

*Indonesia's Cultural Highest Achievement as a Propaganda of the New Order  
Administration through Pavilion Display at the World Expo*

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Abstract

World Expo is a world-class event where the participating countries uncovered their identity through national, cultural and organizational symbols they possess. For that reason the representation of a nation on the pavilion's display is of great importance as it offers description on the very existence of the country. Display arrangement is equally significant in a pavilion and it serves as a media to convey messages which is expected to be a full-length and detailed account on everything that the government wishes to reveal. Indonesia is one the countries that has made used of such place and media in order to validate its position in the world perception, particularly during the Soeharto administration (1966-1998).

Through examining the data taken from a range of documents such as photographs, articles from newspapers, magazines, sites and articles from a number of books this research is to unfold the propaganda done by the Soeharto administration using the display arrangement in the pavilion of World Expo, by fully identifying those pavilions in its relation to the political and cultural meaning and its ideology as well as to the government policy which are all based on Soeharto's own aspiration as the leader of the dominating power.

This research unveils that the highest cultural practices formulated by the New Order regime are closely related to the discourse of the Soeharto administration which consistently launch a propaganda campaign on Indonesia as a nation with high culture by showing the face of Indonesia through its cultural historiography from the past and the present which always come in a form of the traditional cultural diversity of the Indonesian archipelago that is regarded as the highest achievements of Indonesian culture.

Keywords: propaganda, display arrangement, World Expo

## INTRODUCTION

At first World Expo was an event in which colonial powers display their achievements in conquering the regions, natural and cultural wealth of their colonies. Today, World Expo boasts an official organizing agency whose function is to manage an international-class display both in terms of the frequency and the quality; it is known as Bureau International d'Expositions-BIE; and it serves as an arena for the participating countries to publish and promote inventions which are considered capable of bringing about change for the progress of the world economy, culture and technology and other than that to pass on state messages and the national identities through national symbols, culture and organizations of their own, which were arranged in an fascinating display arrangement. In this World Expo event, pavilion is the most important part which serves as media that can tell full-length and detailed account about all the things they wish to unfold.

A culture cannot be separated from the space where it is constructed and maintained, preserved or even changed, because in its historical nature, power will always try to construct culture according to its discourse and desire using diverse ways, both voluntarily and repressively (Abdullah, 2006:4). The meaning of a cultural symbol is determined by the structure of power relation, whilst a discourse of power being repeatedly conveyed can be regarded as propaganda. According to Ellul (1973:90-95) and Marlin (2002:19-23) propaganda is a way to achieve power by psychologically manipulating a group or mass of people by means of communication channel. Propaganda is an effort to influence public opinion through getting across ideas and values. In this respect the World Expo, by way of its pavilion display arrangement, is turned into strategic event that was used by the New Order regime of Soeharto to send ideas to the public concerning what Indonesia is all about, what Indonesia likes and to show Indonesia's position in the world's eyes.

Soeharto started to be in power when MPRS (Temporary People's Consultative Assembly) in 1968 appointed him as President for the next five years. New Order attempted to solve such economic problem by inviting investment and loans from the outside world. Soeharto started to re-establish communication with the Western world to allow him to have financial aid to recover the economy the establishment of the Inter-Government Group on Indonesia (IGGI) whose members are International Monetary Fund (IMF), World Bank (IBRD), and big industrial countries, which later would play such an important role in formulating the economic policies of the New Order which were organized in one big program named the Five Year Development Plan with its target to reach the take-off phase for Indonesia in 25 years' time and its major goal was to get to the condition of self-sufficient rice production. Through the Five Year Development Plan), the New Order government built the economy of Indonesia bit by bit: (1) Repelita I/Five Year Development Plan I (1969/70 – 1973/74); (2) Repelita II/Five Year Development Plan II (1974/75 – 1978/79); (3) Repelita III/ (1979/80–1983/84); (4) Repelita IV/Five Year Development Plan IV (1984/85 – 1988/89); (5) Repelita V/Five Year Development Plan V (1990/91 – 1993/94); (6) Repelita VI/Five Year Development VI (1994/95 – 1998/99).

