

REVIVING THOUGHTS: IN SEARCH OF SUWONDO'S RELEVANCE IN MODERN CONTEXT

Hedista Rani Pranata^a, Michelle Faustine Gunawan^b

^{a/b}Architecture Undergraduate Program, Faculty of Arts and Design, Universitas Multimedia Nusantara
Scientia Boulevard, Kab. Tangerang, Banten 15810, Indonesia

alamat email untuk surat menyurat : hedista.rani@umn.ac.id^a

Received: 26 August 2025 **Revised:** 6 October 2025 **Accepted:** 10 October 2025

How to Cite: Pranata, et al (2025). REVIVING THOUGHTS: IN SEARCH OF SUWONDO'S RELEVANCE IN MODERN CONTEXT. AKSEN: Journal of Design and Creative Industry, 10 (1), halaman 44-57. <https://10.37715/aksen.v10i1.5451>

ABSTRACT

Suwondo Bismo Sutedjo is a name that resonates deeply within the Indonesian architectural community. As an academic, architect, and thought leader, his work from the 1960s to 1990s reflects a strong commitment to both architectural practice and the socio-cultural responsibilities that surround it. His legacy lives on not only through built projects but also through a rich body of writings on architecture, urban planning, and education. In January 2024, a significant portion of Suwondo's archives—comprising articles, photographs, sketches, and personal notes—was acquired by the Museum of Indonesian Architecture. This acquisition provided an opportunity to revisit his ideas through a contemporary lens. This article explores the relevance of Suwondo's thoughts today through creative curatorial practices that challenge traditional archival exhibitions. A central aim of the project was to dissolve the conventional distance between archive and audience. Visitors were encouraged to interact directly with reproduced archived—turning passive viewing into active engagement. Through workshops and open-ended interpretation of the exhibition, the curatorial process invited public participation in reactivating Suwondo's legacy and relevance in modern context. In doing so, it demonstrates how archives can become sites of dialogue, where historical architectural thought resonates within present-day contexts.

Keywords: Indonesian Architecture, Archive, Creative Curatorial, Public Engagement, Exhibitions, Workshops

ABSTRACT

Suwondo Bismo Sutedjo adalah nama yang memiliki gema mendalam dalam komunitas arsitektur Indonesia. Sebagai akademisi, arsitek, sekaligus pemikir, karyanya sejak tahun 1960-an hingga 1990-an menunjukkan komitmen kuat tidak hanya pada praktik arsitektur, tetapi juga pada tanggung jawab sosial dan kultural yang melingkupinya. Warisan pemikirannya hidup terus, bukan hanya melalui karya bangunan yang terwujud, tetapi juga lewat tulisan-tulisan kaya tentang arsitektur, perencanaan kota, dan pendidikan. Pada Januari 2024, sebagian besar arsip Suwondo—yang mencakup artikel, foto, sketsa, serta catatan pribadi—resmi diakuisisi oleh Museum Arsitektur Indonesia. Peristiwa ini menjadi peluang untuk meninjau kembali gagasan-gagasananya melalui sudut pandang kontemporer. Artikel ini mengeksplorasi relevansi pemikiran Suwondo masa kini melalui praktik kuratorial kreatif yang menantang bentuk pameran arsip tradisional. Salah satu tujuan utama proyek ini adalah menghapus jarak konvensional antara arsip dan audiens. Pengunjung diajak berinteraksi langsung dengan arsip yang direproduksi—mengubah pengalaman melihat pasif menjadi keterlibatan aktif. Melalui lokakarya dan interpretasi terbuka selama pameran, proses kuratorial mengundang partisipasi publik dalam menghidupkan kembali warisan Suwondo serta relevansinya di konteks modern. Dengan cara ini, arsip bertransformasi menjadi ruang dialog, tempat pemikiran arsitektur historis beresonansi dengan konteks masa kini.

