



Improving the Creativity of History Teachers through Past Imagination of the Vernacular Architecture of Kapuas River Bank Society for the Materials of the Indonesian Maritime Kingdom in Islamic Civilization Era

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Abstract: This article was one of several ideas for fostering conditions that lead to creative history learning. One of the keys to fostering creativity in history learning is that teachers must maximize their imagination. Within the context of locality, vernacular architecture on the Kapuas river banks can be used as an object for teachers to invite students to imagine how vernacular architectural patterns were formed in the past, starting from the technology and construction materials used to the socio-cultural and religious meanings. The vernacular architecture of river banks society is closely related to Indonesian maritime history, especially during the Islamic civilization era. A meaningful learning process can be achieved by using the concept of local-based history learning.

Keywords: Creativity, history teacher, imagination, vernacular architecture



Introduction

The issue of teacher creativity in history learning persists to this day. It is caused by several factors, including the teacher's inability to develop the imagination contained in the material taught to students (Supriatna, 2021). The imagination in question is the one that enables the teacher's creativity to flourish (Lindqvist, 2003). Another problem is caused by the teachers who feel that there is no freedom in delivering teaching materials due to all the learning processes being arranged and structured in the curriculum. Consequently, the concept of divergent thinking as one of the factors determining teacher creativity cannot appear and run as expected (Supriatna and Maulidah, 2020). Teacher creativity can also be developed by connecting the events that occurred in the past with the realities of students' lives today (Cooper, 2018). Nevertheless, this concept has not been appropriately developed by the teacher. However, it can facilitate students' order to become the historical actors and, at the same time, make the discussed events an inseparable part by compiling the history or historiography along with the artifact to appear (Dasgupta, 2019) while still focusing on the material being studied. It was in line with the statement of Ferrari and Schoolnet (2009) and Kasirer and Shnitzer-Meirovich (2021) that the teacher remains the leading actor in developing the development of creativity in learning.

Apart from addressing the various issues mentioned previously, the paradigm of history learning may soon have to change. By applying the rationale of critical theories, particularly those about interpreting historical events and how they are taught, history learning will obtain justice without any one-sided or particular group hegemony (Segall, Trofanenko, and Schmitt, 2018). Thus, history learning materials can become common property since teachers or students can use other alternatives in interpreting the problems encountered in the learning process. One strategy for overcoming the problems mentioned above with historical learning is to employ the local wisdom approach, which is defined as the manifestation of all forms of knowledge, belief, understanding or conception, and tradition or ethics affecting humans' behavior in ecological communities, as Keraf proposed in Supriatna (2016). This approach enables integrated, meaningful learning (Aarto-Pesonen and Piirainen, 2019; Ausubel, 1962; Novak, 2011).



To enhance teachers' creativity in history learning, this research used the vernacular architecture of Kapuas river banks society to manifest specific communities' local wisdom. *Vernacular architecture* is a pattern of residential architecture created by the community with the assistance of local experts rather than professional architects. This residence is adaptable to the surrounding area's physical, social, cultural, and environmental conditions. It is constructed by utilizing indigenous physical, social, cultural, religious, technological, and material resources. Additionally, it has initial building typologies in residential and other forms that develop in traditional societies to accommodate the local community's cultural values, economy, way of life, beliefs, and social structures (Mentayani, 2012).

Local wisdom in the form of vernacular architecture owned by the people of the Kapuas river banks in the Pontianak region can be used by creative teachers to engage students in imagining the past or history of vernacular architecture and correlating it to the current era (Cooper, 2018), ensuring that history learning does not solely focus on activities about historical events experienced by the actors at the time. Alternatively, students can be invited to act as historical actors in the present (Dasgupta, 2019), particularly in discussions about the meaning of the building or vernacular architecture of the Kapuas river banks society, which is geographically adjacent to the daily lives of students in the Pontianak region. The vernacular architecture on the Kapuas river banks is inextricably linked to the second grade of senior high school's history learning material, which focuses on Indonesian maritime kingdoms during the Islamic civilization era.