In this New Order Period, Indonesia had participated quite frequently in the event of World Expo: starting from the 1970 Expo in Osaka, Japan, 1985 Expo in Tsukuba Japan, Expo 1986 in Vancouver, Canada, Expo 1988 in Brisbane, Australia, Expo 1992 in Seville, Spain and the last Expo 1993 in Daejeon, South Korea. In this study

the events included are limited to the pavilion of Indonesia in the 1986 World Expo in Vancouver, Canada, World Expo 1988 in Brisbane, Australia and the World Expo 1992 in Seville, Spain. The focus on those world expos are selected based on the economic situation of the New Order administration which was experiencing remarkable growth in all sectors like agriculture, manufacture, export trading and transportation and what had been planned by Soeharto in the First Plan, had also been achieved, that is Indonesia became self-efficient state in food in 1986 (Susanto, 2003: 201-204), but despite all the goods in 1982 there had been a decrease of revenue coming from oil and gas that had pushed the government of Indonesia to seriously handled international tourism and made strategic policies<sup>1</sup> relating to the tourism development and improvement. At the time when the world oil was so affluent which had caused the fall of oil prize and was no longer the major source of revenue, the government worked on the local industry and manufacture to encourage non-oil and gas export commodities, including tourism which has ended up to become one of the main foreign exchange sources. Tourism then became a profitable industry, especially Bali as the biggest contributor (Ricklefs, 2005: 610).

This research is explores data from a variety of documents such as photograph, news in papers, magazines, sites, and writings from a number of books published by the organizer of the pavilion of Indonesia to allow better understanding of the principles and strategies of Soeharto's New Order regime through display arrangement of the World Expo pavilion in order to understand the principles and strategies of Soeharto's New Order regime by means of World Expo pavilion which became the propaganda of the Indonesian culture. Keeping in mind of the many similarities in a display arrangement package which features the replica of Nusantara traditional cultural buildings, cultural diversity and display storyline of Indonesia that has cultural wealth from the past and at the same time depict the success of moving forward in the development spirit.

## DISCUSSION AND ANALYSIS

World Expo 1986 in Vancouver came with theme 'World in Motion, World In Touch'. It puts the emphasis on the progress of the problem solving achieved by the human race in the field of transportation and communication. In this Expo the pavilion of Indonesia took the theme 'A Nation of Thirteen Thousand Islands' which portrayed diverse cultures and civilization across the Archipelago relating to the development accomplished in the field of transportation and communication. World Expo 1988 organized on 30 April until 30 October 1988 was built on the south side of the Brisbane River (South Banks). This World Expo has for its theme 'Leisure in the Age of Technology' and the pavilion of Indonesia was placed in a module construction which was one of many modules built by the host (Australia) with 1,000 square meters wide which was modified according to the selected theme by adding decorations to the module construction. World Expo 1992 in Seville, Spain came out with the theme 'The Era of Discovery' which was to celebrate the 500 years of the Christopher Columbus Great Sail, which marked the beginning of the historical sail and the start of the glorious period of the Spanish Kingdom. Indonesia's pavilion at

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<sup>1</sup> President Soeharto in 1983 said that tourism should be intensively promoted, from the seventh to the third position as the source of the state's foreign exchange .... (See Picard.2006: 77-78).

the World Expo 1992 was located in the ASEAN Plaza compound along with Thailand, Singapore, Malaysia and the Philippines. This pavilion used the construction module of 410 square meters which was then turned into three-storey pavilion.

At the World Expo 86 Vancouver and World Expo 88 Brisbane was the New Order's period, where tourism brought in the biggest revenue ever in the form of foreign exchange after the oil booming had passed. Culture is considered potential to become the nations's asset. The government discourse referring to the Five-Year Development Plan IV (1984/85-1988/89) has for its objective: (1) improve standard of living, intelligence and welfare of all the people toward more fair and evenly distributed; (2) build strong foundation for the next stage of development. Other than that, the Government still held on the continuation of the Development Trilogy, which are the evenly distributed development and its results toward the manifestation of social justice for the entire population, high economic growth and healthy and dynamic national stability ([www.bappenas.go.id](http://www.bappenas.go.id)).

Particularly for the tourism sector, the government has its discourse which was stated in the Five-year Development Plan IV, which is (1) tourism development that will be improved to allow the creation of more job and business opportunities, increasing foreign exchange and introducing the nature and culture of Indonesia, by maintaining national culture and identity and preservation of the environment; (2) cultivation and promotion of domestic tourism will be improved in order to more introducing the nature and national culture in order to foster the love for the homeland and to grow the soul, spirit and values of 1945, besides to expand job opportunities. In the framework of tourism development, there should be more specific measures and arrangements based on integrated policies ([www.bappenas.go.id](http://www.bappenas.go.id)).