Keywords: Arsitektur Indonesia, Arsip, Kuratorial Kreatif, Keterlibatan Publik, Pameran, Lokakarya

INTRODUCTION

Suwondo Bismo Sutedjo (1928–2019) was a prominent Indonesian architect, educator, and institutional leader whose contributions have profoundly shaped the development of architectural education and professional practice in Indonesia. He pursued architectural studies in the Netherlands and Germany during the 1950s and returned to Indonesia in the early 1960s, beginning his teaching career at the Institut Teknologi Bandung (ITB), where he later served as Head of the Department of Architecture (1966–1969). In 1970, Suwondo joined the University of Indonesia (UI) in Jakarta, becoming Head of the Department of Architecture (1972–1976) and subsequently Dean of the Faculty of Engineering (1974–1978).

Throughout his career, Suwondo was deeply engaged in both academic and professional communities. He authored numerous writings on architecture, urban planning, housing, and education, reflecting his broad intellectual curiosity and commitment to contextual understanding of the built environment. His design works range from residential and institutional buildings to hospitals, schools, and government offices. Beyond academia, he played a central role in the Indonesian Institute of Architects (IAI), serving as Chair of the IAI Council from 1982 to 1988, and represented Indonesia in the International Union of Architects (UIA).

In January 2024, the Museum of Indonesian Architecture formally acquired a substantial

portion of Suwondo's archival materials, including manuscripts, photographs, sketches, and personal notes. This acquisition offers an opportunity to revisit and reinterpret his intellectual legacy through exhibitions and workshops that challenge conventional approaches to archival presentation. However, as much of his archive consists of text-based materials—writings, drafts, and research notes—these artifacts pose a curatorial challenge: how might such a text-heavy archive be transformed into an engaging, participatory experience for broader audiences? This paper addresses this question by investigating creative curatorial strategies aimed at transforming archival exhibitions into participatory and collaborative encounters. The objective is to invite public engagement and position visitors as co-curators who actively interpret and reactivate Suwondo's legacy. By doing so, the paper explores how curatorial practice can serve as a form of architectural discourse—bridging the historical and the contemporary, and reviving Suwondo's thoughts within modern architectural conversations.

Building upon previous studies that frame archives as dynamic spaces of identity and dialogue (Hobbs, 2001; Burns, 2013; Yaneva, 2020; Figueiredo, 2021), this paper argues that creative curatorship can reanimate dormant intellectual materials, transforming them into living knowledge. Through this lens, Suwondo's archive becomes not merely a repository of the past but a platform for collective interpretation, ensuring the continued relevance

of his ideas in shaping Indonesia's architectural discourse today.

METHOD

To address these challenges, this study adopts a creative curatorial approach as its main research method. This methodological framework situates curatorial practice not merely as a mode of exhibition-making but as an investigative and interpretive process through which architectural ideas are revisited, recontextualized, and reactivated. Within this framework, curating becomes a tool for inquiry—bridging archival interpretation, public engagement, and contemporary discourse. Accordingly, the research follows three interrelated phases: (1) archival exploration and classification, (2) creative curatorial development through workshops and public collaboration, and (3) evaluation of public engagement and interpretative outcomes.

These phases form the methodological core that connects the research problem—the challenge of curating a text-heavy archive—with the research objective—reviving Suwondo's intellectual legacy through participatory archival practices. The overall process was conducted between January and July 2024, encompassing archival management, creative development, public workshops, and exhibition evaluation.

Working with the Archives

The first stage focused on the acquisition and

systematic organization of Suwondo's archival collection. This acquisition constitutes a significant effort in the preservation of Suwondo's intellectual and professional legacy. Archive typically comprises diverse working materials that capture the thought processes of architects and architectural firms, alongside broader socio-cultural contexts intertwined with architectural practices (Yaneva, 2020). It presents a critical opportunity to reexamine and contextualize his ideas within the framework of contemporary architectural thought and practice.

