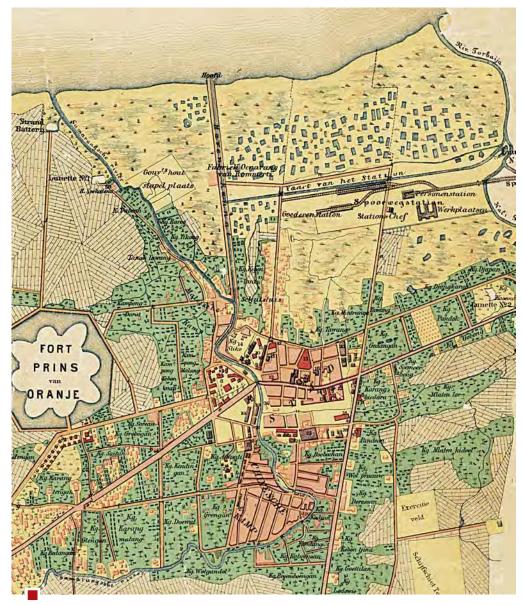
De Javasche Bank Building in Semarang

In 1705 following a treaty with the Mataram sultan, Pakubuwana I, the VOC built Fort Vijfhoek on the east side of the Semarang River, while the regent's palace (kadipaten) and the traditional government centers were on the west side of Semarang. Three years later in 1708, the factorij or VOC's naval base in Jepara silted up, and so the base was moved to Semarang. Following that, in 1743, the company gained control of the area along the north coast of Java from Cirebon to Banyuwangi. Semarang's position, roughly at the midpoint of Java's north coast, became of increasing importance as the port for shipping rice from Mataram, for shipbuilding, and for local transportation infrastructure in Asia.

Forty years later in 1748 after the *factorij* was built, Semarang was made the capital of the government of the north coast of Java (Gouvernement Java's Noordoostkust) under Nicolas Hartingh as Governor Director, the first in the VOC's reign in the archipelago.

Port City Map | In the 18th century, a number of cities on the north coast of Java Island developed into important ports. The VOC base was moved from Jepara to Semarang which served as the capital of Java's Noordoostkust, stretching from Tegal to Surabaya.





Segregation Map | The 1866 map of Semarang shows the segregated areas of three ethnic groups-European, Chinese, and Javanese. The three were separated by the Semarang River. The axis of the city was the Great Postal Road, following Bojong Street, through the Old City, continuing east towards Demak.

Entering the 19th century, the development of the city extended from the Great Postal Road (Groote Postweg) to the west. towards Bojong Street. The walls of Fort Vijfhoek were torn down in 1824 to allow for the expansion of the city and the construction of a railway line to Surakarta and Yogyakarta by the NIS (Nederlandsch Indische Spoorweg Maatschappij) in 1864. After that, westward transportation was served by SCS (Semarang-Cheribon Stoomtram Maatschappij), and to the east by SJS (Semarang- Joana Stoomtram Maatschappij). A new canal was also opened that allowed small ships to dock at the Mberok Bridge. In place of Vijfhoek, a new fort was built at the end of Bojong Street, the Fort Prins van Oranje, which was completed in 1842.

The city of Semarang thrived on the balance amongst Dutch political-military power, native power in the hands of coastal regents and the Mataram Kingdom, and the role of the Chinese in the tradeeconomy. The settlements of the three groups were clearly demarcated: Dutch people and international companies in the Old Town, the former Fort Vijfhoek; Chinese merchants outside the fort on the south side; and the regent's residence and *alun-alun* (city square) across the river. This situation prevailed at least until the end of the 19th century.

The main thoroughfare in the Old City is Heerenstraat (now Letjen Suprapto Street). This road splits the city in two, ending at the main fort gate, De Wester Poort, through the Gouvernementsbrug (Mberok Bridge), connecting Letjen Suprapto Street with Imam Bonjol (Poncol) Street and Pemuda (Bojong) Street.



Mberok Bridge | Gouvernementbrug or Mberok Bridge crosses over the Semarang River as part of the Groote Postweg) while connecting Kota Lama (Old City) on the left side with Bojong Street on the right side.

The First New Building

The plan to open De Javasche Bank Semarang Branch had been discussed since May 1828 - a month after DJB Batavia took over as the head office. There were two alternative cities, Semarang and Surabaya, considered at that time for the branch office. After various considerations, the choice fell to Semarang, and on March 1, 1829, the De Javasche Bank Agentschap Semarang Office was officially opened.

Initially, De Javasche Bank Semarang Branch did not have its own building. A building in Kota Lama, the economic center of Semarang at the time, was rented as a temporary office. In 1904, W. F. J. Keuchenius, the agent of DJB Semarang Branch, asked a local architect to design a new office building in Paradeplein (now Taman Srigunting, Kota Lama). However, due to opposition from local residents and in order to preserve the park environment, the new office was built at Heerenstraat, in the location of the temporary office.

(01) News Clipping | The opening of De Javasche Bank Semarang Branch as reported in the Javasche Courant newspaper, February 26, 1829; (2) Site Map | DJB Semarang office at Heerenstraat, now Letjen Suprapto Street. The site is located in the middle of an office complex and only a hundred meters from the social center of Paradeplein (Taman Srigunting) and the Blenduk Church, a city landmark.







Construction on the new building began in 1907. While construction was underway, the then President of De Javasche Bank, Gerard Vissering, stated that the building design was not what he wanted. He then asked architect Ed Cuypers to improve it. However, since construction was nearing completion, Cuypers reworked only the facade, incorporating a more elegant Neoclassical style as well as creating a cupola or dome to augment inside lighting and ventilation.

The De Javasche Bank Semarang Branch Office Building was inaugurated on February 1, 1908. As such, DJB Semarang is the first branch office to have its own new building. Meanwhile, the new building of DJB Head Office in Batavia is known to have been inaugurated in 1913-about five years later.

Ed Cuypers' Semarang design adds two porticos on either side of the facade following the Neoclassical style. However, as the frontage was too close to the street, it was only reinforced by providing a raised arch above the entrance. An attempt to visually strengthen it was made by installing Renaissance-style dormer windows above them. In this way, the entrance is highlighted more than the central plane that protects the main hall of the bank

The central section housing the main hall is sheltered by a row of five full-length windows for even natural lighting in the main hall.

Neoclassic touches | The facade of the DJB Semarang office building in Kota Lama after the addition of Neoclassic elements to the front section and roof of the building's main hall. These touches enhance the overall appearance of the building.

The facade, before the actual roof, are elevated by wide transverse architraves, supporting a curved hip roof with a cupola at its top. Unusually, the cupola is square in shape, in contrast with the supporting curved hip. The cupola was later replaced with a larger one to accommodate better airflow. Unfortunately, there is no record of when the replacement was made. The shape of the roof and windows on both sides and the back wall show that the original design for the building followed the *Indische rijkstijl* style of architecture, an imitation and simplification of the Empire Style. The all-enclosed building was stuffy and dark. Because of this, Vissering, who had just arrived from Europe, immediately rejected it and asked for revision.

Present Situation

The DJB office building in Kota Lama was used until 1934, when a new building on Bojong Street was inaugurated. The old building now belongs to PT Telkom and since 2017 has become the Semarang Creative Gallery, used to showcase the various products of micro-, small-, and mediumenterprises (MSMEs) of Central Java.

Mansard Roof | The roof arrangement of the former DJB Semarang Building was originally very simple. Architect Ed Cuypers expanded it by adding a Mansard roof on the main hall which made the building eye-catching.



The historic building on the main thoroughfare of the former Heerenstraat - now Letjen Suprapto Street - seems to have been obscured in the middle of the business center of the various large companies that have grew rapidly, and.as the result, it is easily overlooked by passersby. The present entrance on the eastern side of the building is so inconspicuous that it often goes unnoticed.

From the reception area, visitors turn into the main hall or MSME Gallery. This area is quite spacious but not overwhelming, so visitors feel an intimate space instead of an official and grand one like the inside of a bank. Exiting the Gallery, through the next door, is a café; it is not a large space either, but a cozy place to relax. The exit of the café doubles as the exit of the Semarang Creative Gallery building.

aerial view, the former DJB Semarang located in Kota Lama is flanked by a crowd of office and commercial buildings. Nevertheless, these location is proof that epicenter of public activities in the past could withstand to the present;

(1) Shrouded by the Crowd | From the

(2) Become a Gallery | The main ward of the Ex-DJB Semarang currently become a Semarang Creative Gallery showroom. Natural light from the rows of windows facing the street illuminates the entire room. Additional lighting in the center was obtained from a light hole from above, now has been closed.

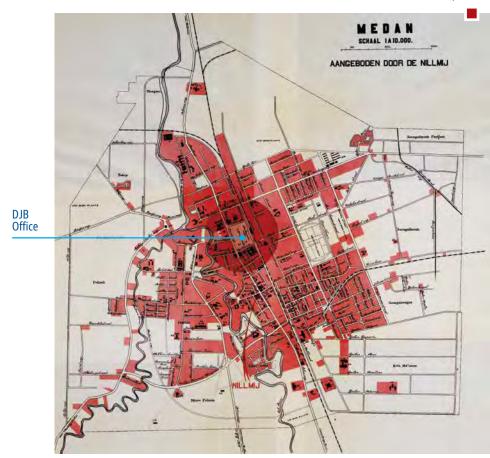
Ex-building of the De Javasche Bank Agentschap Semarang



Amongst the Expanses of the Plantations

De Javasche Bank Building in Medan

Medan City Map | In the downtown area, around Merdeka Square (Esplanade), are located the City Hall building, De Javasche Bank office, the train station and other office buildings. The Deli Maatschappij, the first building in Medan, is located on the northwest side of the square.



Originally, Medan was a small village on the banks of the Deli River that connects it to Labuhan Deli. In the area, the Sultan of Deli, Mahmud Perkasa Alam, gave Jacob Nienhuys, a Dutch planter, permission to cultivate tobacco plants which turned out to be very successful. In 1866, Nienhuys then founded the Deli Maatschappij. Three years later he moved his company headquarters to Medan. His move was soon followed by other companies. The atmosphere in Medan became more bustling when the Sultan of Deli decided to move from Labuhan Deli to Maimun Palace in Medan on May 18, 1891. Previously in 1887, the capital of the East Sumatra Residency had been moved from Bengkalis to Medan. Finally, on April 1, 1918, Medan received munipality (gemeente) status.

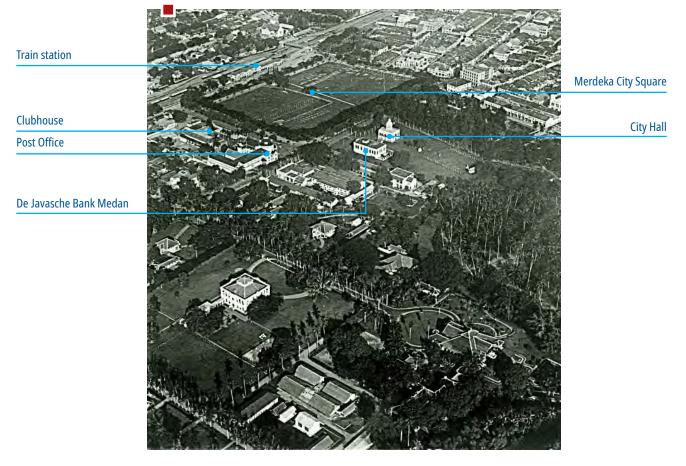
From Deli, the tobacco plantation area expanded to Langkat, Asahan, Serdang, and Simalungun. In addition, large quantities of petroleum were discovered in the Langkat area. The rapid economic development in the East Sumatra Residency, coupled with its close relationship with the Malay Peninsula, spread various foreign currencies circulating in the region. In response to this situation, the Governor-General of the Dutch East Indies, at the suggestion of De Javasche Bank, issued a monetary policy regulation to carry out *guldenisatie* in order to adopt standard currency in the east coast of Sumatra.

In a short time, the colonial government established several branch offices of De Javasche Bank. Successively, branch offices were opened in Bengkalis (June 27, 1907) and Medan (July 30, 1907). In Tanjungbalai (January 15, 1908) and Tanjungpura (February 3, 1908) cash offices were opened; and from April 1, 1909 both were upgraded to branch offices. However, after the *guldenisatie* program was deemed successful, the three branch offices were closed: Tanjungpura (April 1, 1927), Bengkalis (March 31, 1932), and finally Tanjungbalai (March 31, 1938). Perhaps because they were ad hoc and temporary, no DJB buildings were built in those three cities.

To serve growing export activities, an ocean port was developed in Belawan, replacing

Labuhan Deli which was located inland. On June 11, 1889, Sultan Ma'mun Alrasjid signed an agreement regarding the handling of customs duties at the Port of Belawan to be fully managed by the Resident of East Sumatra with a fixed remuneration to the Sultan. The railway line between Medan and Belawan opened in 1884, operated by the Deli Spoorweg Maatschappij (DSM). The network later extended to Tandjungbalai, Pematangsiantar, and Besitang.

Medan City Center | View from the north, showing the De Javasche Bank building next to City Hall. The building on the northwest side of Merdeka Square (bottom left side of the photo) is the Deli Maatschappij office building.



Long-lasting beauty in tropical country

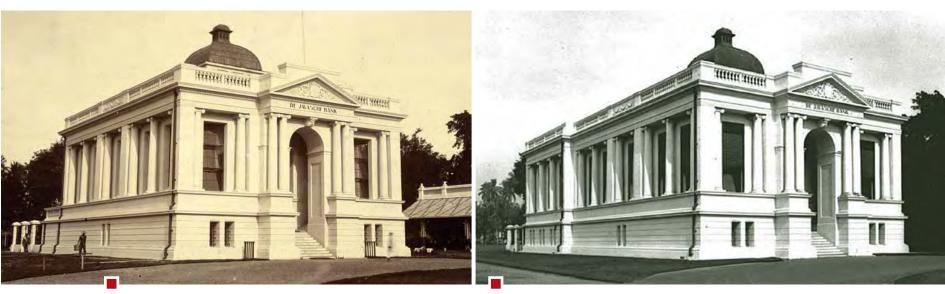
When the construction of the De Javasche Bank Medan Branch Office, designed by architect Ch. M. Boon, was in progress, DJB President Vissering abruptly halted the construction process - along with the construction of the Semarang branch office. He did not like the design of the building, which he considered unsuitable for the tropical climate. The building was then handed over and used as the Medan City Hall in 1907. Subsequently, the DJB built a new building next to the Town Hall, which was completed in 1909.

The new DJB Medan Building was designed by Ed Cuypers who produced 75 sheets of design drawings in a very short time as Vissering wanted to take them back with him. An Empire Style approach was used which features Ionian columns supporting a Classical Greek pediment and tympanum over the main entrance. The main entrance is not only right in the center of the facade, it is also elevated by the treasury vault below, producing a graceful, sleek but still majestic and dignified.

On the tympanum the Dutch Royal shield was depicted in the center of a coiling vine pattern derived from local pattern. The shield was removed in 1949 although the ornamentation surrounding it was retained. The original size of the building was only 20x17 meters, later expanded to the rear so that the front view remained the same. This addition was necessary as the activities of the DJB as the main office of the East Sumatra region increased.



The Dumped Design | The Medan City Hall was originally built for De Javasche Bank, but then handed over to the Medan City Government. The new DJB building was built next door. The design by architect Ch. M. Boon was considered unsuitable for the tropical climate.



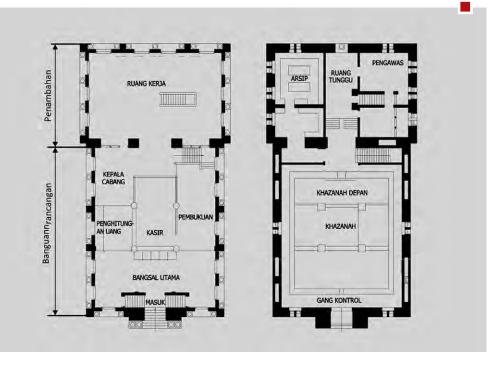
Anno 1912 Building | The door to the main hall of the DJB Medan Building is elevated and protected by a gate with Classical Greek columns and pediment over it. In addition, the two windows on both sides were also elevated, giving it a sleek presentation.

Expanding to the rear | As the need for office space grew, in 1925 the DJB Medan Building was expanded to the rear so as not to disturb the overall look that the community had come to know so well.

After Expansion | Plan of DJB Medan Branch Office Building after the 1925 expansion, adding spacous workspaces for the rapidly growing businesses in the city.

The plan beside shows the new space at the back used as additional workspace on the main floor with a file room and supervisor's room on the lower floor. The layout of the main hall was not changed. This division of space remained unchanged, so it was not until early 2022 that the bookkeeping room was moved to the separate new Bank Indonesia building.

The next expansion was carried out in 1955 by architect H. van den Heuvel. Heuvel maintained the symmetry of the building and the building's style and detailing on the exterior of the building. Additions were made to the right and left sides of the building so that the facade became wider. Both extensions retained the features and direction of the original design.





Cutting-Edge Display | Bank Indonesia Representative Office Building Medan (2022). It is not very tall, but the open space in its front courtyard, and the bright white paint that wraps around it, makes it stand out from the other buildings in the environs.

As is typical of the Empire Style, the main floor was elevated by building a halfsubmerged lower floor. By this, in addition to raise the main floor, the lower floor could be used for safe rooms, while still able to obtain natural light through apertures above ground level.

The De Javasche Bank Medan Building takes a symmetrical form with its entrance stairs in the center sheltered by a portico. The stairs reaching the main hall of the bank has left and right arms so visitors have to turn to enter their intended room. The top of the portico is finished with a tympanum that emphasizes the symmetry of the building while indicating the entrance to the building.

In the original design, above the top landing was a glass window to provide natural light into the interior, but this has now been replaced by a solid wall crowned with the Bank Indonesia logo in gold. The main lobby of the bank is bordered by a row of counters that separates the general public from the staff. Behind this barrier are rooms for the cashier and bookkeeping departments. The Branch Manager's office is behind the main hall, facing the expansion space, while in front of it is the stairs leading down to the lower floor, the treasury vault and archives. **Logo |** The golden logo of the Bank Indonesia is displayed as a round window on a white wall over the main entrance of the building. Through this window, the main hall continues to receive natural light.

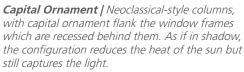


Present Situation

The series of Classical Greek columns not only decorates the facade but also used to flank the recessed windows reducing the glare of sunlight into the interior. The Composite-order columns are held together by neat entrablature, complete with weatherstrips, to suit the wet tropical climate.



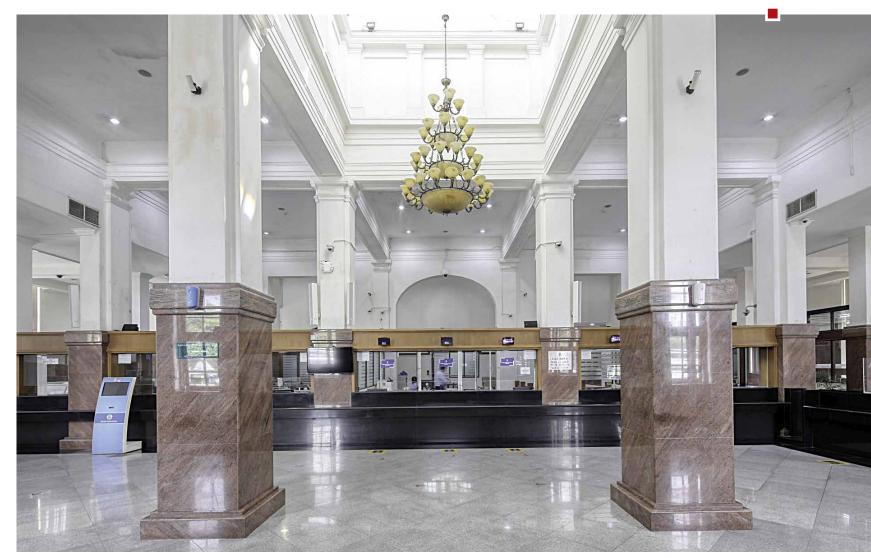
The additional roof on either side of the old building, uses a concrete deck. At the edge of the roof, there is also a parapet around the entire roof. The parapet is finished with balusters shaped like rows of flower vases.



Dormered Dome | The dome or cupola on the roof of the building is not only an ornament but also facilitating light to penetrate and induce ventilation in the interior. This is the proof of the architect's sensitivity on humid tropical conditions in Medan.

Suspended from the dome in the main hall, a chandelier is the main focal point of the entire inner space. The supporting columns in the inner rooms are square, its capitals decorated with simple but neat profiling, the same treatment to the beams also.

> *Main Hall of the Bank |* The main room is brightly lit by light from the cupola at the top of the roof. Here customers are served in a comfortable atmosphere for their needs.



The Medan Branch Office of De Javasche Bank, inaugurated in 1909, was an expression of power and authority of the Dutch East Indies in the economic sector, especially finance and banking. Although the surrounding buildings have begun to change their faces and are increasingly towering, the impressions of grandeur and luxury still marked the Bank Indonesia

Building in Medan. Supported by regular maintenance, the building remains in excellent condition.

In the near future, the whole old building will be used as the branch manager's office suite in accordance with the status of the Representative Office of Bank Indonesia Medan to become Class A, with operational areas throughout the island of Sumatra. The utilization of the heritage building De Javasche Bank in Medan while preserving its original form and appearance is a smart and appropriate decision because the splendor and authoritative impression of this building still radiates today.

Column and Tympanum | Detail of the columns and tympanum on the facade. The flat field in the center was originally the Dutch Royal shield but has since been removed.



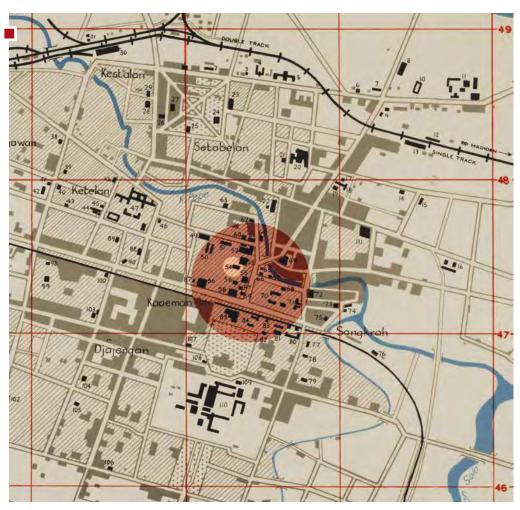
Estate in the Land of Kingdoms (1)

De Javasche Bank Building in Surakarta

When the Kartasura Palace fell as a result of the Geger Pacinan War (1741), Sunan Pakubuwono II chose Solo village in 1745 for his new palace under the name Surakarta Hadiningrat. However, power struggles and wars continued throughout the country finally ending ten years later with the Mataram Kingdom split into three: the Yogyakarta Sultanate, the Surakarta Sunanate, and the Mangkunegaran Princedom in Surakarta. Each estate of the Crown Lands (vorstenlanden) ran its own government and economic activities.



Kingdom Land Map | In the late 19th century, the territory of the Mataram Kingdom was divided into three estates: Yogyakarta, Surakarta, and Mangkunegaran Princedom. The situation was vastly different from about two centuries earlier when the kingdom's territory covered almost all of Java. *Surakarta City Center |* The position of the De Javasche Bank Branch Office is visible between Kasunanan Square and Pasar Gede across the Pepe River and Vredeburg Fort.



Surakarta has long had trade relations with Gresik in East Java through the Bengawan Solo River channel. However, Surakarta's economic development was dependent on the landowners, Kasunanan and Mangkunegaran. When the Cultivation System *(cultuurstelsel)* - which obliged farmers to cultivate perennials - was imposed by colonial rulers across Java in the 19th century, the three kingdoms were exempted.

The leasing of royal land to private parties made Surakarta's economy grow. In the second half of the 19th century, Mangkunegara IV opened sugar cane plantations and sugar factories that were very profitable. With other crops, coffee and tobacco, Surakarta grew rapidly. The batik industry, which spread throughout the country, was also an important economic contributor at the time.

The center of Surakarta is on the axis between the north *alun-alun* square of the Palace to Pasar Gede on the north bank of the Pepe River throuh the Residentslaan (then Gouveneurslaan, now Jalan Sudirman). Fort Vastenburg stands on the east side while on the west side there are

hotels and rows of European houses.

Agentschap Soerakarta was established at the suggestion of C. F. W. Wiggers van Kerchem, the fourth president of De Javasche Bank, after he made a business trip to Yogyakarta in 1867. In the general meeting of shareholders on July 12, 1867, his suggestion was accepted and approved by the DJB Head Office in Batavia. Soon, the Surakarta Branch Office was opened on November 25, 1867, and A. W. Verkouteren was appointed the first Branch Office Head *(agent)* in the Royal Land.



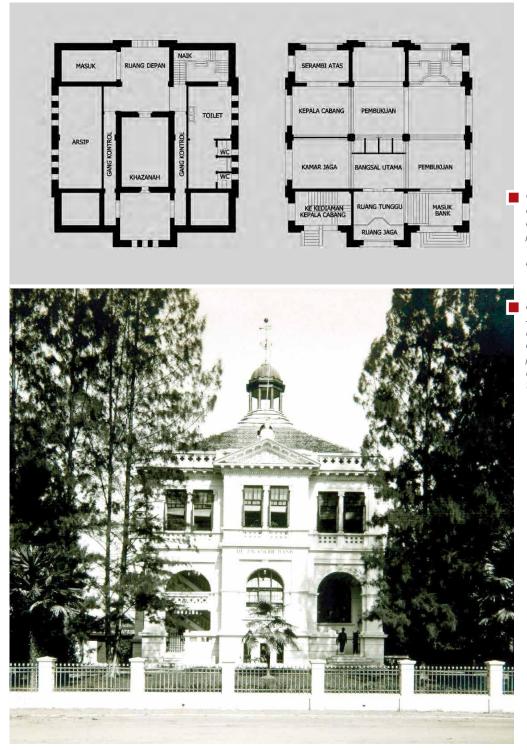
New Building

For the first month the De Javasche Bank Surakarta had its office at an inn, and from January 1, 1868, it moved to a house rented from Mrs. De Kock van Leeuwen across from the Vastenburg Fort. The lease agreement stated that after two years, the tenant would buy the land and the building for 15,000 guilders.

In July 1908, De Javasche Bank President G. Vissering visited Surakarta to see the land for the new office location in accordance with the original plan. In fact, the land was expanded with the purchase of a building owned by Tan Giam Bo adjacent to the prospective office location, for 10 thousand guilders plus a small yard next to it for 700 guilders.

The new building of De Javasche Bank Surakarta was designed by Ed Cuypers at the request of Vissering. The executor of the construction was M. Hulswit; November 10, 1908, was the day of the groundbreaking. The project was completed almost two years later at a cost of more than 60,000 guilders. The operation of the office was inaugurated on August 27, 1910.

Early Designs | The De Javasche Bank Surakarta Building is one of Ed Cuypers' earliest designs. The main floor would serve as offices while the lower floor was to be for the treasury vault and archives. The top floor would be utilized as the official residence of the Branch Manager.



Open | Floor plans of the ground floor and main floor of the De Javasche Bank Surakarta Building. The workspace is an open room with partition walls of light material as room dividers. This pattern was later applied to other DJB buildings as well.

Eclectic Beauty | The facade of De Javasche Bank Surakarta Building (1910), shows an eclectic or mixed approach. The Renaissance element in the center, the tympanum at its top, and the Baroque patterned pyramidal roof with soaring cupola for lighting and ventilation, characterize the beauty of the later DJB Building.

Although the Beaux-Arts style had been largely abandoned in Europe, it was just beginning to emerge in Asia and Australia - such as in Surakarta's De Javasche Bank Building. According to the architect, the style was suitable for buildings in tropical regions because the ceiling height fosters better air circulation.

The building measures 15x21 meters. The facade is divided into three parts with a protruding center. Large windows serve as entry for daylight from the outside to illuminate the main hall. The entrance to the building is on the north side while the south side, with a slightly simpler treatment, serves as a passage to the branch manager's residence in the upper floor.

Major changes to the appearance of the De Javasche Bank Surakarta Building were made in 1928, after structural repairs following a 1917 earthquake. The entrance was moved to the center of the facade so that the original porch was closed to be turned into working room. Similarly, the entrance to the Branch Manager's residence on the upper floor was moved to face south.

With the entrance in the center and two glass windows on its left and right, the façade's symmetry becomes stronger, approaching the ideal of Andrea Palladiostyle Renaissance architecture. To date, the De Javasche Bank Surakarta Building is the only colonial heritage building with a Beaux-Arts style. At its inauguration, the phrase was heard, "Like the splendor of a jewel."