At the time of the World Expo 1992, Indonesia has entered the Five Year Development Plan V (1989/1990 – 1993/1994), but still hold on the principle of Development Trilogy as the previous Five year Development Plan (IV). Specifically for tourism aspect, in the fifth Development Plan was one of the main elements of the policy. The citation containing such thing is the following: One of the principal elements of the development policies in the Five Year Development Plan V is to increase the revenue resulting from goods and services export. Consequently, the efforts to encourage exports of other than oil and natural gas and tourism development are absolute requirements. By so doing the revenues resulted from non-oil and gas commodities export will be the main source of the foreign exchange to finance goods and services import which are of great importance for the development. As a result, the efforts to increase the added value of the export commodities, to find and develop new kinds of goods for export, improve the competitiveness and diversification and to expand market to overseas are to be improved. The improvement of competitiveness is through measures to enhance production efficiency and to upgrade its quality. Those measures are to be supported by credit policies, insurance and transportation ([www.bappenas.go.id](http://www.bappenas.go.id)).

During Soeharto administration, Indonesia's territorial border had extended to Kalimantan, Sulawesi and Papua<sup>2</sup>. The concept of one nation made popular by

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<sup>2</sup> Law No.4/1960 has brought changes in the map of Indonesia to a territory of one geographic unity; the outer borders of the Indonesian Archipelago is surrounded by "water territorial" up to 12 nautical miles, whilst the water territory in its limits is

Soekarno<sup>3</sup> was translated by Soeharto by way of ‘singular principle’ politics which emphasizes in the people’s homogeneity. For Soeharto administration, ethnic diversity is considered a factor that hinders the national unity, so they worked on cultural uniformity, for which according to Parsudi Suparlan, it was done by claiming that those regional cultures are not updated and should be made Indonesia by way of P-4 as guidance to understand and act as designed by the five principles--Pancasila (Abdullah, Irwan. 2006:65-66).

During this period of Soeharto’s New Order nationalization process, which has caused neglect of the existence of more than 358 ethnic groups and 200 sub-ethnic groups (Baker, 1984: 91) in Indonesia with its cultural and arts diversity. It was in this era that we also could see how repressive the Soeharto administration had been, who had managed the uniformity to the village level.<sup>4</sup>

The definition of culture bearing the identity of Indonesia as formulated by the government can be clearly seen in Taman Mini Indonesia Indah (Beautiful Indonesian Miniature Park). The concept of being Indonesia defined by the government was shaped by a number of symbols that characterize each ethnic group that form Indonesia and placed side by side (27 provinces at that time), despite the fact that only certain ethnic groups are represented and act as the representative of the provincial culture (Picard, 2006: 259-262). From this provincial representatives, there were several cultural models as the highest of the regional culture which were once again taken and then they were turned into national culture, as if the products of culture being exhibited were highest to be the representative of the national identity which are proper to be staged before the international world. The pattern of the process of national cultural formation is as follows:

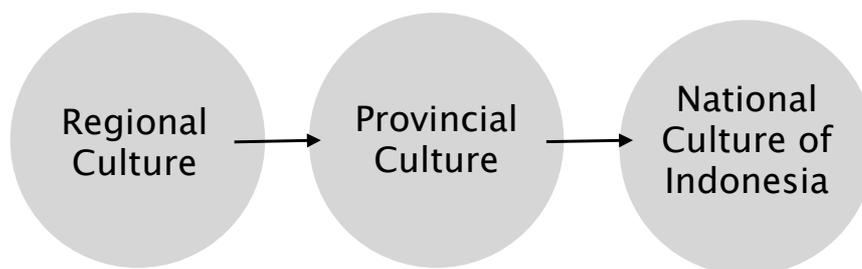
Diagram 1. The pattern of the Process of National Cultural Formation (Tjahjawan, 2013)

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considered as internal water territory. That law has made the Indonesian territory twice as large and has included West Irian as part of its territory (See R.E. Elson. 2009: 332)