Initially, these archives were stored in the attic of his house. The primary challenge was the abundance of archival material, most of which was disorganized and deteriorating. Notably, the archives lacked systematic arrangement (Figure 1). Many materials were found in suboptimal conditions—showing signs of acidification, physical degradation, and mold growth—thus complicating preservation efforts. Several items were also missing entirely, leaving significant gaps, as if pieces of a puzzle were lost.



Figure 1. Conditions of archive's original storage.
Source: Pranata, 2022

As part of the Museum of Indonesian Architecture's preservation effort, this process followed international archival care guidelines (International Council on Archives, 2020) while adapting them to the collection's local and material conditions. For this particular project, specific adjustments have been made to accommodate the unique characteristics and needs of the archival materials, resulting in tailored procedures such as:

- Implementation of a comprehensive archival coding system specifying archive location, material type, and archival identification number.
- Use only post-it notes marked in pencil to annotate or indicate reviewed materials, avoiding any permanent marking.
- Wear protective gloves and masks when handling archival materials to prevent contamination and physical degradation.
- Avoid intentional or accidental damage, alteration, or marking of archival items.
- Ensure all materials are accurately returned to their designated storage locations immediately after review.
- Prohibit eating or drinking in areas designated for archive handling to eliminate risks of contamination and pest attraction.
- Handle fragile archival items with extreme care, ensuring minimal stress to prevent further physical deterioration.
- Refrain from making assumptions or interpretations without sufficient supporting evidence, thereby ensuring objectivity and scholarly integrity.

The careful observance of these archival handling rules is essential to extend the lifespan (Armstrong, 2006) and sustainability of archival collections, effectively preventing deterioration caused by environmental factors such as moisture and contamination. This practice ensures that archival materials remain accessible and usable, thus preserving the opportunity for future research and scholarly engagement.

With such extensive archives, the research team implemented a coding and classification system to ensure traceability and contextual coherence. The archives were grouped into seven thematic categories—architectural education, professional practice, organizational involvement, urban settlements, urban planning, Indonesian architecture, and personal life—allowing the researcher to map Suwondo's intellectual landscape comprehensively. These themes emerged across various archive types, including written articles, photographs, reference books, and personal correspondence. The archives were systematically classified into these seven categories, housed in labelled boxes and clear holders to facilitate comprehensive and organized review.

Subsequently, a selection process occurred, entailing brainstorming sessions to identify archives that effectively illustrate the intended narrative approach (Figure 2). This intricate phase required detailed assessments, such as identifying buildings and dates in randomly placed photographs or reuniting separated drawings

based on distinctive characteristics like stroke style or form. To reconstruct cohesive document groups, related photographs and additional archives had to be carefully located and included. Digitization has profoundly influenced archival practices, significantly enhancing accessibility and interaction with archival materials (Armstrong, 2006). Digitization not only supported public dissemination but also facilitated curatorial study by enabling remote access. It served as a critical preservation strategy, ensuring long-term archival sustainability, broadening global access, and fostering educational interactivity through annotations and critical engagement. By digitizing archives, curators not only preserve fragile materials but also encourage broader intellectual engagement, making archives widely accessible and facilitating interaction through annotations and digital interventions.



Figure 2. Classifying and laying out the archives into some panels.

Source: Pranata, 2022

Furthermore, due to the challenges posed by illegible handwriting and typewriting, some transcription became essential to ensure readability and comprehension for public access. Although transcription risked diminishing certain archival dimensions, such as specific scribbles emphasizing particular points, careful annotations and footnotes were incorporated to maintain contextual relevance.

Creative Curatorial in Architectural Context

Creative curatorial practices play a pivotal role in shaping the understanding, interpretation, and engagement with architectural archives. These practices extend beyond mere preservation, actively contributing to public awareness of architecture's societal contributions, fostering scholarly research, and stimulating innovative design approaches (Yaneva, 2020). Mirko Zardini emphasizes that architecture is intertwined with evolving societal and cultural values, acting neither purely as a driver nor merely as a passive recipient, but as an integral component within broader societal dynamics (Zardini, 2005).