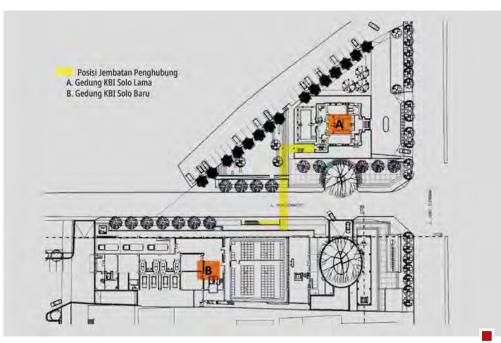
Present Facade | The entrance of the building at the center of the facade appears with folding metal gates on both sides. The addition of the canopy with its balcony above simplifies the dynamic and eclectic Beaux-Arts composition.

Roof Ornament | The pyramidal roof is covered in red terracotta tiles, ending with a cupola, supported on slender columns. In tropical climates, cupolas are often used as additional sources of interior light and ventilation, but in the De Javasche Bank Surakarta building, the classical architectural element is merely decorative.





Entrance View | This is a view to the building entrance on the main floor. On the left side is a replacement window for the old entrance while the small door on the right side is a staircase leading to the upper floor, the official residence of the Branch Manager. The marble floor is a replacement of the original floor of the old building.



Site Plan | The site plan of the Surakarta Representative Office of Bank Indonesia that architect Han Awal submitted to the Surakarta City Building Expert Team. Across Ronggowarsito Street would be a bridge between the old building (A) and the new building (B).

The main floor of the building is designed to be open and the rooms are divided using wooden partition walls, which are lightweight and easy to adjust as needed. In the center of the room, there are four supporting columns that divide the ground floor into nine sections so that within this arrangement, there are guidelines for room divisions.

Present Situation

Since 1993, the idea of constructing a new building for the Surakarta Representative Office of Bank Indonesia was conceived, but was hampered by the financial crisis of 1997. The plan to build a new building was resumed when Bank Indonesia's status changed to an independent institution after the Reformation. The Board of Governors, after careful study, decided to purchase 6.542 square meters of land owned by Hotel Merdeka, located on the right side of the old building, across Rongowarsito Street.

Through a competition, PT Han Awal & Partners was declared the winner of the design competition for the new De Javasche Bank Surakarta Building. With the concept of *'harmony by contrast'*, the building design aims to harmonize the new and old buildings. The two buildings have their own personality: the old building has a Neoclassical style, while the new one is designed in the style of post-modernism, while the old building was restored referring to the original design. The two buildings are connected by a pedestrian bridge symbolizing the past intertwined with the present.



Connected By A Bridge | Aerial photo of the old building (former De Javasche Bank) separated from the new building of the Surakarta Representative Office of Bank Indonesia on the left. The two building clusters were separated by Ronggowarsito Street, but the pedestrian bridge that runs over it links them together.



Two Epochs Building | This view from Sudirman Street shows the two buildings of the Bank Indonesia Surakarta Representative Office reflecting two different eras - the colonial era of the old and the present day of the new. About a hundred years apart in age, the buildings appear in harmony. A special pedestrian bridge spanning Ronggowarsito Street connects the two.

Located on the Royal Land, the De Javasche Bank Surakarta Building embraces local cultural elements with various batik motifs and shadow puppet figures becoming building ornaments. Classic batik patterns-Sida Mukti, Sida Mulya, Sida Luhur, Truntum--adorn the glass walls of the reception lobby. The *wayang beber* carvings on the outer walls of the building seem to greet passers-by. In the function room, *pawukon* paintings are found as decoration. All these ornaments reflect the work of Bank Indonesia's leaders and staff in carrying out their work. The new building of De Javasche Bank Surakarta is considered environmentally friendly as seen by the leafy trees around the building and surrounding area. It stands to reason that the building received the Platinum Award from the Green Building Council of Indonesia. The old building, once restored, will be utilized for public social activities. After an almost two-year construction process, the new building was inaugurated by Bank Indonesia Governor Darmin Nasution on October 5, 2012.

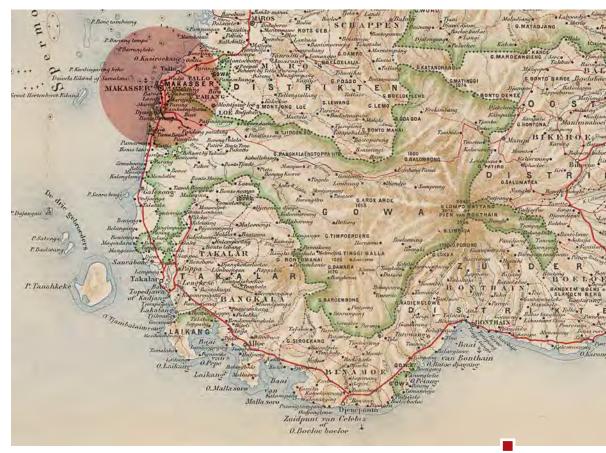
At the Southern End of View

De Javasche Bank Building in Makassar

In 1528, an important event occurred at the southern tip of Sulawesi Island. At that time, the two kingdoms, Gowa and Tallo, allied and made Makassar the main port on the spice trade route replacing Malacca which had been controlled by the Portuguese since 1511. Then a series of fortresses were built along the coast between Tallo' and Sombaopu (the center of the Gowa Kingdom).

Later, as a result of the Treaty of Bungaya in 1669, the Sultanate of Gowa lost its power and almost all the fortresses were destroyed except for Sombaopu, the Sultan's palace and Ujungpandang, which became a VOC base and was renamed Fort Rotterdam. Makassar was maintained as a gateway to China, Japan, and Eastern Indonesia particularly to Nusa Tenggara and Maluku.

In the late 19th century Makassar was opened as a free port to compete with British-controlled Singapore. Inter-nsular and foreign trade brought prosperity and rapid population growth. Tea was brought by traders from China and on their return they carried sea cucumbers and birds' nests. Traders from Java brought rice and, on their return, took coffee and copra.

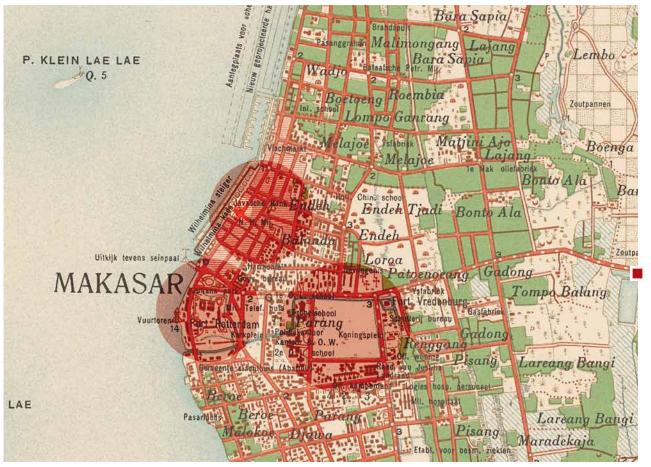


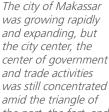
The Region and the People | Since the end of the 17th century, the Makassarese and Bugis populations increased and spread in many directions, especially along the coastal areas of the Malacca Strait and the Karimata Strait, in addition to the north coast of Java Island.

Borrowed Office

The idea of opening a branch office of De Javasche Bank in Makassar had been floated sometime after the establishment of the DJB in Batavia. However, the first charter made by the colonial government stated that branch offices could only be established in Java and Madura. It was only after the fourth charter was issued in 1860 that the opening of a branch at the southern tip of Sulawesi Island was made possible. On March 26, 1864, the Chamber of Commerce and Industry (Kamer van Koophandel en Nijverheid) established a year earlier, submitted a request to the Board of Directors of De Javasche Bank in Batavia to open branch offices in Makassar and Padang. At the general meeting of shareholders on August 6, 1864, it was decided to accept the proposals. In short order, De Javasche Bank Agentschap Makassar was officially opened on December 21, 1864. The super-fast approval signalled that the opening of a DJB branch office in Makassar was feasible to support the economic dynamics in the eastern region of the archipelago.

The signs of Makassar becoming a major city had been evident since the VOC established itself there in the 17th century. In 1695, for example, Fort Rotterdam was built as the center of city activities and the residence of the governor of Sulawesi. Forty years after the De Javasche Bank branch

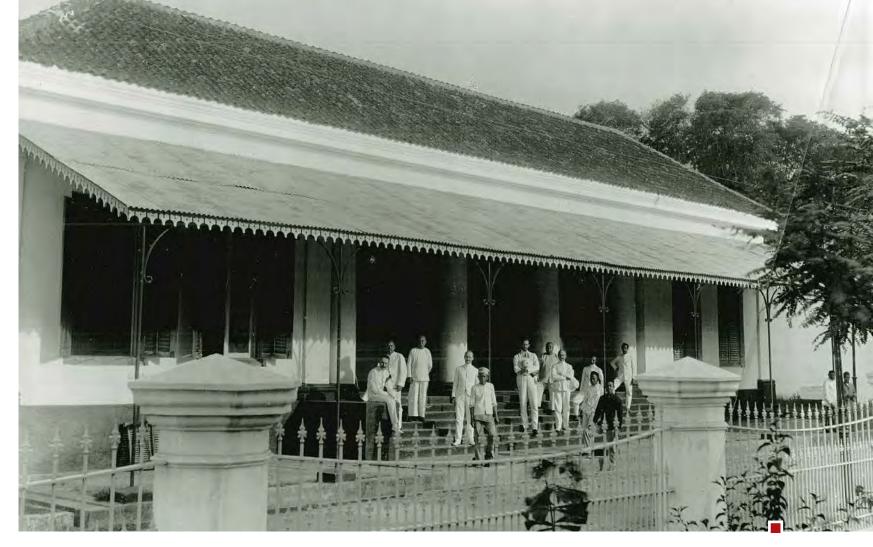




City Center Map |

was still concentrated amid the triangle of the port, the fort, and the Koningsplein (city square). Trade offices, warehouses, and shops were clustered in this

area.



was established, Makassar's municipality or gemeente status was confirmed in 1906 as a continuation of the 1903 decentralization policy; however, the City Hall was only built ten years later just outside Fort Rotterdam. Not long after, in 1908, the fort was declared no longer a defensive structure, and the following year some parts of it were demolished due to the demands of the rapidly changing city.

Vlaardingen, along the coastal-port on the north side of the fort, developed into a trading area supported by multinational settlements to its east. Between the fort and Koningsplein (now Karebosi Square), government office buildings and residences for the city's upper classes were built.

Beginnings are not always perfect. That was the case with the office building for De Javasche Bank Makassar's daily activities, borrowing one of the rooms in the Nederlandsche Handel Maatschappij building. It was only in 1866 for the first time, that DJB Makassar had its own building, located on Jampea Street. The building was occupied until the first decade of the next century. **Borrowed Office** | Clerks on the steps of the building where De Javasche Bank Agentschap Makassar first had its office. The original office was borrowed from the NHM.

The Most Beautiful White Building

Far away in Amsterdam in the Netherlands, De Javasche Bank President G. Vissering asked Ed Cuypers, his architect friend, to design a new building for the bank's Makassar office. The meeting took place at the end of 1907. Three years later, the new DJB building was constructed on Passarstraat (later Pasar Street), directly opposite the Makassar Harbor. On any day, international commerce was bustling in this busy area. All major companies had their offices on the street, including the NHM, the KPM (Koninklijke Paketvaart Maatschappij) as well as European- and Chinese-owned shops.

Within a very tight timeframe, Ed Cuypers designed the De Javasche Bank Makassar

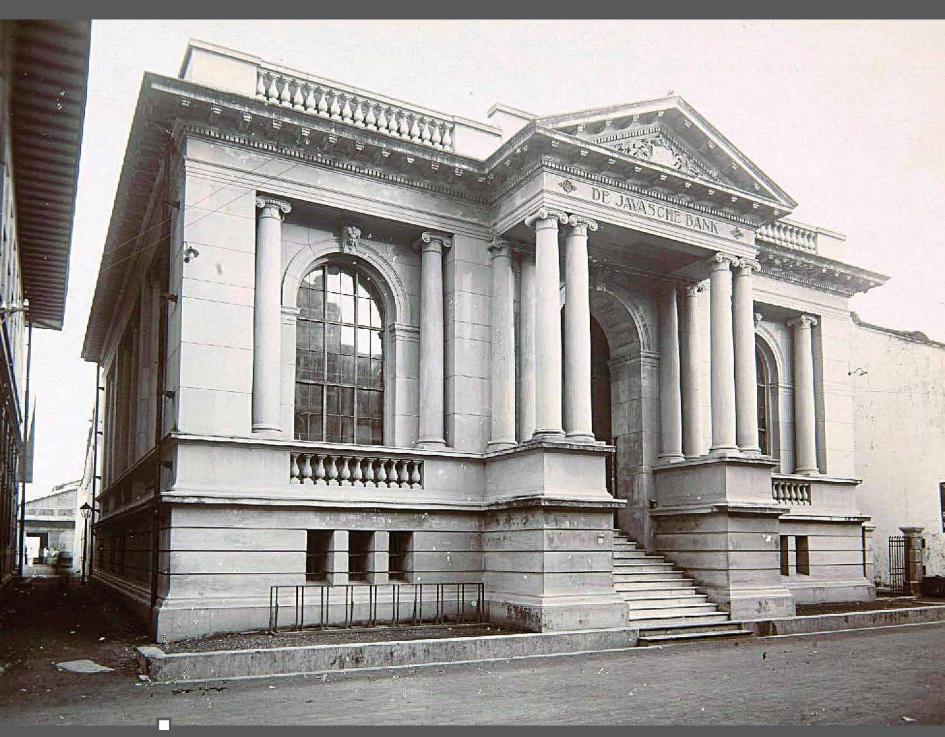
at the same time while designing a similar building for Medan and Surakarta. Not surprisingly, many of the building approaches and details are the same in those buildings. The construction was carried out by Marius Hulswit but due to his busy schedule in other projects he was later replaced by W. Jaski who had just completed the building in Medan.



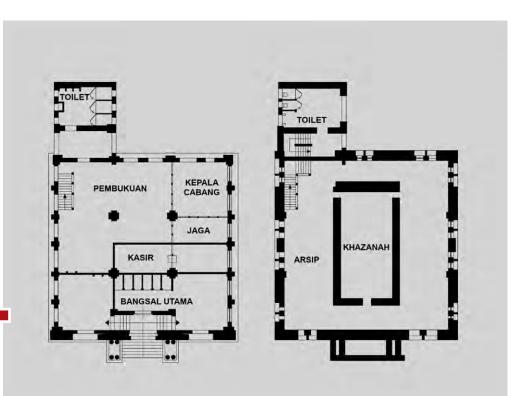
Inauguration of the New Building | The atmosphere at the inauguration of the new building of De Javasche Bank Agentschap Makassar in 1910. "Everything is laid out in a way that has never been seen in Makassar," wrote a local newspaper at the time.



The Most Beautiful White Building | Pasar Street (Passarstraat), opposite the Makassar Harbor, was a bustling area of multinational trading offices. The De Javasche Bank building with its Classical Greek colonnaded portico (right, front) was said to be the most beautiful 'white building' in Makassar.



Authoritative Impression | The front facade of the De Javasche Bank Makassar Building on Pasar Street. The high-positioned main floor could only be reached via steps on the Classical Greek-styled portico and lent the building its authoritative aura.



Embryo of Open Office | The plans of the De Javasche Bank Makassar Building show the main floor (left) used for bank operations, without permanent walls, just like the DJB Medan Building. It hearkens back to the dawn of open office concept that developed much later. The lower floor was reserved for the treasury vault and archives.

Open Office | This is an illustration of the 'open office' model on the main floor of the De Javasche Bank Makassar Building. This model invited natural lighting to be evenly distributed throughout the floor and air to flow freely. A stuffy feeling evaporates.

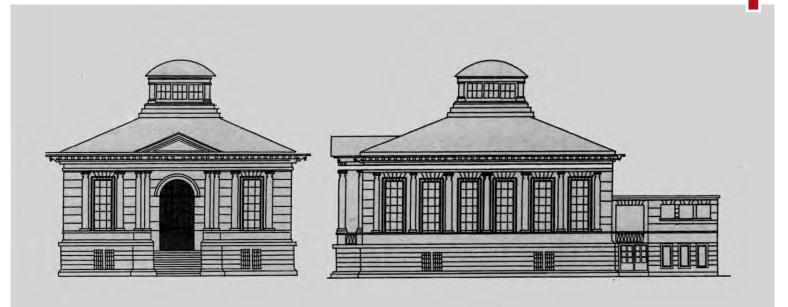


Climbing the stairs at the portico, visitors did not immediately reach the inner rooms, but must turn to the right or left. To the right was the main hall, while to the left were the staff and special guest rooms. The remaining rooms were used for customer service, separated by light wooden walls that were easily moved according to functional needs. Natural lighting and airflow were assisted by a cupola in the center of the roof.

The flows of money and valuables were organized through a special door at the back of the building so as not to disturb activities in the office. At the back end of the building, an addition was made for employee bathrooms and toilets. With this arrangement, the work floor was completely free to be arranged according to need.

Since its inauguration, the De Javasche Bank Makassar Building attracted the attention of the people of Makassar because of its beautiful and graceful appearance. The nickname 'White House' was given to the building to reflect its beauty. Moreover, the Beaux-Arts style building was unprecedented in Makassar.

> **Classical and Renaissance |** Front and side view of the De Javashe Bank Makassar Building which employed the Empire Style approach of the Beaux-Arts style, utilizing Classical Greek and Renaissance elements.





Bank Indonesia Representative Office of South Sulawesi | The building designed by PT Gumarna was inaugurated by Bank Indonesia Governor Rahmat Saleh on March 4, 1978. The modernist building is located on Jenderal Sudirman Street No. 3, on the east side of the historic Karebosi Square which dates back to the Gowa and Tallo kingdoms.

National Development

During the New Order national development, Makassar Port was prepared to become the main supply port for Eastern Indonesia. For that objective, the Makassar Strait was prepared as an alternative international shipping route outside the increasingly overcrowded Malacca Strait. In 1990, the Soekarno-Hatta Port -the name that was later chosen- began construction.

Pasar Street was renamed Nusantara and its surroundings were acquired for the port expansion. Public attention was once again drawn to the ex-De Javasche Bank building, which had functioned as the Representative Office of Bank Indonesia. It was rumored that the DJB Building was among the heritage buildings that would be demolished in favor of new infrastructure developments that were deemed far more important than simply an office building.

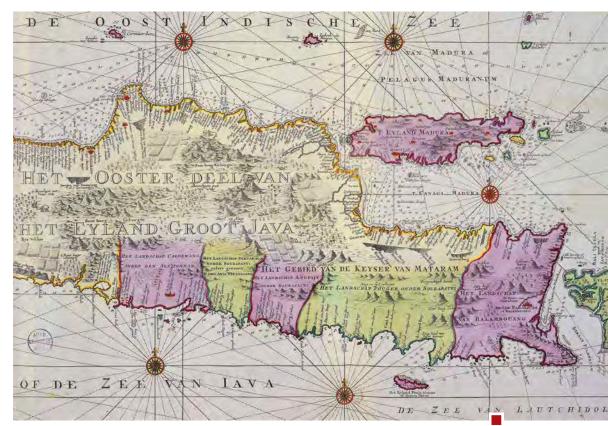
The Bank Indonesia Representative Office itself moved to a new building on Sudirman Street in 1978. After that, the ex-DJB building was used by the Regional Development Bank of South Sulawesi until 1994, when it was evicted at the last moment for the demolition; the delay caused by the challenges from various groups, including the South Sulawesi Antiquities Preservation Center. However, eventually, the building disappeared from sight.

In the Shadow of Heroes

De Javasche Bank Building in Surabaya

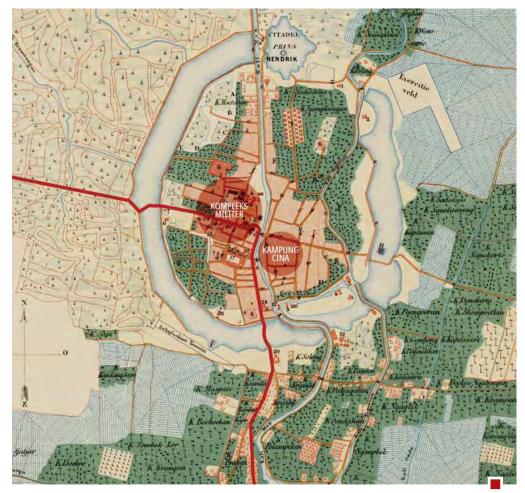
The origin of Surabaya - according to local folklore - is derived from the words *sura* 'triumphant' or 'safe' and *baya* 'danger.' In other words, Surabaya means surviving or triumphing (every time) in the face of danger. Another version of the city's name is derived from Sura, the name of a sea-dwelling shark; and Baya, a large land reptile. It is said that the two animals were enemies and often fought violently until each was injured. It was finally agreed that both should respect each other's 'sovereign territory'.

The story, here, can be seen as a symbol of Surabaya's historical-geographical reality. At least since the beginning of the 15th century -during and after the Majapahit Kingdom- Surabaya has been a port city that served connections to the west and east. This means that the city grew as one of the maritime powers in Java and even the whole archipelago. During that century, Surabaya was inhabited by various nationalities, even Raden Rahmat (later Sunan Ampel), a Walisanga figure, settled and opened a pesantren (religious boarding school) in the city. The interpretation of the Sura-Baya story is also supported by the fact that the city's glory, however, cannot be separated from its fertile and resourcerich hinterland.



Map of the Eastern Region of Java Island | In the 17th century, the eastern part of southern Java Island was 'het gebied van de Keyser van Mataram' or a region under the power of Mataram. But, Blambangan, at the easternmost tip, remained standing as an independent region.

The story of Sura versus Baya can also be seen as a historical parable of the city of Surabaya, which is colored by the spirit of heroism. In the early 16th century, Majapahit --once Surabaya's patron-- fell under the control of Demak, the north coast kingdom of Java at the time. But when Sultan Trenggana died in 1546, there was a power struggle. In the chaos, Surabaya rose as an independent kingdom in eastern Java. However, the glory ended when Mataram conquered Surabaya in 1625. But all was not lost because during the war of independence--about three centuries later--Surabaya's people showed their valor against foreign enemy troops. It is fitting that Surabaya is nicknamed 'City of Heroes'.



The Road Turns | Construction of the Great Postal Road (bold red color), which runs from Anyer in Banten, and enters the Surabaya from the direction of Gresik. The road was linked to army headquarters in keeping with its primary function as a means of defense. Turning sharply south, away from the military territory, the road had a more socio-economic significance for the surrounding community.

Returned Memory

In the early 17th century, Surabaya under the rule of Pangeran Surabaya, developed into a large city with a population of around 10,000 families. The palace or dalem where the prince reigned was built very grandly, located between Bubutan Street and Baliwerti Street today. The remnants of the *alun-alun* around the palace are now could be found around Tugu Pahlawan Park, on the west side of the Kali Mas River. The wide streets of Surabaya today seem to reflect its vastness in the past. However, the situation changed when Raden Trunajaya of Madura rebelled, followed by Surapati's resistance, thus weakening Mataram and inviting the Dutch VOC as a new force. Mataram was forced to surrender the north coast of Java

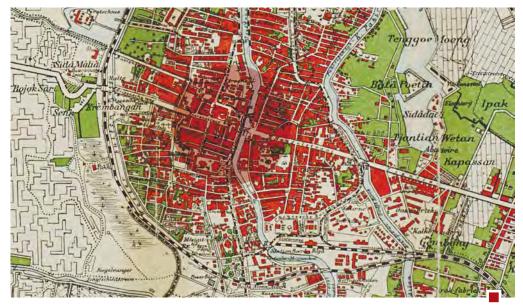


Red Bridge | Built around the end of the 19th century, the Roode Brug aka Red Bridge, is at the heart of commerce in the city of Surabaya that links the two sides of the Kali Mas. The west side of the river was home to offices of Dutch-owned companies, while the east side was bustling as a center of Chinese commerce.

to the VOC, followed by Surabaya falling to the hands of the Dutch in 1744.

Initially, Surabaya was almost neglected by the VOC as the trading company already had a base *(factorij)* in Gresik. In the late 18th century the base was transferred to Surabaya. It was Governor General H. W. Daendels who paid great attention to Surabaya, even considering moving the capital from Batavia when arranged the defense strategy of Java against the British threat.

The construction of the Great Postal Road, which connected the entire north coast of Java, clearly determined the direction of Surabaya's further development. From the direction of Gresik, the Post Road entered the city of Surabaya through the military complex between the former *dalem* and Fort Prins Hendrik until it reached the banks of the Kali Mas. The road then turned south, spanning Jembatan Merah Street, Pahlawan Street, and today's Baliwerti Street. The path was turned at the time because directly opposite the Jembatan Merah, had developed into a dense Chinese compound.



Location of the First Building | This map illustrates the location of De Javasche Bank Surabaya's first building which was built on the corner between Heerenstraat (now Rajawali Street) and Werfstraat (Kasuari Street). In 1860, the bank's activities moved to a larger office on the corner between Werfstraat and Schoolstraat (Garuda Street) facing north.

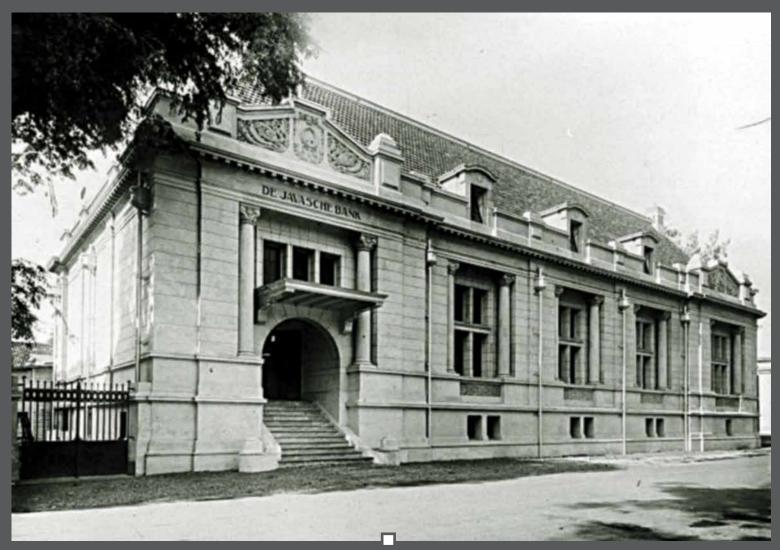


Empire Style in the Indies | *The De Javasche Bank Surabaya Building, built in 1860, faces* Schoolstraat to the north, with its back to the old building which faced Heerenstraat. The street to the left of the building is Werfstraat. Like many modern buildings of its time, it features the Rijkstijl (Empire Style) adopted from Europe.

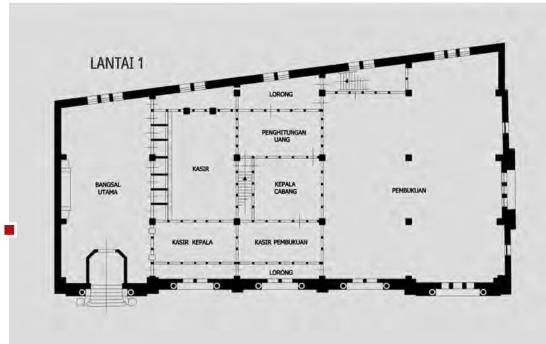
"Empire Style"

When the colonial government imposed the Cultivation System in the 19th century, the area around the Red Bridge developed into a business center. The bridge brought together the two sides of Kali Mas - the office buildings of various Dutch companies were concentrated on the west bank, while Chinatown was on the other bank. The vicinity of the Red Bridge became the main line connecting to the Ujung port. On the map the location of the De Javasche Bank building is to the north of the bridge, amongst several existing military facilities.

The first building of De Javasche Bank Surabaya was not very big, about 38 x 17 meters, so it was a bit unwieldy to apply the Empire Style with Neo-Renaissance elements. The most visible feature was the raised main floor (bel-étage) of the building so that the entrance needed to be reached through a series of steps. This gave the building a more authoritative feel. Symmetry showed in the facade, which divided into five parts, crowned with ornamanted dormer windows on three in the middle and the outer two with sculptured tympanums. The easternmost part housed the main entrance to the building with a portico sheltering steps under the arch.

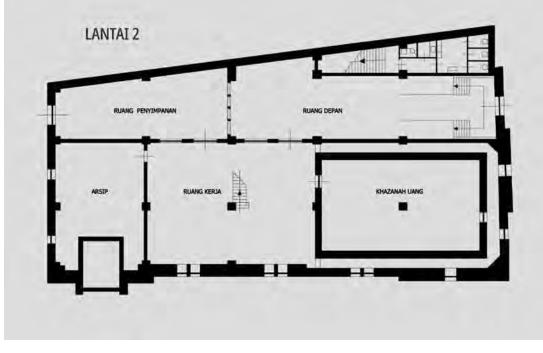


More Graceful | The new De Javasche Bank Surabaya office (1910) stood on the old site, replacing the old one. The entrance, which was on the building's end is one of the approaches used by Ed Cuypers to offset the Empire Style into commercial buildings. With a well composed Empire Style, the new building looks much more elegant than the previous.