<sup>3</sup> Referring to an article entitled “Cultural Pluralism and the Arts of Nusantara” (Moersid, 2001) during the Soekarno era there was an amalgamated political policies to form a nation, namely Indonesia. This frame of mind is affected by the thought that the culture of an ethnic groups, if we allow it to grow on their own, it is likely to become a potential of political power which decline the formation of a nation and encourage the formation of ethno-nationalism. Consequently, the ruler reduce the discourse of ethnicgroup in the art expression explained as follows: “...*National culture is the culture that emerges as the true efforts of the entire people of Indonesia. The old, original culture is the highest achievement of the culture of the regions across Indonesia and they are considered the nation’s highest cultures. Cultural efforts must lead toward the achievements regarding civilization, culture and national unity by way of not refusing new materials from foreign cultures which are possible to develop or able to enrich its own national culture and to elevate the humanistic aspect of the Indonesian people.*”

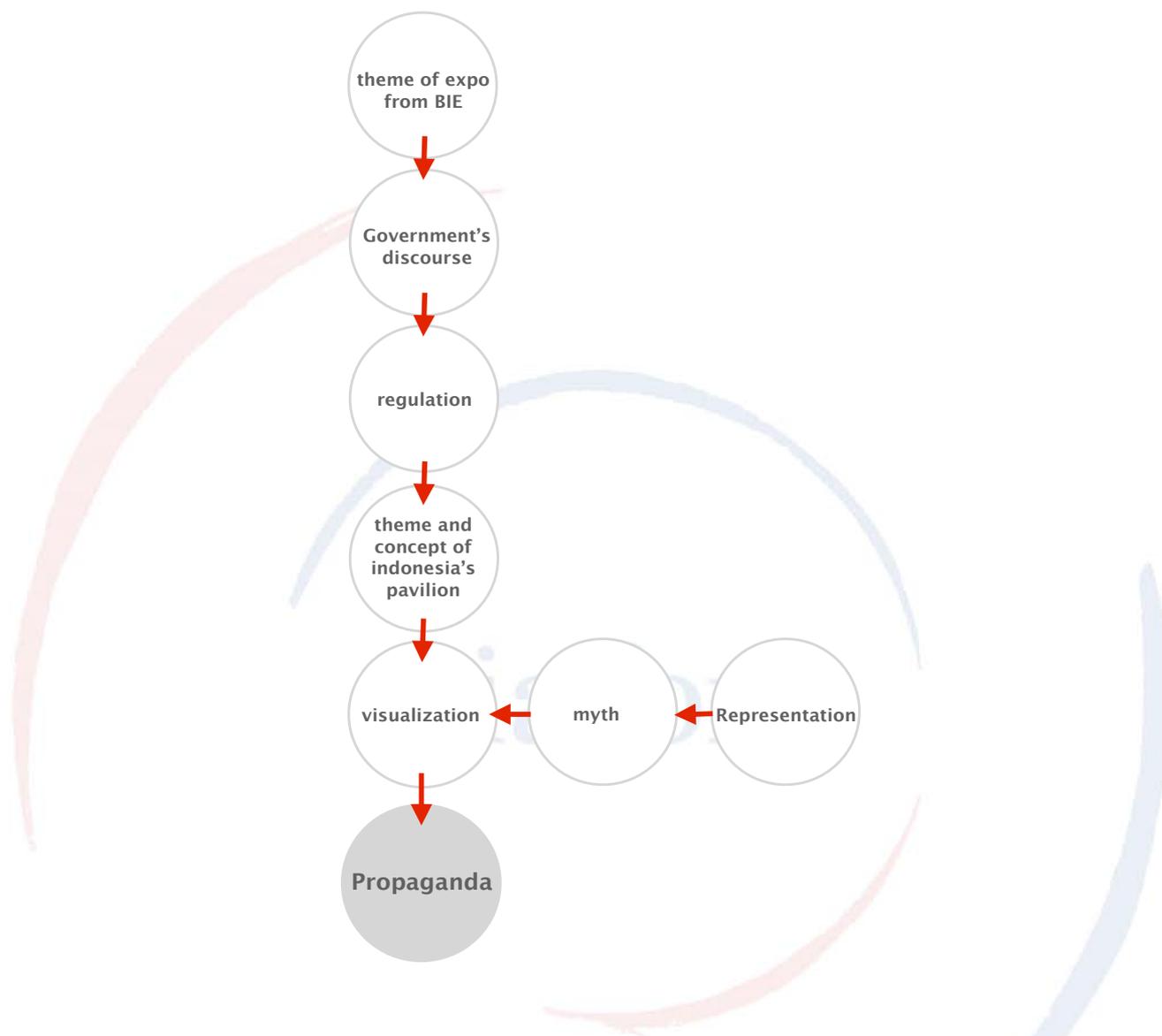
<sup>4</sup> Village is the smallest administrative territory that is formed by the Soeharto administration, through Law on Villages in 1979: “... (a) that according to the nature of the Unity of the Republic Indonesia State so the position of the village government to its fullest extent was to be made uniform, by identifying the diversity of the village condition to make them more capable of pushing the people to participate in the development and to perform village more extensive and effective village administration” (kepuustakaan-presiden.pnri.go.id)



