

= Ruma Maida =

Ruma Maida ( released internationally as Maida 's House ) is a 2009 Indonesian film written by Ayu Utami , directed by Teddy Soeriaatmadja and starring Atiqah Hasiholan , Yama Carlos , Nino Fernandez , and Frans Tumbuan . It details a woman 's struggle to save a historic house from a developer ; it also shows the life of the house 's original owner .

Work on what was to become Ruma Maida began in 2008 , when Utami was approached by Lamp Pictures and asked to write a nationalism @-@ themed script ; she completed the task in six months , with input from Soeriaatmadja . After three months of pre @-@ production , shooting began in Semarang , Central Java , and Kota , Jakarta . Editing took three months , after which the film ? with a soundtrack by the band Naif and a song written by Utami ? premiered on 28 October 2009 , the anniversary of the 1928 Youth Pledge ; it was later shown in film festivals in Singapore , Australia , and Italy .

Ruma Maida , which uses different filming styles for scenes in the past and present , deals with the importance of education , history , and pluralism . Critical reception to the film was mixed ; reviewers praised the visuals but disapproved of the plot and dialogue . It was nominated for twelve Citra Awards at the 2009 Indonesian Film Festival , of which it won one .

= = Plot = =

A young history student , Maida ( Atiqah Hasiholan ) , a Christian , runs a free school for street children in Jakarta . The school is in a house that once belonged to Ishak Pahing ( Nino Fernandez ) , a Christian Indo composer and pilot , and his Muslim wife Nani Kuddus ( Imelda Soraya ) ; Pahing wrote the song " Pulau Tenggara " ( " The South @-@ Eastern Island " ) , which inspired President Sukarno to help form the Non @-@ Aligned Movement , while living in the house . As Maida learns about Pahing , she decides to write her undergraduate thesis about his life .

One day her class is interrupted by the young Muslim architect Sakera ( Yama Carlos ) , who has been told to evict Maida 's school by his employer , the developer Dasaad Muchlisin ( Frans Tumbuan ) . As Maida and Sakera argue in the streets , rioting breaks out around them . Sakera protects the half @-@ Chinese Maida , then tells her that he will help her keep the house , although it is scheduled to be demolished within a week .

After attempts to persuade Muchlisin to keep the original design fail , Sakera overhears that the house is on disputed land . Maida uses the information , as well as feedback from a traditional musical group distantly related to Pahing , to discover that the house has a secret underground bunker , in which she and Sakera ? with whom she has begun to fall in love ? find documents showing the history of the house . With the help of her mother 's former lover Kuan ( Henky Solaiman ) , she discovers the true ownership of the house .

Pahing , who had grown up within the nascent independence movement and associated with several historical figures , was arrested for being half @-@ Dutch by the Japanese spy Maruyama ( Verdi Solaiman ) ? a man who coveted Pahing 's wife . After being tortured , Pahing was released to discover that his wife had been raped and killed ; their newborn son Fajar had been kidnapped . Pahing later died on a flight carrying medical supplies over Yogyakarta when the flight was shot down . Meanwhile , his son was raised by Maruyama ? the kidnapper ? and had his name changed to Dasaad Muchlisin .

With this information , Maida , Sakera , and Kuan approach Muchlisin and tell him how the house features in his history . After a short silence , Muchlisin tells them to leave . Several months later , on Maida and Sakera 's wedding day ? when they are married at both a mosque and a church ? Muchlisin comes to the church and says that he has abandoned his plans to demolish the house . Instead , he renovates the building and dedicates it as a school for street children .

= = Production = =

The screenplay for Ruma Maida was written by Ayu Utami , her first such work ; mainly known for

her novels , she had avoided screenplays as she thought they were generally too commercially oriented . She wrote the screenplay over a period of six months beginning in 2008 , when Lamp Pictures ? which produced the film with Karuna Pictures ? requested that she write a story about nationalism ; according to the director Teddy Soeriaatmadja , who was brought in while the screenplay was still on its first draft , he and Utami read seven drafts of the screenplay before they agreed on the story . Considering the screenplay a way to encourage the younger generation to study Indonesian history , which she said could be fun , Utami decided to focus on education , diversity , and history .

Pre @-@ production for Ruma Maida took three months . The characters were written without any particular actors in mind . Atiqah Hasiholan , who had previously starred in the Academy Award @-@ submitted Jamila dan Sang Presiden ( Jamila and the President , 2009 ) , was cast as Maida . Yama Carlos , who played Sakera , was initially cast for another role but received the leading male role after a last @-@ minute switch . The actor cast as Muchlisin , Frans Tumbuan , was the only one auditioned as Soeriaatmadja thought the role was perfect for him . Soeriaatmadja later recalled that , including extras , Ruma Maida had the largest cast of any film he had made to that point .

Shooting for the film was conducted in Kota , Jakarta , and Semarang , Central Java , over a period of one month . Soeriaatmadja later recalled that the most difficult scenes to shoot were those which happened in modern times , especially the riots ; for set design , however , Indra Tamoron Musu found those that occurred in the past to be the most difficult , owing to the research necessary . The scenes at the house were shot separately ; those occurring in 1998 were shot first and those occurring in the past were shot after the crew had spent a week renovating the house . Hasiholan later recalled that Soeriaatmadja was a controlling director who told the actors exactly what he wanted in a clear manner . However , cinematographer Ical Tanjung said that Soeriaatmadja was still open to feedback from the cast and crew . Editing , which was done by Waluyo Ichwandiardono , took another three months .