Methods

This research employed a qualitative approach. One of the characteristics of qualitative research is that the research process is always dynamic. Once the researcher begins collecting data, all stages of the research process may change. For instance, the subjects being studied and the locations visited are open to change at any time (Creswell, 2014). Phenomenology is one type of qualitative research. According to Creswell (2014), the phenomenological approach postpones all judgments about natural attitudes until a basis is identified. The suspension in this approach is referred to as an *epoché*. The *epoché* concept establishes a distinction between the data area (subject) and the researcher's interpretation.



The concept of *epoché* is critical because it refers to how the researcher gathers and categorizes preliminary assumptions about certain phenomena to postpone interpreting what participants say. According to Polkinghorne (1989) in Creswell (2014), the phenomenological approach describes the meaning of a group of people's life experiences with a concept or phenomenon. The individuals involved in the investigation of a phenomenon explore the consciousness structure of human life experience. According to Cribbe (1986) in Creswell (2014), a phenomenology is a sociological approach that shifts the focus from the world of meaningful sensory experience to the world of meaningful objects, something that occurs individually in individual consciousness and then collectively in the interactions between multiple consciousnesses. The researchers conducted a phenomenological study and collaborated with history teachers at one of the schools in Pontianak to provide a comprehensive picture of society's activities along the Kapuas river banks for maritime history learning materials.

Findings and Discussion

The teachers' teaching practice in delivering the materials about maritime history, emphasizing Indonesian maritime kingdoms during the Islamic civilization period, remained focused on the designated curriculum and available textbook materials. However, the teacher's actions cannot always be blamed, as the available student textbooks are the result of official historiography, as well as the influence of responsible stakeholders seeking to reinforce the country's ideology (Darmawan and Mulyana, 2016; Darmawan, Sjamsuddin, and Mulyana, 2018; Mulyana, 2013). This situation resulted from the limited results of Indonesian history documentation that focused on maritime life, particularly on the culture of rural communities with geographical conditions dominated by rivers but lacking adequate life support (Ahmad, 2017).

Learning materials explaining the triumphs of the Islamic empire and the conquest of ports have dominated Indonesian history textbooks until today. It enables history teachers to explore deeper into the existing local maritime potential in the school's area, as history teachers at SMA Negeri 1 and SMA 1 Muhammadiyah Pontianak have done. They invited students to walk along the Kapuas river in a *bandong* boat through the residential area, discussing and understanding the community's socio-cultural activities, one of which was



related to the surrounding buildings, including the construction materials used, construction methods, technological factors, climate factors, land selection, and socio-cultural factors as Rapoport (1969) in Mentayani (2012).

The teacher's imagination was required to explain that the concept of stilt houses was developed long ago to accommodate high tides caused by heavy rain or tidal waves. Residents of river bank communities are unfamiliar with the term "flood". Another imagination was associated with the existence of *Gertak*. These small wooden bridges connected houses, a socio-cultural symbol of the intense communication pattern between communities. They also served as pedestrian and vehicle paths, a children's playground (for cycling, running, and kite flying), a space to prepare food ingredients, wait for the call to prayer, and a drying area. As a means of connection within the residential area, *Gertak's* activities drew participants of all genders and ages, regardless of their origin (Savitri and Ekomadyo, 2021).

Additionally, the teacher could invite students to imagine the technology used to construct traditional houses, including the materials used in construction. The pattern of community occupancy was also associated with religious belief, as evidenced by places of worship along the river banks. A fishing village's housing patterns are dominated by stilt houses connected by *Gertak* (the small bridges) that enable people to transport commodities and other necessities.

Furthermore, the history teachers conducted this activity to instill in the students that the residential area surrounding the river banks was instrumental in forming housing patterns in Pontianak, which is dominated by rivers. As a result, the residential areas along the Kapuas River banks in Pontianak must be managed holistically (Yamri, 2016). Additionally, suppose it is associated with the *Duiszen Vierkant Paal* area in Pontianak. In that case, it will undoubtedly strengthen the value of educational resources available to teachers, particularly those in Pontianak (Firmansyah, 2021).

Conclusion

The vernacular architectures that persist on the Kapuas river banks are a tangible manifestation of community activities closely related to maritime community patterns that have existed since the past times. In history learning, creative history teachers are expected to develop teaching materials that



demonstrate the relationship between existing vernacular architecture and the development of maritime society. The teacher's imagination plays a vital role in facilitating students to interpret the development of vernacular architecture throughout the past, the present, and the future.

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