Curating architectural archives involves specialized expertise and nuanced skills, managing processes that balance the selective amplification and reduction of archival content to construct meaningful narratives. This perspective is supported by Yaneva (2020), who highlights the role of historians and theorists in strategically arranging archives to create coherent narratives, thus shaping the public's understanding of

architectural history. Furthermore, curatorial practice transcends the mere display of artifacts; it constitutes a performative act of framing, shaping visitors' perceptions and guiding their interactions with the exhibited materials (Bal, 2012). According to Bal, effective curatorial framing not only influences how visitors interpret archival objects but also actively engages them, fostering meaningful interactions that can transform their understanding and stimulate reflective thought (Bal, 2012).

Tracing how architectural archives are assembled to reflect the nature of design as a collective, heterogeneous, social process, the study examines the situated and local practices of arranging (cataloguing, archiving, numbering) and taking care of archival objects (preserving, conserving, repairing, maintaining) and how they all happen to produce larger structuring effects in collections that resonate with greater epistemological anxieties, coming from the discipline or the profession. While archiving is not simply a process of interpreting signs, of intertextuality, it also actively produces its own textuality as objects in collections constantly produce scripts (Yaneva, 2020).

The title chosen for this curatorial series, "*Selisik Suwondo*," captures the essence of the project's purpose. "*Selisik*," meaning "in search of," aptly represents the investigative spirit underlying the exhibition, which seeks to explore and rediscover the life and contributions of Suwondo, the architect whose archives form the heart of this

collection. Suwondo is a highly respected figure within academic circles; his architectural works and lectures gained international acclaim during his active years. However, today the opportunity to understand his personality, insights, and intellectual legacy primarily depends on his archived materials and anecdotes shared by those who knew him personally.

This series of curatorial activities is intended to revisit and revitalize Suwondo's thoughts, particularly from the period of the 1980s and 1990s. After three decades, a critical question emerges: Are Suwondo's ideas still relevant in today's context? In an era heavily dominated by research that often sidelines original thinking, it appears that generating independent, innovative ideas is sometimes undervalued or even viewed skeptically. Through this curatorial approach, "*Selisik Suwondo*" deliberately seeks to embrace and highlight original thought, reaffirming its importance and challenging contemporary attitudes that may undervalue individual intellectual contributions.

The value of public participation in archival interaction is further underlined by Hobbs (Hobbs, 2001), who argues that personal archives hold unique insights into individual lives, including their subjective experiences, creative processes, and emotional landscapes. By involving public participation, archives extend beyond institutional narratives, allowing more intimate, personalized engagements that reveal the interior lives and

socio-cultural reflections of their creators. Thus, archives become richer repositories when the boundary between personal and public narratives is actively explored through public engagement and participation (Hobbs, 2001).

Having gathered and organized Suwondo's archives comprehensively, the subsequent step involves carefully curating these materials into coherent narratives. These narratives are crafted to engage visitors deeply, enabling them to immerse themselves in Suwondo's intellectual journey and fostering meaningful interactions with his ideas and contributions.

RESULTS AND DISCUSSION

Public engagement is central to this series of workshops and the exhibition. Participants are encouraged not only to view the archives passively but also to actively engage in the curatorial process through interactive workshops. The series comprises three workshops, held over four weeks: (1) reading and archiving; (2) retelling the story; and (3) listening and recording. Participants of the workshop included architecture students from various universities as well as members of the general public with an interest in archival studies. The workshop was open to the public, specifically designed for individuals eager to learn about archival practices in architecture.

Reading and Archiving

In the first workshop, participants engaged directly with carefully selected archival materials.

They learned to identify various types of archives and gained a deeper understanding of Suwondo's work through hands-on exploration. Participants also received guidance on the correct methods for handling and interpreting archival materials. The selected archives included two articles discussing settlements and architecture, one collection of positive photographic slides, and two photo albums.