Main Floor Plan | The main hall of De Javasche Bank Surabaya Branch Office is directly behind the entrance on the right side of the building. The workspaces are separated by light partition walls so as not to block the airflow and light streaming in from above. The only stairs leading to the vaults on the lower floor are in the Branch Manager's office and behind the accounting department.

Lower Floor Plan | The lower floor was designed specifically for the vaults and archives. The door facing Werfstraat (Kasuari Street) to facilitate movement of freight vans. Later, this side door was closed and accessible only through the main floor.





(1) Old Building | The right side of the building facing Kasuari Street (Werfstraat) was divided into three parts, two of which are originally fitted with round windows only. These were later converted to tall windows in the English Tudor style, similar to the ones on the facade. (2) Entrance Changes | The building of De Javasche Bank underwent several changes to adjust to the progress of its activities. A significant change occurred in the 1950s when the portico on the east side of the building was moved to the center of the facade.

The roof of the building was adapted from modified Mansard, the difference is on the upper part was installed a pair of openings to illuminate the main floor. The steel structure supports the entire roof so that it does not weigh much on the building. When the main door was moved to the center, the main hall was easily shifted to the center of the building as there were no permanent walls. Another effect was that the natural light openings on the roof became a way of illuminating the main hall at the center of the building.





(1) Perfect Symmetry | The front facade of the former De Javasche Bank Surabaya Building as seen from Garuda Street. It displays perfect symmetry after the main door on the right (east) side of the building was shifted to the center. The terracotta brick roof combined with the white wash on the whole body of the building is contrasting but harmonious; (2) Main Entrance | The relocation of the main entrance to the center of the facade seems to have successfully displayed the symmetrical effect on the De Javasche Bank Surabaya Building. However, it also seems that this change of the door position did not consider the architect's preferred style.

1) Main Hall | The turnstile (on the left) at the entrance to the main hall of De Javasche Bank Surabaya Branch Office has not changed since it was moved to the center of the building's facade. Similarly, the floor tiles show their original arrangement patterns. The glazed windows are a way for light to pass through illuminating the interior; (2) Glazed Windows | The glazed windows become a way for light to enter and illuminate the main ward with very beautiful stained-glass motifs; (3) The revolving door | In the ex-DJB Surabaya building remains as a link between the elegance of the building's exterior and interior. Revolving doors were a trend in office buildings in urban areas at the beginning of the 20th century. The use of this model in the DJB Surabaya Building combines neoclassical style, with a modern touch that still aesthetic.



The Most Beautiful

To this day, Surabaya's De Javasche Bank Building is regarded as one of the most beautiful buildings in the bustling City of Heroes due to its graceful and impressive appearance. The building remained in use until 1973, when it was no longer sufficient to accommodate the growing business activities, and Bank Indonesia built a new building on Pahlawan Street.

Since then, the De Javasche Bank Building has been used by various parties, including the Bank Pembangunan Jawa Timur, until it was returned to Bank Indonesia in 1990. The restoration began in 2010 and was inaugurated on January 27, 2012, as a heritage building owned by Bank Indonesia.



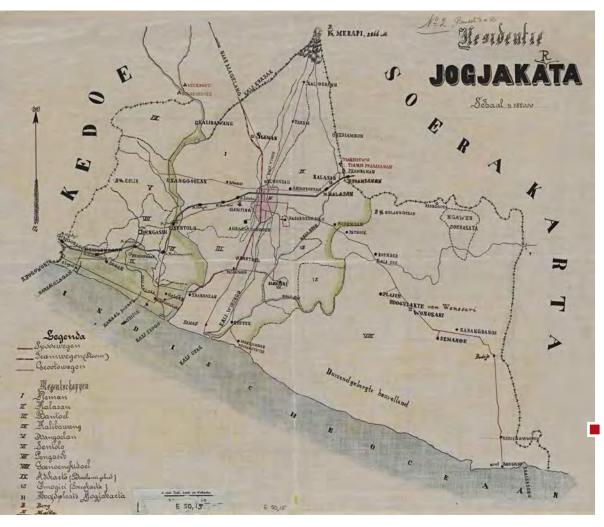
Staying Upbeat | Bank Indonesia Surabaya Office in 2022. The lot is extended to the east as a parking lot for the Museum Bank Indonesia in the City of Heroes. With bright white walls and terracotta roof, the building stands out impressively among the cluster of other buildings.



Blue Sky Embrace | In the embrace of the blue sky, De Javasche Bank Surabaya Building is bathed in lamplight reflecting off itself. This alluring sight is remarkable at dusk from Kasuari Street.

Estate in the Land of Kingdoms (2)

De Javasche Bank Building in Yogyakarta



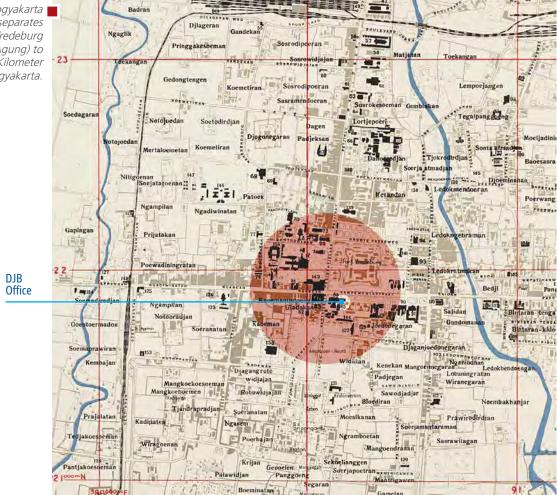
The Sultanate of Yogyakarta was established as a result of the Giyanti Agreement of 1755 which split Mataram into two kingdoms, Yogyakarta and Surakarta. A year later, Sultan Hamengku Buwono I built the Yogyakarta Hadiningrat palace by opening Alas Beringan between two rivers, the Winongo River and the Code River. The north-south axis that defines the palace grounds has become the center of the development of Yogyakarta City still in use today.

Panggung Krapyak was built at the southern point of the palace facing the forest, while the Tugu Pal Putih was placed at the northern point, which intersects with the road to Surakarta. The straight road connecting the monument to the palace was called *rajyamarga*, or the road leading to the king. Today, the road is known as Malioboro, derived from the word *malyabhara* which means "an offering of flower garlands."

Royal Land Map | Part of the mandala of the Mataram Kingdom in Yogyakarta after the Treaty of Giyanti (1755) - the other is the land of Surakarta. Since Indonesian independence, the area of the Residentie Jogjakarta in the colonial period is now named the Special Region of Yogyakarta. The main road starts at *Alun-alun Lor*, which is the front court of the palace. Exiting the palace area, there is a crossroads with the road to Kotagede. The northern part of this intersection is flanked by Fort Vredeburg on the east side, and Gedung Agung on the west side. After that, there is the commercial areas of *Pecinan* (Chinese quarter) Ketandan and *Pasar Gede* (Centrl Market) Beringharjo. This area is the center of Yogyakarta's activities.

On the south side of the intersection stand several important buildings in Yogyakarta, namely the large buildings on the west side used by the Nederlandsch-Indische Levensverzekering en Lijfrente Maatschappij, Nederlandsche Handel Maatschappij, and Nederlandsch-Indische Escompto Maatschappij. On the eastern side of the intersection is the Post Office, which neighbors the De Javasche Bank Branch Office. The intersection is now known as the Zero Kilometer Point of Yogyakarta.





A major change occurred in the early 19th century when the British under Thomas Stamford Raffles as Lieutenant Governor established a temporary government in Java. Politically, the sultan's position was increasingly under pressure. The sultanate's *mancanagara* land was lost in Daendels' intervention (1811), followed by Raffles' invasion of the palace in 1812, and the Java War (1825-30).

In the economic field, Raffles' *landrente* system meant that all land belonged to the king or the state; people who took advantage of the land had to pay taxes. The system opened up opportunities for outsiders (non-Javanese) to rent land from the government and cultivate it, giving rise to fertile plantation capitalism in the 19th century.

The cultivation of tobacco, sugarcane, and coffee developed rapidly in the Land of the Kingdom. Furthermore, the plantation industry demanded the development of various infrastructure such as transportation lines. It is no coincidence that the first railway line was a network connecting Yogyakarta, Surakarta, and Semarang as export ports. It was also natural that the need for financial and banking institutions became urgent.

On Own Land | The first building of De Javasche Bank Yogyakarta Branch Office stood on eigendom or freehold land. The decision to construct the building was taken in a very short time - September 1878 the idea for the building was pitched; the office materialized and opened April 1st the following year.





Face of Beauty | The beautiful facade of De Javasche Bank Yogyakarta Building is as elegant as the Beaux-Arts style chosen by architect Ed Cuypers. Twin domes are firmly fixed on both sides of the central pyramidal roof. The main facade featured a tympanum supported by Classical Greek columns. The balcony on the upper floor was added in 1955.

On Eigendom Land

During an inspection visit to several De Javasche Bank offices in Java (August 1878), the President of DJB conveyed messages from many parties, especially the Dorrepaal & Co. Firm in Semarang, which asked for a De Javasche Bank branch office in Yogyakarta. The consideration was that the need for credit for the expansion of plantation companies required banking support. The President and Board of Commissioners of DJB immediately approved the establishment of the branch office. Likewise, the Semarang Branch Office fully supported it. Thus, the De Javasche Bank Yogyakarta Branch Office was opened on April 1, 1879.

The De Javasche Bank Agentschap Yogyakarta building was first built on *eigendom*, or freehold land of around 300 square meters. The land was located on Kampemensstraat or Secodiningratan Street, now Panembahan Senopati Street.

Unfortunately, no picture or description of the first building has been found.

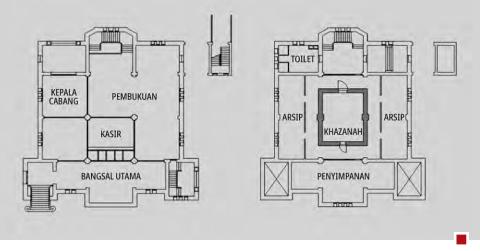
Entering the new century, De Javasche Bank Yogyakarta had a brand-new building that has been in use since February 1915. The building has three floors. The lower floor was deliberately built half sunken in order to heighten the main floor above it. The main floor itself was used for daily office activities, while the top floor was used as the Branch Manager's official residence. The facade of the building is divided into three sections. The center part is wider than the other two. The central section is projected forward and has a large arched window that serves as an entry point for daylight from outside to illuminate the main hall behind it. The tympanum is supported by five pillars in Classical Greek style. With its size and elements, this feature is the centerpiece of the view for visitors approaching the building.

To the two sides on the left and right were built two towers which topped with black domes each, flanking a dark red pyramidal roof with a round dormer window. The roof pinnacle was not covered with the usual cupola, but only three needle-like finials, because daylight profusely supplied by thedormer windows. As in some other Cuypers-designed buildings, the entrance to De Javasche Bank Yogyakarta Building is on the right (east) side of the facade, not on its center. This completes the complexity and beauty of the building composition.

The division of rooms in the banking hall does not use permanent walls but light wooden partitions, so that they can be easily arranged according to need at any time. This means that the possibility of changing the layout of the rooms was taken into account when the building was designed.



Temple Carvings | The large sloping pyramidal roof is decorated with a dormer window and finials at its apex, flanked by the two square-domed towers. A pediment contains the tympanum, decorated with ornamental carvings typical of Central Java ancient temples. The lettering Bank Indonesia displayed below it.



Floor Plan | The main floor is used as a customer-related spaces; while the lower floor functions as treasury vault room, archive, and storage. The upper floor is used as the Branch Manager's official residence.



(1) Main Gate | The jet-colored steps of the De Javasche Bank Building in Yogyakarta are leading to the arched entrance. At the top landing, the guest is directed to the right to enter the main hall; (2) Point of Attention | The large window at the center of the facade appears to be designed as an eye-cathcher. Before the addition of the balcony, the arch above the window and the ornate carvings around it were more prominent; (3) Natural Light Window | This stained-glass window is an eye-catcher for visitors to the De Javasche Yogyakarta Branch Office. It features an image of Queen Wilhelmina (the figure in the circle is now darkened), flanked by the building construction inscription that reads 'Anno 1914'. The window allows natural light from outside the building to flow into the main hall.

Besides the main door, there are other smaller doors and stairs in the building for special uses. Staircase housed in a separate building on the north side is used only to acess the Branch Manager's official residence upstairs. Two other staircases are inside; the one in the back or south side, leads to the treasury vault and archive rooms on the lower floor. Another door in the left (west) tower leads specifically to the Branch Head residence only. The inscription on the main window reads 'Anno 1914' because the building should have been completed that year. But it was postponed due to the outbreak of the First World War. The transportation of building materials from Europe did not arrive on schedule, so the inauguration of the building took place only later on February 15, 1915.



Multifunction Room | This former main hall of the De Javasche Bank Yogyakarta building now functions as a waiting room, break room, showroom, and other related activities. The floor tile pattern is still intact and the original room divisions can be seen.



The Old and New | The new building of the Representative Office of Bank Indonesia Yogyakarta Region was built on the east side of the old building. The appearance of the new building is harmonized with the old one in both style and coloring. The right corner of the photo shows the Yogyakarta Post Office, an old neighbor of Bank Indonesia.

Additions and Changes

The De Javasche Bank Yogyakarta Building underwent several additions and changes. Balconies and iron trellises to protect the windows were added in 1955. Then, in 1970, the upper floor, the residential, was converted into a workspace, boardroom, and meeting room. A treasury room was added on the west side of the lower floor.

A major change occurred in 1978 when the new building was constructed on the east side of the old building. At the same time, the old building was restored and repurposed as a public space. The two clusters of buildings -the old and the new-remain connected through a special bridge built behind the old building. The restoration was fully completed in 2011.

Now, the historic building of the former De Javasche Bank in the Royal Land is available for community activities. Upstairs there is a library, study and internship rooms for students. The former main floor is used for lectures, discussions and other meetings. The lower floor is used as an exhibition space, for performances, and other similar activities.



Keraton Tourism Area | Standing on Senopati Street, the Representative Office of Bank Indonesia Yogyakarta Region is part of the Keraton Tourism Area. In the background of the building is the landscape of the Ngayogyakarta Hadiningrat Sultanate Palace hosting a square decorated with leafy trees surrounding it. In the distance is the blue line of the southern coast of Java.

At the Edge of the Peninsula

De Javasche Bank Building in Manado

For many centuries Manado, located at the tip of the northern peninsula of Sulawesi Island, has been a trading port and stopover for Minahasa, Gorontalo, and Bugis people who wanted to trade to Ternate. Meanwhile, Europeans, Chinese, Indians, and Arabs, arrived and settled there from the mid-16th century. However, due to frequent conflicts with the Spaniards, Minahasans - the majority ethnicity and the common name of the Manado population - formed a symbiotic alliance with the Dutch VOC.

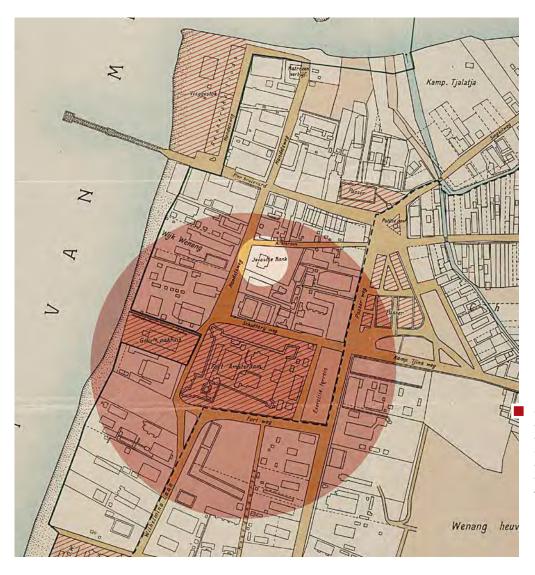
To mark the alliance, the VOC built a wooden fort in 1654, which was later replaced by a stone one and named Fort Nieuw Amsterdam (1673). In its central position, Fort Amsterdam essentially became the core of early modern Manado City. The area includes European settlements to the south of the fort, Chinese to the north, with Arabs and other foreigners to the northeast. Manado is surrounded by the *walak* (ethnic community) of Manado, Ares, Kakaskasen, and Kalawat Wawa. **Map of the Northern Tip of Sulawesi Island |** The northern tip of Sulawesi Island includes Minahasa, Gorontalo, and Bolaang Mongondow. Many active volcanoes fertilize the agricultural lands in the region, making it a rice producer capable of supplying the needs of the surrounding area.



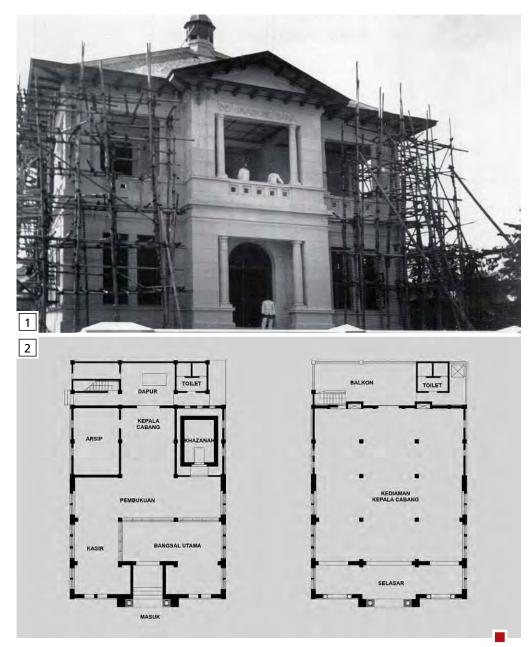
Although VOC presence in Manado was said to be based on mutual obligation with the local community, it was not easy for the VOC to control the interior. The *walak* elders could not simply accept the arrival of foreigners into their cultural environment. It was not uncommon for disputes between the Minahasan people versus the Dutch leading to prolonged wars that claimed many victims. It was not until the early 19th century that North Sulawesi was virtually controlled by the Dutch. Manado was made the capital of the regency in 1824, covering northern and central Sulawesi, and was upgraded to a municipality *(gementee)* independent of the Maluku Gouvernement in 1919.

During the colonization process, De Javasche Bank Agentschap Manado was opened. Just like in other *agentschaps*,

the opening of the branch office was inseparable from the role of De Javasche Bank President E. A. Zeilinga. During a visit to Manado and the east coast of Sulawesi in January 1910, he saw that the economic activity in the area was very lively, including trading companies lining the streets. So, it was only reasonable for the Board of Directors of DJB to immediately open a branch office in the city.



Manado City Map | Since 1887, Manado City has been divided into eight regions and connected by wide roads with shady trees. The core of Manado City is around Fort Amsterdam, marked by the harbor, warehouses, and markets near it. De Javasche Bank branch office is on the north side of Fort Amsterdam.



(1) Process on going | The new De Javasche Bank Manado Branch Office was being built (1910) on Handelsweg (now Letjen Suprapto Street) between the harbor, the fort, and the market. This was the same location as the old building that had been in use for the previous six years; (2) Floor Plan Changes | Changes were made to the Branch Manager's residence on the upper floor. The front part, which was originally an open porch, was covered with glass windows so that the appearance of the facade of the building became flat and obtuse.

Modest Building

De Javasche Bank Manado Branch Office was inaugurated on September 9, 1910. Previously, all banking activities and services in Sulawesi were carried out by the Makassar Branch Office. However, since the working range of the Makassar *agentschap* was so wide, and infrastructure was limited at the time, the division of the service area with the Manado Branch Office was seen as an effective solution.

The outward appearance of De Javasche Bank Manado Building is similar to the other bank buildings in Medan, Makassar, and Yogyakarta. The frontal planes are divided into three parts. The center section is accentuated forward and functions as a portico flanked by Classical Greek columns and a tympanum added to the top, while the two sides are aligned.

Somewhat differently, the building was modest for a modern European-style bank office at that time, a plain facade without any elaborate decoration. Even the tympanum that crowns the frontage is without ornamentation. Perhaps this happened because the First World War had the effect of disrupting communication and relations between the Dutch East Indies and Europe, thus delayed the delivery of necessary building materials. In addition, Studio Van den Bossche en Crevels in Delft, to which architect Ed Cuypers usually ordered ornamentals, had stopped its activities.

The plans also show how the De Javasche Bank Manado Building differs from similar buildings in other cities. The vault appears to be placed - not planted - on the surface of the main floor. The impact of the World War, again, prevented the arrival of installation technicians from the Netherlands. As a result, the vital, heavyweight steel device was simply placed to the left of the Branch Manager's office and parallel to the archive room on the right. Meanwhile, the entire upper floor was used as the Branch Manager's official residence.

After turned into the Representative Office of Bank Indonesia in 1953, the former De Javasche Bank Manado Building was renovated once more. The need for space due to increased works and activities was inevitable. Changes were made to the Branch Manager's official residence, which was moved to another building. The upper floor was then reorganized to fully accommodate office activities. In the new arrangement, the cupola that marked Ed Cuypers' typical work, was also removed.

In 1970, the building was expanded to both its right and left wings, completely changing the face of the building. The parts that were retained were the original facade, the vaults, and the interior. The spatial arrangement, even the construction, was completely overhauled; the old facade became blocked by new reinforcing columns. Similarly, the pyramidal roof was transformed into a long-hipped roof.

1 2 BANK INDONESIA

(1) Solid and Plain | The view of the De Javasche Bank Manado Branch Office building circa 1920. The closure of the balcony on the upper floor makes the building feel even denser. The plain, unadorned surface treatment of the planes adds to that sense of dullness; (2) The Change Over | After being taken over as the Manado Representative Office of Bank Indonesia, the former De Javasche Bank building was fully used as a workspace. The Branch Manager's official residence - upstairs - was moved to another location.



Building Expansion | The expansion of the building to the right and left sides meant that the old roof had to be demolished and replaced by a new, wider and longer roof. As a result, the front facade of the original De Javasche Bank building, which was preserved intentionally, was covered by the new roof extension.



Brand New Building | In 1996 the new building for Bank Indonesia Representative Office of North Sulawesi Province appeared as a solid, imposing building, supported by its elevated location.

The New Building

Responding to the need for more adequate work facilities, in 1996 the Bank Indonesia Representative Office of North Sulawesi Province built a new office building on 17 Agustus Street. The new facility was located on higher ground in the city, close to the center of local government offices and state institutions for the province. Its position next to the Governor's Office symbolizes the importance of the two institutions.

Nevertheless, the old Bank Indonesia building is to be preserved. All functional parts of the building are maintained and saved from damage. The current user is the Cooperative of the North Sulawesi Representative Office of Bank Indonesia. Periodically, part of the building space is used as a showcase for the promotion of micro-, small-, and medium-enterprises in the region.

In addition, some other rooms are used as storage for banking memorabilia, such as calculating machines, filing cabinets, and treasury vault that are still well-preserved in the building. There is also an idea to develop the historic building as a museum, part of the Museum Bank Indonesia. This effort is expected to connect Bank Indonesia more closely to the wider community.

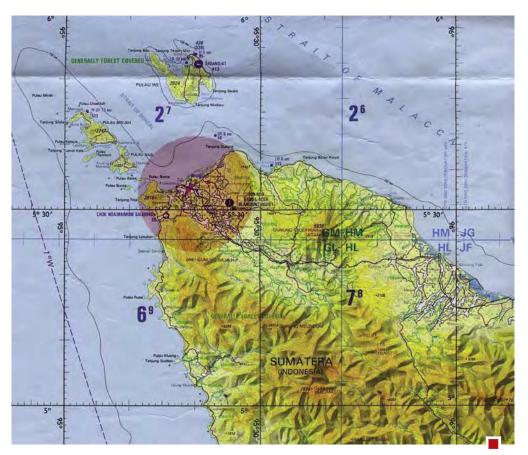
On the Veranda of the Land

De Javasche Bank Building in Banda Aceh

Located at the westernmost tip of Indonesia, Aceh is widely known as the 'Veranda of Mecca'. The epithet comes from local appellation to Aceh as the last port for holy journey to Mecca, also from the fact that the majority of Acehnese are Sharia-observant Muslims. By the 16th century, Aceh had flourished as one of the largest centers of Islamic intellectual studies in Southeast Asia.

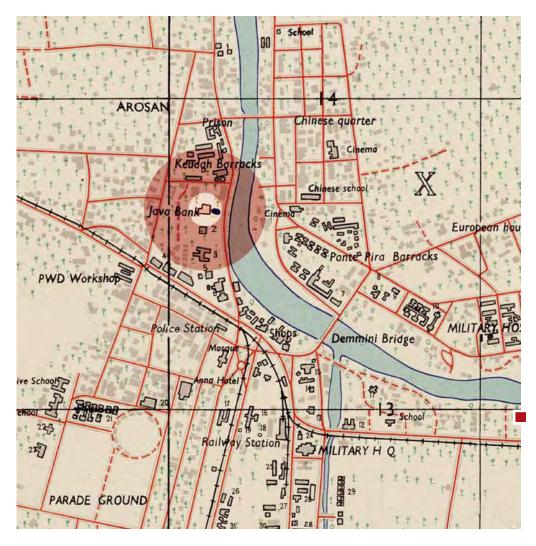
Historical evidence indicates that since at least the 15th century Aceh has been the gateway for Arab, Indian, and European traders to various other regions in the Kepulauan Nusantara, the name used before Indonesia. Traders brought merchandise such as camphor, pepper, rice, areca nut, and others.

The sovereignty of the Aceh Kingdom was recognized internationally by both Eastern countries such as the Turkish Usmaniah Dynasty, and the Western world such as Britain and America. In the context of colonialism, Aceh was a formidable opponent of the Dutch colonizers. It took about thirty years and costs the colonial government heavily to take control of Aceh in 1873.



Banda Aceh City Map | The city of Banda Aceh is located on the banks of the Krueng Aceh River, about five kilometers from the coast. About 17 kilometers away is Weh Island, which marks the zero kilometer mark (in the west) of the Indonesian archipelago.

To strengthen its dominance, the colonial government took various actions. The first steps were to build port infrastructure, road networks, and railways to attract investors. In the first decade of the 20th century, rubber, oil palm, coffee, and tea plantations were opened. Similarly, oil wells began to be explored commercially. Consequently, activities at Sabang Port on Weh Island, which had been a free port since 1896, increased rapidly.



Location Map | The site of the De Javasche Bank Banda Aceh Branch Office is in Keudah district, in the west bank of Krueng Aceh River. Not far away, to the north side, were military barracks. The trading center was between two important bridges, Pante Perak in the north and Peunayong in the south.

An Enriched Style

The advancing development of the colonial economy in Aceh sparked the idea of De Javasche Bank President E. A. Zeilinga to establish a branch office there. His proposal to open a DJB *agentschap* was approved by the Governor General even though its implementation was stalled due to the problems of the transfer of the military regime to civilian rule, and the impact of the First World War.

Majestic Authority | A photograph made in 1910 of the De Javasche Bank Kutaraja Branch Office building (as Banda Aceh was formerly known). Like large buildings in royal lands - such as those in Yogyakarta and Surakarta - the building design is majestic and authoritative, following the Empire Style in Europe.

The construction of the De Javasche Bank Banda Aceh Building began with the purchase of land in 1916. The groundbreaking took place on June 30, 1917, but construction was slowed down due to a shortage of workers. Willem Jaski, the field executor, completed the construction of the building with the help of Regiment Genietroepen (Corps of Engineers), Waterstaat (Public Works Department), and the Atjehsche Handel Maatschappij, so that finally it could be inaugurated on November 30, 1918.





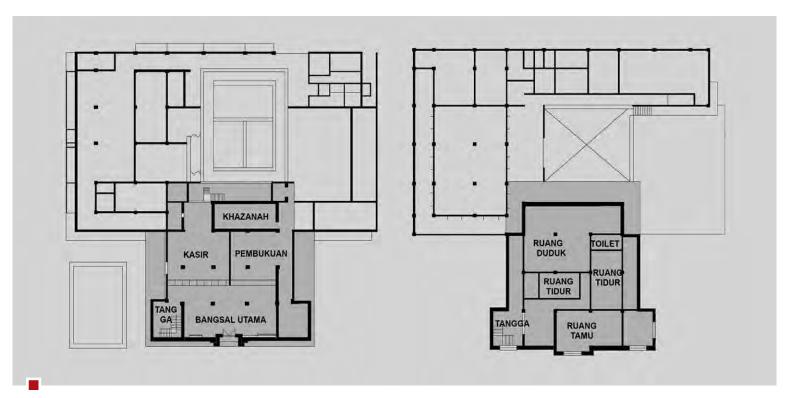
Stay Intact | Bank Indonesia Representative Office Building Banda Aceh today. After a century of turmoil, the building remains intact; perhaps one of the few historic Bank Indonesia buildings that still exudes its originality.