According to McLeod a nationalist representation often shows sense of equality; that sense of nationhood is shaped by the presentation of a variety of narratives, rituals and symbols that will stimulate the sense of individuality to become member of certain group. As stated by Eric Hobsbawm, the state depends upon the creation of national tradition manifested by repetition of specific symbols and icons. The presentation of national traditions preserve the continuity of the time present of the nation with its time past, and help combine the uniqueness of the shared history and origin of the people. (McLeod, 2000: 69).

This concept level which is presented vertically by the New Order government has in fact a very complex discourse model, and it aims to preserve their power domination by way of signs and images and interpretation toward the meaning sent through the space of the exhibition media. The preservation of the domination in such as a delicate way, despite the fact it is so obvious, could be slipped from the public's conscious. The preservation of the domination of Soeharto's New Order government over the concept of Indonesian culture through this pavillion's display arrangement is concluded as propaganda because we can see in a linear way how such government's discourse is translated into levels of concept to visualization in the following diagram and analysis tabel below:

Diagram 2. Pattern of the Relation of Discourse and Visualization (Tjahjawulan, 2013)



Tabel 2. Analysis Expo 1986 (Tjahjawulan, 2013)

<b>World Expo 1986 Vancouver, Canada</b>	
<b>Theme of Expo from BIE</b>	World In Motion, World in Touch Exhibiting the development that the human race has achieved in the field of transportation and communication.
<b>Government's Discourse</b>	Five-Year Development Plan IV - 1984/85 – 1988/89. Tourism development will be intensified to multiply job and business opportunities, to increase foreign exchange and to introduce nature and culture of Indonesia, by preserving the culture and national identity and environment conservation.
<b>Regulation</b>	Instruction of the President of Republic of Indonesia No.28 Year 1984 On

	<p>the Participation of Indonesia in the 86 World Expo in Vancouver Canada.</p> <p>World Expo serves as a vehicle to: (1) show the national cultural wealth based on the principle of Unity in Diversity; (2) show the results of the development across the Indonesian Archipelago based on the Five Principles, both in the design, physical and spiritual development; (3) build and boost international cooperation in all fields; (4) demonstrate the sophistication of Indonesia's communication devices and transportation for the international audience.</p>		
<b>Theme and Concept of the Pavilion of Indonesia</b>	<p>A Nation of 13.000 Island</p> <p>Depicting diverse cultures and civilizations across the Indonesian archipelago relating to the development in transportation and communication emphasizing on the aspect of cultural wealth and the maritime spirit in order to showcase a convincing proof of harmony between respecting the heritage of the ancestor's tradition and the willingness and determination of the people of Indonesia according to the time and the technological development.</p>		
<b>Pavilion Display</b>	<b>Visualization</b>	<b>Myths</b>	<b>Representation</b>
Exterior Display	<p>Modern module system pavilion decorated with Bali style ornament, Candi Bentar, statue of Kalimantan and Bali's umbrellas and penjor</p>	<p>Candi Bentar: Symbolizing the borderline between outside and inside, or the past and the present.</p> <p>Penjor: Symbolizing the respect to the mountain god as the source of fertility and prosperity, life and safety.</p> <p>Traditional statues: A guard, protector from disease and evil spirit, provider of health and affluent advantage and harvest.</p> <p>Traditional ornament: Regularity, order and harmony with the universe.</p>	<p>The culture of the past brings about protection and welfare for the present</p>
Interior Display Zone 1	<p>Statue of Garuda Wisnu, pictures of various models of boats owned by diverse ethnic groups in Indonesia.</p>	<p>Garuda Wisnu: Symbolizing greatness, keeper and guard of the universal order, good value, knowledge, strength, courage, loyalty and discipline. Maritime Country: strength, conquest.</p>	<p>Greatness and cultural strength of the past.</p>
Zone 2	<p>Golden Carriage of Paksi Naga Liman (Cirebon Sultanate), diorama depicting the development</p>	<p>Golden Carriage of Paksi Naga Liman: in its general sense golden carriage is a symbol of togetherness or in its wider sense referring to a kingdom or state. The combination of special animals like elephant, dragon and buraq symbolize</p>	<p>National development progress</p>