Participants were given 90 minutes to examine the archives closely, uncovering contextual clues. For instance, some photographs contained annotations on their reverse sides, indicating locations and dates. Additionally, multiple versions of a single article were present, one of which was heavily annotated, signifying its status as an early draft.

Following this initial exploration phase, participants learned digitization techniques to facilitate easier documentation and handling of the materials. Subsequently, they documented their findings and discussions within their groups, preparing notes and key points that would later support media conversion in the following session.

Retell the Story

In the following session, the facilitator provided participants with instructions and guidelines regarding media conversion techniques before they began the process themselves. This workshop enabled participants to express their interpretations of Suwondo's archives

creatively. Moving beyond mere biographical details, participants explored the socio-cultural contexts depicted within the archives, critically assessing their relevance to contemporary issues. Through collaborative discussions, they identified intersections between historical contexts and current societal challenges, thus reconnecting with and revitalizing Suwondo's intellectual legacy.

After collaboratively planning their media conversion approaches, participants presented their interpretations to the entire group. Among the media conversion formats planned were documentary videos and collages.

Listen and Record

The third workshop, "Listen and Record," provided insights into Suwondo through personal narratives shared by two of his former students. Before conducting interviews, participants attended a lecture on documentary filmmaking, which covered essential steps, sequencing, and documentation techniques. The resulting structured, talking-head interviews were recorded on video, becoming integral components of the final exhibition and significantly enhancing the visitors' overall experience.

The interview respondents were professors who had previously served as Suwondo's assistants, belonging to the first generation of graduates from the Architecture School at Universitas Indonesia. Their narratives highlighted impactful memories and significant influences that Suwondo had on their subsequent academic and professional careers.

The Exhibition: *Selisik Suwondo*

The series culminates in a thoughtfully curated exhibition organized around seven central themes: biographical details, Suwondo's participation in global architecture organizations, his concerns regarding urban settlements, discourse on Indonesian architecture, documented video interviews with former students, significant architectural projects, and his extensive writings (Figure 3). This comprehensive and careful curation ensures an immersive and reflective exploration of Suwondo's life, contributions, and enduring influence.

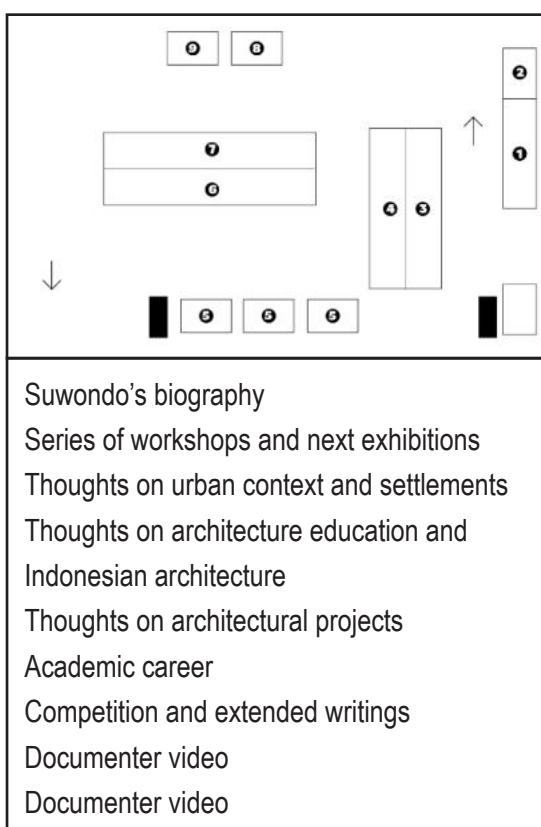


Figure 3. *Selisik Suwondo* exhibition's directory map.
Source: Pranata, 2024

As Armstrong (2006) outlines, the digitization of architectural archives transforms them from passive repositories into active, participatory platforms. In this project, digitization enabled not only the preservation of Suwondo's fragile documents but also public engagement and critical interpretation, by reproducing it for displays. Following Armstrong's view, archives can speak and evolve through mediated interaction. The exhibition's open format—inviting highlights, annotations, and reflections—embodied this transition from static object to dynamic dialogue.