Architect Ed Cuypers applied an enriched *Rijkstijl* style to the De Javasche Bank Banda Aceh Building. The figure of the building is symmetrical with its main entrance placed right in the center of the facade. The frontal hipped roof with sharp angles, like a crown, give a dashing impression to the appearance of the building. On the left and right ends of the building, twin, black-domed towers stand tall, guarding the central front view.

The deviation from Rijkstijl is seen in the triangular *tympanum* over the balcony windows, which appears plain with no carvings. However, in this composition the tympanum is less apparent, as the center

of attention is on the main entrance, which adheres to the full symmetrical design of the facade. During the restoration, a large flagpole was added to the front courtyard, soaring far beyond the height of the building and too close to the building position, disturbing its elegance.

The basic plan of the building is a square measuring 27x27 square meters, with a vast forecourt, the distance of the building from the roadside is 40 meters. This distance greatly enhances the desired grand and regal effect. In addition, Keudahsingel (now Cut Mutia Street) was directly adjacent to the Krueng Aceh, increasing the prominent visibility of the building.



Building Plan | This plan was drawn based on measurements taken during the 1979 restoration. The old building is colored gray. The main floor was used for bank activities, while the upper floor was used as staff quarters.



Jewel on the Banks of the Krueng | An aerial photograph shows the Bank Indonesia Representative Banda Aceh on the banks of the quietly flowing Krueng Aceh (Aceh River). The lush lawn in the courtyard and the deep red color of the roof distinguish it from the other buildings around it. In the past, the east side of the Krueng Aceh was an area where Europeans lived. The buildings were segregated and there was plenty of open space between them. On the opposite side is a trading and shopping area, densely packed with residences and businesses.

(1) The Three Axis | Facade of De Javasche Banda Aceh Building is partitioned into three sections with the central one focused on the entrance gate. This arrangement is similar to the bank buildings in Yogyakarta and Surakarta; (2) Roof and Towers | The hipped roof is decorated with arched dormer windows on all four sides (only the front windows are visible in the picture). At both ridge ends are placed pointed finials to emphasize their spot. The two square domed towers are made to resemble the minarets of the Baiturrahman Mosque.

The portico over the main entrane at the center is flanked by Classical Romanesque columns, with the keystone protruding from the arch. The upper floor is covered with recessed windows supported by Doric columns. All openings, windows and doors, are being made narrow and sunken to the walls to reduce direct sunlight to the interior.

Topping the assemblage is an undecorated tympanum bordered by the triangular pediment mimicking a Classical Greek temple, a symbol of immortality and grandeur. The hipped roof is built a little to the back as to not too contrasting with the whiteness of the façade, although from a distance it is not working out due to the dominance of the dark-red terracottatiles against the sedate white.

The right tower is used to house the connecting staircase between the main and upper floor, while the left tower provides an additional workspace. The window on the right tower serves as lighting for the staircase. Today, the upper floor is used entirely as a workspace, making the staircase an important element of the building interior. Such a pattern is also seen in similar buildings in Yogyakarta and Cirebon.





Beautiful Connector | The staircase on the right (south) tower of the building is the connecting staircase between the main floor and the upper floor. Not only a means of connecting floors; the staircase is also a beautifully arranged adornment.

The history of De Javasche Bank Banda Aceh Branch Office (formerly Kotaraja) is quite convoluted and complex. When the Japanese occupation army invaded in 1942, the branch office was taken over and closed down. Until the surrender of sovereignty to the Republic of Indonesia by the Dutch in 1950, Aceh was never reclaimed by the Dutch, so when De Javasche Bank was nationalized, the Kotaraja Branch Office was not included in the process. The building was used by the Regional Representative Council and Bank Nasional Indonesia, until it was bought back by Bank Indonesia.

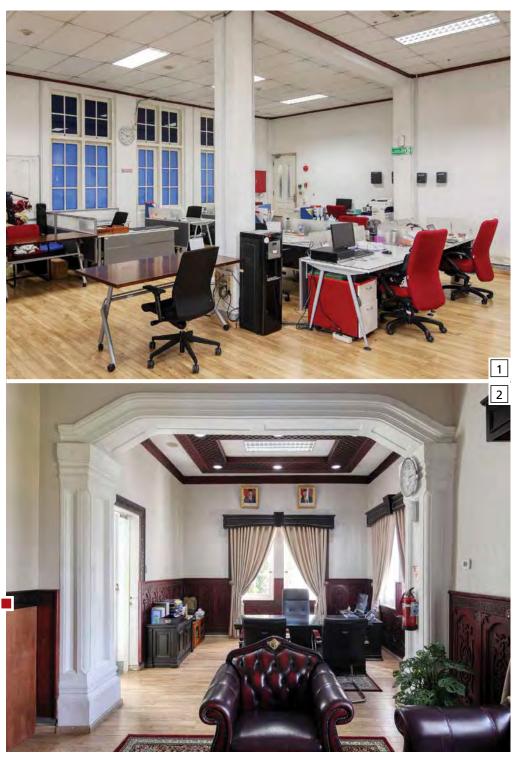
New Ambience

A new sight was seen on the second floor of the Banda Aceh Representative Office of Bank Indonesia. The front hallway is covered by a glass wall to protect the meeting room and the managers' workspace. The glass wall is necessary because the renovated hallway uses artificial ventilation. The changes were made during the expansion of the building in 1979.

The 2004 tsunami hit the building and caused considerable damage, although the entire building remained intact. Even though the vault was submerged in water its contents were saved. While waiting for restoration and renovation, the bank activities had to be moved to one of Bank Indonesia's official houses in Banda Aceh. On September 5, 2007, the restoration of the building was completed, and it was officially opened for activities again in a new atmosphere and order.

The former De Javasche Bank Banda Aceh Building has been registered as a National Cultural Heritage Building (1999). It is the pride of the people of Aceh as one of the most beautiful historical buildings in the country and part of the Krueng Aceh Trail tourist destination.

(1) Workspace-1 | SThe atmosphere of the workspace of the accounting section of the Banda Aceh Representative Office of Bank Indonesia on the upper floor (2022). The ceiling and floor have been completely altered although the building structure remains as it was; (2) Workspace-2) | The workspace of the Head of Bank Indonesia Representative Office Banda Aceh after the 2007 restoration. Styling and furnishings have been replaced to reflect the current fashion, and additional decorative elements celebrate the local character.





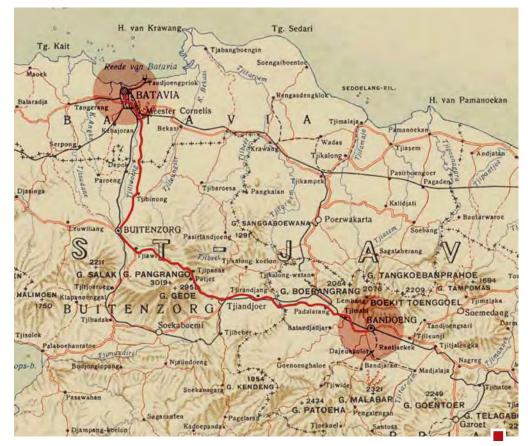
Surrounding Area | An aerial photo of the Bank Indonesia Representative Office Banda Aceh and its environs around the bend of the Krueng Aceh. The Baiturrahman Mosque and its minarets (tall, in white) can be seen in the distance, as well as the Tsunami Museum on the upper right.

In the Priangan Realm

De Javasche Bank Building in Bandung

Reaching Batavia from Serang, the Groote Postweg (Great Postal Road) which was constructed in 1810 turned south through Buitenzorg (Bogor), continuing to Bandung, then on to the east. The consideration at that time was that should the road continue from Batavia to Cirebonmeaning through the north coast-it would be trapped in the swampy area on that section of the route. Meanwhile, the southern passage via Bogor had existed for a long time, and needed only to be widened and reorganized. Although longer, the use of this route at the time, was seen as the more practical solution.

Actually, there was another reason why the Groote Postweg line from Batavia was directed to Buitenzorg, none other than because the residence of the Governor General of the Dutch East Indies - now one of the Presidential Palaces of the Republic of Indonesia - was located in that City of Rain (Bogor). While Bandung was, however, by then still an under developed small town. It was only a couple of decades later that Bandung bloomed into an attractive city. In 1864, it replaced Cianjur as the capital of the Priangan Prefecture and it gained municipality (gemeente) status in 1906. Tea, rubber, guinine, and coffee plantations sprawled across the Priangan region, prompting the construction of the



Batavia-Bandung Road Map | The distance between Batavia and Bandung is about 187 kilometers through Buitenzorg and Cianjur, the 19th century former capital of the Priangan Prefecture. Although it was difficult to travel because one had to climb the steep Puncak incline, the long and winding route had been the main roadway for a long time.

railroad network towards the end of the 19th century from and to Bandung, which continued to expand over the following years.

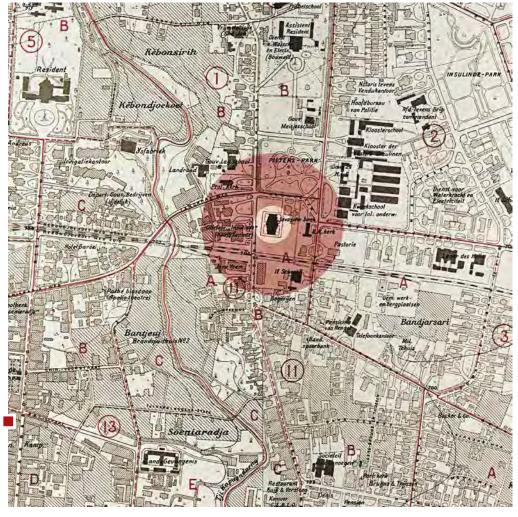
Secure Location

Beyond its economic advantages, Bandung was chosen as the location of De Javasche Bank's branch office for special reasons.

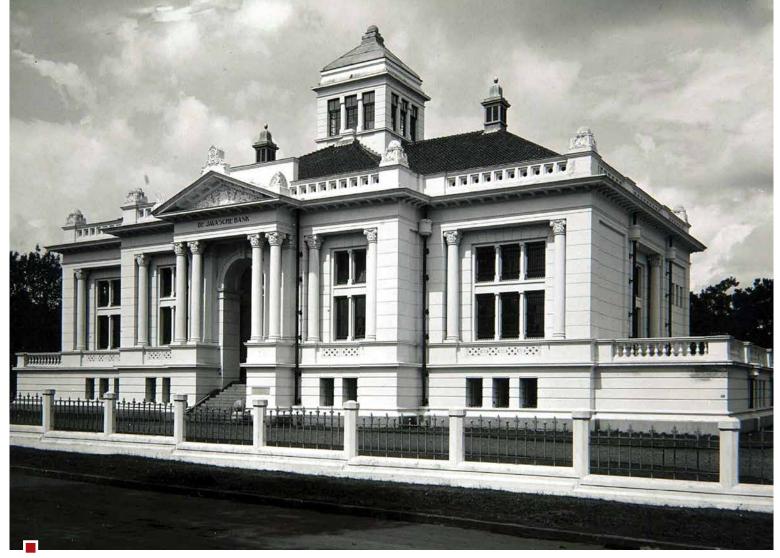
Its location in an inland area surrounded by mountains was considered more secure against possible enemy attacks. The experience of the Dutch colonial government in South Africa, which almost collapsed during the Boer War (1899-1902), left a lasting trauma for the colony.

In addition, Bandung was slated to become the capital of the Nederlandsch-Indië

colony, replacing Batavia. This step was even anticipated by the military, which moved its command center to Cimahi in 1886. Included in the plan, Bandung had also been linked to the ports of Batavia in the north and Cilacap in the south in efforts to defend the country's treasures in case of emergency.



Bandung City Map | In the early 20th century Bandung had become a modern city, a gathering center for plantation owners and workers around Tanah Priangan. City amenities were so complete that it was nicknamed 'Parijs van Java' for its beauty.



Graceful and Magnificent | The De Javasche Bank Bandung Building, excellently designed by Ed Cuypers, showcases the Empire Style in full force. Exuding elegance and splendor in its prime, it was one the most photographed DJB building.

Strong yet Elegant

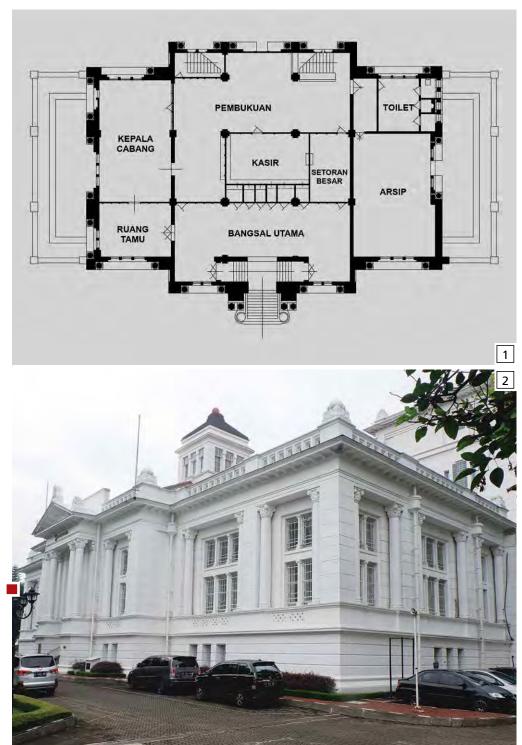
The idea of opening an agentschap in Bandung was proposed by De Javasche Bank President J. Resenbach in 1902. Apart from institutionalizing the financial system, the purpose of establishing a branch office was related to efforts to secure state assets in the event of an emergency. In pursuit of these, on October 24, 1906, the Governor General of the Dutch East Indies sent a letter approving the opening of the Bandung Branch Office of DJB.

The government provided a one-hectare lot of the former salt warehouse (zoutpakhuis) in Kajaksan Girang district, across the Stadhuis (town hall). A park, Pieterspark, sits between the two. Initially, the De Javasche Bank Bandung Branch Office was an old building, the former salt warehouse at that location., and officially began bank operations on June 30, 1909. The vaults began construction in 1915, while the construction of the main building stalled as most of the required building materials had to be imported from Europe which, at the time, was engulfed in the World War. Finally, after more than three years, the new building of De Javasche Bank Bandung Branch Office was officially opened on May 5, 1918.

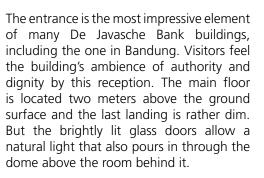
The building consists of a lower floor for the treasury vault and the upper floor for the main office, including the Branch Manager's office. The roof of the building is a simple hipped roof, but in its center of the ridge - just above the main hall - a square dome heightened with windows at its four faces was added. This was done for natural ventilation and lighting to the main floor through a glass ceiling. Several antefixes also set at corner junctions, with the biggest atop the pediment, crowning the entablature.

The majestic figure of the De Javasche Bank Bandung Building stands free, amidst the ample open ground, commanding to all four directions. The facade is purely symmetrical, with the portico as the building's entrance right in the middle. Tall square windows on all four sides of the building are embedded in the walls and flanked by classic columns - similar to those in Medan and Makassar.

(1) Main Floor Plan | GThe De Javasche Bank Bandung Building was designed with an arrangement of pure symmetry. The architect never copied classical architecture as is, but appropriate classical elements and rules according to individual setting and use; (2) Angled View | The current (2022) Representative Office of Bank Indonesia Bandung seen from an angle. It shows the facade and the right side of the building. The addition of rooms on both sides of the building (compare with the original floor plan) was done carefully so as not to change the general appearance, even strengthens the overall expression.



Entrance Gate | The stairs at the building entrance serve as the walkway to the main floor, which is elevated above the treasury room located below. At the threshold of the stairs, a pair of Classical Greek-style double columns stand ready to receive visitors. A pair of plain concrete balls leaves a soft impression to the first step.



A pair of Corinthian double columns support a pediment with the inscription and logo of Bank Indonesia (replacement of De Javasche Bank). The tympanum is adorned with one of the last sculptings frorm Studio Van den Bossche and Crevels of Amsterdam. The carving depicts aesthetic elements derived from Borobudur temple reliefs in Central Java; as well as a crown and two additional decorations on both its sides.





Considerable changes were made in 1958 when the main floor of the building was expanded to the north and south, over the added vault floor beneath. The expansion made the building facade longer due to the addition of wings on both right and left sides. Major changes had actually taken place twenty years earlier, during the creation of a 'war vault'-but these developments were not visible from the outside.

Conveyor of Light / The giant stained-glass windows above the building entrance serve to deliver natural daylight to the main hall. The play of light is mesmerizing and impressive whether viewed from outside or inside the building.

Contemporary Building

To overcome the need for more working space, Bank Indonesia built a three-story addition on the southeast side of the old building in late 1970. A new and bigger building was then constructed on the east side of the old building, on the site of the former residence of the Branch Manager which merged with the Panti Budaya building adjoining it. The new seven-story building was officially opened in 1998.

The new building is connected to the old building by the the former courtyard of the

official residence of the Branch Manager. The main entrance to the Bank Indonesia Region VI Representative Office (West Java and Banten) now faces north to Perintis Kemerdekaan Street, hence Gedung Perintis is the name of the new building.

Two years after the restoration, the old building of the former De Javasche Bank Bandung obtained status as a Cultural Heritage Building through the Bandung City Regional Regulation in 2009. It was then inaugurated as the Bank Indonesia Cultural Property and Memorabilia Building. It will be developed as a museum.

Old and New J The new building (left) and the old building in the same complex of the Bandung Representative Office of Bank Indonesia. Although they are next to each other, the buildings face different directions; the new building faces Balai Kota Park to the north, while the old building faces Braga Street to the west.





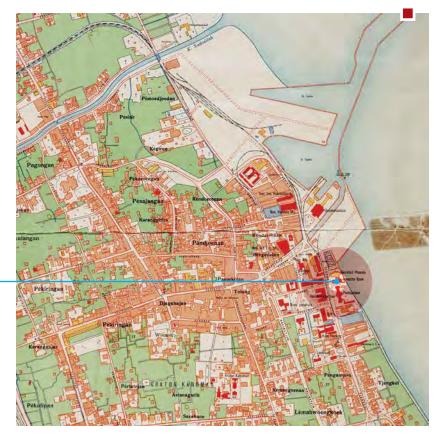


Cultural Heritage Building | Presently, the former De Javasche Bank Bandung Building is used as the Bank Indonesia Cultural Property and Memorabilia Building. One of the jewel in the garland of historic buildings of Bank Indonesia has become an important milestone in the preservation of heritage buildings in Bandung. The building is open to the public.

By the North Coast Passage

De Javasche Bank Building in Cirebon

Cirebon City Map | An overview of the city and trade center of Cirebon in the early 20th century. In the red circle is the location of the De Javasche Bank Branch Office next to the Residentiekantoor (resident's office), and in line with the Postkantoor (post office) and Sociëteit Phoenix (community club) backing up to the Java Sea. A little further north are the offices of the Nederlandcsh-Indische Handelsbank and the Nederlandsch Handels Maatschappij.



Tracing a map of the Groote Postweg (Great Postal Road) built by the colonial government in the 19th century, it appears that Cirebon would be the logical third waypoint along the coastal route following Anyer and Batavia. But from Batavia, the road bent sharply south, inland, through Bogor to Bandung, thereby bypassing the northern marshy, swamp land of low carrying capacity. So, it was from Bandung to Sumedang also in the interior, that Cirebon welcomed the De Groote Postweg connection. From Cirebon the road extends faithfully along the north coast as far as the eastern part of Java.

Cirebon is strategically positioned on the north coast of Java from both west and east. For centuries, Cirebon has been famous as an important port city in the region. The ancient port of Muara Jati, for example, has been a busy commercial center since the 15th century. In the early days of the Cirebon, coastal region was connected directly to the Galuh Kingdom in the south. Moreover, the Cirebon osil is very fertile, promising the growth of various crops such as rice, other secondary crops, and timbers. Not surprisingly, Cirebon grew as part of the major trade network in the archipelago and the wider region.



The Fortress of Protection

In the 17th century, the traditional power of Cirebon entered into an agreement with the VOC in Batavia. The agreement was part of the Company's promise of protection for Cirebon from the threats of forces in the west (Banten Kingdom) and the east (Mataram Kingdom) both of which sought to subjugate Cirebon. To realize the promise, the Company built a fort at the mouth of the Cirebon River and named it *Het Bescherming* - 'protection'.

In Fort Bescherming, the Resident's compound, army barracks, prison, armory, and warehouses were built. The fort also served as a barrier between the palace in the south side and the foreign, Chinese, and Arab neighborhoods on the other side. South of the fort was the Europeesche

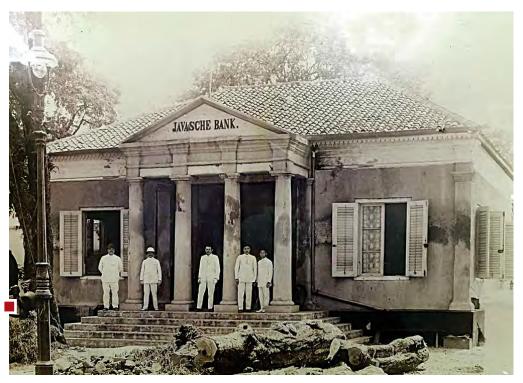
Zakenwijk or the European Town. Although burned down in 1835, the former fort area still stood as the center of Cirebon trade activities..

The construction of Fort Bescherming marked the beginning of new developments in the city of Cirebon. In the 19th century, Cirebon grew toward becoming a large city spurred by the spread of industry, especially sugar, besides international trade that began to spread worldwide. These developments demanded the providing of various buildings and facilities. The port of Cirebon was built in 1865 and then expanded in 1890. Since 1875, that is before the expansion, sugar exports to foreign countries were carried out directly from Cirebon, no longer via Batavia and Semarang.

The booming sugar industry since the second quarter of the 19th century

drove Cirebon increasingly important to the economy of the Kingdom of the Netherlands. The implication, as seen later, was the urgency for financial and banking institutions to respond to the growing dynamics. The need for an office building for the bank - in this case De Javasche Bank - inevitably had to be met.

The process of opening the De Javasche Bank Cirebon Branch Office was very rapid. The proposed plan was submitted in a Board of Directors meeting on June 22, 1866, approved by the Governor General on July 31, 1866, and opened on August 6, 1866. The rapidly growing sugar industry and trade in Cirebon, as already mentioned, was clearly a driving factor in the opening of the branch office.



First Building | The front view of the De Javasche Bank Cirebon Branch Office on Cangkol Street, now Yos Sudarso Street. The one-story building resembling a residential house was not big but stood in a strategic location in the center of government and trade.

A Classical Building on Java's North Coast

The following year, the Board of Directors bought a piece of government-owned land in Cangkol district, covering an area of 600 square meters. Although not extensive, the land was strategically located in the middle of the center of commercial and government activities, and only about 250 meters from the harbor. It was on this land on the north coast that the first De Javasche Bank Cirebon building was built, facing the Resident's Office and neighboring Post Office on the left, and the Sociëteit Phoenix on the right. The first building functioned until a newer building was constructed in the new century.

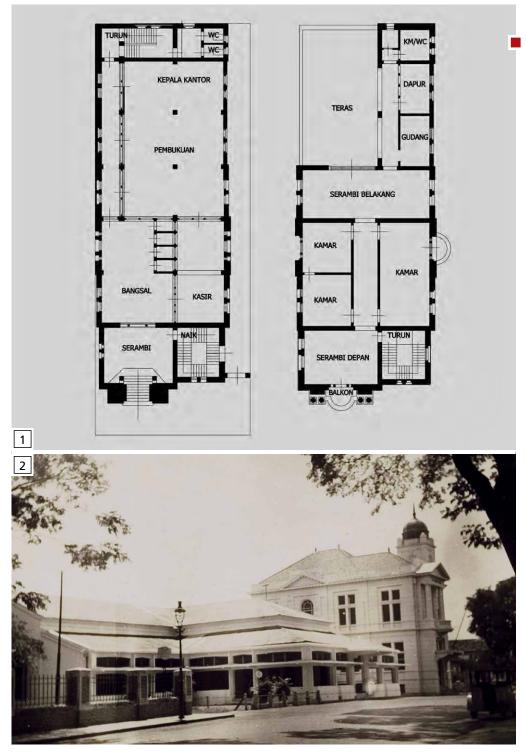
The new building (1921) consists of three floors. The lower floor houses the vault; the main floor serves as offices; and the top floor is the Branch Manager's official residence. The long, narrow site (12x40 meters) leaves the frontage limited, while the sides are wide. Despite this limitation, architect Ed

Cuypers found a way to abandon the rigid symmetry of the Neoclassic style.

The facade is split into two halves. The right side (from the building's point of view) is brought forward as the entrance, while the left side is simplified in the form of a tower in order to create a harmonious balance. The upper floor is not much manipulated; the south side is given a semi-circular balcony to mark the residential master bedroom, while the north side is balanced with similar feature with no balcony.



New Building | Construction of the new De Javasche Bank Cirebon Building began in 1919 and was officially used from 1921. It replaced the old building which is no longer. The new building was the last work of Marius Hulswit who passed away earlier that year. The photo was taken in 1926, five years after the opening.



(1) Floor Plan | The main floor extending to the back gives the feeling of narrowness. In contrast, the upper floor is very spacious for a singlefamily residence (branch manager's). The copious windows on both sides lend the room a spacious feel. The master bedroom was given a semicircular balcony (right); (2) Like a Shield | Viewed from the north, the old building seems to protect the forecourt of the new building on its right side. The new building occupies the site of the former Sociëteit Phoenix, a European-only social club and a leading performing arts venue in colonial Java.

After ascending the stairs of the main entrance, the visitor enters a spacious foyer. Straight ahead is the main hall (8.20x6.85 meters), the cashier, and a row of counters, continuing into the office space including the branch manager's desk. This arrangement differs from the usual design of placing the main hall at the center. The branching staircases to the right of the foyer is downstairs to the vaults, and upstairs to the residential floor.

The entire wall surface of the old building is striped with horizontal lines derived from the Renaissance tradition. Their function is to break up the monotony of the building's side, due to the narrowness of the site. On the upper floors, rectangular windows are assembled in pairs without the usual Classical Greek columns.



On the facade of the building are elements that support each other: the shaded portico, and the balcony above flanked by classical styled columns, disguising the official residence inside. This composition is balanced by the tall tower on the left side of the building. With its stature, the tower becomes a recognizable landmark from a distance. The body of the tower is slightly recessed, but on the lower floor it is aligned with the entrance. To avoid the impression of competing with the entrance, the tower is rendered plain with round windows. On the second floor, the tower wall continues the rhythm with the narrow rectangular windows from the south side. It is only on the upper level that the tower is shown in its entirety with Venetian window decorations, connecting the magnificent patterns of the two balconies, at the front and the south side.

At the top of the building, an octagonal crowned dome in the Early Renaissance style is sturdy but welcoming. The base of the dome is square, continuing the basic shape of the tower. The body of the dome is smaller than the base on which it stands, which necessitated the addition of antefixes at its four corners. To make the dome appear graceful, its position is elevated above the body of the dome.

Rich Classical Elements | This view is enough to show the richness of European-style classical elements on the facade of the old Bank Indonesia Representative Office building in Cirebon. The various classical elements in a balanced and dynamic composition are in harmony with the modern life in the colonial era when the building was built.

The most interesting element is the upstairs balcony, its shape and location taking center stage. The floor of the balcony protrudes in a semi-circular shape derived from the Baroque style with an urn-style balustrade. Shading the balcony is a classical Greek temple entablature with a pair of Doric order columns, topped by an unadorned tympanum, unadorned probably because Ed Cuypers' supplier in Nederland had closed down during the war period.

Changes and Improvement

After fully transitioning into the Bank Indonesia building, changes and developments were made to the workspace in line with the increasing activities of the office. A large-scale development took place in 1971-72. The upper floor, which originally functioned as the Branch Manager's official residence, was converted into an expanded workspace. 121

Staircase in the Tower | A winding staircase leading to the Branch Manager's official residence upstairs was installed inside the tower on the front side of the old building. The round Baroque window were sufficient to let natural light into the space.



(1) Connecting Stairs | The old and the new buildings of the Cirebon Representative Office of Bank Indonesia are linked by a staircase flanked by twin columns. The upper floor of the old building was converted into a multi-purpose room for meetings, lectures, and social activities. The interior was styled to suit today's needs, while the exterior was restored to its original form; (2) **Multipurpose Room |** The upper floor of the old building is remodeled into an elegant and magnificent multipurpose room, complete with a state-of-the-art sound system and screen. The stage position is on the west side or front of the old building. To reach this room, one enters through the new building.