	taking place in the Indonesian society from agrarian country to industrial one, airplanes and PALAPA satellite.	cultural hybridity (acculturation).	
Zone 3	The Nation Symbol of Garuda Pancasila, Indonesian and Canadian maps, profiles of the face of the Indonesian society, ornament of flora and fauna in Indonesia, Asmat's vessels	Garuda Pancasila: symbolizing the philosophy of life of the Indonesian people, Belief in God, Humanity, Indonesian Unity, Democracy, and Social Justice Asmat Boat and Spear: strength and harmony with the nature.	How the Indonesian people live, and a friendship with the world community.
Zone 4	Various types of kentongan (bamboo or wooden tube knocked with a stick to produce warning signals) from all over Indonesia, model of flying Gatotkaca with Palapa satellite in his hands, graphics information on the geography of Indonesia.	Kentongan: communication in social life . Gatotkaca: symbolizing invincibility and great strength	Indonesia's unique communication technology in the past and today's cutting edge communication technology reaching thousands of islands in Indonesia
Special Exhibition	Various models of vessels from all over Indonesia in their actual size like the Madurese, Irian, Kalimantan dan Bali boat vessel.	Maritime country: strength and conquest	Indonesia's past glory in sailing.

Tabel 3. Analysis Expo 1988 (Tjahjawulan, 2013)

<b>World Expo 1988 Brisbane, Australia</b>			
<b>Theme of Expo from BIE</b>	Leisure in the Age of Technology Presenting multicultural atmosphere by displaying cultural diversity, food, performances, harmonious friendship.		
<b>Government's Discourse</b>	Five-Year Development Plan IV - 1984/85 – 1988/89. Tourism development will be intensified to multiply job and business opportunities, to increase foreign exchange and to introduce nature and culture of Indonesia, by preserving the culture and national identity and environment conservation.		
<b>Regulation</b>	Instruction of the President of Republic of Indonesia No.4 Year 1987 on the Participation of Indonesia in the 88 World Expo in Brisbane Australia World Expo '88 in Brisbane would make a good vehicle to showcase the activities and results already achieved in national development, including the national cultural wealth of Indonesia.		
<b>Theme and Concept of the Pavilion of Indonesia</b>	Nation's Cultural Uniqueness Indonesia's pavilion is to introduce and display the progress of the development of Indonesia in fostering and developing the aspects of culture, sports, recreations, natural wealth, life style, and environment supported by transportation technology, communication and services which guarantee the security, comfort, safety, diversity, and satisfaction of tourists, particularly in tourism activities.		
<b>Pavilion Display</b>	<b>Visualization</b>	<b>Myths</b>	<b>Representation</b>
Exterior Display	Modern module construction combined with Toraja House, Statue of Garuda Wisnu Bali, and Balinese guard statue.	Toraja House: Harmonious relationship with the ancestor and the wishful thinking of living happily and peacefully ever after for the next generations. Garuda Wisnu: Symbolizing greatness, guardian and keeper of the universe, good value, knowledge, courage, loyalty and discipline Penjor: Offerings to the mount god as the source of fertility and lushness, providing life and safety. Traditional statue: A guard, protector from diseases and evil spirit, providing good health, benefits and abundant harvest.	Past cultural uniqueness can become the capital of today's development
Interior Display Zone 1	Traditional Bali-style painting	Unfolding the goal of the spiritual and cultural life and the harmony with the nature and its	Cultural uniqueness and diversity

	(Kamasan) of flora and fauna and the community life in Indonesia	surroundings.	
Zone 2	Historical artefacts, replica of Borobudur Stupa in original size.	Borobudur: Symbolizing the perfection of cosmology (universe and human soul)	Past high culture, still well preserved up to now
Zone 3	Artifacts of handicrafts from some regions in Indonesia along with its custom.	Handicraft affluence of Indonesia	The affluence of nature, flora and fauna and custom
Zone 4	Interior depicting the Ubud, Bali rural landscape	Society life system	The familiarity and closeness of culture to nature
Zone 5	Panels of information on the achievements of Indonesian development in the form of photo mosaic, diorama, replica of technological achievements, natural produce	The dynamics of the ever moving forward Indonesian society	National development progress
Zone 6	Traditional Balinese painting (Kamasan) on Indonesia-Australia	Unfolding the goal of the spiritual and cultural life of human race and the harmony with the nature and the surroundings	Hospitality and friendship