Reviving Suwondo's Mind Through Public Engagement

Archives are sites not only of knowledge storage but also of active knowledge production (Daston, 2017). Archives continuously generate new meanings and interpretations, actively contributing to ongoing discourses rather than serving solely as repositories of past information. Similarly, Catherine Hobbs (2001) supports the idea of archives as dynamic sites of identity construction and subjective representation, enabling curators to reflect the individual creator as a creative agent rather than merely a social actor.

Contemporary archival practices are increasingly challenging traditional narratives by integrating diverse forms of documentation and public interpretations. Burns (Burns, 2013) and Banks & Vokes (2010) highlight how archival

practices reveal multiple layers of meaning through interactive and interpretive engagement, suggesting the importance of including marginalized or previously overlooked voices in archival narratives. These approaches recognize archives as socially embedded entities that are continuously reshaped by participatory practices, making archives inherently interactive and dialogical.

The exhibition also framed the archive as a site of potential transformation, where historical materials are not merely conserved but actively opened up to reinterpretation and critique. This perspective views archival engagement as an opportunity to unlearn dominant historical narratives and to reconfigure our relationship with the past through participatory, inclusive, and critical practices (Azoulay, 2019). By relocating Suwondo's private collection into the public realm and inviting open interaction, the curatorial process invited new, collective authorships and counter-readings that might otherwise be obscured in traditional architectural historiography.

Kaethler (2019) provides further depth to understanding creative curatorial practices by highlighting the productive role of ambiguity in facilitating collaborative communities of practice. He argues that ambiguity, if thoughtfully curated, can lead to deeper engagement and more meaningful interactions by fostering a sense of co-ownership and collective identity among

participants. Rather than clearly defining every aspect of the collaboration, leaving intentional gaps or uncertainties can stimulate creativity, spontaneous interactions, and innovation. However, Kaethler also warns of the fine balance needed in managing ambiguity, as excessive uncertainty can lead to fragmentation or ineffective collaboration. The optimal approach involves delicately moderating ambiguity, allowing for creative freedom while simultaneously providing enough structure to guide collaborative activities effectively (2019).

The search for contemporary relevance begins by examining various forms of Suwondo's archival materials, including writings, architectural drawings, photographs, lecture slides, and even casual notes and sketches. Curating this exhibition presented unique challenges since many of Suwondo's archival materials consist predominantly of writings and articles—materials that traditionally do not have the immediate visual appeal of paintings, drawings, or models typically seen in architectural exhibitions. The curatorial strategy therefore emphasized eliminating barriers between the public and archival collections. Unlike traditional exhibitions guided by "do not touch" norms, visitors were actively encouraged to touch, interact, and engage with the archival materials.

Contemporary curatorial practices function as critical instruments of knowledge and dialogue, explicitly designed to challenge traditional

methods of passive viewing (Figueiredo, 2021). Visitors were invited to engage actively with a clear awareness of the importance of these archives for the development of architectural criticism in Indonesia, potentially serving as catalysts for creative processes. The public had opportunities to leave tangible marks and impressions: writing materials and post-it were provided at each exhibition table, allowing visitors to read, annotate, sketch, and comment directly upon the archives and accompanying materials (Figure 4). Although the curatorial team initiated the exploration of relevance, visitors continued this pursuit independently throughout the exhibition.



Figure 4. Stationary provided on each table (above); public interacting with the archives in the exhibition (below).

Source: Pranata, 2024

Public Engagement

Over one month of the exhibition, a total of 47 documented interactions occurred across various archival sections. These interactions varied significantly, ranging from highlighting archival texts, writing reflective comments, making sketches, and posing critical questions for public

contemplation (Figure 5). All were transcribed and classified into main notions.