The terrace was covered with an additional roof and new walls were installed following the old pattern. An elevator connecting the three floors was also installed next to the stairwell. Similarly, at the rear, the terrace and service sections were remodeled and enclosed through the extension of the roof and the repetition of the wall plane so that the floor area was doubled.

However, the expansion of space in the heritage building was still inadequate to keep up with the accelerating pace of office activities. Plans to build a new building were considered by the Bank's leaders. In 1980, Bank Indonesia purchased the former Sociëteit Phoenix building next door. The design of the new building by Bita Enarcon Engineering was approved in January 1998 but the monetary crisis prevented the construction from taking place immediately. It was only in January 2003 that construction resumed. Finally, five years later the building was completed and inaugurated by Bank Indonesia Governor Burhanudin Abdullah in December 2008.



Compound and Environs | An aerial view of the old building of the Bank Indonesia Representative Office in Cirebon-the former De Javasche Bank by Hulswit & Cuypers (right)-and the new three-story building (left) designed by Bita Enarcon Engineering on the site of the former Sociëteit Phoenix. In the background of the buildings is an aquaculture pond surrounded by lush trees and a cluster of buildings at the waterfront. During the shoot, the Java Sea in the distance is calm in a wash of azure gradations.

In the Land of Gold

De Javasche Bank Building in Palembang

Palembang City Map | Until the early 20th century, the center of Palembang City activities was to the east of the keraton (palace), where the government officials and European offices were, at Seberang Ilir. Chinese and Arab residents settled in Seberang Ulu. They reached the city center via the Tengkuruk River, now Tengkuruk Street, through the city center area.



In classical Indian texts, Southeast Asia was once called Suvarnadwipa or the Land of Gold. Wise scholars identified this 'golden land' as the island of Sumatra and the Malay Peninsula. In particular, the title refers to Srivijaya, a Buddhist kingdom centered in today's Palembang. For about four centuries (since the 7th century), the kingdom dominated the trade shipping lanes of the Straits of Malacca. From its harbors were transported gold, abundant crops and forest products, tin, and petroleum. As a result, the term 'Land of Gold' came to refer to all the natural resources of the southern part of Sumatra.

Palembang's contact with the West can be traced to the trade relationship between the Sultanate of Palembang Darussalam and the VOC in 1671 - long after the decline of the Srivijaya Kingdom; but Palembang's trading port was still open at the time. In the early 19th century Palembang was once controlled by the British interregnum government in Java. After that (1812), the Sultanate of Palembang came under direct control of the Dutch colonial government in Batavia, which won back its power from the British. Furthermore, in 1823, Palembang received the official status of a prefecture.

Establishing De Javasche Bank

Since the late 19th century, South Sumatra has been open to foreign investment, especially in coffee and rubber plantations, as well as petroleum and coal mining. Various types of forest timber, especially *unglen* and *tembesu*, are also of high economic value. The port of Palembang, which developed as an export port, added to the region's importance as one of the commercial centers in Asia.

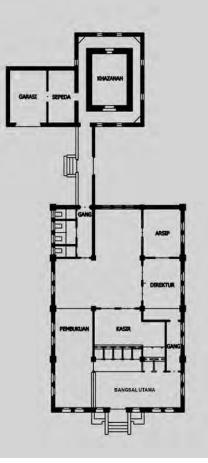
In 1908, the President of De Javasche Bank, E. A. Zeilinga visited Palembang. He

considered that the opening of the DJB branch office in Palembang should have been done earlier. This means that the opening of the office at the beginning of the 20th century can be said to be late. It seems that he strongly believed that a branch office of the bank should be established in Palembang and South Sumatra in general. That is why he immediately issued a license to open the office, even though the financial support for the construction of the office building was somewhat delayed.

Long story short, the De Javasche Bank Branch Office in Palembang was finally opened on September 20, 1909. For a while, the need for an office building was met by renting land and buildings owned by Chinese tycoon Tjoa Ham Hien on Schoolweg (later Kantor Street, now Palembang Darussalam Street). It was in the middle of the office area, facing the Resident's Office. On its east side was Pasar Ilir 16, the trading center of Palembang and southern Sumatra in general. The land was later bought by De Javasche Bank in 1916.



Turning Point | The building of De Javasche Bank Palembang was begun in May 1920, and officially opened in January 1922. The building became an important turning point for the subsequent development of similar building designs, as the Neo-Romantic approach was gradually abandoned, replaced by the rational approach of modern architecture.



The new De Javasche Bank Palembang Building was designed by Henri Estourgie in 1918 - in contrast to previous similar buildings in various regions handled by Ed Cuypers. His architectural approach was also different from that of his senior. Almost all ornate carvings and the use of classical orders - Neo-Romantic features - were abandoned. Only the symmetryinclined facade composition remains, but it has lost its dynamism.

Thus, the influence of the rational approach of modern architecture penetrated bank architecture by way of the Land of Gold. At the same time, it can be said to mark the beginning of a shift in the approach to the later design of DJB buildings in other cities. Still, it may also have been part of a cost savings initiative of the construction work.

In addition to the facade treatment that still based on symmetry, the portico element of

the entrance was also retained, but without the classical Greek composition. The Tudor (English) windows are still lined up, albeit without the flanking classical columns. The roof, as always, was in the form of a hipped one with finials on both ends of the ridge. There was no longer a fancy dome in the center of the roof, for daylight entry, only a pair of dormer windows supplied.

When Dutch military aggression stormed Palembang - remembered as the Five Days and Five Nights Battle (January 1-5, 1947) - the colonial army used the De Javasche Bank Building as headquarter. As a result, the building suffered severe damage. The rebuilding was done in the early years of the next decade, long after the unlucky incident, and produced a brand- new presence as the Bank Indonesia Branch Office.

(1) Building Plan | De Javasche Bank Palembang's new building consisted of office space, including the Branch Manager's office, and a separate vault at the back along with a bicycle shed and garage. Both buildings were separated by a narrow passageway. There was no official residence for the Branch Manager. It is rather unfortunate that the building stood on the banks of the Musi River, which was unfavorable for large buildings - similar to those in Pontianak. The narrow footprint also directed the arrangement to be elongated, rather than wide - as in Cirebon; (2) Renovation After the **Revolution |** The De Javasche Bank Palembang Building was rebuilt from the ravages of the revolution for independence war. By that time, the name has changed to Bank Indonesia. The most obvious change to the building was most visible in the roof which was completely destroved. On the new roof, the finials and dormer windows were not rebuilt, so the look was simple and plain.





The Ampera Bridge | The construction of the Ampera Bridge began in 1961 and was inaugurated on National Heroes' Day, November 10, 1965. The former building of De Javasche Bank, along with the lands surrounding the bridge site was subsequently demolished. A building with historic significance for Bank Indonesia was sacrificed for the sake of the construction."

Relocation

On April 25, 1961, the head of the Bank Indonesia Branch Office in Palembang received a letter from the State Secretariat regarding the plan to build the Ampera Bridge over the Musi River. The idea for the bridge had been floated since the gemeente era (1906), with the aim of linking Seberang Ulu and Seberang Ilir. Measuring more than a thousand meters long and 22 meters wide across the river, the bridge devoured the surrounding land for the bridge footprint and open space.

As a result of the bridge construction, the Bank Indonesia Building and other buildings that stood between Kantor Street and Tengkuruk Street had to be relocated. Similarly, residential area upstream or to the southwest around the proposed bridge had to be moved. The only old building retained was the water tower (waterleiding) which is now used as Palembang Mayor's Office. Bank Indonesia successfully purchased land on Jenderal Sudirman Street as the location for its new office. However, while waiting for the new building to be completed, BI rented a three-story shophouse with three doors on Veteran Street. Finally, the Bank Indonesia Palembang Branch Office building designed by famous Indonesian architect F. Silaban, was completed in 1971. The latest addition is the main building that has been in use since 1999.



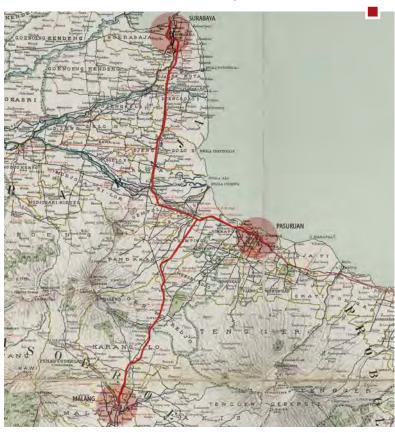
The Palembang Branch Office building of Bank Indonesia, designed by renowned architect F. Silaban (on the left), was completed in 1971. Meanwhile, the main building which acts as the new office has been in use since 1999.

Amongst the Surrounding Mountains

De Javasche Bank Building in Malang

Most of the Malang Regency is in the area of highlands with cool climate. In the west and northwest are mountainous areas with the peaks of Mount Arjuna and Mount Kawi. Similarly, in the east are the famous mountains of Bromo, Tengger, and Semeru. Other mountains include Mount Butak to the south of Kawi, Mount Anjasmara to the north, and Mount Arjuna at the boundary point of Mojokerto Regency and Pasuruan Regency to the northeast. City of Malang, as an enclave in the inner part of the regency, is surrounded by all these mountains.

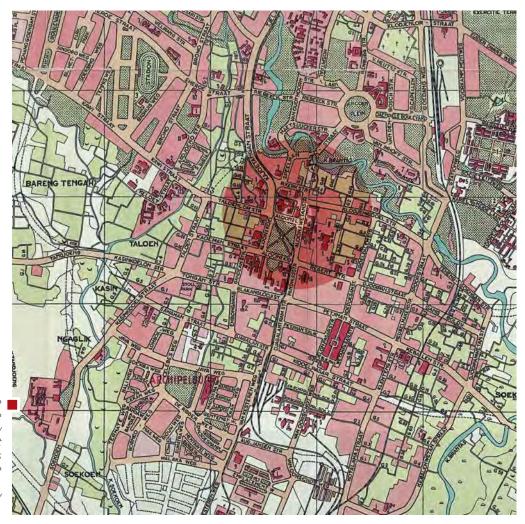
The mountain range surrounding it provides its own blessings for the Malang region in general. In addition to the temperate montane weather, the land in Malang is also fertile and suitable for agriculture and plantations. Vegetables, for example, have long been grown by residents in the western part of the district. Sugarcane and horticultural crops (such as salak and watermelon) are found in its southern region. Tea, coffee, cocoa, and tobacco are cultivated in the mountainous areas. Teak forests generally grown in the limestone highlands in the south. Map of the Three Cities | These three cities in the East Java are strongly linked functionally - Malang as a producer, Surabaya and Pasuruan as port cities for distributing plantation produce. The distance from Malang to the provincial capital in Pasuruan was 60 kilometers, while the distance to the provincial capital in Surabaya was 90 kilometers. Without motorized vehicles, these distances were very difficult to cover at the time.



Not surprisingly, during the colonial period, Malang was seen as one of the important locus for the Cultivation System. However, until the mid-19th century, the Malang region - at that time part of the Pasuruan Residency - was uncharted due to its impassability and remoteness. The population then, was recorded only as 2,305 Javanese and 22 Europeans. Infrastructure was very limited, making the transportation of plantation produce to the port in Pasuruan and Surabaya very difficult and time-consuming.

Malang has arguably only developed since the last quarter of the 19th century after the abolition of the Cultivation System. Many private plantation companies emerged, supported by the transportation infrastructure built by the colonial government. The railroad line from Surabaya to Pasuruan was built in 1878 and continued to Malang a year later. The city's development accelerated when the colonial government stationed a military garrison in Malang in 1882, soon after the railway line to Surabaya was completed.

Special districts for Europeans were opened in the first four decades of the 20th century on the northern side of the city. The modern administrative center, Oranjebuurt, was between Celaket and Klojen districts, while the luxury residential area, Bergenbuurt, was on the west side of the road towards Kediri, and Gading. Offices and commerce remained around the alun-alun (city square), which was opened in 1884.



Malang City Map | The map depicts the condition of Malang in the third decade of the 20th century. The city centered around the new alun-alun, built westward from the old district at Temenggungan. Special European districts were built in the north on both sides of the main road to Surabaya, Kediri, and Batu. Today, Malang has grown into the second largest city in East Java.

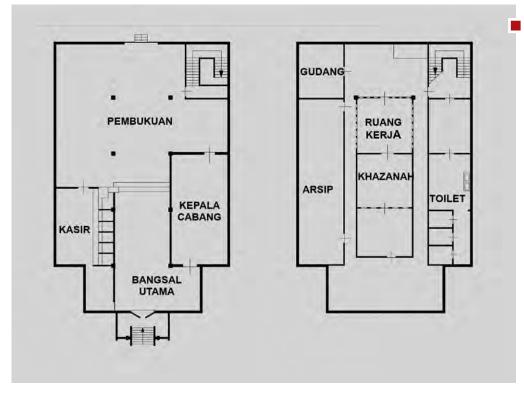
Modern Building

The remarkable economic development of the plantations in the Malang area had long been of interest to the Board of Directors of De Javasche Bank in Batavia. This was evidenced by the opening of a branch office in Pasuruan - the capital of the regency - on November 27, 1867. However, the branch's activities declined due to the opening of the railway link to Banyuwangi, so it was closed in 1890. When Malang was given the status of municipality (gemeente) in 1914 -earlier than Pasuruan, which received the same status four years later- De Javasche Bank planned to open a branch there. However, the World War in Europe put a hold on everything. Only two years later, the plan was finally realized. De Javasche Bank Malang Branch Office was officially opened on December 1, 1916. Like many newly opened branch offices in other areas, the DJB Branch Office in Malang initially occupied a temporary building. The permanent building was only opened in 1922.

The new De Javasche Bank Malang building is compact and forthright, without any decoration. The influence of German architects of the time, namely Peter Behrens and his Werkbund, whom Henri Estourgie, the building designer, admired, is more evident here than in his earlier work in Palembang. Only the mass composition still follows the Ed Cuypers' pattern, namely the symmetrical appearance of the facade, the

Straightforward and Modern | The De Javasche Bank Malang building located at Aloon-aloonlorstraat, now Merdeka Utara Street, was officially opened on August 4, 1922. The role of Henri Estourgie, the building's designer, was evident, all classical elements were left behind, replaced with a straightforward and modern look.





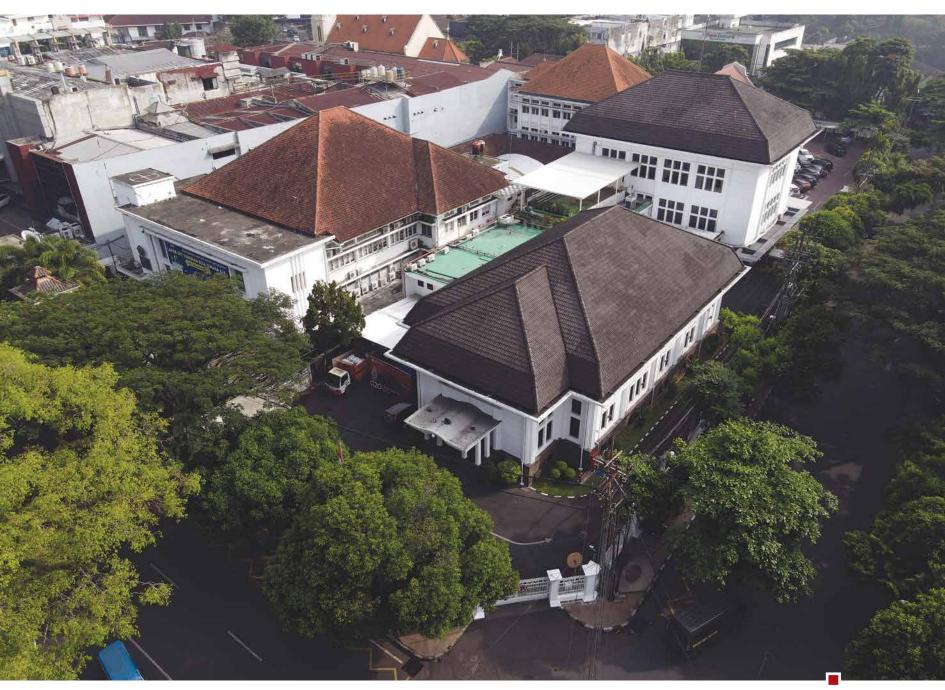


installation of a portico at the entrance, the elevation of the main floor, the sharp slope of the roof, and lastly, natural daylight and ventilation of the main floor from the roof.

The building plan shows the stairs leading to the foyer or small terrace before entering the main lobby through a pair of teak doors decorated with stained-glass panels. There is no barrier wall in this room so visitors can go directly in. It was only later that a dividing wall was added and the main hall shifted back, sacrificing the Branch Manager's workspace and cutting out the bookkeeping section.

Gedung De Javasche Bank Malang De Javasche Bank Malang building underwent several changes, such as the arrangement and expansion of the interior space and the improvement of natural lighting (1939). However, during the Dutch military aggression in 1947, the building was deliberately burnt down by the freedom fighters -as were other government buildings- to avoid possible enemy abuse. All parts of the building, except the vaults, were destroyed by the bomb blast.

Comprehensive building repairs were carried out by A.I.A. Bureau, the wellknown office of architects and engineers, as soon as normal condition returned. During the repairs, the bank's activities were temporarily moved to the Branch Manager's official residence with some adjustments. On July 28, 1948, the newly refurbished building was officially put into use. It looked similar to the old building, except that the dome on the roof was replaced.



Cool Atmosphere | Aerial photo showing the Bank Indonesia Representative Office complex in Malang from the northeast corner of the alun-alun (city square) in 2022. The three-story building behind the old building is new extension. The dark color of the roof combined with the bright white of the building walls leaves the impression of an elegant figure. The atmosphere also feels fresh, supported by the cool air of Malang and the surrounding green trees.



New Face | The impression of firmness emanates from the new facade of the Bank Indonesia Representative Office in Malang. Once destroyed by war, the rebuilding of the structure still refers to the original design by Henri Estourgie of the Bureau of Architects and Engineers Fermont, Hulswit & Cuypers (1915).

Referring to Authenticity

The changes and expansion of the building, especially the arrangement of the interior rooms, were again carried out with reference to the design of the old building. In 1983, the main floor was completely reorganized and refurbished. The Branch Head working space was taken apart and moved to a new building at the back. The cashier's room was moved to the east side, with a barrier in front to separate the officials' space from the main hall.

The floor was completely replaced with terrazzo tiles; ten years later it was again replaced with large ceramic tiles measuring 60x60 centimeters. Only on the vault floor were the old cement tiles of 15x15 centimeters still intact. Similarly, the furniture and counters were replaced with new ones made of wood and decorated with geometric patterns.

An additional three-story building was built behind the old building, taking the site of the former official residence of the Branch Manager. The new building is used as a workspace for the general management and other departments that are not directly related to guests. The car park was moved to the back, with the front yard used only for arriving and departing guests.



New Main Hall Over time, the demands of office equipment have increased so that the layout of the interior space has to be adjusted, as seen in the main hall of the old building. Floors and ceilings were replaced with new materials, and fixtures and furniture were refurbished. However, the external appearance retains the old design.

The Past and The Future | Meeting rooms in the new building are equipped with the latest equipment. The facade of the Bank Indonesia Representative Office Complex in Malang still reflects its past. However, the fittings in the new building reflect its preparedness for the future.

Faithful to the Olds | Since it was first built in 1916, the De Javasche Bank Malang Building has been located on this site, even though it has undergone repairs and renovations many times until it metamorphosed into the current Bank Indonesia Representative Office building, an historical building jewel that deserves to be preserved for the sake of the story that has been enacted there.

BAIRT BRINGBAL

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At The Confluence of Rivers

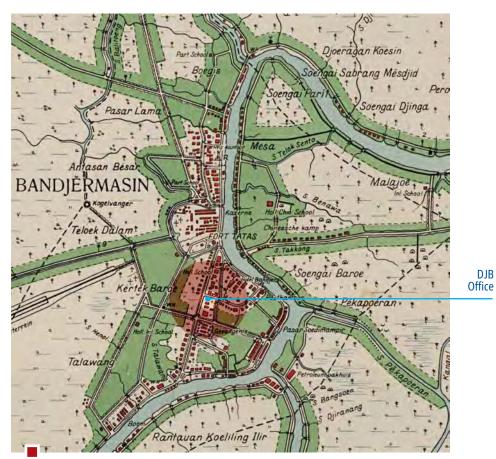
De Javasche Bank Building in Banjarmasin

Banjarmasin has long been the most important intermediate port in the northern Java Sea, connecting the Straits of Malacca and the Makassar Strait to the rest of eastern Indonesia. Located at the confluence of the Barito and Martapura rivers, Banjarmasin is like the gatekeeper of Kalimantan's interior. Its harbor is connected to a wide, deep river that allows large ships to dock close to the city's main commercial center.

The name Banjarmasin comes from the kingdom that was established in 1526. Due to clashes with the Dutch, the Banjar Sultanate moved to Martapura, followed by the establishment of Fort Tatas in 1747 by the Dutch, which locked out inland passage. In 1825, Banjarmasin was established as a free port so that ships from all over could dock. Foreign relations were mainly with Singapore and Sarawak.

In addition to being a national and international transit port, Banjarmasin exports forest products such as rattan, resins, camphor, and rubber, as well as duck eggs, fruits, woven rattan goods, gemstones, and diamonds. While commodities from Java and Singapore include rice, salted fish, glassware, kerosene, salt, iron, and others.

From 1898 to 1902, Banjarmasin was part of the Afdeeling Bandjermasin en



City Map J City of Banjarmasin with the core behind Fort Tatas (1901). The area was called kotta-blanda (Dutch city) because it was settled by Europeans. Chinese traders in large numbers, inhabited the area across the river, to the northeast of the city center.

Ommelanden or Banjarmasin and its surrounding area. In 1918, Banjarmasin was inaugurated as the capital of the Residentie Zuider en Ooster Afdeeling van Borneo or the South and East Borneo Residency. A year later, a City Council (gemeenteraad) was formed, consisting of seven Europeans, four natives, and two representatives from other Asian ethnic groups.

In 1936, a government regulation (ordonnantie) was issued to establish the Gouvernementen Sumatra, Borneo en de Groote-Oost by Staatsblad 1936/68. West Borneo and Southeast Borneo became regencies, and the seat of government was Banjarmasin. Later (1937), Banjarmasin's status was upgraded to that of municipality (stadgemeente) fitting the role as the capital of the Gouvernement van Borneo.

A Modern architecture style

On June 27, 1904, the Finance Director of De Javasche Bank in Batavia proposed to the Board of Directors to open a branch office in Banjarmasin at the same time as the Bandung and Medan branches. That is why the opening of these branch offices was only a few days apart. De Javasche Bank Banjarmasin Building was finally opened on August 1, 1907.

For a while, De Javasche Bank Banjarmasin operations were conducted at the official

residence of the Branch Manager on Resident De Haanweg (Boomstraat, now Lambung Mangkurat Street) Lot 47. In planning for the construction of a new building, the Bank purchased two adjacent lots from Borsumij (Borneo Sumatra Handel Maatshappij), numbers 48 and 49.

The construction of the building took place and was inaugurated on March 7, 1923, attended by local leaders. Notably, the De Javasche Bank Banjarmasin office building was the first brick building in the city. Typically, local traditional buildings were usually built on stilts and made of wood..

The young architect Theo Taen, designer of Banjarmasin's De Javasche Bank Building,

Non-Timber Building | The inauguration ceremony of De Javasche Bank Banjamasin building on March 7, 1923, was attended by many local dignitaries. The building was the first brick (non-timber) building in Banjarmasin. The hedge fence is also made of brick and plaster combined with iron railings.



was Ed Cuypers' nephew. He was sent to Batavia to replace Marius Hulswit who had died in 1921 and Henri Estourgie who had returned to the Netherlands. With a formal education in Aachen, West Germany, Taen's designs were a far cry from the similarly built buildings in Palembang and Malang; the influence of the Modern Architecture style is prominent.

Some basic patterns of building mass arrangement were still adhered to, such as a symmetrical approach; the facade is divided into three sections; the roof is adapted to the tropical climate with steep slopes and dormer windows. The facade is completely plain and unadorned, and the entrance is highlighted by a thin, flat overhang. The windows also simplified and set flush to the wall. As a result, the process and appearance of Theo Taen's work is a far cry from older architectural patterns.

The land at the site in Banjarmasin is alluvial soil and consequently, its bearing capacity is low. On the other hand, the load of a building made of bricks, and equipped with steel vault, is quite heavy, so design needed to be approached differently. The foundation used the raft system; the building was not bound to hard ground but rather floated on soft ground. To reduce the weight of the building, lightweight and strong *métal deployé* walls were used extensively.





(1) Modern Architecture | De Javasche Bank Banjarmasin Branch Office in 1924. The building was designed by Theo Taen, an architect who was graduated from the Baugewerbschule in Aachen, West Germany. It shows influences from the Modern Architecture approach that was popular at the time; (2) Building Plan | The plan shows two separate parts of the building: the front part for offices, and the back part for the vault. This division was chosen to share the load of the building weight.

New Building

Since its inauguration in 1924, the De Javasche Bank Banjarmasin Building had not undergone many changes. The only addition made to the building was the vault. The decade of the 1980s saw major changes, and the initial plan was to add a new building, while efforts were made to maintain the old building. However, the final decision was to demolish the old building altogether.

PT Astri Arena was appointed to draw up the design of the Banjarmasin Representative Office of the Bank Indonesia complex. The construction was carried out by contractor PT Hammer Sakti in 1985. The old building was completely demolished and turned into the courtyard for the new building, which was inaugurated on December 6, 1986.

The new building of the Banjarmasin Representative Office of Bank Indonesia reflects the architectural school of thought of its time. The attempted adaptation of Modern Architecture to the tropics resulted in a simple basic form, the cube, plus sunshades installed above the openings. A view that feels complex and claustrophobic is born.

at Hari Jadi

(1) In Process | The construction of the Bank Indonesia Representative Office Building in the process of implementation (1985). The old building was still in use while awaiting the new building. After the new building was completed, the original building was demolished; (2) New Building | Bank Indonesia Banjarmasin Representative Office Building on Lambung Mangkurat Street (2022). This completely new building stands on the original land that was purchased in 1920 and was the location of the first building of the De Javasche Bank Bandjermasin Branch Office (1923-85).

Between the Strait and the Ocean

De Javasche Bank Building in Pematangsiantar

On early 20th century maps, Pematangsiantar is not found. Since 1907, the area was part of the East Sumatra Prefecture and included the Afdeeling Simeloengoen en Karolanden under a *controleur* in Pematangsiantar. From that year the area was opened to investment for plantation entrepreneurs.

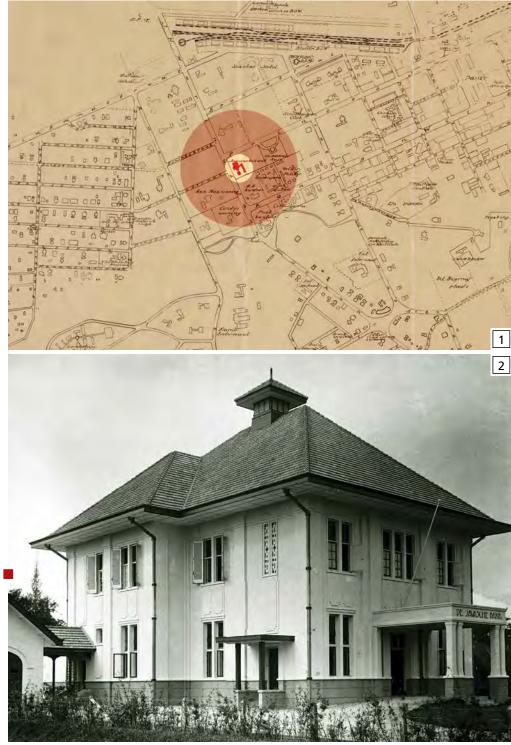
Pematangsiantar's location is very strategic because it is a stop on the route that connects the coast of the Malacca Strait with the Toba-Samosir area and to north and south Tapanuli. In other words, the route opened the connection between Medan on the coast of the Malacca Strait and Sibolga on the shores of the Indian Ocean.

With the opening of the road, Pematangsiantar became an option for European, Malay, Chinese, and Indian migrants. The railroad company NV Deli Spoorweg Maatschappij built a rail line through the city in 1915 to support the transportation of various plantation products. With its extraordinarily rapid development, Pematangsiantar achieved municipality *(gemeente)* status on July 1, 1917.



Map of Connecting Lines | The Strait of Malacca and the Indian Ocean are connected by the opening of a road from Medan to Sibolga via Pematangsiantar. The distance of Medan to Pematangsiantar is 128 kilometers, while Pematangsiantar to Sibolga is 254 kilometers, which could be reached in 10 hours.