Tabel 4. Analysis Expo 1992 (Tjahjawulan, 2013)

<b>World Expo 1992 Seville, Spain</b>	
<b>Theme of Expo from BIE</b>	The Era of Discovery The Commemoration of 500 years of Christopher Columbus Sail
<b>Government's Discourse</b>	Five-Year Development Plan V - 1990/91 – 1993/94 One of the four main development policies in the Fifth Five-Year Development Plan is an increase in the export revenue from goods and services. Tourism must

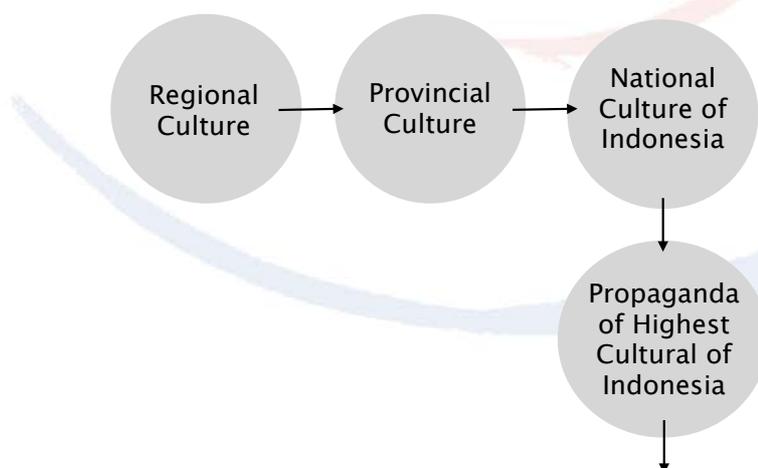
	be improved, new types of exported goods must be developed, competitiveness must be augmented and diversify and expand market overseas. To increase the competitiveness they must improve production efficiency and improve the quality. All these efforts should be supported by policies in credit, insurances and transportation.		
<b>Regulation</b>	Instruction of the President of Republic of Indonesia No. 3 Year 1990 on the Participation of Indonesia in the 92 World Expo in Sevilla Spain		
<b>Theme and Concept of the Pavilion of Indonesia</b>	Technology, Trading and Tourism Portraying three aspects of Indonesia's development: technology, trading, and tourism		
<b>Pavilion Display</b>	<b>Visualization</b>	<b>Myths</b>	<b>Representation</b>
Exterior Display	Module construction of modified Toraja House and traditional statues from Dayak along with other traditional ornaments	Toraja House: Harmonious relationship with the ancestor and the hope that all the offspring will find happiness in their life and they lead a peaceful life. Penjor: Offerings for the mount god as the source of fertility and prosperity, providing life and safety. Traditional statues: keeper, protector from disease and evil spirit, providing health, affluent harvest and benefits. Traditional ornament: Regularity, order, harmonious with the entire universe.	The past culture brought about protection and welfare for the present.
Interior Display Zone 1	Symbol of Garuda Pancasila, Statue of Garuda Wisnu, Shadow puppet's gunungan ornament and traditional ornaments of Kalimantan, Java and pictures of artifacts such as shadow puppets and ceramics.	Garuda Pancasila: Symbolizing the philosophy of life of the Indonesian people, Belief in God, Humanity, Unity, Democracy and Justice. Garuda Wisnu: Symbolizing the greatness, guardian and keeper of the universe, good value, loyalty and discipline. Gunungan in shadow puppet: symbolizing the source of life, creation and fertility in the entire universe. Traditional ornaments: Regularity, order, and harmony with the universe.	The past culture has brought protection and welfare for the present time.
Zone 2	Panels of information on	The dynamics of the ever moving-forward Indonesian society	National development

	the achievements of Indonesian development in the form of photo mosaic, diorama, replica of technological achievements and natural produces		progress
Zone 3	Goods and handicraft commodities coming from all over Indonesia.	Indonesia's handicraft cultural affluence	Artifacts of handicrafts from some regions in Indonesia along with its custom.