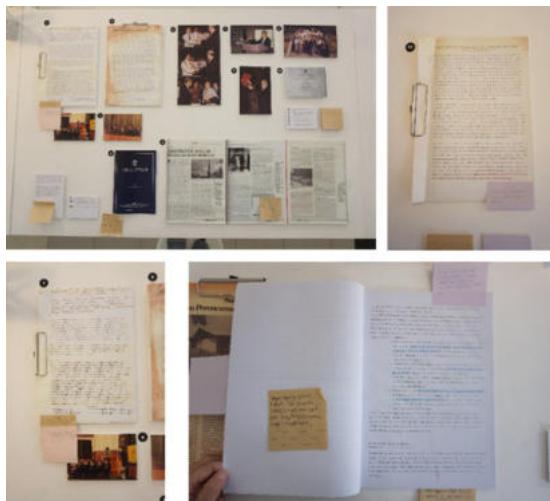


Figure 5. A sample of the interaction by visitors: highlighted sentences and post its.

Source: Pranata, 2024

Analysis of these interactions revealed that 31 were explorations driven by curiosity and admiration, by highlighting or agreeing with the archival texts. Moreover, 12 of them sought relevance between past ideas and contemporary issues and 4 provided critical perspectives, questioning or alternating viewpoints on the ideas presented in the archives. This interactive approach underscored the ongoing dialogue between historical archives and contemporary discourse, validating the continued significance and adaptability of Suwondo's intellectual legacy. In summary, visitors engaged significantly with the materials, primarily demonstrating strong agreement and resonance with Suwondo's ideas, while also contributing insightful relevance to

contemporary issues and occasional critical discourse, enriching the exhibition's dialogue and interpretative depth.

Although overall visitor feedback indicated admiration for Suwondo's ideas and contributions, the critiques that emerged added depth and nuance to the discourse generated by the exhibition. These critiques, rather than detracting from Suwondo's legacy, underscored the necessity of critically examining historical ideas for their applicability in contemporary contexts. Indeed, not all of Suwondo's thoughts are directly transferable to present-day conditions. Nonetheless, this curatorial practice functioned much like a gateway for "time travel," providing visitors with insights into the socio-cultural dynamics and architectural discourse of the 1980s through the 1990s as perceived through Suwondo's perspective. The exhibition highlighted persistent unresolved challenges but also offered valuable insights and reminders of enduring values relevant not only to architects but to a broad public across diverse disciplines.

Suwondo's Relevance in Modern Context

Based on visitors' feedback and the interactions documented in the exhibition, several of Suwondo's thoughts remain particularly relevant today, resonating strongly with contemporary architectural discourse:

- Suwondo emphasized architecture as fundamentally tied to ethics and the conscience of the architect. This idea clearly

resonated with visitors, who consistently agreed that architects carry an ethical obligation beyond mere technical or aesthetic considerations. This perspective remains highly relevant for the visitors, aligning closely with current global issues about ethical practice, sustainability, and social responsibility in architecture.

- Visitors found substantial relevance in Suwondo's perspective that architecture must deeply integrate with local cultures and lifestyles. Comments frequently underlined the importance of respecting and understanding local contexts and cultural identities, which remains critical in contemporary architectural practice as global homogeneity poses threats to local uniqueness.
- Suwondo's thought about urban planning is also still relevant in contemporary urban context, especially concerning Jakarta and Indonesian urban settlements. His critical views on sustainable urban development, the integration of natural and built environments, and the quality of human life in urban areas are still central concerns today, as cities continue grappling with similar issues decades later.
- Suwondo also stressed on the architect's role as a communicator. Visitors emphasized the continued need for architects to effectively communicate ideas clearly, both to clients and the wider public. This skill remains vital in contemporary practice, ensuring projects resonate with communities

and stakeholders.

- Visitor interactions indicated a nuanced appreciation for Suwondo's reflective critique of modern architectural identity, particularly concerning how modernity should not simplify or erase the richness of cultural heritage. His cautionary perspective remains particularly relevant as global architectural trends continue to challenge traditional identities.