The city center of Pematangsiantar was the Europeesche zakenwijk, or the Dutch city area now Proklamasi Ward, West Siantar District. De Javasche Bank building was at the end of Merdeka Street, formerly Prinses Julianastraat, right at the turn to the current Jalan Lintas Sumatera. This area included the city hall, police station, train station, and post office.



(1) City Center Map | Pematangsiantar developed following the main road, which is now part of Jalan Lintas Sumatera. The De Javasche Bank Branch Office was located on the corner of Prinses Julianastraat (Merdeka Street), on the left side of City Hall and opposite the city park; (2) Original Building | A view of the original building of De Javasche Bank Pematangsiantar. The main floor functioned as an office, while the upper floor was used as the official residence of the Branch Manager. The vault room was built at the back, separate from the main building.



(1) Early Sketches | Drawn by Ed Cuypers (1921), the building design seems quite luxurious with the presentation of Neoclassical elements. The size of the building appears large; there are additional buildings to the side and rear of the main building; (2) The Other Side | the De Javasche Bank Pematangsiantar Building from the northwest side. The small bridge to the building is almost at the corner of the junction of Prinses Julianastraat (today Merdeka Street) and J. H. Marinuslaan (Sudirman Street).

Presenting Updates

The opening of the De Javasche Bank Pematangsiantar was primarily aimed at serving the financial needs of the nearby plantation owners. During its official opening on October 1, 1923, the Branch Manager reminded attendees that it took only fifteen years for Pematangsiantar, which was originally a small hamlet, to become the largest city after Medan in the Land of Deli.

De Javasche Bank Pematangsiantar building was designed based on a basic sketch made by Ed Cuypers in 1921, then developed by his young architect nephew, Theo Taen. Like the similar building in Banjarmasin constructed at the same time, the appearance of the 'Siantar Building' presented an update of an older pattern. No more classical embellishments. All surfaces were plain faced, even the canopy over the entrance that now serves as sheltered drive-way for guests. The roof of the building remains dominant with sharp angles and a straight edgess. At the top is a cupola for interior lighting and ventilation.

The De Javasche Bank Pematangsiantar Building was inaugurated on September 24, 1923. The keys were handed over by Arthur Fermont to the new agent, H. A. C. Schöne; however, the bank was only fully operational a week later.

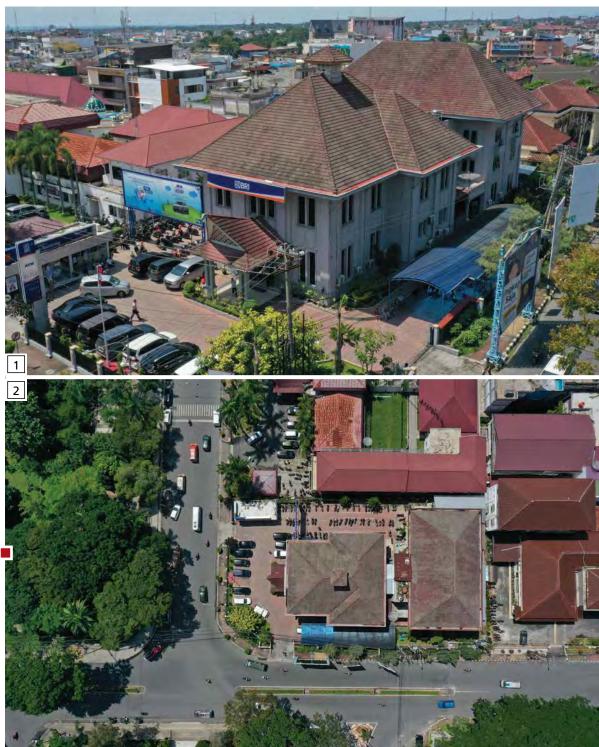
The economic recession and malaise of the 1930s had severe impact on export activities. Inevitably, De Javasche Bank Branch Office was forced to close on March 31, 1932. All its activities were transferred to the branch office in Medan. Most likely, after that, the building was used by the Algemeene Volkscredietbank, the forerunner of Bank Rakyat Indonesia as is known today.

Elements of 'Ruma Bolon'

This architectural jewel became one of the historic buildings of De Javasche Bank, which is no longer owned by Bank Indonesia due to its particular history. During the Dutch military aggression in 1947, Pematangsiantar as part of the territory of the Republic of Indonesia, became the base of the struggle against the enemy in North Sumatra. At that time, the DJB Building became the place for printing the banknotes *Oeang Republik Indonesia* (ORI) in the Sumatra Province.

Today, the former De Javasche Bank building is used by the Pematangsiantar branch of Bank Rakyat Indonesia and is in good condition. The Bank BRI building retains its old form with the addition of a roof following the example of *'ruma bolon'* (Batak traditional house) as a testimony to North Sumatra identity.

(1) Ruma Bolon Roof | The former De Javasche Bank building is now occupied by the Bank Rakyat Indonesia Pematangsiantar office. There is an addition ruma bolon roof over the entrance, signifying North Sumatra architectural cultural identity. The one-way lane flows to the east towards Tebingtinggi, and to the south and west towards Parapat; (2) View from Above | Aerial photo of the Bank Rakyat Indonesia Building facing Merdeka Street, across the city park, Taman Bunga. The Jalan Lintas Sumatera turns south to Sudirman Street, marked with a green separator. The junction is now called Lapangan Haji Adam Malik.



In the Rantau Region

De Javasche Bank Building in Padang



The Rantau | The city of Padang and Emmahaven, now Teluk Bayur Port, were built by the Dutch on the west coast of Sumatra Island. Before that, the harbor was located at Muaro -north of the city- which was protected from the heavy currents of the Indian Ocean and became the entry gate for foreign traders as well as the exit route for Minangkabau entrepreneurs. The most important commodities at the time were pepper, camphor, frankincense, and gold.

Traditionally West Sumatera distinguished into *darek*, hinterland and *rantau*, the coastal region. Since the 15th century, Padang has beenc considered the important port city in the Minangkabau, West Sumatera; the second largest city after Sunda Kalapa or Batavia. Traders used it as a stopover on their way to Aceh, gateway to the outside world. As the Sultanate of Aceh declined in the 19th century, European traders prefer to enter Sumatera through Padang.

In 1660, the Dutch received permission to establish a VOC lodge in Padang. Subsequently, during the colonial period, the west coast of Sumatra was made into a regency, Residentie van Padang (1819), with an area covering Padang, Pariaman, Airhaji, and Cingkuak Island. The Padang area grew more rapidly as it became the Dutch military base of operations in Sumatera when supressing the Padri War (1831-38) and later, the Aceh War (1873-1903), wars that were very difficult and costly for the colonial government.

The development of Padang City began in the harbor area at Muaro Batang Arau. To the north of the Padang River -another name for Batang Arau- a center of Dutch activity and residence was built in the area of the former VOC lodge.



City and Vicinity | In the early 20th century, armory and military barracks were built around Padang, mostly in the upstream direction. Next to it were opened trade offices and warehousing areas, the Chinese settlement, and markets; in the opposite was Nipalaan, today's Nipah Street.

Most of the indigenous population chose to live on the left or south side of the river, generally centering their activities around the mosques and *balai adat*, traditional meeting halls.

Today, the area has turned into the city's central commercial district as port development is directed south around Teluk Bayur. Teluk Bayur Port -once called Emmahaven after the mother of Dutch Queen Wilhelmina- was developed in 1883 as an international port capable of accommodating large ships, and became the economic center in West Sumatra.

In 1837, the Dutch colonial government established the Gouvernement Sumatra Westkust, or Government of Sumatra's West Coast, covering West Sumatra and Tapanuli with Padang as its capital. After the entire region of Sumatra was under the control of the colonial government, the status of Padang City was upgraded to municipality *(gemeente)* on April 1, 1906. With this, the status of local government in West Sumatra, especially Padang, was heightened.

First Outside Java

A group of local businessmen asked the head of De Javasche Bank in Batavia to open a branch office *(agentschap)* in Padang. Their consideration was that the West Sumatra region had developed into a center of international trade activity reflected by the busy Port of Teluk Bayur. Incidentally, at that time, Padang was the largest producer of coffee and coal (from Sawahlunto).

However, DJB's charter at the time limited the opening of De Javasche Bank branch

offices to the islands of Java and Madura, while the *buitengewesten* or 'outer regions' were not yet regulated. Only after the Fourth Chapter issued in 1860, was it possible to open agencies outside of Java. Representing his colleagues in Padang, the entrepreneur D. Bauduin, repeated the earlier request. However, the request was again refused due to the difficulty in the difference between the variety of currency circulating in the region and the Dutch quilder.

Nevertheless, the aspirations of the entrepreneurs who wanted to have a bank continued to receive the attention of the Board of Directors in Batavia. Evidently, in the Board of Directors meeting on August 1, 1863, the wish was finally fulfilled. The DJB Branch Office in Padang was opened on August 29, 1864, as the first *agentschap* outside Java.



At the End of the Bridge | The former De Javasche Bank Padang Branch Office can be seen at the right side of Siti Nurbaya Bridge that crosses over the Batang Arau. Today (2022), the location belongs to Berok Nipah Ward, Padang Barat Subdistrict, a dense residential and business area.

De Javasche Bank Padang Branch Office is located in the center of trade near Muaro Harbor. At the beginning of its establishment, DJB Padang occupied an office provided by the Governor of Sumatra's Westkust. After three months, it moved into its own offices adjacent to the Governor's Office.

The building is designed with a conventional facade, divided into three sections. The center section is accentuated to the front and augmented with a vehicle shelter. Although the treatment of the surface planes is classically oriented and symmetrical, they appear completely unadorned. The pyramidal roof is dominant with its steep slope. Right at the apex, a cupola is in place

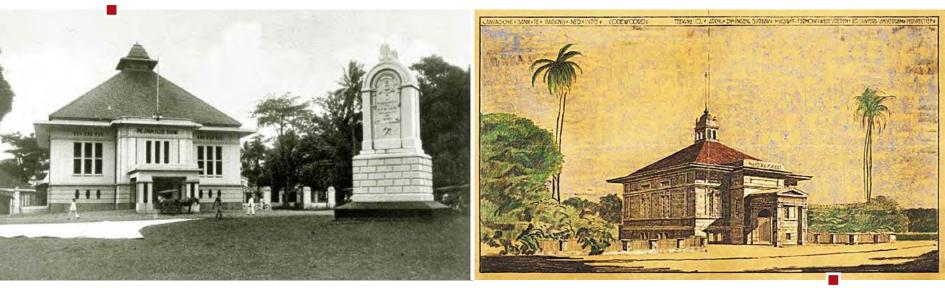
to assist the ventilation system and diffuse daylight onto the main floor.

The entire floor of the building measures 20x20 meters, consisting of the main floor as office workspace and the lower floor for the treasury vault and archives. In front of the main entrance, a concrete roof canopy was added facing the corner of the street in front of the building. The new De Javasche Bank Padang Building was inaugurated on January 12, 1925.

Theo Taen's architectural treatment of Ed Cuypers' sketches resulted in a straightforward building without classical trinkets, other than reinforcing lines, as if rebelling against the original sketches. However, the design of the inner space utilizes many small decorative elements of the Art Nouveau style, especially in the use of stained glass.

What is somewhat different about the De Javasche Bank Padang Building is that the interior partitions are made up to the ceiling, which could complicate the work in case of space reorganization. These partitions also embellished with glass, even with elaborate stained glass in the Branch Manager's office. In other similar buildings -built before the one in Padang- the partition walls were usually made of wood that could easily be shifted or moved if the room were to be rearranged.

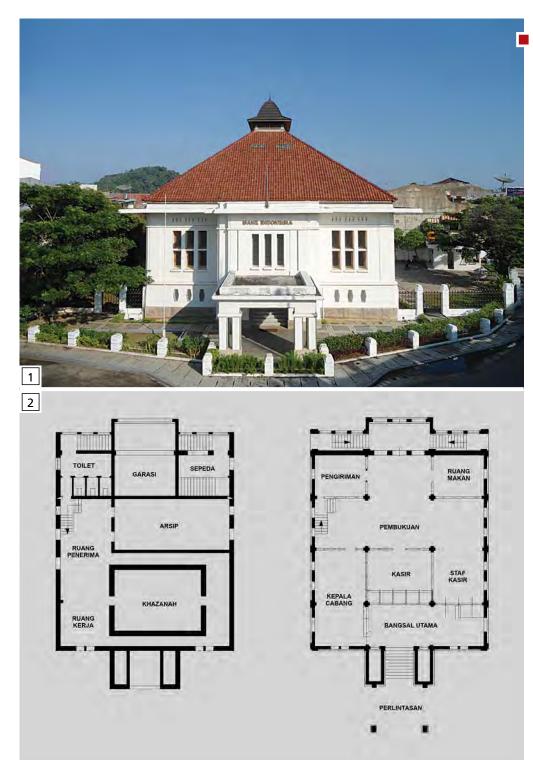
Buildings and Monuments | De Javasche Bank Padang Building (1925) designed by Theo Taen with Modern Architecture style. Located on Grevekade, now Batang Arau Street, the building is adjacent to Greveplein, a park and memorial to Willem Hendrik de Greve, a pioneer of coal mining in Sawahlunto.



Classic and Beautiful | An early sketch of De Javasche Bank Padang building designed by Ed Cuypers with a Beaux-Arts approach that emphasizes classical elements and rules, especially the Renaissance style in commercial buildings. This design was reworked by Theo Taen who was influenced by the rationality of Modern Architecture.



Site Situation | An aerial photograph shows Padang's De Javasche Bank Building at the corner of Batang Arau River and the Siti Nurbaya Bridge hovering over it. Unfortunately, the construction of the bridge (1995) connecting Padang's Old Town with Siti Nurbaya Park in Gunung Padang came at the expense of Greve Park at the T-junction in front of the building.



(1) Now a Museum | After years of vacancy, the De Javasche Bank Padang Building now functions as the Museum Bank Indonesia. Inaugurated in 2011, the museum retains the original form of the old heritage building. Since 1977, the Padang Representative Office of Bank Indonesia has occupied a new building on Jenderal Sudirman Street; (2) The Floor Plan | The layout of De Javasche Bank Padang Branch Office shows the general pattern of similar buildings in other areas. On the lower floor are the vault and archive rooms that can only be reached from the main floor; separately at the back is the garage and parking for bicycles. The main floor is open plan, divided into several rooms by wooden partitions.

The entrance of De Javasche Bank Padang Building features plain and simple square columns instead of classic Greek columns, once again emphasizing the modern architectural style of its time. Instead, the columns are decorated on all four sides with carved turquoise green tiles. The ceramic tiles are also installed on all sides of the canopy's retaining beams.

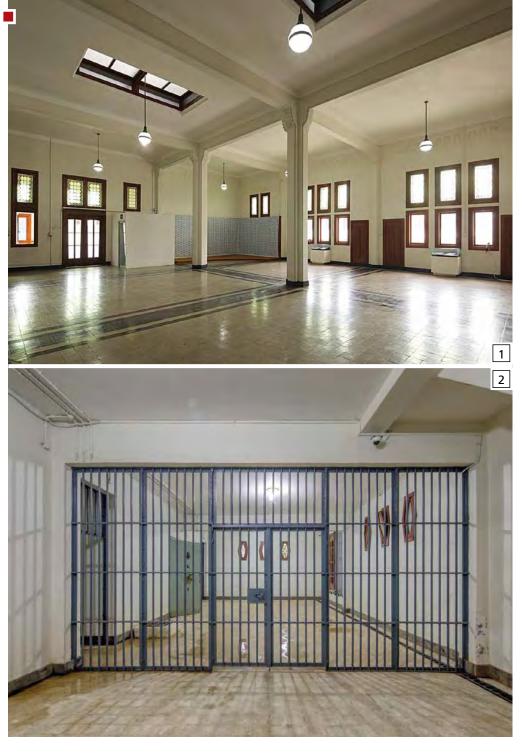
The rows of windows were set back from the outer wall to protect the wooden frames from rain and heat, as well as to provide shading to reduce the glare of sunlight into the interior. At the building's base were made apertures for air exchange to the vault. These apertures was shaped in hexagon, so it attracts attention from the outside, more so seen from inside the vault floor, which tends to be dark. A refined impression is felt at the last steps of the main entrance which greets the guest with green stained-glass panes and framed in natural wood. Passing the door, the visitor enters the cool, shaded main hall. Once inside, it becomes clear that the design was not at all simple; the field of glass panels is more vivid with light filtering from the outside. The brass double door handles attached to each door lends an impression of affluence.

The main hall and the workspaces are separated by wooden partition walls inlaid with glass panels. The Branch Manager's office is even more strikingly styled with green glass panels. Past the partition separating the main hall and the offices is a spacious room that serves as the cashier and accounting offices. The room is quite bright as natural light streams in from rows of glass windows both on walls and roof.



(1) Main Entrance | To reach the main door that is recessed, requires climbing fourteen steps, the top landing is flanked by rooms for guards and telephone operators. This forms an open foyer surrounded by beautiful wood-framed stainedglass panes, some kind of reward for 'conquering' the stairs; (2) Beautiful Stained Glass | The main entrance is seen from the inside with exquisite stained-glass panels paired with distinctive brass door handles. To the right is the entrance to the Branch Manager's office which is also decorated with green glass panels framed by stained-glass ornamentation.

(1) Main Floor Room | The view from bookkeeping and cashier's rooms towards the front; the Branch Manager's office on the right side hosts a partition decorated with green patterned stained glass. Behind the branch manager's office is the staircase to the vault; (2) Treasure Room I The treasure room is not an entirely separate underground structure, but rather serves as a foundation for the main floor. As the De Javasche Bank Padang building was built on a riverbank, high water levels during tide threatens to flood the room. But now, as a museum, the treasure room is easily accessible to the public through the stairs on the left or west side of the room's wall. In the past, the stairs were used as if it were a bridge for bank personnel.



The floor of the vault is not actually underground but more of a base for the main floor. The De Javasche Bank Padang Building was built on the banks of the river so the water level at high tide can be a problem. As a museum, the vault is now easily accessible to the public via a staircase on the left or west side of the room. In the past, the staircase was reserved for the bank officials only.

At Present

In line with the nationalization program, the heritage building De Javasche Bank Padang became the local Representative Office of Bank Indonesia. This lasted until 1977 with the inauguration of the new building constructed on Jenderal Sudirman Street. For several years after, the old building was left empty and deteriorating until Bank Indonesia decided to restore and preserve it in 2007. After its restoration, the heritage building was inaugurated by Bank Indonesia Deputy Governor Ardhayadi Mitroatmodjo on January 29, 2011. Since then, the building has been used as a museum and library open to the public, in addition to being used by the community for exhibitions, discussions, lectures, and so on, as well as activities of micro-to-medium local enterprises. These activities enable a close relationship between Bank Indonesia and the people of West Sumatra in general.

Gadang Building | Bank Indonesia Representative Office Building in Padang since 1977 on Jenderal Sudirman Street. The architectural design was done by PT Gumarna using the basic form of the gadang (traditional community house) roof style, an architectural pride of the Minang people.



At Equatorial Latitude

De Javasche Bank Building in Pontianak



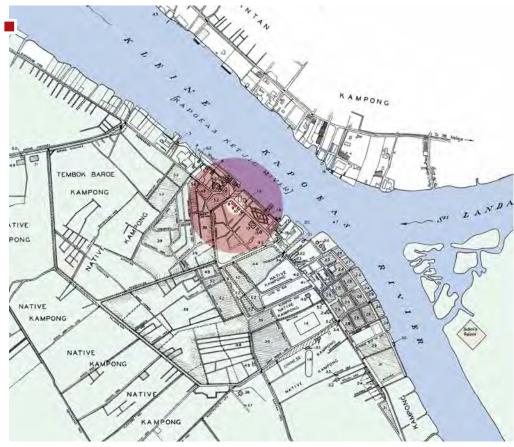
Borneo Map | In colonial times, Borneo (aka Kalimantan) was divided into several afdeeling or regions. Afdeling Pontianak en Ommelanden is seen along the coast with the Sambas and Mempawah regions on the north side. Inlands to the east are Landak, Sanggau, Tayan, and Sekadau. Earlier, the various regions were relatively independent kingdoms. The Pontianak Sultanate became the center for integration of all these traditional powers.

The Pontianak Sultanate in West Kalimantan was founded by Syarif Abdurrahman Alkadrie in 1771. The royal palace was located at the confluence of the Kapuas Kecil and Landak rivers. **Because of its location, Pontianak** developed into a bustling trading port, connecting the interior of Kalimantan - in the past also called Borneo -- with the outside world through the Karimata Strait. Not surprisingly, despite being the youngest among the other local kingdoms in the interior of the region, Pontianak developed quickly as a large kingdom. Likewise, in modern times, Pontianak grew as the largest city and the capital of West Kalimantan.

The political relationship between the Pontianak Sultanate and the VOC in Batavia was marked by the opening of a representative office across the Kapuas River in 1778. In the following century, the relationship extended into colonialism domination. Sultan Syarif Kasim (1808-19) officially recognized colonial rule in his monarchy. Strengthened by various treaties, Dutch influence in West Borneo grew stronger, particularly in terms of trade monopolies, crop extractions, and political control. The West Borneo region became more open to foreign rule when the Sultan of Brunei appointed James Brooke as Governor of Sarawak (1839), then the representative of the British government in the Malay Peninsula including North Kalimantan. Realizing the threat from its competitors, the Dutch East Indies government paid greater attention to the region. West Kalimantan was rich in gold, coconut, and sugar cane plantations, and various forest products. Copra became a major commodity in the late 19th century, marketed to Singapore and Batavia.

Given the extraordinary economic potential of this region at equatorial latitudes, the Dutch East Indies government and De Javasche Bank in Batavia saw the need to monitor and control inter-state trade in the region. In addition, the colonial government had an interest in the *guldenisation* policy to ensure the use of the gulden (guilders) currency in all financial activities in the colony.

City and Surroundings | Pontianak's urban core in the second quarter of the 20th century was centered on the European settlements and their surroundings, including the port and trading center. The Chinese were clustered on the upstream side, while the Pontianak Palace was on the opposite side of the Kapuas River (lower right side on the map).



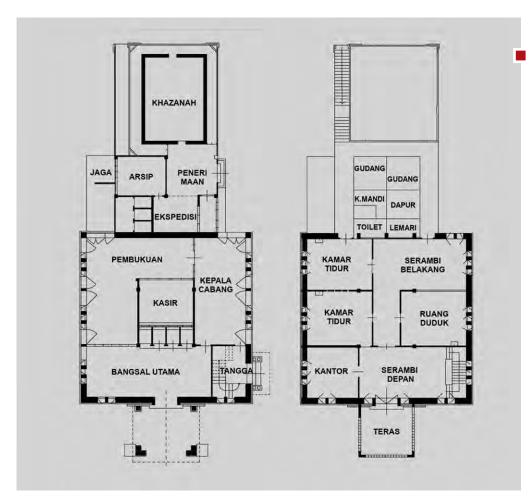
The Jewel of a Building

In 1904, the Director of Finance of the colonial government is known to have asked De Javasche Bank for advice and a solution to the problem of the Singapore dollar circulation in West Kalimantan. In response to the problem, DJB President Reysenbach, after reviewing Pontianak, suggested opening a branch office in the city. The proposal was soon realized with the opening of the De Javasche Bank Branch Office in Pontianak on April 1, 1906.

De Javasche Bank Pontianak Branch Office -like similar branch offices in other cities- was located in the city center, on Residentsweg, now Rahadi Usman Street. The site was adjacent to the Post and Telegraph Office on the north side and the Resident's residence on the south side. Opposite the office building was the city park Larivepark, now Taman Alun-alun Kapuas, which was manicured and landscaped much as in a European city.



(1) Home Office | De Javasche Bank's first office in Pontianak used an old house with some adaptations. The building was mostly built of wood, furnished with terrace and courtyard. This branch office was inaugurated on April 1, 1906; (2) All-Vertical | The new De Javasche Bank Pontianak building designed by Theo Taen (1928). Windows, pillars, and balconies emphasize the dominant vertical form or line in the body of the building, accentuated by the straight flagpole. The building is similar to the other buildings in Pematangsiantar (1923) and Padang (1925).





In September 1926, the Board of Directors of De Javasche Bank asked Ed Cuypers to design the new building of DJB Pontianak. However, the architect passed away on June 1, 1927 while construction was underway; the rest of the process was handled by Theo Taen, his nephew. The new building was finally inaugurated on May 7, 1928. *De Indische Courant* newspaper wrote that the building facing the river 'was a jewel' for Pontianak.

This jewel was a two-story main building, seemingly to keep up with the appearance of a bank building. The difference with other DJB buildings is that the upper floor is used as residential for bank employees, while the Branch Manager's official residence was in a separate location. Due to the low bearing capacity of the soil, the vault was built separately, connected to the main building.

The main floor was designed to be separate from the staff housing on the upper floor, with no direct connection to the bank space. Entry and exit to residential is provided through the wooden staircase at the left side of the building and the servants' stairs at the back.



Rear View | This view at the back of De Javasche Bank Pontianak building showing the vault which is separate from the main building. The roof surface of the vault is coated with rainwater-retaining asphalt and covered with a small garden.



Total Overhaul | Bank Indonesia West Kalimantan Representative Office Building in Pontianak after building expansion (around 1970). The main building was completely demolished and rebuilt, leaving only the original vault room at the back.

Since independence, Pontianak has developed into the largest export port in West Kalimantan Province. Through this port, crops such as sawn timber and plywood are marketed outside the island and abroad. This development demanded the expansion of De Javasche Bank workspace, so in the 1970s the building, which was more than forty years old, needed to be expanded, indeed completely overhauled.

At Present

As time progressed, Pontianak City continued to expand. The old area became crowded with the activities of increasingly busy city residents. In 2007, the plan was made to move the location of the Bank Indonesia Representative Office to the new city center, adjacent to other government agency offices in the Southeast Pontianak District.

The new building of Bank Indonesia's Representative Office in Pontianak, is located on Jenderal Ahmad Yani Street - adjacent to the Governor's Office of the West Kalimantan Province, completed in late 2010. Bank Indonesia Governor Darmin Nasution, at the time, inaugurated its use on January 26, 2011. The old building on Rahadi Usman Street now functions as an incubator for micro-, small-, and mediumenterprises and an exhibition space for their products.

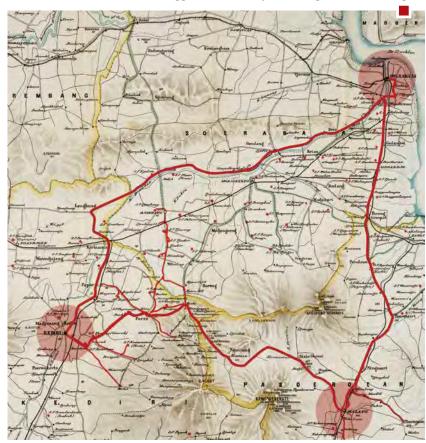


Glow of the New Building | Bathed in evening light, the newest building of the West Kalimantan Office of Bank Indonesia was built in 2010. It is located on Jenderal Ahmad Yani Street, adjacent to the Office of the Governor of the West Kalimantan Province. This magnificent building was designed by PT Bita Enarcon Engineering.

With the Flow of the Brantas

De Javasche Bank Building in Kediri

Three Cities Map | If someone draws lines between Surabaya, Kediri and Malang, they will form a triangle. These three cities are intertwined closely as they are are connected by the Brantas River. They also reflect the historical triangle of East Java in the past, representing the kingdoms of Daha or Kediri, Janggala near Surabaya, and Singasari near Malang.



Growing with the flow of the Brantas River, Kediri has been one of the major economic nodes in East Java for a long time. The city, along with Surabaya and Malang, is bound by a single transportation circuit. It is also no coincidence that the three cities were once the centers of the great kingdoms -Daha in Kediri, Singasari the forerunner of Majapahit in Malang, and the princedom of Surabaya- which took turns being the ruler of East Java. Until the colonial period, the relationship between the three cities was maintained because Surabaya became port of export for plantation crops from the Kediri and Malang regions.