The Indonesian band Naif covered several songs for Ruma Maida 's soundtrack , including songs from the 1940s such as " Juwita Malam " ( " Beauty of the Night " , by Ismail Marzuki ) , " Di Bawah Sinar Bulan Purnama " ( " Under the Light of the Full Moon " , by R. Maladi ) , and " Ibu Pertiwi " ( " Motherland " ) . The covers were recorded over a period of five days . Utami wrote " Pulau Tenggara " , which was sung by Imelda Soraya .

= = Themes = =

Benny Benke , writing in Suara Merdeka , noted that the film was a " free interpretation of the formal Indonesian history , [ a history ] which is too arrogant , dominant , and dogmatic " . He wrote that at times the line between fact and fiction was thin . Utami stated that people from the revolutionary period " believed in dreams " and had a " strong sense of heroism and patriotism " , things which she believed Indonesia needed . Soeriaatmadja also noted that the film was meant to address issues of contemporary Indonesia , through the house 's history . Assistant director Azhar Lubis described the house as a microcosm of Indonesia , implying that , if the country was not maintained , it would fall apart .

In Media Indonesia , Yulia Permata Sari wrote that Soeriaatmadja seemed to be promoting the need to remember and respect history through the plot and characterisations . The film showed " Indonesia Raya " composer W.R. Supratman , Japanese admiral Maeda , Vice President Mohammad Hatta , President Sukarno , and Prime Minister Sutan Sjahrir . Hasiholan considered the film a warning against repeating past mistakes .

Triwik Kurniasari , writing in The Jakarta Post , described the inclusion of the May 1998 riots and subsequent fall of Suharto as touching on pluralism issues . Utami , in an interview with the Jakarta Globe , stated that she had meant to show diversity by giving the characters different ethnic , religious , and socio @-@ economic backgrounds , and later explained that the film was meant to show Indonesia 's motto Bhinneka Tunggal Ika ( Unity in Diversity ) as it is applied in the country . Another reviewer , Dewi Anggraeni , wrote that Ruma Maida " paints a more realistic picture of Indonesia ? s society , where people do not necessarily fit into neat social , racial or economic

categories " , with its characters not fitting into any traditional stereotypes .

#### = = Style = =

Ruma Maida uses colours and shooting styles to indicate different time periods . Past events have a soft sepia overlay and are shot with a static camera , while those in 1998 have more natural tones and are shot with a handheld . The use of the handheld was meant to show the present in as " rough and non @-@ sterile " a manner possible , while the past was meant to have a sweet , beautiful , and clean feeling ; this played on the theme of romanticising the past . Events in Pahing 's life are shown in flashbacks interspersed throughout Maida 's struggle to retake the house . The film is paced slowly , and shots are taken from " unique " angles .

In Tempo magazine , Kurie Suditomo wrote that Ruma Maida intertwined several sub @-@ plots , including the depiction of the 1928 Youth Conference , the education of street children , and a scene where Sakera discusses architecture with Muchlisin ; the review stated that these detracted from the film 's comprehensibility . Jakarta Globe reviewer Armando Siahaan noted that several plot lines run parallel , including riots following the Japanese surrender in 1945 and those in May 1998 .

#### = = Release and reception = =

Ruma Maida premiered on 28 October 2009 , coinciding with events that celebrated the 1928 Youth Pledge ? this release date was planned from early in production , because of the date 's historical significance . It received a wide release on the following day . The film was screened at the Singapore International Film Festival in April 2010 . That August Ruma Maida had three screenings in the " Education " category of the Indonesian Film Festival in Melbourne , Australia . In November it was screened at the Asiatica Film Mediale in Rome , Italy , under the title La Casa Di Maida .

Ruma Maida received mixed reception . Kurniasari described the film as " an enjoyable way to learn more about [ Indonesia 's ] long history . " Benke wrote that the film had good visuals , but the dialogue at times " went over viewers ' heads " . Sari called the cinematography well done , but found that the plot could confuse viewers . Suditomo thought that the film was well visualised but lost much of its impact owing to its extraneous subplots .

Anggraeni , covering the Indonesian Film Festival in Australia , described Ruma Maida as cleverly weaving the plot into Indonesia 's independence struggle , although she felt that several plot twists " rather stretch [ ed ] the audience 's imagination " . Siahaan wrote that the film " may have limitations in its execution and presentation , but is highly commendable for its ability to raise social questions and delve into the nation ? s history . " The review in Republika suggested that the film may be too boring for the general public owing to its slow @-@ moving plot .

The film was released on VCD and DVD in Indonesia on 14 July 2010 by EZY Home Entertainment , after passing through the censorship board in February . The DVD featured English @-@ language subtitles and a behind the scenes documentary .

#### = = Awards = =

Ruma Maida was nominated for twelve Citra Awards at the 2009 Indonesian Film Festival , winning one .