CONCLUSION

Suwondo's relevance in the modern context has been explored by numerous participants and visitors. The interactions generated by visitors effectively supported the primary objective of the exhibition, which was exploratory in nature. Furthermore, these interactions served as strong evidence of the importance of creative curatorial practices in contemporary contexts. By facilitating active engagement, interpretation, and dialogue, creative curatorial approaches proved to be instrumental in bridging historical insights and contemporary issues, enhancing the visitors' experience and deepening their understanding of Suwondo's enduring intellectual legacy. This demonstrates that curatorial creativity not only enriches public interaction but also critically contributes to the ongoing discourse within architectural and cultural studies.

While many of his architectural works might not be widely recognized, and some have even been renovated, his relevance lies in his vision for architectural education and the profession in Indonesia. Though he may not have designed

as many buildings as his peers, his true legacy is the architects he made—his students—and the thoughts he delivered. Suwondo's enduring relevance lies primarily in his humanistic, ethical, and culturally sensitive approach to architecture and urban planning. His emphasis on ethical responsibility, cultural integrity, meaningful urban environments, clear communication, and cautious adoption of modernity continues to provide essential insights and critiques for contemporary architectural discourse.

By embracing digitization, interactive frameworks, and nuanced curatorial interventions, contemporary archival practices transform archives from static repositories into vibrant, participatory cultural resources. Such practices ensure that architectural archives not only document the past but continue to inspire contemporary dialogues and foster deeper, interactive engagement between archives and their diverse audiences. Through workshops, exhibitions, and public engagement, this effort strives to ensure that Suwondo's ideas continue to inspire future generations of architects.

REFERENCES

Armstrong, A.R.E. (2006) 'Architectural Archives/Archiving Architecture: The Digital ERA', *Art Documentation: Journal of the Art Libraries Society of North America*, 25(2), pp. 12–17. Available at: <https://doi.org/10.1086/adx.25.2.27949434>.

Azoulay, A.A. (2019) *Potential History: Unlearning Imperialism, Potential History: Unlearning Imperialism*. London: Verso.

Bal, M. (2012) 'Curatorial Acts', *Journal of Curatorial Studies*, 1(2), pp. 179–192. Available at: https://doi.org/10.1386/jcs.1.2.179_1.

Banks, M. and Vokes, R. (2010) 'Introduction: Anthropology, photography and the archive', *History and Anthropology*, 21(4), pp. 337–349. Available at: <https://doi.org/10.1080/02757206.2010.522375>.

Burns, K. (2013) 'Archive Stories / Symptomatic Histories : The Commemoration of Australian Frontier Space at Purumbete , 1840 – 1902', *Architectural Theory Review: Architecture, Evidence, and Evidentiality*, 18(1).

Daston, L. (2017) *Science in the Archives: Past, Presents, Futures*. Chicago: University of Chicago Press.

Figueiredo, R. (2021) 'Curatorial Practices: a call for architectural critical action', *Critique d'art*, (57), pp. 67–81. Available at: <https://doi.org/10.4000/critiquedart.85180>.

Hobbs, C. (2001) 'The character of personal archives: Reflections on the value of records of individuals', *Archivaria*, 52(1), pp. 126–135.

International Council on Archives (2020) *General International Standard Archival Description*. 2nd edn. Ottawa. Available at: <https://doi.org/10.1081/e->

elis4-120044715.

Kaethler, M. (2019) 'Curating creative communities of practice: the role of ambiguity', *Journal of Organization Design*, 8(1). Available at: <https://doi.org/10.1186/s41469-019-0051-z>.

Yaneva, A. (2020) *Crafting History, Crafting History*. Available at: <https://doi.org/10.1515/9781501751837>.

Zardini, M. (2005) *Sense of the City: An Alternate Approach to Urbanism*. Montréal: Lars Müller Publishers.