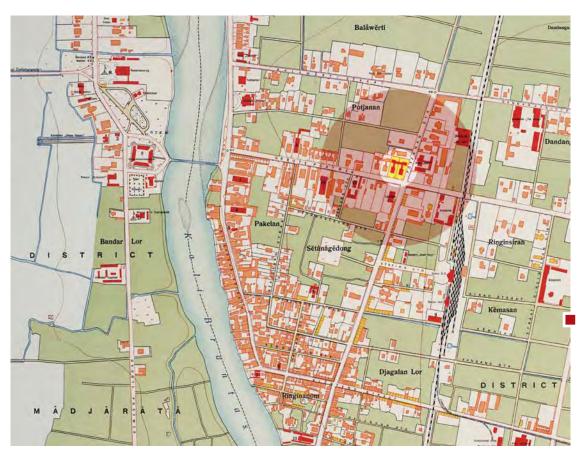
Since the introduction of the Agrarian Law (Agrarische Wet, 1870) during the colonial period, the area between the Lawu, Kelud and Semeru mountains had been open to foreign private investments. Millions of guilders were invested in plantation companies, mainly tobacco, sugar cane, coffee and rubber. Wisps of smoke rising from the chimneys were evidence of sugar factories -in Mrican, Tegowangi, Pabrik, Kawarasan, Pesantren, Purwoasri, and Minggiran- thrived in the region.

The expansion of the Groote Postweg network on the Yogyakarta-Surabaya section crossed Kediri and had to cross the Brantas River that divides the city. At the crossing point, Fort Blokhuis was established as the center of European settlement, while the east side of the river became the Chinatown. The bridge built in 1869 was replaced by a steel bridge in 1890, which still functions today.

The railway line was opened by Staatsspoorwegen in 1882 as a branch of the main line between Yogyakarta-Surabaya. This southern ring line starts from Kertosono through Tulungagung,

Blitar, Malang, terminating at Bangil. Until 1983 there was still a railroad network serving the western slopes of Mount Kelud built by Kediri Stoomtram Maatschappij.

Kediri was made into a regency, Residentie Kediri, after the Java War (1830). The population increased along with the economic growth that accelerated since the repeal of the Cultivation System. Then, based on the Decentralization Act of 1903, Kediri was installed as a *gemeente* on April, 1 1906. Twenty-two years later on November 1, 1928, Kediri was made a *zelfstandig gemeenteschap* or selfgoverning city.



City Map | *During colonial times, the west side of Kediri, on the banks of the Brantas River, was a European settlement while the east side grew to be the Chinatown. In the late 19th century, the eastern area developed rapidly because it was easily accessible from the plantations around Mount Kelud.*

New Approach in Architecture

The idea to establish a branch office of De Javasche Bank in Kediri came from the bank's Board of Directors. The head of the branch office in Surabaya, who was assigned with assessing its feasibility, supported the idea. The Governor General in Batavia also welcomed the Board of Directors' plan. In short, De Javasche Bank Agentschap Kediri was finally opened on July 2, 1923.

Initially, De Javasche Bank Kediri Branch Office occupied the former Nederlandsch Indische Escompto building at a busy crossroad of the Groote Postweg. As the activities of the office grew, there was a demand for building extensions to better services. However, the Fermont-Cuypers Architecture Bureau -the building's designer- assessed that the available land was too small. As a solution, DJB purchased the land next to the old building as the site for the official residence of the branch head, which was then built in the bank's backyard.

Apart from Kediri, a branch office of De Javasche Bank was opened in Madiun on April 21, 1928. However, the branch office was short-lived. Due to the economic recession that had struck since the 1920s and continued to intensify in the following period, the branch office in Madiun was forced to close on March 31, 1933.

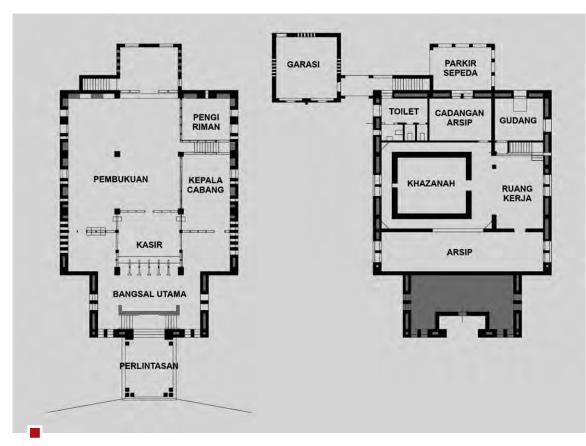
The De Javasche Bank Kediri office building was the seventh building designed by the Fermont-Cuypers Architecture Bureau after the death of Ed Cuypers in1927. Basically, the building was an adaptation of a model that had been applied several times before. It could be said that the DIB building in Kediri is a refinement of the prototype of the new approach that began in 1918 in Palembang and Malang.



First Building | The first building of De Javasche Bank in Kediri was officially opened on July 2, 1923, occupying the former Nederlandsch Indische Escompto Maatschappij building. The building is located at the crossing of the Great Postal Road, now Brawijaya Street and Basuki Rachmat Street, the main intersection of the city.



The Joined Design | The new De Javasche Bank Kediri building was jointly designed by Theo Taen and Laurent Logemann. Following the standard pattern of Taen's buildings, it abandons the Neoclassic approach and incorporates elements of Modern Architecture.



Building Plan | The plane of the main floor is two meters higher than the original ground so entering the main hall requires climbing quite a few steps. The only room dividers on the main floor are wooden partition walls. The lower floor is the vault and archive room; at the back is the car garage and bicycle shed.

The plan measures 28x18 meters with the main building being an 18x18 square meter. The lower floor follows the main, spacious enough to accommodate the vault and archives. The lower floor is also half sunken so the raised main floor has an entrance with stairs in front.

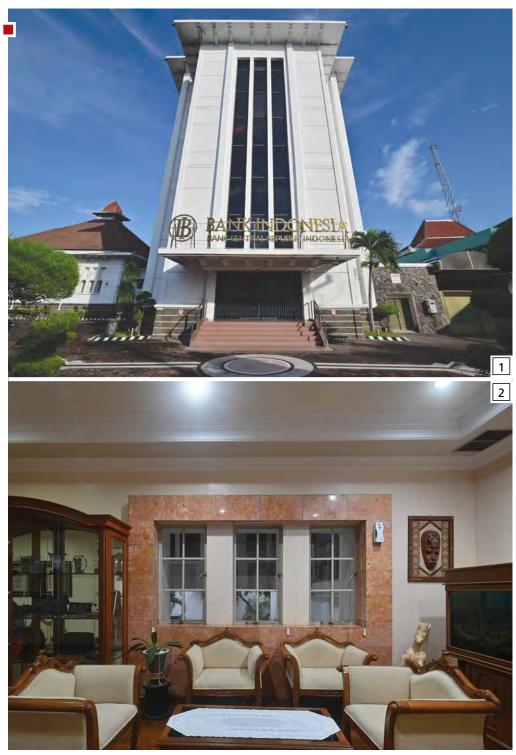
As usual, the façade is divided into three sections. The center section is put forward with addition for sheltered vehicle crossing. Both its sides are set with high windows, which are repeated on the right and left planes of the building. Stairs to the lower floors are only acessible from the inner room, between the Branch Manager's room and the bookkeeping department, facilitating supervision.

The entrance is reached via a staircase of French *comblanchien* marble steps expressing prosperity. At the landing, visitors have to turn right or left as there is a dividing wall made of the same marble. The walls of the main hall are finished in ceramic tiles and black marble. Such opulence has never been on display in any other branch office before. The main roof is pyramid-shaped with a dome at its top allowing daylight and ventilation, an adaptation to tropical climate. Similarly, thick walls that retain heat from outside, which used for embedded cupboards in the inner side. The roof frame also different as they are made from steel, not timber as in former structures. The vehicle crossing is protected by a flat concrete canopy with the same color as the facade's. On both sides are tall windows to let in daylight, while at the base of the building are hexagonal apertures with iron bars to allow airflow to the lower floor.

Old and New Blend Together | The old building of the Bank Indonesia Kediri Representative Office on Brawijaya Street is in the center of Kediri's trade and financial offices. Today, the building functions as the branch manager's office and meeting rooms. The general workspace, since 1985, was moved to the new five-story building that blends in the background.



(1) New Building | In use since 1985, the new building was constructed behind the old building on the site of the former official residence of the De Javasche Bank Kediri Branch Manager. The five-story building is directly connected to the old building through the back terrace; (2) Meeting Room | Located above the main door window, this executive workspace is also equipped with modern furnishings and equipment. The window that used to be in the main hall of the old building is still visible.



New Building

Since 1985, the activities of the Kediri Representative Office of Bank Indonesia were moved to the new building, which began construction five years earlier, while the old building functioned as the branch head's working space and meeting rooms. Changes also occurred in the ceiling which was airproofed and lowered to accomodate the use of modern air conditioning (AC).

Although the external appearance of the building is maintained as it was originally, the arrangement of the inner space has undergone many adjustments. The ventilation and light dome at the top of the roof no longer serves the interior as it is blocked by the new ceiling, modern air-conditioning and lighting system were installed instead. Similarly, the floor and wall surfaces have used materials that are more in keeping with a contemporary atmosphere.

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Two-Way Facing | The new building of the Bank Indonesia Kediri Representative Office faces Basuki Rahmat Street, while the old building faced Brawijaya Street. This intersection is known as the financial district in Kediri.

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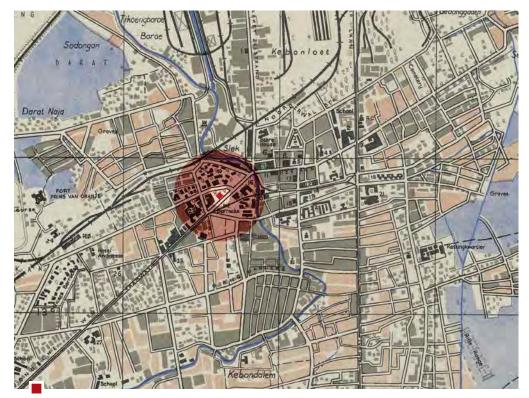
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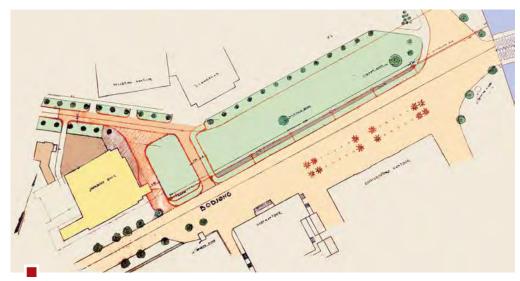
De Javasche Bank Building in Semarang (2)

After a century of occupying the building on Heerenstraat, in 1930, De Javasche Bank Semarang planned to move and build a new building that was envisioned to be more emblematic. Land had long been available in Peterongan, but it was considered too far from the city center. Meeting the Governor of Central Java, Van Gulik, the DJB Branch Manager, was offered new land at the end of Jalan Bojong, which was prepared as the government office area.

Architect Arthur Fermont of the Fermont-Cuypers Bureau was asked to prepare plans for the new building as soon as possible. The land provided was the former military barracks in the triangular area opposite the Mberok Bridge just outside the *Kota Lama*, old town. The governor hoped that the planned new De Javasche Bank building would become a landmark for Semarang.



City Map | In the first quarter of the 20th century, this area was designated as the complex of colonial administrative offices in Semarang: the Governor's Office, the State Treasury, and the Post and Telegraph Office. The location of De Javasche Bank Office (red box) is on a triangular plot of land facing the Old Town along the Groote Postweg.



Local Renovation | This map featured the reorganiztion of the neighbourhood drawn by the Semarang gemeente, showing environs of the planned building. Both sides of this (east) end of Bojong Street were to be open parks with the De Javasche Bank building (in yellow) as a viewpoint facing the Old Town.



New Building | The new De Javasche Bank Semarang Building is the first modern architecture in the city. Unlike many buildings in the Dutch East Indies in the early 20th century, the overall shape of this building looks straightforward, without complicated makeup but remains attractive to the eye. The building was inaugurated on December 14, 1935, attended by officials, leaders, and the people of Semarang.

Blakang Kebon Lane (coured red in the map), now part of Imam Bonjol Street, widened and headed directly Bojong Street, right in front of the De Javasche Bank site. That way, the building would have open, unobstructed view toward Semarang River and the *Kota Lama*. The stretch of land between were to be left open as a public park. All of this is evidence of the government's attention and appreciation for De Javasche Bank.

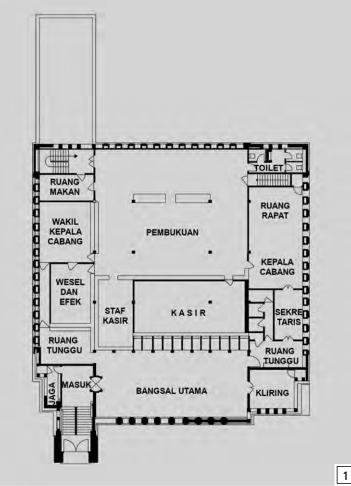
New Style

The Fermont-Cuypers Bureau proposed three alternative designs for the building by the young architect Laurent Logemann. The three designs followed the Nieuwe Bouwen, or 'new achitecture' style that was prevalent in the Netherlands at the time and were very different from the previous approaches or styles.

The design was seen as an attempt to adapt to the development of Modern Architecture, which was more sensible and in tune with the demands of the local climate. The building was created as a reflection of the company's image in the atmosphere of the Land of the Indies.

Clearly, Logemann and Taen, his partner, were influenced by the great Dutch architect Willem Dudok who emphasized monumentalism through asymmetrical building compositions with towers and large horizontal masses. While following the Nieuwe Bouwen approach, the De Javasche Bank building utilizes a hip roof as a response and adaptation to the tropical climate. The entrance to the De Javasche Bank Semarang Building is marked by a tower that dominates the facade. From the ground, visitors ascend a three- meters wide stairs, then turn right at the top landing, and through a revolving door, arrive at the luxurious main hall. This contrasts with similar buildings in other cities, which usually use porticos to indicate the entrance of a building.

The facade consists of the mass of the main building with the tower on the right-hand side of the facade. This wide surface is filled with rows of narrow windows rising upwards crossed by thin sunshade over the main floor, keeping the horizontal effect maintained. Overall, the design of the building reflects the *zeitgeist*, the spirit of the time.





(1) Building Plan | This 33x40 meter building was very impressive for its time. Semarang residents called it the bankpaleis or palace bank. The space is organized to feel special with dividers between work spaces that are condensed but streamline the flow of work for both employees and customers; (2) Remains Remarkable | After so many decades since it was built in the 1930s, the former De Javasche Bank Semarang building is still dashing with the single tower on its right side. The combination of white and gray colors adds to the elegance of the building surrounded by leafy trees. It now functions as the Sub-Branch Office of the Bank Pembangunan Jawa Tengah. The crossing into the building would be a memorable experience for visitors. The three-meter staircase space doesn't feel very spacious under the tall tower which is at the end of a 33 meters wide facade. However, once inside the room, the view is drawn upwards, to the internal of the tower that showered daylight into the narrow space.

At the top of the stairs, visitors are directed to turn right through a dark revolving door, only livened weakly by the brass frame. Entering the seemingly dim main hall, the room suddenly expands, and attention is drawn to the right side. From outside the building, it looks like ordinary row of windows, but from the inside the stained glass casts bright red light onto the floor, which is tiled in a random De Stijl-style pattern.

The walls of the main hall are clad in copper-brown ceramic tiles, giving a cold, dark impression that further accentuates the opulence of the stained-glass windows above them. Daylight pours in filtered by reddish stained-glass high windows carrying the coat of arms of the cities where De Javasche Bank has branch offices.



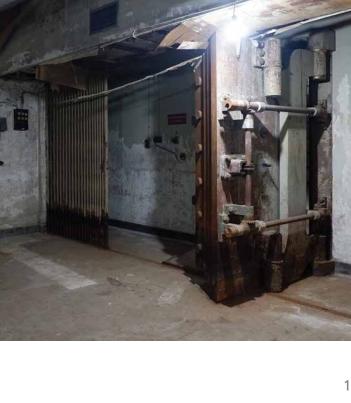
Color and Contrast | The stainwell space on the base of the tower features a variety of colors and textures; smooth brass handrails embedded in the dark marble walls, while the marble steps are in light color. The iron gate is trellised with a golden hue, harmonizing with the dark gray and white tones of the concrete columns. The green plants add an alluring configuration of contrasting colors.

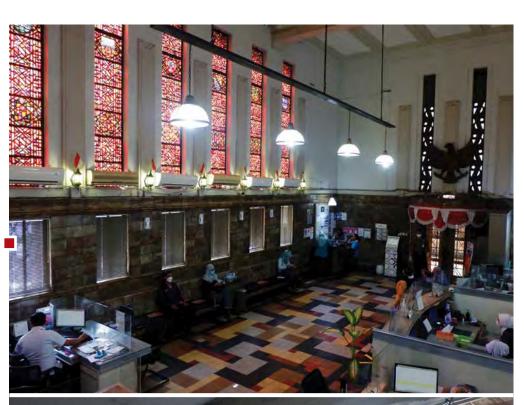
The floor of the main hall is set with ceramic tiles with primary colors in a random geometric pattern that lend a vigorous effect, while also refreshing to the eye. The influence of the De Stijl style that developed in Europe from 1917 is clearly and fully appropriated here. This approach is also featured in the extension of head office building in Batavia later.

Colorful Main Hall | A calm but dynamic atmosphere prevails in the main hall of the building. The rather subdued space, is awash with colors, above from rows of stained-glass windows reflecting below on De-Stijl patterned tiles. The lower row windows, covered with glarereducing curtains, supports the controlled exciting ambience.

Special Room | The vault on the lower floor of the De Javasche Bank Semarang Building was specially designed to assure its security. Not every bank employee -not even a single one- could enter the room without permission. Unfortunately, the room is no longer in use resulting lately from frequent tidal floods.

The vault measures 9.5x18 meters; all sides including the floor and ceiling are onemeter-thick, made of reinforced concrete. The main door is constructed of very thick steel, made by the famous Lips factory, with a state-of-the-art locking system. Surrounding the walls of the treasury is a gangway with mirrors at each corner so that a person standing at the main door can see all sides of the vault at a single glance.





State-of-the-Art Look | The eight-story building of the Senarang Representative Office of Bank Indonesia was built in 1990. Consistent with its predecessor, this state-of-the art building features windows that extend vertically across the facade. However, the windows are like a solid she ld protecting the building and its contents. It was inaugurated by Bank Indonesia Governor Soedradjad Djiwandono on May 23, 1994.

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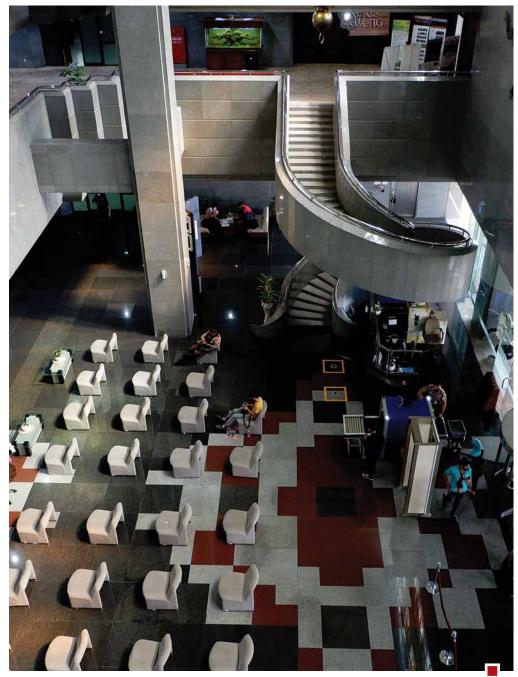


At Present

By 1980, almost half a century after, the Javasche Bank Semarang Building, with its 'new architecture' style, had become outdated. The scope of duties and activities of the Bank Indonesia Representative Office in Semarang -as the owner of DJB building after nationalization- was growing so rapidly that it needed more space. A new office building is slated to be constructed on Imam Bardjo Street, part of the new central government office district between Bukit Candi and Simpang Lima.

The designer of the new building was PT Prima Disain Widya Adicipta, which began construction in 1990 and completed it three years later. The design reflects the architecture of the time with a Brutalist Architecture style that tends to expose its building materials (usually concrete) unfinished. Even so, the new building still relates to the old building through the series of narrow windows that soar upwards in much larger size and proportion.

In addition, the design of the building, which stands on hilly land, seeks to present indigenous flavor by adding a giant *limasan* (hip roof). The foyer that Taen and Logemann ignored was recreated here as a separate building like a Javanese *pendapa*. The main hall, which has been superbly transformed, is 'the belle of the ball' due to its elegance and beauty.



Prima donna Hall | View of the new bank building's four-story-high ceilinged main room. An open circular staircase twists and turns from one floor to another. The colorful mosaicpatterned floor rugs mimic the floor pattern of the old building. The revolving door at the entrance is on the right side, connecting the pendapa foyer.

BANK INDONESIA AND CONSERVATION



A National Achievement

Bank Indonesia's Buildings and Museum

Office Complex

For the first ten years or so, since 1953, Bank Indonesia occupied the heritage building of De Javasche Bank Batavia in the city area now known as Kota Tua Jakarta (Jakarta Old City). As Bank Indonesia increased its status and functions as the central bank, the heritage building was no longer adequate. A more representative office was needed so that it could accommodate the bank's growing dynamics.

Expansion and relocation of Bank Indonesia had been under consideration since the beginning of nationalization. The site was chosen at the southwest corner of Medan Merdeka, the main axis of the road connecting downtown Jakarta in the north and the new residential Kebayoran Baru in the south. The close to ten-kilometer-long strip is part of the national pride then; even now it is still the economic crux of Jakarta and Indonesia.



Modern Style | The 1963 Bank Indonesia main office by Friedrich Silaban, an Indonesian architect. The five-story, L-shaped building features a modern style, breaking away from the past and implying a new, growing power.



Bank Indonesia Complex | View from the northeast. The Bank Indonesia Office Complex on MH Thamrin Avenue, covers about 13 hectares of land. In the foreground is the Friedrich Silaban-designed building in use since 1963. The four towers are much later additions.

The new Bank Indonesia headquarter in MH Tahmrin Avenue, the first to be built after Indonesia's independence, was designed by renowned architect Friedrich Silaban. Starting construction in 1958, the new Bank Indonesia building was completed four years later in 1962, and on Bank Day, July 5, 1963, the then President Sukarno inaugurated its use. It is no exaggeration to say that the building is a great work and the pride of the Indonesian people.

Fifteen years later, Bank Indonesia Governor Rachmat Saleh expressed his idea to develop an integrated Master Plan for the Bank Indonesia Office Complex on one place. The first program was entrusted to architect Zainudin Kartadiwiria. The Master Plan is a blueprint for the Bank Indonesia Head Office that covers the next ten years, which will be regularly evaluated and adjusted to new conditions to keep it upto-date.

Under the direction of the following Governor of Bank Indonesia, Arifin Siregar, the Master Plan 1988 envisioned the construction of twin tower buildings, Tower A (named Menara Radius Prawiro) and Tower B (Menara Sjafrudin Prawiranegara). Both accompany Silaban's first Bank Indonesia building. The towers were designed by PRW Architects and architect Karnaya; construction was completed in 1995.

The twin C and D buildings facing north on Jalan Budi Kemuliaan began construction in 1995 and were completed in 1998. The Bank Indonesia Office Complex was designed as part of the city's green belt in an environmentally friendly extensive urban park. The perimeter fence of the complex is solely for security purposes, designed without compromising the view. This is the manifestation of the adage expressed by the earlier Governor Rachmat Saleh, *open to people, close to people.*

The Birth of the Museum

Since 2003, all Bank Indonesia activities have been shifted to the new office complex. As to the old building -- the former De Javasche Bank in Kota Tua -- is still maintained as part of Bank Indonesia's commitment to preserve cultural heritage and promote the nation's history. The concern of Rachmat Saleh, Governor of Bank Indonesia (1973-1983), specified the survival of the old building. Moreover, referring to the decision of the Governor of the Special Capital Region of Jakarta on the Stipulation of Historic Buildings in Jakarta as Cultural Heritage, enacted in 1993, the old Bank Indonesia building must be protected and preserved.

Looking back, the wish to attend to venerable buildings, has been implied in a speech by Sjafruddin Prawiranegara, former President of De Javasche Bank and the first Governor of Bank Indonesia, at the 125th Anniversary of De Javasche Bank (1953). He stated: "Do we not show a deeper awareness, a greater courage, if we admit frankly, that each period is only a legacy of the past, each new one only grows from the seed of the old? The past, the old, we may regret, we may hate, but it is precisely this hatred that will prevent us from seeing the real situation and finding the right guidance for life and action."

The Museum Bank Indonesia | This museum complex is a direct result of Bank Indonesia's preservation and conservation program. The former Head Office in Kota Tua Jakarta was succesfully repurposed to a museum. Inaugurated in 2009, the Museum Bank Indonesia is one of the premier banking museums in Indonesia.



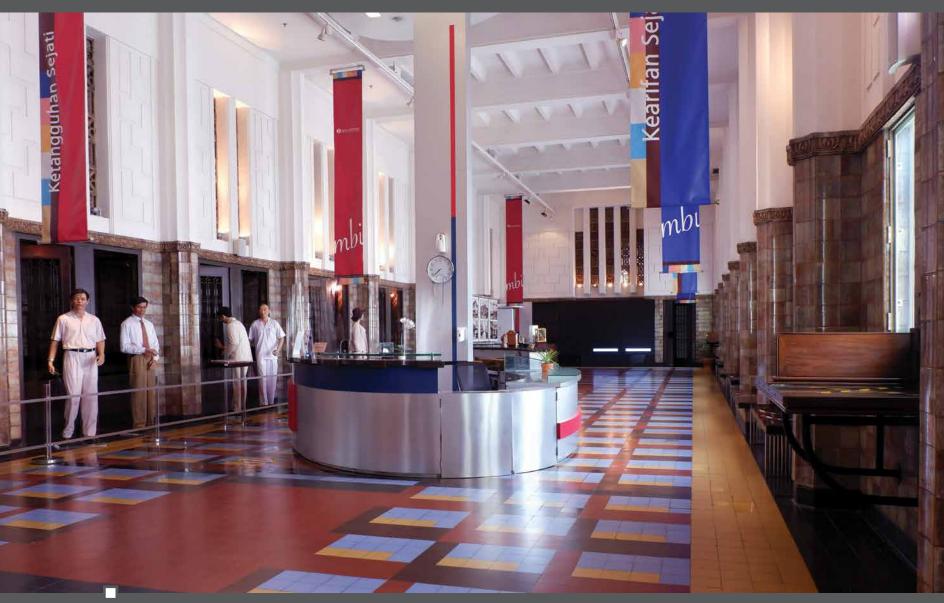
The decision to turn Bank Indonesia building in Kota Tua Jakarta into a museum was taken at a meeting chaired by Governor Syahril Sabirin on April 7, 1999. To implement the decision, the Governor established the Museum Bank Indonesia Development Team chaired by M. Ashadi, with former Governor Rachmat Saleh as advisor, accompanied by Achwan, former Deputy Governor. Later the internal working team was upgraded to be the Museum Bank Indonesia Special Unit.

Museum Bank Indonesia (MBI) can be safely said as the work solely done by Indonesians. The principals involved in the development process, came from locals. For the design consultant was chosen the Sepuluh Nopember Institute of Technology from Surabaya, expert consultants; Soedarmadji J. H. Damais, and curators from various fields (Irvan Noe'man, private professional; Wagiono Sunarto, Rector of the Jakarta Institute of Arts; and Mohamad Iskandar, historian from the University of Indonesia).

The inscription marking the beginning of the restoration construction was signed by Governor Syahril Sabirin on January 31, 2001. Five years later, the pre-opening was inaugurated by the Governor Burhanuddin Abdullah, together with completion of the building restoration on December 15, 2006. Meanwhile, work on the exhibition layout and system, that were managed by Ahadiat Yudawinata (interior design) and Sunaryo (artist), went on.

After Restoration | The entrance of the Museum Bank Indonesia in Kota Lama Jakarta, after the restoration and subsequent arrangement of sophisticated and interactive exhibits. It was opened to the public after inauguration by President Susilo Bambang Yudhoyono in 2009.





Corridor of the Past | The situation of the main hall of the DJB after restoration and reorganization (2006). The appearance of this hall refers to the last rebuilding done in 1937. A bit clean up and rearrangement resulted with a more open and welcoming atmosphere, even the iron railings and security doors at the row of customer counters are preserved.

Realization

During the leadership of Jakarta Governor Ali Sadikin, part of the area in the Taman Sari District, now called Kota Tua, was declared a Cultural Heritage Area. Related to this, and referring to the Governor Act Number 11 of 1972, the Bank Indonesia building on Pintu Besar Utara Street was designated as an historic building required to be protected and preserved.

More than two decades later, in 1993, Governor Soerjadi Soedirdja designated a 139-hectare area in West Jakarta and North Jakarta as revitalization areas. Furthermore, during the term of Governor Joko Widodo (2014), the Kota Tua Consortium was formed to accelerate the revitalization programs. Thus, the application of the Bank Indonesia building into a museum supports the government's policy as well as supporting the development of the Kota Tua area.