### CONCLUSION

On the whole the Soeharto administration, by means of a number of World Expos from 1986 in Vancouver to 1992 in Seville, Spain, showed a storyline and forms of culture regarded as representation of Indonesia, which are roughly the same. The highest culture formulated by the New Order administration was closely connected to the discourse of the Soeharto administration, that is the propaganda of Indonesia through the historiography of Indonesian culture both in the past and at present which always came in a package of commodification of the traditional culture diversity of the Indonesian Archipelago which are regarded as the highest culture of Indonesia. The process of culture construction considered as the propaganda of the highest cultural achievements is as follows:

Diagram 2. Propaganda of the Highest Cultural Achievements (Tjahjawan, 2013)



**“The past culture was in harmony with the nature and it brings about protection and welfare to the present time”**

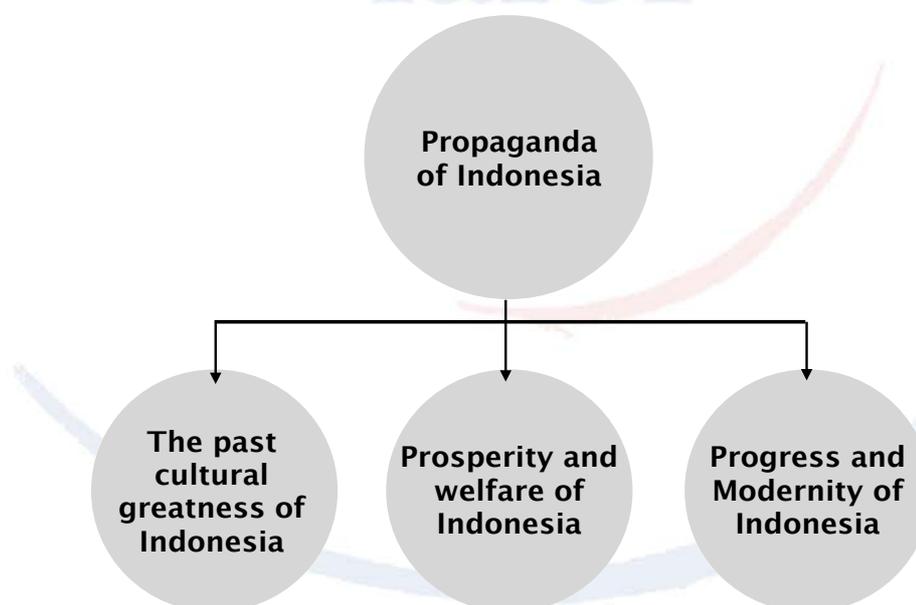
Tabel 5. Similarity of Visualization (Tjahjawulan, 2013)

Expo	Past Cultural						Progress		
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
1986	✓	✓	✓	✓	✓	-	✓	✓	✓
1988	✓	✓	✓	✓	✓	✓	✓	✓	✓
1992	✓	✓	✓	✓	✓	✓	✓	✓	✓

(1) Garuda Wisnu, (2) Borobudur, (3) Bali's Penjor & Umbrellas, (4) Traditional statues: Java, Bali, Kalimantan, Toraja, Asmat, (5) Traditional Ornaments : Java, Bali, Kalimantan, Toraja, (6) Toraja House, (7) Garuda Pancasila, (8) Satelit Palapa, (9) Pesawat CN 235

The products of culture which were often displayed are among others: the Toraja House, Borobudur Temple, the gate of Candi Bentar of Bali, statue of Garuda Wisnu Bali, statues of Kalimantan and Asmat, penjor 'decorated high bamboo poles' and special umbrella from Bali. If we seen the myths that cover those culture forms, seemingly it is not selected by coincidence. There is a strong tie between the discourse of the government and the selection of image and sign to interpret such discourse. Generally speaking, the symbolization of strength, glory, greatness, wealth and harmony with the universe are myths that cover the cultural products regarded as the highest culture of Indonesia. The propaganda to the international world by way of a space at World Expo is described the following diagram:

Diagram 3. Propaganda of Indonesia Through the World Expo (Tjahjawulan, 2013)



The past cultural greatness, prosperity and welfare of Indonesia and progress and modernity of Indonesia are the pattern that must always appear in the display arrangement of Indonesian pavillion during the New Order era. Those three elements served as the capital of the New Order government who always put the emphasis on The Development Trilogy, that is the even distribution of development and its products toward the establishment of social justice for the entire citizen, quite high economic growth and healthy and dynamic national stability, in order to get foreign

investment through commodification of tourism culture regarded as capable of helping the development process of Indonesia.

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