Wayang Museum

Jakarta History Museum

The Charm of Old Town | Jakarta Old Town is a historical meeting point filled with classical buildings, brought to life with a unique cultural atmosphere. The complex that was once the center of Batavia City has become a heritage and historical preservation center in the midst of Jakarta's rapid development. Aerial images show the Museum Bank Indonesia building surrounded by several other heritages, including the Wayang Museum, Bank Mandiri Museum, Jakarta History Museum, and Kota Station, which was once used as a government building, business, and transportation facility with colonial architectural value.



Bank Mandiri Museum

Kota Train Station

There are three main objectives of the Museum Bank Indonesia. First, as a means of communicating Bank Indonesia's policies that are directly relevant to the wider community. Through the museum, the policies issued by the Bank Indonesia will be more easily accessed and understood by the public.

Secondly, the museum is a place for the collection, storage, and care of numismatic objects and historical documents of the Bank Indonesia. Everything related to

currency collections, especially those related to Indonesia, is presented in full in the museum. Likewise, all historical documents and archives of the Central Bank of Indonesia are neatly organized and managed.

Third, as a modern museum, the Museum Bank Indonesia not only showcases exhibits, but also features aspects of education, entertainment, and engagement with visitors. The MBI becomes an entertaining educational facility for the public supported by latest technology.



Money, Gold and the Future | The Numismatic Exhibit at the Bank Indonesia Museum is one of the most interesting display in the museum, beside the Gold Vault and the Theatre of the Future. The collection in this room showcases all types of currency that have circulated in Indonesia from the earliest times until now.



Auditorium | The Museum Bank Indonesia Auditorium is restored to its original state with added state-of-the-art props and audio-visual equipment. It is open for public activities such as seminars, lectures, workshops, or simply socializing.

Bank Indonesia Museum Programs

Museum Bank Indonesia offers the following main programs:

• Explore the Museum

This program is intended for group visitors to gain insight and understanding of the role, function, and policies of Bank Indonesia, as well as information on numismatic collections and building architecture.

• Seminars

The forum is organized to discuss specific topics on various issues including economy, history, art, heritage, and culture.

• Temporary Exhibitions

Temporary exhibitions are organized with various themes including numismatics, art, culture, and creative industries.

• Thematic Interactive and Educational Activities

Regular educational activities are held to commemorate major holidays such as Independence Day, Heroes' Day, Mother's Day, and others. These activities may include seminars, workshops, Q&A, performances, and competitions.

• Museum BI Goes To School (MGTS)

Educational activities in the form of exhibitions, performances, and games held at selected schools/colleges in various regions in Indonesia.

Exhibition Layout

The main entrance of MBI is located in the center of the building's façade. Through the main entrance with its luxurious marble staircase, visitors will arrive at the lobby on the second floor with colorful tiles at the end of the stairs. Passing the visitor service desk --the former main lobby of the old De Javasche Bank-- the exploration of the museum begins.

The substance of the first part of the exhibition system is the historical trajectory of Bank Indonesia from pre-Bank Indonesia to the establishment of De Javasche Bank in the 19th century. Next, is the history of Bank Indonesia as a result of nationalization in 1953. This is followed by the 1959-1966 period with the theme Developing National Spirit, continuing to the 1966-1983 period with the theme Economy as the State Guidance which describes Bank Indonesia as a major part of the national economic development agents.

The next section of the exhibition timeline (1983-97) is themed Economic Globalization, which displays Indonesia's success in building its economic structure and becoming one of the 'Asian Tigers.' This is followed by the theme Crisis on All Fronts, which depicts the economic crisis of the 1990s and its social impacts. This is followed by the theme Tackling Post-Crisis which described the efforts to overcome the crisis (1999-2004). Subsequent panels refocus on Bank Indonesia's role (2004-2011), discussing internal and external improvements and BI's involvement in global humanitarian issues. This section concludes with an explanation of Islamic banking and the concept of Islamic finance.

The exploration, unnoticed, crosses the width of the building. This floor depicts the office atmosphere where the directors and presidents of De Javasche Bank did their



1st Floor Plan | The 1st Floor Plan of the Bank Indonesia Museum is equipped with visitor flow directions; **2nd Floor Plan |** From the main entrance of the museum (01), visitors go straight up the stairs to 2nd Floor.

everyday work. Exiting the office replica, one finds the staircase in the back wing and the giant stained-glass window on the wall facing the staircase. There is also the impressive Green Room, with all the walls covered in shady green tiles - also known as the Reflection Room.

The Numismatic Room showcases all the types of currency that have been circulated and used in Indonesia and are not found elsewhere. These last two exhibits are the highlight of this exploration. First, the vault with replica of the gold bullion reserve, inside visitors can touch and lift them. Next is the Immersive Cinema Room, where visitors feel like they are 'in' the movie they are watching. The Multi-Media Room shows the development of banking in 2012-2017 through multimedia technology, allowing visitors to interact with the exhibits inside.

Downstairs, one can visit the old repository of the Bank Indonesia. The next room shows the old banknote printing technology, as well as the network of money distribution to all corners of the country. This long exploration ends at the café and souvenir shop for keepsakes to keep the memories alive.

Gold Bars | In the vault of the Museum Bank Indonesia visitors can actually touch and lift gold bars. It is surely a memorable and unforgettable experience.



Cultural Heritage Preservation

A Sketch

Cultural Heritage and Cultural Reservation

In 1972, the United Nations Educational, Scientific and Cultural Organization (UNESCO) formulated the Convention Concerning the Protection of the World Cultural and Natural Heritage and created the World Heritage Sites List. The list contains more than a thousand cultural heritage sites around the world.

In the convention, cultural heritage is categorized into three groups. First, monuments, works of architecture and art, archaeological elements or structures that have outstanding universal value in terms of history, art, or science. Second, groups of buildings with architecture, unity, or location that have outstanding universal value in terms of history, art, or science. Third, man-made sites or their combination with natural forces that have outstanding universal value in terms of historical, aesthetic, ethnological, or anthropological significance.



UNESCO Headquarters | The UNESCO Headquarters building in Paris, France, was designed by three architects from three countries with the approval of five international architects. It was inaugurated in 1958 to house representatives of its 195 member states. Artwork from around the world adorns the building and its surroundings.

Indonesia ratified the Convention on the Protection of World Cultural and Natural Heritage on July 6, 1989, and implemented it in Indonesian Law Number 5 of 1992 on Cultural Property, later replaced by the more comprehensive Law Number 11 of 2010 on Cultural Property. In this revision, the term Cultural Heritage is replaced by Cultural Property.

Cultural property is natural and/or man-made objects, both movable and immovable, that have a close relationship with culture and the history of human development. More explicitly stated, cultural property is the nation's cultural wealth as a form of human thought and behavior that is important for understanding and developing history, science, and culture in the life of society, nation, and state so that it needs to be preserved and managed appropriately through protection, development, and utilization efforts in order to advance national culture for the greatest prosperity of the people. Therefore, cultural property needs to be preserved because of its important value for the culture and nation of its owner.



Heritage Restoration | The Borobudur Temple in Magelang, Central Java, was first restored between 1907-1911. Fifty years later there were signs that it was in danger again, so a second restoration was carried out in beginning in1973. The restoration was carried out by thoroughly dismantling and reinstalling the Rupadhatu level. Assisted by UNESCO, the restoration was completed ten years later in 1983. It is on the UNESCO World Heritage List.

Preservation of Heritage Buildings

Cultural heritage when enjoyed and experienced together will evoke the sense of community. This togetherness will lead to appreciating a common historical journey of the past and consequently, a common future. Cultural heritage can be a great social force.

Equally important is its role in the development and understanding of history, art, and science. Cultural heritage gives people the opportunity to study and draw knowledge, directly and indirectly, from it.

With the presence of visitors on a regular basis, supporting activities will arise, which will improve the economy of the surrounding community for example: the manufacture and sale of souvenirs, the provision of guide services, the provision of dining and lodging facilities, etc.

It is important to protect and maintain the existence of a cultural heritage or cultural property while strengthening the interpretation of its significance and value. This approach ensures its continued existence for future generations to enjoy and learn from.

Preservation is a complex set of activities and is very different from new building construction. In the construction of a new building, the basis is the combination of the wishes of the commissioner or owner along with the interpretation of the architect. In contrast, in restoration the determining element is the building itself to be preserved, through the study of various disciplines. Here, the architect is more of a technical guide.

In the preservation scheme, the first step is protection. Cultural property must be saved as soon as possible from damage. The stages in the protection of cultural heritage are (1) salvation, namely preventing damage and unauthorized transfer of rights; (2) safeguarding cultural property from the possibility of loss, damage, destruction, or annihilation; (3) zoning, namely determining the extent of its boundaries and utilization; (4) maintenance needed to prevent and overcome damage due to natural forces and human actions; and (5) restoration to restore the physical condition of the cultural property through reconstruction, consolidation, rehabilitation, or restoration work.

When cultural property has been confirmed for its integrity, the second step is development. The development of cultural property always pays regard to the principles of usefulness, security, maintainability, authenticity, and the cultural and/or social values attached

to it. Revitalization or adaptation is the embodiment of the results of development. The last step is the utilization of cultural property for religious, social, educational, scientific, technological, cultural, and tourism purposes. The utilization and promotion of cultural property is carried out to strengthen cultural identity, pride, and improve the quality of life and income of the community.

Preservation of cultural properties in Indonesia has been ongoing from the distant past for different purposes. Buildings that receive special attention are usually places of worship or that are sanctified. Most buildings in this category are commonly made from organic materials such as wood, bamboo, palm fiber, alang-alang, etc. In wet tropical conditions, these materials need to be renewed regularly in order to survive.



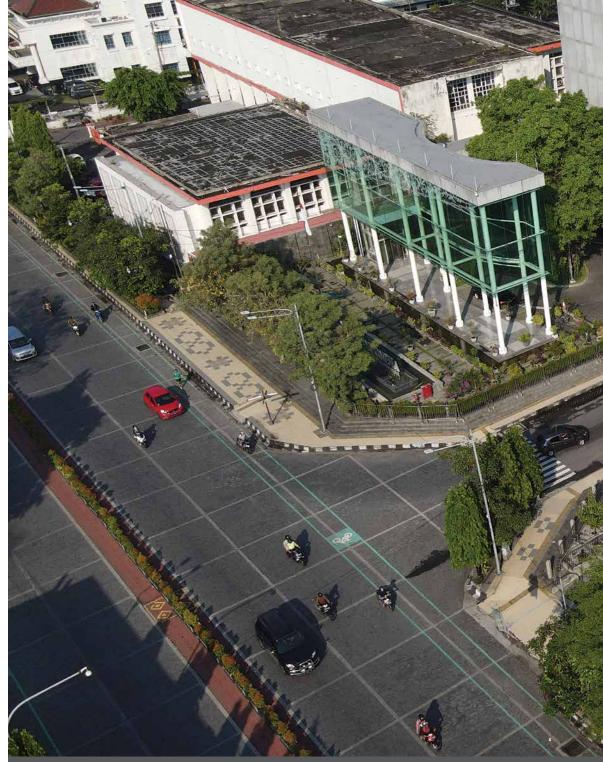
Preservation | The buka sirap (open the roof) tradition in Trusmi Village, Cirebon, is a form of building preservation that has been going on for hundreds of years. The activity centers on replacing the shingle roof covering. Through this once-in-four-years ceremony, the local community preserves the building and its traditions well.

Attention to classical stone temple buildings was re-awakened in the early 19th century, when Stamford Raffles, then governorgeneral, visited the ruins of the Borobudur Temple, ordered it cleaned and reorganized so that the overall figure of the temple emerged again. The actual restoration was carried out almost a century later (1907-1911) under the leadership of Th. Van Erp supervised by the Antiquities Service (Oudheidkunde Dienst) during the Dutch East Indies period. The second restoration was carried out by the Indonesian government with the help of UNESCO and lasted ten years (1973-1983). Led by Professor Soekmono, a senior Indonesian archaeologist, the restoration was carried out using modern, scientifically-based preservation principles.

Bank Indonesia and Heritage Preservation

Bank Indonesia through the construction of the Bank Indonesia Museum sparked the idea of preserving cultural heritage buildings in Indonesia. This preservation activity attracted widespread attention, especially because it was fully based on scientific principles and carried out professionally. All stages of preservation were carried out by Indonesian personnel and experts, proving the nation's ability to recapture cultural jewels.

Bank Indonesia has set an excellent example of protection and preservation of the nation's cultural treasures through the construction of museums. The sparkle of other jewels, the heritage buildings of De Javasche Bank scattered across the country, hold the power to bring Bank Indonesia and the community closer together.





A Building of Pride | The old building of the De Javasche Bank was integrated with the new building next door in 2021 as the Surakarta Representative Office of Bank Indonesia. The old building is the pride of the local community and it is proposed to become the Surakarta Museum.



Preserving the Past, Looking at the Future

Epilogue

The historic buildings of Bank Indonesia, especially the De Javasche Bank Buildings, provide the finest examples to recognize and trace the historical development of office architecture, paticularly bank architecture, during the early development of Modern Architecture in Indonesia. The time span of the construction of these buildings, around the first half of the 20th century, is contemporaneous with the development of Western Modern Architecture in Europe.

During this period, no less than twenty De Javasche Bank buildings were built, both head offices and branch offices, in various regions of the Dutch East Indies - before Indonesia's independence. The typology or type of building has a design approach that tends to be consistent between one building and another. However, the architectural approach after World War I brought changes and adjustments that enriched the diversity of the appearance of subsequent similar buildings in the archipelago.

Even through the nuances of change, the basic aspects of a building remain the central concern. The main function is to support users to move easily, comfortably, and safely. No less important, the aesthetic aura that emanates from a building is seen to enrich and even increase the dignity of its users.

At the subliminal level of building design is the understanding that a building can radiate the positive image of its owner. Adopting various European architectural schools - from Classical Greek/Roman, Gothic, Renaissance to Baroque, as well as Neoclassical and Beaux-Arts styles to the rationalism of Modern Architecture - De Javasche Bank buildings are generally able to present an image of a world-class institution that played a major role in its era. Although some are classical in nature, these buildings evoke a modernity rarely found in the colonies at that time.

In terms of economic history, the De Javasche Bank buildings offer a comparative picture of past economic activity, especially in the region and city that hosts its branch offices.

Through their adaptability to the geographical environment and the scale of activities, plus their striking physical appearance, the buildings imply the actual and potential wealth of the local economy. It is also a fact that De Javasche Bank is the oldest bank in Southeast Asia, and when considered as a continuation of Bataviasche Bank Courant en Bank van Leening, is the oldest bank in Asia.

Although a colonial legacy, it is evident that the De Javasche Bank buildings are an integral part of the cultural entity that has evolved with the history of the Indonesian nation. As the custodian of this heritage, Bank Indonesia is strongly committed to protect, maintain, and utilize the buildings proportionally and professionally with reference to the Cultural Heritage Law and the International Convention Concerning the Protection of the World Cultural and Natural Heritage initiated by the United Nations.

Looking at the Future

As a state institution owned by the nation, it is the obligation of Bank Indonesia to welcome and engage the wider community. The Museum Bank Indonesia invites informative, intimate, and warm cultural encounters between the Bank and the public. Through these encounters, museum visitors can gain knowledge and insight, recreation, and interactions with the Bank, and by doing so, a positive corporate identity will be built.

In an increasingly open world, where electronic media directly links relationships amongst individuals, building a positive corporate image is an imperative, albeit more complex. The Museum Bank Indonesia supports the needs of the community to increase knowledge, social activities, and recreation through its units and facilities. On a broader level, Bank Indonesia is involved in tackling other issues that have broad impacts on society, such as the global humanitarian crisis, air pollution, environmental damage, and disaster management.

The historic buildings of Bank Indonesia as National Cultural Heritage should be formalized as part of the treasure of Cultural Heritage Buildings. Some heritage buildings, such as the Museum Bank Indonesia, deserve to be brought forth to the wider world, to boost Indonesia's image at the international level.

Bank Indonesia's efforts and steps to preserve and revitalize its landmark buildings should be continued, even strengthened, to optimize their benefits. Furthermore, this program can be an inspiring way to recognize and unearth other hidden jewels scattered across the land.



COMPLEMENT

antefix

ornament at the eaves of a classical building concealing the ends of the joint tiles of the roof

architrave

the lowermost part of an entablature, the cross beam between columns in the Classical Greek Order.

Art-Deco

an architectural style introduced at the Paris Exposition International des Arts Decoratifs et Industrielles Modernes in 1925, characterized by sharply angled or zigzagged surfaces. Widely used in the 1930s.

balcony

a ledge or floor that juts out from the building.

balustrade

a ledge or balcony edge railing in the form of a handrail held in place by a row of supports.

Baroque

an architectural style that developed in Europe in the 17th century, characterized by oval-shaped rooms and curved surfaces with ornamentation, carvings, sculptures, and abundant coloring.

Beaux-Arts

an architectural style taught at the Ecole des Beaux Arts in Paris in the early 19th century utilizing historic and eclectic elements on a monumental scale.

bel-étage

French: main floor

Brutalism

a style of modern architecture that emphasizes large figures and untreated surfaces, usually made of rough concrete (concrete brut).

canopy

A shade that protrudes from the wall of a building, installed over an entrance or window opening.

comblanchien

a type of marble with a solid, soft-patterned appearance, pink in color with rust-colored dots and glass veins. Originally from southern France.

cupola

extra roof, mounted on the peak of a roof or tower, often decorative and used to introduce additional lighting and ventilation into a structure

De Stijl

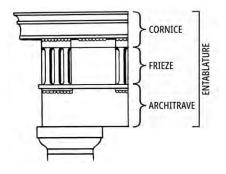
art style pioneered by Piet Mondrian and Theo van Doesberg in 1917 based on the idea that the ideal form is a combination and contrast between flat and upright planes, as well as the use of primary colors red, blue, and yellow, in addition to black, white, and gray.

Empire Style

the Neo-classic style originating during the first French Empire (1804-1815). Buildings are large and wide, emphasizing straight lines and using classical building elements. The color gold is often used. (see also Indische Rijkstijl)

entablature

ornate beams connecting columns in the Classical Greek Order, divided horizontally into architrave (below), frieze (middle), and cornice (above). The proportions and details vary from order to order.

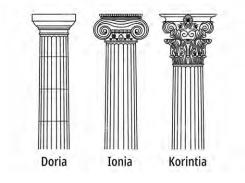


finial

an ornament which terminates the point of a spire, pinnacle, etc

Greek Order

Greeks order is the guideline for arrangement of building elements, aiming toward the perfect reflection of beauty and harmony. The basic unit was the centerline of the column, from which all measurements were determined. There are three classical Greek orders, namely the gallant Doric, the graceful lonic, and the vivacious Corinthian.



Indische rijkstijl

Application of Empire Style in Indonesia (Dutch East Indies) in the first quarter of the 19th century. (see also Empire Style)

mansard roof

A roof with double slope on all four sides, the lower roof plane being steeper. Introduced by French architect François Mansard (1598-1666).

métal deployé

Sheet metal after being sliced and drawn to form a network mesh, commonly used for fences or wall reinforcement.

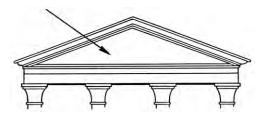


Neo-classicism

The last phase of European classicism architecture, developed in the late 18th century, characterized by monumentality, strict application of order, and limited use of decoration.

pediment

a triangular gable end of the roof or above a row of columns



portico

a roofed porch or walkway supported by a row of columns, also an entrance porch (see also tympanum)

Post-modernism

a movement in architecture that rejects the uniformity, limitations, and paucity forms of Modern Architecture and endeavors to restore the historicity, playfulness, and diversity of architecture.

Renaissance

an architectural style that developed in the early 15th century, setting aside Gothic architecture and later gave birth to the Baroque. Characterized by the use of classical orders, rounded arcs, and compositional symmetry.

rotunda

a round-plan, dome-roofed building, or hall.

tympanum

a triangular surface bounded by a pediment (see also pediment) The tympanum on this pediment is decorated with sculptures.



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OF BANK ARCHITECTURE

The Growth and Development of a Typology

[6] Image of Van der Beurse – *https://www.concertgebouw.be*

[7] Palazzo Medici floor plan – Palazzo Medici Riccardi

[8] Photo of Palazzo Medici Riccardi – *wikiwand.com*

[9] Photo of Bank of England – *positivemoney.org*

[10] Bank of England floor plan – *www.ramsa.com/storyboard/project-soane*

[11] Photo of Palais Garnier – www.re-thinkingthefuture.com

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Exploring De Javasche Bank Buildings
[14] Photo of Gerard Vissering – *Flevolands Geheugen*[15] Photo of Eduard Cuypers – *Het Nederlandsch-Indie Huis Oud en Nieuw 1928.*[19] Sketch Image of DJB Padang – *colonialarchitecture.eu*

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- [38] 18th century Java north coast map voc-kenniscentrum.nl
- [39] 18th century Semarang map gahetna.nl

[40] Map of Semarang 1866 – KITLV/ digital collections. universiteitleiden. nl

[41] Photo of Gouvernementbrug – *KITLV/ digitalcollections. universiteitleiden.nl*

[42] DJB Semarang Inauguration Advertisement – delpher.nl

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[56] Surakarta City Center Map – *KITLV/ digitalcollections. universiteitleiden.nl*

[57] De Javasche Bank Surakarta Building – Norbruis (2020a)

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De Javasche Bank Building in Makassar

[63] Kingdom Land Gowa-Tallo Map – Bulbeck (1992)

[64] Makasar and Surroundings Map – *KITLV/ digitalcollections. universiteitleiden.nl*

[65] Makasar City Map – KITLV/ digitalcollections.universiteitleiden.nl
[66b] Photo of Pasar Street – KITLV/ digitalcollections.universiteitleiden.nl
[69] Image of DJB Makasar Facade – Het Nederlandsch-Indie Huis Oud en Nieuw

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[71] 18th century East Java Map – www.nationaalarchief.nl

[72] Surabaya Map1825 – KITLV/ digitalcollections.universiteitleiden.nl

[73] Photo of Jembatan Merah – *KITLV/ digitalcollections. universiteitleiden.nl*

[74a] DJB Surabaya site map – *KITLV/ digitalcollections.universiteitleiden. nl*

[74b] Photo of DJB Surabaya 1860 – *KITLV/ digitalcollections. universiteitleiden.nl*

[75] Photo of DJB Surabaya 1910 – Tropenmuseum

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[92] Photo of DJB Manado Building Construction – KITLV/ digitalcollections.universiteitleiden.nl
[93] Photo of DJB Manado 1920 – KITLV/ digitalcollections. universiteitleiden.nl
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 [135] Banjarmasin City Map – KITLV/digitalcollections.universiteitleiden.nl
 [136] Photo of DJB Banjarmasin – KITLV/ digitalcollections. universiteitleiden.nl

[138a] Photo of BI Banjarmasin Building Construction – *aziscs1.com* [138b] BI Banjarmasin New Building – *staticflickr.com*

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[141b] Photo of DJB Pematangsiantar – *colonialarchitecture.eu*

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[144] Padang City Map – KITLV/digitalcollections.universiteitleiden.nl

[146a] Photo of DJB Padang 1925 – colonialarchitecture.eu

[146b] Ed. Cuypers Early Sketch – *colonialarchitecture.eu*

[151] Photo of West Sumatra Bank Indonesia Office – *Rahmat Irfan Denas*

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[152] West Kalimantan map – *digitalcollections.universiteitleiden.nl*

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[154] Photo of DJB Pontianak New Building – Norbruis (2020b)

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Yogyakarta *3, 15, 40, 55, 56, 82, 83, 84, 85, 86, 87, 88, 89, 92, 97, 101, 159, 201, 204* Yunani Klasik *48, 49, 51, 66, 67, 69, 85, 86, 92, 101, 109, 197, 198*



Building has become a distinctive symbol of the identity of Bank Indonesia and banking in general. Even though the main building compound of Bank Indonesia today stands on MH Thamrin Avenue, its historical roots cannot be separated from the De Javasche Bank Building in the Old City. This then made us aware of the deep interest in discussing the former De Javasche Bank buildings as a cultural heritage. This discussion is the central theme in the book *'Embracing Jewels: Historic Buildings of Bank Indonesia'*. This book records well the beauty and majesty of these historic buildings. Its appearance, which focuses on photographs, seems to blur the distinction between the 'past' and the 'present' and shows how these buildings continue and will tell their history far into the future.

The depth of analysis and narrative presented in the book 'Embracing Jewels' not only brings readers a visual experience that is rich in aesthetics, but also deep in historical and cultural context. Every corner and wall of these historic buildings holds a story and exudes an aura of past glory, struggle and dynamic transformation of Bank Indonesia. The important role of these buildings has been deeply etched in the history of banking and the country's economy.

Every page of this book offers a wealth of information, expertly packaged by authors who have mined, researched, and presented the data with extraordinary skill. *'Embracing Jewels'* is a bridge between generations, a work that brings us to the past, enriches understanding in the present, and will of course be a source of inspiration for future generations. This book will be an invaluable guide for historians, architects, cultural activists, and anyone who wants to trace and understand Bank Indonesia's long journey. In a broader context, 'Embracing Jewels' is a reflection of the nation's journey, a story about how rich culture, tradition and innovation can go hand in hand, supporting growth and transformation without losing historical roots.

Hilmar Farid | Director General of Culture, Ministry of Education, Culture, Research and Technology, Republic of Indonesia Bank Indonesia, with its history as the central bank in Indonesia, is of course very closely related to the figure of architectural expertise in Indonesia. Its history since serving as a banking institution De Javasche Bank throughout the Dutch East Indies colonial period also presents a main style in the architecture of its buildings.

Through the book 'Embracing Jewels: Bank Indonesia's Historic Buildings', we hope the public will be interested in finding out more about the stories behind the historical buildings scattered throughout Indonesia. De Javasche Bank, thanks to its close relationship with the parent country in the Netherlands, was able to bring in well-known architects such as Eduard Cuypers and Marius Jan Hulswit to lay the foundation of the classical/neoclassical style in a tropical setting with Dutch East Indies cultural nuances in the design of its buildings. The presence of their masterful works has undoubtedly enriched our architectural plenitude. The historical narrative undoubtedly adds to vocabulary, deepens practical and academic understanding, and expands the repertoire of architectural forms in the archipelago.

This book presents the existence of De Javasche Bank buildings in Indonesia briefly, concisely, yet scintillating. Everything is packaged briefly and cogently. Composed in a variety of coffee shop language that is sure to be familiar with the daily conversations of the readers. Lively with images and photos from various angles. All in warm, selected and economical colors. In the form of city maps, floor plans, up to astonishing bird's eye/ drone perspectives, as well as presenting an arrangement of building shapes side by side with neighboring buildings, all in a careful composition. More than that, there are the author's impressions at the end of each discussion, a contribution of thought that colors and represents the historical attitude of a period in the form of a critical description of an architectural work. Indeed, it is a pioneer in architectural journalism. Salute!

Dr. Ir. Yuswadi Saliya, M. Arch. | Observer and enthusiast of architectural history

As an architectural work, Bank Indonesia (De Javasche Bank) apparently does not only present itself as a combination of beauty and harmony of physical form and architectural style, but also carries a depiction of the consciousnesses inherent in it. The architecture of Bank Indonesia has become a figure in the story of a journey about: (1) the political system that was successful in its time, (2) the legal system that relies on historical context, (3) the economic system and the current economy, (4) the architectural style in the era, as well as (5) the technology and building knowledge available in the period.

The depiction of Bank Indonesia buildings in the historical space and time described in this book is presented very well. The description of the development of bank architecture in Europe from the 14th to the 20th centuries is very in-depth and deserves to be used as a theoretical/conceptual umbrella to build a picture of De Javasche Bank (Bank Indonesia) cases spread throughout Indonesia.

The timeline laid out as a framework for writing is also very good, helping readers to understand the development over time of the construction of the De Javasche Bank buildings. The depiction of cases at Bank Indonesia offices throughout Indonesia (19 cases) is very good even though it is done briefly. The description of the substance is carried out in a uniform discussion structure so that it makes it easier for the reader to deepen each case, which includes a description of: (1) regional history (geographical, political, economic, social and cultural), (2) urban context (initial urban spatial arrangement/spatial setting , and the location of De Javasche Bank), (3) the role of architect Ed.Cuypers and his successor, (4) the role of Hulswit in implementing the design, (5) description of the floor plan/arrangement of space, (6) contemporary condition (spatial atmosphere, spatial quality, construction details , lighting and ventilation), (7) front view and top view, and (8) description of the rooms inside Bank Indonesia.

This book is very important reading for the general public, architecture students, or even junior and senior architects. This book has made a very important contribution in terms of awareness of the value and time behind the figure of Bank Indonesia's architectural work. It is not an exaggeration to say that the history of Bank Indonesia's architectural journey is also about (part of) the history of the state and nation of Indonesia.

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